

ILLUSTRATED AMERICANA.
(SINCE 1600.)

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Continued from Part I. (1493-1624), pages 66-77 in this volume.

THE development of colonization in America, especially on the northern continent, during the Seventeenth Century, naturally affected the number and style of the books then published to illustrate the country and its people. Accounts of travels by land, and general or particular histories, as well as descriptions of voyages, became more abundant. Curious and interesting facts are shown by an examination of these works, issued between 1600 and 1730, both in regard to the relative production by different countries, and the small proportion in our own language. Fractions expressing these might be a little changed, but general results would not be much altered.

The English press, represented perhaps alone by that of London, as it had previously been, supplied few of these works between 1600 and 1650. From 1650 to 1730, the number moderately increased, but was still only about sixteen per cent. of the total in all countries. The German issues, excluding those by the DeBrys and Hulsius, were

NOTES.—The word "Americana" has been used through this paper in the sense commonly given it, a term for the books on American subjects. Books on other subjects, American only because printed in America, are not included. Works with maps only, or with a single plate, can hardly be considered "illustrated," and mention of them is omitted.

The writer, after considerable experience, has thought it best not to illustrate these papers by reproducing plates. Qualities of engraving can hardly be shown; an octavo page compels reductions in many cases so that the originals are not well represented; and selection of a dozen examples from hundreds beside him, would meet somewhere the comment that others might, could or should have been chosen.

fewer, the French production still less, the Italian hardly three per cent. and the Spanish almost nothing. Art here again gives striking evidence. Although Spain held the then richest part of America, illustration of it, as well as of other parts, land and sea, passed to freer and more enterprising people, just as the wealth of the New World was meanwhile passing, and as the dominion was to follow.

The remarkable industry and energy of the Dutch was shown in engraving as in other pursuits, for the amount of Illustrated Americana that they produced between 1600 and 1730 was about fifty-three per cent. of all that Europe furnished. During the first half century of this period, the proportion was even larger; during the remainder it was evenly distributed. Compared with America, Holland is a small spot with few people, but we can almost as well not know about Columbus, as not know well what they have done, when we deal with Americana.

Another interesting particular appears about the relative attention to the different parts of America. Of the works issued in this period—excluding about one-third that may be called general, the largest number were devoted to the West Indies. There were about as many relating to the present area of the United States, if we count all the editions of Hennepin, but without them only about half as many. Some seventeen per cent. of all related to South America, five per cent. to Mexico and Central America, and, it seems strange, as many to Greenland.

Looking at these books in geographical rather than chronological order, we begin at the North. Among works on that region we find a Paris 8°, 1654, with Laon's Relation of a Voyage by French, but it has only a few plates. In 1663, appeared at Amsterdam a 4° with wood cuts, describing Northern Lands, including Iceland and Greenland; also, the same year and place a similar book, with an account of three voyages to the latter, and another with Raven's Journal of a voyage thither. Marten's voyage,

also thither, was treated in a 4° with sixteen folding plates, published, in 1675, at Hamburg. There were several later editions. In 1682 and 1684, Dutch enterprise supplied accounts of the Whale Fishery in the Greenland seas, illustrated by folding copper-plates.

On Canada there were fewer illustrated works. Champlain's *Voyages* appeared in a 4°, 1613, at Paris, with a moderate number of plates, neither very large nor elaborate. Within thirty years, there were other illustrated editions issued in the same city. Also there, in 1664, appeared Creuxius's *Historia Canadensis*, a 4° with thirteen plates. Copies are now apt to be found mutilated, and lacking a large plate showing the martyrdom of the Jesuit fathers. Towards the close of the century appeared the works of Hennepin that were among the most popular in the whole range of earlier Americana. The wide extent of New France, as well as Canada, was described. Every succeeding list of the editions shows the number greater. Of nearly fifty issued, within about as many years, many are more or less illustrated. Among the earlier plates are one of a bison, and another of Niagara Falls. That views even a century before could be made fairly accurate in main features, and were so, has already been shown. This view of the great cataract (6½ in. by 4¾ in.) is another example. It is partly what is called a "bird's-eye" view of the country near and above the Falls, with many existing features but with more forest. On the Canadian side, a minor stream leaps athwart the larger fall. The latter seems to be too narrow. Otherwise the plate seems correct, and valuable as well as curious. The same estimate appears deserved by much of Hennepin's description, although if we credit the verdict of later research, about his reported exploration of the Mississippi, he must have had the energy of a modern steamboat, or the pen of an ancient Ananias.

New England, from the first, was the subject of many books and pamphlets, all now tantalizing to the collector

and a trial to his pockets. In these books, however, there are few plates. Somehow, the country, or the early thirst for knowledge about it, did not stimulate publishers to any great outlay on art for its illustration. Until 1624, the English, that is to say the London, press had supplied only about half a dozen works with plates specially on America, but the start that had then been given to colonization was signaled by a little galaxy of three works, that together compared well with any like group issued elsewhere. They were Capt. John Smith's "General History," 1624; "Sir Francis Drake Revived," 1626, and Samuel Purchas's "His Pilgrimes," 1625, in five volumes, folio. The last, although a general work on many parts of America, and like the others, less illustrated than we might wish, was the greatest English work of the kind yet produced, and, on the whole, not surpassed by anything of its sort that had been published on the Continent. The promise of increased, or similar, illustration was, however, all in this beginning. Art concerned itself as little in picturing New England as it did about the earliest discoveries, even less than it did about the Halls of the Montezumas. A great deal was printed on the politics, more on the theology of the people, and, unpropitious as was the literary atmosphere, no little poetry, including the verses of a Tenth Muse, sprung up in America, but excessively little engraved illustration. The scenery and architecture of the region were to be portrayed at a far later date, as were the manners and customs, for it was almost left to "Life" in our day to delineate the icy decorum of Puritan hilarity.

To the meagre illustrations of this part of the country John Josselyn's "New England's Rarities" was added in 1675, with many wood cuts of subjects in Natural History, excluding mankind generally, but including "A Perfect Description of an Indian Squa, in all her Bravery." It is, however, no virtue to make a short story about early illustrated books on New England. They are almost as scarce as dividends from some of our gold mines.

In 1651, at Amsterdam, a thin quarto was published with half a dozen copper-plates in the text. One of them, measuring about $4\frac{1}{8}$ by $3\frac{1}{8}$ inches, gives us the first engraved view of New Amsterdam, subsequently New York. A re-impression is the solitary illustration in Adriaen van der Donck's "Nieuw-Nederlant," issued four years afterwards.¹ In 1671, also at Amsterdam, appeared a large folio, the "Onbekende Weereld," by Arnold Montanus. Among its numerous plates was another view of New York, quite different, and larger ($6\frac{3}{8}$ by 5 inches). This in turn was re-issued the same year at London, in Ogilby's huge book "America" (p. 171), that also contained nineteen maps and one hundred and five plates derived from Montanus, of which work it was more or less a translation, and to which there is by no means profuse or conspicuous reference. A copy of the last-named view is in the Genealogical Register; July, 1882, where it is dated 1640. Judging by the two views the village was large, irregular and picturesque. By another plate (p. 173) Ogilby gives us reason to infer that unicorns ran wild in the country, where, he tells us (p. 178), there were many beasts called "Buffles," together with aborigines who were nasty, stubborn, covetous, revengeful, and addicted to stealing. If we also credit some modern statements, we are led to think that the prototypes of certain Metropolitan Aldermen were indigenous and not imported.

Pennsylvania received similar gratifying, although scanty, attention. In 1684, a quarto was published at Amsterdam, and another at Hamburg, each containing a plan of Philadelphia. These were followed in 1702, at Stockholm, by a third book, the "Novæ Sveciæ" of Campanius Holm, on the Swedish settlements. Among other plates in it is a copy of the Hennepin view of Niagara.

On Virginia, publications, especially pamphlets, were

¹ In 1651, it may be here added, a view of Pernambuco was also published at Amsterdam.

numerous, between 1600 and 1730, but very few were illustrated. In the meagre list is Williams's "Discovery of Silk-Worms," London, 1650, with a woodcut of a Saw Mill, and an "explication" thereof. Beverley's "Present State, 1705," also London, had fourteen plates, slightly like some of DeBry's.

On Spanish America, there were far more books. The most popular of them, or of any work on America during this period, was, perhaps, Las Casas's *Mirror of Spanish Tyranny*. Almost any story of atrocities by the Spaniards seems not only to have been believed, but to have had foundation on facts. DeBry issued the work; many Dutch editions followed; in 1699, it appeared in English at London, and in 1627, at least, illustrated, in Dutch, and with seventeen copper-plates, at Amsterdam. Solis's *Conquest of Mexico* rivalled the works of Las Casas in popularity. Between 1691 and 1741, there were in Spanish, French, Italian, or English, many issues with plates, some of them large, and among the best of their class, that had been produced. Zeiller's "*Monarchia Hispania*," in Dutch, 1659, with one hundred and thirteen pages on America, seems to have been far less popular.

The early neglect of Peru was not followed by much recognition during this period. Zarate's *History* (1556) was repeatedly published in French, with maps and plates; Cieza's *Travels*, with plates and a plan of Cuzco, appeared at London in 1709, and De la Vega's "*Incas*" (1609), illustrated, at London, 1688, at Amsterdam, 1737, and at Paris, 1744.

Chili was exhibited in 1646, by peculiar copper-plates and coarse cuts in D'Ovagle's "*Historica Relatione*" published at Rome. The coasts, and those of Peru, were described in an account of Frezier's *Voyage*, repeatedly issued with thirty-five to thirty-seven copper-plates. Collections of *Voyages*, and a few general works added to this moderate amount of illustration.

The "Rerum in Brasilia" of Barlaeus showed that country by means of thirty maps and twenty-four plates, published at Amsterdam in 1647, on a scale perhaps hitherto unknown. Dutch enterprise determined that Maurice of Nassau should be duly honored, and copies with the illustrations colored by hand, make an Art landmark in Americana. An edition reduced in every way appeared in 1660. Some of the fighting in Brazil is illustrated by large plates in the "Guerre del Regno," and some of the natural history in Piso's folio.

Mention of all the books that might be included in the general subject of this paper leads, however, too far into Bibliography, and allusion only can be made to many noticeable in their places and for what they are, yet perhaps, of minor importance.

The West Indies, for instance, were described by some twenty authors in works more or less illustrated, treating of the Indies together, or of special parts. The works of Herrera and Spilbergen, in the former class, were rivals in popularity during the first quarter of the Seventeenth century, each appearing in French and in Dutch, the first in Spanish, the other in Latin. A successor in popularity was Rochefort's "Antilles," with some half a dozen editions between 1658 and 1668. Of special works there was at least one on Barbadoes (1657), another on Jamaica (1657), and, it may be added here, one on Carthagenia (1698), and one on the Isthmus (1699).

Most numerous, however, of the illustrated books within the period now reviewed, were the Accounts and Collections of Voyages. Again it appears that while there were a great many volumes, and indeed many works, the amount of fresh original matter was more seeming than real, for several of the works were often reissued, in a number of places also, as well as of languages. The dreary, distant regions of the Straits of Magellan received a large share of attention in the editions of Van Noort (1601-63), of

Schouten (1618-1740), and of Froger (1698-1715.) Thomas Gage told of his adventures to New Spain (1648-1720), and the slight charge of untruthfulness made against him did not lessen his popularity. There was a brisk demand for Linschoten's "Navigation" with its large, striking and apparently life-like plates.

While the Pilgrim Fathers were trying to escape starvation in their first dismal year at Plymouth, there appeared one of the most curious books in Illustrated Americana. Don Honorius Philoponus was the author's literary name. It is "one of the impudentest books known," said Henry Stevens. "Nova Typis Transacta Navigatio" is the beginning of the title, which, freely translated by aid of some of the text, means Gulliver's Travels as sober History.

Works full of the marvellous or exciting are apt to be liked, as was shown by Varthema's "Itinerary," that had a run of a hundred and fifty years and got at last into Dutch, with plates, and, we are told, was almost as great a favorite as Robinson Crusoe. So also was Hans Staden's "Cannibals," mentioned in the previous paper, that ran from 1556, with unexhausted charms, to Charles II.'s time. Later, and even longer-lived, was the story of the stirring part in American affairs performed by the Buccaneers, told by Exquemelin, and almost invariably more or less illustrated in the many editions. Dutch, 1678; Spanish, 1681; English, 1684; French, 1686; it has found publishers even into the present century.

The South Sea Bubble was notable enough in American history to furnish a good deal of matter for writers and printers in various places, but the engravers who treated the subject were Dutch. "Het Groote Taferel," a folio, 1720, with sixty large copper-plates shows that Panama enterprise of its day, with its promoters and dupes, in a satirical, forcible, and sometimes far from decorous manner.

Scientific works, as we can fairly call them, increased in number and in size during this period. There were several

large and remarkable folios and quartos on Botany that would be thought great productions in our day. On the human portion of Natural History there was not as much, neither was there on religious history. Ceremonies and costumes were shown in Picart's great folios; scenes in the life of a saint in the History of Santa Rosa de Lima, a 4^o issued, perhaps, in 1701; and the martyrdom of missionaries in Tanner's general work on the Jesuits, considerable space in which is given to America. Anyone who thinks that the earlier plates in Americana prove nothing, should look at those it contains. The engraving is finer than is usually found at this date, and the subjects are very suggestive.

The Americana issued between 1730 and the Revolution was, in general character and distribution of subjects, similar to that produced during a century before 1730. From Greenland to Cape Horn there was scarcely a region of any note overlooked or neglected. Omitting the writer's list of names and editions through the former period, it may be enough to refer here to a few specialties. Natural History, although not excessively treated, received marked attention with interesting results, shown in great folios, wonderful indeed when compared with the little volumes of Monardes published two centuries earlier. Catesby's work relating to Carolina, Florida and the Bahamas, came out at London in 1731, with two hundred colored plates, reissued in superior style in 1754, and again in 1771, with twenty plates added. Eisenberger published a companion work in Latin, with one hundred and nine colored plates, Nuremberg, 1750, and the Dutch added their contribution in the large work of Burmannus, with two hundred and sixty-two plates, 1755-60, an edition of Plumier (1693) much developed. The great earthquake at Lima (1746), was illustrated as well as described. Fortifications, that had for a long while been important features in the more southern parts of America, were, by the French and the English,

made numerous in the north. Interest about them led to the publication of a few books with their plans, books valuable as well as curious. Poetry adorned by plates, fashionable in later times, does not seem to have been very common. There was an example of it in "La Columbiade," by Madame Dubocage. Guide-books were not plenty, for travellers were not, yet there were at least three London editions of an abridgment of Voyages and Histories entitled the "American Traveller," embellished with "neatly engraved" portraits, that did not flatter their originals.

Illustrated books relating to the Revolution had, generally, little of the importance characterizing the political and military events of the war. Maps and plates on sheets, or in solitary seclusion in books were fairly numerous, but both of the parties active in the contest had more serious work. Indeed, Provincials could not, and Englishmen did not, use engraving to any great extent for volumes on the subject, while the French, Germans and others, made only moderate additions to the list. Fewer, smaller, or less vivid, than we wish they were, they yet are interesting and important from their relationship, and deserve a longer description than would be possible in this paper. They are a class by themselves, at some other time, it may be; to be treated by the writer.

About the middle of the last century began a new period in Art, that long continued, when the illustrated book was far more developed. Hitherto it had generally been a volume with plates, more or less scattered, in it. Now it often became a volume largely, or almost exclusively, of plates and often in size far exceeding nearly all its predecessors. In illustrating, the Age of the Giants had come, and America has had no slight amount of their attention.

Piranesi gave the world his profuse, amazing, enormous plates of Roman Antiquities, drawn with boldness and power. Stuart and Revett, on a lesser scale, but with more mathematical nicety, showed Athenian Art in their impe-

rial folios. The larger folios of the first Dresden Gallery presented many a masterpiece of the elder artists. One Voyage Pittoresque, of ponderous bulk, succeeded another, illustrating many a country. Boydell lavished his fortune in presenting the creations of the chief poet of his native land, and Britton, with a devotion we can never praise too much, illustrated, as never before or since they have been, Old England's Cathedrals. Then, hero, we are tempted to say, of all, Baron Taylor consecrated vast labor and resources to France.

In time, America was not to be without such monumental works. Before examining them, let us first make note of the styles of engraving that came into use. All the while since 1493, engraving on wood has been used in Americana, yet work in other forms has by turns also been used. Until the close of the last century, metal plates, chiefly copper, were largely employed. At that date, lithography had been invented and moderately developed, furnishing an easier and cheaper mode that became extensively used after 1825. It gave a great stimulus to the production of illustrated books, especially those of large size, and is very noticeable in those issued between 1830 and 1850. To the present time it has been constantly improved and elaborated. In the earlier part of our century, plates colored by hand were fashionable, and many fine examples were produced. In recent years, printing in polychrome has been made remarkably elaborate, effective and expensive. Still later, reproductive processes have been much used, and have proved useful, and, indeed, important. As in other large classes of illustrated books, all these styles of plates are found in Americana. Marking the advent of the modern book, composed almost exclusively of engravings, as well as the beginning of the Age of the Giants, we find in *Illustrated Americana* the "Scenagraphia," London, 1768, now very scarce. It measures 18 by 23½ inches, and contains twenty-eight views in Canada and other British

colonies. Certainly it is of as much historical value as not a few books wholly of text. Six, at least, of the plates, from sketches by Gov. Pownall, appeared in 1761; then others were made, until the whole volume was published as stated.

The two notable pioneers in American copper-plate engraving produced work that we may safely call astonishing. Paul Revere's was chiefly on paper money or on separate sheets, but Norman boldly attempted portraiture and the illustration of books. One of his largest undertakings, also as printer and publisher, was the "Builder's Assistant," a folio with sixty outline plates of Architectural details, Boston, 1786.¹

A sketch of American engraving must be omitted in this paper, and the general fact stated that we were not, for a long while, profusely illustrated by natives or foreigners.

Towards the close of the last century, periodicals, novelties here, appeared with copper-plates, of which "The Massachusetts Magazine," and "The New York Magazine" were notable examples. No great genius was shown in treating imaginative subjects, and if the views of American places and buildings are not as good as we could wish, they are valuable from the scarcity of anything of the sort, and although they are smaller they are about as good as some contemporary plates in English County histories. To some

¹There is probably no more notable example at this period, of an illustrated book produced in America, than the folio Bible "Printed at Worcester, Massachusetts, by Isaiah Thomas," 1791. While the Bible has been a very important work in the minds, hearts and history of our countrymen, it can hardly be classed as "Americana." Yet mention of this noble volume should be made here. It has fifty plates, engraved for it. Six are by Samuel Hill, Boston; five by J. Norman; eight by J. H. Seymour; three by Jos. Seymour; twenty by J. Seymour; one is marked "Seymour"; one is by Doolittle, New Haven; and six are without name. A full account of the book is in O'Callaghan's "American Bibles," pp. 38-40.

Two editions of the Bible in large quarto, also illustrated, were, it may be added, the two largest volumes ever produced in the writer's native town. They were printed by Samuel Etheridge, 1803. Seven plates were by James Hill; one was by Doolittle, and one by E. G. Gridley.

extent, engraved coppers, or impressions from them, seem to have been imported. In other cases, European plates were copied.

In the Age of the Giants their works on America came later than those on Europe. It was 1810 when Humboldt's grand atlas folio was issued in Paris, giving, with text, views of the scenery and of the aboriginal monuments in Central America. A superb, double-page, colored view of Chimborazo (16 by 24 inches) is one of the most striking ever made of American scenery. On the same region, Captain Dupaix's great work was published at Paris, in 1834, Waldeck's in 1838, and Catherwood's, at London, in 1850, all with interesting and valuable plates. Philips's Views in Mexico appeared, also at London, in 1848, and between 1830 and that year, the most colossal and costly work on American Antiquities, Lord Kingsborough's, in nine huge folios, with over 1,000 plates. Seldom have enthusiasm, devotion and wealth combined, produced such a work. As is apt to be the case, pecuniary loss ensued, commensurate with the magnitude of the undertaking. At later dates, Mexico, and our war there, have been illustrated by large plates.

Lithography was conspicuously used in these volumes. It was the prevailing style of engraving at this period, and other notable examples appeared in Americana. The first book with such illustration produced on any considerable scale in this country was a quarto published by the city of New York, with an account of the celebration at the opening of the Erie canal, in 1825. Of the fifty-three plates in it, some are, however, not lithographs. Three or four years later, S. Milbert issued at Paris an Itinerary of the Hudson and other parts of the Eastern United States, including a large folio with plates, on India paper. This was followed by similarly illustrated imperial folios—Gaimard and Mayer's "Groenland" (145 plates), Paris, 1842; Smyth's "Canada," London, 1840; Captain Warre's

“Oregon,” and large works on Peruvian Antiquities, as Rivero and de Tschudi’s book, with fifty-eight plates, Vienna, 1851, and, at a long interval, but best mentioned here, three volumes with one hundred and forty-one plates on the Necropolis of Ancon, Berlin, 1880-87.

Meanwhile, Americans also added large folios, some of them surpassing all others in size and rivalling any in the value of their contents. Such is Audubon’s “Birds of America” in four elephant folios (27 by 40 inches), London, 1827-30, with four hundred and thirty-five huge colored plates showing even very large birds in their natural size. Throughout the range of illustrated books it would be hard to find any of a grander, costlier, and more monumental character. While the drawings were by an American, some of the engraving was by W. H. Lizars, Edinburgh, and some or all of the printing and coloring by R. Havell, Senior and Junior, well known for their large plates of this style. Audubon’s “Quadrupeds” followed at New York, 1845, in four atlas folios, smaller than the “Birds,” yet still very large. There were one hundred and fifty plates lithographed, printed and colored by J. T. Bowen, Philadelphia (1842-48). Never elsewhere has a race of squirrels, cats, and woodchucks, had such an imposing portrait gallery. A dozen years later Michaux and Nuttall described the Forest Trees of the United States, Canada, and Nova Scotia, in five large octavos (Philadelphia, 1859), with two hundred and seventy-seven colored plates showing the leaves. The Ferns of the same regions were illustrated by Eaton, Emerton, and Faxon, in two large quartos, with one hundred plates, also colored (Salem, 1879). In a similar way the Birds of New England and those of the Pacific Coast were also described. On a scale worthy of the Empire State, its Natural History was shown in twenty-one large quartos (Albany and New York, 1842-61), with over seven hundred plates, six hundred and forty of which are finely colored.

While the Flora, the Fauna, the Antiquities, and the Scenery of America were thus presented by Art, and often on a great scale, the unchanged or vanishing Natives were by no means neglected. Colonel T. L. McKinney, Superintendent of Indian Affairs, Mr. King, a skilful artist, and James Hall, prepared a History of the North American Tribes, with one hundred and twenty exactly colored portraits in three folios (Philadelphia, 1838-44). George Catlin published—and there were several editions—Illustrations of the Manners, Customs, and Conditions of the same Indians, with over three hundred steel plates, and also a large folio of Hunting Scenes with twenty-five plates. He seems to have been the Buffalo Bill of his day, for his exhibition of live aborigines made a greater sensation than his books. At the same time Henry R. Schoolcraft, who was born near Albany, was collecting a great amount of information on the same subject, that was published by authority of Congress, in six large quartos (Philadelphia, 1851-57). In them were three hundred and thirty-six plates from sketches by Capt. S. Eastman of the Navy.

The exploration of the vast interior and southwestern regions of our country has been followed by notable results in its history. Much of the exploration and of the illustration of it has been done under the authority of the Government. The surveys for the Mexican Boundary and for the Pacific Railroad furnished subjects for two large publications in quarto, on the former, three volumes, on the latter, thirteen (Washington, 1855-60), with five hundred and twenty-three lithographic plates, many of them colored. More distant regions were also treated, as in the account of the Exploring Expedition, 1845, to the Pacific, and of the Japan Expedition, 1856,—the first with steel plates, in all its parts with over a thousand illustrations, the other with wood cuts and tinted lithographs. These are, however, American books on foreign subjects rather than

illustrated Americana. Foreigners have done much for us—these show what we can do for some of them.

A glance at the works with steel plates turns us back a little in time. Many of the finest date from 1840 and since,—such as Bartlett's quartos on Canada and on the United States, those on Greenwood and Mount Auburn, or, near here, Bowen's Boston (1829), and an Account of the Tremont House (1830).

Engraving on wood has, of late, reached a marvellous development in our country, and has been much used in the class of books treated in this paper. While, of course, there is varying merit or interest in the numberless examples, we find beauty, delicacy, and accuracy, to an extent that well makes us proud of what our countrymen can now accomplish in this already ancient form of Art. It is impossible within the limits of this paper to give any adequately full presentation of this part of its subjects. Yielding to the impossible is the apology for this brief allusion.

No American subject could, however, be more worthy of treatment by American Art than the history, private as well as public, of the great founder of the leading nation in the New World. Irving's, the most notable of any "Life" of Washington is, on large paper (4^o, New York, 1859), also one of the handsomest books ever produced in our Country, and a few copies of it have been made some of the most remarkable examples of what are called extra illustrated books—that is, books for which additional plates, often rare or curious, are collected from various sources. Most of such plates are line engravings. Copies like these are no mere scrap-books, but rare and costly additions to historical literature. There are perhaps half a dozen of them and so scarce are the plates, especially the proofs, used, that no more similar copies can perhaps ever be made. Each of them is sufficiently unlike another to make it fairly called unique. The taste for

such volumes is imported, but it has become thoroughly naturalized.¹

In the chronological order of our review we have reached books that are new, or that have not ceased to be novelties, yet that will sometime take their place among the contributions to *Illustrated Americana*, valuable both as evidences of Art in our day, and for representations of important objects. Two examples of such works may be mentioned. Finely made and of high cost, they describe buildings that in a marked way show the national advance in wealth and culture. One of the two, called "Artistic Homes," has two hundred plates showing the interiors and Art treasures of many fine houses. The other is a work befitting the most sumptuous residence on this continent—that of Mr. Vanderbilt. There are a hundred plates illustrating it, twenty of them the most elaborate of chromo-lithographs.

Processes for reproducing plates, maps or drawings have been proved to be of decided value for books on geography or antiquities. A very large and widely known work of great importance and interest may properly be considered as the representative one of the *Americana* largely illustrated by means of these recent inventions—"The Narrative and Critical History of America." It is edited, and much of it is written, by a prominent member of this Society—Mr. Winsor—and is a notable addition to the long list of contributions to the annals of our country made by our associates.

One of the processes can be well used for paintings, and has been employed in another notable work, the "Art Treasures of America," two very interesting folios with one hundred photogravures.

¹ One of the most assiduous collectors and makers of extra-illustrated *Americana* was Mr. William Menzies, of New York, who (as the writer counts them), had about two hundred and seventy volumes containing 8,000 plates. Other private libraries in that city contain many such books. Members of the Boston Club of Odd Volumes can make a remarkable exhibition as was shown not long ago, and, from a wider area, members of this Society could make another that would speak for itself.

Other publications, with an immense circulation, that are, to some extent, bound and preserved as books, have, within the last half-century—still more within the last twenty years—become important additions to *Illustrated Americana*. Various processes, or kinds of engraving are used in them, and a great many subjects are treated. They are the illustrated papers and magazines, of which it is perhaps safe to say that few of those who prepare or who see them fully realize to what an extent they are—and even more sometime will be—graphic records of our tastes, fashions, ideas; and, indeed, daily life. To conceive what they may become worth we can imagine, if the case were possible, the value we would put on a volume of a good illustrated local paper or magazine issued awhile after the Spaniards were established in Mexico, the French at Quebec, the Dutch on Manhattan, or the English in Boston. Bound volumes of “*Life*,” the writer thinks, have their proper place beside him at the modern end of the long line begun by Bordone, Leon, Thevet, or their elders.

Many features or particulars have been observed in the classes or examples of illustrated books on America in the course of this paper, leading us at the end to certain general estimates of the whole. That they form an important as well as interesting department in the history of two continents, as well as of our own country, is evident. It is a very imperfect conception of the works on the New World that slights them. They include little of the highest art, it may be, yet there are hundreds, thousands indeed, of plates that not merely please the sight or the fancy, but that are distinct contributions to knowledge. Many of these, even the earlier, rival or surpass the contemporary maps in the accuracy or value of the information they preserve. No collection of accounts of the earlier voyages and explorations can approach completeness without including many of them, and this is true in regard to the works on Antiquities, and also, even if to a less extent, in regard to those of not a

few of the historians and of the writers on manners and customs. Of course in forming from books opinions on scenery or Natural History they are indispensable.

The number and character of the cuts and plates afford clear indication of the attention America has attracted—slight for a century, then marked, still later great and widely spread. In earlier times hardly thought worth special efforts of art, at length the New World has had a fair, or what might be called full, recognition, and the subjects it could present for illustration have been treated in a manner that makes *Illustrated Americana* compare not unfavorably, but well, with similar works on other lands.

Nor can we fail to be impressed by another fact. Thinking in our own language, and knowing how widely it is now used, an idea is sometimes held that most of what is called *Americana* is in it. Only a fraction is. Eight languages, at least, make the text of the books mentioned in this paper. Nor is it flattering to conceit, if there is any, in our country, to find that a very large proportion of the illustrated books about us, as well as about other parts of the two continents, are works by foreigners. Even the plates in Audubon's "Birds" were made in England—as we might say they must be at their date—and, for no such reason, some of the illustrations in one of the latest and most superb of peculiarly American books, came from France. All this, however, simply proves that the men who created these books got what they wanted for them where they could get it best. *Birds* and *Vanderbilt House* were illustrated as birds and private house have scarcely been illustrated elsewhere. An admirable result was sought and reached. That is what we as a people are securing in not a few things, some of them greater than even *Illustrated Americana*.

NOTE.—Most of the larger public and private collections of books on America contain to some extent the works mentioned in these two papers, but in very few would all, or nearly all, be found. Even the three most remarkable libraries of *Americana*—associated with the names of three members of this Society, Brinley, Brown and Lenox—would together not show everything. Works dat-

ing before 1800 were those chiefly sought. With all its amazing comprehensiveness, the Brinley lacked numbers of the illustrated books—some of them by no means unimportant. In the Brown, which, if more restricted, is still more wonderful, it would be difficult to find an omission of anything issued before 1800. In the Lenox, one of the most magnificent monuments of collecting ever raised by one man, attention was more directed to works in text. It may be fair to add that many of the plates mentioned are in the old house where these papers are written.

ERRATA.—Part I., last line of p. 72 of "Proceedings," "Seville, 1553," refers to the first appearance of C. de Leon's Peru; the edition with cuts is *Anvers*, 1554. Page 73, 2d line should be *Anvers*, and not Seville.

Page 74, 9th line from foot is a typographical error: for Marian read Merian.

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