

## EXHIBITIONS

For some thirty years a small private press at Berkeley Heights, New Jersey, has produced gems of fine printing, little known to the general public. It has been the privilege of the Rutgers Library, during the month of March, to present the first exhibition devoted to the work of Mr. Joseph Ishill, typographer, printer, publisher, and proprietor, sole compositor and pressman, of the "Oriole Press."

Joseph Ishill, now sixty-two, is a native of Roumania where, having completed his formal education at the age of fourteen, he began his apprenticeship and career as a practical printer. From that time until his retirement, several years ago, he served, not unlike the myriad others of his trade, in commercial establishments. Submitting, for his livelihood, to this daily routine, he nevertheless sought freer expression in his after hours. Soon the young printer, living then with his bride in New York, brought home to their tiny apartment a small hand press. Here was born the Oriole Press (although it was not so known until the early 1920's).

During the last years of World War I, Mr. Ishill was associated with the Ferrer Colony, at Stelton, New Jersey, whose small magazine he printed: *The Modern School, a Monthly Magazine Devoted to Advanced Ideas in Education; Published & Printed by the Modern School Association of N.A., Ferrer Colony, Stelton, New Jersey.* Although his equipment was limited, and his later work was to add many refinements, issues of the *Modern School* show considerable originality. A few pamphlets and small books also appeared in this period, including collections of poetry by his wife, Rose Freeman-Ishill, *Rain Among the Bamboos* (Stelton, 1917) and *Petals Blown Adrift* (New York, 1918).

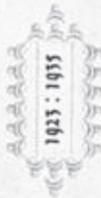
In February, 1919, Rose and Joseph Ishill produced the first issue of their own magazine, *The Free Spirit*, bearing a New York imprint. The third issue, in September of the same year, was published at Berkeley Heights, to which the family had removed. Here, principally by his own labor, Mr. Ishill had constructed the cottage which still houses them, together with a collection of books and a substantial body of printing equipment. After its removal to Berkeley Heights, the little publishing establishment was known at first as the Free Spirit Press, but shortly assumed its present name—the Oriole Press. Employed still in New York, Mr. Ishill continued

A Group of

UNPUBLISHED LETTERS

BY HENRY S. SALT TO JOSEPH ISHILL

WITH AN APPRECIATION BY HENRY W. NEVINSON



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THE ORIOLE PRESS

BERKELEY HEIGHTS - NEW JERSEY

1949

THE GREAT KINSHIP

BY ELISÉE RECLUS

*Translated by Edward Carpenter*

INTRODUCTORY BY

*Miss Golden-Sanderson*

NOVEN

*Published by The Oriole Press*

BERKELEY HEIGHTS - NEW JERSEY

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to devote his evenings and free days to the press, producing many fine examples of the printer's art, among them another short-lived magazine, *Open Vistas* (May-December, 1925).

Notwithstanding its typographical perfection, Mr. Ishill's work has not been conceived entirely in the light of fine printing. His primary aim, actually, has been to make available to a limited public certain select works (chiefly literary and philosophical) whose publication through the usual commercial channels would not be possible. In fact, so uncommercial have been his own motives, that Mr. Ishill—although never in affluent circumstances—has generally distributed the product of his press by gift to his friends and other appreciative persons. Few copies of the books have been sold; thus, with virtually no monetary return, the Oriole Press has freely placed in print a body of material by or about many noted men: Havelock Ellis, Henry S. Salt, Kropotkin, Élie and Élisée Reclus, and others. The authors in most cases have been either personal acquaintances or correspondents of Mr. Ishill, as have been also several well known engravers—Louis Moreau, John Buckland Wright, etc.—whose work appears in books of the Oriole Press.

Apart from his wish to continue the publication of beautiful and worthwhile material, Mr. Ishill has one desire—to inspire in younger men the same wish.

In January the Library presented an exhibit of the Jack Kriendler Memorial Collection. It was devoted mainly to the many signed copies of recent books which have been presented in memory of the late Jack Kriendler. The collection has been constantly growing, thanks to the untiring efforts of I. Robert Kriendler (Rutgers '36) in collaring modern authors and getting them to inscribe their works to the Rutgers Library.

An exhibition of photographs and similar material relating to the composer, Johann Sebastian Bach, occupied the Library's exhibit cases during part of April. It was followed by a display of early newspapers, and at present the annual commencement exhibit may be seen. Like that of the previous year, it will be found to include numerous photographs showing the various anniversary classes (1890, 1895, 1900, 1905, 1910, and so on) as they were and as they are.

## NOTES FROM THE LIBRARY

### *A SWEDISH CONTRIBUTION TO NEW JERSEY HISTORIOGRAPHY*

AN ADDITION of major importance to the Library's growing collection of early descriptive accounts of New Jersey is the rare Swedish edition of Israel Acrelius' *Description of the Former and Present Condition of the Swedish Churches in What Was Called New Sweden, Afterwards New Netherland, But at the Present Time Pennsylvania, Together With the Adjacent Places on the River De La Ware, West Jersey, and New Castle County, in North America*.<sup>1</sup> The volume was published in a small edition in Stockholm in 1759, and few volumes are known to exist in the United States.

The author, who ranks with his fellow countrymen Campanius Holm, Kalm, and Collin as a chronicler of early America, was born in Öster-Åker, Sweden, December 7, 1714. A clergyman's son, he was educated at the University of Uppsala and was ordained in the Lutheran Church in 1746. Six years later he undertook the arduous voyage across the Atlantic to become pastor of the church at Christina (now Wilmington, Delaware) and provost of the Swedish churches on both sides of the Delaware River. As he sadly relates in his book, he found conditions that were discouraging in the extreme, but he labored valiantly and with fair results for seven years until ill health compelled him to return to his homeland in November, 1756. There he served as pastor of the church at Fell-

ingsbro until his death on April 25, 1800.<sup>2</sup>

The history, written to recall a lost era of Swedish colonial ambitions and to direct attention to the needs of the struggling Swedish-American churches, has two major divisions. The first recounts the origins of Swedish interest in America during the reign of the great Gustavus Adolphus and the fulfillment of the project in 1638, when the "Kalmars Nyckel" and the "Vogel Grip" brought the first expedition of twenty-six men to the Delaware under the leadership of the colonial promoter, Peter Minuit. The fate of these pioneers and those who later joined them is traced through the years of Swedish neglect until the colony fell to a Dutch army under Peter Stuyvesant in 1655. Soon—in 1664—the Dutch gave way before the English, and Acrelius gives a significant account of the policies of these new rulers toward the Swedish remnant. Then follows an especially valuable contemporary description of towns and trade, agriculture, iron works, and manners and customs. Although the references are principally to the Swedish settlers on the west

<sup>1</sup> *Beskrifning / Om De / Swenska / Församlingars / Fornä och Närvarande / Tilstånd, / Uti / Det så kallade Nya Swerige, / Sedan / Nya Netherland, Men nu för tiden / Pensylvanien, samt nästliggande Orter wid Alf- / wen De la Ware, Wäst-Yersey och New- / Castle County uti Norra America; / Utgifwen / Af / Israel Acrelius, / . . . / Stockholm, / Tryckt hos Harberg & Hesselberg, / 1759.*

<sup>2</sup> There is no extended biography of Acrelius. The best short sketch in English is in the *Dictionary of American Biography*, I, p. 32.

bank of the Delaware, the observations in general would apply to those who had crossed the river to make their homes in Salem and Gloucester counties in New Jersey.

The second half of the work, and the most valuable because of its character as a primary source, is concerned with the histories of the several Swedish churches in Delaware, Pennsylvania, and New Jersey, the last at Raccoon (Swedesboro) and Penns Neck. In these sketches are revealed the difficulties involved in attempting to maintain the "old ways" in the face of the problems presented by the merging of the Swedes with their English neighbors. The churches suffered in addition because they were dependent for support and leadership upon a foreign nation across the sea.

A basic source for the history of one phase of the colonization of the Delaware region and of the adjustment of one non-English stock to the American environment, Acrelius' *Description* is also an important item of Jerseyana. Fortunately, it is available in both partial and full English translations. A brief extract, translated in 1799 by one of Acrelius' successors, Nicholas Collin, was published in 1841.<sup>3</sup> The complete English version, translated by William M. Reynolds, appeared in 1874.<sup>4</sup>

R. P. McCORMICK

### A LOST FRAGMENT OF FRENEAU'S THE SPY

PHILIP FRENEAU's play, *The Spy*—about Arnold and André—was in large part published in Pattee's edition of the *Poems*,<sup>1</sup> from a fragmentary manuscript now at Rutgers University. As published, it ends with Act III,

Scene IV. Yet Paltsits noted seeing another bit of the manuscript containing "eight concluding lines of Act 4, and. . . [part of] Act 5, Scene 1";<sup>2</sup> and he quoted a few concluding lines, which were not included in Pattee's edition. Until now the fragment mentioned by Paltsits has eluded scholars; but it is in the possession of Dr. Otto O. Fisher, by whose permission it is quoted.

As Paltsits said, it contains eight lines of what seems at first glance to be the end of Act IV, plus a beginning of Act V. But the lines of "Act IV" make good sense added to the last lines published in Pattee, of Act III, Scene IV. Corrected, these read as follows, as an officer addresses Arnold's aide concerning the general:<sup>3</sup>

Off—Tis Avarice Sir—that base un-  
manly motive  
The Glare of British Gold has capti-  
vated  
This Hero as we thought him—what  
a curse  
That human Souls can of such stuff  
be moulded

<sup>3</sup> *Collections of the New York Historical Society, Second Series, I* (1841), pp. 408-27. Another excerpt, under the title "The Founding of New Sweden," is in *Old South Leaflets, General Series, IV* (Boston, 1898).

<sup>4</sup> *A History of New Sweden. . .*, in *Memoirs of the Historical Society of Pennsylvania, IX* (Philadelphia, 1874).

<sup>1</sup> *The Poems of Philip Freneau*, ed. Fred L. Pattee (Princeton, 1902-1907), II, 39-72.

<sup>2</sup> Victor H. Paltsits, *A Bibliography of the Separate and Collected Works of Philip Freneau* (New York, 1903), pp. 39-40.

<sup>3</sup> Philip Marsh, "Philip Freneau's Manuscript of 'The Spy,'" *The Journal of the Rutgers University Library, IX*, 27 (December, 1945).

That they, foregoing fame and character

Can for the sake of what is despicable  
Be foes to Virtue and to Virtue's friends—

But such are to be found and every age has seen em

Who for the sake of some external show

Some qualities that semed at first attractive

This is the end of the manuscript Pattee examined, now at Rutgers. The additional piece—a page from Freneau's notebook containing *The Spy* and other material—reads as follows, here published fully for the first time:<sup>4</sup>

[illegible] that was bare [?] till proper time

Have been to eminence and honour raised

And cherishd in their benefactors bosom—

That these—And such is Arnold—  
Have plungd the dagger in their patrons breast

And been the foremost to their countrys ruin.—

But come my gallant friends lets haste away

We shall oertake him in his treachery—<sup>5</sup>

Act 5. Scene 1. Camp: the court set, consisting of 13 Gen officers, with the Presd, & Judge Advocate.

Pres. let the Prisoner be brought in—

(he is ushered in by a Guard)

Pres. You stand accused before this court to day

Under the Appellation of John André

Adjutant General of the British Army.—

You answer to this name?—

M.A.—The name I do acknowledge—  
—John André, right,—

Adjutant General of the British Army—

Pres. You stand accused before the court to day

And this the charge the prosecution brings—

That on an interview with General Arnold

You in the night within our hosts advanced

In character assumd and feigned name—

That you within our Lines was captured

In a disguised dress with various papers

Relating to the State of West Point fort

All these conceald and taken on your person.—

Do you acknowledge this?

M.A.—I do acknowledge all—I came on Shore conveyd from York

On board the Vulture frigate up the river.

I landed near the heights of Haverstraw

And on the shore your General Arnold met.—

The Boat that brought me bore no flag of War.

She was your foe in ev'ry acceptation—

<sup>4</sup> Freneau's corrections are omitted.

<sup>5</sup> The aide has said that Arnold had fled two hours before.

I had no thought of venturing by  
your posts—

On neutral Ground, nay on the waters  
edge,

Was my intent our conference to  
hold—

But void of all intention I was guided  
Within your Lines—and having  
finishd there

The business that I came for—was  
informd

The near approach of day would be  
a bar

To my return on board the Ship that  
brought me—

Besides the River swarmd with Gon-  
dolas

Who came to watch our Man of war  
at Anchor

And shut out every hope of safe re-  
turn—

Court J How was you clad—had  
you your Uniform?—

M.A./ I had my Uniform, my regi-  
mentals

Altho',—I wore an overcoat above  
them—

Thus did I fairly risk my person, Sirs  
And this intitles me, do I presume

To be considered Prisoner of War—

Court— Did you not change the  
dress you came on Shore  
in—?

M.A./ The importunities of General  
Arnold

Compelld me, I may say, against my  
will

To quit my proper dress and take  
another

And this I wore when I was captured.

Court— Do you concieve [*sic*] or  
can you think at all

That under Sanction of a flag of  
Truce

You came on Shore—?

The fragment ends here, at the end of the notebook page. But for the first and indistinguishable line, it forms an apparently unbroken trend of thought from Act III, Scene IV, so that "Act 5" might as well be called Act IV. The trial and sentencing of André could easily consume the fourth, and the denouement the fifth act. It is quite possible that the absent-minded Freneau, whose careless treatment of the play as a whole is evident, may have misnumbered Act IV. The remainder of the manuscript, it seems, is lost.

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