

Notable Acquisitions

September 2015

Album. [U.S.?: not after 1864]



This mother-of-pearl inlaid black lacquered binding also has a gilt fore-edge. The blank pages inside are alternating white and colored paper, and a number of them are blindstamped or have printed decorative borders. The album belonged to a Canadian woman named Miss Mary Matheson and contains dozens of inscriptions and poems from her friends and relatives dated between 1864 and 1878. Also included are delicate ink sketches of “Lake Couchicking – n[ea]r Lake Simcoe” and a house “near Thornhill- North of Toronto.” Purchased from Attic Books, Michael Papantonio Fund.

~Elizabeth Watts Pope

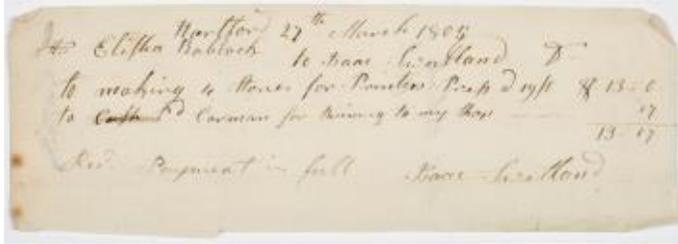
A.R.V.'s Cook Book; or The Young House-Keeper's Joy. Boston: Private Press, 1879.



Who is A.R.V.? We’re not entirely sure. This appears to be the only recorded copy of this title, and the only clue is the handwritten inscription to “Mrs. E.A. Barnham, with the love of ‘the author,’ July 18th ’79.” The fact that this volume is described as “Not Published” may help explain its rarity. Manuscript annotations throughout the volume add comments or amend or correct recipes in this copy. For instance, the recipe entitled “Gentility Cake. – (Mrs. B.),” has the phrase “(which is the ‘angel’ cake)” appended and the proportions of the recipe are changed in pencil. Some of the most idiosyncratic features of this text are the multiple epigrams that decorate most of its pages. The first one, printed in landscape format on the traditional epigraph page, seems to be a *non sequitur*: “The golden stories, spun / By dark-eyed Arab girl, ne’er equaled this.” Our personal favorite, though, appears later in the volume: “Some women achieve cooking; others have cooking thrust upon them.” Purchased from Steve Finer, Harriette Merrifield Forbes Fund.

~Elizabeth Watts Pope

Elisha Babcock Papers, 1784-1826.



This collection of business and personal papers from Elisha Babcock (1753-1821) is a nice addition to the Society's collection of book trades material.

Babcock was a Massachusetts newspaper publisher before he served in the Revolutionary War. After the war he

established a new paper, the *American Mercury*, with Joel Barlow in Hartford, Connecticut. Babcock's papers include receipts and accounts for binding work for the *Mercury* and other publications; printing office rent; paper, ink, felt, and type purchases; and printing press repairs. In 1805 Babcock ordered four stones for his presses from Hartford stonecutter Isaac Sweetland. In a wooden common press, the press stone sat inside a small box called the coffin. Quite appropriately, Sweetland's main business was carving gravestones. Purchased from Ian Brabner Rare Americana, John T. Lee Fund.

~Ashley Cataldo

Brown, Henrietta. *A Blind Lady's Experience in Four Years' Canvassing*. [U.S.: s.n., 1882]



The bare-bones details of Henrietta Brown's life begin her narrative: she was born in 1836, was widowed in 1858, and lost her sight in 1867. When her uncle, who had been supporting her, died in 1875, she described herself as "compelled to drift out from home to canvass for my support." She purchased \$5 worth of books (one of which was titled *Comfort for the Desponding*) and began canvassing. Her practice seems to have been to go to local pastors and ask to speak to their congregations on Sunday mornings, bringing letters of introduction from Illinois ministers who already know her. While the geography of her circuit was limited to the Midwest, her interactions were not limited to religious settings as much of the book describes her time on the road and encounters with saloon keepers, coachmen,

and railroad conductors. She reports embarrassments and discomforts, and as a blind women the logistics of travel were difficult. Bu the life seems to have suited her. After all, as Henreitta Brown concludes the book: "A rolling stone gathers no moss,' and 'That a setting hen never thrives.' I have long since learned that a sitting Hen-rietta never accomplishes much by remaining still; and I have resolved to move on, and on, and on." Purchased from Steve Finer, Cole Hench Fund.

~Elizabeth Watts Pope



H.H. Baker. *The Pearl or Scripture Library*. New York. C. Shepard & Co., 1854.

Boxed sets for young people with their contents complete often prove elusive. Happily, we were able to purchase this wood-grained paper box that opens like a double-doored wardrobe to reveal sixteen 16mo volumes bound in pristine cloth. Written for Seventh-Day Baptist youth, the volumes cover such theological topics as “Attributes of God” and “The Saints in Heaven.” Each volume contains short Bible excerpts followed by a concordance and questions. C. Shepard & Co.’s output included school books, picture

books, and rewards of merit. This exceedingly rare boxed set shows yet another aspect of this firm’s business. Purchased from Bromer Books, Linda & Julian Lapidés Fund and Adopt A Book Fund.

~Laura E. Wasowicz

***Charlotte Temple’s Grave in Trinity Church Yard*. New York, 1877 and *Moral and Instructive. Van Amburgh & Co.’s Great Golden Menagerie*. New York: Clarry & Reilly, 1870.**



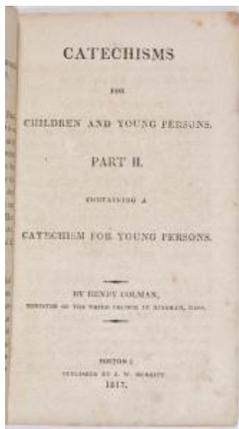
This quarter, we rehoused and shifted the Society’s collection of over 120 oversize broadsides. These items, which measure up to 150 x 100 cm, had been scattered in several storage spaces, often folded. During this process, it became evident that 39 of the broadsides had never been recorded in our General Catalog, including the two pictured here. These large items may have been missed either because they never had cards in our old card catalog (and therefore did not make the

transition to our digital system) or because their size prevented them from being processed in the old Graphic Arts work space. The broadside featuring the image from *Charlotte Temple* was

issued to promote the October 22, 1877 issue of *The New York Family Story Paper*, published by Norman L. Munro & Co. A cheaply bound edition of the popular novel was “given away with this number” in an effort to boost sales of the periodical. The circus poster is one of three in the collection issued by Van Amburgh & Co. promoting their traveling menagerie of exotic animals. Two of these colorful posters still have their local billing sheets attached – they were displayed in Wooster, Ohio. Located in the collection during inventory.

~Lauren B. Hewes

Henry Colman. *Catechisms for Children and Young Persons. Part I-II.* Boston: J.W. Burditt, 1817.



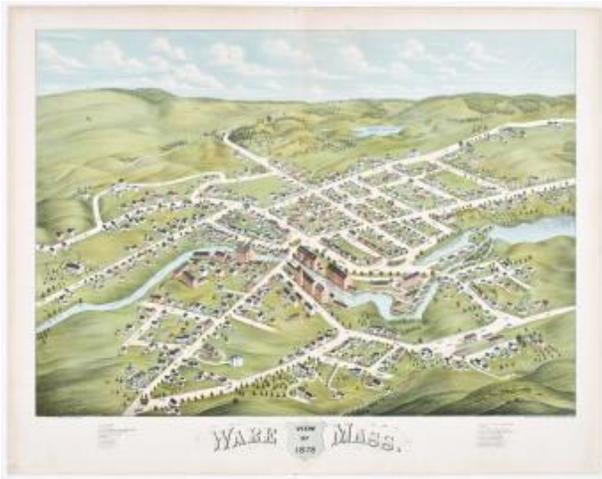
We are delighted to have been gifted a copy Henry Colman’s *Catechisms* with parts I and II intact. We had only Part I until AAS member Ross W. Beales kindly donated this complete copy to us. Part II is designed for “the highest class of learners” and shows us Henry Colman’s strategy for effectively instructing Sunday school students of all ages. Gift of Ross W. Beales.

~Laura E. Wasowicz

Robert Cooke after Peter Anderson. *View of Ware Village.* Boston: Thomas Moore, 1837. With Beck & Pauli, *View of Ware, Mass.* Milwaukee: J.L. Galt & Co., 1878.



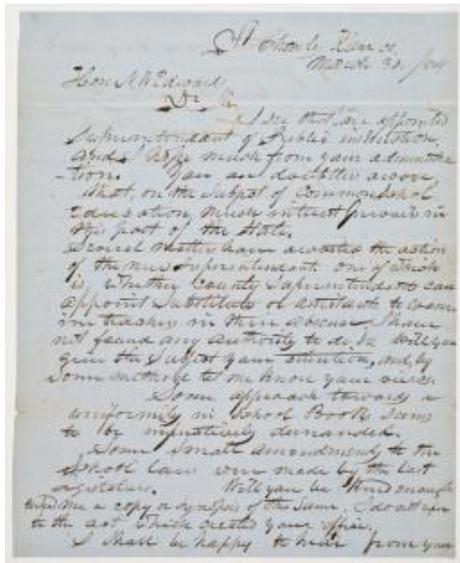
These two views of Ware, Massachusetts, show the development of a small town in the central part of the state over fifty years. Founded in 1775, Ware became well-known as a mill town because of its ample water power. While the earlier image is primarily agricultural in tone (fields, cows, and deforested hills are all evident), the later print includes several large factories and warehouses. The region grew dramatically in



the span of time illustrated by these two images, from 1,890 residents in 1840 to 8,200 in 1900. Both prints were produced lithographically, feeding the market for affordable bird's-eye views which were popular all over the United States in the nineteenth century. Gift of Philip F. Gura.

~Lauren B. Hewes

Ninian Edwards Papers, 1854-1855.

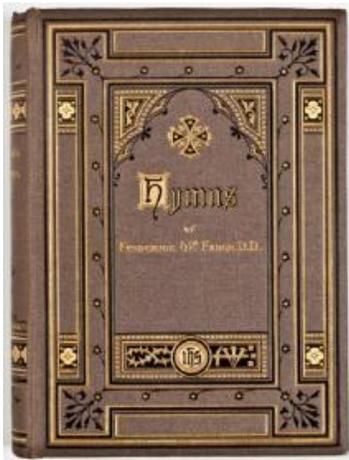


This small collection of correspondence to Ninian Edwards, an Illinois lawyer and legislator relates to his work as Superintendent of Public Instruction in Illinois from 1854-1857. Edwards was a brother-in-law of Abraham Lincoln, and his correspondents include educators, legislators, and publishers who expressed an active interest in Edwards' attempts to standardize the use of school books in Illinois. Long before the Common Core Initiative was a glint in current legislators' eyes, Daniel D. Waite, an Illinois physician and newspaper publisher, wrote to Edwards: "Some approach towards a uniformity in school books seems to be imperatively demanded."

This collection was purchased with other correspondence and accounts that augment the already-strong book trades collection. Purchased from Halvor Americana, John T. Lee Fund.

~Ashley Cataldo

Faber, Frederick William. *Hymns*. New York: E.P. Dutton & Co., 1875.



An attractive publisher's cloth binding in greyish purple has been almost perfectly preserved thanks to the protective cover of this copy's color printed publisher's dust jacket. The humble dust-jacket, while common enough today, is a rare survivor on a 19th century American book. Slipcases had occasionally been issued with U.S. publications throughout the nineteenth century, but it wasn't until the 1850s that publishers' printed dust jackets with flaps appeared. With this recent acquisition, AAS now has six of the seven book jackets known to have been issued in the U.S. in 1875 (as listed in Tanselle's study of book jackets). The text of Faber's "hymns", or poems, was originally published in 1845. Inspiration for the format came from "ministering to those with whom, from

their being in sickness or in sorrow, the effort of following a connected prose book is hardly to be expected." The publisher's preface to this 1875 edition declared that it contains all the hymns from Faber's latest edition, "except the Hymns written for the use of Roman Catholics," which are those hymns designated for Catholic holidays and festivals or hymns addressed to the Angels and Saints. Purchased from Books Tell You Why, Michael Papantonio Fund.

~Elizabeth Watts Pope

***For Papa's Pet*. New York: Thomas Nelson & Sons; London: S.W. Partridge & Co., ca. 1883.**



This book, which has pictures on each page with a printed description below them, may well have been cobbled out of standing picture stock of the Thomas Nelson business archives. Although the interior illustrations are wood engravings likely dating from the 1860s, this charming chromolithographed design of a boy dressed as an early nineteenth-century gentleman looks like the work of illustrator Kate Greenaway (1846-1901). Purchased from Valhalla Books, Duplicate Dollars Fund.

~Laura E. Wasowicz

After Edward Lamson Henry. *Gran'father Tells of Yorktown*. Philadelphia: Illman Brothers, 1881.



The painter E.L. Henry was well-known in the 1870s and 1880s for his nostalgic scenes celebrating American history, often called “historical fictions” due to their sentimental execution. Popular in his day, his attractive paintings were collected in both America and Britain and were frequently reproduced as prints for wider distribution. This engraving is based on a domestic painting made by Henry in 1881 on the 100th anniversary of the Battle of Yorktown and shows an elderly man speaking with his grandchild about his role in the American Revolution. Henry collected and decorated his studio with antique furnishings and ceramics which often reappeared in his paintings, including the high chest shown at left. One reviewer noted that the artist was “most clever in reproducing the

furniture, dresses and belongings of our Colonial and Revolutionary times.” This is the first print after Henry to be added to the Society’s collection, and the subject matter speaks to concepts of memory and remembrance which are of great interest to current scholars. Purchased from The Old Print Shop, Richard A. Heald Foundation fund.

~Lauren B. Hewes

***Here it Goes*. [Massachusetts, ca. 1850].**



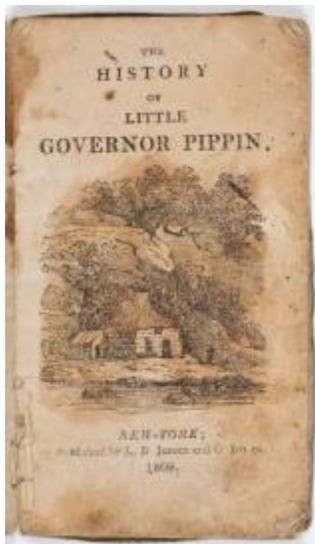
This textile banner was printed with a large woodcut of two young boys, one breaking open barrels of rum and the other pouring liquid onto the ground. Painted and printed banners were featured at all kinds of public events in America, marking membership or expressing opinions of the groups that carried them. Fire companies had banners, political parties used them, and schools featured banners during graduations, performances and other public events.

The design on this banner, likely printed in Boston or Salem, Massachusetts, was once used at the Boston Asylum and Farm School for Indigent Boys and is described in *The Salem Register* on August 1, 1850. In an article about the school, the author describes Visitation Day, when visitors were escorted to a large hall where readings and music were to be performed by the 100 resident boys. The article reads: “Ranged along the walls were the banners used in their processions. The one which bore the name of the school contained the picture of a ploughman at his work with the motto: ‘Speed the Plough.’ ... Another banner contained a representation of various bundles of grain, with the inscription: ‘If you eat us, we are Food; if you drink us we are Poison.’ Another had a picture representing the destruction of liquor barrels and bottles with the motto: ‘Rum – Here it goes.’”

The Boston Asylum and Farm School for Indigent Boys was founded on Thompson’s Island in 1814 to house orphans from the War of 1812. Boys were housed, clothed, schooled and taught to swim until age 15, when they were apprenticed out to area farms or tradesmen. The school was a private charity and by 1850, no longer just an orphanage, it housed 85 to 100 boys sent there by poor families or by the courts. The overseers and Superintendent had strong temperance leanings, so it is no surprise that a banner like this would have been used in their processions. Gift of Catherine and Sinclair Hitchings.

~Lauren B. Hewes

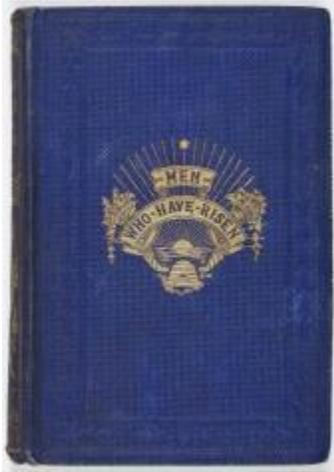
***The History of Little Governor Pippin.* New York: L.B. Jansen and G. Jansen, 1808.**



The copy of this title held at AAS for many years consisted only of the cover, and the text was feared lost—until now. This quarter we were able to acquire a complete copy of *The History of Little Governor Pippin*. Its young protagonist Peter Pippin was from humble means, as his cottage depicted on the title page shows. Despite his humble background, he manages to impress wealthy Mrs. Bountiful with his thirst for learning, and she sends him to Mr. Teachem’s school. Eventually Pippin becomes a trusted businessman and the governor of Georgia. The text begins with an unabashed plug for Jansen’s book business, which young Pippin describes as “directly opposite the City Hotel, the place where all the pretty little books are sold.” Purchased from eBay, Linda & Julian Lapidés Fund.

~Laura E. Wasowicz

James Hogg. *Men Who Have Risen: A Book for Boys*. New York: W.A. Townsend & Co., 1860.



This marvelous cover design is for an inspirational collective biography of famous men, including British railway pioneer George Stephenson, ornithologist Alexander Wilson, and artist Benjamin West. This copy was inscribed to Charles J. Harker, Jr. from the Rector of St. Andrew's Church, Mount Holly, N.J. as a prize book. Gift of Andrew Bourque.

~Laura E. Wasowicz

***The Home Book of Poetry*. Philadelphia, New York, Boston, and Baltimore: Fisher & Brother, ca. 1850-1857.**



This charming frontispiece of a mother and her daughter enjoying a book together is taken from an anthology of poetry celebrating the beauty of nature and nature's god. At 3 inches high, it is a miniature version of a grand book, complete with gilt stamping on the covers. Publisher Fisher & Brother operated simultaneously in the major publishing cities of antebellum America and was a key player in the picture book trade before McLoughlin Bros. began to dominate the market in the 1870s. Purchased from Michael J. Osborne, Linda & Julian Lapidés Fund.

~Laura E. Wasowicz

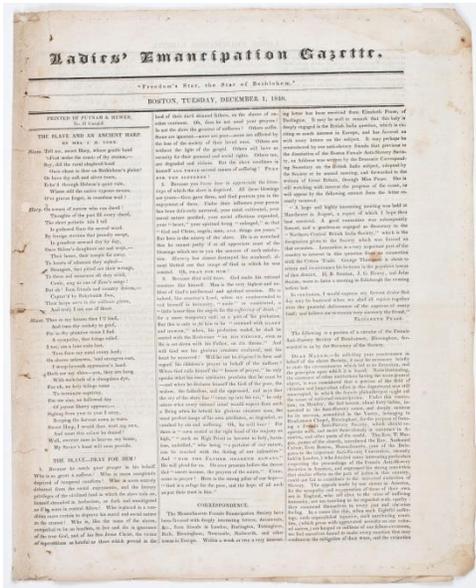
Virginia Wales Johnson. *The Christmas Stocking*. New York: Wilcox & Rockwell, 1869.



Author Virginia Wales Johnson (1849-1916) is perhaps best remembered for her whimsical books illustrated by American artist Winslow Homer (1836-1910). This newly added copy is especially nice because this evocative gold-stamped spine image portraying an athletic, helmeted Santa Claus climbing what appears to be a skinny Christmas tree was designed by the prolific John Feely. Feely's initials "J.F." are to the left of the stocking. Purchased from Nativity Lutheran Church (Florida), Henry F. DePuy Fund.

~Laura E. Wasowicz

Ladies' Emancipation Gazette. Boston: Putnam & Hewes. Dec. 1, 1840



Apparently the Dec. 1, 1840 issue was the only one published of this rare publication. Though not stated anywhere in this issue, the paper was published by the Massachusetts Female Emancipation Society for a fair held by them. It contains a variety of articles, poetry, and music promoting the abolitionist cause. On the front page is an article titled "The Slave – Pray For Him!" Inside is a long, unsigned poem called "The Negro Pew." Written in the first person, the poem describes a dream in which Jesus appears but, because he is a "swarthy man, with locks like wool," has to sit in the Negro pew. Also included is a song titled "The Captives Lament" composed by H.W. Day with lyrics by Martha V. Ball, an active member of the society. Both the music and "The Negro Pew" were reprinted later in the *Massachusetts Abolitionist* of Dec. 17, 1840.



Another publication with the same title from Dec. 20, 1842 exists, but it remains unclear whether there is a relationship between the two. Purchased on eBay, Adopt-A-Book Fund.

~Vincent Golden

Rudolph P. Laubenhiemer. Portraits of Workers from the John Hoole, Sr. Engraving and Bookbinding Shop. New York, ca. 1853-55.



These twelve profile portraits, drawn in graphite and pasted onto a scrapbook page, were made in the mid 1850's by a young German immigrant named Rudolph P. Laubenheimer. Laubenheimer had recently arrived in New York and had been living with his two older brothers when he landed a job in the shop of John Hoole, Sr., which was located only four blocks from the family's apartment. Hoole ran an engraving and bookbinding tool manufactory on Nassau St. in New York. When Laubenhiemer arrived in

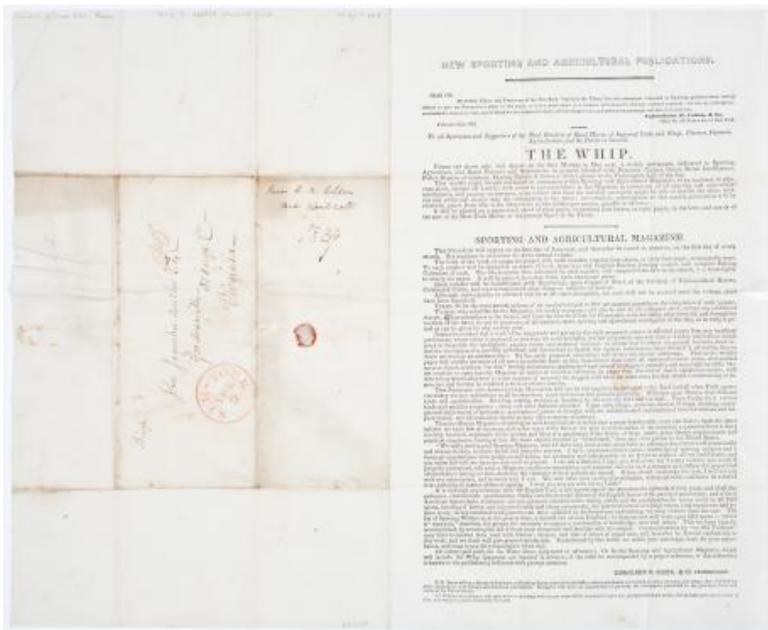
America in 1851 at the age of 18 and began working for Hoole around 1853. Having been

apprenticed as an engraver in Holland at age 14, working as an engraver in Hoole’s shop was a natural fit for Laubenheimer. In Hoole’s shop he learned metal tooling skills that he would use to establish his own die-making and engraving shop in 1860.

The profiles, which give us an extremely rare look at working men of this era, include a portrait of Hoole himself, labeled “Boss”, and a “Voreman” named Sutloff reading a *New York Herald* (“Voreman” is possibly Thomas T. Sutcliffe, who worked as a printer and in 1852 set a record for typesetting: 2,487 centimeters of type in one and a half hours). Another engraver, Emil Edler, is shown puffing away on a clay pipe, and other workers are depicted positioned near their tools. Purchased from Archives International Auctions, Adopt-a-Book Fund.

~Lauren B. Hewes

New Sporting and Agricultural Publication. New York: Cadwallader R. Colden & Co., 1839.



This prospectus for *The Whip*, a weekly paper to be issued with the monthly *Sporting and Agricultural Magazine*, is a good example of the complexities of sorting out publishing history. Both were edited by New York sportsman Cadwallader R. Colden, who sent the prospectus out to breeders and newsmen after William T. Porter, the editor of *The Spirit of the Times*, refused to print the announcement of what would become a competing publication. According to Colden, *The Whip* was going to be

“thrown off weekly, with intent to put subscribers in possession of all sporting and agricultural intelligence, and passing occurrences, at an earlier date than the monthly periodical...” Starting on the first Monday in May 1839, *The Whip* would be distributed to subscribers of the *Sporting and Agricultural Magazine* and would also be available separately. Unfortunately, Colden’s death on May 17, 1839, forced the paper to end with only one issue printed. At the bottom of the prospectus, a small description of the editor’s office gives today’s readers a sense of how sporting news was consumed in this era: “There will be a Room of Audience, or Reading Room,

annexed to the office, where gentlemen are invited to call at all times, and where they will find for their amusement, both foreign and American periodicals. Strangers will have an opportunity of perusing the newspapers published in the principal cities and towns in the United States.” This copy bears the address of a Virginia horse farm. Purchased from Franklin Gilliam Rare Books, Harry G. Stoddard Memorial Fund.

~Lauren B. Hewes

Albert Newsam. *Portraits of the Presidents: George Washington. With Portraits of the Presidents. Andrew Jackson.* Lithographed by P.S. Duval. Philadelphia: C.S. Williams, 1846.

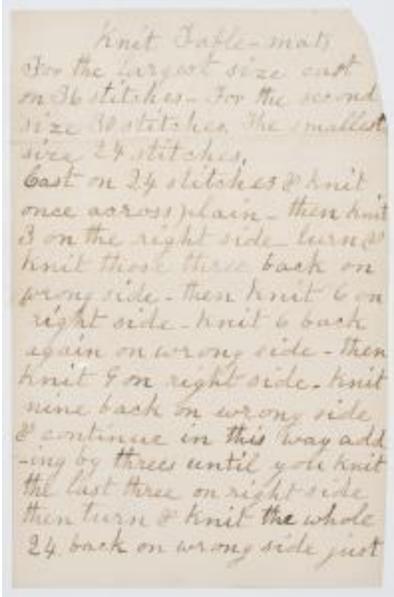


These two lithographs are part of a set of the first nine American presidents issued in 1846 by the Philadelphia lithographer Peter S. Duval and his publishing partner C.S. Williams. Boasting matching and elaborately-drawn

frames, the portraits were all executed by Albert Newsam, a deaf artist in the city who was known for his portraits and cartoons. AAS now holds six prints from the set (still missing are Jefferson, Madison, and Van Buren) and we are particularly glad to add Jackson. This portrait is derived from Newsam’s masterly 1836 lithograph of Jackson, a copy of which is already in the Society’s collection. The lithograph was in turn based on a painting of the elderly president by W.J. Hubard. Purchased from Philadelphia Print Shop West, Harry G. Stoddard Memorial Fund and Chair Funds.

~Lauren B. Hewes

Peters Family Papers, 1784-1962.

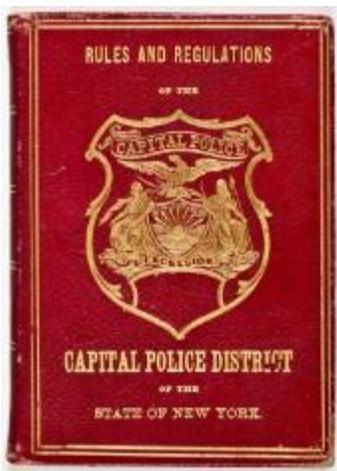


The Peters Family was established in New England when three brothers, Hugh, Peter, and William,

arrived in Boston in 1634. This collection from the family features correspondence, deeds, and business papers primarily relating to Andrew B. Peters (1764-1851), a descendant of William Peters, who was a town clerk and justice of the peace in Bradford, Vermont. One item of interest in the collection is an envelope that once belonged to Andrew B. Peters' son John Howard, which contains shorthand instructions for and a small knitted sample of a table mat. Before printed knitting patterns became commonplace, knitters frequently used this method of passing knitting patterns along to others. Gift of Mary A. Duffy.

~Ashley Cataldo

***Rules and Regulations of the Capital Police District of the State of New York.* Albany: Weed, Parsons and Company, 1865.**



Before AAS cataloged this copy, this early police manual was unrecorded in OCLC. The Capital Police District was the first police force in the New York state capital, established in Albany and nearby areas in 1865. The Capital police followed the model of the Metropolitan police district, which had been established in New York City in 1857 and had replaced the city's earlier Municipal police department (which began when the NYPD was established in 1845). Among the rules and regulations laid out in this police manual were uniform requirements. For instance, officers were to wear double breasted frock coat with police buttons, coat and pantaloons, both of blue cloth. Patrolmen were to have a "black stock or cravat, a frock coat of blue cloth, single breasted, and with rolling collar, nine buttons on

the breast, also two buttons on the bottom of the waist; blue waistcoat and blue pantaloons, on the outer seams of which shall be a white cord. The coat will be buttoned at all times when on duty.” The patrolmen’s uniform could only be made from cloth “all wool, indigo dyed, made for the purpose” that had to be purchased at the police department. Purchased from Joe Maynard, Frederick W. and Helen D. Hequembourg Fund.

~Elizabeth Watts Pope

Additions to Salisbury Family, Papers, 1674-1916.

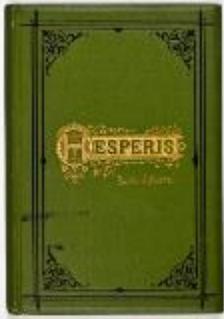


This addition to the already substantial papers of the Salisbury family sheds light on several aspects of this notable family of Worcester businessmen and politicians. The collection includes additions to Samuel Salisbury's financial and legal papers, legal documents relating to family property in Vermont, architectural plans for property in Leominster, correspondence with political figures Abijah Bigelow and Francis Gardner, and school compositions

from young female family members. One letter from Annie G. Salisbury is a good example of a nineteenth-century crossed letter, in which a correspondent wrote horizontally and then vertically over the previously written script in order to save on paper and postage. Although the letter is undated, Annie writes about attending a lecture by Guglielmo Gajani, author of *The Roman Exile*, which was published in 1856. Purchased from Carmen D. Valentino, John T. Lee Fund.

~Ashley Cataldo

Smith, David H. *Hesperis, a Book of Poems*. Plano, Illinois: Herald Steam Book and Job Office, 1875.



This beautifully produced book of Mormon poetry is bound in green book cloth with a gilt title and gilt edges. The title page is printed in both red and black and each page of text is printed within a delicate double border. At this time, Plano, Illinois was the headquarters for the Reorganized Church of Jesus Christ of Latter Day Saints, and Joseph Smith III ran the church's printing operation from there. Many of the poems are dated and include information on when and where they were composed. Locations include Salt Lake City, San Francisco, and Nauvoo, Ill. Purchased from Partners in Paper, George Watson Cole Fund.

~Elizabeth Watts Pope

After Frank C. Heritage, photographer. *State House, Columbus, Ohio, Isaiah Rogers, Architect*. Cincinnati: Ehrigott & Forbriger, 1857-1859.

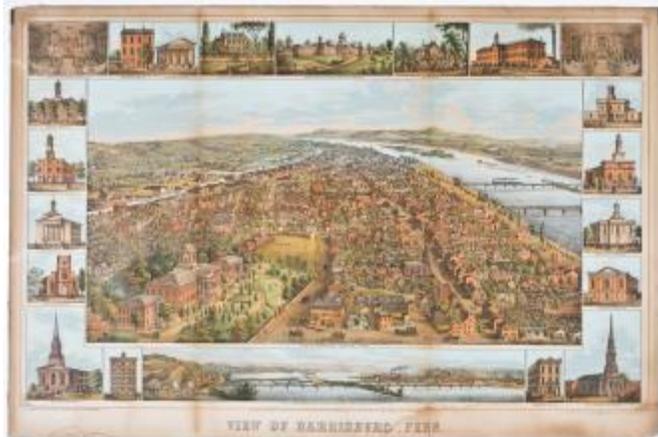


This color lithograph was part of a group of important prints donated this quarter by Society member David Doret. Published in Cincinnati in the 1850s, the lithograph was an experiment in color printing, with the printer layering different stones to create the grassy area and sky. Not yet true chromolithography (where inks are layered to create final colors), just a few stones were used to create

this composition. The original daguerreotype of the state house on which this print is based is lost, and little is known of the photographer Frank C. Heritage. The Cincinnati lithography firm of Ehrigott & Forbriger is well represented in the AAS collection, although they were only in partnership for a few years. Gift of David Doret and Linda Mitchell.

~Lauren B. Hewes

After daguerreotypes by J. Thomas Williams. *View of Harrisburg, Penn. Baltimore: E. Sachse & Co., 1855.* BIB 522596

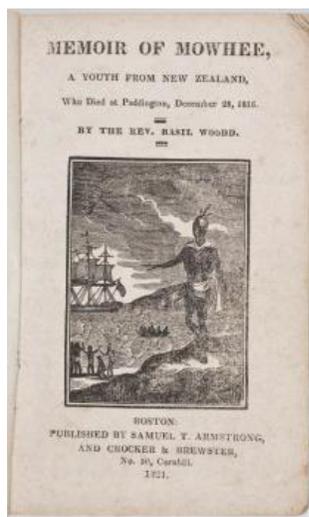


Bird's eye views became popular in the United States before the Civil War and continued to be produced until after 1900. The prints were often commissioned by town leaders to promote various aspects of their cities (water power, ports, connections to rail lines, etc.) and the costs to produce the prints were offset by subscriptions from local companies and residents. This impressive color-lithographed view of the

capital of Pennsylvania was made in 1855 after daguerreotypes by J.T. Williams. In 1852, Williams and Sachse & Co. created a similar view of York, which featured a large view in the center surrounded by vignettes. The success of that endeavor likely encouraged the team to produce this more ambitious image of the capital, showing all the modes of transportation, churches, banks, schools and even the interior of the Senate and House chambers. Purchased from James Arsenault, Anonymous Fund #1.

~Lauren B. Hewes

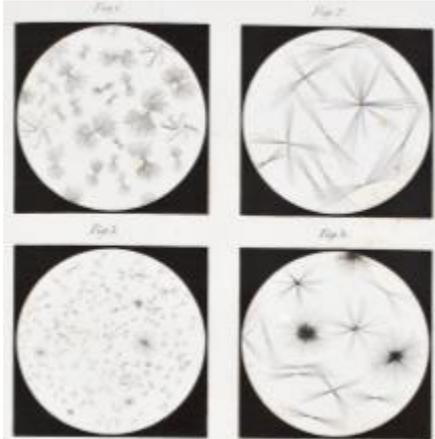
Basil Woodd. *Memoir of Mowhee, a Youth from New Zealand, Who Died at Paddington, December 28, 1816.* Boston: Samuel T. Armstrong, 1821.



Mowhee (1796?-1816) was a New Zealander who made contact with English sailors and missionaries as a boy and soon converted to Christianity. After his parents' sudden death he was adopted by a Mr. Drummond and attended school. Driven by a thirst for knowledge, he eventually sailed to England, where he studied further and taught Sunday school, intending to return to New Zealand, but his life was cut short by a bout of dysentery, a scourge that cut down people of all ages in both the East and West. This biography provides precious evidence of the relationships between Pacific Islanders and British missionaries that sometimes blossomed into friendship. Purchased from Pat Hatch. Linda & Julian Lapidés, Harry Stoddard, and Duplicate Dollars Funds.

~Laura E. Wasowicz

Theodore G. Wormley. *Micro-chemistry of Poisons, Including their Physiological, Pathological and Legal Relations: Adapted to the Use of the Medical Jurist, Physician and General Chemist.* New York: Bailliere Brothers; London: H.Bailliere; Paris: J.B. Bailliere et Fils, 1867.



This work on the microchemistry of poisons was described as “the earliest comprehensive work dealing with microchemical methods was from the pen of an American.” It had a great reputation due to Dr. Theodore Wormley’s dedication to accuracy and scholarship, but perhaps its most interesting feature is the separate volume of plates of steel engravings produced by his wife. In order to advance scientific understanding, Dr. Wormley needed to reproduce on paper the appearance of the poison crystals he described, but the delicate crystalline patterns appeared only for a few seconds under the microscope and then vanished. Wormley’s wife

was able to capture these elusive shapes in pencil drawings, but the Wormleys were told it would take three years and cost a small fortune to have these drawings reproduced as engravings. So the doctor bought steel plate and points, a skilled Cincinatti engraver prepared the plate and gave a few items of instruction and explanation to the doctor to pass on to his wife, and Mrs. Wormley went to work teaching herself to engrave. When they brought the plates back to test how well she had executed her design the first proof turned out well, but she cancelled it and tried again. She then added the graver to her arsenal and learned to use the ruling machine. Mrs. Wormley’s achievements were praised the 1884 National American Suffrage Association in a “report of woman’s work in Philadelphia, Pa.” Purchased from the Antiquarian Scientist, Stoddard Fund.

~Elizabeth Watts Pope

***Young America Making His Mark.* New York: B. Fox & Co., 1869.**



On October 23, 1869, a small advertisement appeared on page 8 of the *New York Clipper* and ran until November 13th. It reads:

“YOUNG AMERICA MAKING HIS MARK,
beautifully colored, only 20c. Sure to please. Address:
B. Fox & Co., Box 27 Station A, New York City.”

The man behind the ad, B. Fox, was a print publisher operating on the margins—his address (Station A) was used frequently by publishers to send risqué material out via mail order. The *Clipper* mentions other prints offered by Fox including “Sleeping Beauty – suitable for barrooms,” “Girl of the Period -- The Great Bar Room Engraving,” and “American Beauty – for hotels.” The

Fox cartoon pictured here is of a young boy marking crates and laughing over the stained trousers of an unfortunate gent standing nearby bears. An inventory number of 621 on the print indicates that the company produced a significant number of titles. The New-York Historical Society holds a ca. 1870 catalog of prints offered by Fox, subtitled “Rich, Rare and Racy,” whose promotional copy indicates states, “For years, we have been adding to our list of elegant colored prints—until with our present catalogue, we give a list unequalled in America... No old fashioned style, but fresh, new subjects; nearly all of which have been published in the past six months. We sell singly, or by 100 or 1000. There are no prints so desirable, and the price is nothing...we ask only 15 cents each, or 10 for \$1. At wholesale, \$8 per 100, and post-paid by mail, anywhere.” This is the first lithograph published by Fox to enter the AAS collection, but we certainly hope to track down more! Purchased from The Prints and the Pauper, Henry F. DePuy Fund.

~Lauren B. Hewes