

Selected New Resources in Special Collections
October 2021

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Collections Committee

Special Collections and Museums

October 2021

Mark Samuels Lasner Collection

Bannerman, Helen. *The Story of Little Black Sambo*. London: Grant Richards, 1899.

Written and illustrated by Scottish author Bannerman (1862-1946) to pass the time on a train with her daughters, *Little Black Sambo* has deservedly gained a reputation for packaging racism and imperialism for a juvenile audience. Numerous popular American versions moved the plot from India to the Jim Crow South and turned the characters into demeaning caricatures of African-Americans. Today, the book's value lies in teaching about racism and colonialism across cultures, in urging us to consider how children are indoctrinated into white supremacy, and in admitting how these attitudes persist today. *Little Black Sambo* is also a landmark in publishing history; the small size of the book, large print, and color plates strongly influenced the format of Beatrix Potter's *The Tale of Peter Rabbit* and generations of children's books which followed. This copy belonged to Bannerman's brother, Robert Ross Boog Watson, a papermaker who later had a printing business in Australia.

Bell, Vanessa. *Virginia Stephen behind Leslie and Julia Stephen reading*. Photograph, silver gelatin print, [1892].

This is one of the most potent of all images of British author Virginia Woolf (1882-1941), taken by her sister Vanessa Bell (1879-1961), showing 10-year-old Virginia seated behind their father Leslie Stephen and much-loved mother, Julia, in the library at Talford House, the house in St.

Ives that inspired *To the Lighthouse*. Even at age eleven, Woolf was a budding writer, contributing with her siblings to the family's manuscript newspaper, *The Hyde Park Gate News*.

Breuer, Henry Joseph. Autograph letter signed to "Jerome," November 1882.

On his visit to Cincinnati during his American lecture tour, Oscar Wilde met and praised the young artist, Henry Joseph Breuer (1860-1932), then working for Rookwood Pottery, an early manifestation of the arts and crafts movement. Months later, Breuer (who eventually won acclaim as a landscape painter in California) saw Wilde in New York. In this illustrated letter he mentions these encounters and Wilde's comment on an unfavorable article in the *Century* magazine, depicting the English aesthete in a small watercolor sketch.

Burne-Jones, Philip. *Lady Maud Warrender reading in an interior, 1912*. Watercolor on paper, 1912.

The son of the Pre-Raphaelite painter and designer, Philip Burne-Jones (1881–1926) remains an overlooked artist, known, if at all, for his portrait of his cousin, Rudyard Kipling. The subject of this portrait is Lady Warrender (Ethel Maud Ashley-Cooper, 1870-1945), a lesbian aristocrat (daughter of the Earl of Shaftesbury) who tread the line between respectability and scandal as a concert singer, arts organizer, and patron of musicians and poets. This portrait predates the death of her husband Sir George John Scott Warrender in 1917, after which date Lady Maud became the lover of American soprano Marcia Van Dresser (1877-1937).

Disraeli, Benjamin, Earl of Beaconsfield. Autograph letter signed to Maria D'Israeli, 30 August 1839.

The future British statesman Benjamin Disraeli (1804-1881) wrote this letter to his mother immediately following his wedding in 1839 to Mary Anne Lewis, the widow of Disraeli's colleague, Wyndham Lewis. About his new wife, who was twelve years Disraeli's senior, he wrote, "She says she is the happiest of women, but I suppose that's a compliment. I am quite sincere however when I say I am the happiest of men." Mary Anne later became 1st Viscountess Beaconsfield, a title Disraeli did not take until he was out of government. A woman of wit, she once joked, "Dizzy married me for my money. But, if he had the chance again, he would marry me for love."

Gaskin, Georgie. *An Invitation*. Pencil and ink on paper, 1892.

An illustrator in the Birmingham School of Art which flourished at the turn of the 20th century, Georgina Evelyn Cave Gaskin (1866-1934) joined her husband, Arthur J. Gaskin (1862-1928) in jewelry design. This drawing for an invitation reflects the influence of Morris's Kelmscott Press

on Georgie Gaskin's early work; she later developed a less-elaborate, more personal style, seen best in the several children's books she illustrated in the late 1890s. This invitation announced an "at home" to mark the marriage of the Gaskins' patron, the omnivorous collector, Laurence W. Hodson, to Mary Bellis in August 1892,

Pirkis, Catherine Louisa. *The Experiences of Loveday Brooke, Lady Detective*. London: Hutchinson & Co., 1894.

Although by no means the first fiction to feature a female sleuth, these stories by Pirkis (1839-1910), collected in this volume from periodicals, were of greater imagination and literary merit than most. Indeed, they were compared favorably, and even superior, to those of Arthur Conan Doyle, with Loveday Brooke seen as a "New Woman" version of Sherlock Holmes, independent and professional. An interesting feature is the presence of an imitation calling-card affixed to the front cover.

Warner, H. H., ed. *Songs of the Spindle & Legends of the Loom: Selected & Arranged by H. H. Warner; With Illustrations by A. Tucker, H. H. Warner, & Edith Capper*. London: N. J. Powell & Co., 1889.

Inspired by John Ruskin's theories on labor, art, and the environment, this anthology of poems and stories about weaving is a "sustainable" object far ahead of its time. "This little book is the product of hand-work alone," states the preface, and apart from the use of photogravure, it lives up to this claim with paper and binding materials made from flax. This copy (one of 250) bears the ownership signature of William Michael Rossetti.

Ruskin, John. Autograph letter signed to William Morris, circa February-March 1858.

In this earliest surviving letter between the two protean Victorians, Ruskin (1819-1900) praises and lambasts William Morris's first book, *The Defence of Guenevere and Other Poems*, published in 1858 when its author was 24. Morris wrote, "Good it is in many ways; wrong also in many ways ... very generous & very intense, but too much of mere sensation ... Your people all live on love ... Do you suppose that in the Middle Ages there were no heads fit for using as well as hearts, or that people couldn't think, inside of helmets? The only thing that I can make out you consider a head good for is to have hair on it – What a blessed book it is for the hair clippers!" in the end telling Morris that it is more obscure even than Robert Browning. Morris's presentation copy of *The Defence of Guenevere* to John Ruskin is in the Mark Samuels Lasner Collection.

Whistler, James McNeill. *The Music Room*. Etching and drypoint, 1859.

Acquired too late to be included in UD's recent exhibition, [Friends and Enemies: Whistler and his Artistic, Literary, and Social Circles](#), this early work fits in the show's theme. Depicted in the interior of their prosperous London home are Whistler's sister, Deborah, her husband, Sir Francis Seymour Haden (1818-1910), and Haden's medical assistant. Seymour Haden was both an eminent surgeon and an artist of ability who had a crucial role in the revival of etching as a printmaker and as an historian of the medium. At first relations between Whistler (1834-1903) and Haden went well, the two working together and meeting socially. But as with many of Whistler's friendships, there was a falling-out which also affected family relations. This rare first state etching joins the University's growing collection of Whistler prints.

Wilde, Oscar. *The Picture of Dorian Gray*, in *Lippincott's Monthly Magazine*, July 1890. Philadelphia: J. B. Lippincott, 1890.

In August 1889, J. M. Stoddart, the managing editor of the Philadelphia-based *Lippincott's*, gave a dinner in London for Wilde (1854-1900) and Arthur Conan Doyle (1859-1930), from whom he solicited contributions for the magazine. The result was Doyle's *The Sign of Four*, the second Sherlock Holmes story, and *The Picture of Dorian Gray*. Wilde's novel underwent some censorship (to remove some of the more obvious references to homosexuality) before its first appearance here, taking up virtually the entire July 1890 issue, which circulated with both London and Philadelphia imprints. Wilde later expanded the text for the first British book edition, which appeared almost one year later.

African American History

Ballots in the Time of Peace. Bullets in Time of War. Martinsburg, WV: The Pioneer Press, 1885. *The Pioneer Press* was the longest running Black newspaper in the country, operating until 1917, when the U.S. Government shut it down for the paper's opposition to U.S. entry into WWI. Devoted to the interests of African-Americans, the paper ran essays on lynching, abuse of Black women, literature, religion, and the gamut of legal and political issues affecting African-Americans.

Mott, Abigail. *Biographical Sketches and Interesting Anecdotes of Persons of Color*. New York: Stereotyped for and printed by order of the Trustees of the Residuary Estate of Lindley Murray. M. Day, Printer, undated, after 1839.

This is one of the earliest compilations of biographies of African-Americans. Abigail Mott (1795-1846) was a Quaker residing in Mamaroneck and Purchase, New York, and later Burlington, New Jersey. She was a tireless champion of African-American rights and the

abolition of slavery. This copy includes the ownership inscription of Hiram Nickerson, a Civil War veteran from Massachusetts

Art

Bosse, Abraham. *De La Maniere de Graver à L'eau Forte et au Burin, et de La Gravure en Maniere Noire*. Paris: Charles-Antoine Jombert, 1758.

This is the fourth, and most extensive edition of this important treatise on engraving.

Lebrun, Rico, and Dante Alighieri. *Drawings for Dante's Inferno*. Los Angeles: Kanthos Press, 1963.

This edition of Rico Lebrun's drawings for *Dante's Inferno* is limited to 100 numbered copies, with a separate suite of seven lithographs, each signed and numbered by Lebrun. Facing each plate are verses of the cantos translated from the Italian by American poet John Ciardi. The book was designed by the artist Leonard Baskin whose work is well represented in Special Collections.

Wodening, Jane. *Selections from the Jane Wodening and Stan Brakhage Scrapbooks, 1962-1966*. New York City: Granary Books, 2021.

This title comprises 33 full-color facsimiles of page spreads from the original manuscript scrapbooks compiled by the artists Jane Wodening (born 1936) and her former spouse, the filmmaker Stan Brakhage (1933-2003). The book is published in a limited edition of 25 numbered copies, signed by the artist.

*San Martin, María Verónica. *Make the Economy Scream*. New York: Center for Book Arts, 2017.

San Martin's artwork references President Richard Nixon's 1970 order to the CIA to "make the economy scream" in Chile to overthrow President Salvador Allende, as revealed in a declassified document titled "Meeting with the President." The document was recently released by the National Security Archive with other materials from the Chile Project of the Nixon administration. A copper box (associated with Chile's economy) contains faces of people who were repressed by DINA, an intelligence agency created by the CIA and Augusto Pinochet, that committed uncountable human rights violations and crimes against humanity. The faces are made with charcoal painting and gel medium on plastic sheets. Victims are wrapped in a handkerchief printed with handset type and documenting the handwritten notes of a specific conversation between Nixon, Henry Kissinger, and John Mitchell in which they discussed the project to overthrow Allende.

History

Verstegan, Richard. *A Restitution of Decayed Intelligence*. Antwerp, by Robert Bruney. And to be sold at London by Iohn Norton and Iohn Bill, 1605.

First edition of Richard Verstegan's important history of the Saxon invasions, the development of the English language, the formation of its surnames, and general early English lore. The book also includes the first account of the Pied Piper of Hamlyn and a description of werewolves. Verstegan was one of the first generation of Anglo Saxon scholars, and the work contains one of the earliest published Anglo Saxon word lists.

Weaver, Catherine M. Young Pennsylvania German girl's cartoon drawing and story book with text and dialog in "Pennsylvawnish" dialect. Ephrata, Pennsylvania, circa 1938-1940.

Dating from the late years of the Depression, this manuscript illustrates the life of a young girl, written in Pennsilfaanisch Deutsch, the Amish dialect of her region.

LGBTQ Material

Elisabeth Deran papers, circa 1970-2001

Elisabeth "Betty" Deran (born circa 1927) was an American economist and follower of the spiritual teachings of George I. Gurdjieff (1866-1949). These papers include Deran's correspondence with Annie Lou Staveley (1906-1996), who co-founded a center for Gurdjieffian study at Two Rivers Farm in Oregon. Also included are American poet Edward Field's letters to Deran and her romantic partner Alma Routsong, who wrote the lesbian novel *Patience & Sarah* (1969, 1971) under the pseudonym Isabel Miller. The collection also contains Deran's unpublished autobiography and manuscripts (including files on floppy disks), computer files on CD, recordings of an opera adapted from *Patience & Sarah*, and photographs. Additional Deran correspondence is found in the Edward Field papers in Special Collections.

Lincoln Collection (History)

Reed, William B. *Speech on the Presidential Question*. Philadelphia, 1860.

Writing in September 1860, the author of this political pamphlet is a "Philadelphia Cotton Whig" who supported the Southern Rights Democrat John Breckinridge for the presidency in 1860, and expressed his "grave objections" to Abraham Lincoln.

Literature

Beecher Stowe, Harriet. *Uncle Tom's Cabin*. New York: Limited Editions Club, 1938.

This edition of Stowe's classic is notable for its sixteen lithograph illustrations by Mexican artist Miguel Covarubbias (1904-1957), who is strongly associated with the Harlem Renaissance.

Campion, Martha, ed. *New Pioneer Story Book*. New York: New Pioneer Publishing, 1935.

This scarce anthology of stories was selected from the *New Pioneer*, the official organ of the "Pioneers," the sanctioned children's organization of the Communist Party of the United States of America (CPUSA). In his introduction addressed to the boys and girls of the workers and farmers of America," co-founder of the CPUSA Max Bedacht explains that "these stories are not fairy tales ... These are stories that tell you the truth about the conditions of the workers and their children and what they must do to better these conditions."

Joyce, James. *Finnegan Tetsuya-Sai*. Tokyo: Toshishuppansha, 1971.

This is the first Japanese edition of the Irish author's novel *Finnegan's Wake*. Translated by a group of scholars led by Yukio Suzuki, this edition contains four illustrations by the Irish artist Stella Steyn. This Japanese edition is quite scarce with only three copies held in American libraries.

More, Thomas. *Utopia*. Translated by Gilbert Burnet. London: Printed for R. Chiswell; and to be sold by G. Powell, 1685.

The *Utopia* was first published in Latin at Louvain in 1516, overseen by More's friend, Pieter Gillies, its dedicatee, in whose garden More conceived of the work. The first English edition, by Ralph Robinson, did not appear until 1550. This translation, by Gilbert Burnet, Bishop of Salisbury, though not so frequently reprinted as the earlier one, is, in some respects, much superior, and certainly presents a more readable text.

Reavey, George. *The Colours of Memory*. Evergreen Book of Poetry, E-20. New York: Grove Press, 1955.

This Evergreen collection of the Irish poet's poems is a signed presentation copy with an original signed frontispiece drawing by American abstract artist Irene Rice Pereira (1902-1971), the author's wife.

Photography

United Nations Relief & Rehabilitation Administration Album: Concentration Camp Dachau. Dachau, Germany: International Information Office for the Former Concentration Camp Dachau, 1945-1948.

This photographic record was assembled by the United Nations Relief and Rehabilitation Administration and issued to publicize atrocities committed under the Nazi regime. It contains forty-one images from within the camp, most taken immediately after liberation, depicting the facility and grounds, liberated prisoners, crematory, and a staggering number of corpses. It includes photographic portraits and scenes of the trial of German officers tried and convicted by the American military tribunal after World War II. There are only twenty known copies.

Politics and Public Policy

Adlai Stevenson 1952 presidential campaign speeches, July 21-November 1, 1952.

The 56 speeches comprising this collection begin with Stevenson's welcoming address to the Democratic National Convention on July 21, when he was speaking as the hosting governor in Illinois, before he was drafted as the Democratic Party's presidential candidate. This complete set of campaign speeches was issued as news releases, all mechanically reproduced on letterhead of the Stevenson Campaign Headquarters.

Printing History and Material Culture (including Black Bibliographica)

*Lucretius. *De Rerum Natura*. Aldus Manutius and Andrea Torresani di Asolo, 1515.

The Lucretius of January 1515 was the last book printed by Aldus, shortly before his death on 6 February. The text had been revised and edited by Andrea Navagero (1483–1529), the editor of all the last Latin editions published by Aldus from the Cicero of 1514 onwards.

Carey, Mathew. *The American Museum: or, Annual Register of Fugitive Pieces, Ancient and Modern. For the Year 1798*. Philadelphia: Printed for Matthew Carey, 1799.

Mathew Carey began *The American Museum* on the heels of a failed partnership with other printers called the Columbian Magazine. Carey's goal was to cull from other sources the best essays on political, economic, and cultural subjects, as well as poetry and prose, and offer them to a national audience. A congressional change in postal rates for magazines in 1792 forced Carey to end *The American Museum* and this was the only volume published. Special Collections houses a strong collection of the work of this important early American author and publisher.

Charleston Courier with *Charleston Daily*. Publisher: Charleston, S.C. 1865.

This is a scarce run of this South Carolina newspaper, including the following four issues (4 pages each): March 14 and 30, April 15, and August 21, 1865. The issues include Southern reports on "Sherman, the Raider;" an announcement of Jefferson Davis's resignation and the raising of the U.S. flag at Fort Sumter with the accompanying text of Henry Ward Beecher's

address. George Whittemore, a Union war correspondent, was installed by Sherman to run the paper between February and November in 1865. The *Charleston Courier* in the antebellum South was known to have relied upon enslaved Black laborers in its printing operations, but under Union control, the press instead employed its Black workers. An 1865 procession noted a line of African American paper carriers each holding a copy of *Courier* headed by a Black pressman named George Smith (*Savannah Daily Herald*, March 27, 1865, p.1)

Brown, Grafton Tyler. California stock certificate. San Francisco: G.T. Brown, 1875.

This stock certificate was printed by the first-known, successful Black lithographer, cartographer, and artist, Grafton Tyler Brown (1841-1918). Brown, whose parents were freeborn Black Americans from Maryland, and whose father was involved in the abolitionist movement, was born in Harrisburg, Pennsylvania. Brown worked as a printer in Philadelphia before relocating to San Francisco. He worked for Kuchel & Dressel in the 1860s before starting his own company, which he ran from about 1867 to 1879. Brown's maps and lithographs are now highly sought after as examples of early African American lithographic printing and graphic design.

Halfer, Josef. *The Progress of the Marbling Art from Technical Scientific Principles*. Buffalo, New York: Louis H. Kinder, 1893.

Originally published in German in Budapest in 1885, this copy is the first edition in English and the second edition to include marbled paper samples. Halfer was a successful European marbler who had begun revolutionizing the process with the development of prepared colors. Although 1000 copies of this edition were printed, all but 100 were destroyed in a fire.

Jemison, D. V.. *First Annual Message of the Rev. D.V. Jemison, D.D., LL.D.*, before the National Baptist Convention, U.S.A., Incorporated. Cleveland, Ohio. September 10-14, 1941. Selma, AL : Pritchett Printing Co., 1941.

The Pritchett Printing Co. was a Black-run, family printing company active in Selma, Alabama, from the early-to-mid-twentieth century. Samples of the press date from as early as 1931, but in December 1963, James D. Pritchett, Sr. and his son James Pritchett, Jr. were arrested for printing calls for a Christmas boycott of Selma in coordination with the Student Nonviolent Coordinating Committee (SNCC).

