Devilish Antecedents

By Tina Wray

Images of the Devil were popular with the designers of late 19th century American advertising illustration. Whether invoking literary allusion (Dante, Washington Irving, Goethe, Poe) or Satanic punishment (the Krampus of Christmas) illustrators tended to agree on the color red, and to use one or more of the identifiers: horns, tail, snaked tongue, wings, pitchfork. This rather late personification of Satan can be traced to roots in several ancient cultures. And the inclusion of Satan in the equation that includes humans, God, and the Devil – echoed in Victorian/American imagery – is theologically and culturally sound.

How did Satan morph from the innocuous hassatan in the Hebrew Bible to the chaos monster Satan in the New Testament? In the Old Testament, the word (usually appearing with the definite article ha, so meaning the satan and implying a function rather than a proper name) appears less than a dozen times and is used as a way to refer to an enemy or opponent. In the New Testament, Satan assumes a more commanding role as Demon Extraordinaire, and demons crop up some 568 times, in unlikely places, to challenge the ultimate authority of Jesus. Satan is banished once and for all in a final cosmic battle with Christ (called the Lamb) in the Book of Revelation.

A series of historical and social events – beyond the pages of the Bible – seem to have contributed to the Satanic metamorphosis.

Plug tobacco sample label, lithographed by Kaufmann & Strauss of New York 1870. William Cameron & Brother’s “Raven” brand of tobacco won international awards. The scene interprets the poem The Raven by Edgar Allan Poe (whose childhood was Virginian): in the poet’s chamber, the time just after midnight, a raven perched by a bust of Pallas Athena, the poet half reclining on “a cushioned seat” is haunted by whether his “rare and radiant” dead Lenore is clasped by angels. This artist adds a clutching winged and horned dark devil to add menace to the refrain of the raven, “Nevermore,” on the wall. Poe’s young wife died just two years after the poem. (Jay T. Last Collection, Huntington Library, San Marino, California)

Continued on Page 6
Dear Members and Friends:

ESA32 has just concluded and it was a great success. The Conference was very well attended with some terrific talks. Details will be made available by electronic means over the next few months. The Hyatt outdid itself for this year’s banquet at which Richard McKinstry received the Maurice Rickards Award. The bourse was humming and alive with a lot of energy. So if you were unable to attend this year, make every attempt to come next.

The topic of the 2013 Conference will be Art and Ephemera and how the two disciplines inform each other. Watch for details.

The Phil Jones Fellowship was awarded to Marianetta Porter, Professor of Art and Design at the University of Michigan. Her topic is: Stories told in Sunday School—Black Church Fans and their relation to Social History.

You will have noticed some changes in our publication policy. The old mostly black & white *Ephemera News* quarterly is being replaced with a three time per year *Ephemera Journal* in full color. The number of pages has been increased to at least 32 to preserve the amount of content. The success of the e*News* in disseminating current events permits us to remove some of the time-sensitive material to free up space for more articles. A more formal Journal, such as we published in the past, will be issued when our newly formed editorial board deems it appropriate.

The entire run of *Ephemera News* has been indexed and is available on our website. Molly Harris is undertaking to index the *Ephemera Journal*. As time permits, content from past *Ephemera News* and *Journals* will be placed on the website so keep an eye out for some old chestnuts.

The Board of Directors will join the members of Linked-in, and we encourage all members to add comments to the “Notes” section of our Facebook page (accessed under “Links” under “Resources” on our web site, www.ephemerasociety.org) – part of social media outreach to give the Society and ephemera more exposure.

You can see that a lot is happening. This is YOUR society and we actively seek your input. Don’t hesitate to contact me directly or through the Administrator with any questions or comments.

Have a wonderful Spring and Summer.

All best,

Arthur H. Groten, M.D.
Maurice Richards Award 2012

Citation to E. Richard McKinstry, Library Director and Andrew W. Mellon Senior Librarian at the Winterthur Museum, Garden and Library:

We who collect the transient salute Richard McKinstry for all his efforts to ensure permanence for what we do.

In 1988, Beatrice Taylor brought Richard to the Boston ABAA fair, to introduce him to rare book dealers as her successor in the library at Winterthur. She emphasized that this young man would continue to make sure that manuscript and printed ephemera was at the heart of the institutional collection.

Throughout his long career at Winterthur, Richard has done just that. He has broadly introduced the collection to researchers through several influential descriptive catalogs (particularly the 1984 *Trade Catalogues at Winterthur: a Guide to the Literature of Merchandising, 1750-1980*; the 1997 bibliography of diaries: *Personal Accounts of Events, Travels and Everyday Life in America*; and the 2003 *Guide to the Joseph Downs Collection of Manuscripts and Printed Ephemera*.)

Richard’s own broad-based research in the work of Charles Magnus is in the editing stage, and promises to be a classic in the ephemera field. While at Winterthur, Richard has been active in introducing the delights of ephemera to future museum curators through their graduate studies outreach. He is now an adjunct associate professor in the Winterthur Program in American Material Culture at the University of Delaware.

In 1999, Richard became our Society’s first president who was not primarily a collector or a dealer. And he ‘spread the word’ about what the Society could offer to the museum world and to academe. He was key to launching the Society website (and our webmaster says he contributed more than 100 pages of its content). He wrote a long series of articles on ephemera for the Northeast Journal of Antiques & Arts. He forged closer ties with the British Ephemera Society, attending their 25th anniversary celebrations in 2000.

But by far Richard’s greatest gift to us as a Society was to give us a permanent home. He initiated, created and still maintains our archives at the Winterthur library. He was not content to merely accept donations (including review copies of books sent to our editor), but has actively sought material, subscribed to key publications, and developed on line finding aids for the archives. He made sure that our archives URL is a featured link in the Wikipedia entry for ephemera.

So, in appreciation of the myriad ways in which Richard McKinstry has made ephemera a permanent part of research at Winterthur and in gratitude for his contributions to the permanence of our Society, we honor him with our Society’s highest award, the Maurice Rickards Medal.

—Diane DeBlois, March 17, 2012

Maurice Rickards Award Winners

<table>
<thead>
<tr>
<th>Year</th>
<th>Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
<td>Maurice Rickards</td>
</tr>
<tr>
<td>1986</td>
<td>Robert Staples &amp; Barbara Charles</td>
</tr>
<tr>
<td>1987</td>
<td>Georgia B. Barnhill</td>
</tr>
<tr>
<td>1988</td>
<td>Rockwell Gardiner</td>
</tr>
<tr>
<td>1989</td>
<td>Barbara Rusch</td>
</tr>
<tr>
<td>1990</td>
<td>John Grossman</td>
</tr>
<tr>
<td>1991</td>
<td>Deborah Smith</td>
</tr>
<tr>
<td>1997</td>
<td>Samuel Murray</td>
</tr>
<tr>
<td>1998</td>
<td>Stephen Paine</td>
</tr>
<tr>
<td>1999</td>
<td>Blair &amp; Margaret Whitton</td>
</tr>
<tr>
<td>2000</td>
<td>Marcus McCorison</td>
</tr>
<tr>
<td>2002</td>
<td>Calvin P. Otto</td>
</tr>
<tr>
<td>2003</td>
<td>Peter Jackson &amp; Valerie Jackson Harris</td>
</tr>
<tr>
<td>2004</td>
<td>John C. Dann</td>
</tr>
<tr>
<td>2005</td>
<td>Jay Last</td>
</tr>
<tr>
<td>2006</td>
<td>William H. Helfand</td>
</tr>
<tr>
<td>2008</td>
<td>Diane DeBlois &amp; Robert Dalton Harris</td>
</tr>
<tr>
<td>2010</td>
<td>Jonathan Bulkley</td>
</tr>
<tr>
<td>2012</td>
<td>E. Richard McKinstry</td>
</tr>
</tbody>
</table>
The Maurice Rickards Award Nominating Committee, which is a standing committee of the Society’s Board of Directors, is pleased to announce that it is seeking recommendations from Society members for candidates for this prestigious award.

The Rickards award is the highest honor that the Society bestows and was named in honor of its first recipient, Maurice Rickards, founder of The Ephemera Society in the UK in 1975, and the author of The Encyclopedia of Ephemera. Mr. Rickards is considered a “pioneer” in that he was among the very first to recognize that the “transient documents of everyday life” were deserving of academic study and also for his dedication to bringing together people who shared a passion for the beauty and variety of ephemera. A more complete description of the history of the award and its recipients can be found on the Society’s website, www.ephemerasociety.org/news/news-rickards.html.

Members wishing to suggest a candidate should send the name of that person, together with a detailed written statement setting forth the qualifications of that person, based upon the following standards:

The Maurice Rickards Award is presented to a person or persons who have made important contributions to the field of ephemera. He or she does not have to be an American or even a member of The Ephemera Society of America; however, recipients must be seriously involved in the discipline of ephemera as a collector, dealer, researcher, institutional curator, or conservator. Accomplishments in the field include scholarly publications, the preparation of exhibitions and catalogs, the development of new or improved methods of conservation, placement of ephemera collections in public institutions, and the promotion of ephemera as one way of understanding our country’s history.

The recommendation and statement must be sent to the following address:

The Maurice Rickards Nominating Committee
info@ephemerasociety.org
or by mail:
c/o The Ephemera Society of America, Inc.
P.O. Box 95
Cazenovia, NY 13035-0095

Any such submissions must be received at the above address by no later than July 1, 2012 in order to be considered by the Committee.

The Committee will evaluate member recommendations, as well as those from any other sources, and make its recommendation for consideration by the Society’s Board of Directors, at the Board’s mid-year meeting in September 2012.

John Grossman
Committee Chairman
Bruce Shyer
Barbara Rusch

Call for Nominations to the Board of Directors

At the end of 2012, the following people will be leaving the Board: Arthur Groten after two terms as Director and one as President; and Sandra Jones, Frank Amari, John Grossman and Richard Sheaff after two consecutive terms.

We are therefore seeking to elect five Directors. A term is three years. Former Directors are eligible for nomination if they have been off the Board for a full election cycle of three years.

As outlined in the by-laws, the duties of the Board are to formulate the general policy of the Society, make recommendations, and perform such duties as necessary for the welfare of the Society. We need active Directors to keep our Society healthy and growing. Send names of nominees to info@ephemerasociety.org (and please check that the person is willing to serve).
California Tour

David H. Mihaly, Jay T. Last Curator of Graphic Arts and Social History, generously invited Society members to a “Collections Within Collections” tour at the Huntington library, San Marino, in conjunction with the February International Antiquarian Book Fair in Pasadena. David and the new assistant, Danielle Kramer, had prepared an exhibit of examples from smaller collections within both the Last collection and the Huntington’s own ephemera holdings:

The N.N. Hill Brass Company of East Hampton CT – makers of bicycle bells, a thousand pieces covering 20 years. (Last)

A group of American lottery documents, 1758 to the 1910s, formed by Calvin P. Otto. (Last)

Broadside and flyers advertising early photographers. (Last)

Plug tobacco labels 1860s-1880s – 100 proof sheets (see cover illustration).

Prang printing archive (most of his records burned) – 1860s albums and album cards, 3500 items including an unpublished autobiography, a letter from Bierstadt to Prang in 1870 commenting on the print quality of his lithograph of “Sunset;” 10 folios recording the porcelain collection of W.T. Walters in the 1890s. (Last; the Huntington’s own collection added the proof sheets for this production)

California lettersheets, 400 views. (Hunt.)

80 albums meticulously kept and indexed by Frederick W. Nelson, a Pasadena banker, 1900-67: “California as it was in the Old Days.” (Huntington)

Diana Korzenik’s collection “Objects of American Art Education” – 1500 items, a catalog available. (Hunt.)

These samplings led the tour group to explore other visual riches within the collection – a rewarding experience, indeed! Join members for other such tours – if you are not receiving the monthly eNews, contact the Society.

American Social History as Seen Through Ephemera

Ephemera 32 conference speakers presented some powerful views through ephemera of American social history – the most emotionally ‘gripping’ was Colleen Jenkins’ description of how she, a great, great granddaughter of Elizabeth Cady Stanton, and her family continue to use their archive, now a Trust, to promote social change for women. There were many influential Suffragists, but Cady Stanton’s major contribution was to connect law and women. Mrs. Jenkins brought with her the original plaster cast of Stanton’s hand grasping Susan B. Anthony’s – a treasure that doesn’t leave her home – and, although Cady Stanton’s diary exists that records the plaster-making session, the reality of the object was spine-tingling.

Other speakers made strong claims for the persuasive reach of ephemera. Art Groten showed that air mail ‘took off’ thanks to concerted advertising campaigns. Brian Caplan and Jonathan Malm labeled the late 1850s through the Civil War as the period when ephemera mattered the most: it elected a President, it rallied and unified the North while a paper-deprived South fell behind. Anne Stewart O’Donnell showed that our custom of sending greeting cards owes much to Ernest Dudley Chase; Lauren Sodano illustrated the development of American ways of vacationing; Cameron Nickels explored the arc of comic valentines targeting women – lessening in nastiness over time – to show the underlying social assumptions of gender spheres. And Donald Brodeur examined the markers of social change (length of telephone numbers, zip codes, printer location etc.) on playing cards advertising pharmacies and their products.

Theme for this issue: American Myths and Legends

Hermes is a mythical figure who has had a very long life as an advertising icon. Images incorporating the Greek (and Roman Mercury) messenger of the Gods were the subject of a 2010 exhibit of my and Robert Dalton Harris’s collection at the Copenhagen postal museum, and of 2011 presentations in both Athens and Washington DC. In America, Hermes became a ubiquitous marketing tool – his winged feet swiftly delivering whatever was placed in his outstretched hand: a bouquet of flowers (FTD, since 1910), or a glass of beer (Quandt Brewing Co. 1884-1942).

The Devil, or Satan, is another icon who made the transition from European illustration (where he might appear in the guise of Santa’s dark helper, the Krampus) to American advertising – the embodiment of temptation, or subject of a sensational narrative. Dr. Tina Wray explores Satan’s religious roots to find possible sources for his physical renderings.

Paul Bunyan, on the other hand, is a purely American mythical figure – who served to embody national characteristics as well as to advertise products and locales. Paul Barneson worked with the large collection of Bunyaniana at the University of Minnesota to trace the persistence of Paul and Babe the Blue Ox.

In 1992, Molly Harris wrote a guide to outdoor sculpture, Monumental Minnesota, that recorded a 1935 concrete Paul Bunyan and Babe, still standing in Brainerd; and a huge wood and wire Babe the Blue Ox float for Hemidji’s 1937 Winter Carnival parade. Here, she turns to another former book subject, Ponce de Leon’s Fountain of Youth. De Leon really did land on the shores of Florida, but the legend took off to become an advertising mainstay.

Uncle Sam is undoubtedly the most used American icon – like Ponce, he was an actual American person, well documented at the Rensselaer County Historical Society by Kathy Sheehan. But his influence as legend continues to be both varied and pervasive.
The first conditioning factor is biblical – the slow evolution of monotheism: the One God as self-proclaimed author of both good and evil. For ancient worshippers it became difficult to synthesize a God who claimed to love them while, at the same time, inflicted suffering and death. The eventual emergence of the “theodicy question” (the theological problem of reconciling a good and loving God in a world riddled with evil) seems unavoidable in such an arrangement, so an alternative rationale for life’s miseries began to be constructed: Satan.

The second factor is found in Jewish and Christian apocalyptic literature from the Second Temple period. According to the apocalyptic view, under the surface of everyday life lays a vast nefarious network, intent on creating confusion and discord. Satan becomes the mastermind behind all that mayhem. The literature is replete with terrifying visions, loathsome beasts, frightening demons, and dramatic end-time scenarios, but the overarching message is that good will triumph over evil.

The final factor involves the religious traditions and practices of Israel’s neighbors, most notably Mesopotamia, Canaan, Egypt, Persia, and Greece. Each of these highly developed cultures had evil beings of their own whose fingerprints smudge the pages of Satan’s script.

Because of its antiquity and the fact that the story was apparently known in ancient Israel, the best starting point is the Mesopotamian tale, The Epic of Gilgamesh. The hero Gilgamesh and his hirsute sidekick Enkidu raid, love, drink, and brawl their way across a fantastic landscape — and slay the monstrous sentry to the paradisiacal retreat of the great god Enlil, named Humbaba. Humbaba and Satan have many similarities: they both guard a dark and foreboding place that induces fear in human; they are described as physically terrifying and have associations with fire and death. Humbaba is representative of the kind of supernatural adversary that existed in ancient narratives and this type of monster contributed to the development of the idea of Satan in Jewish belief.

Moving to ancient Syria and Lebanon, the Canaanite culture, there are even closer connections to Satan. The Canaanite pantheon was a fractious family led by the great father, El, a name that the Bible itself uses for is God. Among El’s sons are Baal, the god of fertility and Mot, the god of the underworld. Mot is a dark and loathsome god who represents sterility.
and death. He carries a “scepter of sterility,” sits on a throne named “Low,” in a town “the Pit,” in a land called “Filth.” Baal descends to the underworld in order to subdue Mot who has been terrorizing the earth, and is killed. Baal’s avenging sister kills Mot and scatters the remains in a field – bringing about Baal’s resurrection and fertility to the soil. But Mot is also resurrected and the two gods continue their feud, locked in a life-and-death battle for all eternity. The themes of good triumphing over evil, life over death, are also associated with Satan, whose terrifying abode resembles Mot’s underworld.

And Mot is the adversary who must be conquered by the “good god,” Baal – anticipating Jesus’ battle against Satan.

The Ugaritic texts yield another figure, Habayu, a terrible netherworld demon who sports horns and a tail, physical characteristics that will later be associated with the Christian version of Satan.3

The popular story in Egyptian mythology of the murder of the great god, Osiris, by his brother Set (or Seth), and the search by Isis to recover the body of her brother/husband involves resurrection (Isis conceives a son, Horus, by lying on top of Osiris’ body) and dismemberment (Set finds the body of Osiris and scatters it throughout Egypt in fourteen pieces – each time Isis finds a piece she buries it and builds a shrine4). Although Set is never viewed with quite the contempt and fear eventually associated with Satan, he does embody the closest thing to an evil being in Egyptian mythology. His representations, like those of Satan, are frightening. The god of the desert – of scorching heat – he is usually painted red, a color Egyptians associated with evil (some sources indicate they even offered red-haired people as human sacrifices). Some artistic depictions of Set and Horus show their heads resting upon a single body, while other depictions show two separate gods. It appears as if they were, at an early time, worshipped together as two halves of the divine personality.5 This may reflect a similar tension within the earlier Hebrew religion, which understood God as author of both good and evil, and the later adoption of monotheism that would assign evil to a wholly separate source – Satan.

The designation of a separate principle of evil was clear in the dualistic religious system of ancient Persia that emerged with the teachings of Zarathustra (or Zoroaster).6 Zoroastrian teachings are highly ethical in nature and center on the concept that human beings are involved in a constant struggle between good (light) and evil (darkness) embodied in Ahura Mazda and Ahriman. Ahriman (also known as Angra
Embossed, diecut scrap, 1880s. The Krampus – Satanic sidekick of St. Nicholas - was depicted with a snaky tongue to terrify children into good behavior. Here, his malevolent gaze is framed by goatish horns and mane. (Courtesy, The John and Carolyn Grossman Collection, The Winterthur Library, Delaware)

Tradecard for Coaline Headache Powders, 1880s, said to “cheat the Devil of his due” – a line from William Thomas Moncrieff’s 1835 play Giovanni in London; or, The Libertine Reclaimed. The Devil is poised to torment the headache sufferer – with horns, goatee and claws. (Courtesy, Kit Barry, The Ephemera Archive for American Studies, Brattleboro, Vermont)

Advertising currency for R.L. Wolcott’s nostrums, engraved by Roberts, New York 1867: Moyle’s Australian Rheumatic White Liniment will soothe burns, even those inflicted in Hell by a hirsute Satan, with hooves, horns, and wings – who is represented as vindictively angry at such success. (Courtesy, Kit Barry, The Ephemera Archive for American Studies, Brattleboro, Vermont)
unseen. Hades underworld had a tripartite structure: the Elysian Fields of repose reserved for those who accomplished great things in life (similar to the Christian heaven), the Asphodel Fields for those who were neither great nor evil (a sort of purgatory), and Tartarus of pure darkness for evildoers to suffer eternal torture and punishment (Dante’s Inferno, the Christian hell).

The Greek god Hermes, the winged messenger of the heavenly court, is known as the escort of dead souls to the underworld. In some accounts, Hermes’ son is Pan, a hairy, goat-like creature with hoofs and horns who is a god of sexual desire. Both father and son may have helped to shape the evolving notion of how Satan ought to appear.

Hades, god of the underworld, contributed most to the hellish landscape assigned to Satan. He is a solitary enigmatic deity, famed only for his kidnapping of Persephone, and wholly dreaded by the Greeks. Satan also gained the reputation of lurking about unseen. Hades underworld had a tripartite structure:

Mainyu, Shaitin, and Satan) is described as an evil spirit, not a creation of Ahura Mazda, who is assisted in his malicious activities by other demonic figures to lead humans astray. Those who choose the path of righteousness will reap rewards, those who follow Ahriman will be subjected to suffering. Each of these paths included a postmortem judgment to determine one’s eternal fate. Zoroastrian hell is a particularly horrifying place that may have contributed to Christian understanding of hell as a posthumous place of unremitting pain and suffering.7

The Greek god Hermes, the winged messenger of the heavenly court, is known as the escort of dead souls to the underworld. In some accounts, Hermes’ son is Pan, a hairy, goat-like creature with hoofs and horns who is a god of sexual desire. Both father and son may have helped to shape the evolving notion of how Satan ought to appear.

Hades, god of the underworld, contributed most to the hellish landscape assigned to Satan. He is a solitary enigmatic deity, famed only for his kidnapping of Persephone, and wholly dreaded by the Greeks. Satan also gained the reputation of lurking about unseen. Hades underworld had a tripartite structure: the Elysian Fields of repose reserved for those who accomplished great things in life (similar to the Christian heaven), the Asphodel Fields for those who were neither great nor evil (a sort of purgatory), and Tartarus of pure darkness for evildoers to suffer eternal torture and punishment (Dante’s Inferno, the Christian hell).

The Mesopotamian, Canaanite, Egyptian, Persian, and Greek underworld gods provide us with a birds-eye view of the world that surrounded biblical Israel. These foreign gods lead, by circuitous paths, through direct or indirect means, over long periods of contact, to the development of the Jewish-Christian Satan. Humbaba, Mot, Habayu, Set, Ahriman and Hades,
like Satan, are supernatural beings, patently evil, and feared by humans. All of these figures have an initial connection (mostly familial) with a high god and most are engaged in a battle with an opposing good god.

The fire breath of Humbaba; the horns and tail of Habayu; the red color of Set; the repulsiveness of Hades; the horns and hairiness of Pan; the wings of Hermes; and even the trident (Satan’s pitchfork) of Poseidon – all contributed to Satan’s appearance.

Satan matters as a crucial part of the relationship triad that includes God, humans, and the Devil. Theologically, Satan’s greatest virtue is to serve as cosmic scapegoat, saving God from the blame for evil. By assuming all the unpleasant tasks of divine government and accepting responsibility for evil, Satan freed Christians from the tensions produced by the theodicy question.

Satan is the ancient foe, but his opposition forces humans to struggle against him for the good, and this is another of his virtues. It is as if Satan is an allegorical representative of the human race for we recognize a bit of ourselves (and others!) in his ingenious machinations, his temptations, and his tendency to stir up trouble. In many ways, Satan, the stumbling block and adversary, is easier for mere mortals to understand than the lofty, mysterious, and unfathomable God of the Universe.

Perhaps this is another reason why depictions of the Devil were so common in Victorian/American graphic design, why Satan remains such an attractive figure in Western culture, and why his story matters to us.


T. J. Wray D.Min., is Associate Professor of Religious Studies at Salve Regina University. Her third book, with Gregory Mobley in 2005, was *The Birth of Satan: Tracing the Bible’s Biblical Roots* and a version of this article was presented in 2011 at the ATINER conference “Ancient to Modern” in Athens, Greece.
Paul Bunyan’s legitimacy as true American folklore remains unsettled. He doesn’t appear in print until 1906, and makes the big time in 1910 with the publication of “The Round River Drive” in the Detroit Free Press. The familiar modern giant with his flannel shirt, leather boots, axe, and sidekick blue ox Babe owes much to W.B. Laughead, who finessed his creation at the Red River Lumber Company beginning in 1914. Thereafter a clever advertising campaign generated a 20th century American icon. Such creations are now derisively called “fakelore,” a term coined by Richard Dorson in American Folklore (1977). 19th century loggers from northern timber areas certainly traded tales loaded with colorful characters, undoubtedly some Bunyan-like. The cast of side characters comprising Bunyaniana might be more interesting than Paul himself. However, it’s doubtful the older oral tradition of the oversized logger will ever be reconciled with his modern, Hollywood-like origin story. Nonetheless, a fair amount of folklore scholarship has attempted to bridge the gap. This serious Bunyan is balanced by the sea of popular imagery which, in a little over a century, has thoroughly entered the American imagination.

Bunyan has been portrayed in songs, plays, cartoons, and even an opera. Companies cheerfully brand themselves with Mr. Bunyan. Paul Bunyan Bakers of Rice Lake, Wisconsin produced postcards, stationary, and collectible paper inserts in their bread loaves (Figure 1). There’s Paul Bunyan Communications, the local telephone and Internet provider in North Central Minnesota. And, of course, there must be a company somewhere that deals in wood products? Yes, Paul Bunyan Products, Inc. in Preble, New York.

Bunyan’s ascent from newspaper story to advertising oddity to folk superstar is preserved at the Children’s Literature Research Collections (CLRC) at the University of Minnesota Libraries. In addition to well-known collections like the Kerlan Collection of Children’s Literature and the Hess Dime Novel Collection, the CLRC houses a Paul Bunyan Collection rich in monographs, archival papers, periodicals, art, and ephemera. Folklore scholars and historians have access to the full record of Paul’s development and origin. However, the ephemeral holdings are what reveal Bunyan’s deep cultural impact. For example, Paul appears in a mathematics word puzzle entitled “Paul Bunyan versus the Conveyor Belt” authored by William Hazlett Upson from Topology, a 1960 workbook. Notably he’s not a lumberjack but rather a uranium miner who, along with his buddy Ford Fordsen, outwits Loud Mouth Johnson twice using a Moebius[sic] strip to extend a conveyor belt deeper into a mine. This undoubtedly Cold War-inspired character shift is not uncommon as other holdings will soon suggest.

Bunyan’s popular persistence is remarkable, evidenced by his popularity in lake and timber states like Michigan, Wisconsin, Minnesota, and Maine. The football teams at Michigan’s two large state Universities play for the Paul Bunyan-Governor of Michigan Trophy, while the Universities of Wisconsin and Minnesota annually do gridiron battle for Paul Bunyan’s Axe. Statues of Bunyan exist in all the timber states but also in unlikely locations like Oklahoma and New Mexico. Minnesota boasts multiple Bunyan and Babe statues and tourist stops. Paul and Babe even appear in the water ride at the indoor amusement park at the Mall of America in Bloomington, Minnesota.

Big Paul’s re-imagining at the Red River Lumber Company first appeared in a 1914 pamphlet entitled “Introducing Mr. Paul Bunyan of Westwood, California.” In Figure 2 you see Paul as he appeared in a Red River ad in October 1915. Here we see the Paul of popular

Figure 1. Bread loaf stickers and baker’s hat, Paul Bunyan Bakers c.1960. (All images courtesy of the Paul Bunyan Collection, Archives and Special Collections, University of Minnesota.)
bunk-house stoves on winter nights, and that with the telling the legend grows.” Frost’s poem tells the tale of how Paul found his wife (sawed her out of a white-pine log actually) and eventually lost her. The Century editors provided some Bunyan back-story to Frost’s poem, but it is surprising how far Bunyan had come so quickly. That such a well-known and respected literary figure wrote about Bunyan certainly grew the legend further.

Another American intellectual giant, H.L. Mencken, also intersects briefly with Mr. Bunyan. The University of Minnesota Libraries

imagination: big mustache whiskers, hat, and pipe. Paul would go on to represent Red River Lumber well into the 1940s. The company answered Bunyan fan mail and even printed an illustrated book that could be purchased for ten cents via mail. In Figure 3 you see Paul over 25 years later in a 1942 Red River pamphlet looking much the same. In the text, Red River states outright that “The Lumber Industry Invents an Outstanding Personality in American Folklore” continuing with “Paul Bunyan, the scholars say is the only American myth.” Quite a claim, but even just 25 years after his “birth” Red River was quite aware of the popular significance of their creation. Correspondence from the collection notes that the advertising booklet “Paul Bunyan and His Big Blue Ox” was reprinted 12 times in 20 years, amounting to over 110,000 copies. There were other stories and booklets available as well. Red River Lumber Company was sold in 1944, but by then Bunyan was already loose on the American public.

Interestingly in 1916, shortly after the origin of the Red River Lumber Company ads, the Wisconsin Academy of Science, Arts, and Letters published a booklet by Stewart and Watt entitled “Legends of Paul Bunyan, Lumberjack.” One of the authors, K. Bernice Stewart, had grown up hearing the tales directly from lumberjacks in Wisconsin and Michigan. Additionally, several students from the University of Wisconsin spent time in northern Wisconsin lumber districts collecting tales first-hand. The co-author Homer Watt was assembling a Bunyan collection from these accounts as well as from some existing material. This is the earliest known scholarly effort on Bunyan. Thus, at roughly the same time, both scholars and advertisers were beginning to canonize Paul Bunyan as American legend.

Other Bunyan incarnations begin to appear in the 1920s. Poet Robert Frost published “Paul’s Wife” in the November, 1921 edition of Century magazine. The Editors note in the foreword that “The Paul legend is authentic American folk-lore still in the making. Just when and where the stories originated no one knows. We know only that in Maine, in Canada, in Michigan, and in Oregon tales of Paul’s valor are told around
collection holds a series of correspondence between Bunyan writer James Stevens and Mencken. *American Mercury* magazine, where Mencken was an editor, planned to publish some of Stevens work. Figure 4 shows one of Mencken’s letters from 1924. In a little more than a decade, Bunyan moved from oral tradition to appearances in leading American literary and cultural journals and magazines.

Bunyan’s run in popular magazines continued from the 1920s into the 1960s. Bunyan appears in the *New Republic* in 1920 and *The Nation* in 1925. Multiple *Life* magazine spots feature Bunyan in the 1940s, ‘50s, and ‘60s. The Ford Motor Company used Bunyan in marketing magazines in the late ‘40s. Paul makes an appearance for children in *My Weekly Reader* in 1941. It’s also worth noting that the CLRC Bunyan collection also holds dozens of newspaper clippings featuring Paul and his gang from the 1920s onward.

His popular culture celebrity aside, Bunyan remained an inexhaustible resource for the forest products industry. Mead Sales Company used Paul in full-page magazine ads. Figure 5 shows a Mead Pulp ad telling the story of the Big Duck Dinner: “It took ten bulldozers three days to push the wishbones into the garbage pit.” There was even Paul Bunyan Typewriter Paper (Figure 6). The Red River Lumber Company used Bunyaniana in marketing and advertising from 1914 until the company was sold in the 1940s.

However, by the 1940s Bunyan’s value to advertisers had moved well beyond the forest products industry. Paul appeared on a popcorn box for the Midland Popcorn Co. of Minneapolis in 1958 (Figure 7). More famously a Paul Bunyan “fun mask” was included on the back of a Wheaties box (Figure 8). A handwritten note dates the mask to 1948 but this is unverified. The Wheaties mask is certainly not the most flattering Bunyan image, specifically the diabolical smile and his questionable dental status. A slightly more wholesome Bunyan piece comes from the Boy Scouts of America. Figure 9 shows a Paul Bunyan Region 10 insignia patch, probably dating from the 1950s.

Not surprisingly, one of the more popular uses of Bunyan imagery was in travel and vacation brochures. Hackensack, Minnesota the “official” home of Paul Bunyan’s sweetheart Lucette celebrates Sweetheart Days. Figure 10 shows Lucette Diana Kensack in giant form and pitches “127 lakes within 10-mile area.” Escanaba, Michigan urges visitors to meet Paul Bunyan.

---

**Figure 4.** H. L. Mencken correspondence with James Stevens on *The American Mercury* stationery, June 6, 1924.

**Figure 5.** Mead Pulp advertisement from July 17, 1947 edition of the *Paper Trade Journal.*

---

continued on page 14
Figure 6. Paul Bunyan Typewriter Paper, 1950s.

Figure 7. Paul Bunyan Popcorn box, 1958.

Figure 8. Wheaties Bunyan “Fun Mask” c.1948.

Figure 9. Paul Bunyan boy scout insignia, 1950s.

Figure 10. Hackensack, Minnesota “Sweetheart Days” brochure and map.
The staggering amount of correspondence in the collection provides much of the background of what actually happened in the making of Paul Bunyan.

Another excellent resource for Bunyaniana is the Forest History Society. Their archive can be found at [www.foresthistory.org](http://www.foresthistory.org). Notable Bunyan related holdings include the W.B. Laughead Papers, Mead Corporation records detailing a Paul Bunyan themed advertising campaign, and a photograph album from the Red River Lumber Company dating to the 1920s. Of particular importance in the collection is the oral history interview that Laughead gave to W.H. Hutchinson in 1958. Another noted reference is Max Gartenberg’s 1950 article “W.B. Laughead’s Great Advertisement” from the *Journal of American Folklore*. It turns out Laughead had solid source material. After dropping out of high school, Laughead spent 8 years in lumber camps in northern Minnesota. A fortuitous hiring by his cousin at Red River Lumber Company fostered Bunyan’s popularity. It should be noted that the CLRC Bunyan collection holds an oral history interview with noted Bunyan writer James Stevens. These two interviews appear to be the main primary sources available dealing with Bunyan’s chief architects other than correspondence, company records, and actual writings.

Paul Bunyan probably reached his folklore peak in the 1950s. In a 1956 issue of *Weyerhaeuser Magazine*, a monthly produced for Weyerhaeuser Timber Company employees, James Stevens wrote “How is a Legend Born.” Stevens presents Bunyan as a great American legend of power and vitality, not to mention a great symbol for the forest industry.

Looking back on this issue over 50 years later one can see cold war sensibilities oozing out of several articles. Bunyan was no exception. Having such a powerful American icon available during the cold war...
saturated age. Bunyan’s genesis provides an example of what happens outside of copyright with a viable character that represents several idealized American character traits: they become very popular.

The obvious appeal of an idealized American masculine archetype can’t be understated. The United States was rapidly becoming urban and non-agrarian. Bunyan was a convenient link to a not so distant past of rugged individualism, frontier freedom, and bootstrap ingenuity. Logging was still vital to American expansion through the great depression but faded following the mass industrialization of World War II. Bunyan as a logger (or a Uranium miner or farmer) is more exciting than Bunyan as an office worker.

Bunyan was indeed larger than life and physically imposing, but in almost all of the stories he is an intelligent problem solver as well. Across cultures, clever tricksters are popular characters in folklore and in this regard Bunyan is no different.

However, Bunyan was also a visual creation perfectly suited for the explosion of media in the 20th century. Bunyan may indeed be “fakelore”, but he is comprised of many of the same virtues common to folk archetypes the world over. He is both modern and timeless.

The full inventory of the Paul Bunyan Collection can be found at http://special.lib.umn.edu/findaid/xml/CLRC-1946.xml

Figure 13. 3M Paul Bunyan Breakfast invitation.

provided an image of freedom and strength to contrast against the communist threat. Certainly Bunyan wasn’t overt propaganda, but rather a convenient metaphor of American industriousness, strength, and ingenuity. One can trace the arc of Bunyan from his heyday in literary magazines in the 1920s to his peak in the 1940s and ‘50s. His appearance as a Uranium miner in the 1960 math workbook may have been the tipping point. By the 1960s Bunyan had reached amusement park level popularity and had spawned numerous cartoonish iterations used by Mom and Pop resorts in their brochures all across the timber states.

Why has Paul Bunyan had such a long run of sustained popularity? Certainly a large part of his success as pop-folk hero is timing. He came of age at the beginning of the 20th century just before multiple new media formats like television and radio emerged. It also helped that Paul Bunyan was never officially trademarked or copyrighted. Laughhead and others obtained copyrights for specific instances and artistic representations of Paul. But unlike Mickey Mouse, Paul was never legally locked down. The upside of being taken seriously by folklore scholars is that Bunyan became a very public figure owned by no one in particular at the dawn of what would become a media-
Ponce de Leon and the Miraculous Waters

By Moira F. Harris

In the spring of 2013 Florida will celebrate an anniversary. Five hundred years ago the Spanish conquistador Juan Ponce de Leon set foot somewhere on the east coast of what he thought was an island. Given the season, he named it Pascua Florida or Flowering Easter. Where exactly he landed and what was the purpose of his trip have long been disputed, but nonetheless Ponce de Leon did arrive in April of 1513. For ephemerists the coming celebrations will offer new items to collect honoring the explorer, his territorial discovery, and the goal he never sought: the Fountain of Youth.¹

Juan Ponce de Leon was born in a village near Valladolid, Spain, in 1474. Through a relative his parents were able to send him to the court of Ferdinand and Isabella for education and training in the military. He may have fought in the last battles against the Moors, but he is listed as a “gentleman volunteer” on a ship involved in Christopher Columbus’s second voyage to the New World in 1493. This introduced Ponce to the Caribbean world where he would spend most of his career and life.

Ponce found a patron in the governor of Hispaniola, Nicolas de Ovando. Through Ovando’s help Ponce was chosen by the king to serve as the first governor of Puerto Rico. He would hold that post for several years until rivals forced him out. As an ambitious man he sought new lands to discover and conquer with new riches to amass as he had already done on his plantation in Puerto Rico. The Spanish system required conquistadors to request a charter (permission) from the king in order to launch an expedition. Once a charter was granted, it was then up to its leader to plan and fund the expedition and recruit a crew.

In 1513 Ponce directed his fleet of two caravels and one bergantina (named the Santiago, the Santa Maria de la Consolacion, and the San Cristobal) to sail north from Puerto Rico in search of the island of Beniny. His charter permitted Ponce (now known as an Adelantado or territorial governor) to explore, settle, and administer whatever new land he found. The fleet left on the third day of March and anchored off the shores of eastern Florida on the second of April 1513.

In the past, communities along that coast have celebrated Ponce’s visit. Florida’s oldest city, St.

continued on page 18
Augustine, organized festivities beginning in the 1880s. A statue of Ponce de Leon (identical to one in San Juan, Puerto Rico) has stood in Anderson Park near the harbor since 1923. A park with a second statue of the conquistador also clad in armor, is located on the north side of St. Augustine in what is known as the Fountain of Youth park. These statues have appeared on many postcards.  

On his first voyage Ponce de Leon sailed north, probably as far as Melbourne Beach (according to recent scholarship), then headed south rounding the Keys and then north again along the west coast as far as Charlotte Harbor. Then he, and the fleet, returned to Puerto Rico, convinced they had found a rather large island, but not filled with riches as they had hoped.

Ponce de Leon returned to Spain in 1514 to report on his voyage. He received another charter allowing him to fund a second voyage of exploration, but was not able to use it immediately. In 1521 he launched his second expedition, this time returning to Charlotte Harbor. His ships were filled with animals, settlers, and supplies but, upon arrival, they encountered the Calusa Indians who vigorously defended their well-established villages. Ponce was wounded, his expedition of conquest was defeated, and the Spanish expedition fled to Cuba where Ponce de Leon died from his wounds. His body was later moved to Puerto Rico for burial.

Ponce’s name lives on in towns, names of streets, parks, pageants, parades, monuments, and even in a men’s civic group (The Royal Order of Conquistadors of Ponce de Leon founded in 1979) based in Punta Gorda on Charlotte Harbor. This group sponsors annual commemorations of Ponce’s voyages and is also planning events for the anniversary in 2013.

Postage stamps have been issued honoring Ponce de Leon. The United States celebrated his memory with a single issue in 1982 in conjunction with the ESPAMER international stamp exhibition in Puerto Rico. Spain issued a set in 1965 celebrating the 400th anniversary of the settlement of Florida. This set featured two values with Ponce’s image and other pairs for Cabeza de Vaca, De Soto, and Menéndez de Avilés.

Festivals honoring Ponce de Leon have been held in San Juan, Puerto Rico, in Punta Gorda, and in St. Augustine. Henry Flagler, a former partner of John D. Rockefeller, was visiting St. Augustine at the time of that first festival in 1885. Typically a festival began with the arrival of a ship filled with men dressed as sixteenth century Spaniards who land to be greeted by other actors costumed as Indians. The oil magnate was so impressed with the tourism possibilities that his company built a luxury hotel in St. Augustine in the Spanish Renaissance style popular at the time. The city at that time boasted two Fountain of Youth parks that tourists could visit.

By the 1920s a tourist could travel by train from St. Augustine to St. Petersburg, on the west coast of Florida, and stay there in another Hotel Ponce de Leon. Near today’s baseball stadium in that city was a small
Fountain of Youth topped by an appropriately small Ponce de León. Postcards, brochures, oil company maps, paper placemats, and matchbooks are among the types of Ponce de León ephemera with the names of hotels, restaurants, country clubs, and even malls.

Other cities and towns have also claimed that Ponce de León either stopped by, landed, or should have looked for the elusive fountain in their neighborhoods. Warm Mineral Springs near Punta Gorda, Wakulla Springs near Tallahassee, Silver Springs near Ocala, and De Leon Springs in Volusia County are among the spots where postcards and brochures underscore the claim. Edward King, in part of a long article for *Scribner’s Monthly*, wrote, “Silver Spring (sic) is certainly one of the wonders of the world. The tradition that it is the ‘Fountain of Youth,’ of which the aborigines talked so enthusiastically to Ponce de León, seems firmly founded.” Eight years later, in 1882, George Barbour wrote that Wakulla Springs was the Fountain of Youth. Ponce de León “and his superstitious soldiers seem to have completely misunderstood their interpretors or the Indians, who probably meant to convey the information that it was a spring of clear, healthy water, that had a beneficial effect on the bather therein.”

By 1900 these springs were established tourist destinations. Their mythic nature and popularity were imitated in theme parks like Disneyland where a Fountain of Eternal Youth was part of the Indiana Jones attraction and the Pirates of the Caribbean feature at Disney World.

In 1960 Warm Mineral Springs celebrated the state’s quadricentennial with exhibits, a Seminole Indian village, and a Cyclorama painted by Don Putnam, a Sarasota artist. The painting measured 226’ x 13’ and had nine scenes of Florida history. Visitors heard recorded music and a commentary recorded by broadcaster Lowell Thomas as they walked past.

The link with any explorer is always a historical note to emphasize, but for Ponce de León, the connection with the Fountain of Youth raises the ante and interest. Even spas and health centers, far from Ponce de León’s original travels, use his name, knowing that when people read the words, they will immediately think of the health-giving powers of water. Thus there are a Ponce de León spa in Palm Desert, California, a Fountain of Youth Health Club in Salt Lake City, and a Ponce de León retirement community in Santa Fe, New Mexico.

One of the first writers to describe Ponce de León’s voyage was the Italian Pietro Martyr d’Anghiera who wrote in 1514 from the Spanish court to Pope Leo X about an island with a spring that had the virtue of rejuvenating men who drank from its waters. And that was how explorer and fountain were first linked. Other writers repeated the statement, thus making what Ponce
de Leon failed to find seem vastly more significant than his actual discovery of Florida and the Gulf Stream.

Washington Irving wrote an account of the conquistadors in 1831. In his section on Ponce de Leon he frequently described Ponce as old, an “old soldier” or an “old cavalier.”13 In the course of time Ponce’s image aged as visual artists considered him as an old man with white hair and often a very scraggly beard rather than with the red hair of his youth. His quest sometimes merged into that of Don Quixote and his failure was thought of as that of an elderly gentleman who needed the benefits of the miraculous fountain. As court papers later revealed, the explorer, who spent many of the years in Puerto Rico and on Higuey (a province of Hispaniola) as a very active soldier, was actually thirty-nine at the time of his first voyage to Florida.14

The legend of the Fountain of Youth is far older than Ponce de Leon himself. Alexander the Great was said to have searched for it, as tales from the middle East recount.15 Thus the idea of the rejuvenating waters was well known in Europe before anyone sailed west. Tourism centered on places with warm waters or bubbling springs dates to the Renaissance in Europe, according to Nelson Graburn.16 Both Hans Sebald Beham’s engraving of 1536 and Lucas Cranach’s painting of the Fountain of Youth of 1546 date from this period.

The idea of the Fountain of Youth appears on travel ephemera, but also advertising products involving the water itself. Those who wished could drink the Fountain’s healthful pure water while others bathed in it to become young. Beauty and health products (like Florida Water which is the equivalent of Europe’s eau de cologne) are logical products to feature a fountain.17

Other products that need pure water were advertised using Ponce de Leon’s image and the fountain. Thus Spearman Brewing Company of Pensacola (in business from 1933-1960) used a kneeling explorer raising a stein in front of the fountain on labels for their Straight Eight beer.18 Some of the Spearman labels bore the statement that the beer was made with the pure water Ponce de Leon sought and perhaps would have found if he had only reached the Pensacola area.

Calling tobacco an anti-aging product now would be considered a stretch, but explorers were commonly used on cigar labels and those with histories in Puerto Rico, like Ponce, were especially appropriate. Cuesta Rey y Compania of Tampa once sold a Ponce de Leon brand cigar. Schumacher and Ettlinger of New York printed an elegant chromolithographed cigar box flap for Ponce de Leon brands.19 In this scene Ponce de Leon wears a breastplate, breeches, and a floppy hat with a feather like the hat he wears in a frequently reproduced image.

Advertisers also made the case that a man might feel young by driving a sports car, or a Willys-Knight, as an advertisement from the 1920s once stated. In one advertisement a five passenger open touring sedan is driven through a wooded area as Spanish soldiers, wearing helmets and armor, watch.20 Other car makers thought that their models, like the Lincoln Zephyr of 1940, would also make drivers feel young.

The phrase, “The Fountain of Youth” could be interpreted as a form of renewal.

Vivas to those who have failed!
And to those whose war-vessels sank in the sea!
And to those themselves who sank in the sea!
And to all generals who lost engagements, and all
overcome heroes
And to the numberless heroes equal to the greatest
heroes known!23

Endnotes
1 Events began with a workshop for teachers in September
2011. See Mallory M. O’Connor, The New
World and the Search for Eternal Youth
(2011), the workshop handbook
for “Florida at the Crossroads: Five Hundred Years of
Encounter, Conflicts and Exchanges,” held at the University
of Miami.
2 Other statues have been erected more recently in Miami,
Gilchrist Park of Punta Gorda, and soon at Melbourne
Beach.
3 Douglas T. Peck, Ponce de Leon and the Discovery of
Florida, St. Paul, MN: Pogo Press, 1993, 54; David J.
Weber, The Spanish Frontier in North America
New
Haven: Yale University Press, 1992, 33-34; Charles W.
Arnade, “Who Was Juan Ponce de Leon?”
Tequesta, the
Journal of the Historical Association of Southern Florida
4 Peck, 63.
Moira F. Harris, Ph.D., is an art historian who serves on the Board of Directors of The Ephemera Society. In 1993, her Pogo Press published sailor/historian Doug Peck’s book, *Ponce de Leon and the Discovery of Florida*. In the process of assembling illustrations for that book she became interested in the relationships between Ponce de Leon and the Fountain of Youth with popular culture. Her thanks to Bob Kay, Dave Mihaly, Bruce Shyer, George Fox, Richard McKinstry, John Grossman, Zureyka Carsi, Thomas Vance, and many librarians consulted over the years. A 1965 epistolary observation made by William Burroughs, about what eternal youth would mean, seems apt: “Gentle reader the Fountain of Youth is radioactive and those who imbibe its poisonous heavy waters will suffer the hideous fate of decaying metal. Yet almost without exception the wretched idiot inhabitants of our benighted planet would gulp down this radioactive excrement if it were offered…”
Several times a month I field telephone inquiries about the “real” Uncle Sam, from people who imagine that he must have been an important general or, at the very least, a prominent man in Troy, New York. While Samuel Wilson (1766-1854) is undoubtedly our city’s most famous personage, as a man he remained obscure. He was a meat packer, a brick-layer, a trustee of the Baptist church.

Samuel Wilson, though, is the sole tangible link to what became a ubiquitous American symbol. I’ve come to realize that because the link is fairly tenuous, the symbolism is pretty malleable. As far as advertising ephemera is concerned, Uncle Sam became a visual language – and it could “speak” on different sides of issues, and for different constituents.

Sam Wilson was born in Massachusetts and spent much of his youth in Mason, New Hampshire. In February of 1789, he and his brother Ebenezer walked the 150 miles to Vanderheyden, which had just undergone a name change to become Troy, seven miles north of Albany, on the east side of the Hudson River. The brothers started by making brick but, in 1793, began salting and preserving pork. They built a dock on the Hudson so that their own sloops could transport the goods downriver. By 1805 the brothers advertised that they could butcher and pack 150 head of cattle per day.

When war with Great Britain broke out, Elbert Anderson of New York City received a contract from Secretary of State Eustis to supply all rations required by the U.S. troops in New York and New Jersey. On October 1, 1812, Anderson advertised for sealed proposals from sub-contractors to supply pork and beef, and the Wilson brothers received such a contract. In addition, Sam secured an appointment as inspector of beef and pork for the northern Army – and did the inspection work on supplies provided by Elbert Anderson for 6,000 troops encamped at Greenbush, south of Troy.

The casks of preserved meat were stamped “E.A.-U.S.” (a relatively new use of U.S. to represent the Republic) and, according to folk wisdom, a joke that the U.S. stood for Uncle Sam Wilson spread throughout the very busy Northeast corridor of the war effort. The legend was born.

The first mention in print that “Uncle Sam” was a stand-in for the national character was on a broadside printed in the spring of 1813 (Library of

---

**Figures 1 and 2.**

Political flyers in the form of currency, 1880. (Except where noted, all images are courtesy, The John and Carolyn Grossman Collection, The Winterthur Library, Delaware)
“Hieroglyphics of John Bull’s overthrow: or A View of the Northern Expedition in Miniature.” Doggerel under two of the crude woodcuts mention Uncle Sam: under “Bonapart” – “If Uncle Sam needs, I’ll be glad to assist him.” And under “John Rogers” – “But if Uncle Sam lives, they will all be Burgoynd” (referring to the victory over the British in the Revolutionary War). But the link of this Uncle Sam with a patriotic image of a man dressed in the flag was not positively made until a political cartoon of 1832.

For the next several decades, a figure of Uncle Sam as an embodiment of the national was a mainstay in political cartooning. It’s worth noticing that the basic ‘look’ of the iconic Uncle Sam – his complete wardrobe – is in the fashion of the 1830s. A full interpretation (and there were many ways to borrow from it) included: a pale grey sheered-fur top hat; a high collar with foulard-style tie; a patterned waistcoat; a long-tailed high-waisted coat (usually blue); red-striped close-fitting stirrup pants over black boots; a gross-grain ribbon watch fob; a green umbrella.

Aspects of political cartooning carried over in the design of post-1876 ephemera featuring Uncle Sam. During the election of 1880, flyers in the design of currency were printed to denigrate the Greenback Party’s espousal of paper money not backed by bullion (the “bills” are “signed” by Brick Pomeroy and Benjamin Franklin Butler, both associated with the Party). In the two examples shown Uncle Sam is the agent of the “swindle.” In figure 1, Uncle Sam turns the crank on the US Mint that transforms rags into banknotes, while a fox lurks behind the ironic sign “no danger” and the cornucopia of plenty spills out old bones. In figure 2, Uncle Sam takes two roles – one at the cranked engine of a locomotive steaming furiously “to the devil” while it turns rags into banknotes, and one portraying the consequences: a broken man with empty pockets, shattered Treasury barrel, starving Eagle, all shadowed by the Democratic donkey.

During the free silver controversy of the 1890s, Uncle Sam was employed on both sides. He extols the Empire brand clothes wringer (figure 3) –
capable here of wringing liquid gold into coins to be packed into crates labeled “US Treasury.” The bars on the window, and the dog (often posed on top of strong boxes to show security) suggest the theme that Uncle Sam is minting money. On the other hand, in the service of advertising Phoenix Pure Paint (figure 4), Uncle Sam mints silver coinage by turning the crank on a mill stuffed with ingots – while the Eagle squawks approvingly.

When United States troops withdrew from Cuba in 1909, a cigar box label (figure 5) immediately used a comically expressive Uncle Sam to imply reservations about the outcome – he lights a “domestic” cigar from the tail end of a “Havana” one in the spirit of “Sweet Liberty” but murmurs “Well I don’t know.”

In 1904, the acquisition of the Philippine Islands and Puerto Rico as dependent territories was celebrated in a piece of sheet music (figure 6) – Uncle Sam proudly pointing out the new lands arranged on the perimeter of a map of the United States, along with Hawaii and Alaska.

And, the most celebrated of Uncle Sam image is the poster designed in 1917 by James Montgomery Flagg, using his own face as a model for Uncle Sam and a finger-pointing pose of Lord Kitchener’s for a British recruitment poster (figure 7). Over four million copies of Flagg’s poster were circulated during World War I and the design was revived in World War II.

Uncle Sam overlapped with Brother Jonathan in the role of personifying the United States – Brother Jonathan being a more rough-hewn, almost comical Yankee. Some of the earlier advertising images of Uncle Sam imbue him with these more homespun traits – while later ones cloak Uncle Sam in more dignity.

In the 1870s, a brand of extra long (7 inch) cigars called “Uncle Sam’s Delight” repeatedly used the same basic image (though interpreted by different designers) of a rather disheveled Sam leaning against an enormous bundle of cigars, dreamily blowing smoke at a similarly frowsy eagle perched on his knees (figure 8). This is the Brother Jonathan aspect of the United States – Brother Jonathan being a more rough-hewn, almost comical Yankee. Some of the earlier advertising images of Uncle Sam imbue him with these more homespun traits – while later ones cloak Uncle Sam in more dignity.

In the 1870s, a brand of extra long (7 inch) cigars called “Uncle Sam’s Delight” repeatedly used the same basic image (though interpreted by different designers) of a rather disheveled Sam leaning against an enormous bundle of cigars, dreamily blowing smoke at a similarly frowsy eagle perched on his knees (figure 8). This is the Brother Jonathan aspect of the United States – Brother Jonathan being a more rough-hewn, almost comical Yankee. Some of the earlier advertising images of Uncle Sam imbue him with these more homespun traits – while later ones cloak Uncle Sam in more dignity.
American character – fun loving and independent.

The 1876 Uncle Sam iron mechanical toy savings bank pictured in figure 9 portrayed Uncle Sam as comically moving his jaw as his arm descended to place a coin in his satchel. Several similar mechanical banks were produced in the period, but this one imports some of Brother Jonathan’s characteristics.

Brother Jonathan was, from the Revolutionary War onwards, pitted against John Bull – the icon of Great Britain, who was invariably shown as short and very rotund. Uncle Sam appears paired with John Bull in a great many examples of advertising ephemera – to different effect.

To advertise celluloid collars in the 1870s (celluloid as a compound was registered in 1870 and the early trade cards show no manufacturer as the name was still proprietary) a very domestic Uncle Sam is shown at home, casually (he is in his shirt sleeves, his crossed ankles rest against his stool) scrubbing his ever-sharp collars and cuffs (figure 10). The world has come to his “U.S.” emblazoned door, suffering from the heat – his collar wilting, his forehead sweating. This prosperous globe figure is dressed as John Bull – and the dialog text emphasizes surrender, “that beats me.” This was the period when the shirt making and collar industries of America (centered in Troy) had surpassed those of Great Britain.

The theme of a prosperous post-Civil War United States prevailing over the Old World appears on a label of the 1870s (figure 11) where Uncle Sam seems to have assimilated John Bull’s rotundity and his poise as a captain of industry. He watches as wealth is conveyed from the rest of the world, as if on a factory belt: sacks labeled English, French, German, and Spanish Gold to purchase what the U.S. has to sell pouring out of a vast cornucopia: rice, cotton, beef, cigars, tobacco, sugar, flour, pork, hams).

In 1898, Uncle Sam and John Bull pose companionably with their respective national flags on a buggy – not in competition but in harmonious agreement that this particular model is the “Standard the World Over.” (Figure 12) By the end of the 19th century, the anglophile cross-Atlantic
trade partnership was important, as was the political alliance.

When Uncle Sam was made to endorse (or even give his name to) a particular product, it was a warrant of quality — by extension such a product shared the best of what it meant to be American.

A very complex patriotic domestic scene, rich in symbolism, advertised the Uncle Sam portable range (figure 13). In a parlor where the carpet was a pattern of stars and stripes, a framed Declaration of Independence and Constitution hung on the wall, and a portrait of Washington leaned on the mantel with two flags, a beardless Uncle Sam as the young father proudly introduces the new stove to his family. His wife is a fashionably dressed Lady Liberty; his children are the boys “West” (with a hoe) and the dancing “Dixie” and the girl “New England” (who holds of portfolio of “Woman’s Rights and other isms”). By Uncle Sam’s side, and implicitly under his protection, is a small barefoot Negro boy — a positive expression of Reconstruction.

The World’s Columbian Exposition in Chicago of 1893 inspired American pride in her manufactured products, and a great many Uncle Sam-themed advertising novelties, among them (figure 14) a scene of distributing samples of Kalsomine soap to the world (represented by a well-dressed family, and men in the national garb of Germany, Turkey, Ireland, and Spain). Uncle Sam is graciously handing out the boxes, Lady Liberty standing behind him, and a young shoe-shine urchin eating at his feet (like the Negro boy, implicitly under his protection).

Just before World War I, an advertising booklet for a gelatin dessert showed Uncle Sam distributing samples from a bi-plane (figure 15). His endorsement of the product is paired with his “message of peace” probably referring to one of the many Peace Conferences that sought to avert the Great War.

Placing Uncle Sam at the helm of an early airplane showed confidence in new technology — and he was often invoked to show appreciation for new inventions, particularly those considered to be products of Yankee ingenuity. The Columbia graphophone’s warranty certificate carried this same...
Figure 11. Cigar box label, 1870s. (Courtesy, David W. Beach, cigarboxlabels.com)

Figure 12. Advertising tag, 1898, lithographed by Henderson of Cincinnati.

Figure 13. Trade card, c.1876, lithographed by Schumacher & Ettinger of New York. The product extolled by Uncle Sam is a portable range (a cook stove insert for a fireplace) that bears his name.
image (figure 16) of Uncle Sam in a posture of
listening delight.

In 1906, Uncle Sam stood in for Americans in
general, for “every body likes” the taste of Uncle
Sam Beer, made in Glencoe Minnesota. This was
when the brewing industry was at
its zenith in America – and Uncle
Sam has acquired the generous
girth that suggests he imbibed his
own product (figure 17).

As the ultimate symbol of
abundance, Santa Claus is shown
dressed as Uncle Sam in this
Christmas postcard of the 1890s – national prosperity linked with
domestic largesse (figure 18).

And, as the ultimate ‘every
man’ Uncle Sam shared a dram
on St. Patrick’s Day around 1910 – reaching out, in a politically
savvy way, to every ethnicity
(the monument behind the two
men with a bas relief of both an
eagle and a shamrock is embossed on the postcard).

It occurs to me that these last postcards were
designed primarily for working class Americans
to be able to exchange greetings inexpensively.
And none of the products endorsed or distributed by Uncle Sam figures were luxury items (even cigars were smoked by all classes of Americans). Uncle Sam was shown under the influence of the Greenback Party, which embraced the laboring class. And two of the images shown here had Uncle Sam protecting the Negro, and the poor.

So, although Uncle Sam could embody national ideals at the highest level, he was most often used in advertising ephemera to reach out to the common American – the consumer masses. Which perhaps is the strongest link to the man to whom the legend was traced – a working class American entrepreneur who never knew of his having launched an icon - who now rests in Troy’s Oakwood Cemetery.

**Endnotes**

1 The best outline of the chronology is Alton Ketchum, *Uncle Sam: The Man and The Legend*, New York 1959 – though the author is altogether rather non-skeptical about aspects of the legend.
May 27:  
Special Ephemera Society Fair  
London England  
www.ephemera-society.org.uk  
44 (0) 1923 829079

June 3:  
New England Antiquarian Book &  
Ephemera Fair  
Concord, NH  
Parrpromo@gmail.com  
772-321-4994

June 15 & 16:  
Greater Portland Postcard  
& Paper Collectibles Show  
Portland, OR  
www.postcardshows.com  
626-665-9435

June 16:  
Postcard & Paper Show  
Detroit, MI  
postcardwally@comcast.net  
517-230-0734

July 21:  
Antique Book, Paper &  
Advertising Show  
Allentown, PA  
610-573-4969

July 21 & 22:  
Tennessee Antiquarian Book Fair  
Cowan, TN  
www.TennABA.org  
931-636-5752

June 30:  
Cooperstown Antiquarian Book Fair  
Cooperstown, NY  
atelier@oceblue.com  
800-322-2995

August 5:  
Book Hampshire:  
The Vintage Book & Ephemera Fair  
Portsmouth, NH  
www.flamingoeventz.com  
603-509-2639

*See advertisement in this issue

August 12:  
The Vermont Summer Book Fair  
Brattleboro, VT  
mail@austinsbooks.com  
802-464-8438

August 25 & 26:  
52nd Papermania Plus  
Hartford, CT  
www.papermaniaplus.com  
860-563-9975

September 15:  
Paper Town  
Boxborough, MA  
www.flamingoeventz.com  
603-509-2639

November 17  
Boston Book, Print and  
Ephemera Show  
www.bostonbookshow.com  
781-862-4039

New Members  
We welcome the following new members who have joined the Society since publication of our January issue.

William B. Allison  
7887 San Felipe #200  
Houston, TX 77063

Nick Aretakis  
91 Foster Street  
New Haven, CT 06511

Jeffrey L. Baskin  
8 Secluded Point  
Little Rock, AR 72210

Steven Beals  
1900 E. Ocean Blvd., Apt. 1807  
Long Beach, CA 90802

William Berkley  
475 Steamboat Road  
Greenwich, CT 06830

Robert W. Callaghan  
27 Oak Brook Commons  
Clifton Park, NY 12065

Gail Chisholm  
Chisholm Gallery  
325 1/2 W. 16th Street  
New York, NY 10011

Linda Cline  
Linda Cline Collection  
108 Grove Street  
Providence, RI 02909

Angela Cooke  
25 Brompton Road  
Willimansville, NY 14221

James A. Danigelis, MD  
1060 Curisha Point South  
St. Helena, SC 29920

Martha J. Fleischman  
1150 Park Ave., #18A  
New York, NY 10128

Lori Frankel  
Lots of Lots  
PO Box 897  
Oakhurst, NJ 07755

Larry W. Graf  
P.O. Box 527  
Smyrna, DE 19977

Thomas Harris  
223 E. 4th Street  
New York, NY 10009

Mari-Lyn Henry  
115 W. 71st Street, #7B  
New York, NY 10023

Max Hensley  
116 Parklane Drive  
San Antonio, TX 78212

Lauren Hewes  
American Antiquarian Society  
185 Salisbury Street  
Worcester, MA 01609

David Hoch  
Estate of Alfred D. Hoch  
59 Foster Road  
Belmont, MA 02478

Sandra Hoekstra  
Commandant’s Cottage Antiques and Books  
210 Lee Ave  
College Station, TX 77840

continued on page 32
Charles Peter Scanlan 1941-2012

Peter Scanlan was a nationally known authority on Theodore Roosevelt – and even resembled his hero, the subject of a fine private library, rich in ephemera. In 1998, Peter was appointed to a state commission to plan the centennial of Roosevelt’s governorship.

Over the last thirty years you might have seen the Teddy Roosevelt look-alike assisting in Dennis Holzman’s booth at ephemera fairs. In the Ephemera Society, Peter was the ‘go-to’ reference for all queries about American political ephemera, but he was also an expert in other collecting areas, such as firearms and photography.

As with many of our colleagues, Peter’s ‘back-story’ might surprise you. After attending the University of Florida, he traveled throughout the world, crossing the Khyber Pass in Afghanistan and driving vintage Bentleys in Europe. While abroad, he spent considerable time maintaining yachts and teaching in Majorca and as an ambulance driver in the rugged mining regions of Australia. He managed a construction company in Florida, the famous Bookbinders Restaurant in Philadelphia during the 1976 Bicentennial, and an inn and restaurant in New Hampshire. For many years he participated in the fall harvest in northern California.

Peter was a great raconteur, and a delightful friend and fellow collector. As Theodore Roosevelt wrote, he “warmed both hands before the fire of life.”

ESA Members
Notify us if you are not receiving the monthly eNews:
info@ephemerasociety.org
Pig by Brett Mizelle (London 2011, as one of Reaktion Books “a new kind of animal series”), softcover 224 pages, 123 illustrations, 84 in color. $19.95.

Brett Mizelle, Professor of History and Director of the American Studies Program at California State University, Long Beach, is fascinated with the human / animal interface. In this scholarly but highly entertaining book, he explores all aspects of the pigs who have “fed us, entertained us and provided us with ways to think about our relationships with each other.” He persuasively shows that: “pigs have been structurally and symbolically significant in the making of human society and culture across the globe.”

Pigs have also, of course, been the subjects of ephemera – whether the serious documentation of pork farming (butcher trade catalogs, lard trade cards, packing house stereopticon views), or the comic use of the pig in satiric caricature (vinyl valentines, good luck new year postcards, political cartoons, The Muppets.) And porcine oddities abound: for example, this 1876 map lithographed by Forbes of Boston; and advertising promotion for more performing pigs than one could have imagined (Dan Rice’s antebellum Sybil, Barnum & Bailey’s 1898 xylophone players).

Mizelle includes an illustrated timeline of the pig – from the c.14,000 BCE cave painting at Altamira through the 1820s when Cincinnati became ‘Porkopolis,’ the hot dog c.1870, the 1995 film Babe, and ending with gestation crates banned for pig farming in EU nations, New Zealand, and some US states (to improve our porcine relationship).

American Christmas Cards 1900-1960, edited by Kenneth L. Ames (Bard Graduate Center; Yale University Press 2011), softcover, 260 pages. $40.

At the Ephemera 32 conference, Anne Stewart O’Donnell noted that the best reference for early Christmas cards was Ernest Dudley Chase’s 1926 book for RustCraft, The Romance of Greeting Cards. But now here is a very stylish and intelligent reference on the genre brought up to 1960.

O’Donnell was a speaker at the Bard Graduate Center Focus Gallery exhibition that accompanied this book, and she and other Ephemera Society members Doug Clouse and David Freund are credited by Kenneth Ames for helping with this unusual and fruitful project. Fourteen art students contributed to the effort of producing a systematic survey of Christmas card imagery.

Ames was quoted in 1983 as characterizing material culture as “a new frontier for scholarship.” Here are the results of a course Ames offered in analyzing a data ‘set’ of objects towards an exhibition – combining aspects of museological practice with the fundamentals of material culture inquiry. Christmas cards were chosen because they were relatively unrepresented in scholarly literature, and they were both intellectually and physically accessible (so that there could be handling and close examination). Cards were also quite easily gathered, at low cost, so that the group accumulated about 6,000 examples.

Students learned how to describe the cards in structural detail (see this illustration from page 27) but they classified cards according to imagery, noting aspects such as archaism (displacement of an ideal of the holiday to a distant past – what Ames calls a representation of the more generous inclinations of our species) or exclusion (of racial or ethnic variety – the Christmas card is a product primarily of WASP Victorian England).

The first three sections of the book describe and provide an essay on 19th century cards, postcards, and calling cards, each with a timeline of pertinent developments in the culture and in printing. Then the cards are grouped by dominant image (Travel by Coach, Medieval Revels, Family Photographs), or type in the case of the flat cards the group called “shrines”—and many of these chapters also have timelines. For example, the chapter on Hearths begins with Benjamin Franklin inventing the Franklin Stove in 1741, passes by Wallace Nutting’s studio in 1904 where hand-colored photographs of colonial interiors with fireplaces were sold, and ends with Mel Tormé and Bob Wells composing “Chestnuts roasting on an open fire” in 1944.

Christmas cards are not inconsequential; Ames and his students show that they can be understood as “a traditional form with the manifest function of communication”—a democratic art.
Satisfy your passion for Antique Advertising and Paper of all types. Featuring a very large selection of postcards. See over 170 National Dealers.

Agricultural Hall • Allentown Fairgrounds • 1929 Chew Street • Allentown, PA

For information Contact Sean Klutinoty
Allentown Paper Show, LLC
P.O. Box 156, Center Valley, PA 18034
610-573-4969

ALLENTOWN 2012 PAPER SHOWS

ANTIQUE BOOK, PAPER & ADVERTISING SHOW

Including POP CULTURE, MEMORABILIA and PAPER COLLECTIBLES

One-Day Summer Paper Show
July 21, 2012 – Sat 9-6
Two-Day Fall Paper Show
October 6 & 7, 2012
Sat 9-5, Sun 9-3
Two-Day Spring Paper Show
April 27 & 28, 2013
Sat 9-5, Sun 9-3

Admission $7
With this Ad only $6

Learn more about passports, their history and about passport collecting. Join our newsletter to get updated on news, stories, galleries, collector’s knowledge & experience. You will find also several passports online to start or extend your own passport collection. JOIN OUR COMMUNITY AND START YOUR COLLECTION TODAY.

Visit us at www.passport-collector.com
CIVIL WAR & MILITARIA AUCTION

JUNE 9, 2012 | DALLAS | LIVE & ONLINE

Eight star Confederate 1st National flag with great provenance along with a number of other historic and important flags
Estimate: $20,000-$30,000
HA.com/6088-58001

Huge selection of fine quality and condition swords from the 18th century to World War I including an important early collection of Civil War presentations
HA.com/6088-40002
HA.com/6088-40004

Excellent selection of pre-1865 military firearms including an important group of 18th century flint military pistols, two Henry rifles and a great Berdan Sharps rifle
HA.com/6088-59031
HA.com/6088-20019

Silver medal presented by King George II to a British Marine for gallantry at the Battle of Bunker Hill
Estimate: $75,000-$85,000
HA.com/6088-57001

The largest group of American and European military headgear, from the 18th century to World War I to be offered in recent auction history
HA.com/6088-1003
HA.com/6088-1038

Nearly 200 pre-1880 Bowie knives, dirks and folders, comprise the largest selection ever offered in Heritage history
HA.com/6088-59032

Free catalog and The Collector’s Handbook ($65 value) for new clients. Please submit auction invoices of $1,000+ in this category, from any source. Include your contact information and mail to Heritage, fax 214-409-1425, email CatalogOrders@HA.com, or call 866-835-3243. For more details, go to HA.com/FCO.

For more information please call
800-872-6467
Dennis Lowe
Director, Civil War & Militaria
Ext. 1182
Dennis@HA.com

Annual Sales Exceed $800 Million | 700,000+ Online Bidder-Members

TX Auctioneer Licenses: Samuel Foose 11727; Robert Korver 13754; Andrea Voss 16406. This auction is subject to a 19.5% buyer’s premium.
Heritage presents
“Legends of
The Wild West”
Auction
A landmark auction of Western collectibles, all without consignor reserves!

All Annie Oakley lots are consigned by her surviving grand-niece, and have never before been published or offered.

Annie Oakley original photo with dog, Dave, signed
Opening bid: $1,500 and up
HA.com/6079-11076

Annie Oakley’s superb engraved Parker shotgun, circa 1885
Minimum bid: $50,000
HA.com/6079-11072

The most famous and important Buffalo Bill gun extant: his personal Remington revolver, carried during his days as a scout, buffalo hunter, and Indian fighter
Impeccably provenanced
Minimum bid to be determined
HA.com/6079-19001

Annie Oakley Shooting Hat
Opening bid: $2,000 and up
HA.com/6079-11075

For more information, please contact
Tom Slater | 214-409-1441 | TomS@HA.com.

Free catalog and The Collector’s Handbook ($65 value) for new clients.

Please submit auction invoices of $1,000+ in this category, from any source. Include your contact information and mail to Heritage, fax 214-409-1425, email CatalogOrders@HA.com, or call 866-835-3243.
For more details, go to HA.com/FCO.
DON’T DELAY!
CONSIGN YOUR TREASURES
TO OUR UPCOMING 2012 AUCTIONS

RARE BOOKS
October 17-18, Dallas
Consignment deadline: August 26

HISTORICAL MANUSCRIPTS
October 17-18, Dallas
Consignment deadline: August 26

SPACE EXPLORATION
November 2, Dallas
Consignment deadline: September 11

CIVIL WAR & MILITARIA
December 8, Dallas
Consignment deadline: October 17

TO DISCUSS CONSIGNMENT OPTIONS,
please call Tom Slater | 214-409-1441 | TomS@HA.com.
(Emails with photos and descriptions preferred).
The earlier we receive your material, the more effectively we can
present and promote it.

CAN’T COME TO AN AUCTION IN PERSON?
Visit HA.com/Live for online bidding, complete with
streaming audio and video. Place your bids live, in real time
during the auction from anywhere in the world!

Free catalog and The Collector’s Handbook ($65 value) for new clients. Please submit
auction invoices of $1,000+ in this category, from any source. Include your contact
information and mail to Heritage, fax 214-409-1425, email CatalogOrders@HA.com, or
call 866-835-3243. For more details, go to HA.com/FCO.
American History, Including the Civil War:
Live Salesroom Auction
June 21, 2012 10:00 a.m. EDT

Bid
In person, by phone, absentee or online.
cowans.com

Catalogue
Catalogues will be available in print and online June 2012. To order a printed catalogue contact mail@cowans.com.

Consign
Accepting exceptional consignments for our next American History Auction.

Contact
Katie Horstman
historic@cowans.com
513.871.1670 x46
6270 Este Ave.,
Cincinnati, OH 45232

Rare Menu From the Atlantic Conference, Signed by All Guests, Including Churchill & Roosevelt   Est. $20,000 - 25,000
To be offered June 22, 2012

**AT AUCTION**

Maps & Atlases, Natural History & Historical Prints, Ephemera

**JUNE 7**

Specialist: Gary Garland • ggarland@swanngalleries.com

Visit our website for catalogues, previews and auction times

104 East 25th St, New York, NY 10010 • tel 212 254 4710

[SWANNGALLERIES.COM](mailto:SWANNGALLERIES.COM)
We Want Your Autographs!

In business for over 30 years, University Archives has paid out over $100 million for items just like yours.

Our expertise is recognized as being second to none in the trade. Will travel, or pay for shipping and insurance costs. Payment within 24 hours.

Especially seeking: Presidents, Signers of the Declaration of Independence and the Constitution, Revolutionary and Civil Wars, WWII, Science, Space, Arts & Literary, World Leaders, etc. We also buy rare stamp and coin collections, relics related to famous people, and signed and rare books.

Simply email your list of items (include scans of high value items) to sell@universityarchives.com or call the numbers below for a free valuation and authentication.

Phone: 1.800.237.5692 • Fax 203.454.3111
49 Richmondville Avenue, Westport CT 06880 USA