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

OOK ILLUSTRATORS & WOOD ENGRAVERS

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.
This 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 McLellan, 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
clair Ha
catalogue or at the present exhibition will show—provides an
marks 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
the Library taught to envisage—the events and personages of the American
Revolution and the new challenge of independence. In the
numinous nineteenth-century guides and travel books, the face of
America, before twentieth-century face-lifts, is admirably
enlivened delineated. We can follow Americans from the towns and
wheat farms of the eastern seaboard westward across the Mississippi
River and beyond the Rockies, and at the same time can see how
they sentimentally evoked the old oaken buckets and the old
settlements as reposeful places that they had left behind. We also watch other
American travelers journeying eastward across the Atlantic,
lovingly emulating midst the pleasures and palaces of the Old World,
and bringing home sunny memories of foreign lands. Indeed,
by phase of American life in America are left untouched, whether
John Foster be children’s reading, feminine fashions, or genteel sports.
Although at first glance appear that the books in the
Frank Hamilton Collection will chiefly serve the historian of manners
New England 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
The Andes; Loring, Josh Billings and Petroleum V. Nasby, Little
Tiger, Augustus Dimple. There is also a fine array of famous
David Hume 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
American has described as a “feeble caricature” of the hut at Walden Pond,
we have a first edition of Walden, or Life in the Woods; and
although Louisa May Alcott’s sister May (the “Amy” of fictional
Alcott 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
close sampling, is therefore not only a survey of book illustration,
the Library but also a portrait of America on wood, and a monument to a
patience and perspicacity.

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
THE EARLIEST AMERICAN WOODCUTS

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.


9. A Dying Father's Last Legacy, Boston, 1717. Frontispiece, portrait of Hugh Peter.

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.)


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).


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:


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 REVOLUTION

On 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)

    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."

75. Freebetter's New England Almanack, for 1776. Caricature, America swallowing tea.


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]


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)


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.C.)

169. Das Gute Kind, 1796 (Dutch paper)

160. The History of America, 1795 (pp. vi-[9])

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.
ALEXANDER ANDERSON
1775-1870
and 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 BARBER

and 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

Design from No. 839-b, Boston Sights, 1860, p. 22
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)


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. Happr 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 Oaken 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)
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 engraving:

(1) Nov. 7, 1857. "Boston Evening Street scene, at the corner of Court and Brattle Streets (telescope)." Drawn by Winslow Homer.


[Graphic Arts]
Felix O.C. Darley
1822-1888

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
THE SOUTH AND THE WEST OF THE 1850's

Framed - hanging to the right of Case 13:
by Porte Crayon. GA-B1

Framed - hanging to the left of Case 14:
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)
Design by Hoppin from No. 879, Trumps, novel by G. W. Curtis, N.Y., 1861, p. 127.
Homer:

548a. Homer, Three Blind Mice [framed on the wall to the right of case]


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

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

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

Hoppin:

875(2) Holmes, The Autocrat at the Breakfast Table, p. 56

873. Butler, Nothing to Wear (title)

895. Howells, Their Wedding Journey, p. 125

877(1). Karl Kiegler (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


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.
ARTISTS AS ILLUSTRATORS

Wm. 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

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"

86. 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, Darmie Minstrel, Eskimo, 6 tiny blocks Roundels with Circus Scenes, Cole: Unfinished Portrait of Woodrow Wilson

G.A. (Tool Drawer) Assortment of Knives, Gravers, Gouges, and a Needle

G.22. Barber, Historical Collections of Virginia
   (p. 139 "Indian Festival Dance" with original block)


G.A. Trade Card, "R. S. Gilbert, Engraver on Wood"

G.A. (19th Century Advertising Folder) "Blank Books and Stationery...George F. Wesbitt"
SOME NINETEENTH CENTURY BINDINGS

593. (Gambling Cornucopia)

593. (Ship in Full Sail)

988. 1776 Washington Receiving his Commission

451. Ornamental, full leather

590. Victorian rococo

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
PRINCETON UNIVERSITY LIBRARY
1958
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.


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.


The list of embellishments calls for only 43 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 (“Père 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.

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