

ROAD SHOW

Travel Papers in American Literature

This exhibition celebrates the American love of travel and adventure in both literary works and the real-life journeys that have inspired our most beloved travel narratives. Exploring American literary archives as well as printed and published works, *Road Show* reveals how travel is recorded, marked, and documented in Beinecke Library's American collections. Passports and visas, postcards and letters, travel guides and language lessons – these and other archival documents attest to the physical, emotional, and intellectual experiences of moving through unfamiliar places, encountering new landscapes and people, and exploring different ways of life and world views. Literary manuscripts, travelers' notebooks, and recorded reminiscences allow us to consider and explore travel's capacity for activating the imagination and igniting creativity. Artworks, photographs, and published books provide opportunities to consider the many ways artists and writers transform their own activities and human interactions on the road into works of art that both document and generate an aesthetic experience of journeying.

- 1-2 Luggage tag, 1934, Gertrude Stein and Alice B. Toklas Papers
- 3 Langston Hughes, Mexico, undated, Langston Hughes Papers
- 4 Shipboard photograph of Margaret Anderson, Louise Davidson, Madame Georgette LeBlanc, undated, Elizabeth Jenks Clark Collection of Margaret Anderson
- 5-6 Langston Hughes, *Some Travels of Langston Hughes* world map, 1924-60, Langston Hughes Papers
- 7 Ezra Pound, Letter to Viola Baxter Jordan with map, 1949, Viola Baxter Jordan Papers
- 8 Kathryn Hulme, *How's the Road?* San Francisco: Privately Printed [Jonck & Seeger], 1928
- 9 *Baedeker Handbooks* for Greece, Belgium and Holland, Paris, Berlin, Great Britain, various dates
- 10 H. Sargent Michaels, *Photographic Automobile Map: A Carefully Compiled Series of Photographs of All Turns and Landmarks from Chicago to Milwaukee*, Chicago: H. Sargent Michaels Company, c1905
- 11 Erica Van Horn, *Rain* [Clonmel, Tipperary, Ireland]: Coracle, 2009
- 12 Claude McKay traveling in Russia with Russian writers, 1920s, Claude McKay Papers
- 13 Jack Kerouac, *On the Road*, New York: Viking Press, 1957
- 14 Jack Kerouac, "The Depression," undated
- 15 Lily Brooks-Dalton, *Motorcycles I've Loved*, New York: Riverhead, 2015
- 16 Nathan Asch, *The Road: in Search of America*, New York: Norton, [1937]
- 17 Erskine Caldwell, *Around about America*, drawings by Virginia M. Caldwell, New York: Farrar, Straus and Company, [1964]
- 18 Thomas D. Murphy, *On Sunset Highways: A Book of Motor Rambles in California*, Boston: L.C. Page & Company, c1921
- 19 Terry Tempest Williams, travel planning calendar, undated, Terry Tempest Williams Papers

FIESTA

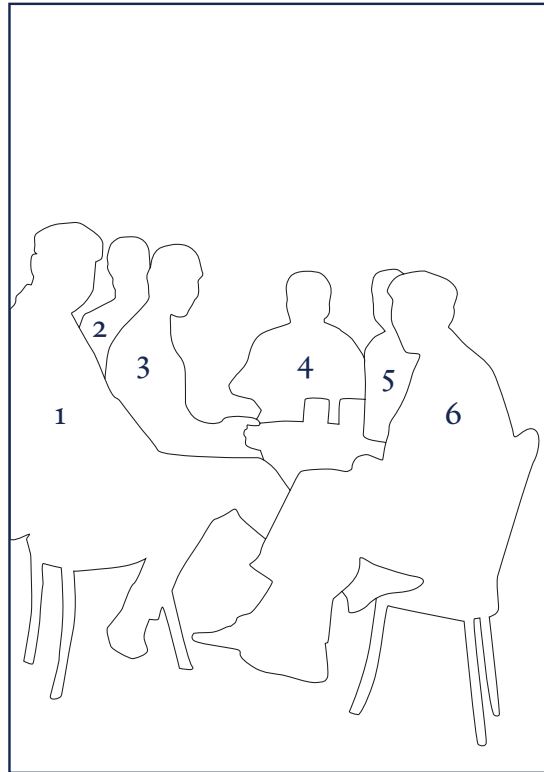
ERNEST HEMINGWAY IN PAMPLONA, SPAIN

In the early 1920s, novelist Ernest Hemingway (1899-1961) made annual trips to Pamplona, Spain, for the San Fermin festival, a yearly celebration highlighting the history and traditions of bull fighting. In his early 20s and recently expatriated to Paris, he was captivated by the life and death drama of the bull fights and the bravery of the matadors. For one week each summer, Hemingway and friends – including fellow writers – attended festival events like the now-infamous “running of the bulls” and daily bull fights. Hemingway’s first novel, *The Sun Also Rises* (considered by many to be his best work), was inspired in part by his experiences at the July 1925 San Fermin Festival. One section of the novel depicts the complex social and romantic interactions of a group of young people in Pamplona, the energy and turmoil of the festival serving as a backdrop to the group’s lively, drunken escapades and sometimes-painful entanglements. Though he’d been planning to write a nonfiction book about bullfighting, Hemingway instead feverishly drafted his novel – under the working title *Fiesta* – over the course of just two months; the book was published with its new and abiding title in 1926. A few years later, Hemingway returned to the idea of writing a factual account of the Festival; his book *Death in the Afternoon* was published in 1932.

Postcards and photographs from the Donald Odgen Stewart Papers, 1920s; correspondence from the Gertrude Stein and Alice B. Toklas Papers, 1920s; *The Sun also Rises*, New York: Charles Scribner's Sons, 1926; *Death in the Afternoon*, New York: Charles Scribner's Sons, 1932

In letters and postcards to his close friend writer Gertrude Stein and her partner Alice B. Toklas, Hemingway describes the 1924 San Fermin festival, including his participation in the novillada, when novice and amateur bullfighters fight immature bulls. On a photo-postcard of such an event, Hemingway has identified himself and his friend (Hemingway is marked with the #2 and writer Donald Ogden Stewart is #3). In a July 9 letter, he notes “I am getting a little better control” and tells of being “cogida” or tossed in the air by the bull.

Hemingway and Friends at July 1925 Fiesta of San Fermín in Pamplona, Spain, after which Hemingway almost immediately started writing *The Sun Also Rises*. Individuals pictured served as inspiration for the characters in novel.



- 1 Ernest Hemingway is himself the basis for the narrator, "Jake Barnes"
- 2 Harold Loeb becomes "Robert Cohn"
- 3 Lady Duff Twysden is the inspiration for "Lady Brett Ashley"
- 4 Hadley Hemingway, the novelist's first wife (who is not included in the novel)
- 5 Donald Ogden Stewart (partly hidden) is the prototype for "Bill Gorton"
- 6 Patrick Guthrie, Hemingway's "Mike Campbell."

TRAVEL PAPERS

PASSPORTS IN LITERARY ARCHIVES

Literary archives in the Beinecke Library's collections often include personal papers that provide a wide view of a writer's life, including activities that may fall outside their creative practice. Legal and otherwise "official" documents in archives may include travel papers and passports – such documents are both personal (bearing one's name, photograph, and signature) and general (one such document is in many ways like another). Through their stamps and seals, passports may reveal the facts of travel – dates and times, specific cities or countries visited. But these facts can leave out all the distinct details of an individual's specific border crossings – documents from the past may not differentiate the immigrant from the adventurer, the tourist from the exile, the expatriate from the refugee. Biographers and historians must view official documents such as passports in relationship with other historical and archival materials – journals and diaries, correspondences and keepsakes – to understand the nature and significance of any journey.

From the literary archives of James Weldon Johnson, Josephine Herbst, Langston Hughes, Eugene O'Neill, Ezra Pound, Olga Rudge, Maurine Watkins, Dorothy Porter Wesley, Thornton Wilder, and Richard Wright

IDLEWILDE

THE BLACK EDEN

In the decades after the turn of the 20th century, an African American resort community took shape in the woods of northwestern Michigan on the shore of Lake Idlewild. At the height of its popularity in the 1950s, thousands of African American vacationers spent summer holidays swimming, fishing, boating, and camping. In the evenings, celebrated African American entertainers like Della Reese and Cab Calloway performed at clubs and dance halls. The name Idlewild, it was said, referred to the town's summer residents: "idle men and wild women." A haven from the indignities of racial segregation, the community was also called the Black Eden. Because so-called Jim Crow laws prevented African Americans from freely and safely traveling, Idlewild drew middle class African Americans from across the country; though the "Visitors List" in one issue of the *Idlewild's Magazine* includes predominately midwestern families, the Idlewild Land Owners Association included property owners from more than thirty states. By the 1920s a year-round community supported local businesses owned by African Americans; a post office and firehouse were built, and trainlines were established to deliver guests from hubs in Chicago, Detroit, and Grand Rapids. After thriving for half a century, Idlewild fell into decline after the Civil Rights Act of 1964 abolished segregation. No longer limited by unjust laws, African American travelers sought out a wider range of holiday experiences, and fewer made the journey to the Black Eden in the Michigan woods.

Photo albums, printed ephemera, postcards documenting the African American resort community Idlewild, Michigan, 1920-50s

BLACK POWER

RICHARD WRIGHT IN ACCRA

In the spring of 1953, American writer Richard Wright (1908-1960) traveled to Africa for the first time; he arrived in Accra on the colonial Gold Coast in June, just a few years before it would become the free nation of Ghana. Arranging his travel had been difficult, and Wright had relied on two friends, Pan Africanist writer George Padmore and activist Dorothy Pizer, to intercede on his behalf with revolutionary Prime Minister Kwame Nkrumah. The Prime Minister secured Wright's travel visa and sent him a personal telegram invitation, which Wright carried with him throughout his months-long trip. Though he was burdened by the profound heat, Wright toured the region with Nkrumah, spoke with him at a political rally, and attended his important "Motion of Destiny" address, calling for the British government to give Gold Coast independence. In spite of Nkrumah's hospitality, Wright had trouble finding his way in Accra – the Prime Minister was busy with political affairs, and Wright had difficulty making personal connections with Africans in the city. He had expected to feel a kind of kinship with the people he encountered and was disappointed that he did not. "I was black and they were black," he wrote, "but my blackness did not help me." Wright kept a typed journal throughout his trip and took many photographs. When *Black Power* was published in 1954, it included only some of what Wright had recorded in his journal and almost no photographs; these materials in Wright's literary archive offer an enlarged view of the writer's impressions and experience.

Kwame Nkrumah, telegram to Richard Wright; Richard Wright, letter to George Padmore and Dorothy Pizer; journal pages; photographs with captions, 1953, from the Richard Wright Papers; Richard Wright, *Black Power: A Record of Reactions in a Land of Pathos*, New York: Harper, 1954

WORLD VIEWS

SAUL STEINBERG'S MAPS

A self-described “writer who draws,” Romanian-American Saul Steinberg (1914-1999) left his home in Romania to study in Italy as a young man; in the 1930s, he left Italy, a refuge from antisemitic laws. He eventually emigrated to the United States, settling in New York. Steinberg gained fame as a contributor of drawings, cartoons, and illustrations to the *New Yorker*. Of the nearly 100 covers Steinberg made for the magazine from 1941 through the 1990s, one of the most famous appeared on March 29, 1976: “View of the World from 9th Avenue.” In the years since its publication, Steinberg’s idiosyncratic single-perspective map of the world has won numerous awards and been named one of the most important and influential magazine covers of the 20th century. The image has also been frequently parodied and copied, substituting locations all over the world for New York’s central position. Steinberg’s interest in mapping mental geographies and exploring the emotional content of spatial relationships is demonstrated by many distinctive maps and map-like drafts, sketches, and completed drawings among his papers. These works include travel reports and records; political, historical, and personal world views; and maps that mark both landscape features and personal experience.

Photograph of Saul Steinberg; *New Yorker*, March 29, 1976, “View of the World from 9th Avenue”; map drawings, Saul Steinberg Papers

PARIS HAS AT LAST "GOTTEN" ME

GWENDOLYN BENNET IN FRANCE, 1925-6

Writer, artist, and journalist Gwendolyn Bennett (1902–1981) was an active contributor to the vital period of artistic activity among African Americans commonly known as the Harlem Renaissance. Bennett published work with the leading magazines of the period, including *The Crisis*, *Opportunity: A Journal of Negro Life*, and the influential if short-lived arts magazine *Fire!!* Some of the greatest writers of the period – including Langston Hughes and Jean Toomer – counted Bennett among their closest friends. After studying at Columbia and Pratt Universities and teaching design and painting at Howard University, Bennett received a fellowship to study at the Sorbonne in Paris in 1924. Living in France among a creative community of American expatriates, Bennett wrote letters asking friends to send copies of the latest books by writers in Harlem. She promised to help smuggle a copy of James Joyce's censored novel *Ulysses* to New York and recounted meeting Ernest Hemingway and other soon-to-be prominent writers at social gatherings. When she returned to New York after more than a year in Paris, Bennett worked as an editorial assistant at a prominent magazine and wrote a regular literary column at another. Throughout her life, she continued to support African American arts and culture as a member of the Harlem Artist Guild, as a member of the Board of the Negro Playwright's Guild, and as the leader of the Harlem Community Arts Center.

Photograph of Gwendolyn Bennett, 1924, Claude McKay Papers; Norwegian-American Line Stateroom Keys & Luggage tags, undated; subscription receipt and change of address notice from *The Crisis*, 1926; Langston Hughes, "Hotel Boy," 1926, Gwendolyn Bennett Papers. *The Crisis*, March 1924; Gwendolyn Bennett, letter to Harold Jackman, January 11, 1926, James Weldon Johnson Memorial Collection; Gwendolyn Bennett, letters to Langston Hughes, December 2, 1925 and 1926, Langston Hughes Papers

No, you won't receive "Ulysses" soon for I haven't sent it yet.... I shall have to make a camouflage cover and as yet I haven't gotten around to it.... By the way, Sylvia Beach has brought out another printing of "Ulysses" that has the same blue cover that the first edition had for luck—James Joyce being Irish and believing in the luck that goes with number 7.

Gwendolyn Bennett to Harold Jackman, January 11, 1926, in response to his request for a copy of James Joyce's *Ulysses*, then banned in the United States

Paul and Essie Robeson were here for the first week in November. . . . I horned in on all the wonderful places to which they were invited. Chief among them were the teas at Sylvia Beach's at which none other than James Joyce, Arthur Moss, Lewis Galantieri, Ernest Hemingway, and George Antheil were present. . . . tea at Gertrude Stein's and of course everybody was there; and the tea at Matisse's home. . . . After it was over I was very much the Cinderella sans slipper.

Gwendolyn Bennett to Langston Hughes, December 2, 1925

TO THE WOODS

HENRY DAVID THOREAU AT WALDEN POND

In his 1854 book *Walden; or, Life in the Woods*, Henry David Thoreau (1817-1862) documents the more than two years he lived in near solitude in the woods by Walden Pond, not far from the village of Concord, Massachusetts. He reflects on the basic needs of a simple life and on becoming attuned with the natural world. Thoreau also recounts weekly travels into the village of Concord, including his imprisonment as a result of refusing to pay what he deems to be an unfair tax. Hikes around the Walden woods, walks to and from Concord, and emersion in the natural world together allow Thoreau to gain a new perspective on familiar things – like a traveler who comes to know his home as a result of leaving it. In order see and understand his community and culture and to determine the kind of life he wanted to live, Thoreau had to find a way to gain that new perspective: “I went to the woods because I wished to live deliberately, to front only the essential facts of life . . . and not, when I came to die, discover that I had not lived.” Throughout his writings – including works about traveling in New England and about walking – Thoreau demonstrated that local journeys, rambles, and walks may be as important and influential as travels far and wide in the world.

Studs and nails from Thoreau’s cabin at Walden Pond; Henry David Thoreau, manuscripts for the final paragraphs of *Walden* and “Traveling,” undated, and *Walden, or Life in the Woods*, Boston: Ticknor and Fields, 1854; *Map of the Town of Concord, Middlesex County Mass.*, surveyed by authority of the town, H.F. Walling, Civil Engr.; *White Pond & Walden Pond from surveys by H.D. Thoreau*, Civ. Engr.; Boston : H.F. Walling, 1852 (facsimile)

Every one has heard the story which has gone the rounds of New England, of a strong and beautiful bug which came out of the dry leaf of an old table of apple-tree wood, which had stood in a farmer's kitchen for sixty years, first in Connecticut, and afterward in Massachusetts, – from an egg deposited in the living tree many years earlier still, as appeared by counting the annual layers beyond it; which was heard gnawing out for several weeks, hatched perchance by the heat of an urn. Who does not feel his faith in a resurrection and immortality strengthened by hearing of this?

Excerpt from the final paragraphs of *Walden*

TRAVELLING

How little curious is man,
Who hath not searched his mystery a span,
But dreams of mines of treasure
Which he neglects to measure,

For threescore years and ten
Walks to and fro amid his fellow men
O'er this small tract of continental land,
His fancy bearing no divining wand.

Our uninquiring corpses lie more low
Than our life's curiosity doth go;
Our most ambitious steps climb not so high
As in their hourly sport the sparrows fly.

Excerpt, "Travelling"

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- 1 Eugene O'Neill, *Wolf Lake, Adirondacks*, 1933, Eugene O'Neill Papers
- 2 Laura Davidson, *Wanderlust*, Boston: 2016
- 3 Jean Toomer, *Passport*, 1926, Jean Toomer Papers
- 4 Ludwig Bemelmans, letter to Pascal Covici, [August 1961], Ludwig Bemelmans Letters Collection
- 5 James Weldon Johnson, French lessons prepared for Grace Nail Johnson, undated, James Weldon & Grace Nail Johnson Papers
- 6 Karl Baedeker, *Greece; Handbook for Travelers*, Leipzig: K. Baedeker, 1909, from the H.D. papers, annotated from the poet
- 7 H.D., Travel Photo Album, undated, H.D. Papers
- 8 Lynn Morley Bell, Scrapbook of a trip around the world, 1934 May-November
- 9 Gerald and Sara Murphy with Ada and Archibald MacLeish, Vienna, Austria, 1927, Gerald and Sara Murphy Papers
- 10 *Little Journeys in Colorado*, issued by Passenger Traffic Department, Rock Island Lines, [Colorado: Chicago, Rock Island and Pacific Railway Company, 1924]
- 11 Richard Wright, Reader's card, Bibliothèque nationale de France, Paris, 1953-54, Richard Wright Papers
- 12 List of Paris bars and restaurants, with explanatory notes, undated, Richard Wright Papers
- 13 Langston Hughes, *The Big Sea: An Autobiography*, New York: A. A. Knopf, 1940
- 14 John Steinbeck, *Travels with Charley: In Search of America*, New York: Viking Press, [1962]
- 15 John Muir, *A Thousand Mile Walk to the Gulf*, Boston: Houghton Mifflin, 1916
- 16 Gloria Steinem, *My Life on the Road*, New York: Random House, 2015
- 17 *How to Do It on a Bicycle*, compliments of North Pacific Cycle Co., Portland and Tacoma, [Portland, Oregon?, between 1892 and 1900?]
- 18 Alldrerige Studio, cabinet card photograph of boy on bicycle, Wallingford, CT, [1895], Randolph Linsley Simpson African American Collection

TENDER IS THE NIGHT

F. SCOTT FITZGERALD ON THE FRENCH RIVIERA

American expatriates Sara and Gerald Murphy lived in Paris and traveled widely in Europe with their three children throughout the 1920s. Their holiday home in Cap d'Antibes on the French Riviera, known as the Villa America, was a gathering place for their vibrant circle of friends, which included Ernest Hemingway, Cole and Linda Porter, Pablo and Olga Picasso, and F. Scott and Zelda Fitzgerald. The Murphys were famous for their generous hospitality and their fabulous parties; writer Donald Ogden Stewart wrote of the couple: "they had the gift of making life enchantingly pleasurable for those who were fortunate enough to be their friends." Many of their famous friends were inspired by the Murphys. Their impression can be found in the writings of Hemingway, Philip Barry, Archibald MacLeish, and John Dos Passos, while Sara is the subject of at least five works by Picasso. *Tender is the Night* by F. Scott Fitzgerald (1896-1940) is among the most enduring of the Murphys' literary portraits; for them, it was also among the most problematic. In creating his characters Nicole and Dick Diver, Fitzgerald made use of Gerald's and Sara's elegance, warmth, and spirit of friendship, but the Divers' marital problems and darker characteristics more closely resembled the Fitzgeralds themselves. Nevertheless, *Tender is the Night* immortalizes Gerald and Sara Murphy, their captivating holiday beach parties, the charms of the Villa America.

Photographs and correspondence from the Gerald and Sara Murphy Papers; F. Scott Fitzgerald, *Tender is the Night: A Romance*, New York: Scribner, 1934

**Sara Murphy wearing pearls on the beach in Cap
d'Antibes, 1920s**

“Her bathing suit was pulled off her shoulders and her back, a ruddy, orange brown, set off by a string of creamy pearls, shone in the sun. Her face was hard and lovely and pitiful.”

**Pablo Picasso; Olga Picasso and Sara Murphy;
Gerald Murphy and Pablo Picasso, Cap d'Antibes,
1920s**

**F. Scott Fitzgerald, letter to Sara Murphy after the
publication of *Tender is the Night* in 1934**

“In my theory, utterly opposite of Ernest’s, about fiction i.e. that it takes half a dozen people to make a synthesis strong enough to create a fictional character – in that theory or rather in spite of it, I used you again and again in Tender.”

(Tender Is the Night)

“I tried to evoke not you but the effect you have on men – the echos and reverberations – a poor return for what you have given by your living presence, but nevertheless, an artist’s (what a word!) attempt to preserve a true fragment, rather than a portrait by Mr. Sergeant.”

DRIVE, HE SAID

AMERICAN WRITERS AND THEIR CARS

In American culture, cars are symbols of status, sex appeal, liberation, danger, and more. If the Ford Mustang suggests youth, freedom, and rebellion, a station wagon or minivan may call to mind more traditional family adventures – there may be as many associations as there are highways crisscrossing the nation. American writers have played no small part in creating our culture’s ongoing fascination with automobiles, driving, and the road.

Photographs, drivers’ licenses and learning permits, related ephemera from Eugene O’Neill Papers (including photograph of Carlotta O’Neill); Richard Wright Papers; Alfred Stieglitz and Georgia O’Keeffe Archive; Olga Rudge Papers (photograph of Ezra Pound); Mable Dodge Luhan Papers; Thornton Wilder Papers; Langston Hughes Papers; Gertrude Stein and Alice B. Toklas Papers; James Weldon and Grace Nail Johnson Papers; Dorothy Porter Wesley Papers; Edith Wharton Papers; Katherine S. Dreier Papers / Société Anonyme Archive; *Eighteen Photographs*, 1905-1938 portfolio, James Van Der Zee

SOUTHERN ROAD TRIP, 1927

ZORA NEALE HURSTON & LANGSTON HUGHES

“I need at least a whole year to do what I am doing in six months,” Zora Neale Hurston (1891-1960) reported in a letter from the road. A student of anthropology under Franz Boas at Columbia, Hurston received fellowships totaling \$1400 from the Association for the Study of Negro Life and the American Folklore Society to collect African American folklore throughout the American South from February to August 1927. Hurston, then 36, began her research in her home state of Florida; she drove her newly purchased car, cleverly named “Sassy Susie,” to Mobile, Alabama, to interview Cudjo Lewis, a formerly enslaved man known as the sole living survivor of the last ship that traveled the Middle Passage. It was in Mobile, on July 23rd, 1927, when Hurston had a chance encounter with friend and fellow writer, Langston Hughes. Hughes, 25 years old at the time, was a student at Lincoln University. After giving a reading in Nashville at Fisk University’s commencement ceremony that June, he was traveling the South on his own, exploring Memphis, Baton Rouge, and New Orleans before arriving in Mobile. The writers decided to complete the rest of their journey together, sending updates to Harlem Renaissance patron Carl Van Vechten as they wended their way back to New York. The pair collected folk songs from music halls and front porches, met with conjure doctors and voodoo practitioners, and immersed themselves in the culture and daily life of the places they went. Their chance meeting provided both Hurston and Hughes with valued company, spontaneous adventure, and another set of eyes to absorb their rich surroundings, which informed each writer’s anthropological and creative work.

Correspondence and photographs from the Langston Hughes and Carl Van Vechten Papers

Raffaella Donatich, Y19, Student Curator

After meeting in Mobile and stopping in Montgomery, the pair arrived at the Tuskegee Institute, a historically black university founded in 1881 by Lewis Adams and Booker T. Washington. In another chance meeting, Hughes and Hurston ran into another visitor from Harlem, Jessie Fauset, author and literary editor of *Crisis* magazine. The trio was photographed in front of the iconic statue of Booker T. Washington. Hurston and Hughes were invited to lecture at the Tuskegee Institute summer school session, and Hughes later wrote in his 1940 autobiography, *The Big Sea*, that this stop was their “only contact with formal culture all the way from Mobile to New York.” The smaller snapshots from Tuskegee show the pair pausing their anthropological research to spend time with friends and pose around campus.

After their stint in Tuskegee, the pair made their way to rural Georgia to visit the plantation where Harlem Renaissance author Jean Toomer's father was born. When they learned that famed Blues singer Bessie Smith would be performing in Macon, Georgia, at the Douglass Theatre, they contacted Carl Van Vechten by letter and telegram, urging him to join them at the concert. Hughes reports to Van Vechten that "Zora says to hip it on down" – this concert was not to be missed. Although Van Vechten did not come to Macon, the travelers stayed in the same hotel as Smith, heard her practicing in her room, and even got to talk with her. Hughes's travel notebooks contain vivid observations of his surroundings, accounts of various events, first drafts of short poems, and lists for budgeting expenses on the road. The notebooks document his experience of the trip in real-time, revealing the close relationship among his research, his daily reflections, and his literary work.

Although Hurston's and Hughes's collaborative friendship severed after working on their play *Mule Bone* in 1930, the discoveries made during this trip remained present in each of their own individual creative projects. In 1932, Hurston organized a theatrical presentation of Southern folklore. Hurston's anthropological research integrally informed her narrative world-building in her 1927 novel, *Their Eyes Were Watching God*. Hughes, in addition to writing about their trip in *The Big Sea*, co-edited the anthology *The Book of Negro Folklore* with Arna Bontemps in 1958. A typescript page with Hughes's handwriting in red pencil credits Hurston as the original collector of this material. This joining of minds and itineraries led to one of the most productive and creatively invigorating road trips in literary history.

FOREIGN LANGUAGE

ERICA VAN HORN'S *ITALIAN LESSONS*

In a variety of printed formats – small books to postcards to a commercially printed eraser – Erica Van Horn's *Italian Lessons* explores the experience of living in a foreign country, learning the language of a new community, and the relationship of language to place. Van Horn (b. 1954) makes use of narrative, humor, nostalgia, image, and rhetoric to demonstrate a fraction of the ways one encounters a foreign language and the ways unfamiliar words can shape a traveler's experience. Van Horn's work focuses on words and their meaning, though she never loses sight of the visual qualities of language and the ways in which handwriting and printing can inform our reading of both public and private documents. Part travel diary, the Lessons also detail something of Van Horn's time spent in Italy, recording daily experiences alongside her attempts to learn a new language. In text and image, narrative and abstraction, Van Horn considers Italian culture, landscape, and character. *Italian Lessons* interrogates the ways language marks one as a foreigner, an outsider in a linguistically defined community. Documents from Van Horn's literary archive at the Beinecke Library provide a window into her creative process; a list of fellow artists and friends who received individual lessons underscores Van Horn's practice of making artworks that double as personal communication, progress report, or travel bulletin.

***Italian Lessons 1-17*, [Docking, Norfolk, England: Coracle, 1992]; unrealized draft lesson and distribution list from the Erica Van Horn Papers**

JUBILEE SONGS

THE FISK UNIVERSITY JUBILEE SINGERS ON TOUR

Fisk University, an institution dedicated to educating African Americans, was founded in Nashville, Tennessee, in 1866, shortly after the end of the American Civil War; within a few months of its opening, the school had enrolled nearly 1000 students. A small endowment gift from abolitionist and the school's namesake, Clinton B. Fisk, and the backing of the American Missionary Association provided essential early support; still the school struggled financially. In the early 1870s, an ingenious fundraising campaign was devised: a student chorus was assembled to perform benefit concerts. Many of the performers had been enslaved before emancipation, and so the group took the name "Jubilee Singers" in reference to bible passages describing the freeing of slaves in the year of Jubilee. Performing songs often referred to as "spirituals," the Jubilee Singers introduced this uniquely African American song form to audiences across the Northeast and, eventually, in England and Europe. The original group raised substantial funds for Fisk University over nearly a decade, including money to build Fisk's first permanent building, Jubilee Hall. This chorus eventually splintered, in large part due to the tremendous difficulty they faced while traveling – often they slept in train stations and went hungry as they struggled to find hotels and restaurants that welcomed African Americans. New Fisk students joined the Singers and carried on the tradition of performing concerts to benefit the University; an 1880s group traveled as far as Australia and New Zealand.

Broadside, books, and song sheets from the James Weldon Johnson Memorial Collection of African American Arts and Letters; paper ephemera from the Randolph Linsley Simpson African American collection; documents from the Orpheus M. McAdoo and Mattie Allen McAdoo papers

QUESTIONS OF TRAVEL

ELIZABETH BISHOP'S GEOGRAPHY

Poet Elizabeth Bishop (1911-1979) once said: “I think geography comes first in my work, and then animals. But I like people, too. I’ve written a few poems about people.” Elizabeth Bishop spent her life in Massachusetts, Nova Scotia, New York, Key West, San Francisco, Cambridge, and Brazil. She published only 101 poems during her lifetime but was awarded a Pulitzer Prize for *Poems: North & South—A Cold Spring*, a National Book Award for *The Complete Poems*, and the Neustadt International Prize for Literature for *Geography III*. Robert Fitzgerald wrote, “The large subject of Elizabeth Bishop’s work is Geography, that of the world and the human imagination. Places, lives, the sea, ships, animals, and works of art interested her; causes, fashions, movements, and programs did not.” Bishop’s poetry interrogates and approximates the distance between places, exploring the desire to stretch beyond one’s first home. Through language and sound, she sketches maps of the world, tracing its risings and fallings and her place within. In her poem “Crusoe in England,” she wrote “the same odd sun / rose from the sea, / and there was one of it and one of me.” Bishop traveled and lived around the world, and letters she wrote to friends – philanthropist Louise Crane, musicians Arthur Gold and Robert Fizdale, poet-critic T. C. Wilson – record her relationships with not only place, but the people of each place. Bishop’s recountings unveil the intersections of race, class, and gender which accompany any traveler on her journey.

Letters, postcards, and photographs from the Robert Fitzgerald, Louise Crane, T. C. Wilson, and Arthur Gold and Robert Fizdale Papers; Elizabeth Bishop, *Questions of Travel*, New York: Farrar, Straus, Giroux, 1965; *North & South*, Boston: Houghton Mifflin, 1946

Rachel Kaufman, Y19, Student Curator

“and then a sudden golden silence
in which the traveler takes a notebook, writes:

*‘Is it lack of imagination that makes us come
to imagined places, not just stay at home?
Or could Pascal have been not entirely right
about just sitting quietly in one’s room?’*

*Continent, city, country, society:
the choice is never wide and never free.
And here, or there ... No. Should we have stayed at home,
wherever that may be?’”*

from “Questions of Travel”

In her travel guide to Arthur Gold & Robert Fizdale, Bishop writes about Bahia, Salvador: “It is the most beautiful, mouldering, decadent, magnificent old city – the last capital – and we should all hurry up and see it before Tennessee [Williams] discovers it, I think.” She suggests a group trip to Brazil, including an “endless, endless” road trip from Rio to Ouro Preto with stops at “some of the most beautiful old baroque churches in the country.” Bishop says they must first learn the Portuguese word, *coitado*, for “it expresses great sympathy.” Elizabeth Bishop also wrote a travel guide for her friends, Mr. and Mrs. Wilson, with restaurant and hotel recommendations in Paris, Rome, Ravello, Naples, and Florence. In this small photo, Bishop sits beside a statue in Paris.

In her 1960 postcard to Louise Crane, Bishop wrote from Brazil: “I love deference and having people struggle with grammar to use the 3rd person for me - and I dislike the free, democratic feeling here . . .” In her 1979 letter from the Northeast, Bishop wrote to Fitzgerald, “My last 2 readings I’ve been referred to as ‘looking like someone’s grandmother’ and - in a N.J. newspaper - as ‘looking like a great-aunt.’” (Lady poets are supposed to die young, I think.) They’d never refer to you, Robert, as a grandfather or great-uncle I’m sure. It makes one very feminist . . .”

As we examine Bishop's travels through a postcolonial framework, we can trace, question, and criticize her interactions with native populations and landscapes. In 1969, Bishop wrote to Crane: "The other night the church of St. Iphigenia celebrated her 250th anniversary here – a black 'Brotherhood' – it was the slaves' church – and we could hear the bands playing and see all the fireworks. I can also hear two clocks, or three if the wind is right, strike – usually at quite different times, since Time is rather vague here." Vacillating, sometimes ambiguously, between admiration, condescension, and disdain, Bishop's letters demonstrate the fraught relationship between tourist and destination and reveal the importance of positionality in the life of a traveler.

GUIDES TO SAFE TRAVEL

AFRICAN AMERICAN TRAVEL AND TOURISM

Before the Civil Rights Act of 1964 outlawed discrimination based on race or skin color, African American travelers faced both indignity and danger on the road. So-called Jim Crow Laws supported racial segregation on public transportation and in restaurants and allowed hotels to legally deny African American travelers accommodation. By the middle of the 20th century, a growing black middle class had money to buy automobiles and take holiday road trips; driving their own cars allowed African American travelers to avoid segregated trains and buses, but they still faced uncertainty and risk. Victor Hugh Green, founder of *Negro Motorist Green Book*, was among those who created travel guides to eliminate, as A. B. Stewart's 1940 guide states, "much, if not all, of the embarrassments, humiliations and inconveniences encountered while traveling." Travelers relied on such guides to identify safe and friendly rest areas, attractions, and accommodations. Some guides highlighted businesses owned by African Americans and noted when they were unable to assemble a list of friendly businesses in a given region because "established customs' prevented our scouts from obtaining much information." African American travelers found additional resources to support their wanderlust, including magazines such as *The Negro Traveler*, which included segments advocating for desegregation in the South and discussing other political matters of interest to travelers, alongside travel-related fashion and style features.

Travel guides, hotel ephemera, travel magazines documenting African American travel, 1920-70s

I BEST NOT LINGER HERE

JAMES BALDWIN IN BIRMINGHAM, ALABAMA

In 1957, just weeks after President Eisenhower signed the Civil Rights Act into law, African American writer James Baldwin (1924-1987) traveled in Georgia and Alabama, meeting with black and white Americans involved in shaping the modern civil rights movement. At the age of 33, Baldwin had already traveled widely in Europe, but the native New Yorker had never visited the American South. After meeting Reverends Martin Luther King and Ralph Abernathy in Montgomery, Baldwin traveled to Birmingham. He wrote to his friend, Mary Painter, about the physical strain of all his travels – sleeplessness, headaches, a barely controlled sense of panic. He described meeting a civil rights activist preparing to leave the city because he “can’t take any more burning crosses.” Baldwin continues, “I have a very strong feeling I best not linger here....I’ve never in my life been on a sadder journey...” Baldwin’s letter was written from the A.G. Gaston Motel, run by an African American entrepreneur in the segregated city. In 1963, the Gaston Motel became the headquarters of Martin Luther King’s consequential Birmingham protests; in room 30 of the motel, King planned to march with his followers in defiance of an Alabama Circuit Court injunction against civil rights protests. After his resulting arrest, King wrote one of his most vital and imperative statements of the movement: “The Letter from a Birmingham Jail.” In 2017, the Gaston Motel became part of the Birmingham Civil Rights National Monument. James Baldwin’s essays about his trip through the South were published in magazines including *Harper’s* and *The Partisan Review*; they were later collected in *Nobody Knows My Name: More Notes of a Native Son*, 1961.

James Baldwin, letter to Mary Painter, October 18, 1957, Walter O. Evans Collection of James Baldwin Papers; Carl Van Vechten, photograph of James Baldwin, 1955, Carl Van Vechten Papers; A.G. Gaston Motel brochure, 1950s

DEAR RON AND PAT

LETTERS FROM JOE BRAINARD

In the mid-1960s, American writer and artist Joe Brainard (1941-1994) traveled in Europe, often crossing paths with other American writers at readings and gatherings. A detailed record of Brainard's travels is documented in frequent letters and postcards sent to his oldest friends, poet Ron Padgett and his wife Pat. Because Brainard's correspondence includes reminiscences, inside jokes, and personal notes alongside reports about sights seen and people encountered, the correspondence reveals the close relationship of the correspondents as well as the traveler's itinerary. The three had all grown up in the same neighborhood in Tulsa, Oklahoma, and moved together to New York City as young adults; Brainard remarks in one letter that he finds it impossible to write to anyone but Ron and Pat. Decades later when Ron Padgett was writing *Joe: A Memoir of Joe Brainard*, he returned to Brainard's letters. As a researcher in his own papers, Padgett recorded information on yellow post-it notes used to mark important passages as he employed the letters and postcards to reconstruct Brainard's trip and illuminate the long friendship the writers shared. In the Ron Padgett Papers at the Beinecke Library, the many folders of correspondence from Joe Brainard are now part of multiple records and stories – they document a trip and a friendship, a writer's research and writing process when creating a personal memoir, and a library's practice of collecting and preserving evidence of creativity and process – including Padgett's arrangement of letters received and his research notetaking.

Joe Brainard, letters and postcards to Ron and Pat Padgett, 1965, Ron Padgett Papers; Ron Padgett, *Joe: A Memoir of Joe Brainard*, Minneapolis: Coffee House Press, 2004

ONE WAY TICKET

LANGSTON HUGHES & JACOB LAWRENCE ON THE GREAT MIGRATION

In 1949, African American poet Langston Hughes (1902-1967) and artist Jacob Lawrence (1917-2000) collaborated to create a lyrical and visual record of the early 20th-century phenomenon known as the Great Migration of southern African Americans to the cities of the North. Between the end of World War I and the beginning of World War II, more than a million and a half African American people left their rural southern homes and relocated to cities like Chicago, Detroit, Oakland, Seattle, Buffalo, Washington, D.C., New York City, and other western and northern communities seeking greater economic opportunity and fleeing from the oppressive racism of the segregated South. This unprecedented migration created lively new urban African American communities, including Harlem in New York City, the place which gave its name to the dynamic period of creative achievement among African American writers, performers, and artists known as the Harlem Renaissance. Hughes and Lawrence were leading figures of the Harlem Renaissance, celebrated for their work exploring African American history, culture, and experience. In their book of poems and drawings, *One Way Ticket*, Lawrence and Hughes made an enduring work of art exploring many painful aspects involved in relocating – including immediate fears of meeting with violence, the enduring loneliness of leaving behind family and friends, and the challenges of facing social and economic uncertainty in new places.

Jacob Lawrence, letters to Langston Hughes, 1948; Langston Hughes, notes and manuscripts for the poem “One Way Ticket,” 1948, Langston Hughes Papers; Carl Van Vechten, photographs of Jacob Lawrence (1941) and Langston Hughes (1942), Carl Van Vechten Papers; Langston Hughes and Jacob Lawrence, *One Way Ticket*, New York: Knopf, 1949

THE STEERAGE

ALFRED STIEGLITZ, 1907

Pioneering art photographer, editor, gallerist, and promotor of modern art Alfred Stieglitz (1864-1946) played a critical role in developing photography as an artistic medium and not, as many understood it at the turn of the 20th century, exclusively a means of documentation or scientific record. In the early years of his career, Stieglitz embraced a painterly photographic style; *The Steerage* marks the photographer's break with this approach, his shift to "straight photography" that employed the unique aspects of the medium to explore experiences of ordinary people and everyday life. "I saw shapes related to each other," he later wrote of the composition, "I saw a picture of shapes and underlying that the feeling I had about life." Stieglitz, the son of German-Jewish immigrants to the U.S., made this photograph on the deck of the *Kaiser Wilhelm II*, sailing from New York to Germany. The third-class steerage passengers on the cramped lower deck of the ship may have included skilled craftsmen returning home after serving as temporary laborers in support of the city's construction boom as well as would-be immigrants turned away by American officials. *The Steerage* is celebrated as a defining work of modern aesthetics and as a moving depiction of the complexities of immigrant experience.

Alfred Stieglitz, *The Steerage*, 1907; Paul Strand, photographs of Alfred Stieglitz with his camera, no date, Alfred Stieglitz & Georgia O'Keeffe Archive

TELEGRAMS FROM THE SOUTHWEST

GEORGIA O'KEEFFE, AUGUST 1929

Painter Georgia O'Keeffe (1887-1986) was a well-established and successful New York artist when, in 1929, she decided to take a road trip to New Mexico. Traveling with a friend, Rebecca Strand, O'Keeffe left her husband, photographer and gallerist Alfred Stieglitz, and drove west in April 1929 to spend the summer in Taos. The months O'Keeffe spent living in New Mexico and traveling in the region had profound effects on her creative work and changed the course of her life. She eventually made a home in New Mexico, a place where she found inspiration and community. Some of her most beloved work famously depicts the mountainous landscapes, adobe structures, and sun-bleached bones of the American southwest. Throughout the summer of 1929, O'Keeffe and Stieglitz keep up a deeply engaged correspondence as O'Keeffe sought to remain connected to her husband even as she explored new physical and creative terrain. Telegrams O'Keeffe sent home in August, as she left Taos to explore the wider region (including a visit to the Grand Canyon in Arizona), express the painter's enthusiasm for her new environment alongside her ongoing commitment to her marriage and shared life with Stieglitz. Telegrams, then among the few means of rapid communication across long distances, allowed O'Keeffe to keep Stieglitz informed of her whereabouts as she traveled.

Alfred Stieglitz, photographs of Georgia O'Keeffe with automobile, 1935; Georgia O'Keeffe, telegrams to Alfred Stieglitz, August 1929, Alfred Stieglitz & Georgia O'Keeffe Archive

HIROSHIMA

JOHN HERSEY IN JAPAN

In August 1945, the United States military dropped atomic bombs on Hiroshima and Nagasaki, Japan; the catastrophic bombings killed more than 350,000 people—primarily civilians. These attacks were the first—and remain the only—use of nuclear weapons in world history. A year later, the *New Yorker* devoted an entire issue to journalist John Hersey’s now-famous article featuring the first appearance of direct personal accounts from survivors, describing the bombs and their aftermath. Hersey (1914-1993) traveled to Hiroshima for several weeks in the spring of 1946 to try to understand the consequences of the nuclear explosions. After many interviews, he built his work around the stories of six survivors: two physicians, a Catholic priest, a seamstress, a minister, and a factory worker. An early example of so-called New Journalism, which employs conventions of fiction to report factual stories, “Hiroshima” gripped readers; the magazine sold out within hours, and soon radio stations were broadcasting readings of the entire text. In plain language, Hersey delivered his subjects’ detailed accounts of the unprecedented horrors the bombing wrought on the city. For many, the article allowed a new understanding of the moral and ethical implications of atomic warfare. Military and scientific organizations circulated free copies of *Hiroshima*, hoping wide readership of the work would help prevent future use of nuclear weapons. More than seventy years after the bombing of *Hiroshima*, Hersey’s writing is considered one of the most influential pieces of journalism addressing atomic warfare.

John Hersey, *Hiroshima* manuscript; photographs, 1946; Albert Einstein, letter to contributors to the Emergency Committee of Atomic Scientists, 1946; Robert J. Coakley, letter to William Shawn (editor of the *New Yorker*), 1946, John Hersey Papers; “Hiroshima,” *New Yorker*, August 31, 1946; *Hiroshima*, New York: Knopf, 1946

PIAZZA SAN MARCO, VENICE

WRITERS & TOURISTS

Literary archives provide windows into writers' creative processes, their writing communities, their intellectual endeavors. They also document family vacations and holiday diversions. Throughout the early decades of the 20th century, American writers and artists traveled to Europe for brief holidays, extended tours, or to live as expatriates. Like other American tourists, they visited celebrated and beloved sites, including the Piazza San Marco, the central public square in Venice, Italy. The great arches of Saint Mark's Basilica and its 15th-century clock tower are among the Piazza's attractions, but the square's famously abundant and tame pigeons feature more prominently in many tourists' photographs. For decades visitors to the Piazza could purchase grain from street vendors to feed the birds, and visitors frequently posed with the birds for photo-postcards to send home to friends and family.

Photographs and postcards from the literary archives of Blanche C. Matthias, Gerald and Sara Murphy (pictured with their children Honoria and Baoth), Gertrude Stein and Alice B. Toklas, H.D., Carl Van Vechten (pictured with his wife Fania Marinoff), William Carlos Williams (pictured with his wife Flossie Williams), and Donald Windham and Sandy M. Campbell (Windham pictured with Truman Capote), 1920-1940s

IN COLD BLOOD

TRUMAN CAPOTE IN HOLCOMB, KANSAS

Writer Truman Capote (1924-1984) traveled to Holcomb, Kansas, in 1959 after reading in the *New York Times* about the murder of four members of the Clutter family in their home in the rural farming community. Capote was accompanied by two friends, fellow novelist Harper Lee and Sandy M. Campbell, a fact checker at the *New Yorker*. Capote's aim was to research the case, interview the investigators and others in Holcomb, and write about the crime and investigation. *In Cold Blood*, initially published as a four-part series in the *New Yorker* in 1965, was called a "non-fiction novel." Though he employed conventions of novelistic writing, Capote claimed the work was completely true; quotations, he said, came directly from his interviews. Nevertheless, many have questioned the reality of Capote's work and his use of creative license to imagine unknowable details. Capote's involvement with law enforcement officials and with the men ultimately convicted of the crime, some speculate, may have colored the stories they shared with the writer. Snapshots Sandy Campbell took during his trip to Holcomb with Capote and Lee show the two writers with Alvin Dewey, the lead detective on the case from the Kansas Bureau of Investigation, along with his wife. Photos from the trip include images of the travelers and their hosts posing tourist-style around town and outside the Clutter home, where the crime took place.

Truman Capote, *In Cold Blood*, *New Yorker*, September 1965; *In Cold Blood: A True Account of a Multiple Murder and its Consequences*, New York: The Modern Library, 1965; photographs from the Donald Windham and Sandy M. Campbell Papers, 1959

AN AIRPLANE IS MADE FOR WRITERS

GERTRUDE STEIN'S FIRST FLIGHT,
NOVEMBER 7, 1934

American writer Gertrude Stein (1874-1946) had been living in France for three decades when she returned to her home country for the first time in 1934. As a result of the runaway success of her 1933 book, *The Autobiography of Alice B. Toklas*, American readers were fascinated by Stein; a lecture tour was planned for her triumphant return. With her life partner and muse, Alice B. Toklas, Stein sailed to New York City, where her friend Carl Van Vechten arranged for her to speak at museums and universities. When Stein's lectures received robust press coverage, she became a literary sensation; new dates were added to her tour in Chicago and later in California. Hosts in Chicago offered to pay for Stein and Toklas to fly from New York – commercial air travel was novel in the 1930s and neither had flown before. Traveling with Van Vechten they boarded the flight carrying beaded lucky charms he'd given them to ease the journey. Since the cabin was noisy, Stein, Toklas, and Van Vechten exchanged notes to communicate about their experience in the air. Writing on airline letterhead, postcards, and in the margins of flight maps, the friends enthused about the flight crew and about their first views from the airplane windows. The text of the many talks on her tour were published in Stein's *Lectures in American* in 1935.

Photograph of Carl Van Vechten, Alice B. Toklas, members of the flight crew, and Gertrude Stein boarding airplane; Carl Van Vechten, photographs of Gertrude Stein and Alice B. Toklas with good luck charms; Gertrude Stein and Carl Van Vechten, notes made during flight, including postcard addressed to Stein's cook "M. Trac"; Gertrude Stein and Alice B. Toklas Papers; *Lectures in America*, New York: Random House, 1935

En Route New York
To Chicago

M. Trac

Mlle Stein

Mlle Toklas

Mr Van Vechten

You never knew anything like this
before?

You do feel peaceful + secure ?

(Carl Van Vechten)

It is so unbelievable that
I cannot believe it, I
real can't, when Carl says
go then we go and when we go when
Carl says go it is alright.

In a kind of a way
the light up here on
the wing is the most
beautiful thing.

I'm collecting your
impressions. Write
some more you delightful
woojums!

(Carl Van Vechten)

I am going to get
the pilot's

autograph

(Gertrude Stein)

When you go
through so many
miles of clouds
to get to the
earth the

wonder is how
does the sun
ever do it
at all.

An airplane is made for
writers as it is the only
way to communicate.

GLEANINGS IN EUROPE, BY AN AMERICAN

JAMES FENIMORE COOPER ABROAD

James Fenimore Cooper (1789-1851) was an American novelist of international reputation at a time when few American books easily found world-wide readership. Cooper is best known for his “Leatherstocking Tales,” including *The Last of the Mohicans: A Narrative of 1757*, stories of the life and adventures of Natty Bumppo, an 18th-century American frontiersman trapper based on explorer Daniel Boone. Cooper first traveled to Europe at the turn of the 19th century as a merchant seaman; he later joined the U.S. Navy. These experiences helped him to write novels about the Revolutionary War at sea, 18th-century merchant ships, and pirates of the period. Cooper returned to Europe in the 1820s and traveled widely, recording his thoughts and experiences in journals. While living abroad, Cooper wrote *Notions of the Americans: Picked up by a Travelling Bachelor*, a book intended to acquaint European readers with American society and customs, including democratic government. The book, which Cooper published anonymously, takes the form of letters written from a man traveling in America to European friends. Cooper would later record his European experiences in a series of books titled *Gleanings in Europe: By an American*. Throughout the 1830s, Cooper published individual volumes about Switzerland, France, England, and Italy.

James Fenimore Cooper, diary recording travel in Holland and Switzerland, France and Italy, 1828 July – 1829 October; Journal of a Tour in 1832; travel desk owner by Cooper; visa and other travel papers; calling cards from visitors; Thomson, etching of James Fenimore Cooper, 1931, James Fenimore Cooper Papers

WORLD TOUR

BLANCHE MATTHIAS, 1917

The only child of a wealthy family, art critic and poet Blanche Coates Matthias (1887-1983) was considered glamorous and sophisticated by contemporaries. Matthias's wealth enabled her to practice and study art and literature seriously, without needing to make a career of her work. This is not to say that she was a dabbler or mere enthusiast; Matthias was well respected as a regular art critic for the *Chicago Herald and Examiner* and the *Chicago Evening Post*, and her poetry, essays, and criticism appeared often in local, national, and international magazines, including *Prairie*, *Poetry*, and *transition*. Matthias was a world traveler who visited Europe, Asia, the Middle East, and Africa. She recorded her trips in photographs, many of which she later hand-colored with translucent oil paints. During her 1917 trip through Asia, Matthias visited Macao where, she wrote, "they say more devilment is concocted than any other place in the world," Canton where "the streets are so narrow... and so winding that inside of five seconds we were lost," and Peking, which she found "so attractive. I would like to stay a couple of months."

Photographs and letters from the Blanche Matthias Papers

THE WORLD ON ONE CARTOON A DAY

MO WILLEMS'S TRAVEL DIARIES

Writer and artist Mo Willems (b. 1968) is famous among readers of all ages as the author of books about a pigeon who wants to drive a bus (and eat hot dogs, stay up late, and more). Long before writing about the Pigeon, as a recent college graduate in 1990, Willems spent a year traveling around the world. In three blank journals, the artist made a drawing every day of his trip, recording sights and experiences from every corner of the globe. Documenting his visits to more than thirty countries, Willems's captioned drawings are funny, insightful, and poignant. Quirky and comic images illustrate iconic sights and events (such as the Running of the Bulls in Pamplona, Spain), common challenges faced by travelers, and moments of human connection. More than a decade after his world tour, Willems collected the drawings for his daily visual travel diary and added brief textual passages to create *You Can Never Find a Rickshaw When it Monsoons: The World on One Cartoon a Day*.

Mo Willems, travel diaries, 1990, Mo Willems Papers; *You Can Never Find a Rickshaw When it Monsoons: The World on One Cartoon a Day*, New York: Hyperion Paperbacks, 2006

TAKING PICTURES IN CHINA

EVE ARNOLD, 1979

American photographer Eve Arnold (1912-2012) is perhaps best known for her photographs of actress Marilyn Monroe, though she was much more than a celebrity photographer. Throughout her long career, Arnold traveled the world photographing people in all walks of life – revealing, in intimate photographs, the extraordinary range of human experience and the often moving commonalities shared across nation and culture. She joined the photo co-operative Magnum early in her career as its first female member; she was widely celebrated as a photo journalist by the time of her first solo gallery exhibition in 1980. That show, at the Brooklyn Museum, included photos made during an extended tour of Communist China, a nation little known to outsiders at the time. Arnold had struggled to gain admission to the country, seeking a travel visa for some fifteen years before being granted permission to make two three-month-long trips in 1979. Arnold's images of industrial workers, farmers, infants in nurseries, and elderly citizens were widely celebrated. Her book, *In China*, won the National Book Award; she also received the Lifetime Achievement Award from the American Society of Magazine Photographers. Arnold's hand-made map documents her path; her travel notebooks record her observations, impressions, and personal experiences. These notes later became the basis of her writings about China.

Notebooks, typescripts, handmade map, and magazine clippings, the Eve Arnold Papers

PICTORIAL RAMBLES ON THE JOHN MUIR TRAIL

MINIATURES BY DONNA AND PETER THOMAS

Makers of artists' books employing a wide range of techniques and book formats, artists and book makers Donna Thomas (b. 1957) and Peter Thomas (b. 1954) have been publishing books since the 1970s. Collaborating with celebrated writers and fellow artists and employing innovative book-making strategies, the Thomases have been awarded honors for papermaking and bookbinding. In a series of beautiful miniature books published in very small numbers, Donna and Peter Thomas document the natural world they encounter when hiking and camping in northern California. In these unusual travel books, Donna's calligraphy and paintings of landscapes, wildflowers, and occasionally traveling companions are printed on paper handmade by Peter; the pages are expertly and sumptuously bound, including leather spines in some instances and miniature slipcases in others. Colophons for each book describe the artists' process and sometimes thank fellow travelers for waiting while paintings of wildflowers, mountains, or waterfalls were completed. Part memento, part travel narrative, part field guide, the Thomas miniatures marry artistic practice and skilled paper- and bookmaking with natural observation and the traveler's daily diary.

Miniature books by Donna and Peter Thomas, 2001-2016

Donna Thomas & Katy McLaughlin hiked the John Muir Trail in the summer of 2002. They identified these flowers together & Donna painted them on the spot. Donna made this book, using handmade paper made by Peter Thomas.

Copy # 6 of 150.

These flowers were found while hiking in the Coast Range of northern California. Using a magnifying loop and flora, determined their common & latin names. She painted them on the spot, then color-copied them onto Peter's handmade paper.

Copy # 6 of 150.

Donna Thomas and Katy McLaughlin hiked the John Muir trail together in 2002. Katy did yoga & Donna painted a landscape each day. Donna made this book using handmade paper by Peter Thomas.

Copy # 6 of 150.

This edition of 40, painted, color copied, handbound by Donna Thomas chronicles our summer backpack trip. Handmade paper by Peter Thomas.

Santa Cruz, Ca. 2001

Copy # 6 .

Donna painted this book while hiking the 218 mile John Muir Trail in the Sierra Nevada Mtns. of California. Peter Thomas made the paper. This is copy # 6 of forty.

Handmade paper:
Peter Thomas.
Santa Cruz.
Edition of 50 copies.

Copy # 6. ^{In} 68

Donna Thomas painted these watercolors while backpacking the John Muir Trail in the summer of 2012. The text & images were then digitally reproduced on handmade

paper by Peter Thomas. Of 200 copies made, this is copy number 26.

Peter & Donna Thomas
Santa Cruz, CA. 2016

6 WEEKS MORE & I'LL BE HOME

ON THE ROAD WITH BUFFALO BILL'S WILD WEST SHOW

A musician touring with Buffalo Bill's Wild West Show, F. H. "Fritz" Parker sent frequent postcards home to his small town in northern New Jersey. Carrying only brief messages – "All next week in Boston, Mass," "Next week we play a return slate at Fort Wayne," "6 weeks more and I will be home" – the postcards individually say little about the musician himself or about the Wild West Show. Taken together, however, this group of postcards offers some sense of the rigorous travel schedule of a turn-of-the-20th-century touring entertainment program and information about the kinds of communities such tours visited. To the rough tour outline that can be discerned from two years of postcards, scholars may add information gleaned from programs, ticket stubs, contemporary reviews clipped from local papers, and other materials found in archival collections. Drawing on a range of ephemeral traces, researchers begin to understand more about precise events, communities, or cultural trends in a specific time and place. Other records – personal recollections, photographs, and artifacts – may reveal still more. Researchers working in archival collections regularly face incomplete information and partial records. They endeavor to map a space between and among various documentary pieces, devising hypotheses and best guesses; over time, a patient and dogged researcher may piece together an indelible portrait or irrefutable narrative.

Postcards from F.H. Parker to Maud Blowers, Boonton, NJ, 1906-1908

MARSEILLE GRACE

JAMES WELCH AND *THE HEARTSONG OF CHARGING ELK*

Novelist James Welch (1940-2003) grew up in Montana on the Fort Belknap Reservation, the son of a Blackfeet father and a Gros Ventre mother; throughout his writing career, he remained fascinated with Native American culture and communities. His 2000 novel, *The Heartsong of Charging Elk*, is based on a true story of three Oglala Sioux performers who, while traveling in Europe with Buffalo Bill's Wild West Show in 1889, became ill and were left behind in a Marseille hospital when the show continued its tour. Welch traveled frequently to France to conduct research and interviews about these little-known historical figures in order to write his novel, focusing his narrative on the life of 23-year-old Charging Elk, who had been riding horses with the Wild West Show since he was a boy. With no means to return to the touring company or home to the United States and speaking no French (and little English), Charging Elk must make his life in Marseille. James Welch's literary archive includes his research papers and several drafts of the novel in different versions. At the Beinecke Library, these raw materials of Welch's novel can be studied alongside related historical documents, including materials documenting the enormously popular Buffalo Bill's Wild West Show, such as programs and other ephemera related to the European touring companies.

Manuscripts and research notes related to *The Heartsong of Charging Elk* and *Marseille Grace*; travel itineraries, postcards, and photographs from the James Welch Papers; 19th-century program from the Buffalo Bill's Wild West Show French touring company from the Yale Collection of Western Americana

James Welch's early attempt to write the story of the 19th-century Sioux men stranded in France was a novel, *Marseille Grace*; this work imagined the historical narrative through the eyes of a 20th-century Native American man trying to uncover this unusual past event and understand its relationship to his present experience. Welch had written a complete draft of book when he decided to write the novel, instead, exclusively about the 19th-century story. He rewrote the entire book, creating a new novel, *The Heartsong of Charging Elk*.

THE DRAMA OF THE FAMILY DRIVE

THORNTON WILDER AND PAULA VOGEL

Thornton Wilder (1897-1975) meant his short play *The Happy Journey to Trenton and Camden* to include no sets or stage decorations – the characters, a family of parents and several children, are seated on stage as though they are sitting in a car; the audience must rely on the dialogue to understand the scene and the deeper meanings of the family’s trip. Written in 1931, the narrative develops through the mundane details of the drive to visit the family’s married oldest daughter; discussion of the passing landscape and the children’s hunger gives way to the family’s grief over the death of an older brother in the war and the sad reason for the day’s trip – the recent death of the older sister’s infant. Some seventy years after the first production of Wilder’s play, playwright Paula Vogel modeled elements of her contemporary family drama, *The Long Christmas Ride Home*, on Wilder’s classic play and on themes explored in much of his work. Seated in a pantomimed car like that in Wilder’s play, Vogel’s characters include parents with their children driving to visit grandparents for Christmas dinner. Vogel also includes puppets playing the children’s younger selves, allowing the narrative to move forward and back in time to reveal the family’s complex past and painful future.

Thornton Wilder, *The Happy Journey to Trenton and Camden* manuscript, n.d.; cast photo, Antioch Players production, December 11, 1931, Thornton Wilder Papers; Paula Vogel, *The Long Christmas Ride Home* manuscript, [2002]; Cast photo, Vineyard Theater production, 2003, Paula Vogel Papers

LATITUDES OF HOME

ANNIE DILLARD'S JOURNEY TO SEE AND WRITE "TOTAL ECLIPSE"

On February 26, 1979, Annie Dillard (b. 1945) traveled east from her home on the Washington coast to the Yakima Valley to watch a total solar eclipse. Her experience encapsulated what she later called “the vertical motion of consciousness.” For Dillard, we live our daily lives in many mental states. Our consciousness “dreams down below... notices up above... and it notices itself, too.” How we transition between such layers of consciousness is the heart of her essay “Total Eclipse,” published first in *Antaeus* and then in her 1982 collection *Teaching a Stone to Talk*. The essay begins with Dillard’s descent into the valley and ends with her departure. It concludes:

But enough is enough. One turns at last even from glory itself with a sigh of relief. From the depths of mystery, and even from the heights of splendor, we bounce back and hurry for the latitudes of home.

These final lines underscore the question driving Dillard’s essay: if “home” is the world—the geography and also the consciousness—from which we travel and to which we return, are we changed after the journey? What do we bring back with us, what have we learned, and how do we know it?

***Antaeus* 1982, 45/46; draft pages for “Eclipse”; entry from “Notebook 28,” Annie Dillard Papers.**

Isabelle Laurenzi, doctoral candidate in the Department of Political Science, Student Curator

This notebook, one of fifty-nine numbered volumes in Dillard's papers, includes an entry from the day after the total eclipse. It is likely her first written account describing what the landscape looked like, what she noticed, and what surprised her. Dillard wrote that she would "walk 5 months to see another" eclipse, a sentiment she echoed in later drafts of the essay: "The question was whether it was worth driving 5 hours to have a chance of seeing a total eclipse. The answer is it is worth driving 50 hours...it is worth a year of your life."

Layered drawings and revisions illustrate Dillard's dynamic writing process, one that moves across various levels of consciousness. These manuscript pages indicate the give-and-take between the complexity of Dillard's ideas and her desire to craft a clear, meaningfully structured work. On the page below, a creative dialogue plays out in real time. Dillard names problems and solutions for the current state of the essay. Not to be mistaken with doodles, the two U-shaped diagrams chart the structure of the essay into an "abyss" and out again – the descent into the valley and the return to the "world" that is home.

Selected issues of *Streetfare Journal: The Magazine
of the Rider*, Mill Valley, CA: Winston Network,
1984-1997.