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Devilish Antecedents

BY TINA WRAY

Images of the Devil were popular with the designers of late 19th century American advertising illustration. Whether invoking literary allusion (Dante, Washington Irving, Goethe, Poe) or Satanic punishment (the Krampus of Christmas) illustrators tended to agree on the color red, and to use one or more of the identifiers: horns, tail, snaked tongue, wings, pitchfork. This rather late personification of Satan can be traced to roots in several ancient cultures. And the inclusion of Satan in the equation that includes humans, God, and the Devil – echoed in Victorian/American imagery – is theologically and culturally sound.

How did Satan morph from the innocuous *hassatan* in the Hebrew Bible to the chaos monster Satan in the New Testament? In the Old Testament, the word (usually appearing with the definite article *ha*, so meaning *the satan* and implying a *function* rather than a proper name)¹ appears less than a dozen times and is used as a way to refer to an enemy or opponent. In the New Testament, Satan assumes a more commanding role as Demon Extraordinaire, and demons crop up some 568 times, in unlikely places, to challenge the ultimate authority of Jesus. Satan is banished once and for all in a final cosmic battle with Christ (called the Lamb) in the Book of Revelation.

A series of historical and social events – beyond the pages of the Bible – seem to have contributed to the Satanic metamorphosis.



*Plug tobacco sample label, lithographed by Kaufmann & Strauss of New York 1870. William Cameron & Brother's "Raven" brand of tobacco won international awards. The scene interprets the poem *The Raven* by Edgar Allan Poe (whose childhood was Virginian): in the poet's chamber, the time just after midnight, a raven perched by a bust of Pallas Athena, the poet half reclining on "a cushioned seat" is haunted by whether his "rare and radiant" dead Lenore is clasped by angels. This artist adds a clutching winged and horned dark devil to add menace to the refrain of the raven, "Nevermore," on the wall. Poe's young wife died just two years after the poem. (Jay T. Last Collection, Huntington Library, San Marino, California)*

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America

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The Journal will accept pdf, jpeg or tiff files as well as camera-ready ads at the following pre-paid rates:

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Deadlines: April 1, August 1,
December 1.

Dear Members and Friends:

ESA32 has just concluded and it was a great success. The Conference was very well attended with some terrific talks. Details will be made available by electronic means over the next few months. The Hyatt outdid itself for this year's banquet at which Richard McKinstry received the Maurice Rickards Award. The bourse was humming and alive with a lot of energy. So if you were unable to attend this year, make every attempt to come next.

The topic of the 2013 Conference will be Art and Ephemera and how the two disciplines inform each other. Watch for details.

The Phil Jones Fellowship was awarded to Marianetta Porter, Professor of Art and Design at the University of Michigan. Her topic is: Stories told in Sunday School—Black Church Fans and their relation to Social History.

You will have noticed some changes in our publication policy. The old mostly black & white *Ephemera News* quarterly is being replaced with a three time per year *Ephemera Journal* in full color. The number of pages has been increased to at least 32 to preserve the amount of content. The success of the *eNews* in disseminating current events permits us to remove some of the time-sensitive material to free up space for more articles. A more formal Journal, such as we published in the past, will be issued when our newly formed editorial board deems it appropriate.

The entire run of *Ephemera News* has been indexed and is available on our website. Molly Harris is undertaking to index the *Ephemera Journal*.

As time permits, content from past *Ephemera News* and *Journals* will be placed on the website so keep an eye out for some old chestnuts.

The Board of Directors will join the members of Linked-in, and we encourage all members to add comments to the "Notes" section of our Facebook page (accessed under "Links" under "Resources" on our web site, www.ephemerasociety.org) – part of social media outreach to give the Society and ephemera more exposure.

You can see that a lot is happening. This is YOUR society and we actively seek your input. Don't hesitate to contact me directly or through the Administrator with any questions or comments.

Have a wonderful Spring and Summer.

All best,



Arthur H. Groten, M.D.

Speakers on the Fascinating Subjects of Ephemera

Event planners looking for experienced speakers on a variety of interesting and intriguing ephemera subjects will find an excellent roster of speakers available on the Society's website, www.ephemerasociety.org/resources/speakersbureau.html. On the same page is an application for being listed as a speaker.

JOIN THE SPEAKERS BUREAU

The Society invites members who enjoy speaking on ephemera subjects to join the Speakers Bureau and share their knowledge and enthusiasm with others.

Maurice Rickards Award 2012

Citation to E. Richard McKinstry, Library Director and Andrew W. Mellon Senior Librarian at the Winterthur Museum, Garden and Library:

We who collect the transient salute Richard McKinstry for all his efforts to ensure permanence for what we do.

In 1988, Beatrice Taylor brought Richard to the Boston ABAA fair, to introduce him to rare book dealers as her successor in the library at Winterthur. She emphasized that this young man would continue to make sure that manuscript and printed ephemera was at the heart of the institutional collection.

Throughout his long career at Winterthur, Richard has done just that. And he has broadly introduced the collection to researchers through several influential descriptive catalogs (particularly the 1984 *Trade Catalogues at Winterthur: a Guide to the Literature of Merchandising, 1750-1980*; the 1997 bibliography of diaries: *Personal Accounts of Events, Travels and Everyday Life in America*; and the 2003 *Guide to the Joseph*

Downs Collection of Manuscripts and Printed Ephemera.)

Richard's own broad-based research in the work of Charles Magnus is in the editing stage, and promises to be a classic in the ephemera field.

While at Winterthur, Richard has been active in introducing the delights of ephemera to future museum curators through their graduate studies outreach.

He is now an adjunct associate professor in the Winterthur Program in American Material Culture at the University of Delaware.

In 1999, Richard became our Society's first president who was not

primarily a collector or a dealer. And he 'spread the word' about what the Society could offer to the museum world and to academe. He was key to launching the Society website (and our webmaster says he contributed more than 100 pages of its content). He wrote a long series of articles on ephemera for the *Northeast Journal of Antiques & Arts*. He forged closer



The Maurice Rickards Medal: an adaptation, in silver, of the 1876 Centennial Philadelphia Exhibition Medal, depicting a female America overseeing Commerce.

ties with the British Ephemera Society, attending their 25th anniversary celebrations in 2000.

But by far Richard's greatest gift to us as a Society was to give us a permanent home. He initiated, created and still maintains our archives at the Winterthur library. He was not content to merely accept donations (including review copies of books sent to our editor), but has actively sought material, subscribed to key publications, and developed on line finding aids for the archives. He made sure that our archives URL is a featured link in the Wikipedia entry for ephemera.

So, in appreciation of the myriad ways in which Richard McKinstry has made ephemera a permanent part of research at Winterthur and in gratitude for his contributions to the permanence of our Society, we honor him with our Society's highest award, the Maurice Rickards Medal.

—Diane DeBlois, March 17, 2012



E. Richard McKinstry in The Winterthur Library Archives, with the shelves devoted to The Ephemera Society Archives.

MAURICE RICKARDS AWARD WINNERS

| | | |
|---------------------------------------|---|---|
| 1985 Maurice Rickards | 1997 Samuel Murray | 2004 John C. Dann |
| 1986 Robert Staples & Barbara Charles | 1998 Stephen Paine | 2005 Jay Last |
| 1987 Georgia B. Barnhill | 1999 Blair & Margaret Whitton | 2006 William H. Helfand |
| 1988 Rockwell Gardiner | 2000 Marcus McCorison | 2008 Diane DeBlois & Robert Dalton Harris |
| 1989 Barbara Rusch | 2002 Calvin P. Otto | 2010 Jonathan Bulkley |
| 1990 John Grossman | 2003 Peter Jackson & Valerie Jackson Harris | 2012 E. Richard McKinstry |
| 1991 Deborah Smith | | |

Nominations Sought for Candidates to Receive The Maurice Rickards Award

The Maurice Rickards Award Nominating Committee, which is a standing committee of the Society's Board of Directors, is pleased to announce that it is seeking recommendations from Society members for candidates for this prestigious award.

The Rickards award is the highest honor that the Society bestows and was named in honor of its first recipient, Maurice Rickards, founder of The Ephemera Society in the UK in 1975, and the author of *The Encyclopedia of Ephemera*. Mr. Rickards is considered a "pioneer" in that he was among the very first to recognize that the "transient documents of everyday life" were deserving of academic study and also for his dedication to bringing together people who shared a passion for the beauty and variety of ephemera. A more complete description of the history of the award and its recipients can be found on the Society's website, www.ephemerasociety.org/news/news-rickards.html.

Members wishing to suggest a candidate should send the name of that person, together with a detailed written statement setting forth the qualifications of that person, based upon the following standards:

The Maurice Rickards Award is presented to a person or persons who have made important contributions to the field of ephemera. He or she does not have to be an American or even a member of The Ephemera Society of America; however, recipients must be seriously involved in the discipline of ephemera as a collector, dealer, researcher, institutional curator,

or conservator. Accomplishments in the field include scholarly publications, the preparation of exhibitions and catalogs, the development of new or improved methods of conservation, placement of ephemera collections in public institutions, and the promotion of ephemera as one way of understanding our country's history.

The recommendation and statement must be sent to the following address:

The Maurice Rickards Nominating Committee
info@ephemerasociety.org
or by mail:
c/o The Ephemera Society of America, Inc.
P.O. Box 95
Cazenovia, NY 13035-0095

Any such submissions must be received at the above address by no later than July 1, 2012 in order to be considered by the Committee.

The Committee will evaluate member recommendations, as well as those from any other sources, and make its recommendation for consideration by the Society's Board of Directors, at the Board's mid-year meeting in September 2012.

John Grossman
Committee Chairman
Bruce Shyer
Barbara Rusch

Call for Nominations to the Board of Directors

At the end of 2012, the following people will be leaving the Board: Arthur Groten after two terms as Director and one as President; and Sandra Jones, Frank Amari, John Grossman and Richard Sheaff after two consecutive terms.

We are therefore seeking to elect five Directors. A term is three years. Former Directors are eligible for nomination if they have been off the Board for a full election cycle of three years.

As outlined in the by-laws, the duties of the Board are to formulate the general policy of the Society, make recommendations, and perform such duties as necessary for the welfare of the Society. We need active Directors to keep our Society healthy and growing. Send names of nominees to info@ephemerasociety.org (and please check that the person is willing to serve).

Out & About

California Tour

David H. Mihaly, Jay T. Last Curator of Graphic Arts and Social History, generously invited Society members to a “Collections Within Collections” tour at the Huntington library, San Marino, in conjunction with the February International Antiquarian Book Fair in Pasadena. David and the new assistant, Danielle Kramer, had prepared an exhibit of examples from smaller collections within both the Last collection and the Huntington’s own ephemera holdings:

The N.N. Hill Brass Company of East Hampton CT – makers of bicycle bells, a thousand pieces covering 20 years. (Last)

A group of American lottery documents, 1758 to the 1910s, formed by Calvin P. Otto. (Last)

Broadsides and flyers advertising early photographers. (Last)

Plug tobacco labels 1860s-1880s – 100 proof sheets (see cover illustration).

Prang printing archive (most of his records burned) – 1860s albums and album cards, 3500 items including an unpublished autobiography, a letter from Bierstadt to Prang in 1870 commenting on the print quality of his lithograph of “Sunset;” 10 folios recording the porcelain collection of W.T. Walters in the 1890s. (Last; the Huntington’s own collection added the proof sheets for this production)

California lettersheets, 400 views. (Hunt.)

80 albums meticulously kept and indexed by Frederick W. Nelson, a Pasadena banker, 1900-67: “California as it was in the Old Days.” (Huntington)

Diana Korzenik’s collection “Objects of American Art Education” – 1500 items, a catalog available. (Hunt.)

These samplings led the tour group to explore other visual riches within the collection – a rewarding experience, indeed! Join members for other such tours – if you are not receiving the monthly eNews, contact the Society.

American Social History as Seen Through Ephemera

Ephemera 32 conference speakers presented some powerful views through ephemera of American social history

– the most emotionally ‘gripping’ was Colleen Jenkins’ description of how she, a great, great granddaughter of Elizabeth Cady Stanton, and her family continue to use their archive, now a Trust, to promote social change for women. There were many influential Suffragists, but Cady Stanton’s major contribution was to connect law and women. Mrs. Jenkins brought with her the original plaster cast of Stanton’s hand grasping Susan B. Anthony’s – a treasure that doesn’t leave her home – and, although Cady Stanton’s diary exists that records the plaster-making session, the reality of the object was spine-tingling.

Other speakers made strong claims for the persuasive reach of ephemera. Art Groten showed that air mail ‘took off’ thanks to concerted advertising campaigns. Brian Caplan and Jonathan Mann labeled the late 1850s through the Civil War as the period when ephemera mattered the most: it elected a President, it rallied and unified the North while a paper-deprived South fell behind. Anne Stewart O’Donnell showed that our custom of sending greeting cards owes much to Ernest Dudley Chase; Lauren Sodano illustrated the development of American ways of vacationing; Cameron Nickels explored the arc of comic valentines targeting women – lessening in nastiness over time – to show the underlying social assumptions of gender spheres. And Donald Brodeur examined the markers of social change (length of telephone numbers, zip codes, printer location etc.) on playing cards advertising pharmacies and their products.

Theme for this issue: American Myths and Legends

Hermes is a mythical figure who has had a very long life as an advertising icon. Images incorporating the Greek (and Roman Mercury) messenger of the Gods were the subject of a 2010 exhibit of my and Robert Dalton Harris’s collection at the Copenhagen postal museum, and of 2011 presentations in both Athens and Washington DC. In America, Hermes became a ubiquitous marketing tool – his winged feet swiftly delivering whatever was placed in his outstretched hand: a bouquet of flowers (FTD, since 1910), or a glass of beer (Quandt Brewery Co. 1884-1942).

The Devil, or Satan, is another icon who made the transition from European illustration (where he might appear in the guise of Santa’s dark helper, the Krampus) to American advertising – the embodiment of temptation, or subject of a sensational narrative. Dr. Tina Wray explores Satan’s religious roots to find possible sources for his physical renderings.

Paul Bunyan, on the other hand, is a purely American mythical figure – who served to embody national characteristics as well as to advertise products and locales. Paul Barneson worked with the large collection of Bunyaniana at the University of Minnesota to trace the persistence of Paul and Babe the Blue Ox.

In 1992, Molly Harris wrote a guide to outdoor sculpture, *Monumental Minnesota*, that recorded a 1935 concrete Paul Bunyan and Babe, still standing in Brainerd; and a huge wood and wire Babe the Blue Ox float for Hemidji’s 1937 Winter Carnival parade. Here, she turns to another former book subject, Ponce de Leon’s Fountain of Youth. De Leon really did land on the shores of Florida, but the legend took off to become an advertising mainstay.

Uncle Sam is undoubtedly the most used American icon – like Ponce, he was an actual American person, well documented at the Rensselaer County Historical Society by Kathy Sheehan. But his influence as legend continues to be both varied and pervasive.



Board Member Sandra Jones with an Uncle Sam poster promoting the 1944 agricultural census – a gift she bought at Ephemera 32 for her farmer Dad, Phil Jones (founder of our Society’s research fellowship) who was in the hospital.



Cigar box sample label, lithographed by Schumacher & Ettinger 1883. Dr. Faust is being seduced into giving up his soul by Mephistopheles. The Faust legend, with its good and bad angels, would have been familiar to Victorian Americans from Christopher Marlowe's 1604 play or Johann Wolfgang von Goethe's version of two centuries later or Charles Gounod's opera of 1859. Most 19th century advertising images dress the devil in red Elizabethan garb and give him a pointed goatee. (Courtesy, The John and Carolyn Grossman Collection, The Winterthur Library, Delaware)

The first conditioning factor is biblical – the slow evolution of monotheism: the One God as self-proclaimed author of both good and evil. For ancient worshippers it became difficult to synthesize a God who claimed to love them while, at the same time, inflicted suffering and death. The eventual emergence of the “theodicy question” (the theological problem of reconciling a good and loving God in a world riddled with evil) seems unavoidable in such an arrangement, so an alternative rationale for life’s miseries began to be constructed: Satan.

The second factor is found in Jewish and Christian apocalyptic literature from the Second Temple period. According to the apocalyptic view, under the surface of everyday life lays a vast nefarious network, intent on creating confusion and discord. Satan becomes the mastermind behind all that mayhem. The literature is replete with terrifying visions, loathsome beasts, frightening demons, and dramatic end-time scenarios, but the overarching message is that good will triumph over evil.

The final factor involves the religious traditions and practices of Israel’s neighbors, most notably Mesopotamia, Canaan, Egypt, Persia, and Greece. Each of these highly developed cultures had evil beings of their own whose fingerprints smudge the pages of Satan’s script.

Because of its antiquity and the fact that the story

was apparently known in ancient Israel, the best starting point is the Mesopotamian tale, The Epic of Gilgamesh. The hero Gilgamesh and his hirsute sidekick Enkidu raid, love, drink, and brawl their way across a fantastic landscape — and slay the monstrous sentry to the paradisiacal retreat of the great god Enlil, named Humbaba. Humbaba and Satan have many similarities: they both guard a dark and foreboding place that induces fear in human; they are described as physically terrifying and have associations with fire and death. Humbaba is representative of the kind of supernatural adversary that existed in ancient narratives and this type of

monster contributed to the development of the idea of Satan in Jewish belief.

Moving to ancient Syria and Lebanon, the Canaanite culture, there are even closer connections to Satan. The Canaanite pantheon was a fractious family led by the great father, El, a name that the Bible itself uses for its God. Among El’s sons are Baal, the god of fertility and Mot, the god of the underworld. Mot is a dark and loathsome god who represents sterility



Counter card poster for Carter Beats the Devil, 1926. The magician Charles Joseph Carter (1874-1936) is shown in triumph over Satan, the ultimate trickster – with horns and an elegant red dinner jacket. (Courtesy, David W. Beach, cigarboxlabels.com)

and death. He carries a “scepter of sterility,” sits on a throne named “Low,” in a town “the Pit,” in a land called “Filth.”² Baal descends to the underworld in order to subdue Mot who has been terrorizing the earth, and is killed. Baal’s avenging sister kills Mot and scatters the remains in a field – bringing about Baal’s resurrection and fertility to the soil. But Mot is also resurrected and the two gods continue their feud, locked in a life-and-death battle for all eternity. The themes of good triumphing over evil, life over death, are also associated with Satan, whose terrifying abode resembles Mot’s underworld.

And Mot is the adversary who must be conquered by the “good god,” Baal – anticipating Jesus’ battle against Satan.

The Ugaritic texts yield another figure, Habayu, a terrible netherworld demon who sports horns and a tail,



Cigar box sample label, lithographed by Witch & Schmitt of New York, 1890s. Satan, in his role of seducer, is dressed in red and black, with antenna-like horns and bat-shaped wings. (Courtesy, David W. Beach, cigarboxlabels.com)



Poster for Zozo, The Magic Queen, a “Spectacle Drama” by the impresario Augustin Daly in 1884, but with sets and special effects by Henry E. Hoyt. The Underworld, beneath both sea and earth, was especially thrilling – dominated by a stalagmite with the profile of the devil. The villain, kneeling on one knee, has the Satanic attributes of red costume and goatee – and shadowing everything is a large black bat, Satan’s companion. (Jay T. Last Collection, The Huntington Library, San Marino, California)

physical characteristics that will later be associated with the Christian version of Satan.³

The popular story in Egyptian mythology of the murder of the great god, Osiris, by his brother Set (or Seth), and the search by Isis to recover the body of her brother/husband involves resurrection (Isis conceives a son, Horus, by lying on top of Osiris’ body) and dismemberment (Set finds the body of Osiris and scatters it throughout Egypt in fourteen pieces – each time Isis finds a piece she buries it and builds a shrine⁴). Although Set is never viewed with quite the contempt and fear eventually associated with Satan, he does embody the closest thing to an evil being in Egyptian mythology. His representations, like those of Satan, are frightening. The god of the desert – of scorching heat – he is usually painted red, a color Egyptians associated with evil (some sources indicate they even offered red-haired people as human sacrifices). Some artistic depictions of Set and Horus show their heads resting upon a single body, while other depictions show two separate gods. It appears as if they were, at an early time, worshipped together as two halves of the divine personality.⁵ This may reflect a similar tension within the earlier Hebrew religion, which understood God as author of both good and evil, and the later adoption of monotheism that would assign evil to a wholly separate source – Satan.

The designation of a separate principle of evil was clear in the dualistic religious system of ancient Persia that emerged with the teachings of Zarathustra (or Zoroaster).⁶ Zoroastrian teachings are highly ethical in nature and center on the concept that human beings are involved in a constant struggle between good (light) and evil (darkness) embodied in Ahura Mazda and Ahriman. Ahriman (also known as Angra



Cigar box sample label, lithographed by Heppenheimer & Maurer of New York, 1890s. Satan, with antenna-like horns on a red hood, grins devilishly. (Courtesy, The John and Carolyn Grossman Collection, The Winterthur Library, Delaware)

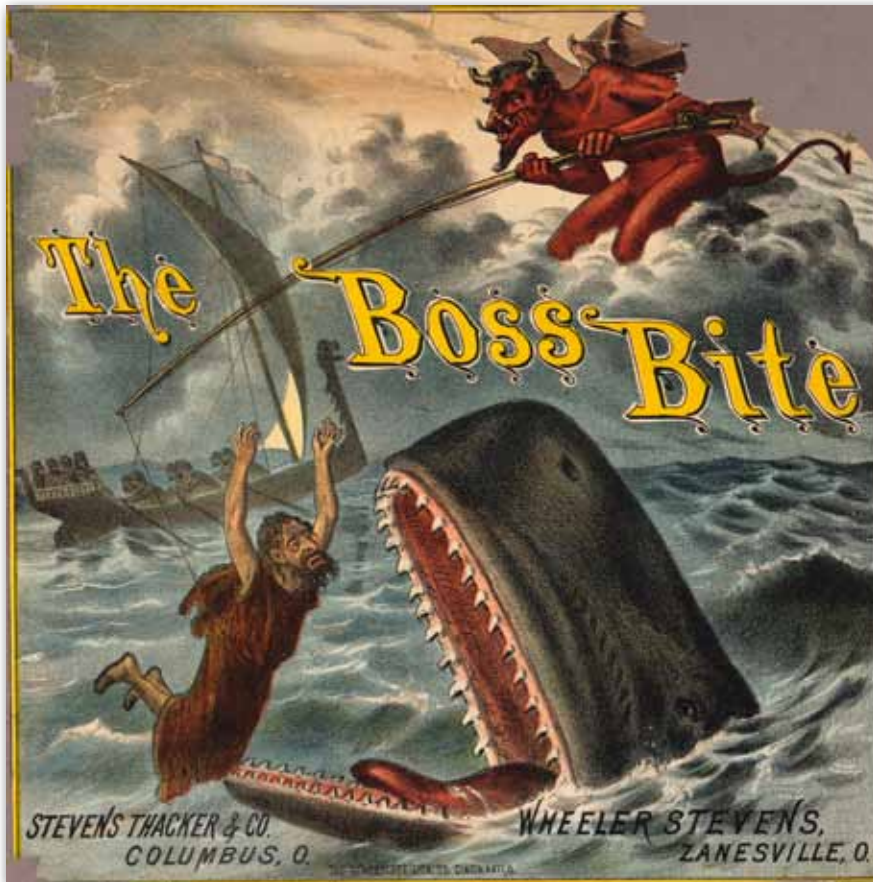


Embossed, diecut scrap, 1880s. The Krampus – Satanic sidekick of St. Nicholas – was depicted with a snaky tongue to terrify children into good behavior. Here, his malevolent gaze is framed by goatish horns and mane. (Courtesy, The John and Carolyn Grossman Collection, The Winterthur Library, Delaware)

Tradecard for Coaline Headache Powders, 1880s, said to “cheat the Devil of his due” – a line from William Thomas Moncrieff’s 1835 play Giovanni in London; or, The Libertine Reclaimed. The Devil is poised to torment the headache sufferer – with horns, goatee and claws. (Courtesy, Kit Barry, The Ephemera Archive for American Studies, Brattleboro, Vermont)



Advertising currency for R.L. Wolcott’s nostrums, engraved by Roberts, New York 1867: Moyle’s Australian Rheumatic White Liniment will sooth burns, even those inflicted in Hell by a hirsute Satan, with hooves, horns, and wings – who is represented as vindictively angry at such success. (Courtesy, Kit Barry, The Ephemera Archive for American Studies, Brattleboro, Vermont)



Plug tobacco label, lithographed by Strobridge, Cincinnati, 1880s, for the wholesale grocers Wheeler Stevens in Zanesville and his brother Samuel Stevens with partner Thacker in Columbus, Ohio. The brand name, and the toothy whale are appropriate to chewing tobacco; the naked red devil, with horns, wings and tail is fishing a skeptical Jonah from being devoured. (Jay T. Last Collection, The Huntington Library, San Marino, California)

Mainyu, Shaitin, and Satan) is described as an evil spirit, not a creation of Ahura Mazda, who is assisted in his malicious activities by other demonic figures to lead humans astray. Those who choose the path of righteousness will reap rewards, those who follow Ahriman will be subjected to suffering. Each of these paths included a postmortem judgment to determine one's eternal fate. Zoroastrian hell is a particularly horrifying place that may have contributed to Christian understanding of hell as a posthumous place of unremitting pain and suffering.⁷

The Greek god Hermes, the winged messenger of the heavenly court, is known as the escort of dead souls to the underworld. In some accounts, Hermes' son is Pan, a hairy, goat-like creature with hoofs and horns who is a god of sexual desire. Both father and son may have helped to shape the evolving notion of how Satan ought to appear.

Hades, god of the underworld, contributed most to the hellish landscape assigned to Satan. He is a solitary enigmatic deity, famed only for his kidnapping of Persephone, and wholly dreaded by the Greeks. Satan also gained the reputation of lurking about

Bookmark, printed by Edward E. Fishley, 1891 for an edition of Washington Irving's

1824 stories *The Devil and Tom Walker and Deacon Grubb and the Old Nick*. A horned and hooped Satan with bat wings and forked tail stands proudly as the antagonist of both tales. (Courtesy, Kit Barry, *The Ephemera Archive for American Studies*, Brattleboro, Vermont)

unseen. Hades underworld had a tripartite structure: the Elysian Fields of repose reserved for those who accomplished great things in life (similar to the Christian heaven), the Asphodel Fields for those who were neither great nor evil (a sort of purgatory), and Tartarus of pure darkness for evildoers to suffer eternal torture and punishment (Dante's *Inferno*, the Christian hell).

The Mesopotamian, Canaanite, Egyptian, Persian, and Greek underworld gods provide us with a birds-eye view of the world that surrounded biblical Israel. These foreign gods lead, by circuitous paths, through direct or indirect means, over long periods of contact, to the development of the Jewish-Christian Satan. Humbaba, Mot, Habayu, Set, Ahriman and Hades,



like Satan, are supernatural beings, patently evil, and feared by humans. All of these figures have an initial connection (mostly familial) with a high god and most are engaged in a battle with an opposing good god.

The fire breath of Humbaba; the horns and tail of Habayu; the red color of Set; the repulsiveness of Hades; the horns and hairiness of Pan; the wings of Hermes; and even the trident (Satan's pitchfork) of Poseidon – all contributed to Satan's appearance.

Satan matters as a crucial part of the relationship triad that includes God, humans, and the Devil.

Theologically, Satan's greatest virtue is to serve as cosmic scapegoat, saving God from the blame for evil. By assuming all the unpleasant tasks

of divine government and accepting responsibility for evil, Satan freed Christians from the tensions produced by the theodicy question.

Satan is the ancient foe, but his opposition forces humans to struggle against him for the good, and this is another of his virtues. It is as if Satan is an allegorical representative of the human race for we recognize a bit of ourselves (and others!) in his ingenious machinations, his temptations, and his tendency to stir up trouble. In many ways, Satan, the stumbling block and adversary, is easier for mere mortals to understand than the lofty, mysterious, and unfathomable God of the Universe.



Crate label for Imp brand grapefruit grown in California, lithographed by Ridgway, Seattle 1930s. Satan's assistants, the imps, are more playful than the Devil, but they also have red tails, horns, hoofs and here dance at night around the full moon grapefruit. (Jay T. Last Collection, The Huntington Library, San Marino, California)



Counter card poster printed by C.J. Howard of Chicago 1925. Satan, all in red with horns penetrating his hat, tempts the innocent into the evils of rumor mongering. (Courtesy, Kit Barry, The Ephemera Archive for American Studies, Brattleboro, Vermont)

Perhaps this is another reason why depictions of the Devil were so common in Victorian/American graphic design, why Satan remains such an attractive figure in Western culture, and why his story matters to us.

- ¹ Neil Forsyth, *The Old Enemy: Satan and the Combat Myth* (Princeton University Press, 1987); Dianne Bergant, *Job, Ecclesiastes*. Old Testament Message 18 (Wilmington DE, 1982).
- ² Simon Parker, ed., *Ugaritic Narrative Poetry* (Atlanta, 1997).
- ³ P. Xella, "Haby," *Dictionary of Demons and Deities in the Bible* (New York, 1999).
- ⁴ Based on the rendition of the myth retold by Joseph Campbell in *The Power of Myth* (New York, 1988).
- ⁵ J. B. Russell, *The Devil: Perceptions of Evil from Antiquity to Primitive Christianity* (Cornell University Press, 1997).
- ⁶ Keith Crim, *The Perennial Dictionary of World Religions* (San Francisco, 1989); Paul Carus, *The History of the Devil and the Idea of Evil* (New York, 1996).
- ⁷ Lewis M. Hopfe and Mark R. Woodward, *Religions of the World* (New York, 1991).

T. J. Wray D.Min.,

is Associate Professor of Religious Studies at Salve Regina University. Her third book, with Gregory Mobley in 2005, was *The Birth of Satan: Tracing the Bible's Biblical Roots* and a version of this article was presented in 2011 at the ATINER conference "Ancient to Modern" in Athens, Greece.



Paul Bunyan, Rugged Individual

BY JOHN BARNESON

Paul Bunyan's legitimacy as true American folklore remains unsettled. He doesn't appear in print until 1906, and makes the big time in 1910 with the publication of "The Round River Drive" in the *Detroit Free Press*. The familiar modern giant with his flannel shirt, leather boots, axe, and sidekick blue ox Babe owes much to W.B. Laughead, who finessed his creation at the Red River Lumber Company beginning in 1914. Thereafter a clever advertising campaign generated a 20th century American icon. Such creations are now derisively called "fakelore," a term coined by Richard Dorson in *American Folklore* (1977). 19th century loggers from northern timber areas certainly traded tales loaded with colorful characters, undoubtedly some Bunyan-like. The cast of side characters comprising Bunyaniana might be more interesting than Paul himself. However, it's doubtful the older oral tradition of the oversized logger will ever be reconciled with his modern, Hollywood-like origin story. Nonetheless, a fair amount of folklore scholarship has attempted to bridge the gap. This serious Bunyan is balanced by the sea of popular imagery which, in a little over a century, has thoroughly entered the American imagination.

Bunyan has been portrayed in songs, plays, cartoons, and even an opera. Companies cheerfully brand themselves with Mr. Bunyan. Paul Bunyan Bakers of Rice Lake, Wisconsin produced postcards, stationary, and collectible paper inserts in their bread loaves (Figure 1). There's Paul Bunyan Communications, the local telephone and Internet provider in North Central Minnesota. And, of course, there must be a company somewhere that deals in wood products? Yes, Paul Bunyan Products, Inc. in Preble, New York.

Bunyan's ascent from newspaper story to advertising oddity to folk superstar is preserved at the Children's Literature Research Collections (CLRC) at the University of Minnesota Libraries. In addition to well-known collections like the Kerlan Collection of Children's Literature and the Hess Dime Novel Collection, the CLRC houses a Paul Bunyan Collection rich in monographs, archival papers, periodicals, art, and ephemera. Folklore scholars and historians have access to the full record of Paul's development and origin. However, the ephemeral holdings are what reveal Bunyan's deep cultural impact. For example, Paul appears in a mathematics word

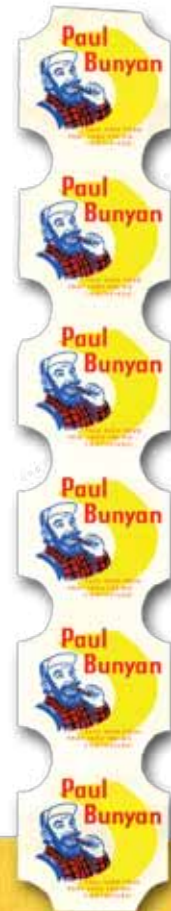
puzzle entitled "Paul Bunyan versus the Conveyor Belt" authored by William Hazlett Upson from *Topology*, a 1960 workbook. Notably he's not a lumberjack but rather a uranium miner who, along with his buddy Ford Fordsen, outwits Loud Mouth Johnson twice using a Moebius[sic] strip to extend a conveyor belt deeper into a mine. This undoubtedly Cold War-inspired character shift is not uncommon as other holdings will soon suggest.

Bunyan's popular persistence is remarkable, evidenced by his popularity in lake and timber states like Michigan, Wisconsin, Minnesota, and Maine. The football teams at Michigan's two large state Universities play for the Paul Bunyan-Governor of Michigan Trophy, while the Universities of Wisconsin and Minnesota annually do gridiron battle for Paul Bunyan's Axe. Statues of Bunyan exist in all the timber states but also in unlikely locations like Oklahoma and New Mexico. Minnesota boasts multiple Bunyan and Babe statues and tourist stops. Paul and Babe even appear in the water ride at the indoor amusement park at the Mall of America in Bloomington, Minnesota.

Big Paul's re-imagining at the Red River Lumber Company first appeared in a 1914 pamphlet entitled "Introducing Mr. Paul Bunyan of Westwood, California." In Figure 2 you see Paul as he appeared in a Red River ad in October 1915. Here we see the Paul of popular



Figure 1. Bread loaf stickers and baker's hat, Paul Bunyan Bakers c.1960. (All images courtesy of the Paul Bunyan Collection, Archives and Special Collections, University of Minnesota.)



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Figure 2. American Lumberman advertising series, from the October 2, 1915 edition of American Lumberman.

imagination: big mustache whiskers, hat, and pipe. Paul would go on to represent Red River Lumber well into the 1940s. The company answered Bunyan fan mail and even printed an illustrated book that could be purchased for ten cents via mail. In Figure 3 you see Paul over 25 years later in a 1942 Red River pamphlet looking much the same. In the text, Red River states outright that “The Lumber Industry Invents an Outstanding Personality in American Folklore” continuing with “Paul Bunyan, the scholars say is the only American myth.” Quite a claim, but even just 25 years after his “birth” Red River was quite aware of the popular significance of their creation. Correspondence from the collection notes that the advertising booklet “Paul Bunyan and His Big Blue Ox” was reprinted 12 times in 20 years, amounting to over 110,000 copies. There were other stories and booklets available as well. Red River Lumber Company was sold in 1944, but by then Bunyan was already loose on the American public.

Interestingly in 1916, shortly after the origin of the Red River Lumber Company ads, the Wisconsin Academy of Science, Arts, and Letters published a booklet by Stewart and Watt entitled “Legends of Paul Bunyan, Lumberjack.” One of the authors, K. Bernice Stewart, had grown up hearing the tales directly from lumberjacks in Wisconsin and Michigan. Additionally, several students from the University of Wisconsin spent time in northern Wisconsin lumber districts collecting tales first-hand. The co-author Homer Watt was assembling a Bunyan collection from these accounts as well as from some existing material. This is the earliest known scholarly effort on Bunyan. Thus, at roughly the same time, both scholars and advertisers were beginning to canonize Paul Bunyan as American legend.

Other Bunyan incarnations begin to appear in the 1920s. Poet Robert Frost published “Paul’s Wife” in the November, 1921 edition of *Century* magazine. The Editors note in the foreword that “The Paul legend is authentic American folk-lore still in the making. Just when and where the stories originated no one knows. We know only that in Maine, in Canada, in Michigan, and in Oregon tales of Paul’s valor are told around

bunk-house stoves on winter nights, and that with the telling the legend grows.” Frost’s poem tells the tale of how Paul found his wife (sawed her out of a white-pine log actually) and eventually lost her. The *Century* editors provided some Bunyan back-story to Frost’s poem, but it is surprising how far Bunyan had come so quickly. That such a well-known and respected literary figure wrote about Bunyan certainly grew the legend further.

Another American intellectual giant, H.L. Mencken, also intersects briefly with Mr. Bunyan. The University of Minnesota Libraries

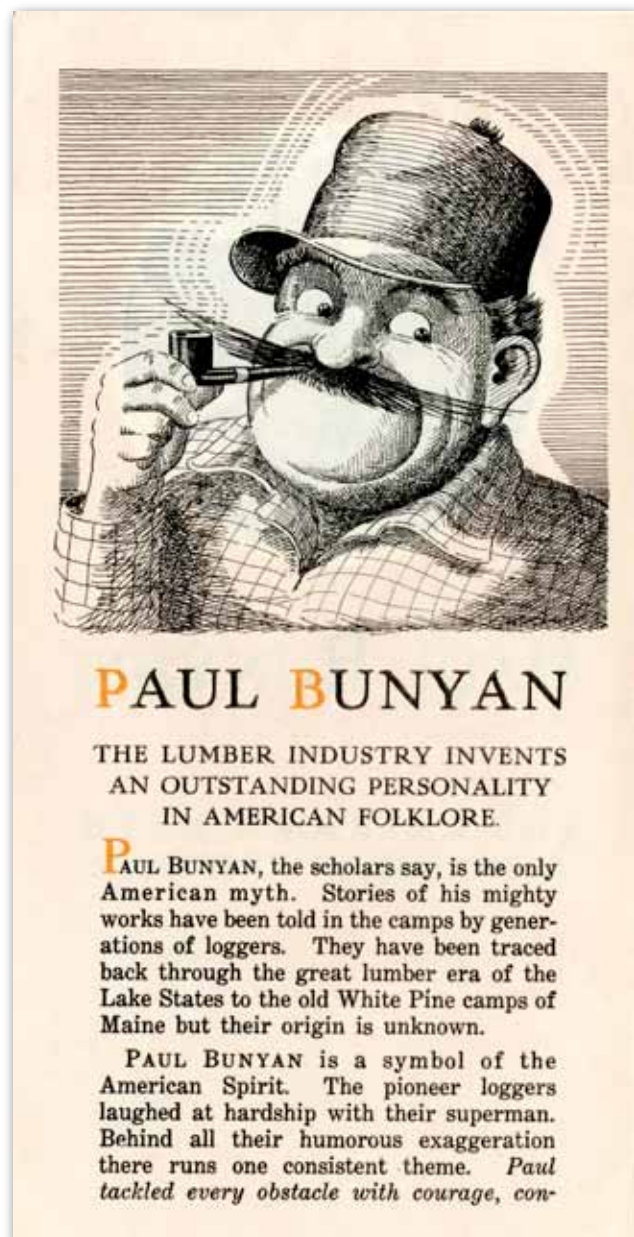


Figure 3. Red River Lumber Company pamphlet from 1942.

collection holds a series of correspondence between Bunyan writer James Stevens and Mencken. *American Mercury* magazine, where Mencken was an editor, planned to publish some of Stevens work. Figure 4 shows one of Mencken's letters from 1924. In a little more than a decade, Bunyan moved from oral tradition to appearances in leading American literary and cultural journals and magazines.

Bunyan's run in popular magazines continued from the 1920s into the 1960s. Bunyan appears in the *New Republic* in 1920 and *The Nation* in 1925. Multiple *Life* magazine spots feature Bunyan in the 1940s, '50s, and '60s. The Ford Motor Company used Bunyan in marketing magazines in the late '40s. Paul makes an appearance for children in *My Weekly Reader* in 1941. It's also worth noting that the CLRC Bunyan collection also holds dozens of newspaper clippings featuring Paul and his gang from the 1920s onward.

His popular culture celebrity aside, Bunyan remained an inexhaustible resource for the forest products industry. Mead Sales Company used Paul in full-page magazine ads. Figure 5 shows a Mead Pulp ad telling the story of the Big Duck Dinner: "It took ten bulldozers three days to push the wishbones into the garbage pit." There was even Paul Bunyan Typewriter Paper (Figure 6). The Red River Lumber Company used Bunyaniana in marketing and advertising from 1914 until the company was sold in the 1940s.



Figure 4. H. L. Mencken correspondence with James Stevens on *The American Mercury* stationery, June 6, 1924.

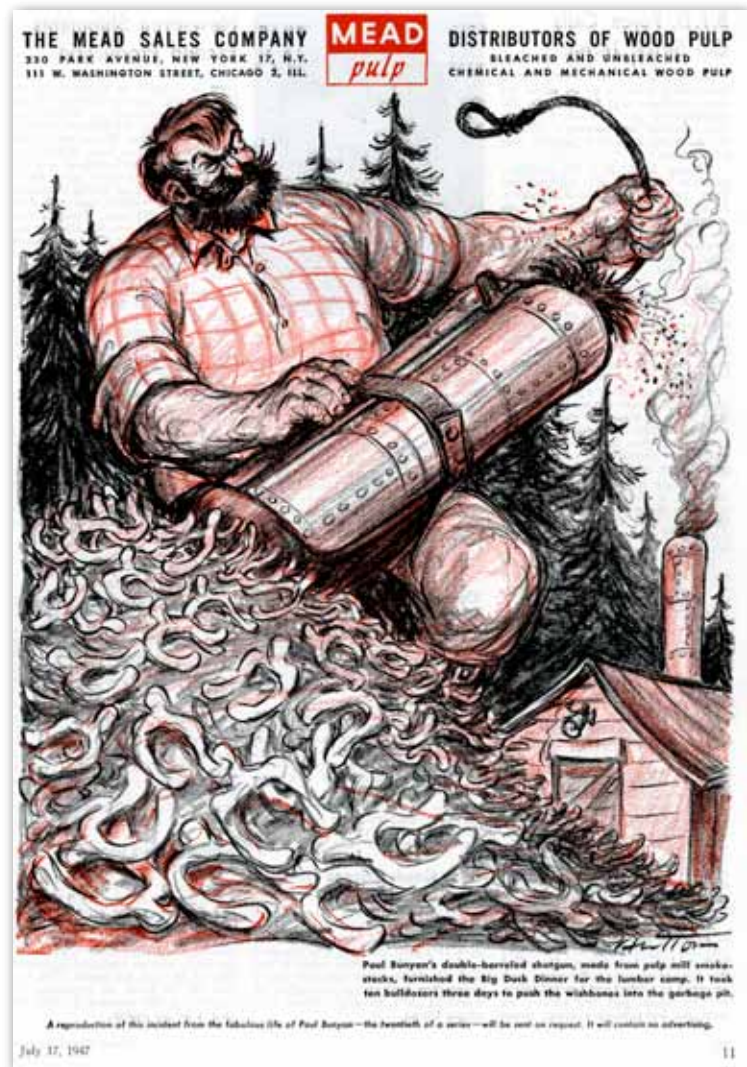


Figure 5. Mead Pulp advertisement from July 17, 1947 edition of the *Paper Trade Journal*.

However, by the 1940s Bunyan's value to advertisers had moved well beyond the forest products industry. Paul appeared on a popcorn box for the Midland Popcorn Co. of Minneapolis in 1958 (Figure 7). More famously a Paul Bunyan "fun mask" was included on the back of a Wheaties box (Figure 8). A handwritten note dates the mask to 1948 but this is unverified. The Wheaties mask is certainly not the most flattering Bunyan image, specifically the diabolical smile and his questionable dental status. A slightly more wholesome Bunyan piece comes from the Boy Scouts of America. Figure 9 shows a Paul Bunyan Region 10 insignia patch, probably dating from the 1950s.

Not surprisingly, one of the more popular uses of Bunyan imagery was in travel and vacation brochures. Hackensack, Minnesota the "official" home of Paul Bunyan's sweetheart Lucette celebrates Sweetheart Days. Figure 10 shows Lucette Diana Kensack in giant form and pitches "127 lakes within 10-mile area." Escanaba, Michigan urges visitors to meet Paul Bunyan



Figure 6. Paul Bunyan Typewriter Paper, 1950s.



Figure 9. Paul Bunyan boy scout insignia, 1950s.



Figure 7. Paul Bunyan Popcorn box, 1958.



All correspondence was black-bordered, the width corresponding to the period of mourning or relationship to the deceased (Dick Sheaff collection)

Figure 8. Wheaties Bunyan "Fun Mask" c.1948.



Figure 10. Hackensack, Minnesota "Sweetheart Days" brochure and map.

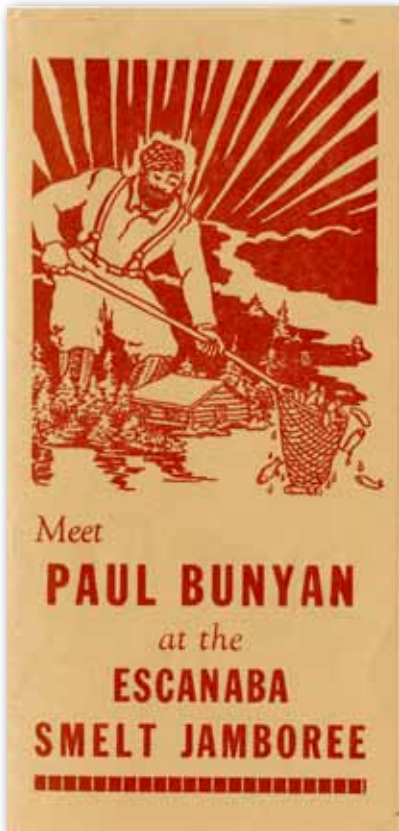


Figure 11. "Meet Paul Bunyan at the Escanaba Smelt Jamboree" brochure

at the Escanaba Smelt Jamboree (Figure 11). Smelt are small fish in the Great Lakes that are netted during their spring spawning run. The Bunyan collection contains dozens of other maps and vacation brochures from timber states, most similar in style to those above. Nearly all feature bright colors, namely blue and red, and overstated cartoon style graphics.

Bunyan also proved popular for souvenir programs, announcements, and cards. The

1954 American Library Association Conference in Minneapolis featured mini-notebook handouts by the Gaylord Brothers, Inc. library supply company. A more rugged looking Paul decorates the cover (Figure 12). Minnesota Mining and Manufacturing, now better known as 3M, hosted a "Paul Bunyan Breakfast" to highlight some of its new products (Figure 13). A 1929 souvenir dance card from the 4th Annual Brawl of the Ames Foresters features Paul on the back and plenty of room to note everyone you danced with that night (Figure 14).

The Paul Bunyan Collection was established at the University of Minnesota Libraries in 1960, primarily due to a generous gift from W.W. Charters, a longtime Professor at the Ohio State University. Charters, a noted collector and historian of Bunyan, authored the article "Paul Bunyan in 1910" in the *Journal of American Folklore* which provided an early synthesis of what was known of Paul Bunyan's origin and development (Vol. 57, No. 225, 1944). In addition to Charter's own papers, the collection holds the James Stevens Papers, and substantial holdings from the Red River Lumber Company. Other notable gifts have grown the collection over the years. As it stands today, the collection has two major series of books, dozens of periodicals, and a surprising amount of original artwork. There are plays, poems, and musical recordings. A

staggering amount of correspondence in the collection provides much of the background of what actually happened in the making of Paul Bunyan.

Another excellent resource for Bunyaniana is the Forest History Society. Their archive can be found at www.foresthistory.org. Notable Bunyan related holdings include the W.B. Laughead Papers, Mead Corporation records detailing a Paul Bunyan themed advertising campaign, and a photograph album from the Red River Lumber Company dating to the 1920s. Of particular importance in the collection is the oral history interview that Laughead gave to W.H. Hutchinson in 1958. Another noted reference is Max Gartenberg's 1950 article "W.B. Laughead's Great Advertisement" from the *Journal of American Folklore*. It turns out Laughead had solid source material. After dropping out of high school, Laughead spent 8 years in lumber camps in northern Minnesota. A fortuitous hiring by his cousin at Red River Lumber Company fostered Bunyan's popularity. It should be noted that the CLRC Bunyan collection holds an oral history interview with noted Bunyan writer James Stevens. These two interviews appear to be the main primary sources available dealing with Bunyan's chief architects other than correspondence, company records, and actual writings.

Paul Bunyan probably reached his folklore peak in the 1950s. In a 1956 issue of *Weyerhaeuser Magazine*, a monthly produced for Weyerhaeuser Timber Company employees, James Stevens wrote "How is a Legend Born." Stevens

presents Bunyan as a great American legend of power and vitality, not to mention a great symbol for the forest industry. Looking back on this issue over 50 years later one can see cold war sensibilities oozing out of several articles. Bunyan was no exception. Having such a powerful American icon available during the cold war



Figure 12. American Library Association handout from Gaylord Brothers, Inc. 1954.

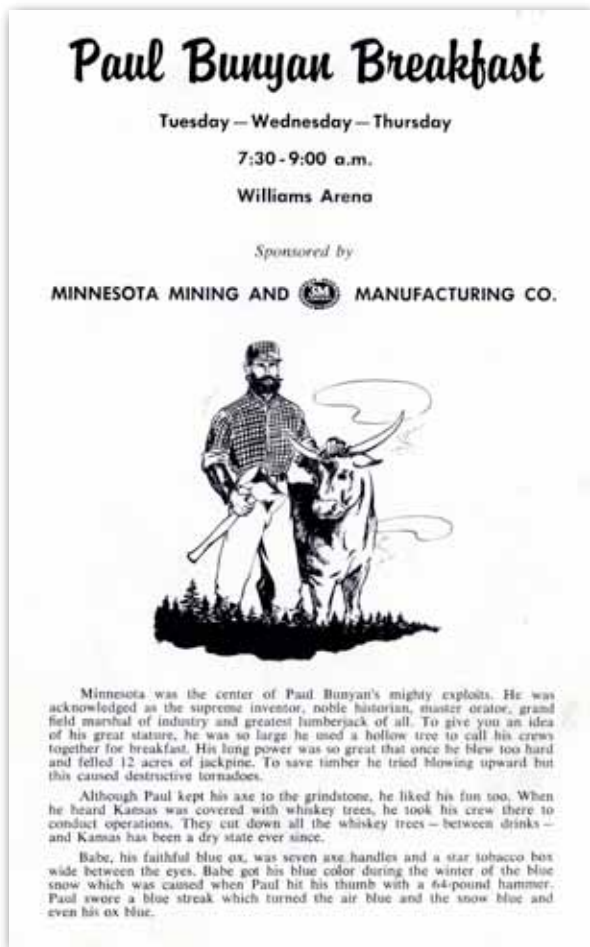


Figure 13. 3M Paul Bunyan Breakfast invitation.

provided an image of freedom and strength to contrast against the communist threat. Certainly Bunyan wasn't overt propaganda, but rather a convenient metaphor of American industriousness, strength, and ingenuity. One can trace the arc of Bunyan from his heyday in literary magazines in the 1920s to his peak in the 1940s and '50s. His appearance as a Uranium miner in the 1960 math workbook may have been the tipping point. By the 1960s Bunyan had reached amusement park level popularity and had spawned numerous cartoonish iterations used by Mom and Pop resorts in their brochures all across the timber states.

Why has Paul Bunyan had such a long run of sustained popularity? Certainly a large part of his success as pop-folk hero is timing. He came of age at the beginning of the 20th century just before multiple new media formats like television and radio emerged. It also helped that Paul Bunyan was never officially trademarked or copyrighted. Laughead and others obtained copyrights for specific instances and artistic representations of Paul. But unlike Mickey Mouse, Paul was never legally locked down. The upside of being taken seriously by folklore scholars is that Bunyan became a very public figure owned by no one in particular at the dawn of what would become a media-

saturated age. Bunyan's genesis provides an example of what happens outside of copyright with a viable character that represents several idealized American character traits: they become very popular.

The obvious appeal of an idealized American masculine archetype can't be understated. The United States was rapidly becoming urban and non-agrarian. Bunyan was a convenient link to a not so distant past of rugged individualism, frontier freedom, and bootstrap ingenuity. Logging was still vital to American expansion through the great depression but faded following the mass industrialization of World War II. Bunyan as

a logger (or a Uranium miner or farmer) is more exciting than Bunyan as an office worker. Bunyan was indeed larger than life and physically imposing, but in almost all of the stories he is an intelligent problem solver as well. Across cultures, clever tricksters are popular characters in folklore and in this regard Bunyan is no different.

However, Bunyan was also a visual creation perfectly suited for the explosion of media in the 20th century. Bunyan may indeed be "fakelore", but he is comprised of many of the same virtues common to folk archetypes the world over. He is both modern and timeless.

The full inventory of the Paul Bunyan Collection can be found at <http://special.lib.umn.edu/findaid/xml/CLRC-1946.xml>



Figure 14. Dance card, Ames Foresters, 1929.



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Ponce de Leon and the Miraculous Waters

BY MOIRA F. HARRIS

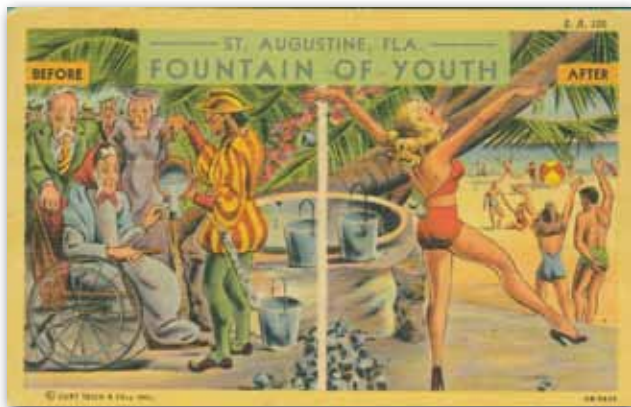
In the spring of 2013 Florida will celebrate an anniversary. Five hundred years ago the Spanish conquistador Juan Ponce de Leon set foot somewhere on the east coast of what he thought was an island. Given the season, he named it Pascua Florida or Flowering Easter. Where exactly he landed and what was the purpose of his trip have long been disputed, but nonetheless Ponce de Leon did arrive in April of 1513. For ephemerists the coming celebrations will offer new items to collect honoring the explorer, his territorial discovery, and the goal he never sought: the Fountain of Youth.¹

Juan Ponce de Leon was born in a village near Valladolid, Spain, in 1474. Through a relative his parents were able to send him to the court of Ferdinand and Isabella for education and training in the military. He may have fought in the last battles against the Moors, but he is listed as a “gentleman volunteer” on a ship involved in Christopher Columbus’s second voyage to the New World in 1493. This introduced Ponce to the Caribbean world where he would spend most of his career and life.

Ponce found a patron in the governor of Hispaniola, Nicolas de Ovando. Through Ovando’s help Ponce was chosen by the king to serve as the first governor of Puerto Rico. He would hold that post for several years until rivals forced him out. As an ambitious man he sought new lands to discover and conquer with new riches to amass as he had already done on his plantation in Puerto Rico. The Spanish system required conquistadors to request a charter (permission) from the king in order to launch an expedition. Once a charter was granted, it was then up to its leader to plan and fund the expedition and recruit a crew.

In 1513 Ponce directed his fleet of two caravels and one bergantina (named the *Santiago*, the *Santa Maria de la Consolacion*, and the *San Cristobal*) to sail north from Puerto Rico in search of the island of Beniny. His charter permitted Ponce (now known as an Adelantado or territorial governor) to explore, settle, and administer whatever new land he found. The fleet left on the third day of March and anchored off the shores of eastern Florida on the second of April 1513.

In the past, communities along that coast have celebrated Ponce’s visit. Florida’s oldest city, St.



Curt Teich postcard c.1935, postmarked 1954.



Tichnor Brothers, Boston, postcard, postmarked 1957.



Curt Teich postcard, 1932.



Curt Teich postcard; hotel opened 1888.

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Curt Teich postcard, 400th Anniversary festival, March 31-April 4, 1913.

Augustine, organized festivities beginning in the 1880s. A statue of Ponce de Leon (identical to one in San Juan, Puerto Rico) has stood in Anderson Park near the harbor since 1923. A park with a second statue of the conquistador also clad in armor, is located on the north side of St. Augustine in what is known as the Fountain of Youth park.

These statues have appeared on many postcards.²

On his first voyage Ponce de Leon sailed north, probably as far as Melbourne Beach (according to recent scholarship), then headed south rounding the Keys and then north again along the west coast as far as Charlotte Harbor.³ Then he, and the fleet, returned to Puerto Rico, convinced they had found a rather large island, but not filled with riches as they had hoped.

Ponce de Leon returned to Spain in 1514 to report on his voyage. He received another charter allowing him to fund a second voyage of exploration, but was not able to use it immediately. In 1521 he launched his second expedition, this time returning to Charlotte Harbor. His ships were filled with animals, settlers, and supplies but, upon arrival, they encountered the Calusa Indians

defeated, and the Spanish expedition fled to Cuba where Ponce de Leon died from his wounds. His body was later moved to Puerto Rico for burial.⁴

Ponce's name lives on in towns, names of streets, parks, pageants, parades, monuments, and even in a men's civic group (The Royal Order of Conquistadors of Ponce de Leon founded in 1979) based in Punta Gorda on Charlotte Harbor. This group sponsors annual commemorations of Ponce's voyages and is also planning events for the anniversary in 2013.

Postage stamps have been issued honoring Ponce de Leon. The United States celebrated his memory with a single issue in 1982 in conjunction with the ESPAMER international stamp exhibition in Puerto Rico. Spain issued a set in 1965 celebrating the 400th anniversary of the settlement of Florida. This set featured two values with Ponce's image and other pairs for Cabeza de Vaca, De Soto, and Menéndez de Avilés.

Festivals honoring Ponce de Leon have been held in San Juan, Puerto Rico, in Punta Gorda, and in St.



Current brochure for the National Archaeological Park.

Augustine. Henry Flagler, a former partner of John D. Rockefeller, was visiting St. Augustine at the time of that first festival in 1885. Typically a festival began with the arrival of a ship filled with men dressed as sixteenth century Spaniards who land to be greeted by other actors costumed as Indians. The oil magnate was so impressed with the tourism possibilities that his company built a luxury hotel in St. Augustine in the Spanish Renaissance style popular at the time.⁵ The city at that time boasted two Fountain of Youth parks that tourists could visit.

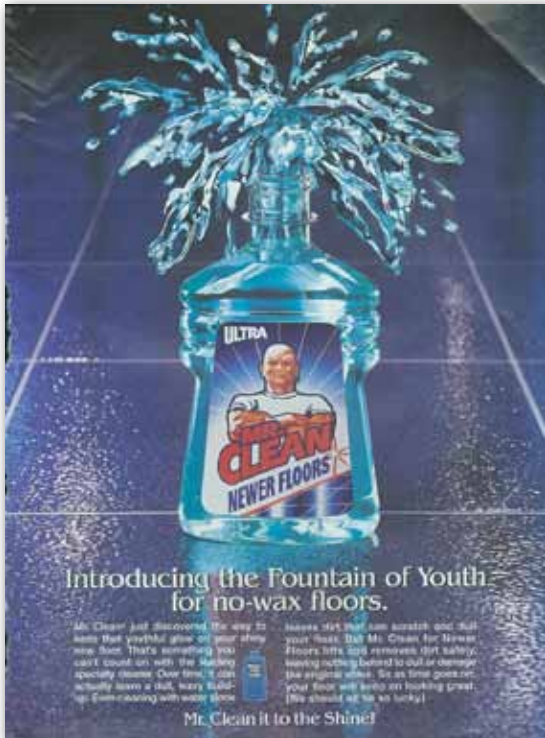
By the 1920s a tourist could travel by train from St. Augustine to St. Petersburg, on the west coast of

Florida, and stay there in another Hotel Ponce de Leon. Near today's baseball stadium in that city was a small



First Day of Issue souvenir for the U.S. 20 cent Ponce de Leon stamp, 1982.

who vigorously defended their well-established villages. Ponce was wounded, his expedition of conquest was



1990s advertisement for cleaning product, Smithsonian magazine.

Fountain of Youth topped by an appropriately small Ponce de Leon.⁶ Postcards, brochures, oil company maps, paper placemats, and matchbooks are among the types of Ponce de Leon ephemera with the names of hotels, restaurants, country clubs, and even malls.

Other cities and towns have also claimed that Ponce de Leon either stopped by, landed, or should have looked for the elusive fountain in their neighborhoods. Warm Mineral Springs near Punta Gorda, Wakulla Springs near Tallahassee, Silver Springs near Ocala, and De Leon Springs in Volusia County are among the spots where postcards and brochures underscore the claim. Edward King, in part of a long article for *Scribner's Monthly*, wrote, "Silver Spring (sic) is certainly one of the wonders of the world. The tradition that it is the 'Fountain of Youth,' of which the aborigines talked so enthusiastically to Ponce de Leon, seems firmly founded."⁷ Eight years later, in 1882, George Barbour wrote that Wakulla Springs was the Fountain of Youth. Ponce de Leon "and his superstitious soldiers seem to have completely misunderstood their interpreters or the Indians, who probably meant to convey the information that it was a spring of clear, healthy water, that had a beneficial effect on the bather therein."⁸

By 1900 these springs were established tourist destinations.⁹ Their mythic nature and popularity were imitated in theme parks like Disneyland where a Fountain of Eternal Youth was part of the Indiana Jones attraction and the Pirates of the Caribbean feature at Disney World.¹⁰

In 1960 Warm Mineral Springs celebrated the state's quadricentennial with exhibits, a Seminole Indian

village, and a Cyclorama painted by Don Putnam, a Sarasota artist. The painting measured 226' x 13' and had nine scenes of Florida history. Visitors heard recorded music and a commentary recorded by broadcaster Lowell Thomas as they walked past.¹¹

The link with any explorer is always a historical note to emphasize, but for Ponce de Leon, the connection with the Fountain of Youth raises the ante and interest. Even spas and health centers, far from Ponce de Leon's original travels, use his name, knowing that when people read the words, they will immediately think of the health-giving powers of water. Thus there are a Ponce de Leon spa in Palm Desert, California, a Fountain of Youth Health Club in Salt Lake City, and a Ponce de Leon retirement community in Santa Fe, New Mexico.

One of the first writers to describe Ponce de Leon's voyage was the Italian Pietro Martyr d'Anghiera who wrote in 1514 from the Spanish court to Pope Leo X about an island with a spring that had the virtue of rejuvenating men who drank from its waters.¹² And that was how explorer and fountain were first linked. Other writers repeated the statement, thus making what Ponce

**PONCE DE LEÓN IS
ROLLING
OVER
IN HIS
FOUNTAIN.**

Ponce de León spent his life searching for the "Fountain of Youth."

Too bad he's not alive now since Americans seem to have discovered it.

Fifty-eight percent of Americans think they look younger than other people their age. Only 7% think they look older than their age.

When asked when the high point of their life was, fully one-fifth of Americans over 55 said it had not yet happened.

These findings are from an unprecedented series of public opinion surveys being conducted for *Americans Discuss Social Security*, a non-partisan effort to get Americans engaged in a national conversation about our aging society and what it means for programs like Social Security.

For more information, call (888) 735-2377 or visit our Web site (www.americansdiscuss.org).

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Advertisement for Social Security, The New York Times, March 1, 1998.

de Leon failed to find seem vastly more significant than his actual discovery of Florida and the Gulf Stream.

Washington Irving wrote an account of the conquistadors in 1831. In his section on Ponce de Leon he frequently described Ponce as old, an “old soldier” or an “old cavalier.”¹³ In the course of time Ponce’s image aged as visual artists considered him as an old man with white hair and often a very scraggly beard rather than with the red hair of his youth. His quest sometimes merged into that of Don Quixote and his failure was thought of as that of an elderly gentleman who needed the benefits of the miraculous fountain. As court papers later revealed, the explorer, who spent many of the years in Puerto Rico and on Higuey (a province of Hispaniola) as a very active soldier, was actually thirty-nine at the time of his first voyage to Florida.¹⁴

The legend of the Fountain of Youth is far older than Ponce de Leon himself. Alexander the Great was said to have searched for it, as tales from the middle East recount.¹⁵ Thus the idea of the rejuvenating waters was well known in Europe before anyone sailed west. Tourism centered on places with warm waters or bubbling springs dates to the Renaissance in Europe, according to Nelson Graburn.¹⁶ Both Hans Sebald Beham’s engraving of 1536 and Lucas Cranach’s painting of the Fountain of Youth of 1546 date from this period.

The idea of the Fountain of Youth appears on travel ephemera, but also advertising products involving the water itself. Those who wished could drink the Fountain’s healthful pure water while others bathed in it to become young. Beauty and health products (like Florida Water which is the equivalent of Europe’s eau de cologne) are logical products to feature a fountain.¹⁷

Other products that need pure water were advertised using Ponce de Leon’s image and the fountain. Thus Spearman Brewing Company of Pensacola (in business from 1933-1960) used a kneeling explorer raising a stein in front of the fountain on labels for their Straight Eight beer.¹⁸ Some of the Spearman labels bore the statement that the beer was made with the pure water Ponce de Leon sought and perhaps would have found if he had only reached the Pensacola area.



Advertisement for vermouth, *The New Yorker*, February 17, 1945.

Calling tobacco an anti-aging product now would be considered a stretch, but explorers were commonly used on cigar labels and those with histories in Puerto Rico, like Ponce, were especially appropriate. Cuesta Rey y Compania of Tampa once sold a Ponce de Leon brand cigar. Schumacher and Ettlinger of New York printed an elegant chromolithographed cigar box flap for Ponce de Leon brands.¹⁹ In this scene Ponce de Leon wears a breastplate, breeches, and a floppy hat with a feather like the hat he wears in a frequently reproduced image.

Advertisers also made the case that a man might feel young by driving a sports car, or a Willys-Knight, as an advertisement from the 1920s once stated. In one advertisement a five passenger open touring sedan is driven through a wooded area as Spanish soldiers, wearing helmets and armor, watch.²⁰ Other car makers thought that their models, like the Lincoln Zephyr of 1940, would also make drivers feel young.

The phrase, “The Fountain of Youth” could be interpreted as a form of renewal



1885 cigar box label design by Schumacher & Ettlinger, New York. (Courtesy, The John and Carolyn Grossman Collection, The Winterthur Library, Delaware)

as Dextrose sugar (in 1945), Mobil Oil (in 1993), Otis elevators (in 1935), Horlicks beverages (in 1940), and Mr. Clean (in the 1990s) did in their advertisements. The Fuller Brush Company suggested, in a 1928 advertisement, that housewives using their brushes would feel young unlike women in their grandmothers' time who felt old at forty.²¹ The magic waters made people feel young, look young, and act young even if they were already collecting Social Security payments. Writers compared the use of exercise, medicines, medical treatments, foods or special diets to bathing or drinking from the Fountain of Youth.²² According to these arguments, ailments would be cured and the old would become young by following the suggested regimen.

Ephemera created in Ponce de Leon's name is peculiar in that it never represents him as a hero of strength and valor such as a Samson, a Hercules or a Paul Bunyan. He was usually drawn as a slim almost bony foolish explorer with an incredible goal, comparable to Don Quixote's impossible dream. But for Ponce, making the journey meant discovering a territory that would give him wealth and power. That universe continues to attract both young and old who seek a better life and a happier, healthier existence in the paradise of the eventual Sunshine State. In the link to the Fountain of Youth, Ponce de Leon inspired the oldest of all American marketing concepts that would continue to be a source of creativity and ephemera centuries after his voyages. In celebrating both Ponce de Leon and the Fountain of Youth as Floridians and other Americans will do in 2013, Walt Whitman's words come to mind:



Cigar band, Cuesta Rey & Co., Tampa. (Courtesy, Thomas Vance)

Vivas to those who have failed!
 And to those whose war-vessels sank in the sea!
 And to those themselves who sank in the sea!
 And to all generals who lost engagements, and all
 overcome heroes
 And to the numberless heroes equal to the greatest
 heroes known!²³

Endnotes

- ¹ Events began with a workshop for teachers in September 2011. See Mallory M. O'Connor, *The New World and the Search for Eternal Youth* (2011), the workshop handbook for "Florida at the Crossroads: Five Hundred Years of Encounter, Conflicts and Exchanges," held at the University of Miami.
- ² Other statues have been erected more recently in Miami, Gilchrist Park of Punta Gorda, and soon at Melbourne Beach.
- ³ Douglas T. Peck, *Ponce de Leon and the Discovery of Florida*, St. Paul, MN: Pogo Press, 1993, 54; David J. Weber, *The Spanish Frontier in North America*. New Haven: Yale University Press, 1992, 33-34; Charles W. Arnade, "Who Was Juan Ponce de Leon?" *Tequesta, the Journal of the Historical Association of Southern Florida* XXVII (1967), 29-59.
- ⁴ Peck, 63.



Cover to book by Sadybeth and Anson Lowitz, 1935.

- ⁵ The Hotel Ponce de Leon in St. Augustine has been the home of Flagler College since 1968. David Leon Chandler, *Henry Flagler. The Astonishing Life and Times of the Visionary Robber Baron Who Founded Florida* (New York: Macmillan Publishing, 1986), 96, 102.
- ⁶ That statue was destroyed by vandals in 1967 (*St. Petersburg Independent*, September 10, 1969).
- ⁷ Edward King, "The Great South," *Scribner's Monthly* IX: 1 (November 1874), 26.
- ⁸ George M. Barbour, *Florida for Tourists, Invalids, and Settlers* (Tallahassee: University of Florida, 1964 reprint of 1882 edition), 84.
- ⁹ Margot Ammidown, "Edens, Underworlds, and Shrines: Florida's Small Tourist Attractions," *Journal*



Ponce de Leon and his crew, at Castille de San Marcos, St. Augustine festival 1911. (Courtesy, University of South Florida)



Vessel of Ponce de Leon, St. Augustine festival 1907. (Courtesy, University of South Florida)

of *Decorative and Propaganda Arts* 23 (1998), 239-259.

- ¹⁰ Karal Ann Marling, *Designing Disney's Theme Parks: The Architecture of Reassurance*, Exhibition catalogue (Montreal: Canadian Centre for Architecture, 1997), Fig. 111, page 116. A Lego game also uses the Pirates of the Caribbean story as did the most recent of the Pirates films, issued in 2011.
- ¹¹ *Sarasota Herald Tribune*, (April 10, 1960), 8.
- ¹² See Leonardo Olschki, "Ponce de Leon's Fountain of Youth: History of a Geographical Myth," *The Hispanic American Historical Review* XXI: 3 (August 1941), 361-385.
- ¹³ Washington Irving, *The Life and Voyages of Christopher Columbus Together with The Voyages of His Companions*, Vol. III (London: John Murray, 1849), 274,

275. The first edition of the volume on Christopher Columbus appeared in 1829 and the book about his companions in 1831.
- ¹⁴ Samuel Eliot Morison, *The European Discovery of America. The Southern Voyages A.D. 1492-1616* (New York: Oxford University Press, 1974), 529-532.
- ¹⁵ Paul Lunde, "Ponce de Leon and an Arab Legend," *Aramco World*, 43: 3 (May-June 1992), 42-46.
- ¹⁶ Nelson H. H. Graburn, "Tourism: the Sacred Journey," in Valene H. Smith, ed. *Hosts and Guests. The Anthropology of Tourism*. Philadelphia: University of Pennsylvania Press, 1977, 25.
- ¹⁷ Florida Water was introduced in 1808 by a New York druggist named Robert Murray. Numerous trade cards were published extolling its advantages, including some printed by Louis Prang. Examples exist that link the product to the Fountain of Youth. Jay Last, *The Color Explosion. Nineteenth-Century American Lithography* (Santa Ana, CA: Hillcrest Press, 2005), 123.
- ¹⁸ Bob Kay, *U.S. Beer Labels*, Vol.2. Batavia, IL: Bob Kay Beer Labels, Inc, 2007, 25-26.
- ¹⁹ John Grossman, "Chromolithography and the Cigar Label," *The Ephemera Journal*, 9 (2001), 3-12, 49.
- ²⁰ Willys-Knight advertisement, *Saturday Evening Post*, April 12, 1924, 100.
- ²¹ Fuller Brush advertisement, *Ladies Home Journal*, September 1928, 141.
- ²² Jane E. Brody wrote in her column on personal health that "Fruits and vegetables come closer than any other category of food to behaving like a fountain of youth," *The New York Times*, May 14, 2002, D8.
- ²³ Dixon Wecter noted this in *The Hero in America. A Chronicle of Hero-Worship* (New York: Charles Scribner's Sons, 1941), 13. The passage comes from Section 18, "The Song of Myself" in Walt Whitman's *Leaves of Grass*.

Moira F. Harris, Ph.D., is an art historian who serves on the Board of Directors of The Ephemera Society. In 1993, her Pogo Press published sailor/historian Doug Peck's book, *Ponce de Leon and the Discovery of Florida*. In the process of assembling illustrations for that book she became interested in the relationships between Ponce de Leon and the Fountain of Youth with popular culture. Her thanks to Bob Kay, Dave Mihaly, Bruce Shyer, George Fox, Richard McKinstry, John Grossman, Zureyka Carsi, Thomas Vance, and many librarians consulted over the years. A 1965 epistolary observation made by William Burroughs, about what eternal youth would mean, seems apt: "Gentle reader the Fountain of Youth is radioactive and those who imbibe its poisonous heavy waters will suffer the hideous fate of decaying metal. Yet almost without exception the wretched idiot inhabitants of our benighted planet would gulp down this radioactive excrement if it were offered..."



Uncle Sam, Ad Man

By KATHRYN T. SHEEHAN

Several times a month I field telephone inquiries about the “real” Uncle Sam, from people who imagine that he must have been an important general or, at the very least, a prominent man in Troy, New York. While Samuel Wilson (1766-1854) is undoubtedly our city’s most famous personage, as a man he remained obscure. He was a meat packer, a brick-layer, a trustee of the Baptist church.

Samuel Wilson, though, is the sole tangible link to what became a ubiquitous American symbol. I’ve come to realize that because the link is fairly tenuous, the symbolism is pretty malleable. As far as advertising ephemera is concerned, Uncle Sam became a visual language – and it could “speak” on different sides of issues, and for different constituents.

Sam Wilson was born in Massachusetts and spent much of his youth in Mason, New Hampshire. In February of 1789, he and his brother Ebenezer walked the 150 miles to Vanderheyden, which had just undergone a name change to become Troy, seven miles north of Albany, on the east side of the

Hudson River. The brothers started by making brick but, in 1793, began salting and preserving pork. They built a dock on the Hudson so that their own sloops could transport the goods downriver. By 1805 the brothers advertised that they could butcher and pack 150 head of cattle per day.

When war with Great Britain broke out, Elbert Anderson of New York City received a contract from Secretary of State Eustis to supply all rations required by the U.S. troops in New York and New Jersey. On October 1, 1812, Anderson advertised for sealed proposals from sub-contractors to supply pork and beef, and the Wilson brothers received such a contract. In addition, Sam secured an appointment as inspector of beef and pork for the northern Army – and did the inspection work on supplies provided by Elbert Anderson for 6,000 troops encamped at Greenbush, south of Troy.

The casks of preserved meat were stamped “E.A.-U.S.” (a relatively new use of U.S. to represent the Republic) and, according to folk wisdom, a joke that the U.S. stood for Uncle Sam Wilson spread

throughout the very busy Northeast corridor of the war effort. The legend was born.

The first mention in print that “Uncle Sam” was a stand-in for the national character was on a broadside printed in the spring of 1813 (Library of



Figures 1 and 2. Political flyers in the form of currency, 1880. (Except where noted, all images are courtesy, The John and Carolyn Grossman Collection, The Winterthur Library, Delaware)

Congress):
“Hieroglyphics
of John Bull’s
overthrow:
or A View of
the Northern
Expedition in
Miniature.”
Doggerel under
two of the
crude woodcuts
mention Uncle
Sam: under
“Bonapart” –
“If Uncle Sam
needs, I’ll be
glad to assist
him.” And
under “John
Rogers” – “But
if Uncle Sam

lives, they will all be Burgoyne’d” (referring to the victory over the British in the Revolutionary War).¹ But the link of this Uncle Sam with a patriotic image of a man dressed in the flag was not positively made until a political cartoon of 1832.

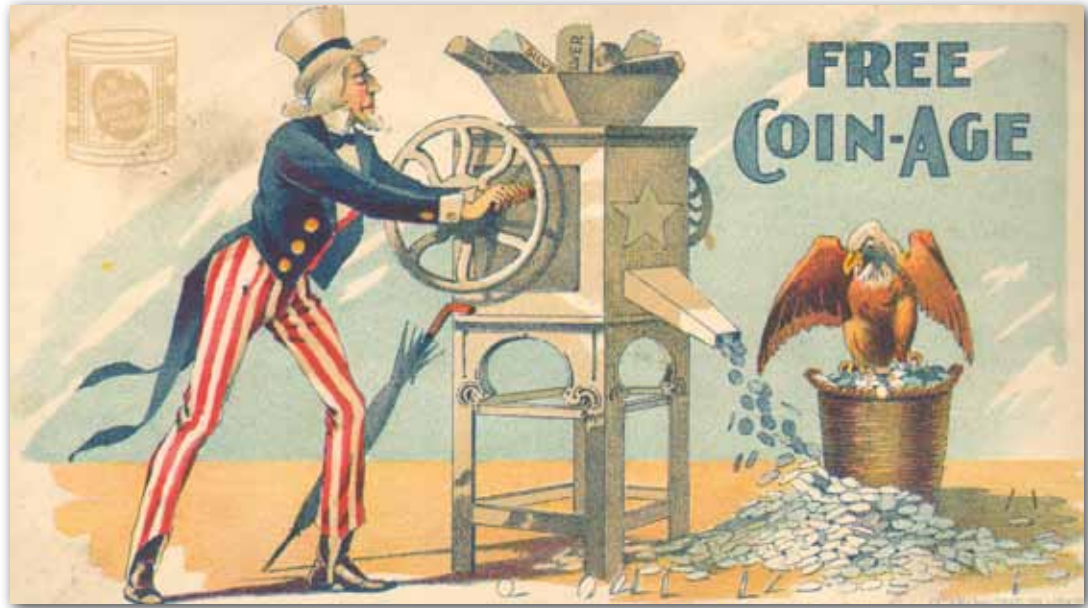


Figure 4. Trade card, 1890s, lithographed by Hickman Jones of San Francisco, Phoenix Pure Paint, W. P. Fuller & Co., San Francisco.



Figure 3. Trade card, 1890s, Empire Wringer Company, Aurora, New York.

For the next several decades, a figure of Uncle Sam as an embodiment of the national was a mainstay in political cartooning. It's worth noticing that the basic 'look' of the iconic Uncle Sam – his complete wardrobe – is in the fashion of the 1830s. A full interpretation (and there were many ways to borrow from it) included: a pale grey sheered-fur top hat; a high collar with foulard-style tie; a patterned waistcoat; a long-tailed high-waisted coat (usually blue); red-striped close-fitting stirrup pants over black boots; a gross-grain ribbon watch fob; a green umbrella.

Aspects of political cartooning carried over in the design of post-1876 ephemera featuring Uncle Sam. During the election of 1880, flyers in the design of currency were printed to denigrate the Greenback Party's espousal of paper money not backed by bullion (the "bills" are "signed" by Brick Pomeroy and Benjamin Franklin Butler, both associated with the Party). In the two examples shown Uncle Sam is the agent of the "swindle." In figure 1, Uncle Sam turns the crank on the US Mint that transforms rags into banknotes, while a fox lurks behind the ironic sign "no danger" and the cornucopia of plenty spills out old bones. In figure 2, Uncle Sam takes two roles – one at the cranked engine of a locomotive steaming furiously "to the devil" while it turns rags into banknotes, and one portraying the consequences: a broken man with empty pockets, shattered Treasury barrel, starving Eagle, all shadowed by the Democratic donkey.

During the free silver controversy of the 1890s, Uncle Sam was employed on both sides. He extols the Empire brand clothes wringer (figure 3) –

capable here of wringing liquid gold into coins to be packed into crates labeled “US Treasury.” The bars on the window, and the dog (often posed on top of strong boxes to show security) suggest the theme that Uncle Sam is minting money. On the other

the role of personifying the United States – Brother Jonathan being a more rough-hewn, almost comical Yankee. Some of the earlier advertising images of Uncle Sam imbue him with these more homespun traits – while later ones cloak Uncle Sam in more dignity.

In the 1870s, a brand of extra long (7 inch) cigars called “Uncle Sam’s Delight” repeatedly used the same basic image (though interpreted by different designers) of a rather disheveled Sam leaning against an enormous bundle of cigars, dreamily blowing smoke at a similarly frowsy eagle perched on his knees (figure 8). This is the Brother Jonathan aspect of the

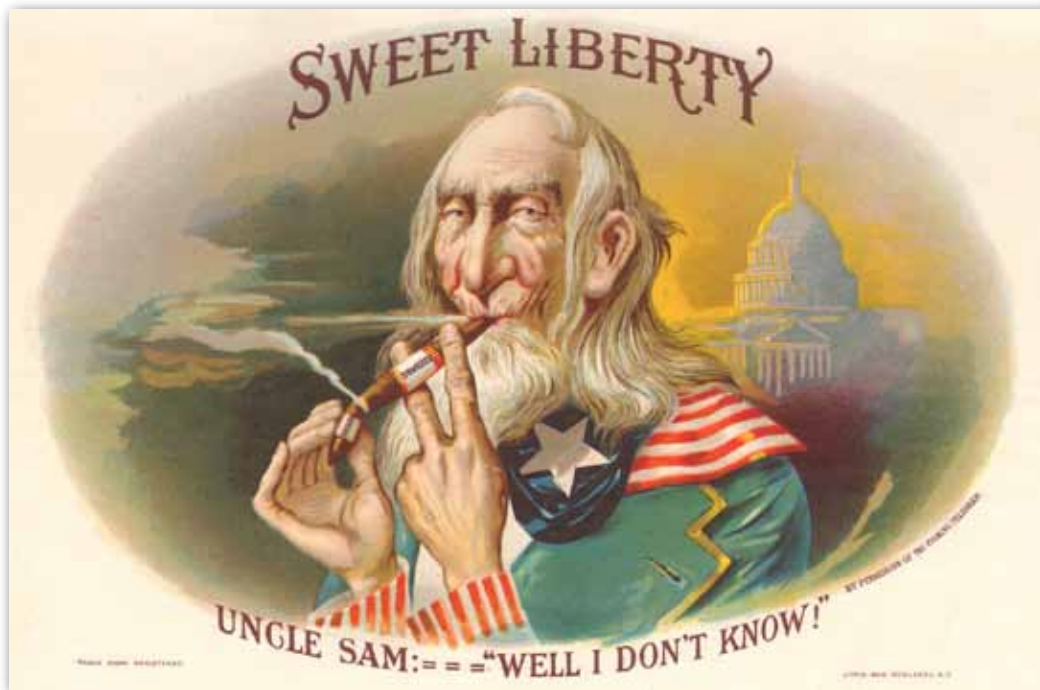


Figure 5. Cigar box label 1909, lithographed by George Schlegel of New York, apparently using a cartoon that had appeared in the Evening Telegram.

hand, in the service of advertising Phoenix Pure Paint (figure 4), Uncle Sam mints silver coinage by turning the crank on a mill stuffed with ingots – while the Eagle squawks approvingly.

When United States troops withdrew from Cuba in 1909, a cigar box label (figure 5) immediately used a comically expressive Uncle Sam to imply reservations about the outcome – he lights a “domestic” cigar from the tail end of a “Havana” one in the spirit of “Sweet Liberty” but murmurs “Well I don’t know.”

In 1904, the acquisition of the Philippine Islands and Puerto Rico as dependent territories was celebrated in a piece of sheet music (figure 6) – Uncle Sam proudly pointing out the new lands arranged on the perimeter of a map of the United States, along with Hawaii and Alaska.

And, the most celebrated of Uncle Sam image is the poster designed in 1917 by James Montgomery Flagg, using his own face as a model for Uncle Sam and a finger-pointing pose of Lord Kitchener’s for a British recruitment poster (figure 7). Over four million copies of Flagg’s poster were circulated during World War I and the design was revived in World War II.

Uncle Sam overlapped with Brother Jonathan in

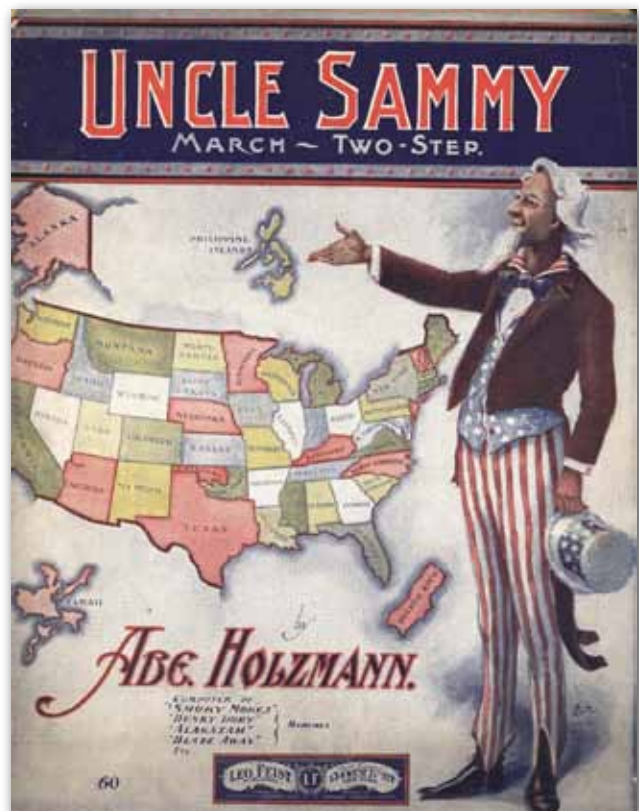


Figure 6. Sheet music, 1904, published by Leo. Feist of New York. (Courtesy, David W. Beach, cigarboxlabels.com)

continued from page 25

American character – fun loving and independent.

The 1876 Uncle Sam iron mechanical toy savings bank pictured in figure 9 portrayed Uncle Sam as comically moving his jaw as his arm descended to place a coin in his satchel. Several similar mechanical banks were produced in the period, but this one imports some of Brother Jonathan's characteristics.

Brother Jonathan was, from the Revolutionary War onwards, pitted against John Bull – the icon of Great Britain, who was invariably shown as short and very rotund. Uncle Sam appears paired with John Bull in a great many examples of advertising ephemera – to different effect.

To advertise celluloid collars in the 1870s (celluloid as a compound was registered in 1870 and the early trade cards show no manufacturer as the name was still proprietary) a very domestic Uncle Sam is shown at home, casually (he is in his shirt sleeves, his crossed ankles rest against his stool) scrubbing his ever-sharp collars and cuffs (figure 10). The world has come to his “U.S.” emblazoned door, suffering from the heat – his collar wilting, his forehead



Figure 7. Poster, 1917 designed by James Montgomery Flagg, published by the Leslie-Judge Co. of New York. This example of the first edition was auctioned for \$10,800 on March 15 as lot 368 of the Swann Galleries “Eric C. Caren Collection: How History Unfolds on Paper, Part II.” (Courtesy, Swann Auction Galleries)



Figure 8. Cigar box label, 1870s. (Courtesy, David W. Beach, cigarboxlabels.com)

sweating. This prosperous globe figure is dressed as John Bull – and the dialog text emphasizes surrender, “that beats me.” This was the period when the shirt making and collar industries of America (centered in Troy) had surpassed those of Great Britain.

The theme of a prosperous post-Civil War United States prevailing over the Old World appears on a label of the 1870s (figure 11) where Uncle Sam seems to have assimilated John Bull's rotundity and his poise as a captain of industry. He watches as wealth is conveyed from the rest of the world, as if on a factory belt: sacks labeled English, French, German, and Spanish Gold to purchase what the U.S. has to sell pouring out of a vast cornucopia: rice, cotton, beef, cigars, tobacco, sugar, flour, pork, hams). In 1898, Uncle Sam and John Bull pose companionably with their respective national flags on a buggy – not in competition but in harmonious agreement that this particular model is the “Standard the World Over.” (Figure 12) By the end of the 19th century, the anglophile cross-Atlantic



Figure 9. Trade card, 1870s, lithographed by Courier of Buffalo. Text on reverse reveals this was an iron bank offered for a dollar by Clark, Sawyer & Company of Worcester Massachusetts.

trade partnership was important, as was the political alliance.

When Uncle Sam was made to endorse (or even give his name to) a particular product, it was a warrant of quality – by extension such a product shared the best of what it meant to be American.

A very complex patriotic domestic scene, rich in symbolism, advertised the Uncle Sam portable range (figure 13). In a parlor where the carpet was a pattern of stars and stripes, a framed

Declaration of Independence and Constitution hung on the wall, and a portrait of Washington leaned on the mantel with two flags, a beardless Uncle Sam as the young father proudly introduces the new stove to his family. His wife is a fashionably dressed Lady Liberty; his children are the boys “West” (with a hoe) and the dancing “Dixie” and the girl “New England” (who holds of portfolio of “Woman’s Rights and other isms”). By Uncle Sam’s side, and implicitly under his protection, is a small barefoot Negro boy – a positive expression of Reconstruction.

The World’s Columbian Exposition in Chicago of 1893 inspired American pride in her manufactured products, and a great many Uncle Sam-themed advertising novelties, among them (figure 14) a scene of distributing samples of Kalsomine soap to the world (represented by a well-dressed family, and men in the national garb of Germany, Turkey, Ireland and Spain). Uncle Sam is graciously handing out the boxes, Lady Liberty standing behind him, and a young shoe-shine urchin eating at his feet (like the Negro boy, implicitly under his protection).

Just before World War I, an advertising booklet for a gelatin dessert showed Uncle Sam distributing samples from a bi-plane (figure 15). His endorsement of the product is paired with his “message of peace” probably referring to one of the many Peace Conferences that sought to avert the Great War.

Placing Uncle Sam at the helm of an early airplane showed confidence in new technology – and he was often invoked to show appreciation for new inventions, particularly those considered to be products of Yankee ingenuity. The Columbia graphophone’s warranty certificate carried this same



Figure 10. Trade card, 1870s.

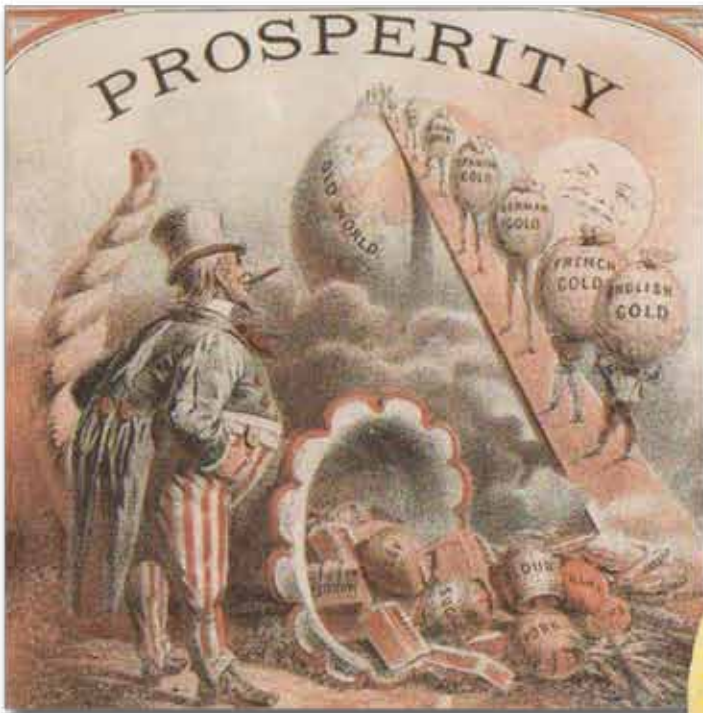


Figure 11. Cigar box label, 1870s. (Courtesy, David W. Beach, cigarboxlabels.com)

Figure 12. Advertising tag, 1898, lithographed by Henderson of Cincinnati.

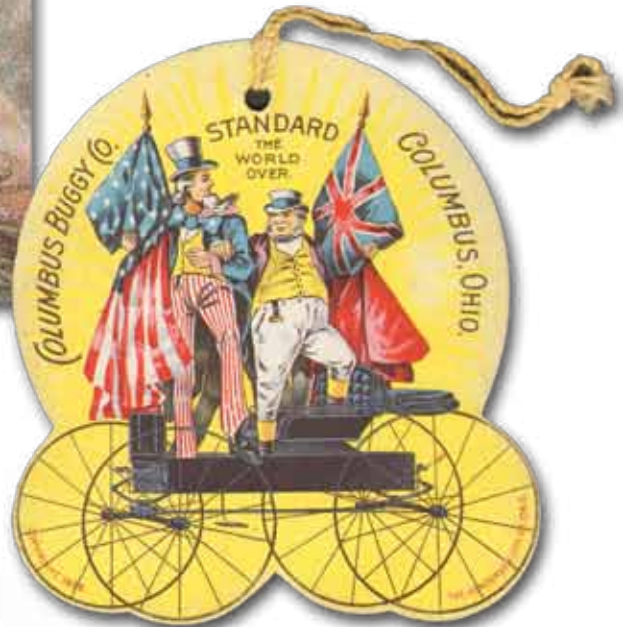


Figure 13. Trade card, c.1876, lithographed by Schumacher & Ettlinger of New York. The product extolled by Uncle Sam is a portable range (a cook stove insert for a fireplace) that bears his name.

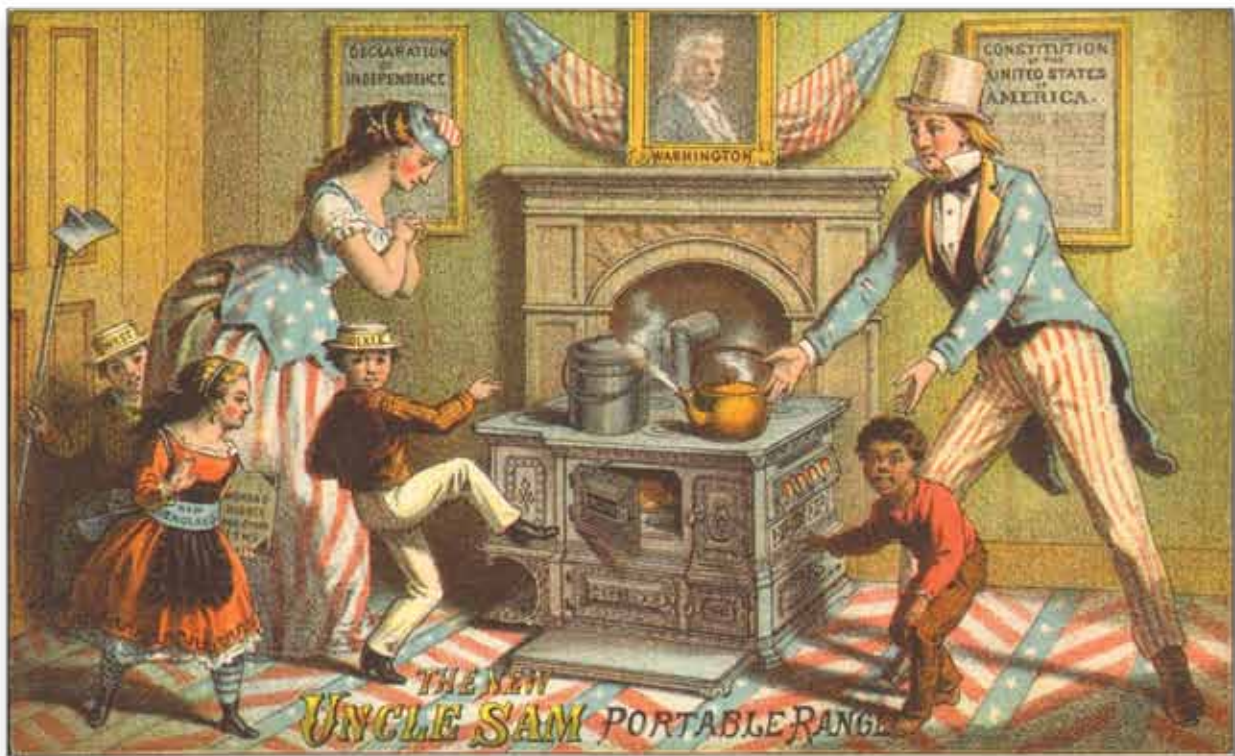




Figure 14. Trade card, 1893.

image (figure 16) of Uncle Sam in a posture of listening delight.

In 1906, Uncle Sam stood in for Americans in general, for “every body likes” the taste of Uncle Sam Beer, made in Glencoe Minnesota. This was when the brewing industry was at its zenith in America – and Uncle Sam has acquired the generous girth that suggests he imbibed his own product (figure 17).

As the ultimate symbol of abundance, Santa Claus is shown dressed as Uncle Sam in this Christmas postcard of the 1890s – national prosperity linked with domestic largesse (figure 18).

And, as the ultimate ‘every man’ Uncle Sam shared a dram on St. Patrick’s Day around 1910 – reaching out, in a politically savvy way, to every ethnicity (the monument behind the two men with a bas relief of both an



Figure 15. Advertising booklet, c.1913.

eagle and a shamrock is embossed on the postcard). Figure 19

It occurs to me that these last postcards were designed primarily for working class Americans to be able to exchange greetings inexpensively.

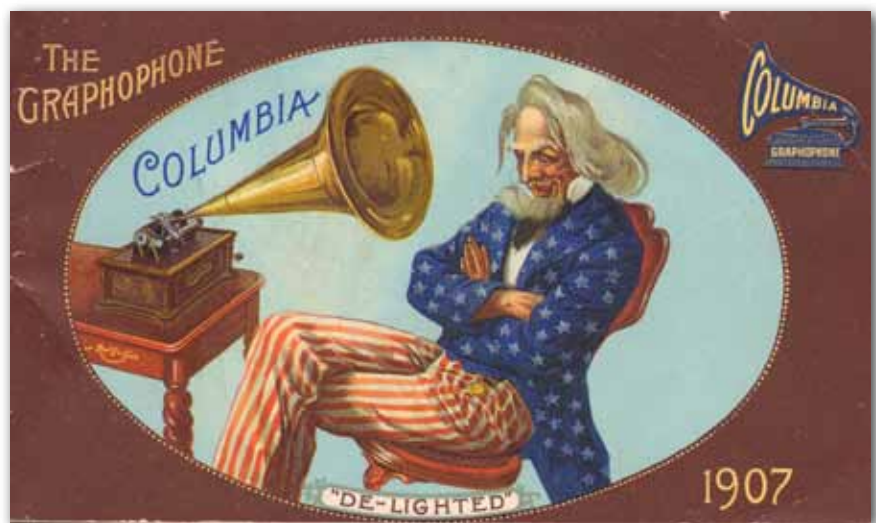


Figure 16. Trade card 1907.



Figure 17. Beer bottle label, 1906, Glencoe Brewing Company, Minnesota.



Figure 18. Christmas post card, 1890s.

And none of the products endorsed or distributed by Uncle Sam figures were luxury items (even cigars were smoked by all classes of Americans).

Uncle Sam was shown under the influence of the Greenback Party, which embraced the laboring class. And two of the images shown here had Uncle Sam protecting the Negro, and the poor.

So, although Uncle Sam could embody national ideals at the highest level, he was most often used in advertising ephemera to reach out to the common American – the consumer masses. Which perhaps is the strongest link to the man to whom the legend was traced – a working class American entrepreneur who never knew of his having launched an icon - who now rests in Troy’s Oakwood Cemetery.

Endnotes

¹ The best outline of the chronology is Alton Ketchum, *Uncle Sam: The Man and The Legend*, New York 1959 – though the author is altogether rather non-skeptical about aspects of the legend.



Figure 19. Post card c.1910.

Kathryn T. Sheehan, is Registrar of the Rensselaer Country Historical Society in Troy, New York. As Rensselaer County Historian, she often addresses groups, such as the League of Women Voter, on aspects of national history at the more local level.



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November 17

Boston Book, Print and
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781-862-4039

New Members

*We welcome the following new
members who have joined the Society
since publication of our January issue.*

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Little Rock, AR 72210

Steven Beals

1900 E. Ocean Blvd., Apt. 1807
Long Beach, CA 90802

William Berkley

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Robert W. Callaghan

27 Oak Brook Commons
Clifton Park, NY 12065

Ed Chalpin

Esctech
P.O. Box 23942
Washington, DC 20026

Linda Chamberlain

108 Esopus Ave
Ulster Park, NY 12487

Shetton Chen

Hit Camera Ltd.
1711 Cudaback Ave., #1799
Niagara Falls, NY 14303

Gail Chisholm

Chisholm Gallery
325 1/2 W. 16th Street
New York, NY 10011

Linda Cline

Linda Cline Collection
108 Grove Street
Providence, RI 02909

Angela Cooke

25 Brompton Road
Williamsville, NY 14221

James A. Danigelis, MD

1060 Curisha Point South
St. Helena, SC 29920

Martha J. Fleischman

1150 Park Ave., #18A
New York, NY 10128

Lori Frankel

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Oakhurst, NJ 07755

Larry W. Graf

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Smyrna, DE 19977

Thomas Harris

223 E. 4th Street
New York, NY 10009

Mari-Lyn Henry

115 W. 71st Street, #7B
New York, NY 10023

Max Hensley

116 Parklane Drive
San Antonio, TX 78212

Lauren Hewes

American Antiquarian Society
185 Salisbury Street
Worcester, MA 01609

David Hoch

Estate of Alfred D. Hoch
59 Foster Road
Belmont, MA 02478

Sandra Hoekstra

*Commandant's Cottage Antiques and
Books*
210 Lee Ave
College Station, TX 77840

*See advertisement in this issue

continued on page 32

Stephen Hoops
E & S Antiques
11 Robin Road
Dix Hills, NY 11746

Lewis Kellert, M.D.
7421 Hawkins Creamery Rd.
Gaithersburg, MD 20882

John Kemler
6280 W. Polk Road
Alma, MI 48801-9662

Michael Pollak & Laurie Manifold
P.O. Box 387
Shenorock, NY 10587

Sam Markham
47-21 41st Street, Apt. 5D
Sunnyside, NY 11104

Sue Lynn McDaniel
Library Special Collections,
W. Kentucky University
1906 College Heights Blvd., #11092
Bowling Green, KY 42101-1092

Kara M. McLaughlin
Little Sages Books
10214 SW 50th Street
Cooper City, FL 33328

Leslie Midkiff DeBauche
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Point
Division of Communication, UWSP,
1101 Reserve St.
Stevens Point, WI 54481

Cheryl and Matthew Needle
101 Townsend Street
Pepperell, MA 01463

Linda Ocasio
96 Minell Place
Teaneck, NJ 07666

Karin Retskin
K'Annie Antiques
3939 Rio Grande Blvd. NW #82
Albuquerque, NM 87107

Joseph Robertson
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Austin, TX 78752

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Professor of History
University of Missouri-St. Louis
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Ballwin, MO 63011

Keith Sci
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Darien, CT 06820

Judith Shaw
Doe Run Valley Books
640 Baltimore Pike
Chadds Ford, PA 19317

Nancy Steinbock
Nancy Steinbock Posters
12 Garrison Street
Newton, MA 02467

Ravindra Vora
P.O. Box 55385
Houston, TX 77255

Ernie Wheelden
P.O. Box 8301
Van Nuys, CA 91409

Roger Whidden
P.O. Box 445
Norfolk, CT 06058

David Winter
Winter Works on Paper
167 N. 9th Street, #11
Brooklyn, NY 11211

Anna T. Zakarija
4100 Massachusetts Ave. NW
Apt. 610
Washington, DC 20016

Change of Address:
Addresses for these members have
changed since publication of the
January Issue.

Harry Hoesly
201 Lookout Circle
Syracuse, NY 13209

Chris & Steve Najarian
S & C Najarian
PO Box 1610
Chadds Ford, PA 19317-0704

Michael S. Zmuda
Spring House Antique Ephemera
4 Meadowlark Drive
Carmel, NY 10512

Charles Peter Scanlan **1941-2012**

Peter Scanlan was a nationally known authority on Theodore Roosevelt – and even resembled



his hero, the subject of a fine private library, rich in ephemera. In 1998, Peter was appointed to a state commission to plan the centennial of Roosevelt's governorship.

Over the last thirty years you might have seen the Teddy Roosevelt look-alike assisting in Dennis Holzman's booth at ephemera fairs. In the Ephemera Society, Peter was the 'go-to' reference for all queries about American political ephemera, but he was also an expert in other collecting areas, such as firearms and photography.

As with many of our colleagues, Peter's 'back-story' might surprise you. After attending the University of Florida, he traveled throughout the world, crossing the Khyber Pass in Afghanistan and driving vintage Bentleys in Europe. While abroad, he spent considerable time maintaining yachts and teaching in Majorca and as an ambulance driver in the rugged mining regions of Australia. He managed a construction company in Florida, the famous Bookbinders Restaurant in Philadelphia during the 1976 Bicentennial, and an inn and restaurant in New Hampshire. For many years he participated in the fall harvest in northern California.

Peter was a great raconteur, and a delightful friend and fellow collector. As Theodore Roosevelt wrote, he "warmed both hands before the fire of life."

ESA Members

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Interesting Books

Pig by Brett Mizelle (London 2011, as one of Reaktion Books “a new kind of animal series”), softcover 224 pages, 123 illustrations, 84 in color. \$19.95.

Brett Mizelle, Professor of History and Director of the American Studies Program at California State University, Long Beach, is fascinated with the human / animal interface. In this scholarly but highly entertaining book, he explores all aspects of the pigs who have “fed us, entertained us and provided us with ways to think about our relationships with each other.” He persuasively shows that: “pigs have been structurally and symbolically significant in the making of human society and culture across the globe.”

Pigs have also, of course, been the subjects of ephemera – whether the serious documentation of pork farming (butcher trade catalogs, lard trade cards, packing house stereopticon views), or the comic use of the pig in satiric caricature (vinegar valentines, good luck new year postcards, political cartoons, *The Muppets*.) And porcine oddities abound: for example, this 1876 map lithographed by Forbes of Boston; and advertising promotion for more performing pigs than one could have imagined (Dan Rice’s antebellum Sybil, Barnum & Bailey’s 1898 xylophone players).



Mizelle includes an illustrated timeline of the pig – from the c.14,000 BCE cave painting at Altamira through the 1820s when Cincinnati became ‘Porkopolis,’ the hot dog c.1870, the 1995 film *Babe*, and ending with gestation crates banned for pig farming in EU nations, New Zealand, and some US states (to improve our porcine relationship).

American Christmas Cards 1900-1960, edited by Kenneth L. Ames (Bard Graduate Center; Yale University Press 2011), softcover, 260 pages. \$40.

At the Ephemera 32 conference, Anne Stewart O’Donnell noted that the best reference for early Christmas cards was Ernest Dudley Chase’s 1926 book for RustCraft, *The Romance of Greeting Cards*. But now here is a very stylish and intelligent reference on the genre brought up to 1960.

O’Donnell was a speaker at the Bard Graduate Center Focus Gallery exhibition that accompanied this book, and she and other Ephemera Society members Doug Clouse and David Freund are credited by Kenneth Ames for helping with this unusual and fruitful project. Fourteen art students contributed to the effort of producing a systematic survey of Christmas card imagery.

Ames was quoted in 1983 as characterizing material culture as “a new frontier for scholarship.” Here are the results of a course Ames offered in analyzing a data ‘set’ of objects towards an exhibition – combining aspects of museological practice with the fundamentals of material culture inquiry. Christmas cards were chosen because they were relatively unrepresented in scholarly literature, and they were both intellectually and physically accessible (so that there could be handling and close examination). Cards were also quite easily gathered, at low cost, so that the group accumulated about 6,000 examples.

Students learned how to describe the cards in structural detail (see this illustration from page 27) but they



classified cards according to imagery, noting aspects such as archaism (displacement of an ideal of the holiday to a distant past – what Ames calls a representation of the more generous inclinations of our species) or exclusion (of racial or ethnic variety – the Christmas card is a product primarily of WASP Victorian England).

The first three sections of the book describe and provide an essay on 19th century cards, postcards, and calling cards, each with a timeline of pertinent developments in the culture and in printing. Then the cards are grouped by dominant image (Travel by Coach, Medieval Revels, Family Photographs), or type in the case of the flat cards the group called “shrines”—and many of these chapters also have timelines. For example, the chapter on Hearths begins with Benjamin Franklin inventing the Franklin Stove in 1741, passes by Wallace Nutting’s studio in 1904 where hand-colored photographs of colonial interiors with fireplaces were sold, and ends with Mel Tormé and Bob Wells composing “Chestnuts roasting on an open fire” in 1944.

Christmas cards are not inconsequential; Ames and his students show that they can be understood as “a traditional form with the manifest function of communication”—a democratic art.

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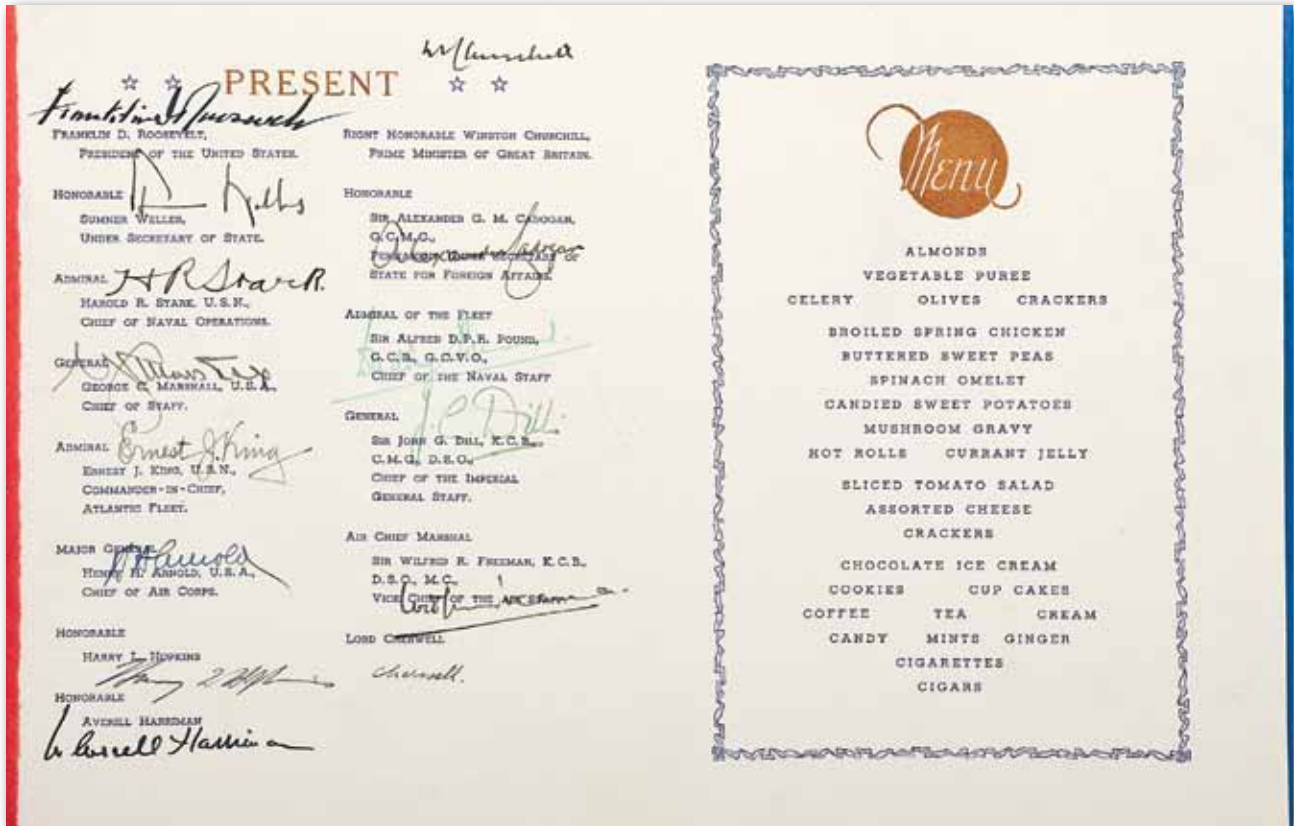


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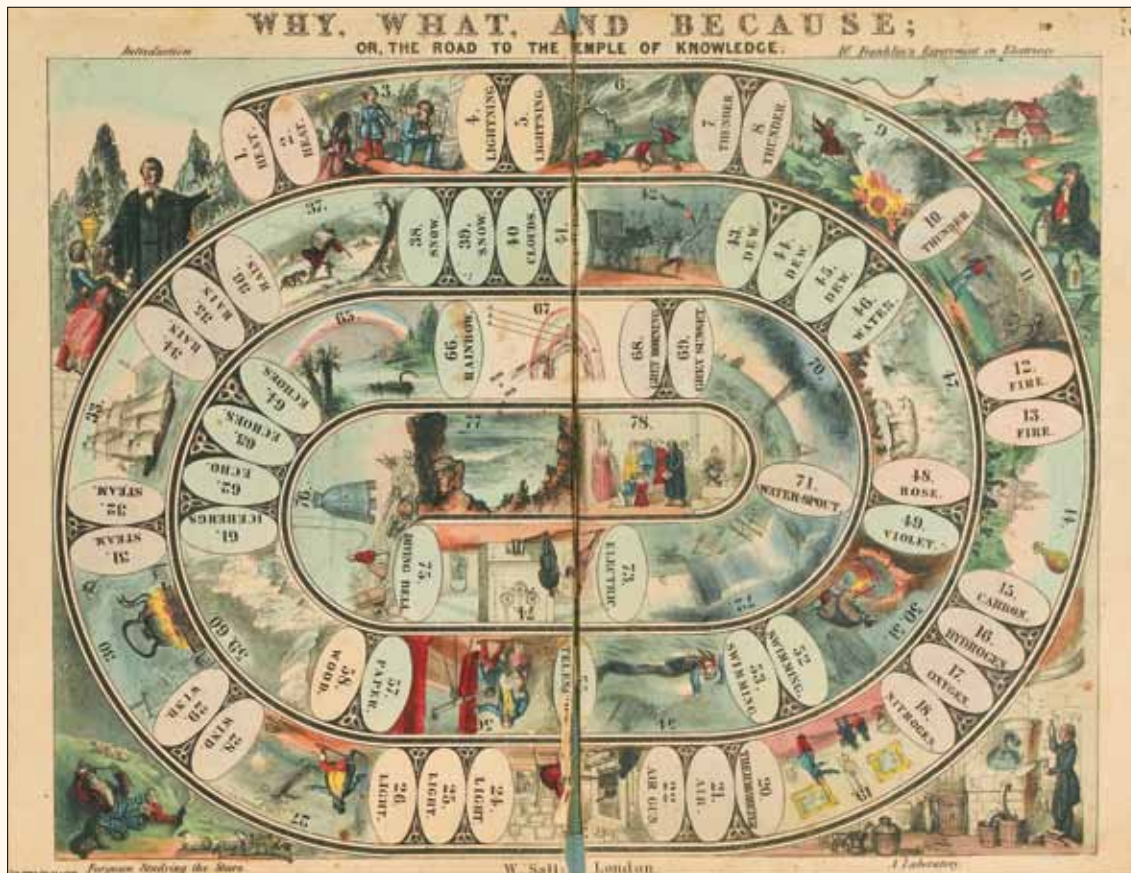
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