

# O'Pine

A semesterly  
newsletter full  
of generous  
enthusiasms for all  
readers in all lands  
in all times from  
Bowdoin College  
Library's Special  
Collections &  
Archives

Volume 1

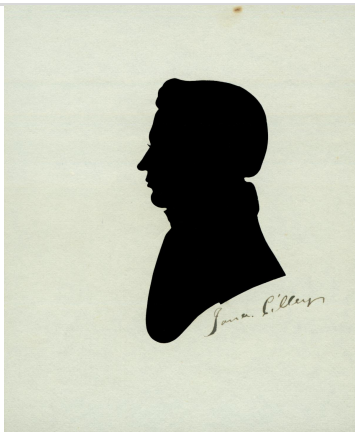


Issue 1



Fall 2021

*Dear readers: O'Pine is a new newsy newsletter from Bowdoin College Library's Special Collections & Archives featuring stories about our collections and some of the many ways students, scholars, faculty, and staff are engaging with them.*



*Silhouette of Jonathan Cilley, ca. 1825. Before photography's invention and wide-spread use silhouettes served as "class photos."*

## Welcoming the Class of '25...1825, That Is

October 2021 marks the bicentennial of the Class of 1825's arrival on Bowdoin's campus. This class included authors Henry Wadsworth Longfellow and Nathaniel Hawthorne, statesman Jonathan Cilley, and plenty of other notable characters and strong personalities. What was it like to be a member of this class? And what happened to those not-so-famous among the group? Over the next four years, we will dig into the College Archives to get to know these students better.



## **On View: *A Men's College with Women?* *Over 50 Years of Women's Leadership and Education at Bowdoin College***

In 1971, women students officially matriculated at Bowdoin College for the first time. In partnership with the year-long *Leaders in All Walks of Life: Fifty Years of Women at Bowdoin* initiative, Special Collections & Archives' 2021-2022 exhibit is "A Men's College with Women? Over 50 Years of Women's Leadership and Education at

Bowdoin." Curated by Katie Reid, Class of 2023, a sociology and psychology major, the exhibition is on view in the second floor gallery of Hawthorne-Longfellow Library and [online](#). As we look back at the history of the College, we hope you will join the conversation by contributing [your own letter to future Bowdoin](#).



# To Opi'ne. v.n. [opinor, Latin.]

To think; to judge; to be of opinion.

But I, who think more highly of our kind,  
*Opine*, that nature, as in duty bound,  
Deep hid the shining mischief under ground.  
*Pope.*

From Samuel Johnson's *A dictionary of the English language : in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers : to which are prefixed, a history of the language, and an English grammar* (London: Printed by W. Strahan, 1755).

We turn to dictionaries to help us define words, but as historical sources they document the evolution of language and offer a window into power dynamics, geo-political divides, social customs, reading habits, and so much more. Special Collections & Archives holds two copies of Johnson's 1755 dictionary, arguably the most well known in the English language. It is notable for its large-scale folio size standing just over 1.5 feet tall and bound in two hefty volumes, which together cover 40,000 words substantiated with 114,000 literary quotations. Johnson was the first to use such quotations to document the usage of words, and by so doing, influenced the production of future dictionaries.

Johnson's work is one of many dictionaries (including the first Spanish language dictionary, Sebastián de Covarrubias' 1611 *Tesoro de la lengua castellana o española*) being used by students in Professor Margaret Boyle's "Cultural History of Dictionaries in the Spanish-Speaking World," a course taught in collaboration with Professor Ilan Stavans at Amherst College.

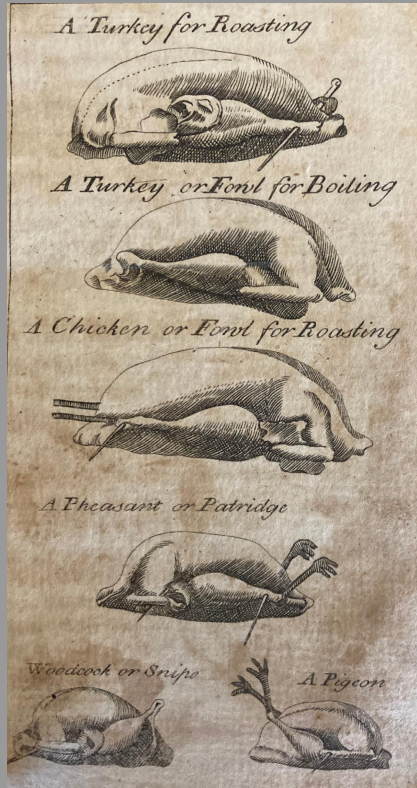
Want to learn more? Join us for [Words and Power: How Dictionaries Define Us: A Two-Part Public](#)



Conversation between Margaret Boyle (Bowdoin) and Ilan Stavans (Amherst). On Thursday, November 11 at 4PM join the livestream for Ilan's talk [\*Language in Crisis: Black Lives Matter and COVID-19\*](#) and on Thursday, November 18 at 4PM come to Kresge (or join [online](#)) for Margaret's talk *Dictionaries as National History*.



## What's Cooking in Special Collections?



Engraving by Paul Revere from Susannah Carter's *Frugal Housewife* (1772).

### *Potatoe or Lemon Cheesecakes.*

Take six ounces of potatoes, four ounces of lemon peel, four ounces of sugar, four ounces of butter ; boil the lemon=peel tender, pare and scrape the potatoes, boil them tender , and bruise them ; beat the lemon-peel with the sugar. then beat all together very well, and melt the butter in a little thick cream; mix all together very well, and let it lie till cold; put crust in your patty-pans, and fill them little more than half full. Bake them in a quick oven over half an hour; sift some double refined sugar on them as they go into the oven; this quantity make a dozen small patty-pans.

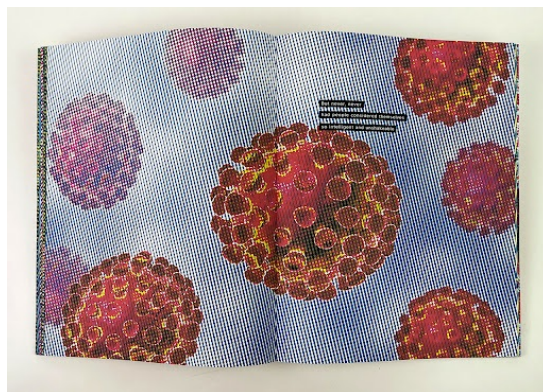
From [Susannah Carter's \*Frugal Housewife\* \(Boston: re-printed and sold by Edes and Gill, in QueenStreet., \[1772\]\).](#)

Carter's book is the earliest of 700 cookbooks that form the Esta Kramer Collection of American Cookery. In addition to this curious recipe for a sweetened potato dish, the first American edition of Carter's British cookbook includes two engravings by patriot and silversmith Paul Revere, created just three years before his famous midnight ride.



## New Acquisitions: The Artist's Book in the Time of Pandemic

Early on in the pandemic, like many other collecting institutions, we established [Documenting Bowdoin & COVID-19](#), a project to capture the Bowdoin community's experience with COVID-19 and its profound impact. Simultaneously we noticed (and began collecting) artist's books that grapple with the coronavirus pandemic. In Philip Zimmerman's *Delirium* (2020), prescient text from *Crime and Punishment* is paired with distorted images of the coronavirus. In Fred Hagstrom's *1918* (2020) statistics, personal letters, and photographs merge into a pandemic that occurred just over 100 years prior to COVID-19. Other recently acquired artist's books made during the pandemic reflect on nature as a healer, isolation and loneliness, and much more.



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Bowdoin College Library's Special Collections & Archives

207-725-3288

[scaref@bowdoin.edu](mailto:scaref@bowdoin.edu)

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