

torical importance and commercial or artistic value are less accessible.”¹¹ However photo objects or vernacular photography – whatever definitions one chooses to use to describe this material – is found throughout public institutions, including Canadian archives. They are home to countless handmade albums, daguerreotypes encased in locket, tintypes with homemade frames, snapshots, even homemade photo postcards. They are donated every day, most commonly as a sub-component of more “official” collections (for example, the countless family photographs that arrive alongside publicity photographs of well-known public figures). The historical importance and context is not less accessible, as Kaplan claims. Even when knowledge of the exact identity of the creator has vanished, clues to the importance of photographic objects lie everywhere around us, including the contextual documentation that accompanies them, or in the other documents they are associated with in the donation.

The power of personal photographs, such as portraits, is the way they entrance the viewer and allow them to create memories for the individuals depicted.¹² Often the viewer connects in a very personal way to photographic images and can easily self-project, create narratives, identifying with the subject of a photograph. However, without comprehending the societal context – in terms of economics, issues, events, philosophies – neither the images nor the objects in this exhibit can be fully understood. While still enjoyable for its aesthetic beauty and uniqueness of its contents, *Pop Photographica* is ultimately as carnivalesque as the typographic fonts on the exhibit walls. Its dimly lit atmosphere of invited intrusion presents a glimpse of beautiful, weird, and rare things, cloaked in the mystery of unknowing.

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“Give Peace a Chance”: Selected Documents from the Antiwar and Disarmament Movement. YALE UNIVERSITY LIBRARY, MANUSCRIPTS AND ARCHIVES, New Haven, CT., 28 January to 6 April 2003.

This timely exhibit, which opened two weeks before one of the largest coordinated international peace demonstrations in history, provides a thought-

11 Kaplan, *Pop Photographica*, p. 24. This problem also may be rooted in the fact that many objects in *Pop Photographica* are from private collections – that is, gleaned from the marketplace.

12 Marianne Hirsch terms this phenomenon “postmemory” and first applied it to the context of Holocaust photographs viewed by the children of Holocaust survivors. She has also looked at postmemory in family photos in her book, *Family Frames: Photography, Narrative and Postmemory* (1997).

provoking overview of the antiwar movement in the United States throughout the last century. Created by Tom Hyry, an archivist in Yale University Library's Manuscripts and Archives Department, the exhibit draws from twelve separate collections to tell the story of passionate advocacy for the peaceful resolution of conflicts from World War I through the Cold War. A clever advertisement at the entrance – an image of a 1969 *Yale Daily News* front page on which information about the exhibit replaces the headlines and masthead – both draw the audience in and reveal that the exhibit's greatest strength is material from the Vietnam era.

"*Give Peace a Chance*" is on display in the Memorabilia Room in Yale's Sterling Memorial Library. It is organized by collection, with the collections arranged in rough chronological order. The choice to group materials by provenance results in some chronological back-tracking as one moves through the exhibit, but it allows the material to speak for itself much more strongly than would otherwise be possible, and reduces the need for distracting labels. For each collection, one label is provided; this included a brief biographical and scope note describing the strengths of the collection as a whole and a list of the material on display sufficient to provide historical context. This arrangement also affords a fuller sense of the creator of each collection, teaching the viewer who is new to archival material that there is substance and meaning in a collection of personal papers or organizational records that transcends the sum of its parts.

Using a variety of material including printed ephemera, posters, correspondence, speech drafts, and photographs, the exhibit effectively encompasses the many facets of peace activism, whether rooted in objection to violence on moral or religious grounds, outrage at violations of civil liberties, or political belief in non-aggressive foreign policy, as well as protest tactics ranging from education to civil disobedience. The focus is on the antiwar movement in the United States, but the importance of international efforts is made apparent through the inclusion of material documenting local participation in worldwide peace organizations. In a few cases contemporary criticism of the movement is displayed, offering a fair look at peace activists in the context of the complex and confusing times in which they acted. A good mix of visual and textual material allows for either an informative brief walk through the exhibit or an in-depth education for those who have time to read each speech, news clipping, and letter.

The chronology begins in 1917, the year the United States entered World War I, with the papers of antiwar activist and attorney Harry Weinberger. Weinberger defended Alexander Berkman and Emma Goldman in their high-profile trial on charges of conspiracy against the draft. A document from that trial is displayed, along with copies of Berkman's anarchist paper, *The Blast*, open to pages advertising anti-conscription meetings and cartoons protesting unjust treatment of conscientious objectors. Also exhibited is a statement by

draft-dodger Grover Cleveland Bergdoll, another Weinberger client, explaining his opposition to the war. It is unfortunate that more material from World War I was not available for exhibit, as the draft-resistance movement of that period seems largely forgotten, eclipsed in the popular consciousness by the protests of the 1960s.

The years between the first and second World Wars are represented by five collections, most significantly by the papers of Florence Kitchelt, Executive Director of the Connecticut League of Nations Association for many years, and those of her nephew Chase Kimball, also a career peace advocate. The selection of Kitchelt's papers illustrates the widespread support for international peacekeeping organizations that flourished between the wars. It includes printed ephemera from the Connecticut Conference on International Relations and the Model Assembly of the League of Nations Student Conference at Yale in 1930, as well as lists of radio plays endorsed by the National Council for the Prevention of War. Of particular interest is a brief letter to Kitchelt from a World Peace Foundation librarian, discussing the ambiguous authority of the Monroe Doctrine. Here, the absence of item-specific exhibit labels is a clear strength of the presentation, as this letter invites the casual viewer to learn more – to refresh his or her memory about the Monroe Doctrine in secondary sources, or perhaps even to delve into Kitchelt's papers and learn more about her position when she wrote the letter to which this is a reply.

The antiwar movement of the 1930s is also represented by records of the American Student Union, which held nation-wide campus strikes during the Spanish Civil War and opposed U.S. involvement in World War II. Fliers, peace bonds, and lapel buttons give this effort immediacy for the viewer. A small selection from the papers of aviator Charles Lindbergh includes a letter from Yale students and faculty in support of his leadership of the "America First" isolationist movement at the outset of World War II, and a well-chosen page from the draft of a speech he gave at Yale in 1940, which succinctly outlines his position.

After World War II, anti-nuclear protests gave rise to groups like the National Committee for a Sane Nuclear Policy (SANE), which was also a prominent force in the general antiwar protests during the Vietnam era. It is represented in the exhibit chiefly by the papers of H. Stuart Hughes, who co-chaired the group with Dr. Benjamin Spock in the 1960s. On display from the Hughes papers are ephemera from his unsuccessful Senate campaign on a peace platform, advertisements for a series of marches on Washington in 1965, and a carbon copy of a letter to Hughes and Spock from Ho Chi Minh, acknowledging their opposition to the U.S. presence in Vietnam.

The largest group of material in the exhibit is from the papers of William Sloane Coffin, Jr., Yale University Chaplain from 1957 to 1975, an important leader of the national draft protests during the Vietnam war, and later chair-

man of SANE/Freeze.¹ On display from his papers are organizational materials from “Vietnam Summer,” a campaign to organize broad social communities to protest the war; fliers and ads representing clergy against the war; and an interview Coffin gave to *Playboy* in 1968 – sure evidence of his national prominence. The highlight of this portion of the exhibit, however, is the material documenting Coffin’s leadership of the draft resistance movement, for which he was arrested in 1967. A corrected typescript draft of the speech he gave at the Department of Justice on 20 October 1967, when he returned more than one thousand draft cards to the government, shows his thought process as he shaped the speech into a more forceful statement. A letter to Coffin from the father of a young man who turned in his draft card illustrates contemporary opposition to Coffin’s radicalism; the letter politely argues that protesting the war through illegal action has only negative consequences, causing draft-resisting students to be re-classified and sent immediately to Vietnam without finishing their education, and leaving them with a criminal record.

Also from the Vietnam era are a selection of underground press publications from the 1960s and 1970s, from Yale’s Movement (Protest) Collection. Of particular interest is a large group of antiwar newsletters produced by and for those in the military, including “Open Sights,” “Up Against the Wall,” and “Highway 13,” the cover of one issue showing a photo of Vietnam veterans protesting the war. An issue of “The American Exile in Canada” is also exhibited. Many of these publications are mimeographed, some handwritten in the original with roughly drawn cartoons; their amateur appearance combined with the quantity on display provide a clear sense of the ubiquity of antiwar feeling at the time. A group of material from a collection documenting the Kent State shootings in 1970 includes two letters of condolence to the parents of a student killed at the protest. Written in the days immediately following the event, they convey the confusion felt by many at the time about the extreme actions of both the government and the antiwar movement.

Material from the Yale University Archives includes a large assortment of posters and fliers advertising peace demonstrations at Yale and in the New Haven area during the Vietnam era; copies of the *Yale Daily News* in which every front-page story concerns the war; and official statements from Yale President Kingman Brewster, Jr. concerning the disruption that the protests caused on campus. Also on display is material concerning a controversial “fact-finding” trip to Hanoi by assistant professor of history Staughton Lynd in 1965, which includes a press release expressing Yale’s official disapproval of his actions. The exhibit label, in this one instance, tells the viewer more

1 In conjunction with the exhibit, Manuscripts and Archives sponsored a talk by Coffin in February, drawing a large audience which overflowed even the overflow space set up in the exhibit area.

than the items on display reveal: only a few years after this incident, Lynd was denied tenure. Rounding off the exhibit is material from the archive of the Coalition to Stop Trident, an umbrella organization for smaller protest groups opposing Trident class nuclear missiles and submarines, many of which were built in Connecticut. Included are photographs of activists being arrested at shipyard protests, news clippings about protests of submarine launchings, and fliers advertising protest actions in the area. This material carries the exhibit through the 1980s, although it barely hints at the mainstream, far less radical “no nukes” demonstrations of that decade.

The preponderance of Vietnam-era protest fliers in this exhibit may be intended to reflect accurately the volume of protest at that time, and thus it deserves its proportional advantage, but it does seem to be present somewhat at the expense of material from other conflicts. It might have been interesting, for instance, to substitute for some of the Vietnam material a selection of fliers from protests during the 1991 Gulf War, assuming such things exist in the Yale University Archives, extending the exhibit through the end of the century and leading it toward the present. However, ending with the Cold War as it does, the exhibit marks that more recent conflict and opposition to it as the beginning of a new era in both war and peacekeeping.

“Give Peace a Chance” is a remarkably well-focused presentation of a dauntingly large, wide-ranging subject. One of its successes is the way in which the items chosen, for every decade and every conflict represented, echo statements, positions, and arguments one reads every day about the current world situation. While offering a powerful look at nearly a century of antiwar activity and organization, it has much to say to us about our own troubled times.

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