

## Bradford City Season Scrapbook 1903 04 Inc Manningham 1902 03 Crossing Codes

Moses S. Curtis was born in Bennington County, Vermont in 1823 and died in 1879. In 1851 he married Rebecca McComb Folwell. She was born in Venango County, Pennsylvania 1835 she died in 1876. They had 3 children.

First comprehensive monograph on this pivotal figure of the American Arts & Crafts movement.

A product of old-fashioned, back-wearying, foundational scholarship, yet very readable, this book is certain to feature importantly in future studies of early jazz and its prehistory. Highly recommended. ? Library Journal. This volume makes possible the study of the rise of black music in the days that paved the way for the Harlem Renaissance—the brass bands, the banjo and mandolin clubs, the male quartets, and theatrical companies. Summing up: Essential. ? Choice Outstanding Academic Title. A landmark study, based on thousands of music-related references mined by the authors from a variety of contemporaneous sources, especially African American community newspapers, *Out of Sight* examines musical personalities, issues, and events in context. It confronts the inescapable marketplace concessions musicians made to the period's prevailing racist sentiment. It describes the worldwide travels of jubilee singing companies, the plight of the great black prima donnas, and the evolution of "authentic" African American minstrels. Generously reproducing newspapers and photographs, *Out of Sight* puts a face on musical activity in the tightly knit black communities of the day. Drawing on hard-to-access archival sources and song collections, the book is of crucial importance for understanding the roots of ragtime, blues, jazz, and gospel. Essential for comprehending the evolution and dissemination of African American popular music from 1900 to the present, *Out of Sight* paints a rich picture of musical variety, personalities, issues, and changes during the period that shaped American popular music and culture for the next hundred years.

Includes the proceedings of the Society.

The author brings together the voices of citizens and workers and the power dynamics of civic leaders including James J. Hill and Archbishop John Ireland.

This book focuses on what other volumes have only touched on, that is the factors that contribute to the rise of certain persons and ideas in the field of psychology. Bringing together noted experts in the field, it describes the process of intellectual reconstructions that determines how we view historical events, and why some ideas die only to be reborn again, as well as why new ideas can quickly topple traditional views. First published in 1880, *Ben-Hur: A Tale of the Christ* became a best-seller. The popular novel spawned an 1899 stage adaptation, reaching audiences of over 10 million, and two highly successful film adaptations. For over a century, it has become a ubiquitous pop cultural presence, representing a deeply powerful story and monumental experience for some and a defining work of bad taste and false piety for others. The first and only collection of essays on this pivotal cultural icon, *Bigger Than "Ben-Hur"* addresses Lew Wallace's beloved classic to explore its polarizing effect and to expand the contexts within which it can be studied. In the essays gathered here, scholars approach *Ben-Hur* from multiple directions—religious and secular, literary, theatrical, and cinematic—to understand not just one story in varied formats but also what they term the "Ben-Hur tradition." Drawing from a wide range of disciplines, contributions include the rise of the Protestant novel in the United States; relationships between and among religion, spectacle, and consumerism; the "New Woman" in early Hollywood; and a "wish list" for future adaptations, among others. Together, these essays explore how this remarkably fluid story of faith, love, and revenge has remained relevant to audiences across the globe for over 130 years.

Tells the forgotten but surprising stories of the many handsome and significant buildings in downtown Troy, New York. Located about 150 miles north of Manhattan, on the east bank of the Hudson River, the city of Troy, New York, was once an industrial giant. It led the nation in iron production throughout much of the nineteenth century, and its factories turned out bells and cast-iron stoves that were sold the world over. Its population was both enterprising and civic-minded. Along with Troy's economic success came the public, commercial, educational, residential, and religious buildings to prove it. Stores, banks, churches, firehouses, and schools, both modest and sophisticated, sprouted up in the latest architectural styles, creating a lively and fashionable downtown. Row houses and brownstones for the middle class and the wealthy rivaled those in Brooklyn and Manhattan. By the mid-twentieth century, however, Troy had dwindled in both prominence and population. Downtown stagnated, leaving building facades and interiors untouched, often for decades. A late-blooming urban-renewal program demolished many blocks of buildings, but preservationists fought back. Today, reinvestment is accelerating, and Troy now boasts what the New York Times has called "one of the most perfectly preserved nineteenth-century downtowns in the United States." This book tells the stories behind the many handsome and significant buildings in downtown Troy and how they were designed and constructed—stories that have never been pulled together before. For the first time in generations, scores of Troy buildings are again linked with their architects, some local but others from out of town (the "starchitects" of their day) and even from Europe. In addition to numerous historic images, the book also includes contemporary photographs by local photographer Gary Gold. This book will inform, delight, and surprise readers, thereby helping to build an educated constituency for the preservation of an important American city. "Diana Waite has labored long to bring us the architectural history of Troy, which is said to have one of the most perfectly preserved downtowns in the United States. Great architects designed some of the city's impressive buildings—Richard Upjohn, Leopold Eidlitz, Marcus T. Reynolds; but so did architects fairly early in their careers—such as George B. Post, who did the iconic flatiron Hall building on First Street, and the very visible Troy Savings Bank Music Hall. The book is also a wistful tour of the lost past—truly magnificent structures and sumptuous interiors that fell to the wrecking ball. And here are the stories behind major landmarks—such as the Approach staircase up to RPI (or down to Troy); the struggle to raise a monument at the center of the city to Troy's fallen soldiers from three wars; and the complex installation of six major Tiffany windows in St. Paul's Episcopal Church. The book is abundantly illustrated, with maps, and written in lively narrative style. Ms. Waite often quotes newspaper accounts of construction as it was happening, which vivifies her history." — William Kennedy "Urban economist Edward L. Glaeser proclaims cities the triumph of humanity, both the ultimate expression of human culture and the engine that has propelled human progress. In this insightful and beautifully illustrated book, Diana Waite tells the story of one exceptional, mostly nineteenth-century example: Troy, New York. Troy is a rare gem, largely unspoiled by the forces that turned so many of America's towns into wastelands of asphalt. As architects, planners, and policymakers struggle to define a twenty-first-century world that kicks the habits of our fossil-fuel-addicted modernity, that rediscovers how to make places for people, that builds strong communities, studying places like Troy takes on entirely new relevance. The Architecture of Downtown Troy paints a picture of the evolution of a historic town that provides valuable lessons for building the world of tomorrow." — Carl Elefante, 2018 President, The American Institute of Architects "Diana Waite's history of Troy's downtown buildings describes the importance and diversity of this city's distinctive architecture. Her clear narrative of Troy's nineteenth-century growth, fires, early twentieth-century expansion, and its engagement of nationally recognized architects is excellent and supported by voluminous photographs. Troy is fortunate that twentieth-century 'urban renewal' occurred in a corner of the central business district, leaving intact so much of the city's well-designed commercial, educational, and residential buildings. This new book presents an accurate, readable, and cohesive history of Troy. It

is a must read.” — Matthew Bender IV “The pleasure of Troy isn’t discovering a single old building, but finding yourself lost among dozens of them. You may feel as if it were 1880, and you were strolling home to Washington Park, perhaps just for a change of collar.” — New York Times

Collection of essays concerning how African-American musical idioms were spread across Europe by African-Americans themselves. Charlie Siringo (1855–1928) lived the quintessential life of adventure on the American frontier as a cowboy, Pinkerton detective, writer, and later as a consultant for early western films. Siringo was one of the most attractive, bold, and original characters to live and flourish in the final decades of the Wild West. His love of the cattle business and of cowboy life was so great that in 1885 he published *A Texas Cowboy, or Fifteen Years on the Hurricane Deck of a Spanish Pony—Taken From Real Life*, which Will Rogers dubbed the “Cowboy’s Bible.” Howard R. Lamar’s biography deftly shares Siringo’s story within seventy-five pivotal years of western history. Siringo was not a mere observer but a participant in major historical events including the Coeur d’Alene mining strikes of the 1890s and Big Bill Haywood’s trial in 1907. Lamar focuses on Siringo’s youthful struggles to employ his abundant athleticism and ambitions and how Siringo’s varied experiences helped develop the compelling national myth of the cowboy.

A character study of the men, the myths and the legends of the Outlaw Youngers, one of the most notorious gangs in the Wild West. Over the past decade, historians and sociologists have increasingly used visual materials, in particular photographs, in their work. This volume brings together historians, sociologists, anthropologists, and media and visual scholars to articulate how photography, as a practice and as a visual medium, can provide insights into national memory, collective identities, and the historical imagination. This collection allows the reader to trace parallel conceptual developments occurring in the sociology and anthropology of memory and in the history and theory of photography, and to illustrate the unique “angles of vision” these disciplines offer. Photographic images commonly accompany historical accounts, from documentaries to family scrapbooks, and since the early days of commercial photography, pictures have been viewed as tools to capture memories. Later critical writing has challenged this equation by inverting it: photos, along with other archival practices, were often viewed as falling short of their supposed function as vessels of memory and at times even denounced as devices that distorted memories. How does photography participate in the formation and maintenance of collective identities and shared memory discourses, from the family to the nation? Furthermore, how can we begin to conceptualize photography’s effects on the historical imagination of individuals and groups? *Double Exposure* endeavors to answer these questions by calling attention to the variety of contexts in which images circulate and to the narratives from which they spring and which they, in turn, shape. This is the latest volume in *Transaction’s Memory and Narrative* series. **NEW YORK TIMES BESTSELLER** • “A shining portrait of a presciently modern political genius maneuvering in a gilded age of wealth, optimism, excess and American global ascension.”—*San Francisco Chronicle* **WINNER OF THE LOS ANGELES TIMES BOOK PRIZE FOR BIOGRAPHY** • “[Theodore Rex] is one of the great histories of the American presidency, worthy of being on a shelf alongside Henry Adams’s volumes on Jefferson and Madison.”—*Times Literary Supplement* *Theodore Rex* is the story—never fully told before—of Theodore Roosevelt’s two world-changing terms as President of the United States. A hundred years before the catastrophe of September 11, 2001, “TR” succeeded to power in the aftermath of an act of terrorism. Youngest of all our chief executives, he rallied a stricken nation with his superhuman energy, charm, and political skills. He proceeded to combat the problems of race and labor relations and trust control while making the Panama Canal possible and winning the Nobel Peace Prize. But his most historic achievement remains his creation of a national conservation policy, and his monument millions of acres of protected parks and forest. *Theodore Rex* ends with TR leaving office, still only

fifty years old, his future reputation secure as one of our greatest presidents.

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William F. "Buffalo Bill" Cody was the most famous American of his age. He claimed to have worked for the Pony Express when only a boy and to have scouted for General George Custer. But what was his real story? And how did a frontiersman become a worldwide celebrity? In this prize-winning biography, acclaimed author Louis S. Warren explains not only how Cody exaggerated his real experience as an army scout and buffalo hunter, but also how that experience inspired him to create the gigantic, traveling spectacle known as Buffalo Bill's Wild West Show. A dazzling mix of Indians, cowboys, and vaqueros, they performed on two continents for three decades, offering a surprisingly modern view of the United States and a remarkably democratic version of its history. This definitive biography reveals the genius of America's greatest showman, and the startling history of the American West that drove him and his performers to the world stage.

With a single shot from a pistol small enough to conceal in his hand, John Wilkes Booth catapulted into history on the night of April 14, 1865. The assassination of President Abraham Lincoln stunned a nation that was just emerging from the chaos and calamity of the Civil War, and the president's untimely death altered the trajectory of postwar history. But to those who knew Booth, the event was even more shocking--for no one could have imagined that this fantastically gifted actor and well-liked man could commit such an atrocity. In *Fortune's Fool*, Terry Alford provides the first comprehensive look at the life of an enigmatic figure whose life has been overshadowed by his final, infamous act. Tracing Booth's story from his uncertain childhood in Maryland, characterized by a difficult relationship with his famous actor father, to his successful acting career on stages across the country, Alford offers a nuanced picture of Booth as a public figure, performer, and deeply troubled man. Despite the fame and success that attended Booth's career--he was billed at one point as "the youngest star in the world"--he found himself consumed by the Confederate cause and the desire to help the South win its independence. Alford reveals the tormented path that led Booth to conclude, as the Confederacy collapsed in April 1865, that the only way to revive the South and punish the North for the war would be to murder Lincoln--whatever the cost to himself or others. The textured and compelling narrative gives new depth to the familiar events at Ford's Theatre and the aftermath that followed, culminating in Booth's capture and death at the hands of Union soldiers 150 years ago. Based on original research into government archives, historical libraries, and family records, *Fortune's Fool* offers the definitive portrait of John Wilkes Booth.

This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Based on reports from American repositories of manuscripts.

This volume describes the records of 1200 companies, partnerships and individuals active in the manufacture and finishing of textiles, clothing and leather when these industries were establishing and consolidating Britain's position as the world's most important industrial and commercial power. It is based on a survey that covered collections in record repositories, libraries and museums, and also archives retained by the original firms or their successors. Details of many of these have not previously been available to the historian. The guide provides information not only about practices and developments in management, accounting, production and marketing, but also about textile design,

industrial archaeology and social conditions.

Architect George B. Post, one of the preeminent American architects of his time, is known not only for the exceptional quality of his many buildings but also for his contributions to both the technology and the practice of architecture. Acknowledged in his lifetime as the "father of the tall building in New York," Post designed a great number of buildings in a variety of types (hospitals, banks, city and country houses, in addition to commercial skyscrapers); his command of the latest developments in technology, planning, and style was evident throughout his long career; and his multifaceted practice continues to serve as a model for the profession. This volume, the first monograph published on Post (1837-1913), offers a chronological presentation of his career, starting with his studies at the Ecole des Beaux-Arts in Paris and in the atelier of Richard Morris Hunt. Once in practice for himself, he received commissions for commercial and institution projects, including the Equitable Building in New York, the first office building to use elevators. At the same time he designed tall, Post also developed the engineering expertise to "design wide": structures with large open interiors, such as the Troy Savings Bank-Music Hall in Troy, New York. Two of his early skyscrapers, the twenty-story World (Pulitzer) Building and the twenty-six story St. Paul Building, were the tallest buildings in New York when they were built. His large open spaces culminated in the thirty-acre Manufactures and Liberal Arts Building at the World's Columbian Exposition in Chicago in 1893, called "the largest structure on earth." Other major projects included the New York Stock Exchange and the Produce Exchange in New York, a new campus plan and five building for the City College of New York in upper Manhattan, and the majestic Wisconsin State Capitol.

Includes Part 1, Number 2: Books and Pamphlets, Including Serials and Contributions to Periodicals July - December)  
In the summer of 1903 the Manningham Football Club made the momentous decision to give up the Rugby code and take up the Association game under the guise of Bradford City. This is the story of that transformation told through the period press and additional narrative by the author. Every game of both seasons covered: 1902/03 Manningham's last season of Rugby football; 1903/04 Bradford City's first season of Association football - stats and full period match report. This book examines in a basically chronological context the interesting issues, events, ideas, and organizations that were a part of American anti-imperialism and stresses the thought of the leading anti-imperialists in relation to changing incidents and circumstances.

Internet version contains all the information in the 14 volume print and CD-ROM versions; fully searchable by keyword or by browsing the name index.

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