More Than a Memory: Exploring Purdue University's History Through Objects

Kristina Bross
Purdue University

Follow this and additional works at: http://docs.lib.purdue.edu/sps_ebooks

Part of the Archival Science Commons, Information Literacy Commons, Scholarly Communication Commons, and the Scholarly Publishing Commons

Recommended Citation

This document has been made available through Purdue e-Pubs, a service of the Purdue University Libraries. Please contact epubs@purdue.edu for additional information.
# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgments</td>
<td>3</td>
</tr>
<tr>
<td>Introduction</td>
<td>4</td>
</tr>
<tr>
<td>Kristina Bross</td>
<td></td>
</tr>
<tr>
<td>Engineering an Education</td>
<td>6</td>
</tr>
<tr>
<td>Connor Vickers</td>
<td></td>
</tr>
<tr>
<td>As They Dress in India</td>
<td>8</td>
</tr>
<tr>
<td>Allison Schwam</td>
<td></td>
</tr>
<tr>
<td>A Measure of Masculinity</td>
<td>10</td>
</tr>
<tr>
<td>Charlene Dykstra</td>
<td></td>
</tr>
<tr>
<td>Acting Ladylike</td>
<td>12</td>
</tr>
<tr>
<td>Devyn Maugel</td>
<td></td>
</tr>
<tr>
<td>Purdue’s Place in the Bell Époque</td>
<td>14</td>
</tr>
<tr>
<td>Justin Couetil</td>
<td></td>
</tr>
<tr>
<td>Ticket to Another Time</td>
<td>16</td>
</tr>
<tr>
<td>Selena Romo</td>
<td></td>
</tr>
<tr>
<td>Purdue’s Got Spirit . . . How ’Bout You?</td>
<td>18</td>
</tr>
<tr>
<td>Kynnedy Kelly</td>
<td></td>
</tr>
<tr>
<td>What About Thousand Dollars?</td>
<td>20</td>
</tr>
<tr>
<td>Susanne Stalker</td>
<td></td>
</tr>
<tr>
<td>112 Years of Bad Hair Days</td>
<td>22</td>
</tr>
<tr>
<td>Liz Walker</td>
<td></td>
</tr>
<tr>
<td>Epilogue</td>
<td>24</td>
</tr>
<tr>
<td>Shannon McMullen</td>
<td></td>
</tr>
<tr>
<td>Bibliography</td>
<td>26</td>
</tr>
<tr>
<td>Further Reading</td>
<td>31</td>
</tr>
</tbody>
</table>
ACKNOWLEDGMENTS

My thanks to the Honors College for offering support both to the class itself and to this publication. The staff of the Virginia Kelly Karnes Archives and Special Collections Research Center at Purdue has been unstinting in their time and encouragement for this experimental approach to research and writing. Special thanks to Professor David Hovde for advising so many of the students about Purdue history and the archives’ holdings. I am especially grateful to Director Sammie Morris for giving over so much of her staff’s time and expertise to help us better understand archives and to further our research.

Thanks as well to Purdue University Press and to Peter Froehlich, director of the Press and head of Scholarly Publishing Services, for collaborating with the Honors College on this book. Special thanks are due to Katherine Purple, editorial, design, and production strategic manager, and Alexandra Hoff, assistant production editor, who have expertly guided us through the process.

Thank you to Professor Shannon McMullen for listening to me rave about the class and for advising me on material culture studies. I am so very grateful for her willingness to reflect on the field in her epilogue to this collection.

This class and these research results would not have been possible without the efforts of two additional scholars. Sabrina Myoda, a Purdue University Honors College student herself, was our website editor. Her excellent work is evident on the resulting work-in-progress website. Though I was the instructor of record, Digital Archivist Neal Harmeyer worked with me and the class tirelessly throughout the semester. Without his boundless enthusiasm for and expertise on Purdue’s history and archival theory and practice, neither the class nor this book would have been possible.
INTRODUCTION

KRISTINA BROSS

A book, a photo, a watch, a drawing, a hairpin, a concert program, a pennant, a chain (a chain?), a map, a game ticket: junk at the bottom of a drawer; the last bits of stuff packed up in the dorm room before heading home for break; stuff marked for Goodwill or, more likely, the trash.

Fast forward a century.

A book, a photo, a watch, a drawing, a hairpin, a concert program, a pennant, a chain (a chain?), a map, a game ticket: windows into past lives; precious memorials from another time; fragile, irreplaceable objects wrapped in tissue, nestled in boxes, marked, indexed, and carefully preserved in a climate-controlled vault.

If only our too, too solid flesh could gain such value over the years.

This motley collection of objects has been culled from the rich and varied holdings of the Virginia Kelly Karnes Archives and Special Collections Research Center at Purdue University by a group of first-year Honors College students tasked with making some connection to the past lives of former students by researching the things they used or left behind.

This book—a museum catalog for an imagined exhibition, a collection of critical essays sparked by the holdings of the Purdue University Archives and Special Collections—is a sequel of sorts to an earlier collection of essays by Purdue undergraduate students. That book, Little Else Than a Memory, presented ten “critical biographies” of members of Purdue’s class of 1904. In my preface to the book, I wrote that it was the result of a “unique classroom collaboration.” With this new publication, we strike the word “unique” and substitute “valuable,” “exciting,” or “unusual.” Once again, a group of undergraduate students has transformed a classroom into an interdisciplinary laboratory to research Purdue’s past and the lives of its students. And, once again, today’s students have uncovered a wealth of information about their predecessors, and with each object, they have sought to tie the specifics of its time and place with insights into our own moment.

Researching and analyzing objects presents a set of challenges different from that of researching biographies. The focus of the research feels at once more concrete and more abstract. We can see, touch, even smell the object, but deciding how to make sense of it, how to place it in its context, feels so very open-ended. Consider a photograph—and several of the students whose work is collected here did choose photos. We could think about the subjects of the photos: students, buildings, animals, events. We could look past the subjects and consider other elements. What are those pictures on the wall behind the group of men in the foreground? What does that big-print wallpaper say about everyday aesthetics? On the other hand, we could also think about the technology that allowed turn-of-the-century students to take candid shots of themselves. Rather than scheduling a formal portrait session at a studio (though some of the photos we considered were professionally done), students could take their little cameras on picnics, an aspect of daily life that surely connects to our own today.

Our approach to object analysis was informed primarily by two scholars. The first is Jules Prown, whose 1982 essay “Mind in Matter” was an early argument for the significance of material culture studies and an outline of an approach to engaging with objects as evidence in historical and cultural studies. The second is Wendy Bellion, an award-winning professor of American art history who led a workshop on ways to bring the study of objects into the classroom.
But equally important, the authors of these essays brought their own experiences as students to bear on their objects—their activities, majors, and interests (both in and out of the classroom) helped them first to make choices about which objects to choose and then to decide which research trails to follow.

A word about our process: early in the semester, we practiced object analysis with a few exercises, but soon enough the class was given insight into a variety of collections that promised access to the lives of former students through the things they had used and collected. Neal Harmeyer, our embedded archivist, brought in a selection of student scrapbooks and personal collections (see Figure 1), including materials owned in the early part of the century by Purdue President Winthrop E. Stone. Students selected objects that spoke to them in some way, and then we dove into analysis and research. Their first task was to conduct what I called after Jules Prown’s work a “Prownian” close analysis:

- Deduction: what is your relation to the object in terms of your sensory perceptions? How does it feel in your hand? How do you manipulate it? For instance, we held and moved one of our objects—a chain and padlock—quite differently than the felt pennants or the textbook. What is your relationship intellectually—do you know anything about the object? How about emotionally? Does it evoke nostalgia? Fear? Maybe avarice?
- Speculation: what Prown calls the stage of “creative imagining.” Drawing on steps one and two, what avenues of research do you imagine might be most productive?

From this exercise, the students had some tentative research paths to follow, some of which panned out, others of which led to dead ends. They chronicled their decisions and their research successes and frustrations in a work-in-progress blog, which we published throughout the semester. The website is still up, archived by Purdue Libraries, and it is a wonderful companion to the essays collected here, each of which is a short but we hope evocative glimpse into the past.

When we gathered together to talk about what we hoped this volume of essays would be, we set goals: to showcase undergraduate research, to further our understanding of our society and how we’ve come to this point. But in addition, and more personally, we hoped that the collection might help us, along with our readers, feel more connected to Purdue as a whole because, as the students came to realize, “we’ve forgotten our own history.” With this volume, we hope that we have been able to recover a piece of it for Purdue’s family and beyond.

Notes

1. Little Else Than a Memory, vii.
2. See Bellion’s award-winning book on optical illusions in early America: Citizen Spectator.
3. Prown, 10.
Connor Vickers is a dual major student in computer science and physics and the avionics lead for the Purdue NASA USIP CubeSat Mission. His hobbies include entrepreneurial ventures, rock climbing club, and swimming.

A study of student life through material objects would be incomplete without considering their textbooks. The hydraulics textbook pictured above was used by many Purdue engineers in the twentieth century.

Just as academic content evolves, the way in which information is taught changes. At first glance, the value of a Purdue education at the turn of the century seems to have come from access to knowledge. A closer analysis of changes in teaching methods reveals that a significant part of that value comes from the ways in which the professors teach the information. The choices professors made of what information to teach and how to teach it had a tremendous impact.

Traditionally, engineering in the United States was focused on technical skills and implementing proven designs. Engineering education was mostly achieved through apprenticeships instead of academic means. As the Washington Department of Labor’s history of the field states, “[Apprenticeships were] limited and the training was, for the most part, somewhat sketchy when measured by modern standards. The great majority of skilled workers still came from abroad.” Colleges supplemented these apprenticeships by providing students with even more hands-on technical work.

The Second Industrial Revolution around 1900 brought the largest economic growth rate the U.S. has ever experienced and
created a massive demand for more engineers.\textsuperscript{2} Young land-grant institutions were set to address this demand and help the middle class grow with their founding mission:

To teach such branches of learning as are related to agriculture and the mechanic arts, in such manner as the legislatures of the States may respectively prescribe, in order to promote the liberal and practical education of the industrial classes in the several pursuits and professions in life.\textsuperscript{3}

In addition to handling the large increase in attendance, professors had to change their teaching styles to address industry needs. Mentors could no longer effectively teach engineering because the industry required solutions to novel problems. For instance, there were 8,000 automobiles in the U.S. in 1900, and there were 8.5 million by 1920.\textsuperscript{4} The popularity of automobiles created an entirely new industry. There were no mentors to show anyone how to make a better car. Instead, the best engineering education would have to educate students in scientific principles that could be used to solve novel problems.

Mansfield Merriman, the author of this hydraulics textbook, was a prominent civil engineering professor from Yale at the turn of the century. He stated:

The aim of all education, and of engineering education in particular, should be to render the student conscious of his mental power and sure of applying it with scientific accuracy so as to secure economy of construction. Fundamental principles are hence more important than the details of the trade, and all exercises in design should be arranged so the student may think for himself rather than blindly copy the best practice of the best engineers.\textsuperscript{5}

In 1889, Merriman published the first edition of \textit{Treatise on Hydraulics}. The book’s scientific approach became popular in many introductory hydraulics classes. It gained popularity and was revised all the way through 1916 with its tenth edition.

Purdue students used the eighth edition of \textit{Treatise on Hydraulics} in the 1903–1904 academic year. A physical copy is still available from the Purdue Archives and Special Collections. The text can be used as an example of how engineering teaching techniques changed at the turn of the twentieth century. For example, consider this discussion of masonry dams: “The preceding articles show that the pressure on the back of a masonry dam is normal to that at every point. . . . It is not the place here to enter into the discussion of the subject of the design of masonry dams.”\textsuperscript{6} Merriman’s scientific style was effective because it encouraged students to think critically. This put students in a better position to succeed in the industry. In a shop class, the scope of study is a few specific applications. On the other hand, the scope of science is infinite because the laws of nature are universal. Through his textbook, Merriman passed on the influence of more effective education to the class of 1904 at Purdue.

Given finite time and a near infinite amount of material to study, academia must evolve to provide the best benefit to society. The decisions of how to write textbooks, what textbooks to use, and what material to cover all have a significant impact on students’ later success. Basic knowledge does not change significantly, but the society that surrounds it does, and textbooks must change to reflect new needs and new ways of learning.

Notes

On the back of the photograph seen above are the words “as they dress in India” and the names of the men in the photo. In Purdue’s Archives and Special Collections, this picture stands out as one of the few photographs from its time to feature an international student. The lives of international students at the beginning of the twentieth century reveals that coming into America from a foreign country marks the student as inherently different in the eyes of Americans and thus subjects them to different treatment. This photograph, featuring Sreenivasa Krishnasami Iyengar, is a prime example of this concept.

In the early 1900s, the international student population was largely influenced by missionaries whose goals were to “shape the foreign student’s social, intellectual, and spiritual life” by putting “educated” international students “under the best influences of Western Christianity.” Americans felt themselves to be superior to others, and they believed they were helping the less fortunate by traveling overseas and spreading the Western culture to help “civilize the ‘backwards’ natives.”

Such a mindset, in which “exotic others” are identified as inferior, is a basic element of what postcolonial theorist Edward Said calls “Orientalism.” Said explains Orientalism “as a Western style for dominating, restructuring, and having authority over the Orient” and describes the relationship between the Occident and the Orient as one of “power” and “domination.”

As they dress in India

Allison Schwam is a sophomore at Purdue studying psychological sciences. She plans to pursue a higher degree in psychology after graduation and wants to someday be a counselor so she can help people through hard times.

Allison Schwam
College of Health and Human Sciences
This mindset undoubtedly influenced the ways in which international students were treated. According to historian Liping Bu, students from China would write home complaining of the discrimination they were facing and how they “resented being called ‘chinks.’” This treatment threatened the Christian ideals of inclusion that the missionaries were preaching on their mission trips. No matter their country of origin, students from outside of the U.S. were marked as different because of their backgrounds.

I went into this research project with the hopes of tracking down Iyengar and being able to report what life as an international student was like for him. Unfortunately, Iyengar’s presence on campus seems to have been minimal, and his archival trail disappears after the academic year of 1903–1904. After much research, all I was able to definitively find on Iyengar was his name and his address at Purdue. Even though the path following Iyengar led to a dead end, several other international students attended Purdue at the same time, so I was led to another student from India named Ram Lal Bery. Bery’s senior biography from the 1905 Debris gives a prime example of the type of mockery he received. The biography includes his nickname, “Hoo-Doo,” and brags that he can “fully appreciate an American joke.” The statement itself is appalling, but even more shocking is the fact that the statement was published in the yearbook—a very public document directly affiliated with Purdue. The editors of the Debris had no qualms about publishing such a racially insensitive statement, therefore suggesting that it was socially acceptable to make fun of the foreigner for being foreign.

Of course, international students were not the only ones who were being teased. The Purdue Exponent issues and the Debris are full of jokes directed at a multitude of students, regardless of their backgrounds—but international students were confronted with another layer of mistreatment simply because they were not from the U.S. Bery was given a nickname jabbing at his heritage; his defining feature in the eyes of his peers was his internationality.

In 1904, domestic students made a habit of reducing others to their nationality. I have unfortunately committed the same offense in my own work—I have described Iyengar and Bery and all other international students’ experiences at Purdue based solely on the fact that they were not domestic. But their experience at Purdue did not consist exclusively of racist jokes and cultural dress-up. Bery earned his degree in mechanical engineering and he was in a fraternity; his peers poking fun at his ethnicity did not consume his time at Purdue.

Despite the social hurdles they had to overcome, international students were not completely alienated by domestic students. My research focuses on the discrimination the international students were faced with, and while it is undeniable that they underwent some harsh treatment, they also established relationships with Americans. Despite finding instances of prejudice experienced by international students, I believe that the photograph in Wilmore’s collection was not taken maliciously. While it is a clear instance of an international student being picked out and labeled for his ethnicity, I do not believe it was a harmful jab at Iyengar and his culture. Being an outsider is hard—this is something everybody knows to be true. It is especially hard when one’s outsideness is visible in the color of their skin, the clothes they wear, or the way that they speak. But, as Ram Lal Bery’s degree proves, just because it is hard to be in an environment where you are marked as the “other,” it is still possible to thrive.

Notes

2. Ibid., 219.
4. Bu, 220.
5. 1905 Debris, 89.
6. Ibid.
A MEASURE OF MASCULINITY

CHARLENE DYKSTRA
College of Science

Charlene Dykstra is a sophomore studying biology with a pre-vet concentration. Every week she volunteers at the Purdue Small Animal Teaching Hospital or participates in Purdue’s Biology Club meetings and activities, especially when they involve animals.

At first glance, this photograph from the Carlton A. Wilmore Papers in Purdue’s Archives and Special Collections does not seem like the best representation of the standards of masculinity at the turn of the century, because it looks like a conventional representation of an athlete. Apart from the uniform, the player’s appearance is not much different than how an athlete would look today—one might pass by this photograph without a second glance simply because it is too mundane for consideration. However, this first assumption may cause one to miss that this man appears to be striving for the century’s idea of the “perfect man”: physically manifesting strength, power, and confidence. He shows that the new standards of masculinity were reaching even into the homelands, away from the well-populated, influential cities.

Before the 1900s, masculinity had little to do with the outward appearance of the male body—it was more about gentlemanly behavior and social standing. Men were expected to be the “bread-winners” of the household, to be figures of reserved power. However, when the old ideals of masculinity were threatened and left men “[feeling] their real sense of masculinity eroding,” they responded to the pressures by redefining the nature of masculinity.¹

The turn of the century marked many changes in the social and economic spheres in the United States, which influenced the understanding and display of masculinity. Economic downturns
weakened the ability of men to be independent, a quality in which they took pride as a symbol of their manliness. The stock market Panic of 1901 caused small investors in different enterprises to be ruined, leaving men without their livelihoods and rendering them inadequate. Along with the tightening economic fist, men felt threatened by female influence on the next generation of men. As historian Julia Grant argues, at the time many felt that “femininity . . . threatened the development of ‘normal’ manhood.” Mothers cared for children and the majority of teachers of younger students were female, making women the main authorities who shaped the mental and social development of boys. Debates on the perils of this feminization of boys were common at the time and led to a strong backlash by male adults on how a male child was meant to be reared. The women, “whose refined civility would be the undoing of . . . masculinity,” were to be forced from the public sphere “so their influence could no longer sap the vitality of the nation.”

Just as the solidity of men’s masculinity was weakened by the economic shifts and threatened by the strength of the “female” institution, Eugene Sandow made his grand entrance. Sandow was a bodybuilder, the likes of which had not yet been seen. He was an exemplar of the new masculinity of the century, a man scholars identify as “a model of strength and an object of desire.” He was more influential than any other strongman of the time, and his commitment and show of dedication to maintaining his figure also exemplified a trait that was seen as manly.

According to John Kasson, when Sandow first appeared to the American public, he shocked the audience with his display: strong, bulging muscles and a barely clad body. He almost immediately “became an icon of the hypermasculine who . . . literally embodied characteristics that many men . . . believed were threatened by modern life.” Compared to his predecessors, he was a spectacle, one who influenced a generation of men already primed for social change.

The man from the photograph poses in a way similar to Sandow, which suggests that he is emulating this pivotal man, whether subconsciously or purposefully. After all, Sandow stood as hope for society by showing that if you were uncertain that you possessed the virtues of being a man, then the body could outwardly represent those virtues. By the turn of the century, a nationwide fitness craze was in full force as “men compulsively attempted to develop manly physiques . . . demonstrating that they possessed the interior virtues of manhood.”

So, the ideas of masculinity changed with society. When first considered, the standard of masculinity seems to be a well-defined idea; however, a closer look at the rise of femininity, the threat of economic decline, and the influences of prominent male figures in the early twentieth century reveals that men changed the way in which they represented themselves physically. This physical representation of men became the new highlight of masculinity, replacing the intangible aspects of masculinity with putting on a show of one’s masculinity, like the one Sandow showed the world.

The photographed man fits into this changing society seamlessly. His stern expression and the staged posture parallel the emphasis put on the physical representation of men, even at a young age. This one photograph from a school in rural Indiana indicates that the new standards of masculinity were reaching areas of the country that were not yet heavily populated. Without the historical context, the photograph may seem like one of many pieces of sports memorabilia. However, once it is understood as evidence of the shifting ideas of masculinity at the time, the photograph begins to suggest that these ideas influenced the male representation on the Purdue University campus and in society as a whole.

Notes
4. Brod, 145.
6. Ibid.
7. Kimmel, Manhood in America, 120.
**PHILALETHEAN LITERARY SOCIETY**

*Motto*
Per Angusta ad Augusta

*Founded* 1878

*Colors*
Cardinal and Light Blue

**Officers**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Cecil Crane</td>
</tr>
<tr>
<td>Vice-President</td>
<td>Lois Yager</td>
</tr>
<tr>
<td>Recording Secretary</td>
<td>Clara Gosma</td>
</tr>
<tr>
<td>Corresponding Secretary</td>
<td>Jessie Weston</td>
</tr>
<tr>
<td>Treasurer</td>
<td>Harriet Dobbins</td>
</tr>
</tbody>
</table>

**Critic**
Ethel Spalding

**Censor**
Maud Hiner

**Sentinel**
Nellie Switzer

**Bernice Nelson**

**Members**

- Cecil Crane 1904
- Lois Yager

---

In Purdue's Archives and Special Collections, there is a section of documents dedicated to early literary societies. This brief essay is inspired by an analysis of the Philathelian Literary Society 1903 program pamphlet. While reading through the pamphlet, I became interested in the literary works of women from the society. Purdue women utilized literature as an outlet to express their opinions. At first glance, women at Purdue seem greatly repressed and rather helpless because of societal pressures in the early 1900s. However, a closer look at the poems and essays of Purdue women students reveals that although women were subjugated to certain rules, they still found outlets to express themselves.

On February 2, 1904, the board of editors for the *Purdue Exponent*, Purdue University's student newspaper, voted to add a “Girls’ Page.” The purpose of this page was to create a voice for women at Purdue and to give them representation. Purdue was on the path to changing gender roles when the “Girls’ Page” first appeared in the *Purdue Exponent* in 1904. However, while this action was a step in the right direction, women were still not respected writers. Two male members of the board were not happy with the decision to create this page and chose to resign the night it was made.\(^1\)

The first article written in the Girls’ Page of the *Exponent*, “The Memorial Gymnasium,” pushes back against such ideas. This opinion piece begins by addressing a meeting that...
occurred surrounding the plans for building the Memorial Gymnasium. During the meeting, the author noted that nobody had mentioned a training quarters for women, but the boys would receive “training quarters for all the athletic teams.” Women’s recreational centers were not discussed during the meeting, which disgusted the author. She asks, “If Purdue is open to girls should they not be offered inducements, outside of their studies, such as are given by other coeducational institutions?” Excluding women from the discussion suggests that they were not respected as much as Purdue men, and this author uses her writing to express the unfairness of this situation.

In yet another essay, “The Purdue of Yesterday,” Bernice Nelson argues for women’s place on campus. Nelson was a member of the Philathelian Literary Society, and she presented this essay at the society’s annual reading. Nelson argues in her essay that Purdue women knew how to enjoy themselves despite their obstacles. She tells anecdotes of girls who broke the rules. One anecdote recounts a night when the girls went out late to investigate the new handcart on the train track. Nelson writes that the girls snuck out and “rode up and down the track” a couple of times that night. They enjoyed the ride, and decided to sneak out again. While the girls were walking down the stairs the following night, a voice bellowed, “Hark! Mother is coming.” (The “mother” referred to is the prefectess, whom they called “Mother McRae” out of affection.) You can imagine the surprise the girls felt when they heard the shout, and eventually they were caught. Acts like these greatly contrast with the common idea of a girl from the early 1900s. Nelson depicts women as free spirits who are as clever and fun-loving as men. This essay suggests the possibility that the culture of Purdue may not have been as repressive as one would assume.

Later that academic year, the *Purdue Exponent* published a poem entitled “I Wonder—Will He?” by Ethel Cowing, a member of the Philathelian Literary Society. In the poem, Cowing explores courtship, which seems to be a traditional topic for women’s writing. As the poem continues, one realizes how the text empowers women. The first line of the poem declares that “girls’ eyes light up with joy when Leap Year comes.” According to an old Irish tradition, this is one time when women are allowed to ask men to marry them. This is the year where men “avoid the girls they meet” because tradition contains rules that benefit women. “For all whom they refuse,” men must purchase twelve gloves for the woman, a silk dress, or give them a kiss. This gives “the pretty girl aye seeks to woo” the opportunity to control her own destiny.

Upon first glance, it appears as though women used their writing to express the suppression they experienced during their time at Purdue, but further inquiry proves that women focused more on positive aspects of gender equality rather than negative repression occurring around them. In Cowing’s poem, we see women empowered through marital rights. This theme continues in other works by women about their lives at Purdue. The narratives used within the short story depict women enjoying themselves in college. These images represent how women, though repressed, were still able to empower themselves.

Notes

1. “Shall We?,” *Purdue Exponent*, 10.
3. Ibid.
5. Ibid.
8. Ibid.
Justin Couetil was born in West Lafayette, Indiana. He is a member of the Purdue Art Community, Purdue Boiler Breakers, and the P.O.D.E.R. Mentor Program. Couetil researches pathogen detection in the LORRE lab at Purdue; enjoys art, music, food, cars, and travel; and plans on going to medical school.

I was struck by an engineering student’s illustration in the 1904 Debris (pictured above): Henry William Merkel’s drawing is mystic, dark, and completely at odds with the era. At the turn of the twentieth century, an opulent cultural, artistic, and scientific revolution was at its peak. The Belle Époque would spread from Paris, France and branch through the metropolitan centers of the world. Even Indiana had its own impressionist painters called the Hoosier Group. I expected to find echoes of this era, but it seems to have left no mark on the Purdue Kelly Karnes Archives. Was Merkel’s work open rebellion against modern movements, or an indicator of geographic and cultural isolation? Investigations through archival objects, campus architecture, and historical context reveal a significant disconnect between the realms of STEM and the liberal arts at Purdue University.

Humanities at the turn of the century at Purdue are always described conservatively. The University hosted many recurring classical and romantic performances of Rachmaninov, Handel, and Tchaikovsky. Despite a large number of convocations, only five impressionist pieces are listed in the program schedules between 1870 and 1920. Art expositions are mentioned in yearbooks and the campus newspaper very few times. The galleries were comprised of older artistic modes like china painting, wood carving, and plaster busts. The Purdue Art Club was tardily founded in 1912. The Hoosier Group had studied in Munich, had given presentations at museums and
schools, and had taught throughout 1890–1920—a but there is no evidence that members came to Purdue. Throughout its history, Purdue lagged significantly in accepting and purveying new modes of artistic expression.

Henry Merkel immediately invokes a somber theme with monotone, gray illustration poised against a dark-blue background. The three windows of this triptych are separated by white mullions. The word “fraternities” is spread in all caps across the top lights and hides a shrouded corpse. Stretching from the right panel to the left, there is a horde of skeletons that streams from a brazier into the sky. The silhouettes of an owl and bat are made by breaks in the dark clouds, which anoint the sides of the scene. Allusions to death and suffering are obvious, and the religious iconography is continued to the altar in center stage. A skull and owl rest upon the altar, adjacent to a cloaked figure. It rests its hand on the skull and gestures lazily upward toward a celestial body. The mood of this piece mirrors much of the mysticism that surrounds the old traditions of fraternities. More important is the stark contrast against the prevailing art of the Belle Époque. Artwork had eclectic colors and pronounced brushstrokes. Even the moody Blue Period from Picasso dealt with depression and misery—not the anger or terror seen above. The world was excited for the new century, which would bring modern convenience and technology to the everyday person. The world of art reflected that.

During the Belle Époque, there were more scientific achievements than any other era: Internal combustion innovation, the Wright brothers at Kitty Hawk, Parsons’s direct-drive turbine, the Stanley transformer, Tesla’s polyphase induction motor, Marconi’s transatlantic wireless signaling, and the Haber-Bosch synthesis of ammonia. Both the liberal arts and STEM were exploring, diversifying, and contributing to life across the globe. Yet Purdue lagged behind in embracing the most exciting artistic achievements. This muting of Purdue art persists today. There is no historical precedent that justifies the neglect of liberal arts from a land-grant university. The Morrill Act itself mandates agricultural and mechanical arts “without excluding other scientific and classical studies and military tactics.” It would be viewed as unacceptable if Purdue Engineering was underfunded, undermanned, and fell in enrollment. Why should it be any different for Purdue arts? In an open letter to campus, new Dean of Liberal Arts David A. Reingold said that faculty within the college are presented as “second-class university citizens” and that “Liberal Arts at Purdue is perceived as a lesser part of the institution.” The University now has the ability and duty to alter the conservatism that has held the Purdue community back. The concentration of funding and personnel in STEM have fostered world-class innovations, while neglecting the humanities. Purdue must innovate in pedagogy, research, and student life by investing in the cultural capital of the University.

Notes

1. Promotional Materials, Scrapbook, Purdue Archives and Special Collections.
4. Quick, Reviewed Work.
6. Art Institute of Chicago, “About This Artwork: The Old Guitarist.”
9. Reingold, Dean’s Message.
Selena Romo was born in Indianapolis, Indiana and spent her precollege years doing anything that involved being with animals—that’s probably the reason why she chose to come to Purdue to get her BS in animal sciences with a pre-vet concentration.

Purdue University suffered a tragedy on October 31, 1903. That day, most of the campus boarded a train headed to Indianapolis to watch the football team play against Indiana University. Unfortunately, the train never made it there because it was struck head-on by an incoming coal train, killing 16 students and a trainer and injuring over a hundred people. Students who witnessed the tragedy never forgot it. Among the other records of the train wreck in the Purdue Archives and Special Collections is a ticket from the game, which was never played. Frank W. Wiley, an alum, donated the ticket sixty years after the accident. A football game ticket from the train wreck, an item that seems so insignificant, opens a gateway to campus mourning long ago. After studying three primary memorials on campus (the Memorial Gymnasium, the Purdue Memorial Union (PMU), and the Unfinished Block P), I have come to the conclusion that the Memorial Gymnasium and PMU were good notions at the time they were proposed. However, due to their structure, purpose, and prolonged construction, they no longer serve as a memorial for students and do not offer the emotional outlet that the Unfinished Block P offers today.

Not long after the accident, it was decided that a memorial should be made. In the memorial issue of the *Purdue Exponent*—released on November 11, 1903—an editorial discussed the construction of the Memorial Gymnasium; yet the gym was desired long before the crash. It was even stated that the gymnasium had three purposes: “First, that of satisfying a long-felt
want; secondly, that of furnishing a sure restorer of the best athletic interests; and but chiefly, that of a monument for Purdue’s fallen athletes.” However, it was a male-only gymnasium, so women weren’t able to even use this memorial to honor the dead. The Memorial Gymnasium was completed in 1908 and remodeled and renamed Felix Haas Hall in 2006. Today, it “houses faculty offices, classroom space, and laboratories for classes in various departments,” and it is no longer viewed as a memorial.

Not long after the Memorial Gymnasium was finished, another necessary building-turned-memorial was created. Student George Hayes first proposed the Purdue Memorial Union (PMU) in 1912, but it wasn’t finished until 1936. At the end of World War I, it was decided that the building would become “a permanent memorial to those 4,013 who had served and those 67 who had died for their country.” Inside the PMU, there are plaques surrounding the main entrance honoring our brave students—but the WWI plaque is obscured by the visitors’ help desk. An informal survey of current students confirms that the building is no longer seen as a memorial. When asked to describe the PMU in one word, most responded “food,” “sleep,” and “bricks.” The main question is: when does a memorial stop being a memorial? Is it when it’s viewed as the next meal or an Amazon store? Do a few hidden plaques and the word memorial in the name really make the PMU a memorial?

A monument that continues to represent mourning on campus is the Unfinished Block P (the Unfinished P located on the north side of Stewart Center across from Wetherill Laboratory). The memorial honors students “who, for various reasons did not get the opportunity to complete their Purdue experience” and reminds us “even after graduating from Purdue our experience is not over.” The memorial is similar to the Maya Lin’s Vietnam Veterans Memorial in Washington because it gives visitors a place where emotional expression is okay, as the designer wanted “a quiet place meant for personal reflection and private reckoning.” This monument makes private reckoning possible because it allows visitors to bring photos, flowers, letters, and so forth, thus giving the memorial an intimate feel. It allows visitors to interact with it and express their grief. By contrast, the Memorial Gymnasium and the PMU are functional and have other purposes, whereas the Unfinished P is useful only for reflection.

After analyzing these memorials, I think I have a better understanding of why Frank W. Willey saved and then donated the football ticket: it was like a roadside shrine that reminded him of those he had lost, a portable piece of mourning. A fragile piece that was in a major accident, survived, and was saved for 60 years without a scratch on it. Purdue archivists serve as the “shrine keepers” as they preserve this fragile, 114-year-old ticket, a personal memorial that will withstand the tests of time.

Notes

To many, a pennant is just a flag. Waving effortlessly in the wind at a sporting event, it represents athletes’ and fans’ team spirit. However, to students who attended a small university in West Lafayette, Indiana at the turn of the twentieth century, it had a much greater meaning. Two Purdue University pennants, originally belonging to Carlton A. Wilmore—a former Purdue football player—signified the manifestation of school spirit and tradition at the University. During the academic year from 1903–1904, spirit and tradition had a substantial influence on the lives of college students, bringing about unity and exclusion on campus.

Spirit and tradition are considered to be uniting forces that bring students together, but a closer look at a moment in time demonstrates that spirit and tradition brought about both positive and negative manifestations. While the game of football ignited a sense of togetherness among the students after a tragic train wreck, the same game stimulated a feeling of isolation as some students were the target of racial slurs.

In the fall of 1903, tragedy struck the Purdue community—especially the football team—when seventeen people lost their lives as a train carrying the team and hundreds of fans collided head-on with a loaded coal train. This wreck shook the lives of everyone affected by it, making the possibility of recovery seem inconceivable. However, the school spirit that emerged out of this tragedy gave the Purdue community renewed
hope and fueled its passion for football. In 1904, the Boilermakers finished a successful season with a remarkable win-loss record of 9–3. Fans’ attendance during the games persisted in 1905. Wherever the players traveled, supporters and their enthusiasm followed closely behind. Purdue’s campus was teeming with school spirit and a tradition was soon born. To celebrate their undefeated team, students conceived the idea to use the 1887 class bell as a noisemaker. Today, that bell is known as Purdue’s Victory Bell, which is wheeled out at the end of a home football game, proudly ringing in response to every Purdue Big Ten triumph. Just two years prior to the start of this tradition, the school carried the burden of the heavy hearts of those mourning the lives lost in the train wreck. With the perseverance of the players and the extension of school spirit from supporters, Purdue students recuperated and came together, cherishing the memories of the deceased.

Purdue football brought forth notably positive aspects of school spirit, but this is not the full story—not all aspects of the games were as promising. One group of students suffered from rejection and social marginalization. In the October 7, 1903 issue of the Purdue Exponent, and two subsequent issues, articles recorded an incident in which an African American football player from Wisconsin’s Beloit College felt the brunt of cruel comments while playing against Purdue’s Varsity football team. Purdue students shouted degrading statements at the young man, such as—a letter to the editor in the Exponent reports—“kill the nigger,” reflecting their belief that football was a white man’s game and “Negroes” did not belong. Although the African American man in this situation was on the opposing team, the attitude Purdue students had toward him equated the view they had toward their own black peers. One student expressed his animosity toward black people, writing that “we are not upholding the social equality of the negro.” His letter demonstrates how African Americans were scarcely thought of as equals. The idea of spirit serving as a means to bring students together did not pertain to them. As a result of such prejudiced mentalities on campus, school spirit in the early 1900s that integrated all students from different backgrounds was unattainable.

To Purdue students from 1903–1904, pennants told a story about school spirit and tradition. Records from the academic year recount a moment of resilience when athletes and fans came together to believe in something constant: an invigorating game of college football. On the other hand, a closer look at the conduct of fans at football games also reveals a time when privileged students belittled others at football games because of the color of their skin. In an ideal world, spirit and tradition would have served their intended purpose during the turn of the century, bringing solidarity among students. However, as the incident at the Purdue–Beloit football game demonstrates, it is evident that spirit and tradition did not completely fulfill this purpose. It is now up to students at Purdue and other institutions of higher education to decide how these two elements will continue to unfold and manifest themselves on college campuses today. Spirit and tradition can resemble a new kind of unity—a unity that puts aside not only race, but all differences, and unifies students from all walks of life to truly make a school one.

Notes

1. “The Disaster,” Purdue Exponent, 3–5, Purdue Archives and Special Collections. For a more in-depth synopsis of the train wreck, see its description by Purdue’s Archives and Special Collections here: http://www4.lib.purdue.edu/archon/?p=archon&fndngaid=796&q=
3. “Was it Gentlemanly?,” Purdue Exponent, 7.
4. Ibid.
Susanne Stalker comes from a small town in northeast Wisconsin, and goes by the name Susie. She is not afraid to be happy, even when there is a blizzard out and everyone else is miserable. She is also a big Green Bay Packer fan and is proud to call herself a Cheesehead.

One might not expect a dog to be important when thinking about the history of Purdue University, but I have stumbled upon one that proves otherwise. His name was Thousand Dollars, and he was a football mascot for the University. Live university mascots may not seem important to a large educational institution like Purdue University, but the history of student life shows that relationships between humans and animals provided community to the University and comfort to the students, while also giving value to the animals.

In 1904, Purdue University had somewhat of a running tradition where dogs were seen with the football team. Thousand Dollars was one of at least two other football dogs at Purdue around this time period: one in the 1902 Varsity picture, and the other, named Purdue, in the 1895 Debris. These dogs were not official mascots of the University, as it had taken the name Boilermaker in 1891, which was years before the dogs I found were considered mascots.

Though the students had an interest in dogs back in 1903, they probably didn’t think very much about why dogs were important. In her article “Reading Dogs Reading Us,” Alexandra Horowitz says that dogs watch us and pick up some of our traits, and then we as humans tend to give them emotions that we may or may not feel. These emotions can be seen in Thousand Dollars’s description as the mascot of Purdue’s football team from an article in the October 21, 1903 issue of
the *Purdue Exponent*. It describes how Thousand Dollars had “enthusiasm” and helped the crowd cheer for Purdue in his own doglike fashion. An important quality of dogs is their ability to read humans and their actions to understand what they actually need. Horowitz states that “we are the object of their interest and attention. They look us in the eyes and make eye contact.” This is the way humans and dogs are able to communicate and develop a bond. The mascots used this ability well in their actions—they could read the others around them and know when it was their time to shine.

Such traits are useful in working dogs and have been used in other places where mascots are present, such as firehouses and military regiments. Consider the example of other dogs from the period named Dewey and Bob Evans, described by historian Mary Jones. They were part of the “51st Regiment and mustered at Camp McKinley,” around the time of the Spanish-American War. The pair seemed very helpful at this time: “As the men waited months for their orders, Dewey and Bob were in great demand.” Today, Dewey might be considered a therapy dog offering emotional support for humans. In their article “Animal Assisted Therapy: A Meta-Analysis,” Janelle Nimer and Brad Lundahl state that “animals seem to have a natural tendency to create a bond with people.” A therapy dog knows when someone needs help.

In an issue of the *Exponent*, there is an article about Bob Evans and Admiral George Dewey, the man that the dog Dewey is named after. The article was about a welcoming of Admiral Dewey and his men at Purdue by a large crowd. The interesting part of the article is the discussion of the dog often seen accompanying the admiral. Dewey could see the importance of the dog to his men and their wellbeing, but the crowd couldn’t quite understand the need for him. The article continues, “The suggestion that the dog which the admiral loved was needed to make the pageant complete was too much for all who heard it. There was a hearty laugh from thousands.” The crowd couldn’t see the importance of the dog and how he was a member of the military family, but the author of the article could. Because Purdue had a tradition of dogs on campus, George Dewey and the author knew what dogs could do for people.

The increase of human and animal bonding throughout this time period and the benefits developed through it can be shown through the live university mascots in the early 1900s. While animals might not seem likely to impact a large educational institution, the historic evidence suggests that animals helped humans by reading them and understanding their needs. These mascots are there to remind us what is really important in athletics and student life. They help to create a community between students, a value in animals, and the understanding of the comfort that animals can give.

Notes

2. Purdue Varsity, '02, 1902, Purdue University Athletics; 1985 *Debris*, 169.
3. “Purdue History,” Purdue University.
4. Horowitz, 142.
6. Horowitz, 142.
8. Ibid., 90.
11. Ibid.
Hundreds of grey boxes line the shelves of Purdue’s Archives and Special Collections, cluttered with papers and artifacts from the past, waiting to be uncovered and resurrected. Hidden among the countless objects of the archives is a small, floral box containing hairpins. Though seemingly insignificant, these hairpins offer a glimpse into the lives of women of the past, specifically students. A closer look at hairpins, along with the cultural standards of the early twentieth century, reveals what education truly meant for women during this time period and how Purdue University embodies this experience.

Women at the turn of the century were becoming more progressive and active. From this new feminine mindset emerged the “Gibson Girl,” vividly represented by artist Charles Dana Gibson with her hair piled on her head and defined by Lynn D. Gordon as a “modern woman, unencumbered by bustles or convention.”¹ The Gibson Girl stood for a new world in which women had the same freedoms as men, encouraging women to discover their own life paths and to break free of cultural conceptions. They piled their hair high, and their dreams of a new life higher. The college girl—healthy, spunky, and beautiful—acted as one specific type of Gibson Girl.² She embraced life as she embarked on the educational journey of college, and, despite so many odds stacked against her, she performed extremely well, slowly becoming a positive influence on the campus’s atmosphere.³
Though the Gibson Girl was ideal, she did not often translate well into many of the real lives of college women. This is because many scholars at the time believed that women possessed lesser mental capacity than men, in addition to societal fears that education would make girls “mannish.” For example, German psychologist Hugo Münsterberg claimed that “lack of respect for really strenuous thought characterizes women in general,” arguing that education of “such a spirit” would weaken society. Similarly, society taught that going to a university was something that cost women their dignity, honor, and femininity. In this time period, the gender roles of men and women were distinct and very separate. For instance, a woman’s “central function” was to act as “wife and mother,” while a man’s main focus was everything else. Many feared that giving women more rights would simply meld the genders together, a notion frowned upon in such a stark, clear-cut society. Women were women. Men were men. There was no room for crossover concerning gender roles.

Purdue women faced the same hardships that academic women across the country were facing. They struggled from the moment they awoke in the morning to the time they went to bed each night. As an article in the student paper, the Purdue Exponent, put it, their lives were “crowded” and “busy”; they had “scarcely an instant” to call their own on a daily basis. The hairpins from Purdue’s Archives and Special Collections echo this reality, reminding present-day observers of the daily hardships of women. On top of their already busy lives, college women felt an extreme pressure to be feminine. In order to look the part, women spent time maintaining elaborate hair-styles, although they had many other demands on their time. They counteracted negative reception by being heavily involved on campus, including work at both the Purdue Exponent and the Debris, in addition to participation in clubs such as the Debosair club or the Philathearten society, where they would host “theatrical productions, musical events, and debates . . . over domestic issues.” Activities like this provided women with a reason to love school, learning, and life.

It is amazing that a simple box of hairpins can offer so much insight into an entire generation of women’s stories. Though at first it seems trivial, it opens doors to the world of the past: the struggles and joys of being a coed at the turn of the century. When one looks at the Gibson Girl and what she embodied, along with the contrasting opinions of American society at the time, a new picture is painted of the college girl. At one point in time, having three women in a class of hundreds at Purdue was considered a success; now, those numbers are multiplied by thousands. The women of the past paved a way for progress that continues to strengthen today. They gritted their teeth, put their hair up, and lived every day to the fullest so that women today could experience the beauty of equal opportunity.

Notes

2. Gordon, 211.
3. Ibid., 214.
4. Münsterberg, American Traits: From the Point of View of a German, 164.
5. Ibid., 135.
7. 1904 Debris, 188, 190, 196, 235; Maugel, “Acting Ladylike,” More Than a Memory.
A book, a photo, a watch, a drawing, a concert program, a pennant, a chain, a map, a game ticket: junk at the bottom of a drawer. . . . Junk at the bottom of a drawer—indeed!

For the last two years, I have been researching and documenting collections of unused electronic devices stored in closets, basements, garages, and drawers with a team of interdisciplinary scholars as part of the Electronic Life Histories Project. The larger study is focused on understanding practices of production and consumption that contribute to a growing global electronic waste problem with the potential to have serious negative effects on human health. At the local level, to better understand the everyday presence and the meaning of unused electronics (e-waste) in homes, the research team has developed the Junkdrawer Project, which uses a material culture approach to documenting and studying cast-off electronic devices.

The Junkdrawer Project includes a classroom activity in which students are guided through a photo-documentation and object analysis of electronics that are no longer used, but continue to be stored at home on shelves, in drawers, or in boxes. Participants begin by choosing one such object on which to focus. They produce images that document the device within its contextual space and record details of the object by itself. An accompanying series of questions are meant to encourage the inspection of material properties; to elicit

**Figure 1.** The Junkdrawer Project includes a classroom activity for a unit focused on electronic object life cycles. Photo documentation provides spatial context and more detailed imagery for analysis that often yields photos such as these.
reflection on human-technological interactions at the personal level, including possible emotional attachments; and to enable consideration of larger systems in which the technological object might be embedded.2

While presenting the assignment in the spring of 2017, I used the example of a secondhand Super Nintendo gaming system to problematize definitions of e-waste and to discuss the role of reuse, repair, and nostalgia in the lifecycle of a technological device (see Figure 1).

Though it may seem that a research project focused on student life more than a century ago has little in common with a contemporary e-waste project, what ties them together is the significance of objects—of material culture—to our understanding of both our past and our present, and even our future. The analyses collected in this publication suggest how a study of the objects students used and left behind are part of our legacy. And the Junkdrawer Project proves that one need not wait a century, or even a decade, to comprehend or investigate that significance. The things we hold on to—even if they are only one spring-cleaning away from being truly trash—can reveal personal meanings, narratives, and emotions. They also have the potential to tell us about generational memory, discard versus repair practices, and relations between technology and the environment.

So, why do you still have that flip phone, those 1990s sunglasses, or that plastic rhinestone tiara? After reading this book, I hope you will accept my personal invitation and the implied invitation of all participating authors to look into that drawer, closet, or shoebox filled with the things that you just cannot (yet) bear to discard, and consider the meanings, memories, and social implications attached to the material culture in your own life.

Notes

1. The Electronic Life Histories Project was funded by a Mellon Grand Challenges Exploratory Grant awarded in 2014 through Purdue University. As a component of the larger interdisciplinary study, the Junkdrawer Project was designed by Dr. Shannon McMullen (Art & Design and American Studies) in close collaboration with Principal Investigator Dr. Kory Cooper (Anthropology), Co-Principal Investigator Dr. Laura Zanotti (Anthropology), Gideon Singer (PhD student in Anthropology), Austin Pittsley (undergraduate Anthropology student), and Elena Putt (undergraduate Anthropology and American Studies student). The Junkdrawer Project consists of both a classroom learning activity and a growing photo series. For more information, see https://electroniclifehistoriesproject.com.

2. The questions used for the Junkdrawer Project have been inspired by and adapted from those assembled by the Material Culture Caucus of the American Studies Association (ASA) on its twentieth anniversary. This was part of a workshop at the ASA annual meeting in 2014 in Los Angeles entitled, “Twenty Questions to Ask an Object,” led by Deborah Andrews, Sarah Carter, Estella Chung, Ellen Garvey, and Catherine Whalen. A revised version of the questions coauthored by Andrews, Carter, Chung, Ellen, Whalen, and Shirley Wajda can be found and downloaded here: https://networks.h-net.org/twenty-questions-ask-object-handout.
BIBLIOGRAPHY


“Boy on Cow,” Undated, Box 1, Folder 1, MSA 293, Carlton A. Wilmore Papers 1902–1956, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.


Bross, Kristina, ed. Little Else Than a Memory: Purdue Students Search for the Class of 1904. West Lafayette, IN: Purdue University Scholarly Publishing Services, 2014.


Carlton A. Wilmore [photo of unknown football player], Box 1, Folder 2, Carlton A. Wilmore Papers 1902–1956, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.

Carlton A. Wilmore [untitled photograph], Box 1, Folder 1, MSP 293, Carlton A. Wilmore Papers 1902–1956, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.

Carlton Wilmore Pennants, Box 1, Folder 3, MSA 293, Carlton A. Wilmore Papers 1902–1956, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.


Cowing, Ethel E. “I Wonder—Will He?” Purdue Exponent, 28 January 1904. Purdue Exponent
BIBLIOGRAPHY


Emma Montgomery McRae Papers 1892–1919, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.


Gordon, Lynn D. “The Gibson Girl Goes to College: Popular Culture and Women’s Higher Education


McElwee, Neil, Susan Beates, and David Weber. “Oil History Timeline.” Oil & Gas Industry His-


Merriman, Mansfield. *Treatise on Hydraulics*, 8th ed., Unprocessed, Reference Number 627m55t8, Copy1, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.


MSP 117, Collection of Purdue Train Wreck Materials, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.


“Our Admiral Dewey.” *Purdue Exponent*, 19 October 1899. Purdue Exponent Collection, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.

Purdue Art Club Constitution, Syllabus, Art and Architectural Interests, 1912–1915, Box 1, Folder 3, Blanche Brown Johnson Papers, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.

Purdue Varsity, ’02, 1902, Purdue University Athletics, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries. http://exponent.lib.purdue.edu.


Purdue University. *Purdue History*. http://www.purdue.edu/purdue/about/history.html.

Philalethan Literary Society, 1903 Annual Purdue Night Program, Box 1, Folder 1, MSP 101, Philalethian Literary Society Records 1877–1914, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.
BIBLIOGRAPHY


“‘Thousand Dollars,’ Purdue Mascot, Unharmed in Wreck,” The Train Wreck Scrap Book, Box 12, UA 2.05, Winthrop E. Stone Papers 1900–1921, The Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries.

FURTHER READING

The items pictured here can all be found in the Virginia Kelley Karnes Archives and Special Collections at Purdue University. To read the research-in-progress essays that led up to this collection, including those analyzing the images below, visit ascblogs.lib.purdue.edu/spring2016-honors19903.

A chain and padlock used in a “tank scrap,” or ritualized fights between freshmen and sophomores to earn the right to paint the class’s graduation year on the side of a water tank on Grant Street in West Lafayette, Indiana. For more information, see “Shackled to Tradition” by Michael Kinasiewicz.

1903 map of Purdue University. For more information, see “The Campus of Purdue University: Student life in the Details” by Kayla Miller.

Purdue President Winthrop E. Stone’s pocket watch, donated to Purdue upon his death in 1921. For more information, see “Rewinding Time” by Keith Heckler.

Photograph of a young boy on a cow, from the Carlton A. Wilmore papers. For more information, see “Udderly Fascinating” by Catherine Ephlin.