A Collection of Early American Illustrated Books
by Frank Jewett Mather, Jr.

Some years ago, Mr. Sinclair Hamilton '06, a loyal alumnus, was farsighted enough to begin collecting American illustrated books, especially those containing prints from wood or metal blocks. He was ahead of the numerous booksellers who were to come over from Europe and discover American graphic art and in his collection of nearly six hundred books, which Mr. Hamilton has recently turned over to the University Library, he made a killing that it would be difficult to repeat nowadays. Especially it would be hard to bring together the two score books printed before 1800. There is no need to anticipate the analysis, which is clearly made in Mr. Hamilton's article. I may merely note the general contrast between British and American woodcut books of the fifties, sixties and seventies. The English generally had the better illustrators, we the better wood engravers. This means then when we had good illustrators engaged on a book, as young Vedder and LaFarge, in the Enoch Arden of 1865, combined with our best wood engravers as Amin, Anthony, Davis and Marsh, you get an illustrated book of a quality rarely equaled in contemporary England.

I am grateful to Mr. Hamilton for recalling to my mind such forgotten excellent illustrators as Ehminger, or merely occasional illustrators as Homer Martin. The Hamilton Collection offers large groups of books by our standard early illustrators as Darley, Nast, Harry Fenn, etc. Examples of their work have been included among the illustrations selected from the Collection for reproduction here.

Mr. Hamilton modestly wishes his really important collection, which will be housed at number thirty-six University Place, to be
regarded as a nucleus about which a far fuller collection may be built by the friends of Princeton. And here I may note that we have in the Marquand Library scores of good American illustrated books that often supplement the Hamilton Collection. A search of the shelves of the University Library should result in transferring a number of good items to this category of American illustrated books which is merely to remind the reader that the Hamilton Collection is not a frozen but a going concern.

Mr. Hamilton carried his collection to about the year 1870, the year in which Anderson, our finest wood engraver, died, and he prefaced the catalogue of the collection with an account of the development of our book illustration during this early period, this account being printed below.

Bookplate designed by Bruce Rogers

Early American Book Illustration

BY SINCLAIR HAMILTON ’06

THE history and development of American illustration, especially in relation to the illustrator or designer as distinguished from the engraver or craftsman, is a subject which has never been adequately explored. Yet this development, even in its crude beginnings, is part of the cultural development of this country and hence by no means without significance. It would seem well worth while to trace the evolution of illustration in America from the days of its complete dependence on foreign models and tradition until there finally emerged an American school of illustration, to analyze the various influences, literary or otherwise, which contributed to this result, and to attempt to throw some real light on the personalities and artistic achievements of the men who brought the change about. Unfortunately any comprehensive treatment of the subject would require a knowledge far beyond anything the writer can claim and, accordingly, it is his purpose, in this brief sketch, merely to record something of what he has learned, in his occasional excursions into the field of American book illustration, regarding its early development in the medium of the woodcut and the wood engraving and to discuss briefly a few of the illustrators involved in this development.

The history of American wood engraving begins with the portrait of Richard Mather attributed to John Foster and cut about 1670. An impression of this cut was found as a frontispiece in a copy of Increase Mather’s Life and Death of that Reverend Man of God, Mr. Richard Mather, published in Cambridge in 1670, but it is more than doubtful whether the portrait was cut for the book. It cannot, therefore, be said to mark the start of American book illustration. In 1676 a cut of the seal of Massachusetts, also

1 While much, if not most, of our early work in illustration was on type-metal, the terms "woodcut" and "cut" are here used to denote type-metal work as well as that on wood, both processes being in relief and in this respect similar in method.

2 Some crude wood or metal cuts may possibly have been used as ornaments on broadsides before this date. See the "Memento mori" cut at the top of the broadside poem commemorating the burial on January 17, 1697, of the virtuous and religious Lydia Minot which is reproduced in Ola E. Winthor’s American Broadside Verse at page 7. The author suggests, however, that, as this cut does not appear again in any broadside until 1708, after which its use is frequent, the broadside in question may not have been printed in 1697 but may be a reprint of the Minot verses with the "Memento mori" heading added.
attributed to Foster, appeared in The General Laws and Liberties of Massachusetts published by Samuel Green in Cambridge. It shows a stocky Indian, standing amidst some absurdly diminutive trees, holding a bow in one hand and an arrow almost as long as the bow in the other. A later cut of the seal which heads the Colonial laws for 1676 shows a lither Indian and taller trees and is a bit more lifelike than the earlier cut. In 1675 Foster’s Almanac, printed by Samuel Green at Cambridge, carried diagrammatic cuts of the sun, moon and stars and of a lunar eclipse, and in 1677 Foster’s woodcut “Map of New England,” the first map to be made in this country, appeared in Hubbard’s Narrative of the Troubles with the Indians. Foster in his almanac for 1678 made the first use of the anatomical man in this country and indeed succeeded in giving some individuality to the diminutive figure. Tully in several of his Boston almanacs, beginning with the year 1698, used an anatomical man evidently copied from that of Foster’s, but not as well done either in its drawing or cutting. However, official seals, diagrams, maps and the manikins of the almanacs hardly seem to rank as genuine book illustrations.

I am inclined to pick as the first genuine American book illustration—if an almanac can be deemed a book—the cut which appeared in an almanac published by Samuel Green for the year 1684. This cut portrays a man of most sinister aspect engaged in the innocent occupation of playing a harp. Since Foster had recently died, it is unlikely that the cut was his. Some self-taught engraver, whose name will never be known to us, was apparently trying to keep alive the infant craft which Foster had brought into being some fourteen years before. It is a singular production and, if it is not to be ranked as our first book illustration, it might at any rate be put down as our first imaginative book illustration. At least it requires no little imagination to decide what the artist was trying to depict, and the text unfortunately offers no explanation whatever for the cut’s presence. Most gentlemen with harps are apt to turn out to represent King David but this one, with his curling mustachios, looks much more like a Mexican bandit than a sweet singer of psalms.

Perhaps a more genuine beginning of the use of the woodcut in American book illustration was made in Boston by James Franklin, the brother of Benjamin. The portrait of James Hodder which is the frontispiece to Hodder’s Arithmetic published by Franklin in 1719 (the first American Arithmetic) is—if the Mather portrait above referred to was not intended for use in his biography—the first woodcut portrait, so far as I am aware, to be used in this country in a book. In the same year Franklin issued The Isle of Man or the Legal Proceedings in Manxhire against Sin with a woodcut frontispiece of “Sin brought before the Judge and his enemies pleading against him” and two other small cuts in the text. They are crude, but not so crude as some of the work that was to follow later in the century.

To return to the popular almanacs of the time, cuts gradually began to appear in these with more or less frequency. Thus a full page cut of considerable crudity will be found in some of Titian Peale’s almanacs published during the early years of the eighteenth century, while there is a legend that Benjamin Franklin himself engraved the cuts of the occupations of the months which made their first appearance in 1749 in Poor Richard. Indeed, this legend may not be altogether apocryphal, as Franklin in his Autobiography says that, at about the time he was starting in business as a printer, he “engraved several things on occasion.” In any event these “Poor Richard” cuts, diminutive though they are, have considerable interest and are worthy of the publication in which they appear. Father Abraham’s Almanack for 1759, by Abraham Weisberg, published by W. Dunlap in Philadelphia, has a frontispiece of an astronomer on which the initials H. D. appear, and Dr. Weisenkamp in his American Graphic Art suggests that this is the work of Henry Dawkins who was working with James Turner in Philadelphia about this time. It is not badly cut. This almanac has some delightful cuts of the months, especially the skating scene, which illustrates January, the sketch of the angel illustrating April and the November hunting scene. They are no doubt among our earliest sporting illustrations, although it must be put down to Franklin’s credit that for the month of February he used the figure of a skater in the 1749 Poor Richard. A different set of cuts of the months are used in the Father Abraham’s Almanac which Dunlap published in 1760. In this later set of cuts the landscapes smack much more of the American countryside than do those in the 1759 cuts and it may well be that the latter were copied from an English source while those of 1760 were of wholly American

4 Emmer’s portraits of Increase Mather have been found as a frontispiece in Mather’s Blessed Hope of 1701, and in one or two other books of about that time, but this, like many of our eighteenth century illustration, was a copper engraving and it is not the purpose of this article to enter that field. The portrait does have the distinction, however, of being our first copper engraved portrait.
the year in which Thomas was born and even such a prodigy as he could hardly have begun illustrating at so early an age. Indeed it is quite possible that I. T. was an English "engraver" and that, in copying his cuts for American books, the initials were retained. In any event it is fairer, both to Mr. Turner and to Mr. Thomas, to treat the mystery as unsolved.

Isaiah Thomas, even though he may not be the I. T. of the juveniles, did learn the art of the woodcutter and is supposed to have cut, at the age of thirteen, the illustrations for The Book of Knowledge published by Zechariah Fowle in 1762. It would be pleasant, therefore, to think that Thomas was responsible for the illustrations in the many juveniles which he began to publish in the eighties and which contain some delightful cuts, most of them no doubt copied from English originals. There is, however, no proof that he was the cutter. The best known of his children's books are his editions of Mother Goose (the first American Mother Goose was published by him in 1785) and his Little Goody Two Shoes of 1787. This latter is not, however, the first American appearance of the book, Hugh Gaine of New York having in 1775 brought out an edition also lavishly adorned with cuts.

In 1776 what is probably the first illustrated American sporting book was published by Atiken in Philadelphia—Ashley's The Modern Riding Master. The cuts in this book are perhaps too crude to attribute to James Poupard, although he was working then in Philadelphia and at about that time made and signed the cuts for that fascinating juvenile Metamorphosis in which, by merely lifting or letting fall a leaf, Adam, with all his ribs intact, is converted into Eve, a lion is converted into a Griffin, and a covetous gentleman into a grinning skeleton. Later Poupard engraved for Atiken some— and the best— of the cuts in an edition of The Fables of Aesop which Atiken published in 1803.

Another engraver of the eighteenth century whose name is known to us is the ubiquitous Paul Revere. He worked principally in copper, but his name does appear on a woodcut of Boston in Eses and Gilli's Almanac for 1770, and Charles H. Hart, in his Engraved Portraits of Washington published by the Grolier Club in 1904, attributes to Revere a portrait of Washington appearing in Weatherwise's Town and Country Almanack for 1781—a cut which Miss Esther Forbes in her recent book on Revere calls "an extraordinarily unpleasant lop-sided little face of the father of our

origin. However that may be, both sets contain some alluring landscapes and views of farm life. Indeed many of these early almanac cuts are worth searching for. In the Pennsylvania Town and Countryman's Almanac for 1755 printed by C. Sower, Jun. in Germantown there is a farming scene on the front cover signed with the name "Leech," that has the real charm of the primitive and is, I think, wholly American both in design and cutting. A study of old almanacs might well bring to light much early home-made work that is worth preserving.

The employment of woodcuts in books intended for less ephemeral use than almanacs was, however, only occasional during the early years of the eighteenth century. In 1744 the second part of The Pilgrim's Progress was published in Boston with four cuts copied from English originals, and three years later Benjamin Franklin in Plain Truth, a pamphlet written and printed by himself, made use of a woodcut which Murrell in his History of American Graphic Humor calls "the first attempt printed in America to symbolize a political situation." The pamphlet urged Pennsylvanians to prepare to defend themselves, and the cut was intended to depict the adage that "God helps those who help themselves." This illustration, both in design and cutting, has been attributed to Franklin himself. However, while he may have been the engraver, I think the design has a more remote ancestry and stems back to some early illustration for the well known fable of "The Waggoner and Hercules." Toward the middle of the century the use of cuts for children's books began. These cuts in juvenilia were extremely—in some cases almost unbelievably— crude. Some of them bear the initials I. T., and it has been suggested that the credit, or rather blame, for these attaches to James Turner, the engraver of Scull's "Map of the Province of Pennsylvania." Turner, however, in 1745 or thereabouts, did a woodcut view of Boston for The American Magazine, which, both in cutting and design, is for the times excellent and so far superior to the I. T. cuts in children's books that it seems impossible to ascribe the latter to him. Another suggestion is that Isaiah Thomas, the Worcester printer and the historian of printing, is the mysterious I. T. A cut with these initials, however, appears in the History of the Holy Child Jesus published in Boston in 1749 (Rosenbach No. 94). This was
country." Both these almanac cuts are about on a par with most of the woodcut work of the period. Neither Revere's wood nor his copper engraving will add greatly to his reputation and perhaps it would have been wiser had he never deserted the horse for the burin.

The decade beginning with 1790 shows a considerable increase in the use of woodcuts as book illustrations. In its very first year we find the work of Peter Maverick, then aged nine but later to become a well known copper engraver, in the frontispiece to The Holy Bible Abridged, New York, 1790. Perhaps this infant prodigy did all the cuts in the book, for they are crude enough in all conscience. In 1791 Thomas and Andrews published in Boston Noah Webster's The Prompter with two cuts which, in all likelihood, are entirely American in origin. They not only adequately illustrate the text but are quite spirited, especially that of the fat young heir just come in possession of his estate and riding full tilt to the tavern with his pocket full of guineas. At about that time, too, an edition of Noah Webster's American Spelling Book—the twelfth Connecticut edition—was published by Hudson and Goodwin of Hartford containing some crude cuts, three of which the engraver (and possibly the designer also)—one W. Lay—was rash enough to sign. These cuts were copied, even more crudely, by Z. Howe and W. Wadsworth for a later edition of this book, some of these later cuts bearing the date 1798.

The decade of the nineties, however, derives its chief importance from the fact that in it Alexander Anderson, the most famous of our early wood engravers, began to work. The editors of the 1918 edition of Dunlap's History of the Arts of Design in America say: "The earliest example of Anderson's engraving which we have

A copy on wood or type-metal of Revere's Boston Massacre will be found in The Massachusetts Calendar for 1779, but there is nothing to show that Revere did the etching.

It should perhaps be noted that, all through the period we have been discussing, crude cuts were being used in various broadsides commemorating funerals, executions and other events. These broadside cuts, however, do not fall within the scope of this article. Reproductions of many of them will be found in Otis E. Winslow's American Broadsides published by the Yale University Press in 1950.

2. The Holy Bible Abridged; or, The History of The Old and New Testament, Illustrated with Notes, and adorned with cuts, New York, Hodge, Allen and Campbell, 1790; relief engraving by Peter Maverick, surrounded by type ornament border.
seen is a very crudely engraved portrait of Thomas Dilworth appearing as a frontispiece to Dilworth's *The Schoolmaster's Assistant* published by William Durell, New York, in 1792. I have not seen this book but I have seen a *Schoolmaster's Assistant* published by Joseph Buel in 1793 which contains a portrait of Dilworth signed by Anderson. It is no better than the majority of the wood or type metal cuts of that period. In 1794 Durell published an edition of *The Pilgrim's Progress* with twenty-two type metal cuts done by Anderson which show no promise of the excellent work later to come. It is quite possible that this was his last work of consequence on type metal, for about that time he began experimenting on wood in the so-called Bewick white line style. This method, which employs the end of the wood block and requires the use of the graver rather than the knife, is frequently called wood engraving to distinguish it from the old method of woodcutting. Anderson's first work of any consequence on wood consists of the


more sure of his powers and took more pride in his work, he began to cut his name or initials on the block, a practice which became quite frequent after the turn of the century. Thus we find engravings signed by James Akin and Thomas Wightman, both better known for their work on copper, illustrating that delectable work *History of the Heathen Gods* by William Sheldon, published by

Anderson's engraving rapidly improved as he grew more experienced, and by the turn of the century he was doing exceedingly good work. He remained our leading wood engraver during the better part of the first half of the nineteenth century. The only engravers of that period who approached him in clarity of line or in the integrity of their craftsmanship were his pupil, John Hall and Joseph A. Adams, the fame of the latter resting chiefly on the Harper's Bible of 1846.

Through Anderson and his pupils (Lansing, Hall and Morgan) and through Bowen, the Boston engraver, and his pupils (Hartwell, the Devereux brothers, Childs and others) the white line method of wood engraving, ultimately destined to revolutionize book illustration, gradually spread. As the wood engraver became

It is interesting to note that in 1794 an edition of the same book was published in Providence with cuts in reverse from those of Anderson. It is difficult to say whether these cuts are on wood or type metal but the Anderson engravings are sharper and in most instances of better workmanship than those in the Providence edition.

108
the name of the designer will appear as well as that of the engraver. Ultimately the illustrator was to become the important figure with the engraver secondary in importance, but in the beginning the reverse was the case.

Anderson, as well as his first pupil Garret Lansing, designed as well as engraved, 22 but such of their designs as I have seen are by no means inspiring. Anderson, with his trained scientific hands, obviously took more delight in cutting the block than in drawing on it. William Morgan, another of Anderson's pupils, turned altogether to the pencil and is said to have been one of Anderson's favorite draughtsmen. His drawings in Holliey's Life of Benjamin Franklin published in New York about 1838 by George F. Coolidge, and in Incidents of American History, another Coolidge publication, have considerable dramatic interest. They are all engraved by Anderson. Other artists who occasionally worked for Anderson are E. Purcell, whose initials will often be found along-side the familiar AA, and Matteson who was somewhat more of an artist but whose work at best is not of the highest grade. It is probable that Anderson was called upon to engrave the work of many amateur artists. Thus we find drawings by Miss Eliza Leslie which he engraved for that worthy lady's American Girl's Book, Boston, c. 1831 and for her Atlantic Tales, Boston, 1833. He also engraved three rather unusual landscape designs by one H. Page for Jonathan Edwards' Life of Rev. David Brainerd, and in The Monthly Repository for August 1830 there is an interesting view of Rochester engraved by Anderson which was "designed by G. Boulton, Esq., an intelligent gentleman of Rochester, and presented to Mr. Hart for the purpose of illustrating his valuable geography which is used in the High Schools of that village." It has been suggested that William Williams of Utica should be considered our third engraver on wood, Anderson, of course, being the first and Lansing the second—see An Oneida County Printer by John Camp Williams, New York, 1906. The engravings for James Montgomery's The Wanderer in Switzerland were done by Williams and published in Utica by his firm, Seward and Williams, in 1810. He also engraved the illustrations for The Wanderer or Horatio and Laetitia, printed for the authors by the same firm in 1811. Much of his work is sharp and clean cut and indicates that he had studied the white line method under some instructor. It is quite possible that some of the cuts in the 1811

---

22 In 1808 Durell published editions of Pope's translations of the Iliad and the Odyssey, the cuts in the former being designed and engraved by Anderson, while those in the latter were designed and engraved by Lansing. The work of the pupil is inferior to that of his master. Lansing also engraved the frontispiece for Arden, the Unfortunato Stranger who was tried for the Murder of Miss Harriet Finch, New York, 1823, and, as the illustration is probably of American origin, he may have designed it as well. If so, it shows a notable improvement over his work for the 1808 Odyssey.
Wanderer, which is of American origin, were designed by him also.

Abel Bowen, probably the first Boston wood engraver, John W. Barber of New Haven, Benson J. Lossing and G. T. Devereux all designed as well as engraved. Barber in his various volumes published in the thirties and forties covering the Historical Collections of Connecticut, Massachusetts, New York and other States, has suc-

ceeded in preserving the appearances of old landmarks which have long since changed or passed out of existence, and Lossing has done much the same thing in his Historical Sketch Book of the Revolution, New York, 1851. Barber’s work in spite of his religious enthusiasm—he illustrated many religious books—is thoroughly reportorial in style, the substitute in those days for what the camera now supplies, and this is also true of Bowen and Lossing. Devereux did some rather nice landscapes but his work too is on the whole mediocre.

Another illustrator who must not be overlooked is David Claypoole Johnston. He was known as the American Cruikshank and his drawings are clearly influenced by that artist. One of the best known books illustrated by him is Joseph C. Neal’s Charcoal Sketches, Philadelphia, 1838, containing four etchings by Johnston which, for some later editions, were engraved on wood. They are weak Cruikshank. In 1833 Johnston had the honor of illustrating Seba Smith’s The Life and Writings of Major Jack Downing, Boston, 1833, a book which, for perhaps the first time, created a humorous character completely American, sprung from our soil and owing little, if anything, to foreign influences. Unfortunately, however, Johnston wholly failed to catch the native spirit and his designs lack any American flavor. In the very next year another set of Major Downing letters, this time written not by Seba Smith but by Charles Augustus Davis, was published by Harper & Brothers with a number of illustrations engraved by Abraham J. Mason. Mason, a pupil of Branston in England, had come to New York in 1833 with the hope of stirring up some interest in wood engraving, and had delivered a course of six lectures on the art at the National Academy of Design. The engravings in the 1834 Downing letters are well cut and they may also have been designed by Mason. However, they still lack the native touch. It was not until Howard illustrated the letters in 1839 that the Major became graphically an American. It might be added, as illustrating the state of wood engraving in America in the thirties, that Mason, trained craftsman that he was, was unable to find sufficient work in this country and returned to England in 1839, a saddler and a wiser man.

All through the early years of the nineteenth century many anonymous wood engravings appeared in books, some of them quite spirited though extremely crude. They constitute a part of the folk art of the period. For example, at the press of Ambrosius and Solomon Henkel, established at Newmarket, Va., in 1856, many homemade cuts were used which, primitive as they are, add a distinct charm to the books in which they appear. It is pleasant to surmise that Ambrosius or Solomon or possibly even Rebecca Henkel had some part in their production.

Abel Bowen, the Boston engraver already referred to, had a number of pupils and some of these turned from engraving to illustrating or attempted to combine both of these functions. Among these was William Croome, who holds a somewhat important place in the development of American illustration. He was born some thirty years before Darley and his work antedates that of Darley although he continued to illustrate well into the fifties. Croome gradually broke away from the flat, reportorial style of so much of the work of his time and many of his drawings are thoroughly spirited and alive. See, for example, some of his work in The Book of the Navy by John Frost, New York, 1843. He also did excellent work for
many juveniles, and "illustrated by Croome" will frequently be found in the book advertisements of the period. It is likely that Croome had considerable influence on some of the younger illustrators just beginning to work in the forties and early fifties—perhaps even on Darley himself. While Croome engraved many of Darley's drawings, it is rare to find a book which contains drawings by both artists. The earliest book I know which contains the work of both is John Frost's History of the United States, 1843-44.

write can learn to draw" and perhaps it is not to be wondered at that his Bible cuts fail to stir the imagination.

Robert W. Weir, the father of J. Alden Weir and the instructor in drawing at the United States Military Academy when Whistler was a pupil there, occasionally turned his hand to illustrating. What work of his I have seen lacks distinction and adds little to the lustre of American illustration. Yet it is possible that a man who sketched in his backgrounds with the economy of line used by Weir in some of his illustrations for The King's Messenger may have imparted to his pupil ideas which the latter's genius finally caused to flower in his Venetian etchings.

The illustrators so far mentioned had been but laying the groundwork for the great development in American illustration which, beginning in the forties, was carried steadily forward for several decades to come. It was in the forties that the best known of all early American book illustrators first put in an appearance—Felix Octavius Carr Darley. In his earliest work he attempted to interpret the American humor of the period and in this he was singularly successful. His first book illustrations in the medium of wood engraving are probably those which appeared in Peter Ploody and other Oddities by Joseph C. Neal, Philadelphia, Carey & Hart, 1844. It contains ten of Darley's drawings all engraved by Croome. They show a little of the Cruikshank influence but are in the main excellent, and it is apparent from them that the lad of twenty-two was already well on the road to artistic maturity. Peter Ploody was followed in the next year by The Big Bear of Arkansas and other Tales, edited by William T. Porter and also published by Carey & Hart, one of the most famous of early American sporting books. Perhaps due in part to the subject matter the drawings here have more of an American flavor. Thorpe, the author of The Big Bear, was enthusiastic over the illustrations and called that of "Swallowing an Oyster Alive" inimitable. He had been urging the use of lithographs, but completely changed his tune when he saw what Darley could do in the other medium.

In 1845 there also appeared from the same press Some Adventures of Simon Suggs by J. J. Hooper, one of our great bits of picturesque fiction. It is an amusing yarn and still well worth reading. Simon, rogue though he was, was intensely American and Dar-
ley's portrayal of him in the book's frontispiece could have been drawn only by an American pencil.

Other sporting or humorous books partly or wholly illustrated by Darley followed in quick succession from the Carey & Hart press, many of them forming part of that firm's Library of American Humorous Works, the items in which are now so sought after. Some of the titles are—Major Jones's Chronicles of Pineville by William T. Thompson, 1845, My Shooting Box by Frank Forrester, 1846, The Mysteries of the Backwoods by Thorpe, 1846, A Quarter Race in Kentucky edited by William T. Porter, 1846, and Streams of Squatter Life by J. S. Robb, 1847. By the time the half century was reached Darley was fairly well established as the country's leading illustrator.

In 1850, however, Darley was only at the beginning of his career. He illustrated the 1848 edition of Irving's Sketch Book and the 1850 editions of Irving's Knickerbocker and Tales of a Traveller, all Putnam publications, and scored additional triumphs. Irving himself was much pleased with the Knickerbocker. These books may be said to be the forerunners of the many gift books, sumptuously illustrated with wood engravings, which were later to flood the country. Darley also illustrated the novels of Simms and of Cooper, these latter being perhaps his best known work. Some idea of the amount of work he did can be gained from the checklist in Bolton's American Book Illustrators.

Darley's role as leading American illustrator was not to remain unchallenged, for in the late forties and the fifties there began to appear the work of several men who gradually won—and indeed deserved—popularity. First of all, perhaps, because his work was the earliest to appear, should be mentioned William H. Herbert, better known as Frank Forrester. He was not an illustrator in the usual sense of that word, as he confined himself to illustrating his own books. Herbert began as a writer of novels and histories and when in 1839 he contributed a series of articles to The American Turf Register, he wrote under the name of Frank Forrester so that it might not interfere with his career as a novelist. Under his pseudonym he became famous. His sporting books proved far more entertaining than his romances or his histories and, strange to say, this is true also of his illustrations. His drawings for Dermot O'Brien, New York, 1849, and Captains of the Old World, New York, 1851, are banal and of little interest, while those he made for such books as The Deerstalkers, Philadelphia, 1849, The Quorn Hounds, Philadelphia, 1852, and Dinks on Dogs, New York, 1851, add distinctly to the pleasure of the text. His frontispiece to the second edition of The Warwick Woodlands, New York, 1851, is a good sporting print, as are many others to his credit. Indeed his present popularity as a writer of sporting books is not a little enhanced by his work as an illustrator.

In 1851 David Hunter Strother, better known as Porte Crayon, illustrated his first book, a new edition of Swallow Barn, a novel by his cousin J. P. Kennedy. The illustrations are quite successful. He knew his South and could depict the negro in his varying types and moods in a way that no other illustrator of the time could touch. While not the draughtsman Darley was, Strother had a better sense of compositional values and it is a pity that so few books contain his work. Perhaps the best known book with illustrations by him is The Blackwater Chronicle, by Phillip Kennedy, John Kennedy's brother, published by Redfield in New York in 1858. Besides this and Swallow Barn the only books he illustrated which I have come across are The Life of Captain John Smith, by William Gilmore Simms, New York, n.d., Ellie, by John Esten Cooke, Richmond, 1855, Virginia Illustrated, New York, 1857, written by Strother himself, and The Life and Military Service of Lieut-General Winfield Scott by Edward D. Mansfield, New York, 1861. He also contributed several articles which he illustrated to Harper's Monthly and to The Riverside Magazine.

In 1852 the house of Appleton published Knick-Knacks by Louis Gaylord Clark, with illustrations by Frank Belloc. Belloc was born in India and had come to America only two years before. He was primarily a comic artist and many of his "comicalities" will be found in the early pages of Harper's Monthly. He was also a leading cartoonist of his day, his cartoons being found in Harper's Weekly and other magazines of the day, but, in addition to his magazine work, a number of books contain his illustrations including one written by himself on The Art of Amusing. He was capable of doing first-rate work as his drawings for Knick-Knacks attest. It was he who did the illustrations for the first edition of Bret Harte's Condensed Novels, in which he succeeded in being really amusing, far more so, indeed, than did Sol. Eytinge in later editions. Other books in which Belloc's work appears are Patient Waiting and No Quarter by Alice B. Neal, New York, 1855, The Attorney by John T. Irving, New York, 1856, (here the medium is etching not wood engraving), Physiology of the New York Boarding House by T. B. Gunn, New York, 1857, The Harp of a Thousand Strings, New York, 1858, Folk Songs, New York, 1861, Two Logs by Stephen C. Manet, New
York, 1864 and That Comic Primer, New York, 1877, Widow Spriggins, Mary Elmer and Other Sketches by F. M. Whetcher, New York, 1886. No doubt "patient waiting" will produce many more.

In 1853 there appeared from the Putnam press The Potiphar Papers by Geo. William Curtis, with illustrations by Augustus Hoppin. Hoppin soon became one of our most prolific illustrators and his sketchy and amusing cuts will be found in many of the books and magazines of the period. He was one of our leading social satirists, his shafts being aimed principally at the "high society" of the day. If he has not already been called the American Du Maurier he deserves the title. The woes of Miss Flora McFlinsey "with nothing to wear," the tremendous pride of Miss McBride "as she mincéd along in fashion's tide adown Broadway—on the proper side," the social butterfly in the ballroom, the crinolined lady on the croquet lawn, he drew them all with the greatest gusto. There is a sparkle, a gayety, a sprightliness to his work, and, for all his gentle satire, he made his creatures likable. It is difficult to glance through a book illustrated by him without feeling that we are being asked to consort with extremely nice people.

What pleasure Hoppin's sketches must have added to Howells' Their Wedding Journey and Suburban Sketches or George William Curtis' Tramps or Mrs. Whitney's Leslie Goldthwaite in the days when such books were read. The list of books he illustrated is a long one and embraces the first editions of at least two which are still dear to the hearts of collectors—Holmes' Autocrat of the Breakfast Table and Mark Twain's Gilded Age. For the most part he was called upon to illustrate the agreeable, gently humorous, sentimental type of book so dearly beloved of Victorian readers, and in this field he was eminently successful. On the other hand when, on rare occasion, he attempted to depict poverty and squalor he was woefully inadequate. His sketch of the poverty-stricken mother and her starving children, which is intended as a contrast to the gay and plump Miss Flora McFlinsey and her two pampered spaniels\(^1\) may be good enough as a drawing, but remove the mother's rags and clothe her in one of Miss Flora's evening gowns (assuming there is one fit to wear) and the two could step together into any ballroom.

Hoppin's work ranges from the diminutive cuts in such books as Charles Dudley Warner's Back Log Studies, Boston, 1879, to the illustrations of the oblong folios Ups and Downs on Land and Water, Boston, 1851, and Crossing the Atlantic, Boston, 1872. He even invaded the field of Grandville in his drawings of animals with human characteristics, as in Travels of an American Owl by Virginia W. Johnson, Philadelphia, 1871, and at one time in his career he drew horses for one of Frank Forrester's writings.\(^2\) One rather interesting venture in which he engaged was the illustrating of Jubilee Days, published daily except Sunday (June 7 to July 4, 1872) during the World's Peace Jubilee at Boston. His drawings were engraved in three hours by a new process of The Chemical Engraving Company. It is said to mark the beginning of illustrated daily journalism in the United States.

Another illustrator whose work first began to appear in the early fifties is John McLenan. He came out of the West in about 1853, and in that year illustrations by him appeared in All's Not Gold that Glitters or The Young Californian by Cousin Alice and Flash Times of Alabama and Mississippi by Joseph G. Baldwin, both published by Appleton in New York. It was not long before he was doing some of the ablest work of his day. He illustrated the first American editions of such English novels as A Tale of Two Cities, Great Expectations and The Woman in White, all of which first appeared, together with the illustrations, in Harper's Weekly. Some of his best work will be found in temperance books and those devoted to showing into what a lamentable condition the world is apt to fall, especially in a big city—such as The God of the City by Solomon Robinson, New York, 1854, The Old Brewery, New York, 1854, and Ernest Gray or The Sins of Society, New York, 1855. He was well known too as a comic artist contributing many humorous drawings to our magazines, and illustrating with some extremely amusing and thoroughly American drawings Talliaferro's Fisher's River by "Skitt who was raised that," New York, 1859.

Unfortunately McLenan died in 1865 at the early age of thirty-nine. The obituary notice which appeared in Yankee Notices said of him: "Equally at home in caricature and in sketches from the life, with a quick perception of the ridiculous and a fine appreciation of the picturesque, he soon took his place among the illustrators of our current literature, second to none." His work, like that of many other illustrators of his period, has now been completely forgotten, but it undoubtedly influenced many of the younger men by.

---

\(^1\) These drawings did not appear among those Hoppin contributed to the first edition of Butler's Nothing to Wear but were done for Harper's Monthly when that magazine later published the poem. They appeared in book form in the American edition of Willmott's The Poets of the Nineteenth Century, New York, 1893.

\(^2\) Tricks and Traps of New York City, New York, 1868, later republished with three other pamphlets under the title of The Spider and the Fly, New York, C. Miller & Co., 1879.
of the time and played a real part in the development of American illustration.

Still another of our humorous draughtsmen whose work was popular in the fifties was J. H. Howard. He was (in the field of book illustration at least) the first graphic artist to Americanize this country's great humorous figure, Major Jack Downing. This he did in My Thirty Years Out of the Senate, New York, 1859. There was a time when there was actually doubt as to who should typify the United States—whether it should be the Major or Brother Jonathan or Uncle Sam. While the latter finally won out, it is interesting to note that in this book Howard depicts the Major in the costume which we now associate with Uncle Sam. Howard was by no means one of the best of our early illustrators. In fact he could do excruciatingly bad work, as in Brick Pomeroy's Sense, New York, 1868. His drawings are almost always comic with a considerable mixture of vulgarity. But he is American through and through. His best work will be found in My Thirty Years Out of the Senate, and in But Lovingood's Yarns by George W. Harris, published by Dick & Fitzgerald in New York in 1867, a book which has never been out of print.

Other illustrators whose names are connected with the fifties and who aided in the development of our native school of illustration were Henry L. Stephens, Frederick M. Coffin, Jacob A. Dallas, Henry W. Herrick and J. L. Kentsey. Stephens was one of the most popular of our early comic artists and was both author and illustrator. A very scarce and amusing volume The Comic Natural History of the Human Race, which was published in parts and later in book form by S. Robinson of Philadelphia about 1851. He also contributed many of the drawings to Burrow's Cyclopedia of Wit and Humor, New York, 1858, and later illustrated such books as Artemus Ward, His Book, New York, 1863, and Harriet Beecher Stowe's My Wife and I, New York, 1871. Coffin did a great deal of work in the fifties and apparently was very popular as an illustrator. He has been credited with the distinction of creating graphically that great figure of early American humor, Mrs. Partington.1

Dallas was the illustrator of the well known Widow Bedott Papers. Both Coffin and Dallas were influenced by Darley but neither had his ability. Herrick did more engraving than designing but some of his work is admirable, with quite an American ring, as for example his illustrations in Puddleford and Its People, New York, 1854. Kentsey, one of the Hudson River School of painters, was one of the most successful landscape artists of his day but, nevertheless, managed to do a good deal of work for the publishers. His drawings will be found in Geo. William Curtis' Lotus Eating, New York, 1839, Haywarde's (Frederic S. Cozzens) Primaticcio, New York, 1853, and in several of the gift books of the sixties. It must be confessed that they are not calculated to set the Hudson River on fire.

With the appearance in 1853 of The Harp of a Thousand Strings or Laughter for a Life Time published by Dick and Fitzgerald in New York, William J. Hennessey made his bow as a book illustrator. The book is most lavishly illustrated—many of the cuts being copies of English originals. To quote its title page, it was

"CONCEIVED, COMPILED, AND KOMICALLY KONKOTTED, BY SPAVERY (i.e., S. P. Avery, the engraver) AIDED, ADDED AND ABETTED by over 100 KOURIOUS KUTZ, FROM ORIGIN-INAL DESIGNS KAREFULLY DRAWN OUT BY McLENAN, HOPPIN, DARLEY, HENNESSEY, BELLEW, GUNN, HOWARD, ETC., TO SAY NOTHING OF LEECH, PHIZ, DOYLE, CRUCK- SHANK, MEADOWS, HINE AND OTHERS."

Hennessey was only about nineteen at the time of the book's publication, and the drawings he contributed to it are quite sketchy in character. They have, however, more spontaneity than much of his later work.

Hennessey was a prolific draughtsman and, until his departure from this country in 1870, he did many drawings for American publishers. Never a great artist, his work is on the whole adequate and frequently quite charming. Carrying a thick coating of sentiment, it is thoroughly in keeping with the mood of his time. Some of his best work will be found in Edwin Booth in Twelve Dramatic Characters.16 Boston, 1879, Kathrina by J. S. Holland, New York, 1869, and Lady Geraldine's Courtship by Elizabeth Barrett Browning, New York, 1870. His later American work is engraved almost entirely by William J. Linton, so that he had the

16 Most, if not all, these illustrations appeared in Every Saturday.
advantage of having his drawings produced under the auspices of one of the leading engravers of his time.

In the year following that in which Hennessey made his initial bow, one of the greatest of our illustrators made his first appearance in a printed book—Winslow Homer. In 1859 Homer designed the title page for the series of children’s books which came out under the title of The Percy Family. They were published in Boston by Andrew F. Graves. Homer’s drawing, which is thoroughly typical of his work, depicts the Percy family, father, mother and three children, seated in their library examining a map of Europe, for the Percy family were great travellers and the series is devoted to their foreign adventures. No other book illustration of Homer’s is known until 1866 but it is likely that future discoveries will fill in this hiatus. From 1866 until well into the seventies Homer did a substantial amount of work for book publishers, but it must be conceded that his work in book illustration lacks the vitality and strength of the larger designs which he made for our magazines. Homer’s first magazine drawing appeared in Ballou’s Pictorial Drawing Room Companion in 1857 but his finest work came out in Harper’s Weekly and Every Saturday, culminating in 1873 and 1874 in his Gloucester series and cuts such as Waiting for a Bite and Raid on a Sand-Swallow Colony. These drawings, close to the soil, essentially American in every line, depict the American scene of that day in a way which no other contemporary illustrator approached. Homer’s book illustrations never equalled the work he did for these magazines. This is not to deny his ability as a book illustrator, for undoubtedly he produced many admirable drawings for books, such as those to be found in Rural Poems by Barnes, Boston, 1869, Winter Poems, Boston, 1871, and Lowell’s The Courtin’, Boston, 1874, the latter containing his famous silhouette illustrations. The whole subject of Homer as a book illus-

7. J. P. Kennedy: Swallow Barn, or A Sejourn In The Old Dominion, New York, G. P. Putnam, 1851; wood engraving by J. W. Orr after drawing by David Hunter Strother (Porte Crayon).
trator, however, has been so adequately covered by Frank Jewett Mather, Jr., in his article on Homer in the November, 1899, number of The Princeton University Library Chronicle, that it would be superfluous to attempt to add to it.

The advent of new illustrators continued unabated during the decade of the sixties. In 1860 what I believe to be Thomas Nast’s first book illustration—‘A Child Tired of Play’—appeared in Willis’s Sacred Poems published by Clark, Austin & Smith in New York. He was but nineteen years old at the time and the drawing is quite immature. However, Nast quickly gained experience and his illustrations for Inside—A Chronicle of Secession by George F. Harrington (W. M. Baker), New York, 1866, are not only effective but really illustrate the story. It was, I believe, the first novel to deal with life in the South during the Civil War but, although one of its most dashing characters is named Ret, it can scarcely be deemed a forerunner of Gone with the Wind as it was written by a Union sympathizer with considerable bias. Otherwise so strong a Union man as Nast would hardly have been competent to illustrate it.

In this same year of 1866 Nast illustrated the first edition of Hans Brinker, one of our best beloved juveniles. Nast, of course, was essentially the master of caricature and his fame will rest on the amazing cartoons he contributed to Harper’s Weekly but, devastating as he could be when attacking corruption, he had a softer and more sentimental side and could turn from excoriating Boss Tweed with a pen dipped in acid to drawing illustrations for Little Prudy’s Story Book and Dotty Dimple at Home. The drawings he did for the many children’s books he illustrated during the sixties may not add greatly to his stature as an artist, but, as do his Christmas drawings, they exhibit a side of Nast which is but little known and which should not be altogether forgotten.

An illustrator whose name is sometimes associated with that of Nast, as he helped Nast in his early days and gave him some valu-


able technical training, is Sol. Eytinge. Some of Eytinge's early work will be found in the Sacred Poems of 1860 and in Folk Songs which was published by Charles Scribner in the following year and constituted one of the most ambitious attempts in the field of book illustration made up to that time in this country. It is, to quote its preface, "a collection of flowers of lyric tenderness and beauty" compiled by one John Williamson Palmer, M.D., a man of apparently impeccable taste which is betrayed, if we may adopt the words of The New York Tribune with respect to a later anthology of his, "in the sweetness and refinement of the selections which are perfumed with an atmosphere of tender passion with no trace of coarseness or indelicacy." Much the same might be said of Sol. Eytinge's illustrations. Eytinge was a prodigious worker and his work, while never distinguished, was at least dependable. He is best known as the illustrator of Bret Harte's stories, John Hay's poems and the novels of Dickens. With respect to the latter illustrations, the publishers were happy to confirm the almost universal testimony in their excellence by quoting the following expression of opinion from Mr. Dickens himself—"They are remarkable for a delicate perception of beauty, a lively eye for character, a most agreeable absence of exaggeration and a general modesty and propriety which I greatly like."

Another illustrator who came into prominence in the sixties is Harry Fenn. His work, like that of Hennessey, is not great illustration but much of it is charming. His forte was landscape and, particularly in his early drawings, he caught admirably the quiet charm of the New England countryside. Perhaps it reminded him of his native country, for he was born in Surrey and did not come to America until he was eighteen. In spite of his English origin much of his work is thoroughly American in feeling. His most ambitious work and that for which he is best known was for Pictureque America, New York, 1872, to which he contributed more drawings than any other of the many artists employed upon this monumental project.

In addition to those who may be called our professional illustrators, many distinguished artists were, during the period under discussion, induced on occasion to work for the wood engraver. Thus Charles Loring Elliott, one of the best portrait painters of his day, 1835, and Arthur F. Tait, whose work was reproduced so effectively by Corrier & Ives, designed the frontispiece for Charles E. Whitehead's Wild Sports in the South, New York, 1860. John Laffarge and Elihu Vedder did most of the drawings for Ticknor and Fields' Enoch Arden of 1865, which for this reason is one of the most interesting illustrated books of the sixties. Indeed Vedder, in his Digressions of 1910, says that there was no serious book illustration in America prior to the Civil War and rather implies that Enoch Arden marked the beginning of real illustration in this country. Asher Durand, one of the founders of the Hudson River School, contributed a drawing to Festivel of Song, New York, 1866, as did also Eastman Johnson and Daniel Huntington. In fact all of the drawings for this lavishly illustrated book were made by members of the National Academy of Design, and are likely to produce on anyone with the courage to peruse the volume much the same effect as an academic exhibit. William Keith, sometimes called the California Turner, designed three and engraved two of the illustrations in the first edition of Charles Warren Stoddard's Poems published by Edward Bosqui & Co. in San Francisco, in 1867. This is a particularly interesting volume as Bret Harte selected and edited the poems and the book was planned to be the most pretentious one yet issued by the California press. Ehninger's work will be found in several books and so will that of the Hart brothers and the Smillie brothers. Even Homer Martin sometimes turned to illustration.

When we stop to consider how few of our illustrators prior to 1840 are known to us by name and how flat and repertorial in character most of their drawings were, it is amazing to find how many men by 1870 or shortly thereafter were engaged in this type of work (encouraged, no doubt, by the excellence of the wood engraving of such masters of the craft as Richardson, Linton, Anthony, Marsh and others), and how many excellent drawings were being contributed not only to our books but to our magazines as well. It is, I think, fair to say that during this period of thirty years—from about 1840 to about 1890 (the year incidentally of Anderson's death)—there developed what may rightfully be called a genuine American school of illustration and one of which America has no reason to feel ashamed. Of course, the illustrators so far discussed do not to be allowed to slip into oblivion: Hammat Billings, the architect, whose name as illustrator will be found on the title pages of books as early as 1845; Jervis McEntee, of the Hudson River School, some of whose landscapes are of extraordinary delicacy and charm; Alfred Fredericks with his humorous sketches of
contemporary life but who could on occasion do serious work of considerable merit; Thomas Moran, several of whose enormous canvases went to the capitol at Washington for the sum of ten thousand dollars each, yet who could draw the neatest little landscape for the gift books of the period; W. M. Cary, with his Western sketches; A. Nahl and Charles Nahl, of California; Doepler, Colman, Ward, Lumley, Linton, Sandoz R. Gifford and many others besides.

Due in large measure to the illustrators we have been discussing, the complaint was finally silenced that it was necessary to look to Europe for really good book illustration. A publisher's conscience too began to develop and the work of English artists such as Keene, Leech, Du Maurier, Houghton and others, which in earlier days was frequently used in Harper's Weekly and other magazines without even the graciousness of an acknowledgement, finally was pirated no longer. Gradually our publishers ceased to rely on feeble copies of foreign pictures. The American illustrator had thrown off his foreign leading strings and was doing work that was genuinely American in character and feeling.15 It is to be hoped that some day someone will write an adequate history of this period of development. To date the subject of early American illustration has been scarcely scratched and it remains a fertile field for further investigation.

15 The growing interest shown in book and magazine illustration in this country naturally had its influence on wood engraving. Lossing, in his Memorial of Alexander Anderson, says that in 1858 there were not twenty professional wood engravers in Harper & Brothers employing about one-fourth of these. Some ten years later a writer in the London Saturday Review could say: "The impartial critic who is asked Neither in England, Germany nor France, but in America..."
poetry of the nineteenth. All writers of verse are certainly not poets—in most cases cannot be, if we are to believe Plato:—“He who without the Muse’s madness in his soul comes knocking at the door of poesy and thinks that art will make him anything fit to be called a poet, finds that the poetry he indites in his sober senses is beaten hollow by the poetry of madmen.”

Here, then, are some of the “little fellows” who have brought a certain rhythm, or music, or good cheer to all kinds and conditions of people, and whose books may be found, often in first editions, sometimes with autographs, on Princeton’s shelves. There is Francis Mahoney (“Father Prout”), and several other Stedman classes with “The Roisterers,” and whose “The Shandy Bells” is included in The Oxford Book of English Verse; James Clarence Mangan, sometimes described as “the Irish Poet,” famed for “Dark Rosaleen”; William Barnes of Dorsetshire whose dialect verse went into two editions in little over ten years; William Edmondson’s Ayeoun of the Lays of the Scottish Cavaliers; Sydney Dobell of “Keith of Ravelston”; William Allingham, whose “The Fairies” is known by children wherever English is spoken; Thomas Gordon Hake, the country doctor, who could write of

Workhouse, bare and gaunt
Like the drear soul of poverty

without undue sentimentality: “Owen Meredith” whose Lucile went into countless editions; William (Johnson) Cory, whose Heraclitus” will bear reading even today, perhaps even bear quoting for its perfection of construction.

They told me, Heraclitus, they told me you were dead,
They brought me bitter news to hear and bitter tears to shed.
I wept as I remember’d how often you and I
Had tired the sun with talking and sent him down the sky.

And now that thou art lying, my dear old Carian guest,
A handful of grey ashes, long, long ago at rest,
Still are thy pleasant voices, thy nightingales, awake;
For Death he taketh all away, but then he cannot take.

“Heraclitus” is after Callimachus as we are accustomed to say when we mean a very free translation,—but Cory made of it his own poem, a poem of human friendship, human understanding, human grief. His “Minermus in Church” has the same quality of humanity.

Philip Bourke Marston and Arthur O’Shaughnessy were both “promoted” by Louise Chandler Moulton, that staunch friend of Victorian poets. Marston, blind and fragile of spirit, was probably more harmed than otherwise by the over-enthusiasm of Rossetti who described his verses as “worthy of Shakespeare in his best lyrical moods.” Rossetti must certainly have known better. Marston’s work is, rather, a dim shadow of Rossetti’s. Some of the best is contained in Wind Voices (1888) which was most popular in America at the end of the century. Princeton does not have the first edition of Wind Voices, but has all of his work in Collected Poems with a biographical sketch by Louise Chandler Moulton as well as several separate titles. O’Shaughnessy was perhaps a better writer than Marston, but very much of the “music and moonlight” type—very definitely Pre-Raphaelite. Mrs. Moulton did much to popularize him in America. His Ode which begins

We are the music makers,
And we are the dreamers of dreams,

is in many anthologies, including the Oxford Book of English Verse, but only three of the nine verses are usually given—the remaining six being mere reiteration. Princeton has his An Epic of Women, 1870; Lays of France, 1872; Music and Moonlight, 1874; and Songs of a Worker, 1881 in first editions.

The poets, as the Victorians were so careful to call the gentle ladies and blue-stockings who wrote verse in their time, are well represented, too, at Princeton. Lady Dufferin is there, and Eliza Cook, who for five years ran Eliza Cook’s Journal, a weekly, and attracted a great deal of publicity in her way; Michael Field, that strange composite of aunt and niece writing under a single name, and Jean Ingelow; Adelaide Proctor, daughter of Barry Cornwall and A. Mary F. Robinson; Katherine Tynan Hinkson and Dora Sigerson Shorter. There are many more, of varying stature, who sang their songs to audiences of many kinds.

This is the merest sampling of the numerous minor poets of the nineteenth century whose works may be found in the stacks at Princeton, to be read for pleasure or curiosity, to be studied as examples of Victorian verse or as expressions of Victorian life and thought. The accumulation of them has been rewarding; most were relatively inexpensive, but there were so many to be bought that the generous contributions of Francis H. Fayre, ’91, through the trustees may be reckoned as the source of a large part of the collection.

The minor poets serve as a background for the master-poets of
English department have been at some pains to identify, but with no success. Among the titles were several done at Morris’ famous Kelmscott Press, many privately printed, and many more of the regular, but not too common first trade editions of the various members of the Pre-Raphaelite school. Mr. Hood had inserted in the volumes many autograph letters of the authors, as well as clippings from various periodicals of the times, reviews, bits of news concerning the writers, obituaries, even occasional photographs, all of which adds to the interest of the collection.

Henry van Dyke collected Tennyson and at his death the books, along with his collection of Stevenson, came to Princeton as the gift of his son Tercius van Dyke, ’08. They have been kept together as a memorial to him and all contain his bookplate. Among them are first editions of Poems, Chiefly Lyrical. London. E. Wilson, 1830 published during the poet’s college years; the famous In Memoriam. London. E. Moxon, 1850; Gareth and Lynette. London. Strahan & Co., 1872; and Enoch Arden. Edward Moxon & Co., 1872. Outside the van Dyke collection are other first editions of Tennyson, and a couple of those privately printed titles which are suspect to those canny detectives of the book world, Carter and Pollard, who unearthed the fascinating story of the Wise forgeries. The Cup. London. Printed for the Author, 1881 and The Falcon. London. Printed for the Author, 1879 both of which Princeton has, have been subject to their scrutiny and have come out not unscathed, but not definitely condemned. They are but two of the famous “first editions” which Thomas J. Wise publicized and of which he was, in many cases, the originator.

Once the poet of all undergraduates, Swinburne’s popularity among the young has faded considerably during the last two or three decades, but his stature in the literary world has not shrunkened. The list of Swinburne first editions which may be found on Princeton’s shelves is perhaps the most impressive of all. Some of them are darkened by the shadow of Carter and Pollard, for Swinburne was a great favorite of Thomas J. Wise, but many are genuine. In addition to the first editions and privately printed volumes, there are several other Swinburne items of unusual interest. One of these is a manuscript, consisting of seven inlaid leaves, of unpublished poems written at Oxford, probably for Undergraduate Papers. It has a manuscript title-page Early Pre-Raphaelite Poems, 1857–8, and sixteen leaves of typewritten transcripts. Another is the original proofsheets of The New Terror,
Salutem ad Richardum Dunmelensis Episcopum, Philobiblon Auctorem

BY HENRY LYTTELTON SAVAGE '15

IN the present year of grace 1845 there is one anniversary that Princeton has not allowed to slip by unobserved—January 24th, 1845; for on January 24th of that year Richard d'Aungerville, surnamed de Bury (1287-1845), wrote "completus" to his treatise, the Philobiblon. Since most of us have never had occasion to make the acquaintance of Richard or his book, let us not delay the introduction.

Philobiblon (an awkward compound, apparently de Bury's own coinage) is a Greek word meaning "The Love of Books." Bibliographic importance it does have, being a milestone on the road that leads to "Library Science," but it has a greater importance because it is not so much bibliographic as bibliophilic, a treatise on the pleasures of book-collecting—and the triumphs of one collector in particular.

Richard's knowledge of books was won "the hard way"; by travel to and through the great book-marts of the Continent, by visits to famous scriptoria, where he could watch the processes of gilding and illumination as well as those of recopying and repair. Such knowledge, however, could have been acquired by anyone willing to take the pains to acquire it. But no amount of assiduity or effort can ever win for any man what only the Muses can bestow. And upon Richard the tenth Muse bestowed her gift—the nose for scenting out a "find." In his eighth chapter he tells us that his official position as Lord Chancellor and Treasurer of the Realm gave him abundant opportunity for increasing his collections: "de multiplici opportunitate quam habuitus librorum copiam conquiriendi."
The word conquiriendi is eloquent of the methods he employed to fill his library. One can imagine how the royal Exchequer or the High Court of Chancery turned the screws on a monastic house that was loath to part with a codex or missal that the Chancellor coveted. But, however he got his books, by hook or by the crook of his pastoral staff, we can well believe that he got only the choicest. His own unerring sense of what was really valuable, i.e., sensu bibliophilic, made it easy for him to distinguish between those items that were to be "conquered" at any cost and those that were merely to be passed by on his victorious march.
Dr. Johnson voiced a general human preference when he declared that he loved best of all the biographical part of literature, and Philobiblon certainly piques our curiosity about Richard, its writer—if he was its writer (7)?

His life was externally successful and internally happy (except perhaps for his last few years). He was born in 1587, in an obscure hamlet near Bury St. Edmunds, Suffolk; his father was Richard Augerville, a knight whose ancestors had come over at the time of the Conquest and settled in Leicestershire, where the family held the manor of Willoughby. The course of Richard's education (undertaken by a rector-uncle, John de Willoughby) was first "in grammar schools," and afterwards at Oxford, where he is said to have distinguished himself in theology and philosophy. After leaving Oxford (sometime before 1582) he was successively Coferer to Edward III, Treasurer of the Wardrobe, Clerk of the Privy Seal. Next came the Deanship of Wells, probably as a reward for successful negotiations at Avignon. In 1593 he received the fat ecclesiastical plum of the see of Durham. To the cares of this Palatine see there were soon added the further "headaches" of the Lord Treasurership and Chancellorship of England. These, however, probably did not last long, for from 1596-43 he seems to have been continuously engaged in diplomatic negotiations with France or Scotland. Such preoccupation with public affairs must have been fatiguing, yet journeys to Paris most certainly gave him a chance to add to his ever-growing library, and probably improved his diplomatic ability, since he who can outwit a book-dealer need fear no diplomat.

But it is not with Richard's external life that we are concerned. What he did as an official could easily have been done by some other high-ranking member of the Exchequer or Chancery, and probably has been better done by a number of his successors. Certainly it is not as an administrative officer that he is remembered today, but as the greatest bibliophile of all time. The exhibit we were able to arrange last January in the Treasure Room testifies to the truth of that last statement.

Although our exhibition of necessity lacked any manuscript of the Philobiblon or of the two earliest printed editions (Cologne, 1479, and Spires, 1482), we were able to include the third edition printed in Paris in 1500 by Gaspar Philippus for Jean Petit, the bookseller. The editor was Iodocus Badius Ascensius, and that name has led to the erroneous idea that there must have been two Paris editions of 1500, one printed by Jean Petit and the other by Ascensius. It is interesting that in this 1500 edition, above the wood engraving in which Jean Petit's monogram appears, the title is printed "Philobiblon" instead of "Philobiblon." The fourth edition of the Philobiblon, put forth by Thomas James who three years later became Bodleian's first librarian, was printed by Joseph Barnes at Oxford in 1559. The Library owns copies of the Frankfurt, 1610 edition, and the Leipziger, 1674 edition which is actually a mere reprint of that of 1610. An English version of the Cologne edition of 1475 was printed in London in 1832 by Thomas Rodd; the name of the translator does not appear in the volume but is known to be John Elinghem Inglis. The preface of this translation contains a curious and unfounded charge of plagiarism against Thomas a Kempis.

The tenth edition appeared in Paris in 1866; the editor Hippolyte Cocheris of the Bibliothèque Mazarine. It is a badly bungled work. The first American edition of the Philobiblon was published in Albany in 1861, a piratical compilation; it contains the Cocheris Latin text and Inglis's translation on opposite pages. Also included in our exhibition were: the edition in three volumes, edited and translated with introduction and notes by our own "Andy" West and issued by the Grolier Club in 1899; a German translation by Professor Blei (one of four hundred copies) printed at Leipzig in 1912; a translation, that of Inglis, printed by the Grabhorn Press on handmade paper for the Book Club of California in 1925; a Swedish translation by Axel Nelson printed for members of the Stockholm Society for Book Craftsmanship, Stockholm, 1923; and Dean West's translation reissued by Philip C. Duschner in commemoration of the Philobiblon's six hundredth anniversary.3

The Richard de Bury there were notable collectors who amassed libraries to satisfy their hunger for knowledge, men who added book to book that they might write more books, but the bibliophile type begins to emerge with Bishop de Bury. For him the volume must not only be satisfying in content, but pleasing in form; and his joy over the repair of an old or injured manuscript was as great as over the acquisition of a new one. The workmen in his repair shop, the gilders, and illuminators must have been as busy as the copyists in his scriptorium.

3 Our exhibition would have been the poorer without the generous support of Mr. Elmer Adler, Research Associate in Graphic Arts, and Professor Julian E. Garnsey of the Department of Architecture, who generously drew and painted for the exhibition a very handsome reproduction of the coat-of-arms of the see of Durham.
And how the books, manuscripts and codices tumbled into the libraries at Durham and Bishop Auckland! For Richard was in a position to make them tumble in. Monastic and collegiate libraries and scriptoria found it quite the part of wisdom to disgorge some of the content of their ambiences for Richard’s benefit.

It is regrettable that his zeal for "conquering" books led him to deviate from the dictates of good taste—or good morals. But here let Dryden’s judgment on Ben Jonson apply: what would be theft in others is only victory in him.

He has paid in reputation for his methods as a collector. Scholars of the present day, nay, even some men of his own, have wondered whether one who could play fast and loose with justice, might not be even less scrupulous in the matter of literary propriety. Doubts as to his authorship of Philobiblon have been expressed, and would be difficult completely to refute. But whether or not he himself wrote or dictated the original manuscript, or whether the book was hammered out by conversations with some literary protégé or companion of his household who subsequently "ghost wrote" what had been said, is immaterial. One thing seems sure: Richard de Bury is the fons et origo of the book. It wells up from his collections, from his zest in acquiring them, from his knowledge of their care and management in his several episcopal seats.

I must master the temptation to relate more of Richard, for time is running out. There is no known portrait of him existent. Complete impressions of three of his seals have been preserved, and each displays a figure of him in episcopal habit. The figures on two of these seals (those of dignity) might repay more minute study, for Mr. Hunter-Blair tells us that they would have been made under the bishop’s personal direction, and, therefore, reflect his taste, and represent him as he wished to be. It is possible that one or the other of the two figures may be a portrait, but at present it is impossible to say which one bears the more authentic likeness.

2 One of the impressions is that of a small seal used by the bishop in his judicial capacity (vid. cuanum). The two others, of larger size and differing date, are episcopal seals proper (seals of dignity), these latter display shields of the royal arms (avant a cinquefoil ermine and a border sable bezants). It was expressed his gratitude and devotion. For Richard’s seals see C. S. H., Medieval Seals of the Bishops of Durham, Archaeologia 72, 1-14.

3 See Hunter-Blair’s article cited above, p. 1: “On his seal of dignity each bishop of by himself.”

This matter of the seal-portrait reminds us that there really were two Richards: one the grave and astute Lord Chancellor of England who was also Bishop and Earl of the County Palatine of Durham; and the other the collector whose enthusiasm and zeal were a burning flame. The former Richard has been almost buried by time. We have forgotten his official acts written down in the official Register of the see (where whoso wishes may read them); we have forgotten that he was quite ineffective in keeping the Scots on their own side of the Border, which it was his bounden duty to do; we have almost forgotten that he once unwittingly slighted Petrarch, who did not easily forgive a slight, witting or unwitting. We remember only the collector. What matter if his collection has today almost totally disappeared? 'Twas his while he had it, and by it he may have saved his soul. For as an administrator pure and simple, without any redeeming weakness, he might (like so many of his brethren today) have become hopelessly involved in his own red tape; or, worse still, grown more and more adept in words of evasion and acts of low cunning. Today the bishop pontificates no more; but Richard the book-collector, with unctuous enthusiasm, still lectures us on the imperative necessity of building libraries and assembling books.
A SYSTEMATIC attempt is now under way to enlarge and more completely to catalog the United States section of the Princeton University Library Coin Collection which, including coins, medals, tokens, and paper money of the colonies, states, and the United States, contains at present over three hundred specimens. Hitherto this collection has grown largely as a by-product of the much larger Ancient coin section, but as a result of this recent undertaking it is hoped not only that thereby Princeton’s accumulation of American coinage may be enhanced and if possible brought up in this category to the high standards set by other leading universities, but also that students and others interested in the historical and artistic aspects of our coinage may be given the opportunity to study representative specimens at first hand.

Two main objectives are being pursued in regard to those coins already in the collection. First, they are being arranged in a more logical and convenient order and are shortly to be placed in a more spacious and manageable filing cabinet. Second, they are being cataloged as completely as conditions will permit. It is no longer regarded as sufficient that they be cataloged merely by denomination and date; wherever possible all other information pertaining to them, such as the number coined, the designer, mintmarks, type of edge, condition, designer’s initials (if any), number of ears, approximate value, die defects, and major die type and sub-type, as well as individual die-type number, is being noted. In some of the early issues dozens of die-types have been checked for a single date, and several rare die varieties have been found.

Largely because of its origin, the collection at the present time contains both some surprising rarities and omissions. Of the colonial coins there are a number of the more common issues, as there are of the early state issues. Both, however, still lack a number of easily obtainable coins, which, it is hoped, will soon be added. At present, plans are particularly directed toward securing a nearly complete collection of the interesting and important New Jersey (“Nova Caesarea”) cents of 1786-88. Over eighty different die types are known, most of which are moderately common, and only about a half-dozen of which are extremely rare. Other coins at present in the colonial issues include several of the famous Massachusetts Oak-tree and Pine-tree coinage. These will shortly be checked for die types.

Few of the medals in the collection have yet been extensively cataloged, but among them are at least a dozen Washington medals of various dates, and others, including a few French ones, commemorating American Revolutionary battles. There are also some gold and silver medals, some of which have apparently been in the University Collection for over seventy years.

One of the most interesting and representative sections of the collection is that of the tradesmen’s tokens, issued privately from about 1793 to 1865 in order to relieve the scarcity of small change. Several categories are well represented in the collection: trademen’s tokens bearing the advertisement of the issuing firm; imitations of the current coinage, but inscribed “NOT One Cent” or “T.O.U. One Cent” to evade counterfeit laws; tokens attacking Jackson’s clash with the Bank; and a large number of patriotic tokens of the Civil War. All these, amounting to over a hundred tokens, have been or are being checked from a catalog of more than 10,000 varieties and at least one new variety has been found. Coinage of all types of these tokens was stopped by Federal law in 1864.

Paper money has not yet been cataloged, as there are in the collection only a few specimens at present, mostly early state banknotes.

The nucleus of the collection, if not the major part of it, is in the regularly issued United States coins from the establishment of the national coinage in 1793 to the present. At this time a more intensive study of this section is being undertaken than of any other, both because of the greater number of references available about it, and because of its greater importance in the field of numismatics. The present policy of the Numismatic Committee in regard to this section is to obtain at least one specimen in suitably fine condition of every major die design regularly issued for each denomination, 119 specimens in all. The collection now has one-third of this number, represented by one or more coins in the desired condition. It is particularly strong in the early silver coinage, largely through the gift by Mr. Eugene C. Pomeroy ‘05 of some excellent quarters, half-dollars, and dollars of considerable rarity. Several rare die varieties have been found, and one unlisted variety is being checked. With such a fortunate start, attention is being focused on the acquisition of early issues of half-dimes.
dimes, and quarters in order that a complete series of silver coins may be formed and placed on exhibition. Purchases of coins of these categories are being made from the small fund at hand—purchases limited by the three criteria of cost, need, and condition. It is felt that coins in poor condition would be of little value either to the student, for investigation, or to the University, for exhibition, and therefore that money would be better spent for fewer but finer coins.

The most interesting coin in the entire collection came to light recently in the process of its recataloging. Trial pieces of regular gold and silver coins were occasionally minted by the United States Mint in base metals than gold or silver. In the University Library’s Coin Collection a half dollar of 1855 in aluminum was found. This coin, according to authorities on the subject, is unique, and no other trial pieces in aluminum are known before 1859. It is surmised that it was coined from the old dies sometime before they were destroyed in 1860, but no record of its minting or of how it came into the collection have been found.

In the minor coinage of the collection omissions exist, but can be filled, with few exceptions, at slight cost. If sufficient interest can be aroused there should be no particular difficulty in obtaining better specimens of some of the early issues, especially the half cents and cents. In addition to Mr. Pomeroy, two other alumni, Mr. Andrew C. Imbrie ’95 and Mr. John M. Andreas ’35 have contributed generously to this section.

As has been said, one third of the desired 113 types is already included in the collection. Another third, including most of the silver issues mentioned earlier, can be obtained either from common circulation or from inexpensive purchases of less than five dollars per coin. The final third, however, presents real difficulties, especially in the important early gold issues, previous to 1840. The total omission of these coins constitutes the most serious deficiency in the entire collection, as the later gold issues are fairly well represented by a portion of the Wanamaker collection.

It has been considered best to refrain from purchasing any more commemorative coins or any private gold issues until the regular silver coins, and most of the elusive early gold issues, is to be hoped that time will not prove to be too far away.

Walcot’s “Observations”—A Query

In 1769 an obscure English essayist named D. Walcot published some “Observations on the Correspondence between Music and Poetry.” Having made his bow to the elegant convention of art-parallel that prospered throughout the century, he then stepped back and let himself be forgotten. For none of the many who were still to write about the parallel of poetry and music made even the briefest show of acquaintance with his opinions. And today, except for a single entry in the Cambridge Bibliography of English Literature and a single copy of the “Observations” in the British Museum, Walcot appears to be totally forgotten.

Does any reader of the Library Chronicle know what the book contains? It is of course useless to try to “construct” the opinions in a complete absence of evidence; but there are particular matters of doctrine that such a book, written at such a time, would probably have attempted to arbitrate. Presumably Walcot would take a stand in the debate as to whether music is properly an imitative art; if he did, his use of the word expression would be central to his position. He might concern himself with musical prosody, the scanning of verse by means of musical notation. He might rehearse the story that the arts were born at a single birth, cultivated for the power they exerted upon the social passions, and at last distinguished (to their mutual disadvantage). These possibilities arise from the fullness of the tradition of music-and-poetry parallels, and it is quite unlikely that Walcot could have disregarded all of them.

There are other questions to be asked about any essay in the annals of this critical doctrine—questions about the author’s estimate of ancient music, his way of talking about lyric poetry, his preference for vocal over instrumental music, and his attitude towards the concept of sympathy. All of these had their portion of controversy during the period, and all are useful in determining a writer’s special commitments.
Whatever information anyone can supply about Walcot's views, whether on the matters mentioned or on others, will be immediately serviceable in a study of the parallel of music and poetry. It will be very gratefully received.

BREWSTER ROGERSON

Spring, ushered in by a spectacular Circus in Wonderland—performed in Madison Square Garden before some 14,000 war bond purchasers—set us to searching through our files of early Princeton newspapers for evidence of those golden days when circus caravans came rumbling along the Princeton-Queenston Branch Turnpike. One of the earliest—according to a copy of the Princeton Whig for May 13, 1851—managed by no less a celebrity than Phineas T. Barnum, himself, travelled under the camouflaging title of the American Museum and Menagerie, probably to avoid the thunderings of a hostile clergy. Local excitement must have run high at the prospect of a "greater variety of attractions and more extraordinary novelties than any travelling exhibition in the world." The exhibition which took place in a "magnificent variegated pavilion" decorated with "American flags of water-proof fabric," was preceded by a procession of "costy carriages and cages of more than Oriental splendor," including the Car of Juggernaut, a "monster vehicle of idolatrous sacrifice, finished and decorated in all the extravagance of the Hindoo style."

Scarcely had the strains of the "most popular airs of the day," performed by a "fine military band," died away and the cool darkness of a May evening settled down on the little country town before flickering lanterns began drifting across the campus. For although Mr. Barnum had wisely posted sentinels around the caravan, he had entirely overlooked the Juggernaut car. Perhaps we would do well to quote from the Nassau Literary Magazine for June, 1851 which under the caption of "Princeton versus Barnum and Humbug," carried a full account of the affair:

"Let me tell you how it was that Mr. B. was taken in. Friday morning, May 22d, 1851, he made a triumphal entrance into Princeton—with his Car of Juggernaut and his long procession of monkeys, Tom Thumbs and other wild creatures following. Of course the students were out for to see all this and admire accordingly. But, sir, Mr. Barnum calculated but poorly the state of feeling in this borough. He didn't know that most of all and above everything, we abhor anything hereabouts that looks like idolatry or superstition. Brought up on the old Presbyterian regime, of course, this is quite natural. The sight of that Car of Juggernaut roused to a burning pitch the indignation of the sons of Nassau. Deluded Barnum. Carefully he had prepared for an attack from the wild boys of Princeton. But the idol car—an, he forgot that or vainly imagined that the grandeur of its appearance or the sublimity of its use—would protect it from harm. With matchless want of foresight, he left it standing in the street before the college. But the cry went forth: 'Down with the Car of Juggernaut! Down with diabolical superstition! To the canal! To the canal!'

'Silently and strongly is the huge machine seized. Slowly but surely is the huge machine made to leave its place by the peaceful roadside and travel onward to the canal. Crash, splash, dash, smash! She tumbles, rolls, wheels, keels into the moonlit waters of the Delaware and Raritan. So perish all the diabolical engines of heathen idolatry. So perish Barnum and Humbug!'

Apparently this episode was only the beginning of trouble, for our newspaper file reveals that during the next half century a succession of Princeton undergraduates made life very difficult for travelling shows. We wonder if any of our readers in a reminiscent mood might sometime recall tales of student pranks during wagonshow days.

A pleasing addition to one of the finest of the Library's nineteenth century manuscript collections—that of John Ruskin, which Chronicle readers may know from the description by Willard Thorp which appeared in the issue of the Chronicle for February, 1940 (volume one, number two) are the eleven letters of Ruskin which together with letters of four Pre-Raphaelite painters, constitute the very generous gift of Mrs. Dan Fellows Platt. The focal point of this collection is Lowes Dickinson, an eminent portrait painter and a man of wide friendship. It is to him that the correspondence of John Everett Millais, Dante Gabriel Rossetti, Ford Madox Brown, William Holman Hunt and Ruskin—about thirty letters dating from 1851 to 1897—is addressed. Like the men they represent, the letters differ widely. Ruskin writes on matters concerning the Working Men's College, at which both he and Dickinson taught, and once he mentions the Art's Rifles—to say that he is resigning. In three long letters, 1851-1852, Ford Madox Brown undertakes to supply the news from London, to Lowes who is traveling in Italy. His letters as the reaction of one of the Brotherhood during the Pre-Raphaelite controversy, are extremely interesting for their frequent comment on his contemporaries. W. Holman
Hunt, writing in 1907, forty-five years later, is nostalgic. "More often than I would reveal, I am thinking of the fellow comrades of my youth whose loss I grieve over ever afresh. They weren't common men."

L.M.B.

Among the three original drawings by Audubon which recently came to us, through the generosity of Mr. John S. Williams '24, is a water color and wash drawing on paper, inscribed "Le whip-poor-Will de M. Buffon—Mill Grove, Pennsylvania, the 21st of July 1806—J.J.A." It will be recalled that the Mill Grove on the Perkiomen adjoined the home of the English family whose daughter, Lucy Bakewell, Audubon later married. This sketch of the Whip-poor-will was done during Audubon’s Pennsylvania-New York period (1806-1808) when Audubon and his partner, Ferdinand Rozier were making unsuccessful attempts to work a lead mine on the Mill Grove property. After the failure of the venture, the two partners set off on a trip through the wilderness of Kentucky and a new phase developed in Audubon's career.

THE TREASURE ROOM

Visitors to the Treasure Room during the month of April will find themselves privileged to view an exhibition in keeping with the season. Gifford Beal '90 has very generously loaned the Library a group of circus pictures, selected from a recent showing of his work at the Kraushaar Galleries. These include oils, water colors, gouaches and lithographs—vigor and decorative glimpses of life under the "Big Top."

New & Notable

There is a certain breath-taking satisfaction in reporting a quarter's noteworthy additions to the Library when the range is from the De Harmonia Musicorum Instrumentorum of Gafurius and the De Arithmetica of Boethius (both first editions) to the signed typescript of Woodrow Wilson's "Hide and Seek Politics" and the first edition of Mrs. Gaskell's Wives and Daughters. Scholars may say that they should not be mentioned in the same sentence, but, after all, each one will make its own special appeal and this department feels its existence justified only when it can offer diverse enough fare to appeal to the various interests of Princeton's numerous friends.

Boethius' Arithmetica Boetii, Erhard Radsel, [Augsburg,] 1488 was the standard textbook of the Middle Ages, and this first edition is very rare indeed. It is in Gothic letter, consisting of forty-eight double column leaves illustrated throughout with woodcut diagrams and initials, and this copy has the added interest of old marginal notes. Any lover of old books and old print will find it a fascinating volume, even if he be no mathematician. Its historical value is sufficient to have warranted the sharing of its cost by the Mathematical Seminary Fund founded by the class of 1880. General Library funds bore an equal share.

The first and only edition of Gafurius' De Harmonia Musicorum Instrumentorum, Milan, Godardus de Ponte, 1515 is so interesting that it may form the basis of an article in The Chronicle at a later date. Gafurius (1441-1535) was both priest and musician, directing the music at Milan Cathedral and later at a school of music established for him by Louis Sforza. The book, aside from its musical interest, is a fine example of sixteenth century Italian bookmaking, containing two full-page woodcuts in addition to the one on the title page which represents the author lecturing to his pupils from a pulpit. It has also, in color, the arms of Jean Grolier to whom it is dedicated. The binding is a fairly modern reproduction of a Grolier, brown morocco with gilt tooling. The Gulick
Fund and the Alice Whitridge Garrett Fund made possible the purchase of this important and learned source book on music.

Two Boccaccio items and two Sir Thomas More rarities are rather more than librarians expect to handle in one day, but this actually occurred, somewhat to their consternation lest something might happen to the treasures before they reached the shelves. The Boccaccios are both seventeenth century editions: [The Decameron] The Modell of Wit, Mirth, Eloquence, and Conversation, Framed in ten dayes of an hundred curious Pieces, by seven Honourable Ladies, and three Noble Gentlemen, now translated into English. Printed by Isaac Jaggard for Matthew Loundey, 1628-1630 and A Treatise excellent and comphendious, shewing and declaring in maner of Tragedye the fall of sondry most notable Princes and Princesses with other Noble, through ye mutabilitie and change of unsteadfast Fortune ... translated into our English and Vulgare tong by Dan John Lidgate, Monk of Burye. Richard Tottel, 1554. The Decameron consists of the second edition of volume one and the first edition of volume two of the first English translation, bound by Riviere in crimson morocco. A Treatise excellent and comphendious is the third edition, having been previously published by Pynson in 1494 and again in 1527. Both were purchased on the Le Brun Fund.

Also acquired on the Le Brun Fund was the rarer of the Sir Thomas More titles—The debellacyon of Salem and Biczane in two parts, Printed by W. Rastell, 1533. Of this first edition, there are only four copies recorded including one in America. Princeton's copy was once in the famous Huth library and contains the Huth label, but later became the property of the Rt. Hon. John Burns, well known British Socialist and labor leader, whose signature it contains. The second title, A Dialogue of Comfort against Tribulation, made by the right Vertuous, Wise and Learned man, Sir Thomas More, sometime L. Chancellor of England, which he wrote in the Tower of London, An. 1534, now newly set forth. Antwerpiae, apud Johannem Foulereum, 1573 was bought with general Library funds. It is the second edition of this work written the year before Sir Thomas More was executed, printed in Black Letter with a woodcut portrait, and is also from the library of the Rt. Hon. John Burns.

An addition to Princeton's list of One Hundred Best Books is the first edition of John Locke's An essay concerning Humane Understanding, In Four Books. London, Printed for Tho. Basset and sold by Edw. Mory, 1690. No comment is necessary on this famous title from which, according to the Cambridge History of English Literature, "the eighteenth and nineteenth century derived their experimental and their rationalistic and sceptical philosophies." The Gulick Fund made its acquisition possible.

The Charles Grosvenor Ogood Fund is responsible for the purchase of Phineas Fletcher's Locustae, vel Piesas Jesuicita. [Cambridge] Apud Thomam & Ioannem Bucke, 1627, first edition, a fine copy bound in full red morocco by Riviere. This attack on the Jesuits, it is said, suggested to Milton his immortal Paradise Lost. It is in two parts, the first in Latin dedicated to Sir Roger Townshend with a commendatory verse by S. Collins, the second in English dedicated to Lady Townshend with prefatory verse by H. M.,—possibly Henry More.

Three more first editions of James Shirley have been added to the collection of seventeenth century drama, making a total of twenty Shirley firsts. They are The Triumph of Peace, 1633; The Opportunity, 1640; and The Doubtful Heir, 1652—all purchased on the Gulick Fund, as was also another play of slightly later date,—John Gay's The Wife of Bath. A Comedy. London 1713, a lovely copy bound in old panelled calf.

Gay brings us to the eighteenth century and to another addition to the One Hundred Best Books—Alexander Pope's famous The Rape of the Lock. An Heroico-Comical Poem in Five Cantos. London, 1712. This is the first complete edition of The Rape which first appeared in Lintott's Miscellany in 1712, cantos III, IV and V here appearing for the first time. The Scribner Fund with the aid of John G. Buchanan '09 may be credited with the beautiful copy bound by Riviere which Princeton has acquired.

The Library's collection of first editions of Coleridge has been built up over a period of years and contains so many fine items that we may ask when there can be found a really choice one to be added. Recently, there appeared in an English bookseller's catalogue—The Plot Discovered, or an Address to the People Against Ministerial Treason. By S. T. Coleridge [Privately Printed] Bristol, 1795, the first edition, which appeared the year after the termination of Coleridge's brief and stormy Cambridge career, while he was still in his early twenties. Funds given by the heirs of Francis H. Payne '91, whose generosity for so many years helped to build Princeton's collection of Victorian poetry, added this early Coleridge title.

Gifts of two very good friends, William de Kraft and Alfred C. Howell brought to the Library the first edition of Mrs. Gaskell's Wives and Daughters, New York, 1866, fresh and in its original
wrappers, a state in which it is rarely found. This is the novel which was left unfinished at her death, and curiously enough, appeared in New York a month before the English edition was published. It will be an interesting volume to all lovers of Cranford.

Two pieces of early Americana will warm the hearts of historians. Royall Tyler (1757-1826) American jurist, author, and playwright, composed—besides several volumes dealing with legal subjects, and what is said to be the first American comedy to be professionally produced (it was entitled The Contrast)—The Yankee in London. Being a series of letters written by an American youth during nine months' residence in London, addressed to his friends in and near Boston, Mass. N. Y. 1809. Printed by Isaac Riley. The copy is fresh and in contemporary binding. Add to this Col. Crockett's Exploits and Adventures in Texas; wherein is contained a full account of his journey from Tennessee to the Red River and Natchitoches, and thence across Texas to San Antonio. London, 1837, which the Dictionary of American Biography describes as "a posthumous account...being his journals" and one has some really worth-while reading on early American character and events. Both of these titles were purchased on the Gulick Fund.

In early American literature the Gulick Fund has also added to the Library's resources two works of the fairly prolific Susanna Rowson: Exercises in History, Chronology, and Biography, in Question and Answer, for the Use of Schools, Boston, 1822—a bit dull perhaps, but interesting as a sample of Rowson's early textbook; and The Lamentable History of the Beautiful and Accomplished Miss Charlotte Temple, with an account of her Elopement with Lieutenant Moncrieffe, Philadelphia [1865], not dull at all, but perhaps a little quaint. The first American edition of Charlotte (1794) is excelsiorly rare and the supposed English edition of 1791 has never been located, but this latter one is very desirable and is quite charming in its original green pictorial wrappers.

A first edition of William Gilmore Simms Melchisedech, A Legend of the Santee, New York, 1836 and another James Fenimore Cooper first—The Last of the Mohicans—a Narrative of 1757, Philadelphia, 1827 completes the tale of American literature for the quarter. The Simms was bought on the Gulick Fund and the Cooper on General Library funds.

For the moderns, there is the complete original typescript of New Poems 1943, An Anthology of British and American Verse, Edited by Oscar Williams,—with galley proofs for most of the poems, and notes from several of the poets. It is preceded by an autograph title page by the editor, and many of the galleys are corrected by the editor or the authors themselves. Among those represented are W. E. Cummings, Mark Van Doren, Archibald MacLeish, Allen Tate, Ivor Winters, Conrad Aiken and Marianne Moore. In addition to the interest of the corrections of the individual poets, the manuscript demonstrates the method of make-up and preparation for the printer of a modern anthology. The fund established by U. J. P. Rushton, '56 in memory of his father made possible its acquisition.

The art department was fortunate in obtaining on the Marquand Library Fund with the assistance of Mrs. Allen Marquand the Roxburghe Club's beautiful facsimile of The Herbal of Apuleius Barbarus. From the early twelfth-century Ms. formerly in the Abbey of Bury St. Edmunds (Ms. Bodley 130) described by R. T. Gunther, Oxford, 1925. Exquisitely reproduced, with eight pages in color, this earliest of herbals written and illustrated in England is of interest to botanists and medical students as well as to scholars. Some of the earliest books printed from movable type were herbals, and they began to disappear only when the herb garden ceased to be the main supply of family medicines. The original manuscript of The Herbal of Apuleius Barbarus is now in the Bodleian Library at Oxford—and the Roxburghe facsimile is difficult to find on the market since the Club's publications are issued for members only.

It is a far cry indeed from the twelfth century Herbal to Daniel G. Elliot's The Wild Fowl of the United States and British Possessions; or, the Swan, Goose, Ducks and Mericans of North America. New York, 1858, bought on the Henry Matthews Zeis Fund, but the far cry serves to prove that the Library is on the alert in many fields. This most attractive volume is one of a hundred copies on large paper with sixty-three interesting illustrations. It is a welcome addition to the growing collection of books on wild birds which has been made possible by the Zeis Fund.

To many, perhaps, the Wilson manuscript will seem the finest item of New and Notable. Princeton's Woodrow Wilson Collection is nationally known and it is always with the greatest satisfaction that a really choice item is added to it. "Hide and Seek Politics" is a fourteen page typescript, typed by Wilson himself with thirty-seven autograph corrections and twice signed by him. Written in Bermuda in March, 1910 while he was still President of Princeton, the article was published in the May, 1910 issue of The North American Review and later appeared in volume two of College and State.
BARCLAY HIS ARGENS, London, 1696, containing notes in the handwriting of Edward Fitzgerald, together with a copy of Centum Fabulae Ex Antiquis, Venice, 1587, for the Kenneth McKenzie Fable Collection; Prof. Gilbert Chinard presented DeChamfort’s La Jeune Indienne, published at The Hague in 1764; two autograph pages from an O. Henry manuscript came from Carl Otto v. Kienbusch ’06; from Robert C. McNamara ’03 came a facsimile of Abraham Lincoln’s letter to Major General Hooker, dated 26 January 1865; Prof. T. M. Parrott ’24 presented several issues of the Saturday Review of Literature, and photographs for the William Seymour Theatre Collection; and from John S. Williams ’24 came three notable additions to our J. J. Audubon material: an oil painting (Song Sparrow), a crayon (Whippoorwill), and an original drawing (Common Scap Duck), all by Audubon.

CONTRIBUTIONS
We were able to add to our English Literature collection a copy of Mrs. Gaskell’s Wives and Daughters, in the New York 1866 edition, published one month earlier than the London edition. This is a splendid copy in the original wrappers. A generous contribution of $110.00 from Alfred C. Howell and William de Krafft brought this addition to us.
THE COUNCIL OF
FRIENDS OF THE PRINCETON LIBRARY

DAVID H. MCALPIN, Chairman
PRINCETON, N.J.

LAURENCE G. PAYTON, First Chairman
105 E. 56th St., New York City
PRINCETON, N.J.

WILLARD THOMPSON, First Chairman

LAWRENCE HEST, Treasurer
H. L. RAMSEY, Secretary

PRINCETON UNIVERSITY LIBRARY
PRINCETON, N.J.

CHAIRMAN'S BULLETIN
JULIUS F. BOYD
GEORGE A. BEASLEY
JULIUS G. COOPER, JR.
GEORGE GALLOWAY
ROBERT GARRETT
LAWRENCE HEST

ALFRED G. HOWELL
DAVID H. McALPIN
ARTHUR M. MILLER
LAWRENCE G. PAYTON
U. F. RICHARDS
H. L. RAMSEY
DAVID L. SMITH, JR.

WILLARD THOMPSON

Budget and Executive Committees

DAVID H. McALPIN, Chairman
JULIUS F. BOYD
GEORGE A. BEASLEY
ALFRED G. HOWELL
LAWRENCE G. PAYTON
WILLARD THOMPSON

Chairman of Other Committees

LIBRARY BUILDING: LAURENCE G. PAYTON
GRAPHIC ARTS: ALFRED G. HOWELL
RODENT AND MANICURIST: ROBERT GARRETT
MANU: JOHN G. COOPER, JR.
PORTER: GEORGE GALLOWAY
PHILATELIC: WILLIAM H. TURNER
E. L. FITZGERALD
NUMISMATICS: LOUIS G. WATT
PHOTOGRAPHY: DAVID L. SMITH, JR.

The Princeton University Library Chronicle
Published four times a year: November, February, April, June
Subscription: Two Dollars a year
Printed at the Princeton University Press