Jewels For The Crown:
Recent Acquisitions for Special Collections & University Archives

Shown in this exhibit is a representative sampling of purchases made between Fall, 2010 and Fall, 2011 for Manuscripts and major book collections in Special Collections & University Archives of Jackson Library. The items on display represent numerous authors and subject fields and date from the eighteenth to the twenty-first centuries.

1. Irving Browne, BALLADS OF A BOOK-WORM
Roylecrofters, 1899

BALLADS OF A BOOK-WORM is a collection of poems on books, book collecting, and related topics. This book was produced by Elbert Hubbard’s Roylecrofters establishment (New York), a group of artisans and book designers seeking to produce quality furniture, art work, and books in the tradition of William Morris in England. As Hubbard stated in a Roylecrofters promotional brochure, “The place was called the Roylecroft Shop because there was a man by the name of Roylecroft [who] printed beautiful books in England two hundred year ago. Then Roylecroft is a pretty word anyway.”

This title, one of 850 copies on handmade paper, with hand-colored illuminated initials for each poem, was the thirty-sixth book from the Roylecroft press. The artist for this work was W. W. Denslow, one of the most respected of the artists employed by the Roylecrofters, who would later gain fame as the major illustrator of the early Oz books of L. Frank Baum.
2. **A BOOK OF SWEETHEARTS**  
Bobbs-Merrill, 1908

A Valentine tribute to women, this handsome book is illustrated with pictures of beautiful women by many of the great artists of the early twentieth century, including Harrison Fisher, Howard Chandler Christy, and Will Graf. The text consists of forty-two pages of sweetheart / Valentine poetry, accompanied by decorations by Will Jenkins. Ironically, though the featured artists are all identified, the sources of the poetry are not!

3. **Samuel Richardson, PAMELA**  
London: Rivington and Osborn, 1741

Displayed here is the third edition of one of the most famous epistolary novels of the eighteenth century. As one of the second generation of British novels succeeding the works of Defoe and Swift, Samuel Richardson’s *Pamela* signaled a new vogue in the reading of fiction. Along with Henry Fielding, Tobias Smollett, and Laurence Sterne, Richardson represents the genesis of the modern novel.

First published in 1740, *Pamela* was the best-selling work of fiction of its day, immensely popular especially among women readers.

In *Pamela*, the pros and cons of the epistolary format are revealed, permitting a rapport with the heroine who writes the letters that reveal her character and dilemma, but allowing the reader to see all other characters essentially only through her eyes. Although the work is fictitious, the lengthy sub-title states that this is “a narrative that has its Foundation in Truth and Nature.”

4. **George Eliot, SILAS MARNER**  
Edinburgh: Blackwood, 1861

George Eliot (Mary Ann Evans) has gone down in literary history as perhaps the premier female novelist of the Victorian period, her output surpassing that of her leading competitors, Emily and Charlotte Bronte. One of Eliot’s best-known titles, *Silas Marner* was her third novel, following *Adam Bede* (1859) and *Mill on the Floss* (1860). Eliot’s novels generally reveal both the pathos and the humor of life, especially among the lower classes.

This copy of the first edition of *Silas Marner* once belonged to the well-known poet Algernon Swinburne, with his bookplate on the front pastedown. (The book dealer from whom this copy was purchased spent more time discussing Swinburne than the book, declaring him a “decadent, alcoholic poet”!) *Silas Marner* joins a growing collection of Eliot first editions in UNCG’s large and significant Woman’s Collection.

5. **Alexandre-Joseph De Segur, WOMEN: THEIR CONDITION AND INFLUENCE IN SOCIETY**  
London: Longman and Rees, 1803

Originally published in French, the contents of this addition to
the Woman’s Collection are clearly revealed in the title and the table of contents, many of the entries beginning with “The Influence of Women . . .” or “The Conduct of Women . . .” The main focus of this work is on the women of France at the time of the French Revolution, though the final chapters broaden the geographical coverage.

6. Sidney Berger, CHIYOGAMI PAPERS
   Bird and Bull Press, 2011

“For centuries the Japanese have been making chiyogami papers, decorated using a variety of methods in endless patterns. Some are simple designs with a few colors; others are elaborate pictures with dozens of colors. The papers have a wide array of uses, and they can be found all over the world, they have become so well known” (from the Bird and Bull prospectus).

This handsome compilation by the Bird and Bull Press includes twenty-four samples of beautiful handmade paper. The UNCG copy is one of only 120 copies in the first edition. UNCG has an almost complete run of the impressive publications of the Bird and Bull Press, one of the most striking and innovative private presses in recent book history.

7. CAHALL FAMILY PHOTOGRAPH ALBUMS
   1910-1928

These twelve impressive family photograph albums, containing approximately 1,800 original amateur photographs, were assembled by Marie Marcus Cahall of Pennsylvania (1882-1972), largely from her own photographs describing several trips to and through numerous countries around the world and across the United States.

Among the countries represented in the twelve albums are Germany, France, Italy, Spain, Portugal, Austria, Hungary, the West Indies, Canada, Cuba, Venezuela, Peru, and Belgium. The early European albums (especially the 1916 album) provide a unique glimpse of Europe on the brink of World War I. In every album, the photographs document a bygone way of life. Among the many unique pictures are several showing the raising of the battleship Maine in 1912.

8. WORLD WAR I OFFICER’S DIARY
   France, 1918-1919

This diary was kept by an unidentified American army officer in France in 1918-1919, with entries from St. Michael, Alsace-Lorraine, the Meuse-Argonne, and Belgium. Totaling 302 pages, the first part of the diary covers April 8 to December 31, 1918; the second part records events between January 1 and April 6, 1919, thus completing a full year for the last years of World War I.
The diary begins in Charlotte, North Carolina, but there is no clear indication that the diarist is a native North Carolinian.

On April 17, 1918 the author records his first real excitement of war time, while on a transport: “While eating dinner the guns opened up. Great excitement in the room but no real signs of panic. Capt. [Hirst] and I called it gun practice & held people steady. Proved to be either a whale or upturned boat and a number of shots were fired. . . . Many nervous ones aboard.”

9. **THE FEMALE AEGIS; OR THE DUTIES OF WOMEN FROM CHILDHOOD TO OLD AGE, AND IN MOST SITUATIONS OF LIFE, EXEMPLIFIED**

   London: J. Ginger, 1798

The lengthy sub-title clearly states the subject of this text. The Female Aegis is a rather uncommon eighteenth-century "courtesy book" or "conduct book," covering such topics as female education; feminine conversation; dress; dancing, gambling and other amusements; domestic economy; parental duties towards daughters; and matrimony. Special Collections has a large collection of such "conduct books" from the seventeenth through the twentieth centuries.

10. **CUSTOM BINDING BY DON ETHERINGTON**

   An unusual example of a book custom bound by its author, local binder and conservator Don Etherington, who wrote *Book-binding and Conservation: A Sixty-Year Odyssey of Art and Craft* in 2010, providing custom bindings on only a few copies. UNCG has a large collection of impressive custom bindings by Don and his wife Monique Lallier.

11. **Charles Dickens, POSTHUMOUS PAPERS OF THE PICKWICK CLUB**

   London: Chapman and Hall, 1837

Dickens’s second publication (after *Sketches by Boz*) launched his reputation as the premier and most popular Victorian novelist. The episodic *Pickwick Papers* remains a great favorite with readers to this day and presents a panoply of Dickens’s famous “eccentrics”: Mr. Pickwick himself and the other Pickwick Club members, Nathaniel Winkle, Tracy Tupman, and Augustus Snodgrass; Sam and Tony Weller; Alfred Jingle; Mrs. Bardell; and Sergeant Buzzfuzz, to name but a few.

   Appearing originally in monthly parts between March, 1836 and October, 1837, this copy of the first edition was bound by the well-known firm of Bayntum and includes the early plates by “Buzz,” later replaced by plates by the better-known
“Phiz” (Hablot K. Browne).

*Pickwick Papers* was immensely popular and sold 40,000 subscriptions to the “parts” publication, a total almost unheard of at the time.

12. Charles Dickens, **THE MYSTERY OF EDWIN DROOD**

Chapman and Hall, 1870

Dickens’s fifteenth and final novel was left half finished at his death in 1870, only six of a projected twelve parts eventually being published in monthly installments.

Ironically, Dickens’s unfinished mystery has provoked more analysis and more conjecture than probably any other of his acclaimed books.

Numerous authors since Dickens’s death have provided endings to the tale, and Dickens scholars debate endlessly on “who done it.” (One of the earliest completions in 1873 claimed to have been guided by the “spirit pen” of Dickens from beyond the grave!)

As G. K. Chesterton stated, “A finished tale may give a man immortality in the light and literary sense; but an unfinished tale suggests another immortality, more essential. . . . What was the mystery of Edwin Drood from Dickens’s point of view we shall never know, except perhaps from Dickens in heaven, and then he will very likely have forgotten.”

13. William M. Thackeray, **THE NEWCOMES: MEMOIRS OF A MOST RESPECTABLE FAMILY**

Bradbury and Evans, 1855

Appearing serially between October, 1853 and August, 1855 in twenty-four parts, Thackeray’s novel represents UNCG’s only non-Dickens title in parts. Important British authors in the Victorian era published most of their works serially, and these “parts” publications are readily identifiable with particular colors. Dickens’s serials all appeared in green paper covers, while Thackeray’s were yellow.

14. **ZAPF’S CIVILITÉ, ADORNED WITH TERSE AND PITHY APOTHEGMS**

Leeds, Massachusetts: Gehenna Press, 1995

This handsome “typestyle book” from a major private press contains—as the title reveals—a wide range of wise or humorous statements (most on books or printing) in an eye-catching decorative format. The decorations are by noted type designer and book designer Leonard Baskin, who began the Gehenna Press in 1942, stressing pleasing typography and solid book construction.
The book is a tribute to famed type designer Hermann Zapf, whose Civilité type was based on a similar type originally produced by the sixteenth-century French type designer Robert Granjon, known for his “caractères de civilité,” a letterform based on fluid, graceful handwriting of that era. From the Gehenna prospectus for this title: “Herman Zapf, the celebrated type designer and typographer, has designed a new Civilité typeface following Granjon’s general lineaments, but its twisting and turning permutations are redolent of Zapf’s genius.”

Leonard Baskin once said of his work, “People like me who care about printing . . . constitute the tiniest lunatic fringe in the nation.”

Zapf’s Civilité is one of twelve productions of the Gehenna Press in Special Collections at UNCG.

15. **THE POEMS OF WILLIAM SHAKESPEARE**
Kelmscott Press, 1893

The eleventh production of England’s most famous private press, this volume of Shakespeare’s work reflects the high values of William Morris and his Kelmscott Press, established to return book production to high quality in the face of the increasingly shoddy books generally produced for volume sales in the late nineteenth century. One of five hundred copies on paper (some Kelmscott titles had larger runs, some less), The Poems of William Shakespeare was printed in Kelmscott’s famous “Golden Type,” one of three noteworthy typefaces utilized at the press, which printed fifty-three titles between 1891 and 1898.

16. Robert Browning, **DRAMATIS PERSONAE**
Doves Press, 1910

Originally published in 1864, Dramatis Personae was reprinted by the famed Doves Press in 1910, its thirty-third title (of an eventual fifty-one) and its second publication of poems by Browning.

Influenced by the Kelmscott Press but maintaining a distinct style, the Doves Press of T. J. Cobden-Sanderson is generally considered to be second only to the Kelmscott Press in prestige and influence.

Dramatis Personae contains eighteen dramatic poems, including such well-known titles as “Abt Vogler,” “Rabbi Ben Ezra,” and “Caliban Upon Setebos.”

The UNCG copy is one of only 250 copies on paper.

17. T. J. Cobden-Sanderson, **THE IDEAL BOOK**
Doves Press, 1900

One of the leading proponents of the “beautiful book,” Cobden-Sanderson was the ideal person to describe the ideal book. This short essay, handsomely printed and beautifully bound in tooled leather, was Cobden-Sanderson’s creed for a well-made book, one that combined quality typography, illustration, and binding
into the “Book Beautiful.” This publication was the second production of the famed Doves Press, with a total printing of 310 copies. Many book historians view the Doves Press as having produced the ultimate books for beauty and readability.

“The Book Beautiful should be conceived of as a whole, & the self-assertion of any Art beyond the limits imposed by the conditions of its creation should be looked upon as an Act of Treason. The proper duty of each Art within such limits is to co-operate with all the other arts, similarly employed, in the production of something which is distinctly Not-Itself.”

(Cobden-Sanderson, *The Ideal Book*)

19. Mark Twain, *Original Letter*

Hartford, CT, December 15, 1886

Twain’s letter to an unidentified “Mr. Smith” concerns a promised shipment of a book, perhaps a copy of Twain’s *Huckleberry Finn* or *Life on the Mississippi*. In typical fashion, America’s greatest humorist jokes that his publisher, E. L. Osgood, has failed in his promise to deliver this book. Twain says of Osgood, “It appears that he was in Hartford yesterday, but had better judgment than to venture unprotected to my house; he divined correctly that I would kill him with a billiard cue in the midst of his first lesson. . . . If the book should fail again . . . it is my purpose to go out and kill all persons of the name of Osgood, regardless of age or sex.”

18. John Milton, *COMUS*

Elston Press, 1902

The Elston Press had its beginning in 1900 and during its brief four-year lifespan became one of the more distinguished private presses in the United States. Milton’s *Comus* was the ninth of only twenty-one titles printed by this press. Most of its titles originated in the nineteenth century, representing such authors as Elizabeth Barrett Browning, Dante Gabriel Rossetti, Keats, Shelley, and William Morris, although Shakespeare, Langland, Pope and Herrick are also represented. Throughout its life the Elston Press showed the distinct influence of Morris’s Kelmscott Press. The products of this quality press invariably displayed good taste and fine presswork.

20. John Burroughs, “WAITING”

(original manuscript poem)

**THE LIGHT OF DAY: RELIGIOUS DISCUSSIONS AND CRITICISMS FROM THE NATURALIST’S POINT OF VIEW**

Houghton-Mifflin, 1900

Both Burroughs’ manuscript poem and the first edition of *The Light of Day* come from the famed book and manuscript collection of Estelle Doheny—a strange grouping since the poem does not appear in the book! Also the Doheny copy is uncut (unread).
Burroughs, the most acclaimed naturalist of his day, was widely published during and after his life. While his earlier works, such as the popular *Wake-Robin* (1871), were more poetical in style, his later writings were more scientifically based. According to Poetry Archives, “He is chiefly known for the lyric ‘Waiting,’ written in his youth.”

21. Katherine Anne Porter, Original Letter and Signed Photograph

In a letter to an admirer in 1976, Porter comments on her best-known book, *Ship of Fools* (1962), a moral allegory about modern life, and on the Nobel Prize for Literature, which she derides.

22. Lois Lenski: Original Art Work

Lois Lenski was one of the most popular authors and illustrators of books for children and young adults in the twentieth century. A talented artist, she illustrated her own books and those of others. UNCG’s Lois Lenski Collection includes all of her books and numerous original examples of her illustrations, as well as manuscripts, letters, and notebooks.

Shown here are several of her illustrations.

23. Henry David Thoreau, *WALDEN*

Boston: Ticknor and Fields, 1854

One of the high points in nineteenth-century American literature, *Walden* documents Thoreau’s experiences on Walden Pond, near Concord, Massachusetts between May, 1845 and September, 1847. Here Thoreau retreated from the mercantile world to meditate and live a simple, uncluttered life. The eighteen essays that make up *Walden* describe Thoreau’s creed of life as noted in the extensive journals he kept during his retirement from society.

“I went to the woods because I wanted to live deliberately, to front only the ancestral facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.”

24. Nathaniel Hawthorne, *THE SCARLET LETTER*

Boston: Ticknor and Fields, 1850

One of the three or four best-known American novels of the nineteenth century, *The Scarlet Letter* was Hawthorne’s most compelling work, a controversial story of adultery and hidden guilt.

25. Nathaniel Hawthorne, *THE HOUSE OF SEVEN GABLES*

Ticknor and Fields, 1851

Hawthorne’s *House of the Seven Gables*, represented here in its
first printing, is probably his best-known and most widely read book after *The Scarlet Letter*, which it immediately followed. The fictional story of the Pyncheon family examines the sins of the fathers on succeeding generations and reflects the involvements of Hawthorne’s own ancestors with the infamous Salem witch trials.

26. **MORAVIAN SCHOOL LETTERS**

1815-1849

The letters in this recently acquired collection, sent to officials of the Bethlehem Boarding School in Bethlehem, Pennsylvania, are mainly from parents whose daughters were enrolled at the school or who wished to enroll. Originally called the Moravian Seminary, the Bethlehem Boarding School was the first school for girls in the American colonies. These letters often discuss the school’s mission and its instructional program, thus providing a unique glimpse into the attitudes toward female education in the early nineteenth century.

27. Maria Edgeworth, **EXTRACTS FROM EARLY LESSONS**

Philadelphia: Fithian, 1840

One of many nineteenth-century conduct books for children, *Early Lessons* follows the familiar pattern of stories showing good conduct rewarded and bad conduct punished. The book contains nine bright though rather amateurishly colored illustrations, the coloring probably done by an early owner. Maria Edgeworth (1768-1849) was a well-respected English author and educator who, in addition to writing a number of novels, authored several works on formal and “home” education for the young. Her best-known work is the novel *Castle Rackrent*.

28. Helen Hunt Jackson, **Original Letter**

January 12, 1881

Helen Hunt Jackson’s 1881 letter to a Mr. Laughlan concerns a petition against continued injustices to American Indians. Jackson, a classmate and close friend of Emily Dickinson, was a popular novelist who defended Indians against restrictions imposed by the U. S. government in the late nineteenth century. Her popular novel *Ramona* and her critical study *A Century of Dishonor* plead the cause of Native Americans.

29. Randall Jarrell, **Original Letter**

1951

Randall Jarrell almost singlehandedly gave the Creative Writing Program at UNCG (then the Woman’s College of North Carolina) a national reputation, gaining fame as a poet, fiction writer and critic. In this letter from 1951 (Jarrell’s fourth year at Woman’s College) to Elga Lippman, clearly a fan, Jarrell makes numerous literary references and assessments of other writers and works, revealing his astuteness as reader and critic.
30. **HANDMADE PAPERS OF THE WORLD**
   Tokyo: Takeo Company, 1979

This collection of numerous samples of Oriental and Occidental handmade papers represents 171 varieties from 23 countries. This ambitious production is the latest acquisition for the “handmade paper” component of Special Collections & University Archives’ expansive Book Arts collection. This publication also includes samples of the five major types of forerunners of handmade paper: parchment, papyrus, tapa, amatl, and bar-lan.

31. **Morris Cox, GRAPHIC YARDARM**
   Gogmagog Press, 1984

This is a unique copy of an important production from one of the best-known and most innovative private presses of the twentieth century—Morris Cox’s Gogmagog Press. Cox, a fine artist and book designer, began his press in London in 1957, primarily as a means to present his own poetry and art to a wider public.

This copy of *Graphic Yardarm*, which belonged to book historian Colin Franklin, includes fifty-eight illustrations by Cox—many of them original sketches—produced between 1922 and 1983. The eighth title in Gogmagog’s Photocopy Series, this original mock-up resulted in the production of only six additional copies; thus UNCG’s copy is the master copy of only seven books. AS Cox states in his preface, “My yard-stick is my yard-arm. The evolution of this work was never consciously planned. . . . Here we have a number of graphic survivors which have by chance remained in my possession. . . .” The art in *Graphic Yardarm* is divided into seven distinct categories, as identified on the Contents page.

Colin Franklin said of Cox, “The work of Morris Cox among all print-making art of my acquaintance comes nearest in vision and genius to William Blake.”

“*Graphic Yardarm* spans the history of Morris Cox’s artistic development, capturing his various inspirations. This is considered a major work, visually his masterpiece among the Photocopy books” (Bromer Books, seller’s description).

Graphic Yardarm is one of thirty Gogmagog titles in Special Collections, most of them acquired through the dedicated efforts of Emmy Mills, the first Special Collections librarian at UNCG.

32. **Jessica Poor, PHARMACY OF CRIPPLING HOPE**
   Fez Monkey Press, 2007

A unique artist’s “book,” presenting a rather negative picture of modern life and health practices, the *Pharmacy of Crippling Hope* contains forty-six “pills,” each with a bit of medical advice: “Smoke in bed”; “Run with scissors”; “Do drugs—lots of them”; “Play with guns”; “Have another Twinkie.”

Box by Audrey Sage.