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Library Notes: Selected Acquisitions [v. 6, no. 1]

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Selected Acquisitions

W. Hugh Peal Collection

A bequest of the late Mr. W. Hugh Peal has increased very notably the extraordinary gift of rare books and literary manuscripts celebrated at the University of Kentucky by a conference and major exhibition in October of 1982. Following Mr. Peal’s death on 24 December 1984 the library received as a further gift approximately 2,000 additional printed volumes from Mr. Peal’s personal library and nineteen albums of manuscript letters embracing a great many well-known figures of the nineteenth and twentieth centuries.

Books in the Peal bequest include numerous first editions of works of fiction and poetry as well as biographies, collections of correspondence, and critical studies. Some especially notable items include a series of late nineteenth-century literary works in finely gilt cloth trade bindings, and illustrated by some of the foremost books artists of the period: Randolph Caldecott, Joseph Pennell, Edmund J. Sullivan, Hugh Thomson, and others. A particularly appealing illustrated work from earlier in the century is Thomas Bewick’s *History of British Birds*, printed at Newcastle in 1821.

Easily foremost among the manuscript albums is Mrs. E. B. Browning’s, beautifully bound and boxed, and containing letters by Wordsworth, Southey, Joanna Baillie, and Fanny Kemble. Accompanying albums contain letters by Queen Victoria and other monarchs. The gift includes letters by Charles Dickens and Thomas Hood as well as one from the poet laureate Samuel Rogers to Mrs. Shelley. There are letters by John Ruskin, William Morris, William Holman Hunt, and Cardinal Newman and others by the artists J.A.D. Ingres, Benjamin Haydon, Edwin Landseer, F. G. Stephens, and Frederick Leighton. There is a letter each by Giuseppe Verdi and George Grove. American figures are represented in part by Washington Irving, Ralph Waldo Emerson, Louisa May Alcott, Thurlow Weed, and James Buchanan. There is a letter of A. Conan Doyle and the calling card of Gustave Doré. The Peal bequest represents a rich enhancement of a collection already widely recognized as a major research resource.
A late Victorian pictorial trade binding, designed by the popular illustrator Randolph Caldecott, from the Peal bequest.
The Peal Collection has also been increased by several recent acquisitions. One is a charming Charles Lamb poem entitled "The Change." The poem is divided into five stanzas, with three crossed out words and occasional punctuation variations, but retaining the same word order as the published version, "To Louisa M________, Whom I Used to Call ‘Monkey,’" which recalled the frolics of her childhood, behavior inappropriate to the new (1831) mature young woman. The "antics of my gamesome Ape" referred to Louisa Martin. (See Edwin W. Marrs, The Letters of Charles and Mary Anne Lamb [Ithaca: Cornell University Press, 1976] 2: 190.)

Four letters of Robert Southey have come to hand, two of which relate to Thomas DeQuincey. One is an Easter Sunday, 1811 letter welcoming him for a visit and cautioning against a walk through Borrodale: "Wordsworth accompanied me to the top. . . . The descent from the heights above Easedale is so rugged that I would never again willingly attempt it alone." The 10 December 1807 letter to English historian Sharon Turner is a letter of introduction for DeQuincey. Writing to Miss Betham (perhaps Mary Matilda Betham, miniature painter and author) on 23 September 1830 he notes: "Alas, these are ill times for poetry: Every body writes poems & no body buys them."

The final piece is a 5 July 1834 letter to Sir Howard Douglas, son of Rear Admiral Sir Charles Douglas, concerning his father's participation in the Battle of Dominica, 1782, settling a controversial issue of whether it was Douglas himself who was responsible for the naval manoeuvres which resulted in the defeat of the French forces. Southey wrote Lives of the British Admirals.

In addition, several printed works relevant to the Peal Collection have been secured. Included is the first American edition, 1813, of Original Letters &c. of Sir John Falstaff, first published in 1796 by Charles Lamb and his friend James White. We also now have Lamb's nineteenth-century copy of James Thomson's The Seasons, which will join several books from Lamb's library already in the Peal Collection.

A Performing Arts Collection
The libraries were recently presented an especially notable and extensive performing arts collection by Mr. James Ringo of New York and Mr. Edwin Fountain of Lexington. The collection was formed originally by Mrs. Henriette McCrea Metcalf, wife of the
American artist Willard Leroy Metcalf (1858-1925). The collection embraces nearly two hundred printed volumes; in addition are bound files of theatre programs from 1903 to 1910 with Mrs. Metcalf's personal comments. The gift provides a great trove of photographs of celebrated stage figures, including many nineteenth-century cabinet card portraits. There are three caricatures by the opera singer Enrico Caruso and a series of informal snapshots which show the playwright Eugene O'Neill, one with Mrs. Metcalf. Among many signed photographs are prints of Helen Hayes, Lionel Barrymore, Ethel Barrymore, Henry Arthur Jones, Sarah Bernhardt, Mrs. Patrick Campbell, Lillie Langtry, and Ellen Terry. The collection also includes works on dance and the cinema.

**Kentuckiana and Civil War**

The Civil War period continues to be a source of noteworthy acquisitions, and we have been fortunate to add several unique items.

An autograph album compiled by Lt. W. H. Tindall while a captive at Johnson's Island, the Federal prisoner of War Camp in Lake Erie, is an extraordinary contemporary document of the Civil War. Tindall, a native of Nashville, was a lieutenant in Co. H., 15th Cavalry, Morgan's Command, and was captured at Salineville, Ohio, 26 July 1863, during Morgan's well-known raid into Ohio. Each of the men, many of whom were Kentuckians, noted rank, company, where and when captured, home address, and often, Masonic affiliation. The volume and the fine manuscript map illustrating the layout of the camp are both in splendid condition with only one fragment missing from the album.

Two vivid and exciting accounts of the 13 July 1862 battle at Murfreesboro, Tennessee, by Brig. Gen. Thomas Crittenden, newly arrived commander of the Union Post, and Lt. Col. John G. Parkhurst, commanding the 9th Michigan Infantry, are in remarkably fine condition. From Crittenden's report: "At daylight of the 13th July Gen'r Forrest with 2,500 Cavalry . . . surrounded and captured the Pickets . . . without the firing of a gun and rushed at full speed upon the camp of the 7th Penn. Cavalry and into the Court House square and the streets of the town." Confederate Brig. Gen. Nathan B. Forrest demanded unconditional surrender from Parkhurst "... or I will have every man put to the sword—you are aware of the overpowering force I have at my
command and this demand is made to prevent the effusion of blood." Having two first hand descriptions of this major Confederate victory from the Union point of view lends an additional strength to these unusual documents.

Another excellent Civil War item is a broadside addressed "To The Citizens of Warren and Adjacent Counties" issued by Confederate Brig. Gen. Simon Bolivar Buckner at Bowling Green, Kentucky, 23 September 1861. Buckner warns United States agents who molest peaceful citizens that he will retaliate.

Through the generosity of Richard C. Stephenson, the libraries have received an original sepia toned, silverprint photograph of Abraham Lincoln made from the glassplate negative secured on 10 April 1865 by Alexander Gardner, a Washington, D. C. photographer and protégé of Mathew Brady. The pose was part of the series from President Lincoln’s last photographic sitting shortly before his assassination. Our image was printed about 1905.

Another Lincoln connection is First Lady Mary Todd Lincoln’s black bordered letter of 30 August 1869 to Mrs. James W. White in which she details her seven week tour of Scotland, where she had traveled incognito before settling in Kronberg. Mrs. White’s husband, who died in 1867, had been Judge of the New York City Superior Court. Being a widow herself, Mrs. White sparks a feeling of kinship in Mrs. Lincoln who prays "... that the time of my probation here on earth may be short—ere we are reunited—never more to part!" (Published in Mary Todd Lincoln: Her Life and Letters, by Justin G. Turner and Linda Levitt Turner [New York: Alfred A. Knopf, 1972.])

Our broadside collection has recently been increased by the addition of over thirty items, most of which were printed in Louisville, 1840-1863, and involve court ordered sales of real estate and personal property. One particularly interesting decree was the 2 May 1850, auction of George W. Weissinger’s library in which the terms of the sale offer a credit of six months for all sums over $20.00, with strictly cash terms for lesser purchases.

James Lane Allen’s original manuscript of "Uncle Tom’s Cabin as a Symbol of Race Relations" is a welcome addition to the Kentucky authors collection. In the article, first published in The Century Magazine, October, 1887, Allen offers his post-Civil War analysis of race relations and the status of blacks in Kentucky.

An Indiana native who now resides in Montana, A. B. Guthrie, Jr., is still claimed by Kentuckians as one of their own since he
was a journalist with *The Lexington Leader* for over 20 years. Thus it was particularly gratifying when our "Bud" Guthrie collection was augmented by several original manuscripts, including revisions and proofs for the following works: *Arfive; Fair Land, Fair Land; The Genuine Article; The Last Valley; No Second Wind;* and *Once Upon a Pond.*

Jesse Stuart is another Kentucky author who is represented in our recent acquisitions by his correspondence with his friend, Mark Bittner, of Allentown, Pennsylvania.

Our Thomas Merton collection has added the review galleys for *The Tears of the Blind Lions* (New York: New Directions, 1949), and *Seasons of Celebrations* (New York: Farrar, Straus, Giroux, 1965), as well as a small but significant manuscript collection including letters written in 1968, the year of Merton’s untimely death. There is also a translation in his own hand of seven poems of René Char, published in *The Collected Poems of Thomas Merton* (New York: New Directions, 1977).

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*A proof of John de Pol’s wood engraving of Victor Hammer’s wooden hand press, now at the King Library Press.*

**John de Pol Wood Engravings**

Mr. John de Pol, of Park Ridge, New Jersey, the well-known American graphic artist, has presented to the libraries an extensive file of specimens of his work. Mr. de Pol’s association with
Lexington extends back nearly three decades to his affiliation with Mr. Joseph C. Graves, proprietor of the celebrated Gravesend Press. Mr. de Pol engraved wood blocks of the Hunt-Morgan House, now headquarters of the Blue Grass Trust for Historic Preservation, of which Mr. Graves was a founder. He also engraved for a Gravesend frontispiece John McMurtry’s neogothic chapel for the Third Street Episcopal burying ground. Mr. de Pol’s gift includes a wealth of work, chiefly in the areas of portaiture and architectural representations, and ranges from rejected proofs to beautifully finished books. One of Mr. de Pol’s most recent engravings is of the wooden handpress, now at the King Library Press, of the artist and printer Victor Hammer. A related gift is the broadside, “Mr. Hammer’s Handpress,” produced by John Anderson of the Pickering Press, Maple Shade, New Jersey, boldly illustrated with John de Pol’s wood engraving of the splendid wooden common press crafted for Hammer in Italy in the 1920s.

Modern Fine Printing

Carol Blinn’s Arno Werner: One Man’s Work, printed at her Warwick Press in Easthampton, Massachusetts in 1982, records the talk given at Harvard University in February of 1981 marking the first one-man show of one of America’s foremost craft bookbinders. This appealing work contains an illustrated catalogue of the exhibition and is hand bound in paste-paper covered boards. Arno Werner was a visitor to the King Library Press’s 1980 seminar on Rudolf Koch.

—Claire McCann and James D. Birchfield