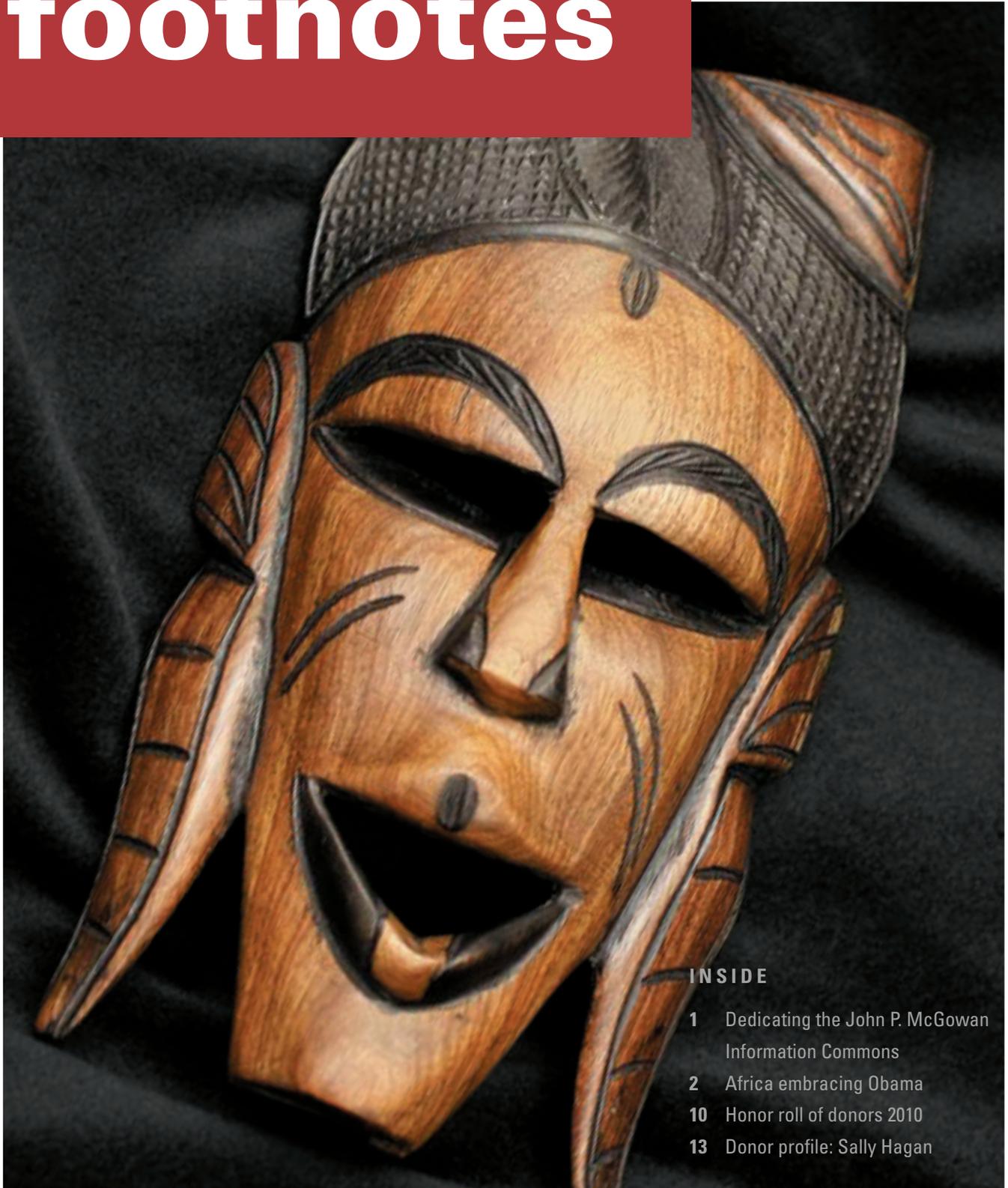


footnotes

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On the cover Carved mask representing Barack Obama
by Gambian artist Gibriel Sanyang.

Above Ugandan artisans crafted this necklace and
purse using beads made from recycled Obama
campaign materials. See story on page 2.
Photos by Steve Anzaldi.

news

On June 13 Northwestern University Library dedicated the Information Commons in honor of former University Librarian John P. McGowan. Dozens of Library supporters and staff joined members of the McGowan family to mark the opening of the John P. McGowan Information Commons.

McGowan, University Librarian from 1971 to 1992, was key to the development of the Library's NOTIS online catalog, which in the 1970s put the Library at the cutting edge of technology and into the national spotlight. Several of McGowan's Library colleagues who were part of the development of NOTIS — including Karen Horny, Velma Veneziano, Adele Combs, and Jim Aagaard — were present at the event.



A plaque installed at the dedication reads "In tribute to John Patrick McGowan, University Librarian, 1971–92, Charles Deering McCormick Distinguished Chair of Librarianship, 1987–92, innovative pioneer in library computerization and the NOTIS system. We gratefully acknowledge the contributions of the McGowan family and Northwestern University to dedicate the University Library Information Commons: Eileen McGowan and her children Jane and Malcolm McGowan, Deirdre and Colin McKechnie, MaryAnne and John McGowan, Joanne McGowan and Michael Mullen, and Carol and William Place."

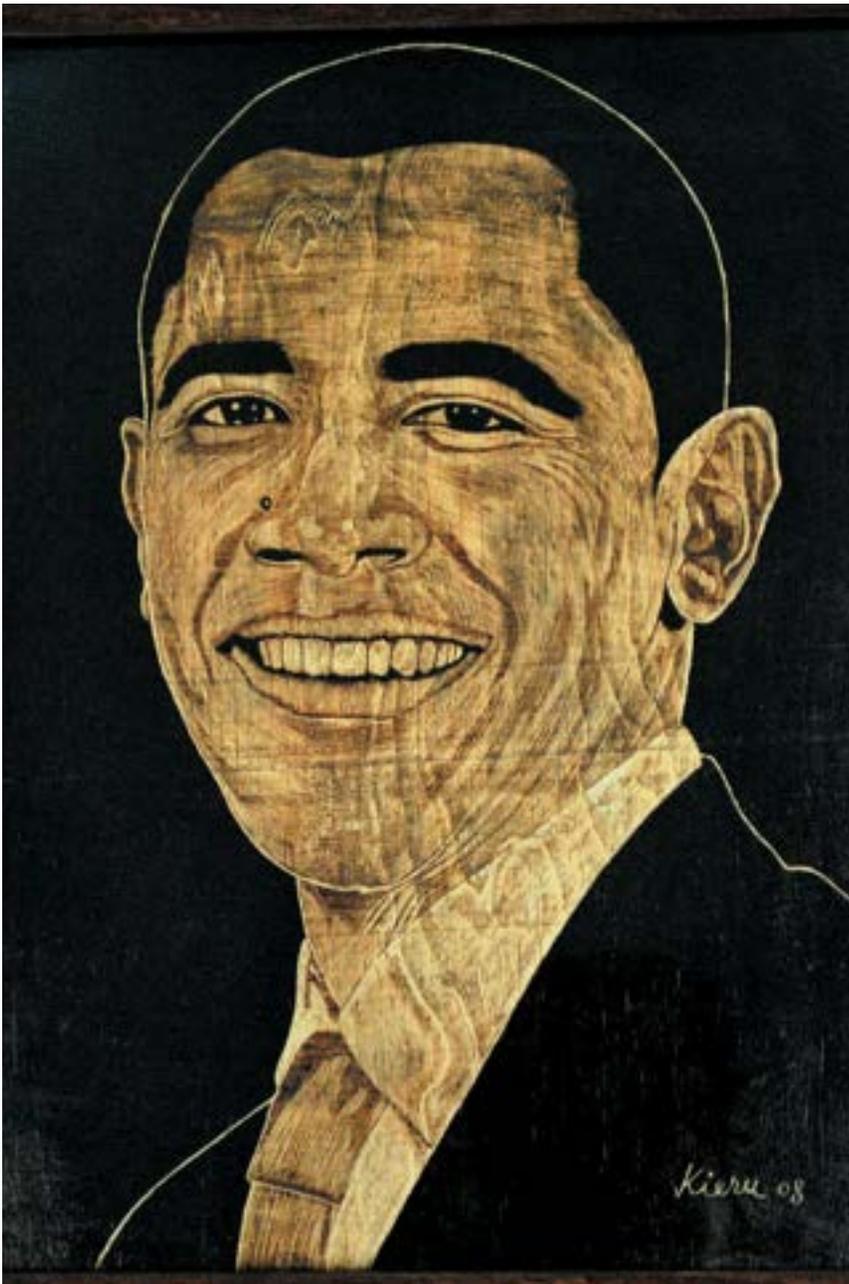


- 1 From left: Malcolm McGowan, Jane McGowan, MaryAnne McGowan, Deirdre McKechnie, John McGowan, University President Morton Schapiro, University Librarian Sarah Pritchard, Eileen McGowan, William Place, Carol Place, Colin McKechnie, Joanne McGowan, and Michael Mullen
- 2 Deirdre McKechnie, Raymond Krizeck, and Joanne McGowan
- 3 Velma Veneziano and Virginia Morgan
- 4 Karen Horny, Velma Veneziano, Adele Combs, and Jim and Mary-Lou Aagaard
- 5 Dalton and Nina McGowan
- 6 Kate Cysewski, Kyle McKechnie, and Colin McKechnie

Photos by Sally Ryan and Clare Roccaforte

Africa embracing Obama

**LIBRARIANS AND
SCHOLARS ON A
COLLECTIVE MISSION**



Northwestern faculty member Evan Mwangi believes this portrait of Obama by a Kenyan artist is meant to invoke the peacemaking spirit of Nelson Mandela. Photo by Nina Barrett.

There was a time in Africa, David Easterbrook says, when cab drivers who discovered you were visiting from Chicago would ask you about Michael Jordan. But by the summer of 2007, that had definitely changed.

“All anyone anywhere wanted to talk about was Barack Obama,” he recalls. “There was far more excitement about his presidential prospects there than there was here at home. In the States, until he won the Iowa Caucus in January 2008, most people still didn’t think he had a chance.”

It wasn’t just talk. As excitement over the primary season and the Democratic convention blossomed into euphoria over the election and inauguration, markets all over Africa exploded with Obama-related *stuff*: Local artisans crafted worshipful likenesses, and tourist vendors sold T-shirts and trinkets; there was even a beer christened “The President” in Obama’s honor.

Seeing Africans so invested at the grassroots level in an American election made Easterbrook realize that it wasn’t just American history in the making, but a piece of African history as well. Had he been a traditional librarian, he would have had to wait while that history happened, then wait for people to write books about it, and then collect those books. But Easterbrook is curator of the Melville J. Herskovits Library of African Studies, so he didn’t wait. He sent out word to friends, colleagues, and members of Northwestern’s Program of African Studies that he was planning to document

the phenomenon by collecting Obama-related materials from Africa.

The result, nearly two years after the election of the first African American US president, is a collection of almost 500 eclectic objects and publications, many of which are on display from November 15 to March 25 in the Library's exhibit *Africa Embracing Obama*. Amassed with the help of more than 60 contributors, it illustrates both the extent of Africa's passionate embrace of Obama's candidacy and the unique style of collecting that has made the Herskovits Library the largest and most renowned collection of Africana in the world.

Unorthodox collectors

"When Melville Herskovits first founded the Africana library in the early 1950s, he did a remarkable job convincing the University's administration to support what was at the time a highly unorthodox idea," says Caroline Bledsoe, the Melville J. Herskovits Professor of African Studies in the anthropology department of the Judd A. and Marjorie Weinberg College of Arts and Sciences. Herskovits was a pioneering anthropologist who, in addition to establishing Northwestern's anthropology department, founded one of the country's first African studies programs at the University. He believed that because literacy was not widespread and books were still only a minor form of communication in Africa, any library that wanted to document the continent's cultures would have to collect other media in which public discourse took place: posters, textiles, artworks, music, nonbook publications, and other examples of what librarians call "realia."

"For scholars, these are the sorts of materials that really help contextualize African society," Bledsoe says. "That's always been our collective mission. Herskovits collected. Hans Panofsky [the library's first curator and Easterbrook's predecessor] collected. Everyone in the Program of African Studies knows that when you go to Africa, you collect for the library."

So when Bledsoe went to the Gambia in late 2008 — after the election and before the inauguration, when, as she says, "there was a global eruption of euphoria about Obama" — she paid a special visit to the Senegambia Craft Market to look for Obama-related materials. A woodcarver named Gibriel Sanyang at Stall 38 (the "Hassle Free Shop") showed her a mask. "When he first brought it out, I was skeptical," she recalls. "It didn't really look like Obama. But then we went over the mask feature by feature."

Their conversation — Bledsoe included a recording of their chat when she gave the mask to the Herskovits Library — revealed that Sanyang was more concerned about endowing his carving with symbolic, magical qualities than with creating a recognizable likeness. The cowry shells adorning the mask's forehead, for example, allude to the use of the shells by African fortune-tellers to predict the future. The carver explained that he put them there "because the future of the world lies in the hands of the United States. Automatically, if there is no peace in the US, there is no peace in the whole world. The future of the whole world lies in the hands of America. And America elected Obama to be the next president."

Sanyang also explained the significance of the crown he had placed on Obama's head. Leaders wear crowns, of course, but in this case the crown, too, has a certain magical aspect. Not everybody can wear the crown, he said. "Some people, if you put certain crowns on their head, they will die because they cannot carry it." A leaf on the crown contains some "very powerful juju" (ritual medicine) whose function is to protect Obama because "if he is protected, the world is protected," according to Sanyang.

"At the beginning I was thinking this is just a hoax for tourists," Bledsoe says. "You ask what the person is looking for, and, to keep them from moving on, you quickly



Woodcarver Gibriel Sanyang, at his Hassle Free Shop in the Senegambia Craft Market, said his Obama mask was endowed with magical qualities. Photo by Caroline Bledsoe.

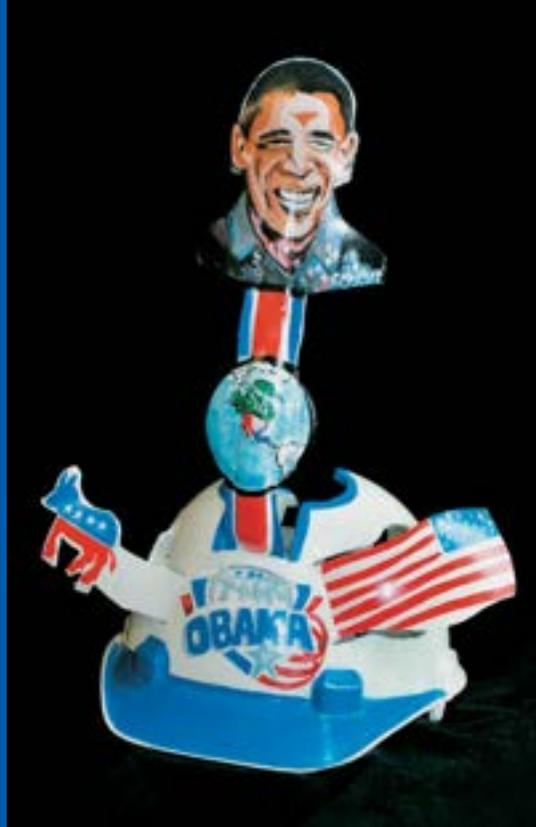
invent a connection between your merchandise and their desire. But the more we talked, the more I believed that he had indeed set out to carve Obama. It doesn't look literally like him, of course, but I'm convinced it's an Obama-geist. The spirit of what Africans saw in Obama is reflected in it."

Invoking Mandela

Evan Mwangi, an assistant professor of English in Weinberg College who teaches African literature, contributed a painting of Obama he bought in a market in Nairobi. In this case the portrait is much more life-like (see photo on page 2), though Mwangi thinks the painter, Peter Kieru, was concerned with something besides representational accuracy as well. "When I first saw it,"

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*as of September 1, 2010

Obama's face pops up from
 a *makaraba*, a decorated hard
 hat customarily worn at South
 African soccer games. Photo by
 Nina Barrett.

he recalls, "for a moment I
 thought it might be Nelson
 Mandela." The resemblance
 could be intentional — a
 symbolic way of investing
 Obama with Mandela's
 qualities — and Mwangi
 connects it with a character-
 istic function of African
 literature.

"African biographies
 aren't just stories of individu-
 als," Mwangi says. "They are
 stories of whole communities,
 and they place the individual

in the context of those communities." It
 wouldn't be unusual, he notes, for Obama's
 ancestral Luo people to identify with him
 and his achievements. But in this case the
 painter was a member of Kenya's largest eth-
 nic community, the Kikuyu, whose bitter
 rivalry with the Luo has produced the vio-
 lence and turmoil that pervades Kenya's cur-
 rent political culture. So besides invoking
 Mandela's spirit of peacemaking and unity,
 the portrait embodies the way Obama's
 appeal cuts across deep-rooted lines of loyalty
 and enmity.

"Kenya has not been a very democratic
 country," Mwangi says. "For Kenyans, the
 change Obama brought to American politics
 means that it is possible that their country,
 too, can change. He's American, but he's
 living with the Kenyans every day, helping
 them in the struggle."

A 50-year-old discovery

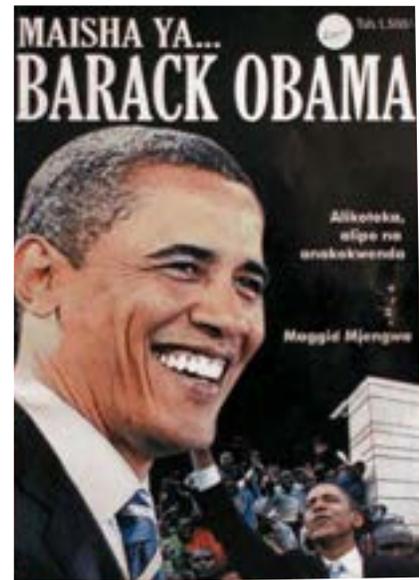
Among the Obama collection's almost
 500 items are rare books and print publica-
 tions as well as objects. One of the most
 fascinating books was actually acquired
 by the Herskovits Library 50 years ago:

a case study in how the library's inclusive collecting style pays surprising dividends. In the course of its routine acquisition of publications in 300 African languages, the library obtained a copy of a Luo-language book titled *Otieno Jarieko* (*Otieno the Wise Man*). Acquired not long after it was published in Kenya in 1959, it was written to encourage good farming practices — and literacy — as the nation moved toward independence. Its author: Barack H. Obama Sr.

Easterbrook doubts that anyone had looked at it from the time it was acquired until the moment he came across it in the

summer of 2009, when he was preparing for the visit of an author researching a book about the African background of the president's family. "For a scholar it's incredibly valuable," he says. "Not only because it's one of only two copies known to still exist, but because it shows a continuity in community activism between the son and the father — that there was the father, before he came to America, deeply involved in the campaign for literacy in the final days of British colonial rule."

Of course, what scholars will make of the Obama collection as a whole in years to come remains to be seen. Like



Above The only Swahili-language biography of Obama, whose title roughly translates as "The Story of Barack Obama: Where He Came From and Where He's Going," is widely available on newsstands in Nairobi.

Left The Egyptian magazine *Ruz al-Yusuf* pictures Obama starting a new page in history and turning the tables on the much-photographed Sphinx.



wine in the bottle, its nature and value are bound to change as it ages.

Njoki Kamau, associate director of Northwestern's Women's Center, feels that things have already changed since she picked up a copy of a Swahili-language biography of Obama from a Nairobi street vendor for the collection in the late summer of 2008. "It was just before the convention," she recalls, "and Americans were excited, but Kenyans were 10 times as excited. To think that someone with their blood had a chance of becoming president of the United States. It was like he was running for president of Kenya. It was a transitional moment, a moment of great hope.

"Now we've moved on," she continues. "What was once completely unthinkable has become completely ordinary. Now he's just the president, and we can get mad at him if we want. But when we look at the collection, we can relive that transitional moment. We can remember the euphoria."

In her grandmother's footsteps

Margaret Liu never met her grandmother, Liu Wang Liming, who rose to prominence in postrevolutionary China as an author, speaker, and leader in the struggle for women's rights. But she did know a fair amount about her grandmother's life: She had been born in China in 1897, when there was still an emperor on the throne. She had defied convention at the age of 12 to attend a village boys school, where the books she read inspired her to further defy convention by unbinding her feet. She had left China by herself in 1916 to attend Northwestern University on a full scholarship and returned to establish the Chinese branch of the Women's Christian Temperance Union (WCTU), founded a settlement house for beggars, and published three books. In 1938 her husband, the president of Shanghai University, was assassinated during the Sino-Japanese War by two gunmen on a Shanghai street. And in 1967, during China's Cultural Revolution, she was imprisoned for her political views and was never seen by her family again.

When Liu, a retired educator who lives in Connecticut, began doing serious research for a book on her grandmother, one of the mysteries still to be unraveled was the origin of her grandmother's American name, Frances Willard Wang. "I didn't know who Frances Willard was," Liu recalls. "I looked it up online, and that's how I found out about the Frances Willard Historical Association."

That explained a lot. As leader of the WCTU, Evanston resident Frances Willard was one of the most prominent reformers and women's rights advocates of the late 19th century — and clearly an inspiration for Liu's grandmother. Liu knew that her grandmother's attendance at Northwestern had been sponsored by a woman named Anna Gordon, and Liu discovered that

Gordon, a leading figure in the WCTU, had lived with Willard as her friend and secretary in what is now the Frances Willard House Museum at 1730 Chicago Avenue in Evanston, just down the street from Northwestern.

When Liu contacted the museum to see whether there might be any correspondence in its archives relating to her grandmother, her e-mail was answered by Janet Olson, Northwestern's assistant University archivist, who also manages the Willard House archives on a volunteer basis. Since Willard House hours are limited, Olson offered to bring boxes of Gordon's correspondence to Northwestern, where Liu could examine them at her leisure. She also gave Liu a tour of the house, where, it turned out, Liu's grandmother had lived under Gordon's guardianship while she was at Northwestern.

"I'll tell you about the most amazing moment of that tour," Olson recalls. "The furniture and the belongings in that house have been left almost completely intact, including Anna Gordon's old wooden desk. For years all of us who volunteer there have been puzzled by a little framed photograph of a Chinese woman sitting on the desk top. No one had any idea who it was. We opened up the desk when Margaret was there, and she took one look at the picture that's been sitting there for nearly a hundred years and immediately said, 'That's Grandma!'"

Liu was also looking for background information on student life at Northwestern during her grandmother's undergraduate years (1917–20), so Olson searched for

resources at University Archives that might be helpful. The 1920 *Syllabus* yearbook contained not only a picture of Liu's grandmother (identified as Frances W. Wang) but also a list of the extracurricular activities she



Photo of Margaret Liu by Jason Nargis

pursued: the Chinese Christian Association, the YWCA, and the Chinese Students' Club (of which she was recording secretary), among others. "That was fascinating, because I knew very little about her social life and relationships during her student days," Liu says. "It must have been through one of these Chinese student groups that she met my grandfather, who was attending the University of Chicago."

The big surprise was an enormous scrapbook kept by a 1921 graduate named

Edith Sternfeld. “If you want to know what student life was like in a particular era,” says Olson, “student scrapbooks are the most incredible resources. Students kept theater programs, ticket stubs, photographs, newspaper clippings — all this memorabilia that shows what they did in their spare time. We even have one from a boy who kept handkerchiefs from all the girls he dated.” This particular scrapbook was notable because Sternfeld was an artist — she went on to run the art department at Grinnell College in Iowa — who obviously took great pains to mount things attractively and label them well.

Since Liu was mainly looking through it just for background information, it came as a shock when, reading down a page of autographs and greetings from Sternfeld’s friends, Liu stumbled across her grandmother’s name. Next to it, in the column where friends were supposed to inscribe their “Happy Thoughts” to Sternfeld, Frances Willard Wang had written (in both Chinese and English) “Happy is the girl who is self-controlled, for to her belongs the whole world.”

The inscription is poignant, since conventional happiness doesn’t seem to be what Frances Willard Wang really cared about. “She was a very tough cookie,” Liu says wryly. “In her late 60s she was falsely imprisoned and accused of being a CIA spy. She died in prison without ever backing down. Her prison roommate tracked down our family later to tell us that she had asked that we contact Premier Cho En Lai’s wife to tell her our grandmother’s last words: ‘I did not betray China.’”



Page of the *Syllabus* yearbook courtesy of University Archives

“She was always a mythic figure to me,” Liu continues. “It’s not just the information that I found in Archives and at the Willard House that made this such a remarkable experience for me. It’s also the emotional experience of finding these traces of her as a young girl, in her handwriting and in pictures. My hands were literally shaking as

I opened up the boxes, not knowing what I might find. I’m so grateful that there are archives that keep all these materials — even when it doesn’t seem obvious why they should. There are always stories like my grandmother’s that couldn’t be reconstructed without them.”

One way to measure the breadth and richness of Northwestern University Library's holdings is to take a theme — say, food — and follow it through our various special collections, noting the diversity of examples. Here's what we've cooked up.

MANUAL FOR ARMY COOKS.

79

with salt, pepper, and vinegar (or lemon), and thicken slightly with a flour batter. Bake on the oven shelf for about ten minutes and serve hot. On account of the length of time required in its preparation, a potpie should be served only for dinner and supper.

270. Birds on toast. Prepare in the same manner as explained in the recipe for bird potpie, omitting the crust. When done, cover the platter with toast and spread the birds over, allowing plenty of gravy, so as to soak into the toast well.

271. Brains and eggs (for 60 men).

Ingredients used:

- 15 pounds beef brains.
- 2 pounds bacon.
- 2 pounds onions, chopped fine.
- 40 eggs.
- 2 ounces salt.
- 1 ounce pepper.

Clean and wash the brains well and dice into about one-half inch cubes; dice the bacon into small cubes or run it through a meat chopper; fry the bacon and onions until brown; add the brains and cook until nearly done—say about three-quarters of an hour; add the eggs, beaten slightly, and fry about ten minutes more. Season with salt and pepper. Serve on platters covered with small bits of dipped or dry toast, if desired.

This preparation may, of course, be enriched by the addition of more eggs and reducing the amount of brains used accordingly.

272. Chicken, curry (for 60 men).

Ingredients used:

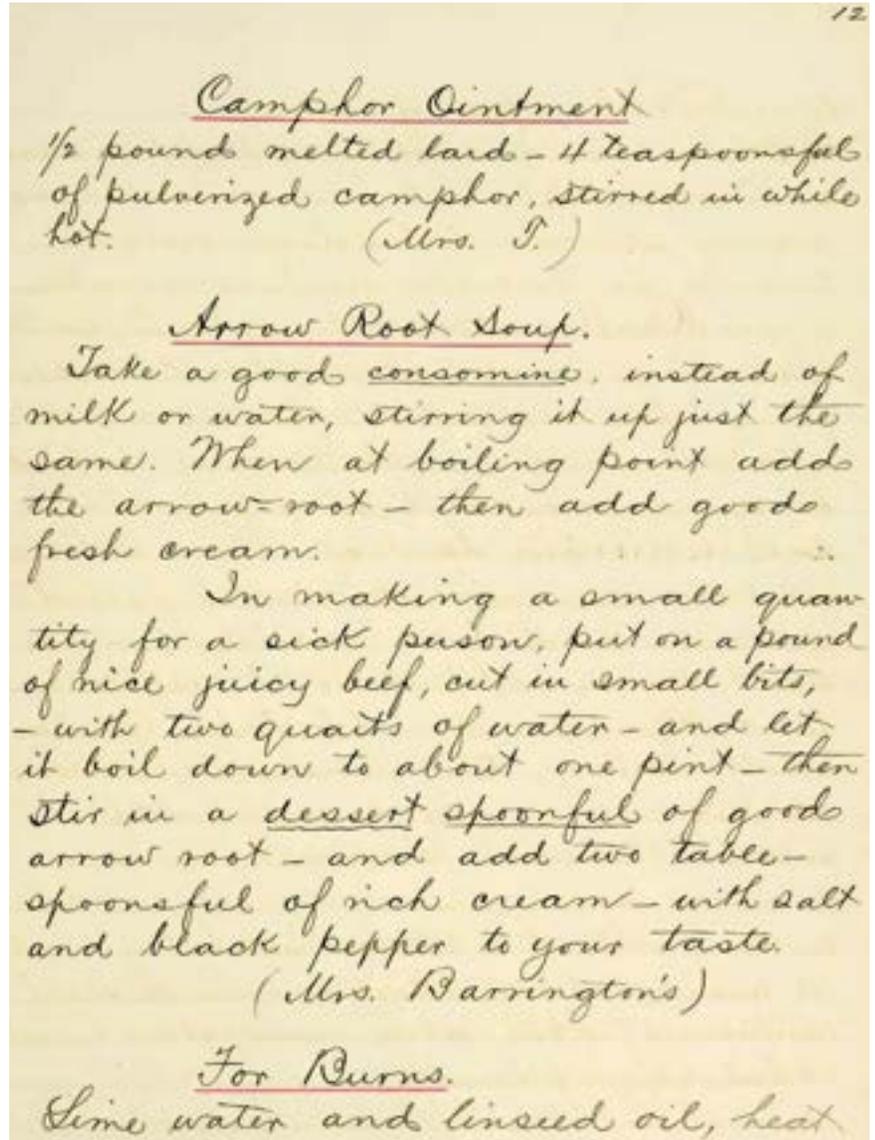
- 25 pounds chicken.
- 1½ ounces curry powder.
- 6 pounds rice.
- 1 quart flour (if desired for batter).

Cut each chicken in about 10 or 12 pieces, in the same manner as in the preparation of a chicken pie; wash well and place in a large bake pan, covering with about 3 inches of water. When it reaches the boiling point, allow to simmer two hours or until done. Season to taste with salt after the chicken has cooked about an hour. Meanwhile make a paste of the curry powder and about 1 quart of broth from the pan, add to the mixture, and when served garnish the platter with boiled rice. If desired, the mixture may be thickened by the addition of a flour batter.

6478-13-4

What is it? A 1910 edition of the *Manual for Army Cooks*. It includes hundreds of recipes for feeding large numbers of hungry soldiers with ingredients to be found, literally, in the field. Recipe 269 explains how to cook “pigeons, doves, robins” and other small birds in a pot pie.

Where is it? The Government and Geographic Information and Data Services Department. Northwestern was designated as a federal depository library in 1876, and the *Manual* is part of the Library's extensive collection of publications deposited by the government through this program.



What is it? The recipe book of Marion Denison Whipple (1857–1943), a noted philanthropist and the wife of Charles Deering (1852–1927), the initial benefactor of Deering Library. Carefully copied out by hand in clear 19th-century script, the book contains 90 pages of home recipes for dishes such as mincemeat, catsup, “eggplant in imitation of oysters,” and four different versions of Charlotte Russe, a rich dessert invented by French chef Marie Antoine Carême that was wildly popular in the United States in the 1930s.

Where is it? University Archives. Nancy McCormick, whose late husband, Charles Deering McCormick, was a grandchild of Marion and Charles Deering, donated the book to the University Archives in March 2010. Deering family members have continued as major Northwestern benefactors for over a century.

REASURES

N I V E R S I T Y L I B R A R Y

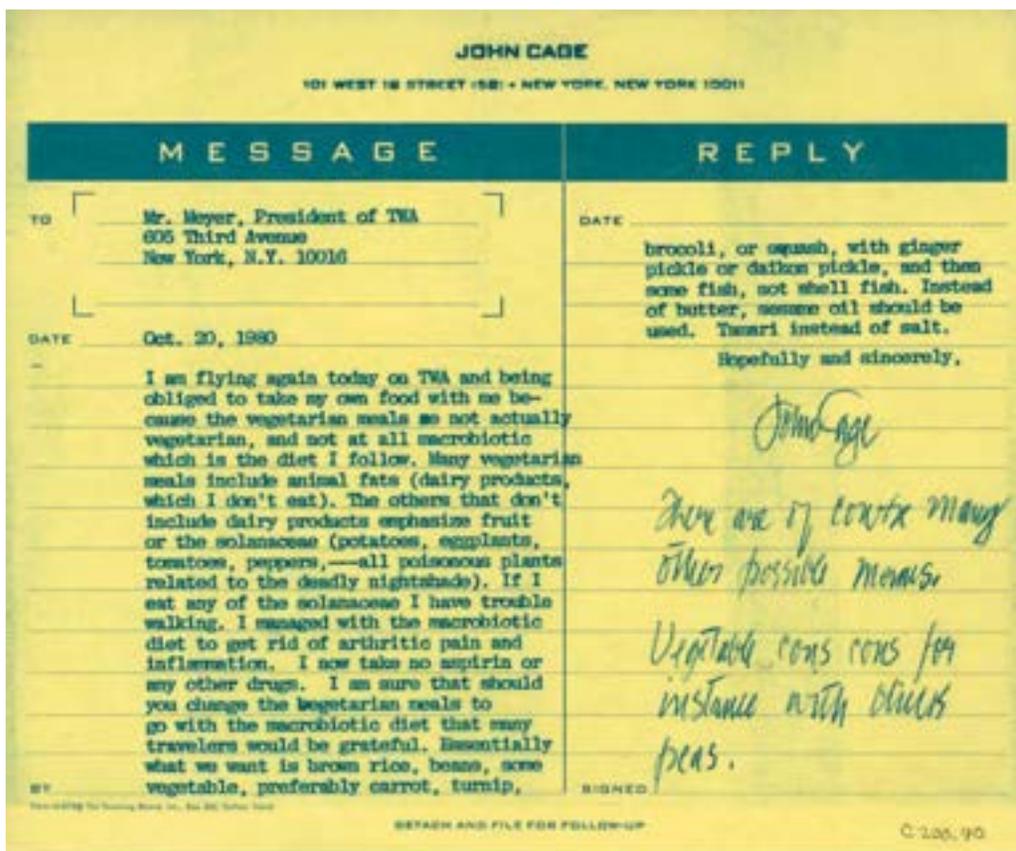
What is it? A 1980 letter from composer John Cage to the president of TWA complaining about the in-flight meals. The note's vehemence concerning macrobiotic principles echoes the very particular and disciplined way Cage characteristically governed all aspects of his life — including his method of composing. TWA politely responded that “the number of macrobiotic requests have been too infrequent to warrant having our kitchens stock macrobiotic meals.”

Where is it? The Music Library. Several letters between Cage and TWA on this subject are in the John Cage Collection, an archive of original correspondence, music manuscripts, and other materials given to Northwestern by Cage.



What is it? A signed first edition of *Dining on Inland Seas: Nautical China from the Great Lakes Region in North America* by Daniel C. Krummes (1997). The book catalogs and illustrates (see above) more than 175 china patterns from freighters, passenger ships, ferryboats, tankers, tugs, and towboats that have operated on the Great Lakes since the 1840s. This hardy crockery, built to withstand heavy use on the rolling waters, was often emblazoned with a shipping company's logo or other ornamental designs.

Where is it? The Transportation Library. Krummes is the transportation librarian emeritus at University of California, Berkeley, and donated the book to Northwestern.



What is it? *La Cucina Futurista*, a 1932 collection of essays on food and cooking by Italian futurists F.T. Marinetti and Fillia (the pseudonym of Luigi Colombo). It provides details of real or imaginary banquets and recipes, such as *Carne Cruda Squarciata dal Suono di Tromba* (Raw Meat Torn by Trumpet Blasts) from the *Pranzo Eroico Invernale* (Heroic Winter Dinner): “Cut a perfect cube of beef. Pass an electric current through it, and then marinate it for 24 hours in a mixture of rum, cognac, and white vermouth. Remove it from the mixture and serve on a bed of red pepper, black pepper, and snow. Each mouthful is to be chewed carefully for one minute and each mouthful divided from the next by vehement blasts on the trumpet blown by the eater himself.”

Where is it? The Charles Deering McCormick Library of Special Collections, which has an extraordinary collection of Italian futurist publications.

Honor Roll of Donors 2010

Northwestern University Library appreciates the generosity of and ongoing support from our donors during the period from September 1, 2009, to August 31, 2010.

We ask that you alert Library Development to any incorrect information or omissions. We will correct the University's records and print corrections in the next issue of *Footnotes*.

Thank you for your help in supporting the University and the Library.

Please send corrections to Alex Herrera, Director of Development, University Library, Office of Alumni Relations and Development, Northwestern University 2020 Ridge Avenue, Third Floor, Evanston, IL 60208-4307, 847-467-7129, aherrera@northwestern.edu.

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The Deering Society is an annual giving society for Northwestern University Library. It recognizes gifts of \$1,000 or more to any area of the Library, and it takes its name from the family whose philanthropy established the Charles Deering Library at Northwestern.

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In Memoriam

We are saddened by the loss of longstanding friends and are grateful for their generosity over the years. We extend our warm wishes to their families.

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Sally Hagan



When a never-performed work by Maurice Ravel had its world premiere at Northwestern last April, one of the most gratified members of the audience was Sally Hagan. The manuscript for the Fugue in F Minor, which Ravel wrote as a student at the Paris Conservatory, had been acquired by Northwestern's Music Library with the support of the James A. and Sally Ann Hagan Endowed Fund for Music, established by Sally in memory of her late brother.

"It was a spectacular event," she says, "and exactly the kind of thing that would have thrilled Jim. He had some friends who were distinguished musicians, and whenever they came to Chicago, they would go borrow scores from the Music Library and hold chamber music concerts in our living room. He would have been incredibly proud to be part of a performance on the scale of the Ravel premiere."

Music Library head D.J. Hoek says that the Hagan Fund, established in 2000, has become central to the Library's ongoing

Sally Hagan (right) and her brother Jim Hagan at the wedding of their niece Therese Luxem Hianik (center)

development of its collection and, in particular, its Ravel holdings. Acquired in 2004, the fugue manuscript was the Music Library's first original Ravel item. In the years since, a number of other Ravel materials have been added. "Ravel's importance as a composer cannot be overstated, and building our Ravel collection has become a continuing project of mine," Hoek explains. "The Hagan Fund has been a key source of support in all these purchases."

Hagan says the fund has helped memorialize her brother's twin passions of music and books. "Among people who knew him, he was famous for always having his nose in a book from the time he learned to read," she recalls. "We traveled all over the world together, and I always knew that if we got separated in any city, I would always be able to find him again in the nearest bookstore."

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From the Heroic to the Depraved

Mainstream and Underground Comic Books
at Northwestern University Library

Through March 24, 2011
Deering Library, third floor

The Library's archive of more than 25,000 comic books is one of its most eclectic and contemporary special collections. This exhibit features highlights from that collection and includes such characters as Batman, Spiderman, Superman, Lois Lane, Archie, Veronica, and more. It also shows how the literary-graphic tradition that spawned comic book art is more ancient and more avant-garde than commonly understood, from the word-and-picture combinations of hieroglyphics and illuminated manuscripts to the politically and sexually subversive publications of the late-20th-century underground "comix" movement.



The exhibit is open to the public during the Library's regular hours: Monday through Friday, 8:30 a.m. to 5 p.m., and Saturday, 8:30 a.m. to noon. See the Library's website for occasional special closings. The exhibit contains some sexually explicit language and graphics and is not intended for children. Parental discretion strongly advised.