

Princeton University. Library  
Department of Rare Books and Special Collections

Exhibition Catalogues

Number 27

EARLY AMERICAN  
BOOK ILLUSTRATORS & WOOD ENGRAVERS

1670 - 1870

A Check-List  
of an Exhibition in the  
Princeton University Library


October 15, 1958 through January 15, 1959

Princeton University Library  
Princeton, New Jersey

1959



Princeton University Library invites you  
to the Opening of an EXHIBITION of  
EARLY AMERICAN

 ILLUSTRATORS & WOOD ENGRAVERS  
1670-1870

in the Library, Exhibition Gallery  
Wednesday evening,  
October 15, 1958 at 9 o'clock

The exhibition presents a selection  
from the Sinclair Hamilton Collection  
of American Illustrated Books,  
and marks the publication  
of the printed catalogue of this collection,  
prepared by Mr. Hamilton  
and published through his generosity by  
the Princeton University Library.

The exhibition will subsequently  
be on display  
from October 16, 1958 through January 15, 1959.

Hours: Monday through Saturday,  
9 A.M.-6 P.M.; Sunday, 2-5 P.M.



PRECEDING the opening of the exhibition, there will be a subscription dinner, honoring Mr. and Mrs. Hamilton, at the Princeton Inn: cocktails from 6 P.M., dinner at 7. Mr. A. Hyatt Mayor, Curator of Prints at the Metropolitan Museum of Art, will be the speaker.

Those wishing to attend the dinner are requested to fill out and return the enclosed card.





EARLY AMERICAN  
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1670-1870

An Exhibition in the  
Princeton University Library

October 15, 1958 through January 15, 1959

Hours: Monday-Saturday, 9 A.M. to 6 P.M.

Sunday, 2 to 5 P.M.

**T**HIS exhibition presents a selection from the Sinclair Hamilton Collection of American Illustrated Books, and marks the publication of the printed catalogue of the collection, prepared by Mr. Hamilton and published through his generosity by the Princeton University Library.

The nucleus of the collection was presented to the Library by Mr. Hamilton (Princeton Class of 1906) in 1945, and has been added to continuously since that date. It now numbers more than thirteen hundred items, each of them carefully described in the new catalogue. Thanks to this splendid catalogue it is now possible to survey the collection as a whole, and, in so doing, to trace the development of wood engraving in the United States over a period of two centuries.

The late seventeenth and the eighteenth centuries are represented in the Hamilton Collection by relief cuts on both wood and metal, while for the nineteenth century the main emphasis is on work done in the medium of wood engraving. No illustrator is represented who had not begun working by 1870. The exhibition thus includes such early rarities as John Foster's woodcut portrait of Richard Mather, 1670 (recently presented to the Library by the family of the late Professor Frank J. Mather, Jr.), and Foster's "White Hills" map of New England in 1677. There is a wealth of eighteenth-century almanacs, broadsides, and juveniles, and, for the nineteenth century, the work of such well-known illustrators as Alexander Anderson, Hammatt Billings, F. O. C. Darley, Winslow Homer, Augustus Hoppin, John McLenan, Thomas Nast, and David Hunter Strother ("Porte Crayon"). Of considerable interest, too, are the minor illustrators, whose work has been all but forgotten.

By organizing our scattered knowledge of American books with woodcuts and wood engravings, the Hamilton Collection has charted new territory, to which the newly published catalogue will henceforth be the standard guide. But although the collection was assembled primarily for the purpose of showing the development of one form of book illustration in America, it was not collected blindly, and has thus become far more than a mere gathering of picture books. It brings to the Library countless new titles and new authors, and—as a glance at the



catalogue or at the present exhibition will show—provides an evocative panorama of American life during two centuries.

In the homely eighteenth-century almanacs and broadsides, with their relatively crude woodcut illustrations, we have, for example, a hint of how Brother Jonathan visualized—or was taught to envisage—the events and personages of the American Revolution and the new challenge of independence. In the many nineteenth-century guides and travel books, the face of America, before twentieth-century face-liftings, is admirably delineated. We can follow Americans from the towns and farms of the eastern seaboard westward across the Mississippi and beyond the Rockies, and at the same time can see how they sentimentally evoked the old oaken buckets and the old homesteads that they had left behind. We also watch other American travelers journeying eastward across the Atlantic, roaming midst the pleasures and palaces of the Old World, and bringing home sunny memories of foreign lands. Indeed, few phases of daily life in America are left untouched, whether it be children's reading, feminine fashions, or genteel sports.

Although it may at first glance appear that the books in the Hamilton Collection will chiefly serve the historian of manners and taste, the student of American letters will also find an endless field for exploration. The forgotten best sellers of yesterday are here, in contemporary dress: Simon Suggs and Sut Lovingood, Josh Billings and Petroleum V. Nasby, Little Rollo and Dotty Dimple. There is also a fine array of famous first editions, with Uncle Tom, the Autocrat of the Breakfast Table, and Tom Sawyer leading the parade. Because Henry D. Thoreau's sister Sophia drew what a contemporary unkindly described as a "feeble caricature" of the hut at Walden Pond, we have a first edition of *Walden, or Life in the Woods*; and because Louisa May Alcott's sister May (the "Amy" of fictional fame) was an aspiring artist, we now have in the Library the first edition of *Little Women*.

The exhibition, like the collection of which it offers but a sampling, is therefore not only a survey of book illustration, but also a portrait of America on wood, and a monument to a book collector's patience and perspicacity.

*Early American Book Illustrators and Wood Engravers, 1670-1870. A Catalogue of a Collection of American Books, Illustrated for the most part with Woodcuts and Wood Engravings, in the Princeton University Library. With an Introductory Sketch of the Development of Early American Book Illustration.* By Sinclair Hamilton. Foreword by Frank Weitenkampf. Princeton, New Jersey, Princeton University Library, 1958.

Designed by P. J. Conkwright  
Printed by Princeton University Press  
Plates by Meriden Gravure Company

Edition of 600 copies. 372 pages, 125 illustrations, cloth  
Price: \$15.00

Order from Princeton University Library, Princeton, New Jersey  
or from your bookseller



The Autumn 1958 issue of the Library's quarterly publication, *The Princeton University Library Chronicle*, a special issue devoted to the Sinclair Hamilton Collection, includes a foreword by William S. Dix, Librarian, and articles treating different aspects of the collection by A. Hyatt Mayor, Gillett G. Griffin, David B. Lawall, and Howard C. Rice, Jr.

Single issues of the *Chronicle* may be obtained from the Library at \$1.25. Annual subscription: \$4.00

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## The Earliest American Woodcuts

Design from No. 4, John Foster broadside, 1680

## I

THE EARLIEST AMERICAN WOODCUTS

- No. 1. Portrait of Richard Mather, by John Foster, ca. 1670.
4. Massachusetts seal, on broadside, 8 March 1679/80.
2. John Foster "White Hills" map of New England, in Hubbard's Narrative, 1677.
6. Almanack for 1696. Boston. Cut of Anatomical Man.
7. Bookplate of Thomas Smith, 1707.
10. Bookplate of James Penniman, 1718.
8. Farmer's Almanack for 1714. Boston. Portrait of Queen Anne on cover.
9. A Dying Father's Last Legacy, Boston, 1717. Frontispiece, portrait of Hugh Peter.
12. Hodder's Arithmetic, Boston, 1719. Frontispiece, portrait of Hodder.



1740-1770

Design from No. 39a, Hoch-Deutsch Americanische  
Calender... 1763, Germantown, Christopher Saur.

## II

THE EIGHTEENTH CENTURY

1740 - 1770

- No. 20. Pilgrim's Progress. Boston, 1744 (front.)
21. Progress of Sin. Boston, 1744 (front.)
22. American Magazine, July 1745, with view of Boston.
25. Plain Truth, Franklin, 1747.
27. Poor Richard for 1749.
30. (1) Poor Richard for 1752 (title page).
51. (1) Prodigal Daughter.
52. (2) Prodigal Daughter, before 1769.
- 63b. Dialogue between Blind Man and Death. 1773.
49. Giles Gingerbread, 1768 (coach).
50. Tom Thumb's Playbook, 1768. (Paul Revere's cut of Indian).
54. Royal Primer, 1770 (p. 51, "Rewards of Virtue").
58. Divine Songs, 1771 (cut of preacher, skull and bones).

24. Hoch-Deutsch Americanische Calender  
for 1748. (cover) (Saur,  
Germantown).
32. Neu-Eingerichteter Americanischer  
Calender for 1754. (Armbrüster,  
Philadelphia).
39. (1) Hoch-Deutsch Amer. Calender for  
1762, Saur, Germantown. (View of  
Montreal).
29. (1) Der Kleine Kempis, Germantown,  
Saur, 1750.
33. (1) and
33. (2) Gesang-Buch, Germantown, Saur,  
1753 and 1763. (One copy for calf  
binding).
- \* German compass (Ex. 2267)

Framed:

46. Three Men Killed by Lightning, New  
London, 1767. Broadside.

On Wall Panel:

18. (1) Pennsylvania Gazette, July 2, 1741.  
First Masthead, Penn coat of arms.
18. (2) Pennsylvania Gazette, August 9, 1750.  
Second Masthead, Penn coat of arms.
18. (3) Pennsylvania Gazette, March 4, 1762.  
Third Masthead, Penn coat of arms.



# The American Revolution



Design from No. 52, Paul Revere masthead for Boston Gazette, 1770

## III

THE AMERICAN REVOLUTIONOn wall panel:

52. Boston Gazette, May 21, 1770. Masthead:  
Paul Revere's engraving of Minerva,  
liberty cap on pole, releasing  
bird from cage.
69. (1) Journal of Proceedings of Congress,  
Philadelphia, 1774. With device of  
Colonies: hands grasping column  
surmounted by liberty cap.  
(Photostat used)
69. (2) New York Journal, May 18, 1775.  
Masthead: "earliest device of colonies"
70. (1) Pennsylvania Journal, September 7,  
1774. Masthead: "Unite or Die."
94. Massachusetts Spy, August 2, 1781. Paul  
Revere's cut as masthead: Liberty,  
and crossed hands over Sword.

\* \* \* \* \*

In upright case:

57. Bickerstaff's Boston Almanack, for 1772.  
Portrait of William Pitt, with verses.
47. Bickerstaff's Boston Almanack for 1769.  
Two copies: Wilkes on cover; words  
and music of "Liberty Song."

53. Edes and Gill's North-American Almanack, for 1770. Paul Revere cut of Boston and landing of Troops in 1768.
75. Freebetter's New England Almanack, for 1776. Caricature, America swallowing tea.
59. Massachusetts Calender, for 1772. Boston massacre, by Paul Revere.
- 75a. George's Cambridge Almanack, for 1776. Portrait of Joseph Warren.
73. Bickerstaff's New-England Almanack, for 1776. Plan of Boston and fortifications.
77. Astronomical Diary, for 1777. Map of New York.
- 87a. Bickerstaff's Boston Almanack, for 1780. View of attack on Stony Point.
78. Bickerstaff's Boston Almanack, for 1777. Portrait of John Hancock.
- Snuff box with initials "E.D., 1776."  
[Ex 4399]
82. Bickerstaff's Boston Almanack for 1778. "Glorious Washington and Gates."
90. Weatherwise's Almanack, for 1781. Portrait of Washington.
92. Continental Almanac, for 1782. Caricature of Cornwallis and verses.
95. Weatherwise's Almanack, for 1782. Caricature of English Farmer.

100. Weatherwise's Almanack, for 1784.  
Victorious Washington.

Framed:

81. Two Favorite Songs, on Evacuation of  
Boston. 1776. Broadside.

The Young Republic  
1783-1800



Design from No. 157, *The Brother's Gift*, 1795, p. 26

## IV

THE YOUNG REPUBLIC

1783 - 1800

118. The Royal Primer, 1787. (Title Page)
112. Goody Two-Shoes, 1787. (p. 25)
109. A Pretty New-Year's Gift, 1786. (Paper Covers)
157. The Brother's Gift, 1795 (p. 26)
- (Snuff box "May America be Forever Kept Free" - Lent by Mrs. Kuser)
115. Pretty Pocket-Book, 1787 (pp. 56-57)
128. Vice in its Proper Shape, 1789 (Title)
- (145. Master Jackey and Miss Harriot, 1790)  
Dutch Paper.
190. Tom Thumb, 1800 (Dutch paper cover)
148. Gulliver's Travels, 1794 (pp. 34-35)
151. Charles Grandison, 1794 (Title)

(Doll's Chest - G.G.G.)

- 169. Das Gute Kind, 1796 (Dutch paper)
- 160. The History of America, 1795 (pp. vi-[8])
- 166. Entertaining Stories, 1796 (pp. 10-11)
- 93. Dilworth, The Schoolmaster's Assistant,  
1781 (Leather Binding)
- 167. Aristotle's Complete Masterpiece, 1796.  
(pp. 2-3)
- 130. Bickerstaff's Boston Almanack, [1790]  
(pp. 2-3)
- 156. The Amours and Adventures, 1795. (Cloth  
Binding)

Left of Case: On Wall (framed)

- 99. The Last Words of William Huggins -  
Broadside

Above Table Case:

- 110. Broadside, A Wonderful Discovery of a  
Hermit!

111. Broadside, An Account of the Wonderful Old  
Hermit's Death, and Burial

Table Case

122. A Curious Hieroglyphick Bible, 1788 (pp. 20-21)
1168. [Metamorphosis] All Three copies spread out
- Hand-Made "Metamorphosis" painted by Godfrey  
Crosby in 1806 (opened) [Manuscripts Division]
1014. The Uncle's Present, a New Battledoor, (1810)  
(Opened)
- [G.G.G.] Glass Inkwell and Book Mark of  
Caroline America Litch



Alexander Anderson  
1775-1870



Design from No. 357, Lossing's Memorial of A. Anderson,  
opp. p. 84, Sugden engraving, after Browere, of A. Anderson,  
aged 44.

## V

ALEXANDER ANDERSON1775-1870and others

208. The Schoolmaster's Assistant
210. Looking-Glass for the Mind. p. 159 with block
225. History of Quadrupeds
211. New Hieroglyphical Bible
265. Lessons for Children. p. 21 with block (265)
232. The Seasons
261. Tristram Shandy
231. (1) Paul & Virginia
- Three watercolor drawings by Anderson,  
landscapes, (Graphic Arts: W.1)
241. Pope's Homer
224. Fables of Flora
- Two Anderson trade cards

WILLIAM MORGAN

1102. Two Scrapbooks

GARRETT LANSING

963. Seneca's Morals

JOHN HALL

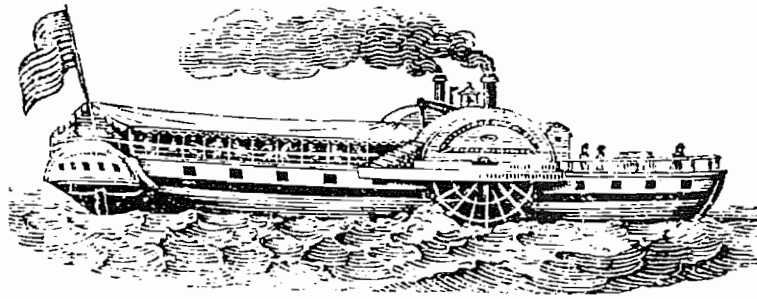
785. The Adventures of a Yankee

In Frame:

Self portrait of Anderson, engraved  
by Sugden [GA, Box 0-1]

Wash drawing of Anderson, by Lossing  
[No. S-47-1]

Photograph of Anderson, 1867 [GA]



Barber and Bowen  
1815 - 1850

Design by Bowen from No. 447, Book for Massachusetts  
Children, Boston, 1829, p. 15

## VI

ABEL BOWEN, JOHN WARNER BARBERand others

1815 - 1850

446. History of the Discovery of America
459. Art of Legerdemain
369. Child's Daily Food
- 363a. Child's Food of the Soul
453. The Little Blue Bag
455. Child's Book of American Geography
800. Self Conquest
539. City Cries (cover)
535. Songs for the People
452. The American Magazine
545. Thrilling Adventures Among the Indians
537. The Book of Trades (p. 67, the print seller)

Objects: Watch with key - Awards of  
Merit. Ex. 4279

- 952. The Inebriate's Hut
- 381. The Bible Looking Glass
- 382a. The Picture Preacher
- 378. Religious Emblems
- 382. Temperance Tracts
- 432. Hawaiian Catechism
- 379. Book of Similitudes

Hammatt Billings  
of Boston



## VII

HAMMATT BILLINGS OF BOSTON

402. The American Cruiser, by Little
425. Street Thoughts, by Dexter (Irishman)
403. The Ducks and the Frogs (paper cover, for decoration, yellow and buff).
420. Curious Stories about Fairies, etc.  
(Pied Piper, King of Golden River)
415. Breughel Brothers (cross-stitch book mark)
807. Boston Almanac, 1850 (binding with gold-stamped vignette of Boston)
409. Hawthorne, Wonder Book. 1st ed.
412. Hawthorne, Tanglewood Tales. 1st ed.
408. H. B. Stowe, Uncle Tom's Cabin. 1st issue, 1st edition, 1852 (binding of vol. II)
414. H. B. Stowe, Uncle Tom's Cabin 1853. 116 illustrations (P. 73, Eliza crossing ice)

Small lustre pitcher (H.C. Rice)



410. Wasted Life
428. Happer Summer Time; James & Jenny  
in the Country (ribbon)
413. Uncle Sam's Palace (Old Liquor  
Store)

Bindings for Decoration:

430. Fore and Aft (green)
422. Grandmother Lee's Portfolio (blue)
429. Child's Dream, Dickens (brown)
431. Why and How (Chinese pagoda, etc).

## VIII

MID-CENTURY BOSTON

328. Robert Merry's Museum, vol. VI, No. 2,  
p. 57. (The Old Caken Bucket)
- 1239a. Thoreau, Walden. 1st edition
206. Little Women. 1st edition:  
(1) title-page and frontispiece, "illustrated  
by May Alcott"  
(2) p. 32-33 - Amy's "artistic attempts"
704. Rollo on the Rhine ("Cologne in sight") p. 19
1261. Rollo in Rome (View of the Colosseum) p. 123
1049. Rollo in Paris (The Obelisk, Place Vendome)  
p. 105
1132. Dotty Dimple at Home
1137. Dotty Dimple out West (p. 99, "God is in this  
country just the same as he is in the State  
of Maine")

Bindings for decoration:

517. Juvenile Forget-Me-Not (Child in Garden)
482. Minnie, 1857 (Bright blue, title in gold)

950. Autographs for Freedom (conventional design)

Tape measure in scrimshaw case (lent by Mrs. Kuser)

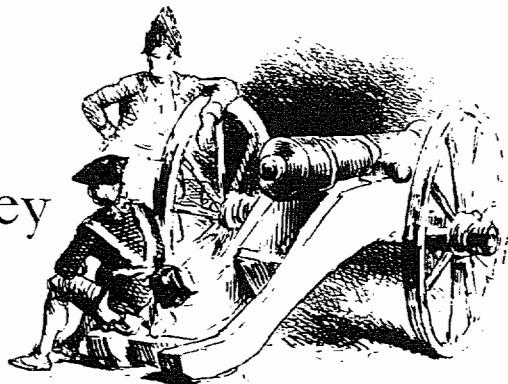
Framed items:

Three pages from Ballou's Pictorial, Boston, all with view of Boston as masthead, and additional engravings:

- (1) Nov. 7, 1857. "Boston Evening Street scene, at the corner of Court and Brattle Streets (telescope)". Drawn by Winslow Homer.
- (2) March 27, 1858. "The 'Cold Term', Boston: Scene, Corner of Milk and Washington Streets." Snow and cold. From sketch by Winslow Homer.
- (3) October 31, 1857. "Emigrant Arrival at Constitution Wharf, Boston."

[Graphic Arts]

Felix O. C. Darley  
1822 - 1888



Design from No. 684, proof of Darley's engraving for  
Our Country, vol. 2, p. 666, "British Artillery in  
Boston."

## IX

F. O. C. DARLEY

1822 - 1888

[In Frame] Selections of proofs for

684. Our Country

Table Case:

592. Grandfather Lovechild's Nursery Stories

593. Clara's Amusements

544. (Binding) Little Dora

598. Leisure Moments Improved

653. St. Nicholas

657. The White Wizard - Buntline

588(2) Sol Smith

635(2) Captain Farrago

654. Nightshade

Upright Case:

584. Travels among the Northern and Southern  
Indians by Thomas M'Kenney

602. Parkman. The Oregon Trail, 1st edition

678. Cooper. The Spy. p. 60. Illustration and original  
drawing: "'Remove the stone underneath the woman,'  
cried the pedler...."

616. Clovernook
577. Chronicles of Pineville
- 591(1) The Drama of Pokerville
611. Dream Land by Daylight
606. The Lorgnette
671. Sketches abroad with Pen and Pencil
630. Fudge Doings



The South and the West  
of the 1850's

Design from No. 1234, Blackwater Chronicle, 1853,  
engraving by Strother, p. 223

## X

THE SOUTH AND THE WEST OF THE 1850's

Framed - hanging to the right of Case 13:  
 from Harper's Weekly, "Trial of John Brown,"  
 by Porte Crayon. GA-B1

Framed - hanging to the left of Case 14:  
 709. Eastman, The Miner's Ten Commandments.  
 Broadside.

Gold - small but good placer nuggets from  
 Glenn L. Jepsen and from Guyot Hall. Lent  
 by E. Sampson: Samples of Gold in Quartz  
 from the Mother Lode, Gold in Sulphides,  
 and Placer Gold

Gold Coins, Numismatics Collection: \$5.00,  
 1849; \$10.00, 1852; \$20.00, 1853

Nahl Brothers:

1112. (Delano), Old Block's Sketch Book, p. 66  
 1109. (Delano), The Miner's Progress, p. 10-11  
 1111. (Delano [?]), The Idle and Industrious  
 Miner (cover).



1110. (Delano), Pen Knife Sketches, pp. 64-65

**Strother:**

1232. Kennedy, Swallow Barn, p. 174

1235. Cooke, Ellie, p. 481

1236. (Strother), Virginia Illustrated, pp. 226-227

1233. Life of General Scott, pp. 14-15

1237. Mansfield, The Life and Military Services ...  
pp. 144-145 (Scott at Princeton)

Winslow Homer



Augustus Hoppin

Design by Hoppin from No. 879, *Trumps*, novel  
by G. W. Curtis, N.Y., 1861, p. 127.

## XI

WINSLOW HOMER AND AUGUSTUS HOPPIN

## Homer:

848a. Homer, Three Blind Mice [Framed on the wall  
to the right of case]

[GA] A Sharp Shooter on Picket Duty  
(Print from Harper's Weekly)

853. Cooke, Surry of Eagle's Nest, p. 164

855. Barnes, Rural Poems, pp. 50-51

854. Gordon, That Good old Time, p. 73

## Hoppin:

875(2) Holmes, The Autocrat at the Breakfast Table  
p. 60

873. Butler, Nothing to Wear (title)

895. Howells, Their Wedding Journey, p. 125

877(1). Karlkiegler (binding)

847. Curtis, Arabian Day's Entertainments (title)

907. Hoppin, Two Compton Boys (pp. 54-55)

882. Sperry, Country Love (binding)

904. Hoppin, One Summer (binding)

Printer's Proof of Man Reading at the  
Table (unmatted)

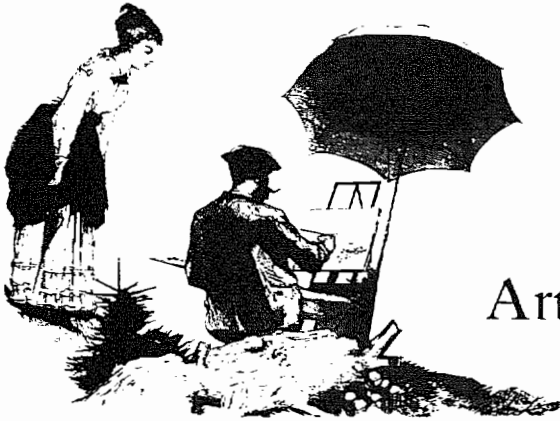
American "Primitives"



## XII

AMERICAN "PRIMITIVES"

518. Cook, The Ploughboy (Part first pp. 24-25/  
part third cover)
523. Cook, Potsandove (cover)
524. Cook, The Incarnation
1004. The Oddest of all Odd Volumes ("Go Ahead!!"  
The Crockett Almanac, 1840) pp. 16-17
522. Cook, The Result (cover)
525. Cook, Woman, second part (cover)
519. Cook, Chestnut Street, pp. 32-33
745. Fisher, The Youth's Primer, pp. 12-13
748. Fisher, Scripture Animals, pp. 122-123
306. The Family Magazine, pp. 380-381
137. The Wonderful Life ... of Robinson Crusoe,  
1791 (title)
172. An Account of the Pelew Islands, 1797 (title)
133. The Holy Bible Abridged, 1790 (title)



## Artists as Illustrators

Design from Winslow Homer's engraving, "The Artist in the Country" (magazine illustration), separate sheet, Graphic Arts, Print Box, A-7.

## XIII

ARTISTS AS ILLUSTRATORSWm. S. Mount

194. A History of New York, for Schools

Winslow Homer

739. Poetical Works of Wm. C. Bryant

860. The Courtin'

861. Childhood Songs

John La Farge

957. Enoch Arden

Alfred Fredericks

765. The Catskill Fairies

Edwin Austin Abbey

753. A portfolio of Proof Impressions

Homer Martin

754. Selected Proofs

Asher Brown Durand

708. Poems by Anne C. Lynch

Thomas Moran

863. Excelsior

Techniques of Woodcut  
and Wood Engraving



Design from William A. Chatto, *The History and Art of Wood-Engraving*, London, 1848, p. 27 (G.A., 1-f)



## XIV

TECHNIQUES OF WOODCUT AND WOOD ENGRAVING

[Framed at the left of Alcove #2: 772. Broadside signed "Geo. Gilbert..."]

[Alcove #2:]

Prepared Woodblock with Sketch after Arnold Guyot

Original Bewick Block: Man & Dogs Crossing a Stream-  
Wind

American Wood Engraving: Darkie with Guitar, ca. 1855

American Wood Engraving: Darkie Minstrel, ca. 1855

Original Woodblock "The Irish Lyre" by Thomas Nast -  
with proof

Boxwood Block with Experimental Scratches

3 Gravers, Pad, Glass

GA 1f Chatto, The History and Art of Wood-Engraving  
P. 27.

- GA Holbein: Dance of Death, Lyons - 4th  
edition (Countess and Newlyweds)
- GA Bewick after Holbein: Dance of Death, 1789  
(Countess and Newlyweds)
214. Anderson: Emblems of Mortality, 1801  
pp. 74-75
- GA Original Block by Anderson for "The New  
Married Couple"
- GA Anderson: Emblems of Mortality, Charleston,  
1846, p. 72
- GA (19th century Advertising Folder): "Hover's  
Inks" - "Job Printing"
956. Specimen of Designing ... S.S. Kilburn (Title)
- GA (Press Room) 3 Type Metal Ornamental Stock  
Cuts
- GA (Block Drawer) 17th century Playing Card Block,  
Bewick, "Boy Blowing on a Campfire," Anderson  
Block "Rejected Boy," Barber "Indian  
Festival Dance" after White, prepared block  
with drawing of an erratic after Arnold

Guyot, Victorian Block of a Monkey, ca.  
 1855, Darkie Minstrel, Eskimo, 6 tiny  
 blocks Roundels with Circus Scenes, Cole:  
 Unfinished Portrait of Woodrow Wilson

- GA (Tool Drawer) Assortment of Knives,  
 Gravers, Gouges, and a Needle
922. Barber, Historical Collections of Virginia  
 (p. 139 "Indian Festival Dance" with  
 original block)
- GA (6c) Aldrich, The Story of a Bad Boy -  
 A.B. Frost's copy with Corrective  
 Sketches
- GA Trade Card, "R. S. Gilbert, Engraver on  
 Wood"
- GA (19th Century Advertising Folder) "Blank  
 Books and Stationery...George F. Nesbitt"

## XV

SOME NINETEENTH CENTURY BINDINGS

593. (Gambling Cornucopia)
593. (Ship in Full Sail)
984. 1776 Washington Receiving his Commission
491. Ornamental, full leather
590. Victorian roccoco
585. (Gold Bug)
538. The Bracelets
468. (Carriage) Coachmaker's Magazine

# Early American Book Illustrators and Wood Engravers 1670-1870

A Catalogue of a Collection of American Books

Illustrated for the most part with Woodcuts and Wood Engravings  
in the Princeton University Library

WITH AN INTRODUCTORY SKETCH OF THE DEVELOPMENT OF  
EARLY AMERICAN BOOK ILLUSTRATION

BY SINCLAIR HAMILTON

WITH A FOREWORD BY FRANK WEITENKAMPF



PRINCETON, NEW JERSEY

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89. LaFarge. *Enoch Arden*, 1865. (No. 957)



90. Lansing. "She disappeared among the trees of a grove." From *Arden*, 1822. (No. 971)



## THE CATALOGUE · PART II

### AMERICAN BOOK ILLUSTRATION IN THE NINETEENTH CENTURY

#### Joseph Alexander Adams

1803-1880

A self-taught engraver, like Anderson and Bowen, he began work in New York in about 1824. Linton regards him as the most talented engraver of his time in this country and his work "worthy to rank beside the best of the great old time in England." He was a master of pure line and at the same time succeeded in getting color and tone into his engravings. He is best known for the cuts in Harper's *Illuminated Bible* of 1846. See Linton, p. 12; D.A.B., Vol. I, p. 93; Dunlap, Vol. II, p. 136.

193. A SCHOOL COPY BOOK PRINTED BY MAHLON DAY WHEN HE WAS AT 376 PEARL STREET, NEW YORK, I. E., BETWEEN 1825 AND 1833. The back cover has a wood engraving by J. A. Adams of the New-York High School for Boys. This cut probably first appeared in *An Address pronounced at the Opening of the New-York High-School . . .*, By John Griscom, New York, Mahlon Day, 1825. It is the earliest work of Adams the writer has seen. The front cover has two wood engravings, one of which is signed "A." Orig. wrappers.

THE WELL-TIMED DREAM. New York: 1832. The frontispiece is engraved by Adams after Weir. The cut illustrating "Katharine Seward" is so well done that it is tempting to ascribe this to him also. [See Item 1268 and Fig. 120]

194. A HISTORY OF NEW YORK, FOR SCHOOLS. By William Dunlap. New York: Collins, Keese & Co., 1837. 2 vols. in one.

Each volume has a wood engraved frontispiece by Adams, that of Vol. I being from a picture by Wm. Dunlap and that of Vol. II being from a picture by Wm. S. Mount. Vol. II has a full-page wood engraving by Adams after a drawing by J. G. Chapman, showing Washington taking the oath as President.

There are many other wood engravings in the text. One is by Anderson (Vol. I, p. 57). Three (Vol. I, pp. 54 and 207 and Vol. II, p. 131) are by Mason, probably Abraham J. Mason, including a full-page engraving after a copy by Mr. Brown, "an artist recently arrived in our city," of a painting by Robert W. Weir, while a fourth (Vol. II, p. 170) signed A.M. is probably his also. Three are by R. N. White. Orig. cloth.

195. THE FAIRY-BOOK. New York: Harper & Brothers, 1837. Fig. 34.

With 81 wood engravings by Adams. The frontispiece is designed by J. G. Chapman and many of the others resemble his style. However the introduction, in speaking of the "exquisite woodcuts," says, "The workmanship of these is claimed by Mr. Adams of this city, as the engraver of all, and the designer of many of them." Orig. cloth.

196. THE PILGRIM'S PROGRESS . . . WITH A LIFE OF JOHN BUNYAN, by Robert Southey. Illustrated with Fifty Cuts, by Adams, after designs by Chapman, Harvey, and others. New York: Harper & Brothers, 1837.

The list of embellishments calls for only 48 engravings. Two of these, the frontispiece and the portrait of Bunyan, are by Chapman, but the majority appear to be after designs by the English artist Harvey. The engraving, like all of

# *A New Guide to*

## EARLY AMERICAN BOOK ILLUSTRATION

The Hamilton Collection of American Illustrated Books was assembled by Mr. Sinclair Hamilton with the intention of showing the development of early book illustration in the United States. For the seventeenth and eighteenth centuries only relief cuts—on both wood and metal—are included. For the nineteenth century the main emphasis is on relief work done in the medium of wood engraving, but where an illustrator has worked in other mediums as well, specimens of such other work have in a number of instances been included. Certain broadsides, newspapers, and documents containing relief cuts or wood engravings have been added to the collection because of their interest in connection with the general history of American book illustration. No illustrator is represented who had not begun working by 1870.

The work of more than seven hundred individual illustrators, engravers, and firms is present in the collection. The catalogue describes not only such famous rarities as John Foster's woodcut portrait of Richard Mather, 1670 (recently presented to Princeton University by the family of the late Professor Frank J. Mather, Jr.), and the "White Hills" map of 1677, but also more than two hundred eighteenth-century publications, as well as extensive collections of the work of such well-known illustrators as Alexander Anderson, Hammatt Billings, F. O. C. Darley, Winslow Homer, Augustus Hoppin, John McLenan, Thomas Nast, and David Hunter Strother ("Porte Crayon"). Of special importance are the many entries for minor illustrators of the nineteenth century whose work has been all but forgotten.

The nucleus of the collection (nearly six hundred books) was presented to the Princeton University Library by Mr. Hamilton in 1945. A mimeographed catalogue prepared by Mr. Hamilton was distributed that year among a small number of institutions and individuals, as was a revised edition in 1950. Since the issuance of the 1950 edition the number of books in the collection has almost doubled and the collection now consists of more than thirteen hundred items. The favorable reception accorded the second preliminary edition, which has been called the most comprehensive work on the subject, has resulted in the publication of the present edition. This edition contains a revision of Mr. Hamilton's survey of early American book illustration, descriptions of all the material in the collection, 125 illustrations, and indexes of illustrators and engravers, authors, and titles.

Comparatively little has been written about early American book illustration, and the Princeton University Library believes that this catalogue is an important guide to an imperfectly known field.

Designed by P. J. Conkwright

Printed by Princeton University Press

Plates by Meriden Gravure Company

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