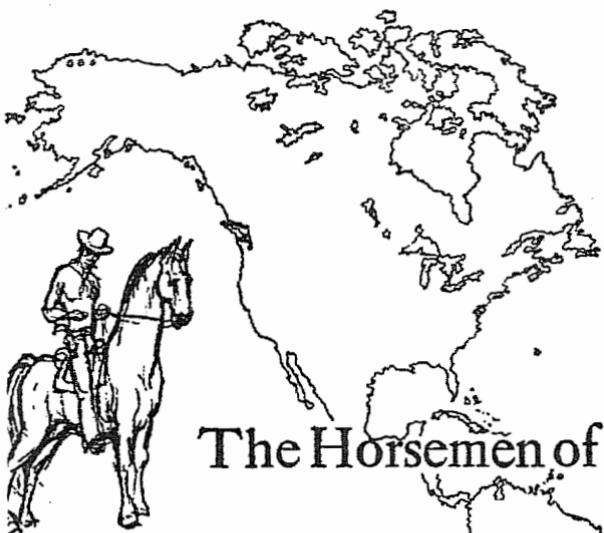


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Exhibition Catalogues
Number 10



The Horsemen of the Americas

and the literatures they have inspired

AN EXHIBITION

PRINCETON UNIVERSITY LIBRARY

FEBRUARY 20 - APRIL 10, 1953



MONDAY - SATURDAY 9AM - 6PM, SUNDAY 2 - 5PM

The Horsemen of the Americas and the Literatures They Have Inspired

THE horsemen of the Americas—the gauchos of Argentina and Uruguay, the vaqueros of Mexico, the cowboys of the United States—are brothers under the skin. Their histories have a common point of origin in Spain, whose explorers and colonizers first brought to the Americas the cattle and horses from which the huge herds of the New World sprang. These horsemen have gone, but they cannot be forgotten, for they have inspired poetry and prose that keep their memory alive in the hearts of their compatriots, as national symbols of valor, virility, and the pioneer spirit.

The exhibition in the Princeton Library aims to present through books, maps, prints and handiwork something of the history, as well as the romance, of these American horsemen. The theme and title of the display have been borrowed from the forthcoming book by Edward Larocque Tinker, who has generously permitted the Library to draw freely upon his splendid gaucho collection for the South American part of the exhibition. Complementing this, the North American material comes mainly from the collection of Western Americana presented to the Library by the late Philip Ashton Rollins (Princeton Class of 1889), author of *The Cowboy* and other works on the West.

By way of a prologue we recall the arrival of the Spaniards in the New World, as a reminder of the obvious, but sometimes forgotten fact, that there were no horses in pre-Columbian America. Here, for example, is Bernal Díaz del Castillo's *Historia verdadera* of the Cortés expedition, which records the landing of sixteen horses at Vera Cruz on the coast of Mexico in 1519, and relates how "the Indians, who had never seen any horses before, could not but think that horse and rider were one body." The horse was indeed, as a recent writer has phrased it, "the guarded atom bomb" of the Conquistadors. As exploration and colonization progressed through Central and South America, horses followed, ranches were established at the Spanish bases and then at the outposts. From these imported Spanish horses came the so-called "wild" horses which later travellers found roaming the Pampas of South America and the Great Plains of North America. By the middle of the 18th century the horse had

become a part of Indian life in both of these regions, and the Indian on horseback had begun his long journey through the White Man's imagination.

While the Indian was being gradually displaced by Europeans, there emerged other types who were to dominate for a time the life of the plains. On the Pampas of South America this was the gaucho, a horseman who worked on the great estancias, and sometimes became an outlaw or a cattle-hunter who trafficked in contraband hides. During the century from roughly 1775 to 1875 the gauchos formed a distinctive social group; they played an important role in the wars of independence that freed their land from Spanish rule, and in the civil wars that followed. Due in part to their success as fighters the gauchos ceased to be regarded as outcasts and gradually rose to the status of national heroes. But literature played perhaps the decisive role in this transformation.

The gaucho first made his appearance in literature in the verse of Bartolomé Hidalgo, whose *Diálogos patrióticos* appeared in 1820-22. The tradition thus established was continued in such works as Hilario Ascasubi's *Paulino Lucero* (1839-51) and Esteban Echeverría's *La Cautiva* (1837), but it was José Hernandez' epic *Martín Fierro* (1872, 1879), that did more than any other publication to enshrine the gaucho in the popular imagination. It was the peak of pampa poetry and has probably been more widely read than any other Latin American book. The gaucho was also celebrated in prose, notably at first in Sarmiento's *Facundo* (1845) and the historical novels of the Uruguayan Eduardo Acevedo Díaz (*Ismael*, 1884), and later still in the Argentine masterpiece of Ricardo Güiraldes, *Don Segundo Sombra* (1926), which has taken its place as the greatest prose classic of the pampas, as *Martín Fierro* is the best in verse. It was not until 1880 that the gaucho rode onto the stage in Eduardo Gutiérrez' play, *Juan Moreira*, which was followed by innumerable pampa plays, of which those by the Uruguayan playwright Florencio Sánchez (1875-1910) are the most notable.

Turning to the Great Plains of North America, we find that the cowboy developed there at a later date than had his southern counterpart, the gaucho. During the first half of the 19th century, as English-speaking Americans penetrated beyond the Mississippi, they encountered Indian tribes on horseback, and farther south, the Mexican vaquero. But it is not until after the Civil War, when the railroads, creeping across the continent, linked the region with outside

markets, that the age of the cowboy begins. The heyday of these horsemen of the "old-time" cattle range, who borrowed their equipment, dress and very speech from the Mexican vaqueros, lasted for a relatively brief period. By 1900 the plains were "fenced in," but the cowboy lived on, occasionally in fact, and more often in fiction.

The cowboy gained his first popularity through the dime novels put out by the firm of Irwin and Erastus Beadle; he was treated more seriously in the writings of young Theodore Roosevelt, whose *Ranch Life and the Hunting Trail* appeared in 1888. Sketches and pictures by Frederick Remington, the Wolfeville stories by Alfred Henry Lewis, western stories by O. Henry, and narratives by Charles Siringo, Andy Adams, William MacLeod Raine, Will James, Ross Santee and many others, all followed in due course. Owen Wister's popular novel *The Virginian* (1902), did much to fix the disappearing cowboy in the American imagination. Indeed, before he had completely disappeared, the cowboy had already launched an industry. The western novels of Zane Grey, Eugene Manlove Rhodes, B. M. Bower and others began appearing in the decade prior to World War I; the first western movie, "The Great Train Robbery," was produced (in New Jersey!) just fifty years ago; Clarence Mulford's brain-child, "Hopalong Cassidy," appeared on the scene in 1910. The cowboy has also had—and still has—less extravagant historians and chroniclers, like Emerson Hough and J. Frank Dobie. Philip Ashton Rollins—whose collection has contributed so much to our exhibition—published his "unconventionalized history," *The Cowboy* (1922, revised 1936), with the avowed purpose of showing that "the cowboy was far more than a thetic character," and that he was "an affirmative, constructive factor in the social and political development of the United States."

In the present exhibition we do not pretend to have disentangled fact from fiction. Indeed, if we recognize that the real cowboy was a factor in the winning of the West, we must also recognize that his fictional counterpart still colors our everyday life in the United States and the world's idea of us—just as the gaucho of song and story lives on in Latin America. The parallel literatures inspired by these horsemen constitute one of the bridges of understanding between North and South America. We are confident that our gun-toting toddlers will find plenty of glamorous details to admire in this exhibition. We hope, too, that their elders will look beneath the surface and discern the web of significant historical fact that is also there.

THE HORSEMEN OF THE AMERICAS
AND THE LITERATURES
THEY HAVE INSPIRED

* * * * *

C A T A L O G U E
OF THE EXHIBITION HELD IN THE
PRINCETON UNIVERSITY LIBRARY
February 20 - April 10, 1953

Prepared by the Staff of the
Department of Rare Books and
Special Collections, under
the direction of H. C. Rice, Jr.

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FOREWORD

The following books were especially useful in the planning of the exhibition and in the preparation of the explanatory notices:

Edward Larocque Tinker, The Horsemen of the Americas and the Literatures They Inspired. New York, Hastings House, 1953. [The typescript and advanced sheets of this work, as well as the Spanish edition published at Buenos Aires in 1952, were available to the Library staff for preparing the exhibition.]

Madaline Wallis Nichols, The Gaucho. Cattle Hunter, Cavalryman, Ideal of Romance. Durham, North Carolina, Duke University Press, 1942. [1353.675.]

Arturo Torres-Ricseco. The Epic of Latin American Literature. New York, Oxford University Press, 1942. [3180.9165]

Robert Moorman Denhardt. The Horse of the Americas. Norman, Oklahoma, University of Oklahoma Press, 1947. [9621.292]

Philip Ashton Rollins. The Cowboy, An Unconventionalized History of Civilization on the Old-Time Cattle Range. Revised edition. New York, Scribners, 1936. [Rollins]

J. Frank Dobie. The Mustangs. Boston, Little Brown, 1952. [Rollins]

Van Wyck Brooks. The Confident Years: 1885-1915. New York, E. P. Dutton, 1952. [3570.203.6] Chapter V. on "The Further West."

NOTE: Unless otherwise indicated items listed
are in the Princeton University Library. Call
numbers or other location symbols are given in
square brackets. Items lent by Mr. Edward
Larocque Tinker are marked [ELT].

INTRODUCTION

1. Philip Ashton Rollins. The Cowboy. His characteristics, his equipment and his part in the development of the West. New York, Charles Scribner's Sons, 1924. [10995.782. Other copies: Rollins]

Shown in dust wrapper which has sketch of a cowboy.

2. Eduardo Jorge Bosco, ed. El Gaucho, a través de los testimonios extranjeros, 1773 - 1870. Buenos Aires, Emecé Editores, 1947. [ELT]

An anthology of writings on the gaucho.
Sketch of a gaucho on front cover.

3. Mahonri M. Young. "Rolling His Own." Bronze statuette of a cowboy. [Rollins. Ex 4521]

4. "Gaspar the Gaucho," from Argentina. Wooden figurine of a gaucho on horseback, showing authentic details of costume. [ELT]

5. "Chico the Charro," and "Pepita the China Poblana", from Mexico. Two wooden figurines of Mexican charro and china, showing authentic costume details. [ELT]

6. Robert Moorman Denhardt. The Horse of the Americas. Norman, Oklahoma, University of Oklahoma Press, 1947. [ELT. Library copy: 9621.292]

Shown in dust wrapper.

7. Angel Cabrera. Caballos de América. Buenos Aires, Editorial Sudamericana, 1945. [ELT]

Shown in dust wrapper.

8. J. Frank Dobie. The Mustangs. Boston, Little Brown, 1952. [Lent by Princeton University Store. Library copies: 9621.303, and Rollins]

Shown in dust wrapper.

9. George Gaylord Simpson. Horses: the Story of the Horse Family in the Modern World and through Sixty Million Years of History. New York, Oxford University Press, 1951. [Lent by Princeton University Store. Library copy: SG 33972.858]

Shown in dust wrapper.

I. SPANISH HORSES BROUGHT TO AMERICA. 1519.

10. Bernal Diaz del Castillo. Historia verdadera de la Conquista de la Nueva-Espana. Madrid, Imprenta del Reyno, 1632. [Kane: another copy, Rollins]

Bernal Diaz del Castillo. The True History of the Conquest of New Spain. From the only exact copy made of the Original Manuscript edited and published in Mexico by Genaro Garcia. Translated into English, with Introduction and notes by Alfred Percival Maudslay. London, Hakluyt Society, 1908. [1307.298.15]

Except for certain extinct prehistoric species, there were no horses in America before the arrival of the Spaniards.

On his second voyage, in 1493, Columbus brought horses to the island of Hispaniola. In 1519 Cortés brought the first recorded horses to the mainland of America.

Shown here was the account of the Cortés expedition written by one of the participants, Bernal Diaz del Castillo. This account was not published until 1632, under the title Historia Verdadera de la Conquista de la Nueva-Espana. Two copies of this first edition were displayed: one showing the title page, and the other Chapter XXIII (p. 16), in which Bernal Diaz lists and describes the sixteen horses embarked at Havana. The English translation was opened to this passage describing the horses (I, pp. 86-87).

11. Hernando Cortés. Praeclara de Nova Maris Oceani Hispania Narratio. Nuremberg, F. Peypus, 1524. [Kane].

This is the first edition of Cortés' second "carta", or report to Charles V on his

expedition, printed at Nuremberg in 1524.

The folding map included in this publication shows the city of Mexico, and, at the left a map of the coastline of the Gulf of Mexico. Looking at the map, you are facing south, with "La Florida" and "Puncta de Cuba" at the lefthand edge of the sheet. This is the first pictorial representation or map of a New World city, and the first map to use the designation "Florida." Facing the map is a portrait of Pope Clement VII.

12. R. B. Cunningham Graham. The Horses of the Conquest. Edited by Robert Moorman Denhardt with illustrations by J. Craig Sheppard. Norman, Oklahoma, University of Oklahoma Press, 1949. [ELT. Library copy: Rollins]

R. B. Cunningham Graham. Los Caballos de la Conquista. Translated and edited by Justo P. Sáenz (hijo) with illustrations by Enriqueta Castell Capurro. Buenos Aires, Editorial Guillermo Kraft Ltda., 1946. [ELT]

This work by the English writer, R. B. Cunningham Graham (1852-1936) was first published in London in 1930.

In his introduction to the American edition, R. M. Denhardt remarks:

"In truth, it is a shame that more norteamericanos are not acquainted with Don Roberto's works. South of the Río Grande his name is an open sesame ... If, you say 'Shakespeare,' a Latin-American may say 'no comprende'; but say 'Don Roberto,' and he will say 'mi casa es suyo!'"

The cover illustration of the Spanish translation was shown. The American edition was opened to pages 60-61, showing text of Graham's description of the landing of Cortés ("The Expedition landed at the mouth of the Tabasco River, and the first thing was to disembark the horses...."), and the illustrator's depiction of the landing, on the opposite page. Dust wrapper of this edition was also shown.

13. Maps of Peru, Florida and Mexico. Ca. 1575.
[ExPM 1059.317.10]

Colored maps, double-page spread, from Abraham Ortelius' atlas, Theatrum Orbis Terrarum, published at Antwerp in many editions.

14. Silver coin. 1543. With portrait of Charles V, Holy Roman Emperor and King of Spain. [Numistics Collection]

15. Johann Ludwig Gottfried. Newe Welt und americanische historien. Frankfurt, 1655. [Ex 1075.402q]

This work is mainly an abridgement of parts I-XII of De Bry's German edition of the "Grands Voyages", 1590 - 1623. The illustrations appeared also in the earlier work.

Opened to page 254, engraving of a Conquistator on horseback. Pizarro in Peru, as the Renaissance imagination of Europe pictured him.

16. Episodes of the Spanish conquest of Mexico, in Aztec picture writing. From the manuscript known as Codex Vaticanus no. 3738. Photostats from the lithographed facsimile reproduction of this manuscript in Lord Kingsborough [Edward King], Antiquities of Mexico: comprising Facsimiles of Ancient Mexican Paintings and Hieroglyphics... London, Robert Havell, 1831 - 1848. Vol. II, pp. 136, 137, 140, 141. [N6553.K61e [Ex]]

The manuscript known as Codex Vaticanus no. 3738, preserved in the Vatican Library, was copied by a European missionary, probably about 1555-1566, from an original executed by native Aztec converts.

The pages shown all depict horses. In number 136, for example, can be seen, under the symbol for the year 1519 (one reed in a square cartouche), a Spaniard on horseback to

whom an Indian is offering a tribute of gold beads.

Cf. another facsimile reproduction of the manuscript: Duc de Loubat, Il Manoscritto Messicano Vaticano 3738...riprodotto in Fotocromografia. Rome, Stabilimento Danesi, 1900. [ExMsf 2029.059.6.3]. Although the colored lithographs in Kingsborough's Antiquities are more attractive, the coloring in the Duc de Loubat edition is probably closer to the original manuscript.

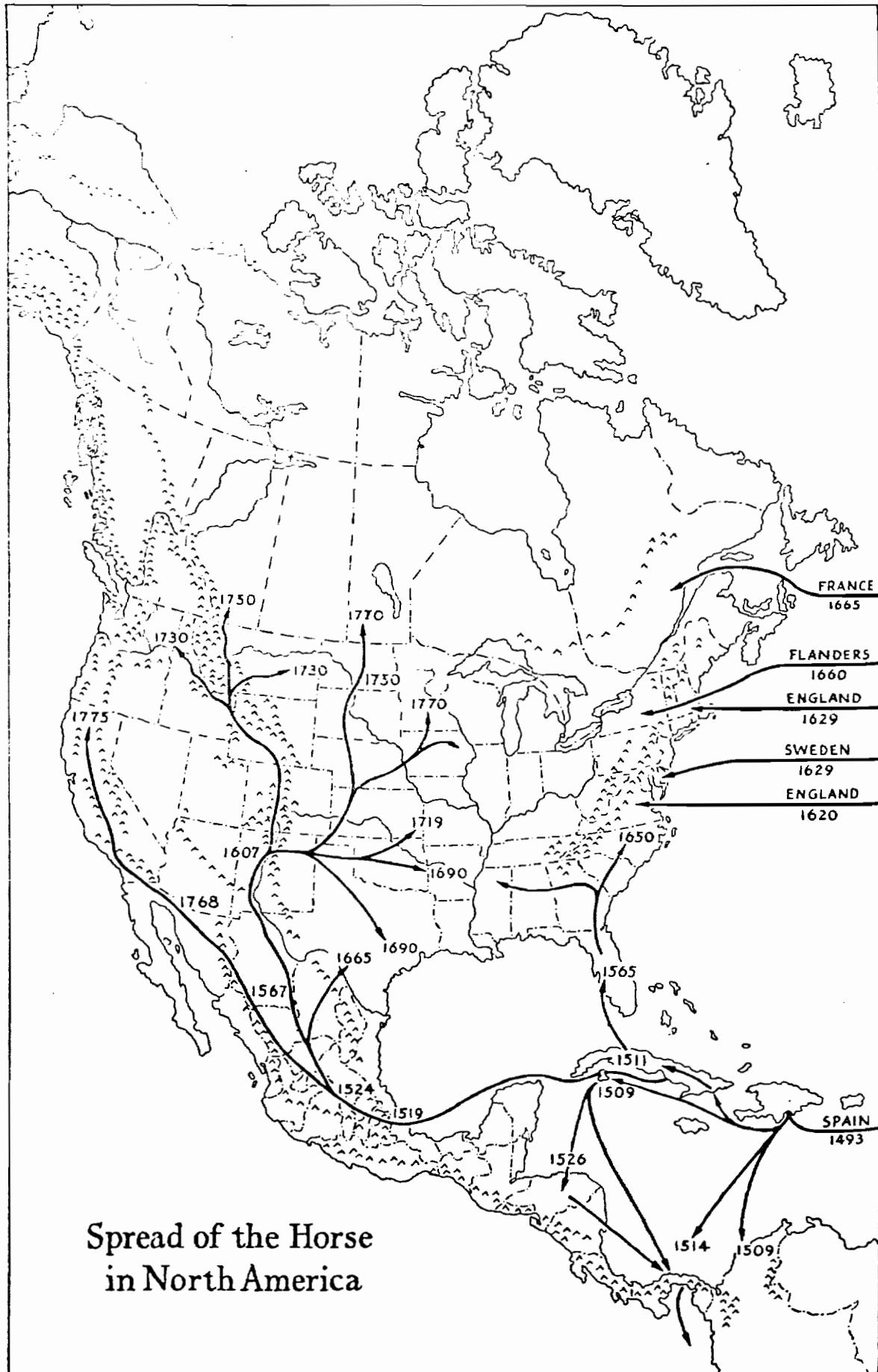
17. "Spread of the Horse in North America." "Spread of the Horse in South America." Enlarged photostat reproductions (handcolored) of two maps in Robert M. Denhardt, The Horse of the Americas, Norman, Oklahoma, University of Oklahoma Press, 1948, page 86, page 150. [9621.292]

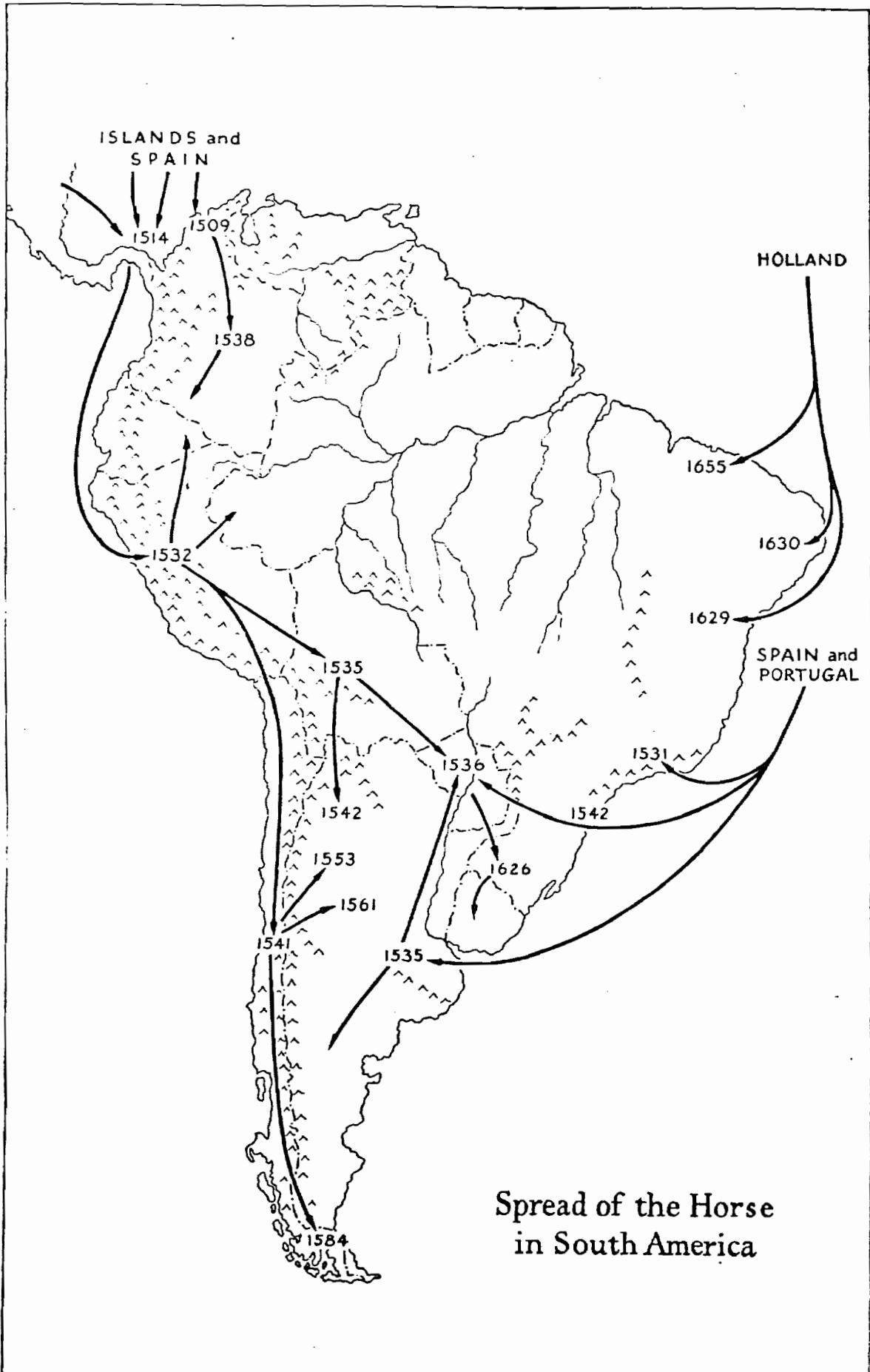
From the horses brought to the Americas by the Spaniards came the so-called "wild horses" which later travellers found roaming the Pampas of South America and the Great Plains of North America.

Careful historians have refuted the romantic legends about the horses set free by De Soto on the northern continent and by Mendoza on the southern continent, and have shown that the spread of the horse can be attributed to the systematic establishment of ranches by the Spanish at their bases, and then their outposts.

Columbus, on his second voyage in 1493, brought ten mares and fifteen stallions to the island of Hispaniola (Santo Domingo); subsequent Spanish expeditions brought horses both for military purposes and for breeding. Cortés brought horses from the West Indian islands to the mainland in 1519.

The horse probably reached the Pampas of South America, after 1540, mainly through the Andean passes from Spanish settlements on the Pacific coast. In North America, he reached





the Great Plains, after 1600, from Spanish outposts on the upper Rio Grande. On both continents, systematic barter with the Indian tribes, as well as theft, played a decisive part in the naturalization of the horse.

By the middle of the 18th century, the horse had become an integral part of Indian life in both of these regions.

II. VISITORS TO THE PAMPAS OF SOUTH AMERICA,
1700-1900.

18. Carte physique et politique de l'Amérique Méridionale
Dressée par L. Dussieux, 1845. From "Atlas Général
 de L. Dussieux." [Maps Division]

19. Thomas Falkner. Description of Patagonia, and the
Adjoining Parts of South America. Introduction and
 notes by Arthur E. S. Neumann. Chicago, Armann,
 1935. [1354.338]

A facsimile reprint of Falkner's work,
 first published at Hereford (England), 1774.

Thomas Falkner (1707-1784), an English
 Jesuit missionary, "who resided forty years
 in those parts," described his travels in
 South America in this work.

Opened to page 39 describing a visit to
 the Pampas in 1744: "The wild horses have no
 owners, but wander, in great troops, about those
 vast plains..."

20. Félix d'Azara. Essais sur l'Histoire Naturelle des
Quadrupèdes de la Province du Paraguay. Paris,
 Charles Pougens, An IX (1801). 2 vols. [Ex 8328.137]

During a residence in South America from
 1783 to 1796, the Spanish official, Don Félix
 d'Azara (1746-1821) gathered much material on
 the natural history of the La Plata region, which
 was later published in numerous books. The book
 shown is a French translation by Moreau de Saint-
 Méry of d'Azara's essay on quadrupeds.

Opened to vol. II, 298: "The wild horses
 of these regions live in great troops, and it is
 no exaggeration to say that sometimes as many
 as 10,000 are seen together...."

21. Francis B. Head. Rough Notes taken during some rapid Journeys across the Pampas and among the Andes. London, J. Murray, 1826. [1353.44.12]

Captain Francis B. Head, an English mining engineer, described his journey across the Pampas in these "rough notes" published in London in 1826. The book was subsequently reprinted several times, including an edition published in 1827 by Wells and Lilly of Boston. [1353.44]

Opened to page 10: "The life of the Gaucho is very interesting...."

22. Charles Darwin. Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle, between the Years 1826 and 1836, describing their Examination of the Southern Shores of South America and the Beagle's Circumnavigation of the Globe. London, Henry Colburn, 1839. Vol. III, "Journal and Remarks, 1832-1836." [8050.351. v.3]

Darwin's journal records many scenes of life on the Pampas. Opened to the entry for November, 1833 (p. 177): "The Gauchos are well known to be perfect riders. The idea of being thrown, let the horse do what it likes, never enters their head...."

23. Thomas J. Page. La Plata, the Argentine Confederation and Paraguay. Being a Narrative of the Exploration of the Tributaries of the River La Plata and Adjacent Countries during the Years 1853, '54, '55, and '56, under the Orders of the United States Government. With Map and Numerous Engravings. New York, Harper & Brothers, 1859. [1353.692. Another copy: ELT]

This account of the U. S. expedition by its commander, Thomas J. Page, U.S.N., has many pages descriptive of life on the Pampas.

Opened to p. 112, wood engraving showing "Use of the Lasso and Bolas." "When an animal is to be caught, a gaucho approaches the herd, with one end of the lasso attached to his chincha, holding the other, which has a large running noose, in his right hand...."

24. Richard Arthur Seymour. Pioneering in the Pampas, or the First Four Years of a Settler's Experience in the La Plata Campos. London, Longmans Green & Co., 1869. [1353.854. Another copy: ELT]

Richard Arthur Seymour. Un Poblador de las Pampas. Translated into Spanish and annotated by Justo P. Sáenz (hijo). Buenos Aires, Editora y Distribuidora del Plata, 1947. [ELT]

English edition opened to p. 105: "Before quitting the subject of horses in the River Plate, I ought, I think to give a short description of the native saddle used by the Gauchos, as well as of the dress of the Gauchos themselves...."

The Spanish translation showed the dust wrapper, printed in colors, depicting a ranch scene by Eleodoro Marenco.

25. Julius Beerbohm. Wanderings in Patagonia, or Life Among the Ostrich-Hunters. New York, Henry Holt & Co., 1879. "Leisure Hour Series. No. 104." [ELT. Library copy (new edition, London, 1881): 1354.161] First published in London, 1879.

26. W. H. HUDSON

William Henry Hudson (1841-1922) was born in Argentina of American parents, and after spending his youth in South America, went to England, where he later became a naturalized British subject. His writings include many reminiscences of his early life in South America, and constitute the best-known books on the Pampas in English. Several of Hudson's books were shown:

W. H. Hudson. The Naturalist in La Plata. New York, E. P. Dutton, 1922, 6th edition. [8628.129.48]

First published in 1892. Opened to chapter on "Horse and Man," p. 350, with illustration of "Gaucho."

W. H. Hudson. Idle Days in Patagonia. New York,
Appleton & Co., 1893. [3792.31.348]

W. H. Hudson. W. H. Hudson's Tales of the Pampas.
Illustrated by Roger Duvoisin. New York, Alfred
A. Knopf, 1936. [ELT]

First published in 1902 as El Ombu and Other Tales, in 1909 as South American Sketches.
The attractive edition illustrated by Roger Duvoisin was opened to p. 88, "Story of a Pie-bald Horse" and the illustration facing this page. The dust wrapper, printed in color, showing a gaucho on horseback, was also included.

W. H. Hudson. Far Away and Long Ago. A History of My Early Life. New York, E. P. Dutton, 1918.
[3792.31.333]

W. H. Hudson. Alla Lejos y Hace Tiempo. Far Away and Long Ago. Translated into Spanish by Fernando Pozzo and Celia Rodriguez de Pozzo. Illustrated by Franco Mosca. Preface written especially for this edition by R. B. Cunninghame Graham. Buenos Aires, Ediciones Peuser, 1945. [ELT]

Book was shown with dust wrapper, printed in color with design by Franco Mosca.

The verso of the title-page bears this dedication:

"Esta traducción está dedicada a la memoria del gran amigo de los Argentinos Don Roberto B. Cunninghame Graham, "singularísimo escritor," patriota escocés, hispanista, viajero, jinete, y por sobre todas esas cosas, "gaucho" en toda la intensidad de este vocablo."

Asociación de Amigos de Hudson"

W. H. Hudson. Tales of the Gauchos. Stories by W. H. Hudson. Compiled and edited by Elizabeth Coatsworth. Illustrations by Henry C. Piltz. New York, Alfred A. Knopf. 1946. [ELT]

A book for children. Shown in its dust wrapper, printed in color with design by Henry C. Piltz.

27. Two stone weights for boleadoras, used by Indians in the early days. [ELT]

Boleadoras. The type used by the Gauchos in hunting ostriches. [ELT]

Carved wooden stirrup from Argentina. [ELT]

28. Alejo B. Gonaélez Garano, ed. El Pintor y Lithógrafo Francés Capitán Adolphe d'Hastrel. Doce litografías coloreadas del Río de la Plata 1839 y 1840. Reimpression: Buenos Aires, Guillermo Kraft Limitada, 1944. [ELT]

One thousand copies of this album of twelve plates were printed for the benefit of the Association for the Fight against Infantile Paralysis; some of the copies have text in English. The plates are reproductions of 19th century French colored lithographs from original drawings by Capitán "dolphine d'Hastrel (1805-1840) who visited the La Plata region in 1839 and 1840. The plates were first published in Paris in such publications as the Album de la Plata (1846) and the Galerie Royale de Costumes.

Three of the plates were shown:

[11]. "Femme de la Campagne (Rio de la Plata, Environs de Buenos Ayres, Montevideo, etc.)". Drawn by A. d'Hastrel. Lithograph by Comte. Imprimerie d'Aubert et Cie. "Galerie Royale de Costumes." Costumes Américains 2.

[12.] "Estanciero (Gaucho Propriétaire, Province de la Plata)." Drawn by A. d'Hastrel, lithograph by Comte. Imprimerie d'Aubert et Cie. "Galerie Royale de Costumes". Costumes Américains 10.

[13.] "Gaucho des Environs de Buenos Ayres (Amérique Méridionale)". Painted by P. Blanchard, lithograph by Janet Lange. Imprimerie d'Aubert et Cie. "Galerie Royale de Costumes." [According to Garano's preface to the album of reproductions, this plate was executed from an original drawing by d'Hastrel].

III. MEN AND MANNERS OF THE PAMPAS

29. Edmundo Wernicke. Memorias de un Portón de Estancia y otros relatos camperos. "Amena historia de la vida rural argentina en el siglo XIX." Preface by Eleuterio F. Tiscornia. Illustrations by Alberto A. Güiraldes. Buenos Aires, Editorial Guillermo Kraft Ltda., 1946. [ELT]

30. Fernández Moreno. Buenos Aires: Ciudad, Pueblo, Campo. Illustrations from water-colors by Ernesto Zieckmann. Buenos Aires, Guillermo Kraft, 1941. [ELT]

Opened to colored illustration of "Un Rancho", facing p. 58.

31. Godofredo Daireaux. Tipos y Paisajes Criollos. Buenos Aires, Ediciones Agro, 1945. [ELT]

Shown in dust wrapper with drawing in color of Gaucho and horse by Jorge Daniel Campos.

32. Miguel D. Etchebarne. Campo de Buenos Aires. Illustrated by W. Melgarejo Muñoz. Buenos Aires, Guillermo Kraft, 1948. [ELT]

Opened to illustration showing "La Yerra," facing p. 27.

33. Pedro Inchauspe. Voces y Costumbres del Campo Argentino. Illustrations by Juan Hohmann. Buenos Aires, Santiago Reuda, 1942. [ELT]

Opened to pages 104-105, "La Vestimenta del gaucho."

34. Tito Saubidet. Vocabulario y Refranero Criollo. Con textos y dibujos originales. Buenos Aires, Guillermo Kraft, 1948. [ELT]

Opened to pages 162-163, figures showing Facones, the knives used by gauchos on the Pampas.

A facón in silver sheath, similar to one of those illustrated was shown here. [ELT]

35. Mario A. López Osornio. Escríma Criolla. Buenos Aires, El Ateneo, 1942. [ELT]

Cover design showing gauchos fighting with their knives.

36. Justo P. Sainz (hijo). Equitación Gaucha en la Pampa y Mesopotamia. 2nd edition. "Aumentada en su texto y con un vocabulario ilustrado." Illustrations by E. Amadeo Artayeta, Jorge D. Campos, Eleodoro Marenco. Buenos Aires, Peuser Ltda., 1942. [ELT. Library copy: G15380.S12.]

37. Rebenque: leather cuirt used by Gauchos. [ELT]

Cinto (leather belt) and Rastral (the arrangement of chains and coins that holds the belt together)[ELT]

38. MATE

Yerba mate is a tea brewed from the powdered leaves of the "Mate," an indigenous South American plant (Ilex Paraguayensis), growing chiefly in northern Argentina, Paraguay, and Brazil. It is drunk by means of a silver tube called a bomillal, from a small gourd, also called a mate. Meat and mate were the staples of the gaucho's diet. Illustrating this theme, the following were shown:

- Anero Villanueva. Mate. Exposición de la Técnica de Cebar. Buenos Aires, Ediciones Argentina, 1938. [ELT]

- Mario A. López Osorino. Viviendas en la Pampa. Buenos Aires, Editorial Atlántida, 1944. [ELT]

Opened to plate I, showing types of mate gourds.

Three mate gourds, with silver bombillas. With a sample of mate "tea." [ELT]

"Interior de un Rancho." Colored reproduction of a scene drawn by G. Aguyari (1840-1885), shows mate being brewed in a Pampas ranch. [Cf. the mate and bombilla in the costume print of woman, above. no. 28.]

39. Félix Coluccio. Diccionario Folklórico Argentino. 2nd edition. Buenos Aires, El Ateneo, 1950. [ELT]

Opened to pages 170-171, "gaucho."

40. "La Visita." Colored reproduction of a ranch on the Pampa, by Tito Saubidet. [ELT]

41. Group of books concerning the Gaucho, shown with dust wrappers or illustrated cover designs:

Emilio A. Coni. El Gaucho. Buenos Aires, Editorial Sudamericana, 1945. [ELT]

Leopoldo Lugones. La Guerra Gaucha. Illustrated by Anílcar Mendoza. Buenos Aires, Ediciones Centurión, 1947. [ELT]

Luis C. Pinto. El Gaucho y sus Detractores. Defensa de las tradiciones argentinas. Reivindicación del Gaucho. Buenos Aires, El Ateneo, 1943.

Arturo Scarone. El Gaucho. Monografía sintética (históricoliteraria). Montevideo, Macimino García, 1922. [ELT]

Luis C. Pinto. El Gaucho Rioplatense frente a los malos historiadores (Refutación a Enrique de Grandía). Buenos Aires, Ciordia y Rodríguez, 1944. [ELT]

42. Pablo Rojas Paz. Campo Argentino. Vida y Costumbres. Buenos Aires, Editorial Atlántida, 1944. "Colección Oro de Cultura General." No. 71. [ELT]

43. Hilario Sáenz & Lloyd D. Teale. Vida Gaucha. Illustrations by F. Molina Campos. New York, Crofts, 1946. [ELT]

Spanish-language textbook for North American schools.

44. Juan H. Cotta. Leyendas y Episodios de la Pampa. Buenos Aires, Peuser Ltda., 1944. "Biblioteca Peuser de Cuentos para Niños." [ELT]

Illustrated children's book.

45. Beatrix Gallardo de Ordóñez. Criollo. Relato para chicos. Illustrations by Alejandro Moy (h.). Buenos Aires; Francisco A. Colombo, 1942. [ELT]

A story for children with a pampas setting.

46. EL PAYADOR.

"El Payador" designates the gaucho singer, who improvised verses and sang them to a guitar, with the skill inherited from his ancestors, the troubadours of Spain. When two payadors met at a ranch or pampas bar (pulperia) they sang to see which had the keenest wit, the happiest rhyme. These contests sometimes lasted for days. Occasionally they ended in a knife-duel. In colonial times the payador celebrated love and tragedy, but, during the wars of independence, he rode with the troops, encouraging them with ballads of heroic deeds and victories won. These pampas bards left a rich heritage to Argentina and Uruguay. They are at the fountainhead of native literature.

To illustrate the theme of "el payador," the following were shown:

Leopoldo Lugones. El Payador. Illustrated by Alberto Güiraldes. Buenos Aires, Ediciones Centurión 1944. [ELT]

A work on the poetry of José Hernández, author of Martín Fierro, first published in 1916. Opened to one of Alberto Güiraldes' drawings of a Payador, facing p. 126.

Fernán Silva Valdés. Santos Vega. Montevideo, 1952. [ELT]

Cover design shown Santos Vega, the legendary payador, with his guitar.

Fernán Silva Valdés. Agua del Tiempo. Montevideo, Palacio del Libro, 1930. [ELT]

Cover design shows mediaeval troubadour.

Mario A. López Osorino. Oro Nativo. Tradiciones bonaerenses, poesía popular y antología del payador en la Pampa. Buenos Aires, El Ateneo, 1945. [ELT]

47. Alberto Güiraldes. Three original drawings of Pampas Horsemen: one water-color and two in pen and ink. [ELT]

The contemporary Argentine artist, Alberto Güiraldes, is a cousin of the late Ricardo Güiraldes, the author of Don Segundo Sombra.

48. Enrique Castells Capurro. Five original drawings of Uruguayan scenes. [ELT]

Gaucho Scene (water color)
 Pampas Round-up (water-color)
 Pampas Gaucho (water-color)
 Hunting the American Ostrich with the
 Boleadores (ink and wash)
 Rancho in Uruguay (water color)

49. Florencio Molina Campos. Oil painting of a gaucho on horseback: "Heavenly rain!I feel this old life sinking in the Horizon...." [ELT]

50. Florencio Molina Campos. Six color reproductions of gaucho scenes. [ELT]

These reproductions of caricatures by the contemporary Argentine artist, F. Molina Campos, were published as calendars in Argentina and in the United States.

51. "Don Segundo Sombra." Doll dressed to show authentic details of traditional gaucho costume. [ELT]

52. E. Rapela. Three colored reproductions of traditional popular dances, showing costumes of the gaucho. [ELT]

From a series illustrating traditional pampas dances, with captions in English. Those shown were:

"El Gato"

"El Malambo"

"El Triunfo"

53. Examples of South American handicraft, illustrating the life of the Gauchos. [ELT]

Hand-woven woolen poncho, used by the gaucho on the Pampas.

Silver bridle from Argentina.

Water horn, known on the Pampas as a "chifle."

Embroidered tobacco-pouch made from the tubular neck of an ostrich.

Skin of an unborn calf, used by gauchos as a carrier for dried mate leaves.

Arreador, silver mounted, wooden-handled whip used by the estancieros or ranch-owners.

Book bound in skin of unborn calf. [Cf. other books so bound, numbers 36, 46, 58.]

Carved wooden stirrup, from Argentina.

Carved wooden stirrup from Chile. [Lent by Mr. Jordan Young.]

Taba, ankle-bone of a cow, used in place of dice in gambling.

[Cf. other objects, above: nos. 34, 37, 38, 27]

IV. THE GAUCHO IN VERSE

54. Eleuterio F. Tiscornia, ed. Poetas Gauchescos. Hidalgo. Ascasubi. Del Campo. Buenos Aires, Editorial Losada, 1940. "Colección de Textos Literarios." [3180.461.]

55. BARTOLOME HIDALGO.

Gaucho poetry had its origins in the songs of the payador of the pampas, who was essentially an Andalusian popular singer transplanted into the New World environment. The first written gaucho verse consisted of anonymous romances or ballads. With the work of Bartolomé Hidalgo (1788-1823) gaucho talk and verse forms became a branch of formal literature. In his Diálogos patrióticos, published between 1820 and 1822, the two chief characters, Ramón Contreras, the gaucho, and Chano, the capataz, exchange rhymed reminiscences of the battles in which they (and the author) have taken part. The year after Hidalgo's death, several of his diálogos were included in the first anthology of gaucho verse, La Lyra Argentina, o Colección de las poéticas dedas a lug en Buenos Aires durante la guerra de su Independencia, published at Buenos Aires in 1824. Hidalgo's verse was represented in the exhibition by the following items:

Mario Falcao Espalter. El Poeta Uruguayo Bartolomé Hidalgo. Su Vida y sus Obras. 2nd edition. Madrid, Cráficas Reunidas, S. A. 1929. [ELT]

Opened to pages 132-133, the text of Hidalgo's "Diálogo Patriótico Interesante."

Martiniano Leguizamón. El Primer Poeta Criollo del Río de la Plata, [i.e., Bartolomé Hidalgo], 1788-1822. Noticia sobre su vida y su obra. 2nd edition. Paraná, 1944. [3174.98.374.]

Opened to page 57, facsimile of Hidalgo's "La Venida de la Expedición Cielito," as first printed at Buenos Aires in 1819 by the Imprenta de Alvarez.

56. HILARIO ASCASUBI

Hilario Ascasubi (1807-1875) was primarily a man of action, a leading foe of the tyrant Rosas, both on the battlefield and with the pen. He developed gaucho verse as a political weapon and contributed greatly to its popularity. During the siege of Montevideo, for example, he published a series of gaucho ballads, which were brought together in 1853 under the title, Paulino Lucero, o los Gauchos del Río de la Plata Cantando y Combatiendo contra los Tiranos de las Repúblicas Argentina y Oriental del Uruguay ["Paulino Lucero, or The Gauchos of the Río de la Plata Singing and Fighting against the Tyrants of the Argentine Republic of Uruguay"]

Later on, Ascasubi wrote Santos Vega, o los Mellizos de la Flor - (1851, 1872), in which the fabulous pajador, Santos Vega, narrates the story of a gaucho miscreant, who, after many misdeeds, repented and died in the bosom of the church.

Ascasubi's verse was represented in the exhibition by the following modern reprints of his work:

Hilario Ascasubi. Paulino Lucero. Preface by Manuel Mujica Lainez. Buenos Aires, Ediciones Estrada, 1945. "Clásicos Argentinos", vol, XVII. [3167.455.371.]

Hilario Ascasubi. Santos Vega, o los Mellizos de la Flor. "Rasgos dramáticos de la vida del gaucho en las campañas y praderas de la República Argentina (1778 a 1808)." Buenos Aires, Editorial Sopena, 1939. 2 vols. [3167.455.38.]

57. ESTEBAN ECHEVERRIA

Esteban Echeverría (1805-1851), a cosmopolitan who studied in Paris, where he came under the spell of such Romantics as Chateaubriand and Lamartine, produced poems with titles like Elyira, or the Bride of the Plata (1832) and Consolations (1834). When the gaucho appears in Echeverría's poems, he speaks correct Castillian rather than popular creole dialect.

In a volume of poems entitled Rimas (1837), appeared La Cautiva [The Captive], which introduced into Argentinian literature the theme of the Indian and the white woman captive.

Echeverría's realistic prose story El Matadero [The Slaughter-house], - published after his death - in which the bloodthirstiness of the tyrant Rosas is exposed, has been greatly esteemed by later generations, and often reprinted.

Esteban Echeverría. La Cautiva y El Matadero. Preface by Ramón Villasuso. 2nd edition. Buenos Aires, Editorial Sopena, 1940. "Biblioteca Mundial Sopena." [3173.386.324]

Esteban Echeverría. El Matadero. Santiago de Chile, Editorial Cruz del Sur, 1944. "Colección de Autores Argentinos." [ELT]

Esteban Echeverría. El Matadero. With original etchings by W. Melgarejo Núñez. Buenos Aires, Sociedad de Bibliófilos Argentinos, 1944. [ELT]

58. ESTANISLAO DEL CAMPO

The fame of Estanislao del Campo (1835-1880) rests securely on a single, humourous poem, called Fausto: Impresiones del Gaucho Anastasio el Pollo en la representación de esta ópera. This mock epic is a versified tale of a simple gaucho, Anastasio el Pollo, who goes to Buenos Aires to collect a debt, and there drifts into the Colón Theatre, where he sees a performance of Faust. As he rides home, he meets a friend, to whom he gives his own naive version of the plot of the opera. Although Del Campo's

Fausto has often been criticised as lacking in understanding of the true gaucho mentality, it has nevertheless remained a popular favorite.

Estanislao del Campo. Fausto. Impresiones del Gaucho Anastasio el Pollo en la representación de esta Ópera. "Publicación hecha en favor de los Hospitales Militares." Buenos Aires, Imp. 'Buenos Aires,' Calle de Moreno, frente a la casa de Gobierno, 1866. [Ex3169.17.33.]

First edition, with vignette on title-page.

Estanislao del Campo. Fausto. Preface by Juan Carlos Gómez. Montevideo, Claudio García y Cia., 1935. [ELT]

Estanislao del Campo. Fausto. Preface and commentary by Lauro Palma. Illustrations by Amaldi. Buenos Aires, Editorial Atlántida, n. d. "Biblioteca Billiken. Colección Roja." [ELT]

Estanislao del Campo. Fausto. Illustrations by Eleodoro E. Marenco. Buenos Aires, Editores Peuser Lda., 1943. "Biblioteca de los Poetas Gauchescos del Río de la Plata." [ELT. 2 copies, of which one is bound in unborn calf.]

Estanislao del Campo. Fausto. Illustrations by Florencio Molina Campos. Guillermo Kraft Ltda., 1942. [ELT, copy bound in unborn calf.]

Estanislao del Campo. "Faust." Adapted from the Spanish and rendered into English verse by Walter Owen with drawings by Enrique Rapela. Buenos Aires, Walter Owen, 1943. [3169.17.333.3. Another copy: [ELT]]

Fausto. Escenas del Poema cumbre de Estanislao del Campo. Buenos Aires, Cigarros Avanti, 1946. [ELT]

A popular calendar printing extracts from Fausto, and colored reproductions of scenes from the poems after paintings by Juan Carlos Huergo. One of these reproductions, showing the gaucho "Anastasio el Pollo" on horseback, was shown.

V. THE GAUCHO EPIC: MARTÍN FIERRO

"MARTIN FIERRO" by JOSE HERNANDEZ

The greatest of the gaucho poems is Martín Fierro by José Hernández (1834-1886). It was first published in two parts, the first in 1872, and the second ("La Vuelta" - the return of Martín Fierro) in 1879. The gaucho hero of the poem, persecuted by the authorities, has his true home on the pampas, and fights against the society that is trying to displace the old order of things. Martín Fierro is a gaucho of heroic proportions, the champion of liberty, the fighter against adversity and injustice. Hernandez' poem, which was based on authentic folklore, has in the course of time itself become folklore-the best loved and most widely reprinted of Argentine classics.

The various editions of Martín Fierro assembled in this case give some idea of the wide appeal and influence of the poem. There were inexpensive reprints and de luxe editions, scholarly treatises on the work, as well as English translations.

59. José Hernández. Martín Fierro. With notes by Aleuterio F. Tiscornia. Buenos Aires, Imprenta y Casa Editora "Coni," 1925. 2 vols. [ELT]

A standard scholarly edition of Hernandez' poem, opened to show a facsimile of the title-page of its first edition: "El Gaucho Martín Fierro....Buenos Aires, Imprenta de La Pampas, Victoria 79, 1872."

60. José Hernández. El Gaucho Martín Fierro. Buenos Aires, Casa Editoria y Deposito General, Librería "Martín Fierro," 147, Bolívar, 1894. "Décima quinta edición." [ELT]

José Hernández. La Vuelta de Martín Fierro [ibid.], 1894. [ELT]

These cheap editions of Martín Fierro recall the scene on the pampas described by R. Cunningham Graham in his A Vanishing Race:

"In the long evenings, seated around the fire, passing the mate around, the adventures of Martín were sure to be discussed. The gauchos seemed to take him as the embodiment of themselves and all their troubles, and talked of him as if at any moment he might lift the mare's hide which acted as a door and walk into the hut. Those of the company who could read (not the majority) were wont to read aloud to the unlettered from a well-worn, greasy book, printed on flimsy paper in thin and broken type, after extracting the precious book from the recesses of their saddle-bags or from their riding boots. The others got it by heart and then repeated it as a sort of litany."

61. José Hernández. Martín Fierro. Buenos Aires, Librería y Editorial "La Facultad," 1943. [ELT]

An inexpensive modern reprint.

62. José Hernández. El Gaucho Martín Fierro y La Vuelta de Martín Fierro. Illustrations by Tito Saubidet. Buenos Aires, Domingo Viau, 1937. [ELT]

A finely printed modern edition, opened to the title-page and frontispiece showing Martín singing to the accompaniment of his guitar.

63. José Hernández. Martín Fierro. Critical edition by Carlos Alberto Leumann. Buenos Aires, Angel Estrada y Cía, 1945. [ELT]

Opened to show facsimile of a page of Hernandez' manuscript.

64. José Hernández. The Gaucho Martín Fierro. Adapted from the Spanish and rendered into English verse by Walter Owen, with drawings by Alberto Güiraldes. New York, Farrar and Rinehart, 1936. [ELT]
65. José Hernández. Martín Fierro, The Argentine Gaucho Epic. Translated into English prose with introduction and notes by Henry Albert Holmes. New York, Hispanic Institute in the United States, 1948. [ELT]
66. José Hernández. A Fragment from Martín Fierro (El Gaucho). Translated by Joseph Auslander. New York, Hispanic Institute in the United States, 1932.] [ELT. Library copy: 3174.24.361.56]
67. Francisco I. Castro. Vocabulario y Frases de "Martín Fierro." Buenos Aires, Ciordia and Rodríguez, 1950. [ELT]
68. José Roberto del Río. Vida de José Hernández. "Datos para una biografía el poeta (en preparación)." Avellaneda, 1944. [ELT]
69. Carlos Alberto Leumann. El Poeta Creador. Cómo hizo Hernández "La Vuelta de Martín Fierro". Buenos Aires, Editorial Sudamericana, 1945. [ELT]
70. Ricardo L. Dillon. Advertencias del gaucho Martín Fierro, a los marineros de la armada. Buenos Aires, Sociedad Impresora Americana, 1943. [ELT]

A collection of sermons from texts taken from Martín Fierro, preached to the sailors of the Argentine Navy by its Vicar General. Preface by Eleuterio P. Tiscornia.

71. Episodes from "Martín Fierro." Illustrated calendar, published by Fabrica Uruguaya de Alpargatas, Montevideo, 1938, giving extracts from the poem and colored illustrations after paintings by Lavattaro. [ELT]

Several of these colored reproductions were shown.

VI. THE GAUCHO IN PROSE

72. DOMINGO FAUSTINO SARMIENTO

Facundo, by the great Argentinian statesman and author, Domingo Faustino Sarmiento (1811-1888), is rightly one of the most famous South American books. It includes many brilliant descriptions of gaucho types, although it is much more than just "gaucho literature." It is a biographical study of Juan Facundo Quiroga, the gaucho lieutenant of the dictator Rosas - a passionate diatribe against the Rosas regime, and against the brutality, ignorance and prejudice of Quiroga.

"Facundo" was first published in 1845 at Santiago in Chile with the title, Civilización i Barbarie: vida de Juan Facundo Quiroga. Among the editions shown here are an English translation by Mrs. Horace Mann, published in New York in 1868, and an edition in Spanish also published at New York in 1868. The latter includes a translation of Mrs. Mann's preface to the English version.

As further evidence of continuing North American interest in Sarmiento there are also shown: an address delivered by Sarmiento in Providence, Rhode Island in 1865, while he was Argentine minister to the United States; and two books recently issued by the Princeton University Press. Both the Sarmiento anthology and the biography are the work of the late Allison Williams Bunkley, Assistant professor in modern languages at Princeton.

D. F. Sarmiento. Facundo; ó Civilización i Barbarie en la Pampas Argentinas. Cuarta edición en castellano. New York, D. Appleton & Co., 1868. [1353.805.22]

D. F. Sarmiento. Life in the Argentine Republic in the Days of the Tyrants; or, Civilization and Barbarism. From the Spanish of Domingo Faustino Sarmiento, LL.D., Minister Plenipotentiary from the Argentine Republic to the United States. With a biographical sketch of the author by Mrs. Horace Mann. First

American from the third Spanish edition. New York, Hurd and Houghton, 1868. [ELT]

D. F. Sarmiento. Facundo. Annotated edition by Prof. Delia Etcheverry. Buenos Aires, Ediciones Estrada, n.d. "Clásicos Argentinos." [ELT]

D. F. Sarmiento. North and South America. A Discourse delivered before the Rhode-Island Historical Society, December 27, 1865. By His Excellency Domingo Faustino Sarmiento, Argentine Minister to the United States. Providence, Knowles, Anthony & Co., 1866. [1351.805.]

Allison Williams Bunkley. A Sarmiento Anthology. Translations by Stuart Edgar Grummon. Princeton, Princeton University Press, 1948. [Lent by Princeton University Store. Library copies: 1353.805.01; P94.923.072.01]

Opened to passages from Facundo, pertaining to the gaucho.

Allison Williams Bunkley. The Life of Sarmiento. Princeton, Princeton University Press, 1952. [Lent by Princeton University Store. Library copy: 1353.805.224]

"Facundo. Fragmentos de la gran obra de Domingo Faustino Sarmiento." Extracts from Facundo, printed as a popular calendar with colored reproductions of scenes from the book, after Juan Carlos Huergo, published by "Fabrica Avanti," Buenos Aires, 1949. [ELT]

One of the reproductions from this series was shown.

73. EDUARDO ACEVEDO DIAZ

The Uruguayan writer, Eduardo Acevedo Díaz (1851-1924), was also a politician, soldier, diplomat, and exile, who played an active role in the history of his country. His triology of historical novels (Ismael, Nativa, and Grito de Gloria) gave a vivid picture of Uruguay's struggle for independence and the gaucho's part in winning it. His last novel, Soledad (1894), with its realistic nativism, set the pattern for many later novels that used gaucho themes. Modern reprints of several novels were shown:

Eduardo Acevedo Díaz. Ismael. Montevideo, Claudio García & Cía, 1950. [ELT]

Eduardo Acevedo Díaz. Grito de Gloria. Montevideo, Claudio García y Cía, 1938. [ELT]

Eduardo Acevedo Díaz. Nativa. Montevideo, Claudio García y Cía, 1931. 2 vols. [3167.008.367.]

VII. THE GAUCHO: THEATRE AND DANCE

74. JUAN MOREIRA.

Perhaps the most famous gaucho character on the stage is Juan Moreira. He has his origins in a series of thrillers written by Eduardo Gutiérrez (1853-1890) for Buenos Aires newspapers in 1879-1880. The hero of the stories was Juan Moreira, a glamorous, black-bearded figure, lithe, daring and handsome.

In 1884 Gutiérrez made a pantomime version of Juan Moreira, in which the famous Uruguayan clown, José J. Podestá, played the lead. So great was the success, that Podestá continued to play Juan Moreira, with his own circus as it went on tour throughout the country. Henceforth Juan Moreira was one of the immortals of Argentine folk-lore - a South American counterpart of Buffalo Bill.

Gutiérrez-Podestá. Juan Moreira. Drama por Gutiérrez-Podestá, 1886. Buenos Aires, Imprenta de la Universidad, 1935. Instituto de la Literatura Argentina. Sección de Documentos. Tomo VI, no. 1. [ELT]

Gutiérrez-Podestá. Juan Moreira (1886). Buenos Aires, Editorial Nova, 1944. "Colección Mar Dulce." [ELT]

Oponed to illustration opp. p. 40, showing Podestá in the role of Juan Moreira.

75. Martiniano Leguizamón. Calandria. A Drama of Gaucho Life. Translated from the Spanish. New York, Hispanic Institute in the United States, 1942. [3174.98.323.5. Another copy: ELT]

Leguizamón (1835-1935) was the author of many popular "horse dramas." His Calandria was first presented in 1896.

76. FLORENCIO SÁNCHEZ

Florencio Sánchez (1875-1901), a Uruguayan, is probably the most important South American dramatist. His plays are characterized by dramatic intensity, real characters, and a poetic feeling for the land of the gauchos, already being destroyed by "progress."

Dardo Gúneo, ed. Teatro completo de Florencio Sánchez. Buenos Aires, Editorial Claridad, 1941.
[3176.976.1941.]

Dramatists' Alliance, Stanford University. Plays of the Southern Americas. 1942. [Th 3180.874.2.]

Includes a translation by Alfred Coester of Florencio Sánchez' La Gringa ("The Foreign Girl").

Dramatists' Alliance, Stanford University. Short Plays of the Southern Americas. 1944. [Th 3180.874.]

Includes translation by Frances Heitsman of Florencio Sánchez' Cédulas de San Juan ("Midsummer Day Partners"). Original play first produced ca. 1900.

77. Carlos Vega. Bailes Tradicionales Argentinos. Buenos Aires, Sociedad Argentina de Autores y Compositores de Música, 1944. [ELT]

Musical arrangements of traditional Argentine dances, with music, historical commentary, and explanatory sketches. A similar series, in smaller format, was issued by "Ricordi Americani", 1948.

[Cf. no. 52. above.]

VIII. THE GAUCHO IN 20TH CENTURY LITERATURE

78. "DON SEGUNDO SOMBRA" BY RICARDO GUÍRALDES.

Ricardo Guíraldes (1886-1927), in this novel published in 1926, has painted a prose portrait of the gaucho comparable to the much earlier verse depiction of Hernández in Martín Fierro. Guíraldes, although he was the son of a wealthy ranch-owner, and educated in Europe, had from early boyhood learned the secrets of saddle and trail from an old gaucho of the primitive school, who was later to serve as the model for Don Segundo Sombra.

"This unique book," writes Arturo Torres-Rioseco (in his The Epic of Latin-American Literature), "has won a permanent place as an Argentine classic, both for its merits as a work of art and for its perfect interpretation of the gaucho. Don Segundo, as Guíraldes has created him, is not so much a human being of flesh and blood, as a myth - the ideal gaucho, the symbol of the pampas." Don Segundo, by his very name, is a sombra, a shadow. As Guíraldes says:

"Motionless, I watched him move away, the silhouette of a man and horse strangely enlarged against the luminous horizon. It seemed to me that I had a phantom, a shadow, something that passes and is more of an idea than a real being..."

Ricardo Guíraldes. Don Segundo Sombra. Illustrations by Alberto Guíraldes, preface by Adelina del Carril. Buenos Aires, Guillermo Kraft, 1952. [ELT]

Ricardo Guíraldes. Don Segundo Sombra. Vocabulary by Pablo Rojas Paz, vignettes by Gri Muñoz, photographs by José Canizares. Buenos Aires, Editorial Pleamar, 1943. [ELT]

Ricardo Güiraldes. Don Segundo Sombra. Edited by Ethel W. Plimpton and María T. Fernández. New York, Henry Holt, 1945. [ELT]

Spanish text, with notes in English and vocabulary, for use in North American schools.

Ricardo Güiraldes. Don Segundo Sombra, Shadows on the Pampas. Translated from the Spanish by Harriet de Onís, with an introduction by Waldo Frank and decorations by Howard Willard. New York, Farrar and Rinehart, 1935. [3174. 13.331.8.]

Ricardo Güiraldes. Don Segundo Sombra, Shadows on the Pampas. Translated by Harriet de Onís, with introduction by Waldo Frank. West Drayton, Middlesex [England], Penguin Books, 1948. Penguin Books no. 638. [ELT]

Ricardo Güiraldes. Cuentos de Muerte y de Sangre. Buenos Aires, Editorial Losada, 1952. [ELT]

79. Waldo Frank, ed. Tales from the Argentine. Translated by Anita Brenner. Illustrations by Mordecai Gorelik. New York, Farrar and Rinehardt, 1930 [3180.359.]

Includes stories by Robert J. Payró, Leopoldo Lugones, Lucio V. López, D. F. Sarmiento, Ricardo Güiraldes, Horacio Quiroga.

80. Carlos Reyles (1868-1938). Uruguayan novelist.

Carlos Reyles. El Gaucho Florido. Santiago de Chile, Ediciones Ercilla, 1936. [3176.493.338.]

81. Javier de Viana (1869-1926). Uruguayan gauchesque writer.

Javier de Viana. Abrojos. Montevideo, Claudio García, 1936. [first published 1918]. [ELT]

Javier de Viana. Campo. Montevideo, Claudio García, 1936. [First published 1918]. [ELT]

Javier de Viana. Leña Seca. Montevideo, Claudio García, n.d. [First published 1909]. [ELT]

Javier de Viana. Pago de deuda, Campo Amarillo, y otros escritos. Montevideo, Claudio García, 1934. [ELT]

82. Enrique Larreta (1875-). Argentine novelist.

Enrique Larreta. El Linyera y Pasión de Roma. Buenos Aires, Espasa-Calpe, 1944. [ELT]

Enrique Larreta. El Dolor de la Tierra "Zomoibi." Buenos Aires, Guillermo Kraft, 1944. [ELT]

83. Benito Lynch (1885-). Argentine novelist.

Benito Lynch. Los Caranchos de la Florida. Buenos Aires, Espasa-Calpe, 1938. [First published 1916] [ELT]

Benito Lynch. El Inglés de los Gúesos. 6th edition Buenos Aires, Editorial La Facultad, 1940 [3175.193.349.]

Benito Lynch. El Romance de un Gaucho. Buenos Aires, Librerías Anaconda, 1933 [3175.193.378.]

84. Adolfo Montiel Ballesteros (1888-). Uruguayan novelist.

Adolfo Montiel Ballesteros. Gaucho Tierra. Montevideo, 1949. [3175.58.338.]

Adolfo Montiel Ballesteros. Querencia. Cuentos Uruguayos. Montevideo, Editorial Uru, 1941. [ELT]

85. Serafín J. García (1908-). Uruguayan novelist

Serafín J. García. Barro y Sol (Cuentos). Montevideo, Claudio García, 1941. [ELT]

36. Enrique Amorim. (1900-) Uruguayan novelist.

Enrique Amorim. El Caballo y Su Sombra. Buenos Aires, Editorial Losada, 1944. [3167.355.323]

Enrique Amorim. The Horse and His Shadow. Translated by Richard L. O'Connell and James G. Luján. New York, Scribner, 1943. [3167.355.323.8. Another copy : ELT]

37. Group of recent Anglo-Saxon books about the gaucho:

Hugo Backhouse. Among the Gauchos. London, Jarrolds, n.d. [ELT]

Herbert Childs. Way of a Gaucho. New York, Prentice-Hall, 1948. [ELT]

Alyce Pollock and Ruth Goode. Don Gaucho. New York, Whittlesey House, 1950. [ELT]

38. Group of school editions of South American writers for use as Spanish-language textbooks in North American schools. [ELT]

IX MEXICO

The horsemen of Mexico provide an indispensable link between the South American gaucho and the North American cowboy. The first horses brought to the North American continent came to Mexico with the Spaniards. From these Spanish horses came the herds of New Mexico, Texas and California.

The Indians, and then the English-speaking Americans, borrowed their equipment, dress, and many of their words from the Mexican vaquero.

Some of the Conquistadors, and the favored friends of the Spanish kings, were given huge grants of land in Mexico, upon which they built magnificent haciendas and lived a feudal life surrounded by their mounted retainers. These ranch owners were known as charros, a word that has the general meaning of cavalier or gentlemen-rider, while the hired hands were called vaqueros, the equivalent of the cowboy. These estates survived until the last revolution divided much of their land among the peons.

89. Carlos Rincón Gallardo. El Charro Mexicano. Mexico City, Librería de Porrúa Hnos. y Cia., 1939. [ELT]

A history of the charro and a manual of horsemanship and hippic sports by Mexico's greatest authority on the subject.

90. Dane Coolidge. Old California Cowboys. New York, Dutton, 1939. [ELT]

91. Jo Mora. Californios. The Saga of the Hard-riding Vaqueros, America's First Cowboys. Written and illustrated by Jo Mora. Garden City, New York, Doubleday, 1949. [ELT]

92. Vicente T. Mendoza. El Romance Español y Corrido Mexicano: Estudio comparativo. Mexico City, Ediciones de la Universidad Nacional Autónoma, 1939. [ELT]
93. Two Mexican charro costumes. [ELT]
94. Mexican spurs and bridles. [ELT]
95. Mexican Charro saddle, acquired in Guadalajara during the Mexican Revolution by Edward Larocque Tinker. [ELT]

X. VISITORS TO THE PLAINS OF NORTH AMERICA.
1800 - 1850.

96. A New Map of Texas, Oregon, and California, with the Regions Adjoining. Compiled from the most recent authorities. Philadelphia, Samuel Augustus Mitchell, 1846. [Rollins]

A colored reproduction of this map, privately printed for Frank Gougar by the North Pacific Bank Note Company, Tacoma, Washington, 1925 [also in the Rollins Collection] was shown in the exhibition.

97. Reuben Gold Thwaites, ed. Original Journals of the Lewis and Clark Expedition, 1804 - 1806. Printed from the original manuscripts, together with manuscript material of Lewis and Clark. New York, Dodd Mead, 1904. Volume II [Rollins.]

Captain Meriwether Lewis, of the U.S. Exploring Expedition, records in his journal, under date of August 14, 1805, that he saw Indian horses, some of which had Spanish brands, and one of them a Spanish bridle bit. This was near his camp on the Shoshone River. Volume II was opened to this passage, page 347.

98. Zebulon M. Pike. An Account of Expeditions to the Sources of the Mississippi, and through the Western Parts of Louisiana... performed by order of the Government of the United States during the years 1805, 1806 and 1807. And a Tour through the Interior Parts of New Spain. Philadelphia, C. & A. Conrad & Co., 1810. [Rollins]

Describing his travels in 1805, Pike mentions: "20th June, Saturday. -- Came on 16 miles in the morning -- passed several herds of mustangs, or wild horses..." (page 273).

This is the first recorded use of the word "mustang," in a printed book in English. "Mustang" is a synonym of the so-called "wild-horse" of the Plains, deriving from the Spanish word nestēño (or nestēña, f.), meaning stray horse.

99. Washington Irving. A Tour on the Prairies. London, John Murray, 1835. [Rollins]

Washington Irving entitles one of his chapters, "The Camp of the Wild Horse." The incidents described occurred while he was passing through the Oklahoma region in 1832. The copy of Irving's Tour shown is the first edition. Opened to page 171: "The capture of the wild horses is one of the most favourite achievements of the prairie tribes...."

100. George Catlin. Letters and Notes on the Manners, Customs, and Condition of the North American Indians...written during Eight Years' Travel amongst the Wildest Tribes of Indians in North America. In 1832, 33, 34, 35, 36, 37, 38, and 39. London, published by the author, 1841. Reprinted from original plates, 1892, 2 vols. [Ex 1070.244.11]

Relating observations made in 1832, Catlin writes: "The horses which the Indians ride in this country are invariably the wild horses, which are found in great numbers on the prairies; and have, unquestionably, strayed from the Mexican border, into which they were introduced by the Spanish invaders of that country" (Vol I, p. 142)

101. George Catlin. Catlin's North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America. From drawings and notes of the author. London, Geo. Catlin, 1844. [Ex 1070.244.15e]

During his travels in the West Catlin accumulated a large "gallery" of Indian scenes, which he exhibited in Europe and America, and which he drew upon for various publications

-- among which is this North American Indian Portfolio. The following plates were shown in the exhibition, with photostats of Catlin's descriptive text:

- No. 3. "Wild Horses at Play."
- No. 4. "Catching the Wild Horse."
- No. 5. "Buffalo Hunt, Chase."
- No. 6. "Buffalo Hunt, Chase."

The Portfolio comprises 25 lithographs and accompanying text.

102. Alfred Jacob Miller. "The Indian Guide." Original water-color sketch. [E 7707]

This sketch of an Indian Guide on horse-back was made in 1837 by Alfred Jacob Miller at Wind River. Miller (1810-1874) was a Baltimore artist who accompanied Sir William Drummond Stewart (a Scotchman) on an expedition to the Rockies, sponsored by the American Fur Company. In the sketch, Stewart is the man in a yellow coat on the white horse.

The large group of Miller's water-colors in the Walters Gallery at Baltimore has recently been the subject of an illustrated volume entitled: The West of Alfred Jacob Miller (from the Notes and Water Colors in the Walters Art Gallery, with an account of the artist) by Marvin C. Ross, Norman, University of Oklahoma Press, 1951. [Rollins]

103. Josiah Gregg. Commerce of the Prairies: or the Journal of a Santa Fé Trader, during Eight Expeditions across the Great Western Prairies, and a Residence of nearly Nine Years in Northern Mexico. New York, Henry G. Langley, 1844. 2 vols. [Rollins]

Volume I of Gregg's book was opened to one of his chapters on New Mexico (p. 184), describing the feats of the vaquero. Volume II showed the stamped gold cover design of a vaquero on horse-back.

It was from these Mexican vaqueros that both the Indians, and later the English-speaking Americans, acquired much of their skill in horsemanship. Much of the cowboy's equipment, dress -- and even speech -- came from these Spanish-Americans.

104. J. H. Young. New Map of Texas, with the Contiguous American and Mexican States. Philadelphia, S. Augustus Mitchell, 1836. [Rollins]

On this map, is the indication: "DROVES OF WILD CATTLE & HORSES."

105. "Map of the State of Texas with Portions of the Adjoining Regions." In Geographical Description of the State of Texas; also of that Part of the West Coast of North America which includes Oregon and Upper California, with Maps. Philadelphia, Thomas, Cowperthwait & Co., 1846. [Rollins]

This map of Texas mentions "WILD HORSES."

106. Robert Sears. A Pictorial Description of the United States. New edition, revised and enlarged. New York, Robert Sears, 1855. [Sinclair Hamilton Collection. No. 185.]

Included in the "Description of the State of Texas" is a wood engraving (p. 453): "Catch-ing Wild Horses on the Prairie."

XI. THE CATTLE KINGDOM 1860 - 1900.

The North American cowboy was a product of the great "cattle kingdom" that reached its peak development in the period from roughly 1860 to 1900.

During the second quarter of the 19th century settlers in Texas built up great herds of cattle there. But these herds were not commercially profitable, because there was no means of getting the cattle to the markets in the East and in England. The construction of the railroads across the continent in the 1860's enabled ranchers to send their cattle to the stockyards of Chicago, Omaha, and Kansas City. And as the railroads opened up the West, and the Indians were confined to the reservations, the ranchers took over a vast territory stretching from Texas to the Northwest - an area of one million and a half square miles of open land, an area nearly the size of Europe. From the grazing lands to the shipping centers along the railroads grew up the famous cattle trails, where the cowboy held sway.

But if the railroads made it possible for the ranchers to ship their cattle to the stockyards, they also brought settlers, farmers and small ranchers who fenced in the land which they received from the government or purchased. The closing of the open range brought an end to the great herds grazing on the public lands, and by 1900 the cattle kingdom was a thing of the past. The old-time cowboy passed into history -- and romance.

107. Guide Map of the Great Texas Cattle Trail from Red River Crossing to the Old Reliable Kansas Pacific Railway. Published by the Kansas Pacific Railway Co. for Gratuitous Distribution, 1875. [Rollins]

The map itself, entitled "The Best and Shortest Cattle Trail from Texas," was shown, together with photostats of pp. 13-21, giving tables of distances from Red River crossing to the Kansas Pacific Railway.

108. Edwin A. Curley. Nebraska, Its Advantages, Resources, and Drawbacks. London, Sampson Low et al., 1875. [Rollins]

Written for the benefit of those considering emigrating to Nebraska, with information concerning cattle and sheep raising, farming, etc.

109. James S. Brisbin. The Beef Bonanza; or, How to Get Rich on the Plains. Being a Description of Cattle-growing, Sheep-farming, Horse-raising and Dairying in the West. Philadelphia, Lippincott & Co.; 1881 [Rollins]

110. Walter Baron von Richofen. Cattle-raising on the Plains of North America. New York, D. Appleton & Co.; 1885. [Rollins]

"Having lived in Colorado for many years, and being engaged in raising stock, I have become fully acquainted with the cattle business. There being no book of which I have heard that treats the subject of cattle-raising in the West fully and systematically, I hope this publication may be of some use to those of my readers who contemplate embarking in this great industry."

111. Charles A. Siringo. A Texas Cow Boy; or, Fifteen Years on the Hurricane Deck of a Spanish Pony. Taken from Real Life by ... an Old Stove up "Cow Puncher," Who Has Spent Nearly Twenty Years on the Great Western Cattle Ranges. Chicago, M. Udenstock & Co., 1885. [Rollins]

Siringo (1855-1928), the "cowboy detective," was the author of a number of authoritative first-hand books on the West.

112. A. S. Mercer The Banditti of the Plains; or, The Cattlemen's Invasion of Wyoming in 1892. The Crown-ing Infamy of the Ages. [Cheyenne, 1894] [Rollins]

The bitterness between the ranchers and the farmers often erupted into bloodshed. The most famous episode of violence was the "John-County War" of 1892, when the Wyoming Stock Growers Association attempted to take the law into its own hands to protect its interests against the farmers and rustlers. U. S. troops brought the war to an end.

Mercer's account of the invasion, told from the point of view of the farmers, was never actually published, for the issue was impounded by a local court in the course of a libel suit and ordered to be destroyed. While in the custody of the court, a few copies (of which this is one) were stolen and smuggled to Denver. The scarcity of the book is due not only to the impounding, but also to the fact that for many years members of the Wyoming Stock Growers Association and their sym-pathizers destroyed every copy they could find.

113. Benjamin S. Miller. Ranch Life in Southern Kansas and the Indian Territory. How a Fortune Was Made in Cattle. New York, Fless and Ridge Printing Co., 1896. [Rollins]

114. Cattle Ranches and Cattle Raising on the Plains. Boston, Henry W. Brooks & Co. [Rollins]
[1881].

"To 'Tell all about the Cattle business' is beyond the scope of any one book, but some of the most important points are here given." The early 80's were years of spectacular profit in the range cattle industry, investments paying as high as 30 per cent in a single season. The bottom fell out of the cattle market in 1887 following a disastrously severe winter

which killed off as many as 80 per cent of the cattle in certain herds.

115. Proceedings of the First National Convention of Cattlemen and of the First Annual Meeting of the National Cattle and Horse Growers Association.
St. Louis, 1884. [Rollins]

To protect their interests in a region where the local authorities were often corrupt and the arm of the Federal Government weak, cattle and horse growers formed associations, which in many places exerted considerable power.

116. James Cox. Historical and Biographical Record of the Cattle Industry and the Cattlemen of Texas and Adjacent Territory. Saint Louis, Woodward & Tiernan Printing Co., [Rollins]
1845.

117. Cattle Raising in South-central and South-west Kansas. Topeka, [1881] [Rollins]

A prospectus issued by the Land Commissioner of Kansas.

- 118 Joseph G. McCoy. Historic Sketches of the Cattle Trade of the West and Southwest. Kansas City, Ramsey, Millett & Hudson, 1874. [Rollins]

One of the basic books on ranching in Texas, Colorado, and Kansas and on cattle drives on the Texas Trail.

119. Silver Dollars. [Lent by Mr. M. L. Brandin]

Group of tokens: "Jake's Place," "Blatz Bar," "Jolley's Pool Hall," etc. [Numismatics Collection, from P. A. Rollins]

"Paper money was unknown upon the Range,

where coins of gold and silver were the only money seen, a half-dollar if not a dollar was the smallest coin used, and, in lieu of fractional currency for the making of change, cartridges of standard sizes and saloons' metal 'tokens' not uncommonly functioned."

-- Philip A. Rollins.

120. Theodore Roosevelt's Stock Brand Certificate,
issued by the State of North Dakota, October 11,
1890. 2 copies [Rollins]

Roosevelt lived in Dakota as a rancher
from 1883 to 1887.

121. "Kirkland's Views of Cow-boy Life and the Cattle Business." Series of photographs issued by C. D. Kirkland, Cheyenne, Wyoming, ca. 1890. [Rollins]

The following were shown in the exhibition:

No. 3. "Bunch of Trail Cattle;"

No. 13. "Group of Cow Boys."

No. 33. "Cow Ponies. Glad to rest."

122. Ranch invoice and account book. The invoice and account book of the Bell Ranch, La Cinta, New Mexico, for the years 1884-1890. [Rollins]

Practically no account books are left from the early ranches, for very few were kept. In fact, probably no large enterprise was so unsystematically run. All the ranches figured that the calves were clear profit, and after they had been sold the records were destroyed.

123. Saddlery Catalogues

The Rollins Collection contains a number of saddlery catalogues, some of which are here exhibited. These catalogues, which are of importance for showing what sort of equipment was used by the cowboys and ranchers, and

the prices they had to pay for such equipment, are rare since they were seldom preserved after they had become out of date.

Illustrated Price List of Askew Bros. Manufacturers of Saddlery, Harness, Collars, Strap Work, Etc. and Dealers in Saddlery Hardware, Horse Clothing, Leather, Fly Nets, Whips, and Shoe Findings. Kansas City, Mo., 1887. [Rollins]

Clarence Nelson's Illustrated Catalogue. Sacramento, Calif., n.d. [Rollins]

Harcham Bros. Co. 1917 Catalog. Lincoln, Neb., 1917. [Rollins]

124. Two pairs of spurs. [Rollins]

125. North American stock saddle, Made by A. D. Seitzler & Co., Silver City, New Mexico, for Edward Laroque Tinker. [ELT]

126. Frontier model Colt 45 revolver, ca. 1880. [Lent by Col. Edward Jenkins]

The type of revolver generally carried by the ranchmen.

Another Colt 45, with cartridges. [Lent by Mike Taggart]

Holster and belt. [ELT]

127. Brand Books

Early brand books (books describing the brands used by the various ranches) are now, like the saddlery catalogues, almost impossibly hard to find because they were used to pieces and discarded when later editions were issued. By diligent searching, Mr. Rollins was able to acquire for his collection a number of such books.

Wyoming Stock Growers' Association. Brand Book for
1885. Cheyenne, 1885. [Rollins]

Montana Stock Growers' Association. Brand Book for
1890. Helena, 1890. [Rollins]

Colorado. Secretary of State. Colorado Brand Book
and Stockgrowers and Breeders Ready Reference with
Index of Brands and Index of Owners. Denver, 1887.
[Rollins]

XII. STORIES OF THE COWBOY

Theodore Roosevelt was the first to rescue the cowboy from the plight into which he had fallen in the Dime Novels published by the Beadle brothers, which had appeared as early as the 1860's, and in the cheap fiction of the many imitators of the Beadles. Roosevelt was followed by other writers who attempted to write realistic accounts of the cowboy, for they, like Roosevelt, had known the life of the range and had a sincere affection for and understanding of the West. Among these were Andy Adams, Alfred Henry Lewis, "O. Henry," Stewart Edward White, W. C. Tuttle, William M. Raine, Eugene M. Rhodes, Ross Santee, Will James, Charles Marion Russell, and Philip Ashton Rollins.

128. Theodore Roosevelt (1858-1919). Ranch Life and the Hunting-trail. Illustrated by Frederic Remington. New York, The Century Co., 1901. [Rollins]

Roosevelt was a rancher in Dakota from 1883 to 1887 and delighted in the life of the cattle raiser. A sympathetic observer of life in the West, his books, notably The Winning of the West, 1889-91, awakened a new interest in that part of the country.

129. Andy Adams (1859-1935). The Log of a Cowboy. Boston, Houghton Mifflin, 1903. [Rollins]

Andy Adams. A Texas Matchmaker. Boston, Houghton, Mifflin, 1904. [Rollins]

With his long experience on the trail, his intensive knowledge of range animals and ranching life, Andy Adams stands in the front rank of the authors who have described the long-horn cattle herds and the men who handled them. The Log of a Cowboy, the most widely known of his books and perhaps his most readable, gives a full and authoritative picture of a drive on the Texas Trail.

130. Alfred Henry Lewis (1857-1914). Wolfville Nights,
Frederick A. Stokes, N.Y., 1902 [Rollins.]

Alfred Henry Lewis. Wolfville Days, Frederick A.
Stokes, N.Y., 1902 [Rollins.]

Accurate, but humorous and grotesque,
stories of the old Southwest, told by the "old
cattleman," a Tennessee colonel living in the
imaginary town of Wolfville, Arizona.

131. "O. Henry" (1862-1910). "The Caballero's Way,"
Everybody's Magazine, July, 1907. [6901.E938]

William Sidney Porter had lived in the
Southwest from 1882 to 1896 and was intimately
familiar with its life. The short stories in
his collection Heart of the West, 1907, have
cleverly contrived plots, but O. Henry never
was quite able to show the cowboy as he actually
was.

132. Stewart Edward White (1873-1946) Arizona Nights.
Illustrated by N. C. Wyeth. New York, 1907.
[Ex3987.2.312.11]

White was the author of a long series of
books on many aspects of the West. Arizona
Nights, a collection of short stories, shows
his ability to write about the plain-riders
with humor and a complete knowledge of their
background and history.

133. Charles Marion Russell (1864-1926). Rawhide Rawlins
Stories. Great Falls, Mont., 1921. [Rollins]

Charles Marion Russell. More Rawhides. Great Falls,
Mont., 1925. [Rollins]

Russell, both as author and illustrator,
is an authority on ranching technique and various
forms of Western life. That his writings are
in part patently fictional does not lessen their
documentary value. The two books by Russell
here exhibited were also illustrated by him.

134. William MacLeod Raine (b. 1871). Sons of the Saddle. New York, 1943. Penguin Signet Books 673. [ELT]

One of the most popular living writers of Western stories, Raine has averaged two novels a year since 1918. His books reveal his intimate knowledge of ranch life.

135. Eugene Manlove Rhodes (1869-1934). The Best Novels and Stories. Ed. by Frank V. Dearing. Introduction by J. Frank Dobie. Boston, Houghton Mifflin, 1949. [3906.49.1949]

Cowpuncher and government scout as a young man, Rhodes wrote fourteen novels and many short stories, in which he emphasizes the melodramatic aspect of the cowboy's life. His tales are as full of shooting and man hunts as the dime novels, but the adventures and hairbreadth escapes of his characters are always plausible. Bernard de Voto has called him "The Novelist of the Cattle Kingdom."

136. Will James (1892-1942). The Drifting Cowboy. Illustrated by the author. New York, 1925 [Rollins]

The ward of a wandering fur-trapper, James lived in the 20th century much of the life that was supposed to have ended about 1890. Self-taught as an artist and writer, he is in his drawings and books authoritative on the characteristics of range animals and on the technique of riding and of modern ranching.

137. Wilbur C. Tuttle (b. 1883) Valley of Vanishing Herds. New York, Popular Library 165, 1942. [ELT]

Born on a Montana ranch, the son of a sheriff, Tuttle was a cowpuncher, sheepherder, railroad man, saddle salesman, forest ranger, miner, cook reporter, cartoonist, cameraman, scriptwriter, baseball player, and Wells Fargo messenger. He produced some forty books from these experiences. His character "Hashknife"

rivals "Hopalong Cassidy" in popular appeal

138. Philip Ashton Rollins (1869-1950). Jinglebob. Illustrated by N. C. Wyeth. New York, Scribners, 1935. [Rollins]

Philip Ashton Rollins. Gone Haywire, New York, Scribners, 1939. [Rollins].

A Princeton graduate of the Class of 1889, Rollins had spent much of his youth in the West and became the historian of the cowboy. Jinglebob and Gone Haywire recount in the form of thinly veiled fictional narrative his own experiences as a boy on his father's ranches in Wyoming and Montana.

139. Ross Santee. (b. 1889) Cowboy. Illustrated by the author. New York, Cosmopolitan Book Corporation, 1928. [Rollins]

* * * * *

The cowboy, because of his independence, courage, and loyalty, became one of the American heroes and still lives on in current literature even though the open range disappeared over fifty years ago. The stories which picture him as the romantic hero are far more numerous and popular than the more realistic accounts which tried to portray him as he actually was in situations that he might have known. Owen Wister was perhaps the first -- discounting the sensational dime novelists -- to view him in the light of romance. Other novelists who followed Wister's romantic approach were Zane Grey, "B. M. Bower," "Max Brand," and Clarence E. Mulford. These are, of course, merely a few among the scores of writers of "Westerns."

140. Owen Wister (1860-1938). The Virginian. A Horseman of the Plains. With illustrations by Arthur I. Keller, New York, Macmillan, 1902. First edition in original buff decorative cloth. [Rollins.]

A Philadelphia lawyer and the grandson of the famous English actress Fanny Kemble, Wister spent his summers in Wyoming when Roosevelt was ranching in Dakota and became fascinated with the life in that region. In his freshly written stories, declares Van Wyck Brooks, Wister, "wrote elegiacally, as Mark Twain had written of the old Mississippi or Thomas Nelson Page of the ante-bellum South, for the cowboy was vanishing in a sense like the Indian and the buffalo as the immigrant farmers swarmed over the old open range. No doubt the classical type of the cowboy that Owen Wister pictured had passed his prime when Wister began to write, the type of the wide-eyed Lin McLean and, still more, the 'Virginian,' who became the model for a thousand horse-operas and stories."

Wister's greatest success as a novelist was The Virginian, a gay and enchanting story of cow-country mores that has attained a secure place among our minor classics, and has been a best-seller, a successful play, and a popular movie. It is memorable also for containing the celebrated line: "When you call me that, smile." [The copy shown was opened to this episode, p. 29]

Owen Wister. Typed signed letter to Laurence Hutton, inserted in Hutton's copy of The Virginian [HTN 3994. .5.39].

Owen Wister
Attorney-at-Law
Brown Brothers Building
378 Chestnut Street
Philadelphia

October 28th, 1902

Dear Mr. Hutton:

I wish that I could thank you with my own hand for your very kind and welcome note...I am

delighted that you hold so high an opinion of the Virginian. It has been blessed with so commercial a success that it might easily be a work of highly suspicious merit. And I do assure you that almost every chapter in it has been found superfluous by some critic or other... But I am simply very thankful to have sold a good many copies, and very glad to earn in spite of this the approval of such readers as yourself.

Yours faithfully,

(Signed) Owen Wister

141. Zane Grey (1872-1939). The Spirit of the Border. New York, Pocket Books 161., 1944 [ELT]

Zane Grey. Valley of Wild Horses. New York, Armed Services Editions 1249 [PUL] 194-

An inferior writer of no literary merit, Grey, who had spent sixteen years in New York trying to earn a living as a dentist and the author of potboilers, first discovered in 1908 the rich vein of pay-dirt in the West that he was to mine for the rest of his life. His fourth and best book, Riders of the Purple Sage, 1912, has sold nearly two million copies. He became one of the most prolific -- he wrote fifty-four books -- and popular producers of the sagebrush saga. Twenty of his novels written in a period of twenty years sold seventeen million copies.

142. "Max Brand" (1892-1944) Singing Guns. New York, Pocket Books 144, 1944. [ELT].

"Max Brand". Happy Jack. New York, Armed Services Editions 924, [PUL] 194-.

Frederick Faust, who wrote under thirteen different pseudonyms, the best known of which was "Max Brand," was called the "King of the Pulps." In twenty years he produced twenty-five million words that appeared in eighty-five books.

fifty-five short stories, 201 novelettes, 196 serials, and two volumes of poems. Like Zane Grey's, his stories of the West have no literary merit but have been immensely popular.

143. Clarence Edward Mulford (b. 1883). Hopalong Cassidy Takes Cards. New York, Popular Library 146, 194-. [ELT]

Clarence Edward Mulford. The Man from Bar-20. New York, Graphic Western 23, 1950. [ELT]

Mulford, a New Yorker, has spent a lifetime in acquiring information about the West, and has produced in "Hopalong Cassidy," the ranch foreman, one of the most popular heroes of the "horse-operas."

144. "B. M. Bower" (1871-1940). Cow Country, Boston, Little, Brown, 1921. [3932.4.327]

Bertha Muzzy Sinclair, who used the pseudonym "B. M. Bower," wrote some sixty successful punther tales in good clear English with rapid action and authentic backgrounds, gleaned from her lifetime experience in the West.

145. Miscellaneous group of recent reprints of Westerns, showing their continuing popularity. [Lent by Princeton University Store and others]

146. Seth M. Agnew. "God's Country and the Publisher." In Saturday Review of Literature, March 14, 1953, pp. 26-27.

An interesting account of the place of the Western in the present publishing scene, with facts and figures.

XIII. SOME COWBOY ILLUSTRATORS

147. Frederic Remington (1861-1909)

Born in upstate New York, Remington went West at nineteen after having studied less than two years at the Yale Art School. He soon determined to record the life of the Old West, for he saw that it was rapidly disappearing. He became thoroughly familiar with the cowboys, Indians, mountain men, packers of mules, troopers, and many other Western types. He came to New York in 1885 and rapidly achieved great success as an artist. He did illustrations for books and periodicals, as well as paintings, and turned also to sculpture. He wrote short stories and articles which were always illustrated by his own pictures. When he died at the age of forty-eight, he had more than any other single artist preserved, in his 3,000 pictures, the life of the Old West.

Frederic Remington. "The Trail of the Shod Horse." 1907. Oil painting. [E7845]

Frederic Remington. Pony Tracks. Illustrated by the author, New York, Harper & Brothers, 1895. [Rollins]

Frederic Remington. Done in the Open. Drawings by Frederic Remington, with an introduction and verses by Owen Wister. New York, R. H. Russell, 1902. [Rollins]

148. Charles Marion Russell (1864-1926)

Born in St. Louis, Russell went to Montana (where he lived for the rest of his life) in 1880 and for over fifteen years was a cowpuncher. Largely self-taught as an artist, from the very beginning of his life in the West he sketched the scenes

around him. In 1896 he made art his serious career. His canvases and sketches have preserved for posterity the cowboy as Russell knew him. Although best known as an artist, he was also a colorful writer, for he had the old-time plainsman's ability to tell a good yarn. Of all the painter-puncher-authors, Russell, "the cowboy artist," is probably the most distinguished. [Cf. above, no. 133]

Charles Marion Russell. Trails Plowed Under. With illustrations in color and line by the author. Garden City, New York, Doubleday Page & Co., 1927. [Rollins]

149. Will James (1892-1942). Cowboys North and South. Illustrated by the Author. New York, Scribners, 1924. [Rollins]

Inscribed presentation copy from the author to Philip Ashton Rollins '89, with an original drawing by James on one of the front flyleaves.

A self-taught artist, James' first money was earned by drawing bucking horses with a piece of soap on a mirror behind a bar. He wrangled horses on a Montana ranch, drifted from the Canadian border to the Rio Grande making a living as a broncho buster and rodeo rider. After he had been badly injured by a malicious mustang in 1920, he began to draw and write for his daily bread. His drawings of bucking horses are notable for the impression they give of cataclysmic action. [Cf. above, no. 136]

150. Edward Borein (1873-1945). Original pencil sketch of cowboys and cattle. [Lent by H. Russell Butler, Jr. '20]

Edward Borein was well known for his etchings and water colors of the West. This pencil sketch was given by the artist to Howard Russell Butler '76.

151. Constance Whitney Warren (1886-1948). Two bronze statuettes of mounted cowboys.

The first of these forms part of the Rollins Collection; the second was presented to the Library in 1953 by the sculptress's brother, George Henry Warren.

152. Gutzon Borglum (1867-1941). Two small horses heads in bronze. [Rollins.]

XIV. THE COWBOY: HERO OF ROMANCE

The Cowboy on the Stage

Although there were many plays (including some of the ten-twenty-thirty-cent melodramas) based upon Western themes, which were very popular in large cities, these plays, by virtue of limitations of the stage itself, were less effective than either the Wild West Show or the movies in perpetuating the cowboy legend.

153. The Virginian. Dramatized by Owen Wister and Kirke La Shelle, first produced in 1904. Programs and pictures. [Theatre Collection]

The play based on Owen Wister's novel of the same title [cf. above, no. 140], first performed in 1904, was one of the better-known dramatizations of a Western theme, and serves here as a characteristic example. The Virginian has also been produced as a movie. A "still" photograph of the 1929 Paramount production was shown.

* * * * *

Circuses and Wild West Shows.

The Wild West Show, best represented by Buffalo Bill's organization, was at the height of its popularity during the years between 1890 and 1920. These shows presented the cowboy and the Indian and the other Western characters in documentary fashion, in so far as was consistent with good showmanship. "Buffalo Bill's Real Wild West" was the first large travelling show to present exclusively the "Wild West" type of performance, and was largely responsible for introducing the cowboy to audiences of the Eastern

United States, and particularly Europe, where this show was an outstanding popular success at the turn of the century. The sports and games of the cowboys, cowgirls, and Indians were stressed, as were the stock incidents in Western history -- the pony express, the hold-up, the attack on the covered wagon. Horsemen and marksmen of all nations -- zouaves, gauchos, Arabs -- completed the original roster of cowboys and Indians.

154. Official Souvenir [of the] Buffalo Bill's Wild West and Congress of Rough Riders of the World. 1896. Containing interesting events and happenings, valuable data....Edited by N. B. Bailey; compiled and published by Charles R. Hutchinson, Treasurer of the Show. [Theatre Collection: McCaddon]
155. The Frontier Express and Buffalo Bill's Wild West Pictorial Courier. 1897. [Theatre Collection: McCaddon]
Typical advertising matter published in advance of the 1897 opening of the Buffalo Bill show in Madison Square Garden, New York. Double-page spread, illustrated with cowboys, gauchos, vaqueros, cavalry of the nations, etc.
156. Buffalo Bill's Wild West. Map of the Official Route. 1898. [Theatre Collection: McCaddon]
157. Buffalo Bill's Wild West. Tour of France. 1905. Souvenir booklet. [Theatre Collection: McCaddon]
158. Official Route Book [of] Buffalo Bill's Wild West Season. 1906. [Theatre Collection: McCaddon]
Opening at Marseilles, France, closing at Ghent, Belgium. Shows route, dates, railway time-tables, etc.
159. Photograph showing three of the Vaqueros, with the Buffalo Bill Show in Europe, 1902-1905. [Theatre Collection]

160. Photograph of the Buffalo Bill set-up in Genoa, Italy, 1905. [Theatre Collection]

Unlike circus performances, which were presented in rings in large tents or "tops," Wild West shows used large square arenas, with a covering only over the audience. The smaller tents were used for the sideshows, as dressing tops, horse tents, etc.

161. "With Buffalo Bill in Italy, 1906." Group of three photographs from papers of Julian Street. [Lent by Mrs. Julian Street]

Julian Street travelled with the Wild West Show as the guest of Col. Cody, for a few weeks during the show's Italian tour in the summer of 1906.

162. Buffalo Bill's Ranch Home at North Platte, Nebraska. Photograph. [Theatre Collection]

163. "Buffalo Bill's Wild West." Sells Floto Circus poster. [Theatre Collection]

164. Buffalo Bill on his famous golden horse. Alkali Ike on his horse Dynamite. Chief Swift Eagle. Three jointed wooden figures made by Mr. Edward L. Tinker. [ELT]

165. Official Route Book of the Pawnee Bill Wild West Show. Presenting a complete chronicle of interesting events, happenings, and valuable data for the season of 1898. Published by H. G. Wilson and O. J. Krause, Piqua, Ohio, Correspondent Show Printing House. 1898. [Theatre Collection: McCaddon]

166. J. H. DeWolff. Pawnee Bill (Major Gordon W. Lillie). His Experiences and Adventures on the Western Plains, or From the Saddle of a "Cowboy and Ranger" to the Chair of a "Bank President." Published by Pawnee Bill's Historic Wild West Company, 1902. [Rollins]

With a pictorial cover, showing Pawnee Bill in garish colors.

167. Two posters. "Buffalo Ranch Real Wild West." "Miller Brothers 101 Ranch Wild West." [Theatre Collection]
168. Indian blankets and bead-embroidered chaps. [Rollins]

* * * * *

Western Movies

"The Good Guys and the Bad Guys," were the stock characters of the "Western" - under whatever title. The Western early became a specialized branch of the American motion picture. Fast action, wide open spaces the wonderful natural scenery of the West, all contributed to its appeal. Its plots and motivations were simple. For better or for worse, it was effective in producing the present stereotype of the cowboy.

If there were Good Guys among its characters, there were also very good as well as very bad Westerns. The occasional superior production has helped to maintain the popularity of this type of picture.

Actors identified with some of the better as well as some of the run-of-the-mill productions of this type, were represented in the exhibition.

169. Photographs of some famous actors who have starred in cowboy roles: Hoot Gibson, Ken Maynard, Tom Mix, Tim McCoy, Wallace Beery. [Theatre Collection]

170. Movie "stills" depicting typical scenes from Western movies. [Theatre Collection]

"Something about a mortgage (Good Guy, and Good (?) Girl."

"One Good Guy could lick at least six Bad Guys."

"Bad Guys at Bay."

"A Tense Moment."

"Telling 'Em Off - the inevitable street scene."

These photographs were displayed on a bill-board in the style of an old-time "Bijou Theatre."

171. "Douglas Fairbanks as The Gaucho." A United Artists Picture poster. [Theatre Collection]

The horsemen of South America as seen by Hollywood.

172. "Lone Ranger." "Hopalong Cassidy." Two recent comic books.

The comic books represent still another facet of the cowboy legend. Western novels, and western movies, radio and television all contribute to the continuing popularity of the comic books -- in which the horsemen of North America still ride.

XV. HISTORIANS OF THE HORSEMEN

Although the gauchos and the cowboys live on chiefly in legend or romance, they belong essentially to an age that is already past. These horsemen have now become a subject of historical study. By way of a conclusion to the exhibition, a group of such books -- historical works and scholarly treatises -- was shown.

173. Tito Saubidet. Vocabulario y Refranero Criollo. 2nd edition. Buenos Aires, Guillermo Kraft, 1945. [ELT]
174. Ismael Moya. Romancero. Buenos Aires, Imprenta de la Universidad, 1941. [ELT]
 The definitive study of Argentina's folk songs and their relation to those of Europe.
175. John A. Lomax. Cowboy Songs and Other Frontier Ballads. New York, Macmillan, 1925. [Rollins]
 Lomax was the first to collect the songs of the cowboy.
176. Ramon F. Adams. Western Words: A Dictionary of the Range, Cow Camp and Trail. Norman, Oklahoma, University of Oklahoma Press, 1945. [ELT. Library copy: DR 3546.967.ll]
177. Philip Ashton Rollins. The Cowboy: His Characteristics, His Equipment, and His Part in the Development of the West. New York, Scribners, 1922. [Rollins]

Rollins, who had been on the open range and had spent much time in the cattle country, strove in The Cowboy "to record truthfully what Western ranchmen, in the ordinary course of their business, said within his hearing and did before his eyes, and thus to recount accurately the every-day life of the old-time Range." Rollins was violently opposed to the Hollywood version of the cowboy.

178. Emerson Hough. The Story of the Cowboy. New York, D. Appleton & Co., 1897. [Rollins]

The first detailed account of the cowboy.

179. C. L. Sonnichsen. Cowboys and Cattle Kings: Life on the Range Today. Norman, University of Oklahoma Press, 1950. [Rollins]

180. J. Frank Dobie. The Longhorns. Illustrated by Tom Lea. Boston, Little, Brown, 1941.

Dobie, a member of the English Department of the University of Texas, has written many books on the West. [Cf. his most recent work, above, no. 3]

181. Robert Glass Cleland. The Cattle on a Thousand Hills. San Marino, Calif., The Huntington Library, 1941. [Rollins]

This book "is chiefly concerned with the impact of Anglo-Saxon customs and institutions upon the pastoral life of the Spanish-Californians, with the conversion of great grazing ranchos into farms and settlements, with the gradual displacement of frontier violence and instability by a more restrained, law-abiding society, and with the transformation of the so-called "Cow Counties" of the post-Gold Rush era into the small beginnings of the southern California of our own time. Robert G. Cleland was a Princeton graduate, Class of 1909.

182. Louis Palmer. The Cattlemen's Frontier; A record of the trans-Mississippi cattle industry from oxen trains to pooling companies, 1850-1890. Glendale, Calif., Arthur H. Clark, Co. 1936. [Rollins]
183. Ramon F. Adams. Come an' Get It; The Story of the Old Cowboy Cook. Norman, Oklahoma University of Oklahoma Press, 1952. [ELT. Another copy Rollins]
- Adams is a businessman of Dallas, Texas, whose avocation for many years has been the collecting of westernisms and the folklore of the cattle country.
184. Madaline Wallis Nichols. The Gaucho: Cattle Hunter, Cavalryman, Ideal of Romance. Durham, N. C., Duke University Press, 1942. [ELT: Another copy 1353.675]
- This book tells how highly disreputable gauchos emerged from the background of a pastoral society and how those gauchos came to win honor. It is a careful study of the origin of a social type and of its startling transformation into a figure of romance and a symbol of nationalism.
185. Ricardo Rojas. Los Gauchescos. Buenos Aires, Coni, 1942. 2 vols. [ELT; Library copy; 3180.775]
- The standard work on the language, folklore, and literature of the gauchos. Volumes I and II of Rojas' La Literatura Argentina.
186. Edward Larocque Tinker. The Horsemen of the Americas and the Literature They Inspired.
- Spanish edition published in Buenos Aires, Kraft, 1952, under the title Los Jinetes de las Americas y la Literatura por ellos inspirada.
- An edition in English, printed in Buenos Aires, will be published this spring by Hastings House of New York. Advance sheets of this latter edition were shown here. [ELT]

Release Upon Receipt
(Mailed: March 4, 1953)

From: Department of Public Relations
PRINCETON UNIVERSITY
Princeton, N.J.
(Telephone: Princeton 1-2300,
extensions 234 and 564)

One of the major bridges of understanding between North and South America - the literature inspired by the Horsemen of the Americas, including the cowboys of the United States, the vaqueros of Mexico and the gauchos of Argentina and Uruguay - has a magnet-like attraction for visitors to Princeton University's Firestone Library.

In a sanctum sanctorum generally reserved for scholars carrying forward researches ranging from the theory of relativity to wage-differentials in Ancient Athens, gun-toting toddlers and their television-conscious elders are making the most of a unique exhibition devoted to what one Princeton librarian terms "the Arthurian legend of the Americas."

Through the use of books, maps, prints, old Western "stills" and even "Wild West Show" posters the Princeton display, open to the public for the next five weeks, traces the history of "the men a-horseback" who have become national symbols of valor, virility and the pioneer spirit in the Western Hemisphere.

The exhibition, spanning the centuries since the arrival of Spaniards in the New World, places equal emphasis upon the parallel "cowboy literatures" of North and South America. It starts with the landing of the Conquistadors' horses in Mexico in 1519 and brings its viewers down to the present heyday of "Hopalong Cassidy" and the other galloping heroes of the silver screen of Hollywood and Television.

-MORE-

2 - Princeton's Horsemen of the Americas

The North American material has been selected from the Library's collections, mainly from the collection of Western Americana presented by the late Philip Ashton Rollins, Princeton 1889, eminent chronicler of the Far West. For the South American part of the showing, the library has drawn heavily upon the famous gaucho collection of Edward Larocque Tinker, of New York City, who suggested the theme and title of the display.

The first printed map of a New World City, rare editions of gaucho classics and such library treasures as maps of Texas printed in 1836 and 1846 are supplemented by paintings by contemporary South American artists and by South American handwork, illustrative of the equipment apparel used first on the South American Pampas and later on the Great Plains.

In documenting the rise of the gaucho to the status of national hero, the exhibit, arranged by the Library's Department of Rare Books and Special Collections under the direction of Dr. Howard C. Rice, turns to the literature of Bartolome Hidalgo, Hilario Ascasubi and other early 19th century authors and notes that the appearance of Jose Hernandez' epic Martin Fierro in the 1870's did more than any other work to enshrine the gaucho in the popular imagination.

The North American cowboy, who developed a half-century later than his southern counterpart and lived on in fiction long after the plains were "fenced in", is seen through a variety of media, including century-old lithographs, saddle-makers' catalogues, brand books, early dime novels and the works of Theodore Roosevelt, Zane Grey, Will James and Owen Wister.

In the realm of the fine arts the exhibit features illustrations and an original painting by Frederick Remington, "The Trail of the Shod Horse," horses' heads in bronze by Gutzon Borglum, cowboy bronzes by Constance Whitney Warren and a cowboy statuette, "Rolling His Own," by Mahonri Young.

3 - Princeton's Horsemen of the Americas

A center of attraction for adults, generally accompanied by one or more youngsters, are the exhibit-cases given over to "Show Business". This material from Princeton's Theater Collections, is highlighted by posters, official souvenir booklets and route-books for the Buffalo Bill Wild West Shows, which in decades gone by projected "the cowboy influence" across the Atlantic to Paris, London and other European capitals.

"Movie stills" of famous cowboy actors are balanced by photos of typical "western situations", such as hero saves girl, that are arranged in the form of a "synthetic, still-life western feature film." The "synthetic", commemorating the fiftieth anniversary of the first Western film, "The Great Train Robbery", that was produced in New Jersey in 1903, is appropriately mounted on an old-fashioned billboard for some now forgotten Bijou Theater.

Among the hundreds of items on display are Theodore Roosevelt's North Dakota stock brand certificate, account-books for the Bell Ranch, La Cinta, New Mexico, an advertising folder and map published by the Kansas Pacific Railway in 1875, a first edition of Zebulon Pike's account of his exploring expedition to the West in 1807 and the kinds of early "pocket editions" South American gauchos carried in their riding boots and read to one another on the Pampas.

**PRINCETON EXHIBITS
'COWBOY' LITERATURE**

Special to THE NEW YORK TIMES.

PRINCETON, N. J., March 7—

A new exhibition on "Horsemen of the Americas," featuring literature inspired by the cowboys of the United States, the vaqueros of Mexico and the gauchos of Argentina and Uruguay, has been opened in Princeton University's Firestone Library.

The display, spanning the centuries since the arrival of the Spaniards in the New World, places equal emphasis on the parallel "cowboy cultures" of North and South America. It starts with the landing of the Conquistadors' horses in Mexico in 1519 and continues through the present heyday of Hopalong Cassidy and his contemporaries.

The North American material, including century-old lithographs, saddlemakers' catalogues, brand books, early dime novels and the works of Theodore Roosevelt, Zane Grey, Will James and Owen Wister, has been selected from the library's collections.

For the South American part of the showing, the library has drawn heavily upon the gaucho collection of Edward Larocque Tinker of New York City, who suggested the theme and title of the display. In this section, the first printed map of a New World city, rare editions of gaucho classics and such library treasures as maps of Texas printed in 1836 and 1846 are supplemented by paintings by contemporary South American artists and by South American handwork.

Arranged by the library's department of rare books and special collections under the direction of Dr. Howard C. Rice, the exhibit will continue for the next five weeks.

**Exposición Sobre
la Vida de Nuestros
Gauchos, en E. U.**

He aquí una interesante información, llegada de los Estados Unidos sobre un grato acontecimiento, directamente relacionado con el Uruguay.

PRINCETON (Nueva Jersey). U.S.A.: En la Biblioteca de la Universidad de Princeton, se acaba de inaugurar una exposición: "Los Jineteas de las Américas y la Literatura que Inspiraron".

Al entrar en las enormes galerías uno se siente trasladado en plena epopeya gauchesca, de la Argentina y del Uruguay. El gaucho del Uruguay figura allí en forma muy prominente, ocupando el espacio de uno de los salones más grande de la biblioteca. El título y el tema de la exposición se tomaron del libro que pronto ha de publicar el Dr. Eduardo Larocque Tinker, destacado autor y pedagogo, gran amigo y presidente de la importante filial de New York de nuestra Alianza Cultural Uruguay-Estados Unidos, de Montevideo. El Dr. Tinker tiene una buena colección gauchesca, que formó durante su extensa visita a América del Sur. En el Uruguay, así como en otros países, dictó conferencias y pasó largo tiempo investigando la historia de los gauchos. Gracias a la colaboración de este investigador y a su colección de libros, mapas, útiles y vestimenta de los gauchos, la exposición es sumamente interesante y atrae numeroso público. Se destaca un gaucho en miniatura, vestido y provisto de cinto, puñal y boleadoras. Esta obra y obsequio de una señorita uruguaya, perteneciente a la Alianza Cultural Uruguay-Estados Unidos, de Montevideo, llama la atención de los visitantes.

Entre los numerosos libros exhibidos, figuran varios de autores uruguayos, tales como Florencio Sánchez, Eduardo Acevedo Díaz y Bartolomé Hidalgo, quienes pintan la vida gauchesca en novelas, cuentos y versos.

Numerosos cuadros de Castells Capurro están colorados en las paredes y lucen el dinamismo, casi cinematográfico, de maravillosos jinetes.

Diariamente miles de estudiantes y personas de cerca y lejos visitan la exposición para estudiar la vida de los gauchos. Entre los universitarios hay un creciente interés por la América Latina y un verdadero afán para conocer mejor la historia y los pueblos del continente.

La ciudad universitaria de Princeton queda a una hora de ferrocarril de Nueva York y está en pleno campo del vecino estado de Nueva Jersey. La Universidad se fundó en 1746.

Uruguayan newspaper
March - 1953

**Firestone Library
Has Cowboy Exhibit**

An exhibition now on display in the Harvey Firestone Memorial Library traces the history of the "cowboys" in North and South America, from the landing of the Conquistadors' horses in Mexico in 1519 to the present "Hopalong Cassidy" of moving pictures and television.

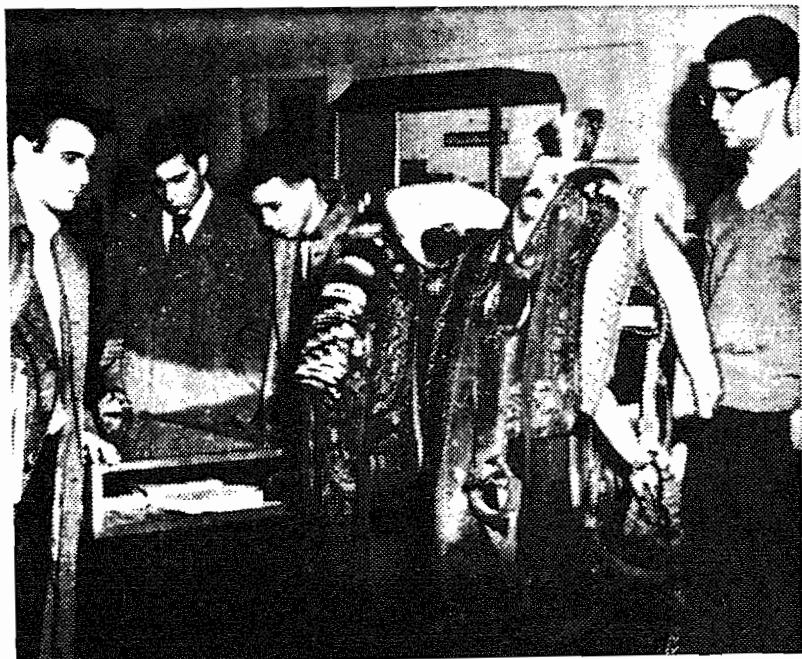
The display includes books, maps, prints, old Western "stills" and "Wild West Show" posters. It will be open for the next five weeks. The North American material has been selected from the library's collections, mainly from the collection of Western Americana presented by the late Philip Ashton Rollins, of the Princeton Class of 1889.

For the South American material, the library has used much from the gaucho collection of Edward Larocque Tinker, of New York City.

The first printed map of a New World city, rare editions of gaucho classic and maps of Texas printed in 1836 and 1846 are among the items on display, as are paintings by contemporary South American artists and South American handwork, illustrative of the equipment apparel used first on the South American pampas and later on the Great Plains.

The Princeton Herald
March 7, 1953

Horsemen Honored in Library Exhibit



GAUCHO'S EQUIPMENT: Part of the Library's Exhibition on "The Horsemen of the Americas and the Literatures They Have Inspired."

The Boston Daily Globe

Published by GLOBE NEWSPAPER COMPANY
242 Washington St., Boston, Mass.
Established March 4, 1872. Evening edition first issued
March 7, 1872. Sunday edition first issued Oct. 14, 1877.

TUESDAY, MARCH 10, 1953

THE COWBOY LEGEND

Shortly after the first World War, the Pantheon de Guerre in Paris showed paintings which were supposed to characterize the Allies. Americans were represented by four figures: a businessman, a laborer, a cowboy and an Indian. As far as the French guide was concerned, those were the people of the United States.

It is likely that the businessman and the laborer were included to show a comparatively thorough understanding of American society. To many Frenchmen, and to millions of people all over the world, the cowboy and the Indian would have been enough. Nations may make themselves known by their politics, through their trade and their culture. But it is their folklore which is apt to spread farthest abroad.

The Princeton University library is recognizing America's folk literature with an exhibit of some of the more noteworthy cowboy books. There are works of Theodore Roosevelt, Owen Wister, Zane Grey, Will James and others who have nurtured the romance of the Wild West in the pages of dime novels and "pulps." The picturesque rider of the cattle range is being acknowledged for the part he has played in American culture.

The world-wide impact of cowboy fiction resulted from a combination of historical and geographical factors. In real life, this knight of the saddle was only a farm-hand on a horse. But fate placed him in a turbulent era of American history and in a land that caught every imagination.

* * *

The development of this nation's Western territories was surprisingly rapid. The first determined push of settlers across the Appalachian Mountains was around 1820. By 1900, the entire breadth of the United States had been pretty well assimilated. Eighty years is a short enough span for such an accomplishment. But the rush of pioneers into the regions of the Western cattle country was even more spectacular. This vast area of the Great Plains, the Rocky Mountains and the desert country was almost a wilderness in 1860. Then, after the Civil War, came the prospectors, the railroaders, the cattlemen and finally

These people, who flung themselves into the empty land, came from every kind of background—from the defeated Confederate Army, from the bogs of Ireland, from Kentucky cabins, British manor houses and Beacon Hill. And there was as much contradiction in their aims as in their ancestry. The miners had claims to stake; the railroad companies were granted huge strips of land; the ranchers ruthlessly monopolized millions of acres and fought savage wars with the sheep herders and homesteaders.

The frontier, then, was electric with conflict. It was also lawless, in the true sense of the word. There was no law. What better stuff for a plot could any fiction writer want?

This piece of American history happened to take place against a scene of tremendous physical beauty. The mystery of the mountains, the awesome expanse of the plains—these formed a setting that cried out for description. Few authors could have resisted it.

But what about the hero?

Into this physical grandeur rode the cowboy, to take part in the seething human plot. He was usually young, an excellent horseman, accustomed to living alone with nature and likely to get into trouble when he visited town. These were the elements for success.

Except for one thing: a theme. In that Wild West, among those rugged men who filled a vacuum of society and of space, there was an intensified sense of freedom. Legislative restrictions did not exist. Society was uninhibited. Only forthright human decency prevented far more violence than there was. Here, then, was the motive for the lonely, violent cowpuncher. In the novels, he became virtue personified.

So the cowboy legend was born, to take its place with the folk tales of loggers and fishermen, with Cooper's pioneers and Indians, with Robin Hood and William Tell. He is one of the heroes of world literature who have conquered the hearts of millions of people because they dwell deep in those hearts. They are what so many people have wished to be in dreams that have escaped the frustrations of civilization.

UNCLE DUDLEY.

CARTA DE NORTEAMERICA

DE LA ECONOMIA DE GUERRA A LA DE PAZ... SENADORES DE BUENA CONDUCTA... JINETES DE AMERICA

ESTIMADO LECTOR:

Ha sido uno de los temas de la propaganda rusa desde mucho tiempo atrás, el de que los Estados Unidos quieren la guerra y no pueden evitar el caos económico si no tienen un gran programa armamentista. El secretario del Tesoro, George M. Humphrey ha dado la respuesta a esta afirmación absurda. Dijo en el discurso que pronunció en el almuerzo anual de la Associated Press, en Nueva York, que la transición de la presente economía de los EE.UU. desde su nivel actual de producción de defensa a la paz y aún a una tregua armada de larga duración, no producirá ninguna depresión económica.

Seguramente serán necesarios algunos "reajustes", afirmó Humphrey, pero insistió en que ellos son ampliamente deseables para dar fin al período de 20 años de inflación que comprendió los dos gobiernos anteriores.

La política propuesta por el secretario Humphrey, suministró el esqueleto económico para la "guerra fría" integral magistralmente enunciado pocos días antes por el presidente Eisenhower en un discurso pronunciado ante la Sociedad Americana Directores de Diarios. El Presidente pre' la solidez económica nacional a cu' carrera armamentista destinada a determinado nivel de fuerza, antes arbitrariamente señaladas sobre hipótesis relativas al tiempo en viets podrían atacar.

Los esfuerzos del gobierno tenderán a mantener un 'brio' entre la inflación y dando principalmente el mercado libre y los indirectos del gobierno.

Cuando una deflación real de los valores particulares llenarán gradualmente los gastos de def

De este r' una clara Moseú convie quier priv te

Vol. I, No. 17
25 de Mayo de 1953

LIFE
EN ESPAÑOL
MARCOS REVISADA

adores del Partido Republicano los papeles principales del Senado de los Estados Unidos. La minoría republicana rechiflaba entre bastidores. Como no era respeto de la política del gobierno, muchas veces pudo proceder y procedió con irresponsabilidad. No es extraño, entonces, que hubiese habido aprensión respecto a la forma en que actuarían como protagonistas, cuando los republicanos consi-

guieron la mayoría a principios de este año.

Varios meses de prueba son insuficientes para expresar un juicio de vivo, pero las pruebas son, hasta ahora, favorablemente favorables. Demolido de tener responsabilidades en forma sorpre

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el desarrollo del hombre." An
só como Robert A. Taft, bri
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en un gobierno de su propio parti
Washington. Durante sus 15 años en el
o nunca hubo un presidente republi
ca. Ahora declara que trabajar con Eisen
her es "una nueva experiencia."

Los republicanos encuentran que "Bob" Taft como líder de la mayoría senatorial es también una experiencia nueva. Mucha gente estuvo preocupada en vista de la rivalidad de Taft con Eisenhower por la presidencia de la república; se pensó que esa rivalidad podría continuar después de la elección, y que quizás Taft obstaculizaría, más bien que impulsaría, los proyectos de Eisenhower en el Senado. Está demostrado que tales temores eran infundados. El senador Taft ha puesto su patria y la unidad de su partido por sobre toda ambición personal. Ha trabajado en cooperación con el presidente; ha declarado que no buscará su designación como candidato a la presidencia en 1956; ha pronosticado repetidamente que Eisenhower volverá a ser candidato y será reelegido. Ha demostrado convincentemente que un viejo líder de la minoría en el Senado puede transformarse, de la noche a la mañana, de sofista y obstruccionista, en jefe constructivo de la mayoría. Naturalmente, todo esto habría sido imposible si Eisenhower no hubiese olvidado enciendas y tendido la mano a Taft, quien visita frecuentemente la Casa Blanca y juega golf con Ike.

Quizá el lobo no puede convertirse en cordero, pero la actuación de Taft y Capehart en los últimos meses ha probado que los senadores, sí, pueden cambiar. No debe olvidarse, sin embargo, que todo esto se hizo más fácil gracias a la enorme popularidad de Eisenhower.

Pocos americanos se han detenido a pensar en los lazos culturales creados por ese noble animal, el caballo. Esos nexos quedaron patentizados recientemente en una exposición que, con el nombre de "Jinetes de las Américas", se celebró en la Universidad de Princeton. Su tema, anunciado en el programa, era: "Las literaturas inspiradas en estos jinetes constituyen uno de los vínculos establecidos entre la América del Norte y la del Sur." Es más, representan una tradición común con España. Suelen olvidarse que en el Nuevo Mundo no hubo caballos hasta que los trajeron los españoles, en 1493.

Promotor de la exposición, que tuvo lugar en la Biblioteca de la Universidad, fué el Dr. Edward Larocque Tinker, neoyorquino que se pasa la vida compilando literaturas y tradiciones de los jinetes hispanoamericanos, y cuya colección privada constituye buena parte del conjunto de obras expuestas. El Dr. Tinker se interesó en este tema cuando, al cumplir los 12 años, su padre le trajo de México un traje de charro y todos los arreos. "Al montar mi pony con esa vestimenta—explica—, la América Latina se convirtió para mí en una tierra romántica, a la que después, siendo mayor, visité con frecuencia."

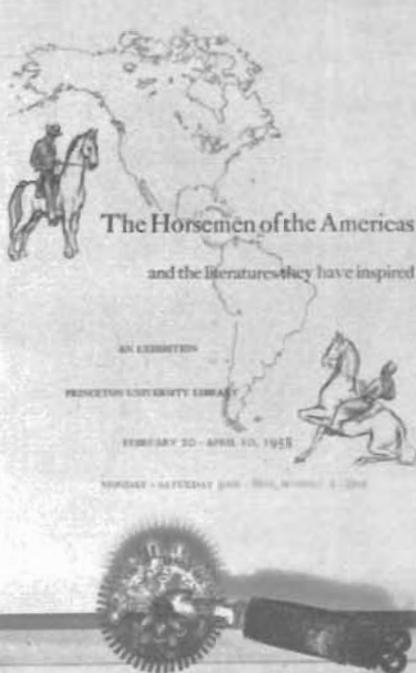
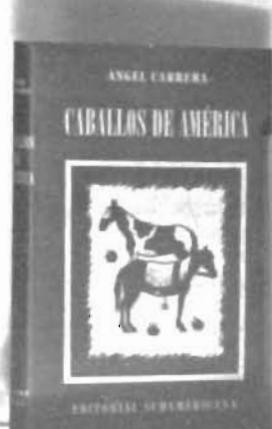
Por medio de obras de arte y literatura y de los apestos del gaueho y del vaquero, del charro y el huaso, la exposición de Princeton ofreció una ojeada histórica a la evolución del jinete hispanoamericano dentro de los cauces de la tradición española; reseñó cómo el gaúcho, por ejemplo, formó, durante mucho tiempo, un grupo social independiente, y cómo desempeñó un papel heroico en la guerra de independencia. Mostró también en la exposición la manera en que el gaúcho fué aclamado en literatura, señaladamente en el poema épico *Martín Fierro*, de José Hernández; en la prosa de Ricardo Güiraldes en *Don Segundo Sombra*, y en las obras de Florencio Sánchez. Por otra parte, las películas "del Oeste" que produce Hollywood—denominadas en los EE.UU. "Horse Operas" (óperas de caballos)—y que se dan en todos los cines del mundo, representan, para mucha gente, una parte muy pintoresca del folklore norteamericano.

El jinete perdurará como nexo romántico e histórico entre las Américas, no importa la suerte que corra en la pradera, la meseta, la sabana o la pampa. Como se vió en Princeton, la literatura se encargará de perpetuarlo.

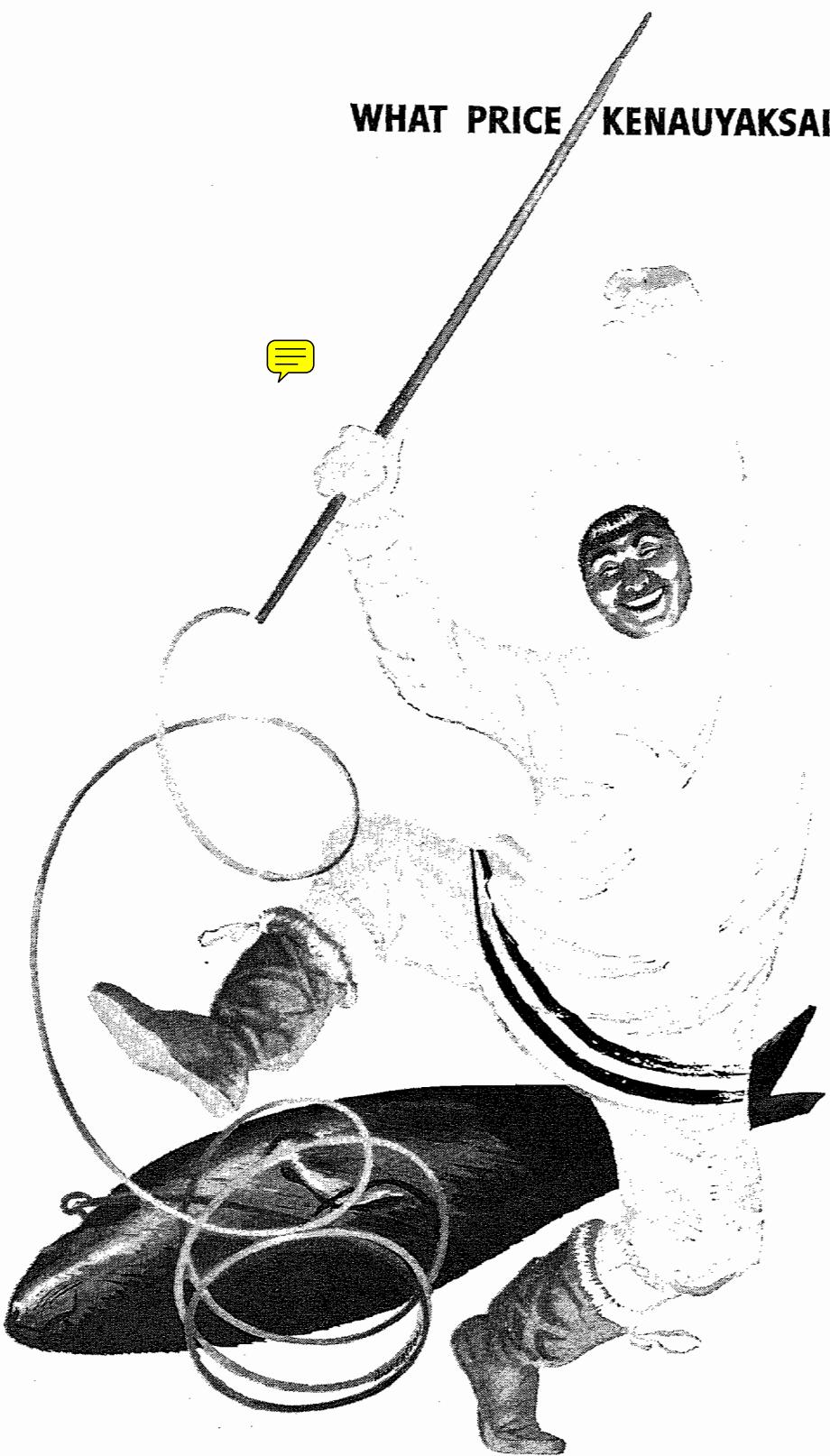
LA DIRECCION

PRINCETON ALUMNI WEEKLY

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WHAT PRICE KENAUYAKSAIT?



1. For hundreds of years the coast of Baffin Island in Northern Canada has been an Eskimo home and hunting ground. The Baffin Island Eskimos were known throughout the North for their skill as seal hunters and fishermen. They lived on raw seal meat and raw fish. Their existence, while primitive, was a happy one.

2. Eight years ago the Canadian government set up a system of family allowance under which the Baffin Island Eskimos received \$5 a month for each child—as did all other Canadians. These allowances, called “kenauyaksait” by the Eskimos, represented more money than most of them had ever seen at one time.

3. To the Eskimos, their new-found wealth meant they didn't have to hunt seals or catch fish any more. Most of them left their hunting and fishing grounds and moved in close to the trading posts where they received their monthly handouts and could buy the niceties of civilization.

4. The Eskimos' new life was soft and easy—for they had complete *security*. But because they no longer needed to provide for themselves they lost all *vigor* and *ambition*. As a result, the government is now trying to get them to move away from the trading posts and start producing or forfeit their allowances. But this is next to impossible to accomplish. For the Eskimos have grown to *depend* on their *security* so much that they have no desire to return to their former life of *freedom* and *independence*.

5. The important point of the story is this: enslavement by *security* isn't something that happens only to Eskimos. In fact, millions of people all over the world see nothing wrong with a welfare society. But welfare plans are like dope. The doses are small and pleasant at first, but they eventually enslave us. For that reason, we Americans must maintain our *self-reliance*, our *productivity* and our *freedom*. For these things, after all, are responsible for America's greatness.

**UNION OIL COMPANY
OF CALIFORNIA**

INCORPORATED IN CALIFORNIA, OCTOBER 17, 1890

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MANUFACTURERS OF ROYAL TRITON,
THE AMAZING PURPLE MOTOR OIL

Princeton Alumni Weekly

IN an article appearing in the March issue of the *Atlantic*, President Dodds appeals for better integration of ROTC courses with the academic curriculum. He suggests that wherever possible, present requirements be compressed into fewer classroom hours and that the time saved be used to deepen the meaning of the program by teaching the "know why" as well as the "know how" of military science.

"I believe," he writes, "that ROTC is an opportunity which higher education should welcome in this dangerous hour; but equally clear is the need for some prompt reforms in the interest of all parties." It is the "overwhelming consensus" of educators, according to Dr. Dodds, "that the quality of the academic programs is sub-standard and unbecoming to both the Services and the colleges."

President Dodds records the dissatisfaction of both students and faculty with present ROTC programs. These criticisms, he writes, "concern the inroads which military science makes on the student's program of studies and the consequent diversion of time and energy from subjects of greater intellectual stimulus and broader educational range; the sub-standard quality and slight substance of the courses for which college credit is asked and usually given; and the methods of instruction which are followed."

Two further recommendations of President Dodds are that qualified civilian teachers be asked to participate in ROTC programs and that ROTC instructors be invited to attend a pre-term conference with members of the faculty to discuss teaching methods.

In addition to the article, "Your Boy and the ROTC," President Dodds' likeness appears on the cover of the *Atlantic*. It is a sketch based on the WEEKLY'S cover photograph of March 14, 1952.

Princeton and Television

IN the first general report to faculty and trustees on his study of educational television, Thomas Riggs Jr. '37 concludes that "it is both practicable and desirable" for Princeton to enter the field of television. He emphasizes, however, that a sustained effort will be required and that pro-

grams should be under close supervision of the University.

This interim report is based on a broad survey of the problems and possibilities sponsored by WNBT, key television station of the National Broadcasting Company. The study is continuing into the area of actual programming, including choice of subject and method of treatment.

Mr. Riggs, a member of the English Department, states in his report that the main value to Princeton of undertaking a television program "is in the fulfillment of some kind of responsibility which extends beyond the boundaries of the campus.... Princeton should do what it can, within the limits of its own nature and the practical limits of Time, Strength, Cash



ON THE COVER: From the current Library exhibit have been assembled here items reflecting its breadth of interest and visual appeal rather than items of rarity or scholarly value. The display arranged by Howard Rice, Curator of Rare Books and Special Collections, is called—as the poster indicates—"The Horsemen of the Americas and the Literature They Have Inspired." The North American material is drawn largely from the Princeton collection of the late Philip Ashton Rollins '89, whose book *The Cowboy*, is shown on the upper shelf. The South American material has been provided largely by Edward Larocque Tinker of Yale University, whose forthcoming book (from which the exhibit's title was taken) is shown in its Spanish and English editions.

Last week the exhibit was the focal point for five separate radio broadcasts which the Voice of America will beam to South America and to Spain. Taking part were undergraduates, graduate students and faculty who are native to, or studying in, those areas. Additional photographs of the exhibit by Elizabeth Menzies appear on the following page.

and Patience, to extend, by means of television, a respect for and understanding of the processes of creative intelligence. Television is an instrument of tremendous potential influence on the national mind, and Princeton is, among other things, an educational institution in the nation's service."

Additional advantages cited are the availability of such programs, recorded on kinescope, for alumni meetings, and as additions to the University archives.

The report proposes that Princeton provide one full-time Director of Television, whose office expenses might be met by contract with commercial television stations or by grants from foundations. This recommendation is based on the assumption that Princeton would accept responsibility for one half-hour a week.

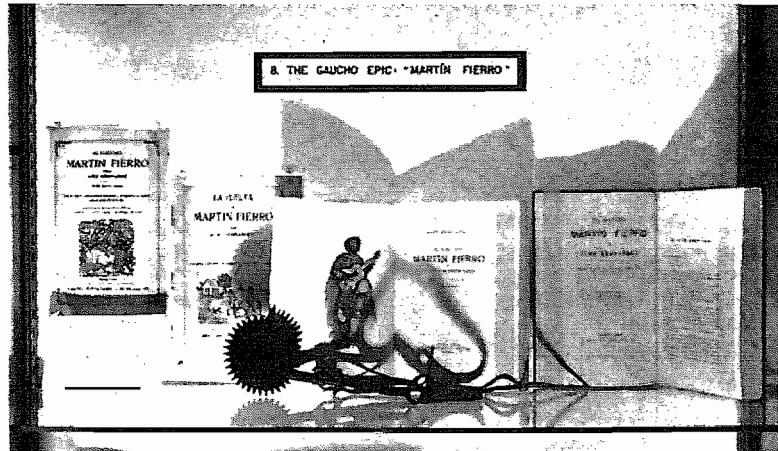
In suggesting types of programs that might be feasible, Mr. Riggs distinguishes between those which are reportorial in nature and those which must be designed and created expressly for television. Among the former, he suggests interviews with outstanding teachers, research projects in progress and extra-curricular activities such as the recent Intime production of "Othello." Regarding the latter—programs requiring invention—Mr. Riggs makes no specific proposals, but suggests three requirements: that the concept of the program lend itself to an indefinite number of programs; "that it deal with basic values, rather than the rare ranges, of educational enterprise"; and that it be applicable both to the arts and to the sciences. The report stresses the importance of televising programs in the natural Princeton setting rather than in a station studio.

In preparing his report Mr. Riggs had the assistance of Richard Harbinger, assistant professor of Air Science, and Edmund S. De Long '22, director of Public Relations. In addition to surveying the situation at Princeton, the report involved extensive study of the technical aspects of television.

"Whatever Princeton may do in the line of television programming," Mr. Riggs said last week, "we intend to draw on the knowledge and imagination of the whole Princeton community: undergraduates, faculty and alumni."

The Horsemen of the Americas

from the Exhibit
in the Firestone Library



The most famous and best loved of gaucho poems is the epic "Martin Fierro" shown here in a number of editions lent by Edward L. Tinker

Bronze statuette
by Constance
Whitney Warren,
a recent gift of
her brother,
George Henry
Warren

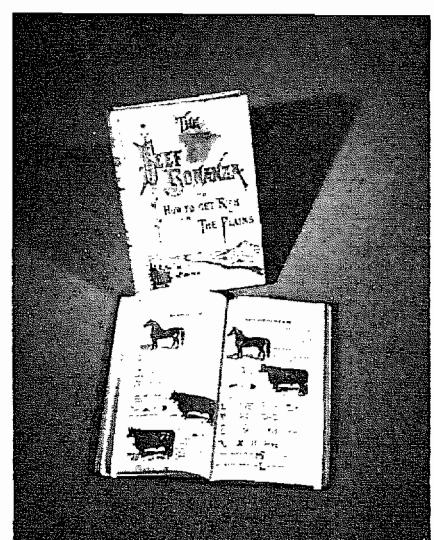
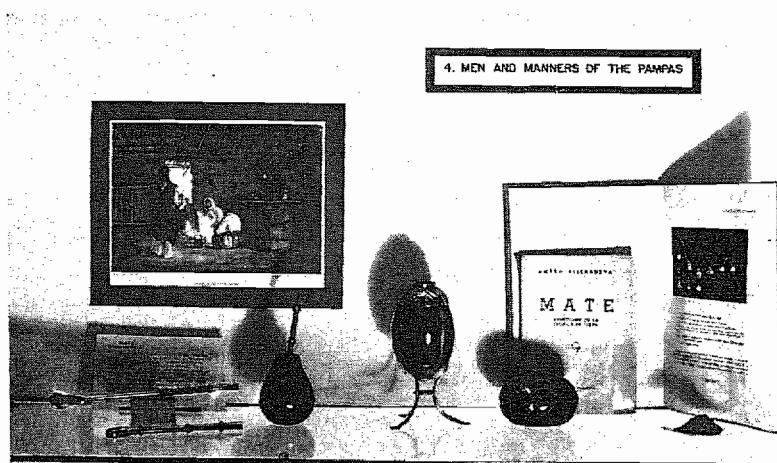


Willard Stark

William Dix, new Librarian (left), is shown at the exhibit with Edward Larocque Tinker, who provided much of the material from his gaucho collection, and Sinclair Hamilton '06, president of Friends of the Library

Photos by Elizabeth Menzies

Yerba maté is a tea which is drunk by means of a silver tube, known as a bombilla, from gourds such as these which are also called maté



A how-to-do-it book and a new kind of guide book showing cattle and horse brands in Montana in the 1890s

THINK

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Work is the sustenance of noble minds.

—Seneca

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World Peace Through World Trade

WORLD TRADE means the exchange of goods and services, men and methods, ideas and ideals among nations. When there is a proper flow of such goods and services across borders, there will be no need for soldiers to cross them.

That is why international trade is important to us all. The prosperity of even the smallest community is in part dependent upon what takes place in the world at large; therefore, we must train ourselves to think and work internationally.

The world is capable of producing enough of the necessities and comforts of life to supply adequately all the people. But the talents of the people, the quality of the soil and the natural resources of the earth are unequally divided, which results in the production of surpluses in certain countries. Our important economic job is to find a way to distribute these surpluses and make them available on a fair and equitable basis to the people in other countries who need them.

Every country has natural advantages of climate and resources. In certain types of craftsmanship some nations have advantages over others. In viewing the picture as a whole, we cannot help but come to one conclusion. That is, if each country produces those goods and services which it is best fitted to produce and the resulting surpluses are exchanged through world trade, then total world production will be greater, there will be a wider distribution of the good things of life, and living standards everywhere will be improved.

To achieve these goals, we must, in addition, seek a method of settling disputes promptly and fairly, an adjustment of trade barriers and a stabilization of currencies on a basis that is fair to all countries.

We in this country must also join with the other free nations of the world in promoting the exchange of technical and scientific information and know-how.

Once we have done all these things, we shall more quickly achieve the goal of World Peace Through World Trade.



inding Japanese Art

Japan, shown at New York's Metropolitan Museum.



CHINESE BUDDHIST
KAO, MUROMACHI
RTEENTH CENTURY).

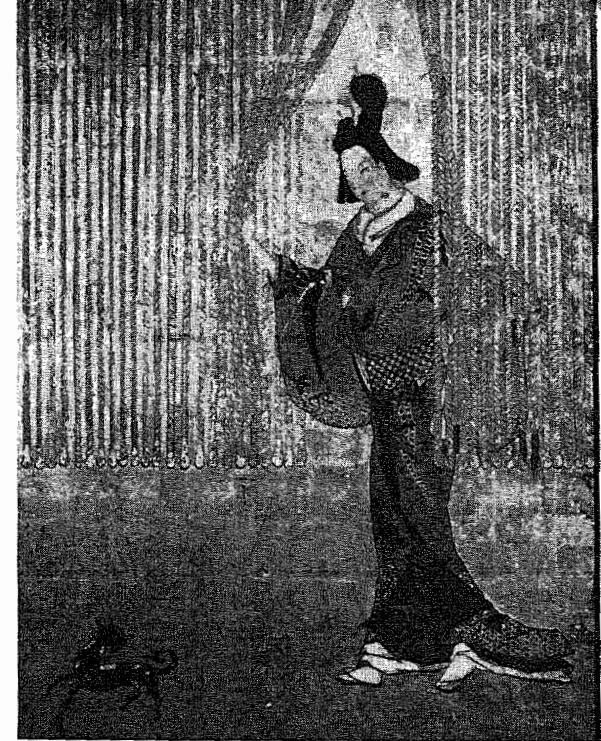


PAINTED IN COLORS
HISHIKAWA MORON-
NTEENTH CENTURY).

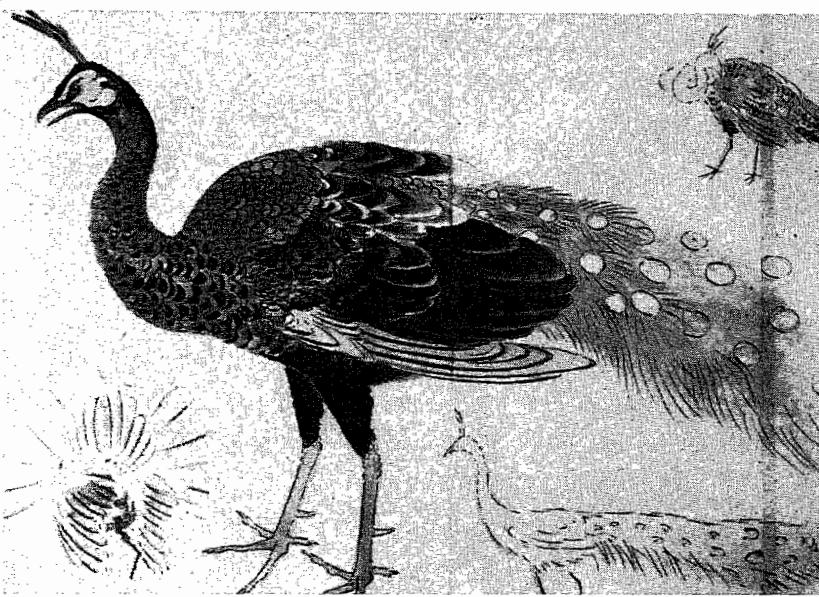
books and sculptures. Of fourteen horizontal scrolls classed as national treasures, nine are exhibited in their entirety. The visitor follows the continuous narrative of these world-famous works. There is the story of Tomno-Yoshio, a courtier who in the year 866 set fire to the Imperial gate and charged his enemy Minamoto-No-Nobu with the crime. There is *Choju Giga*, or Scroll of Birds and Animals at Play, a twelfth-century work, which is an enchanting picture with frogs, rabbits and monkeys.

One of the most famous paintings in the exhibition is a bold portrait of the warrior Minamoto-no-Yoritomo (1147-1199). From the period 1133-1568, which featured landscapes, portraits and bird and animal pictures, comes the great master of painting in monochrome, Sesshu.

The decorative paintings of the later Momoyama period (1568-1615) contrast with earlier works. Subject matter of the Edo period (1615-1867), the last represented, ranges from landscapes, animals and portraits to genre scenes of itinerant entertainers and dancers.



"NAWA NOR-
EN" (SEV-
ENTEENTH
CENTURY),
EDO PERIOD.



SKETCH OF A PEACOCK BY OGATA KORIN (1658-1716).



"HERON," BY RYOZEN, MUROMACHI



"HORSE TRAINING," PAINTED SCREEN OF THE KANO
SCHOOL, MOMOYAMA PERIOD (SIXTEENTH CENTURY).



Bronze statuette of American cowboy by Constance Whitney Warren.

to be re-introduced when the Spaniards began their colonization. American wild horses are descended from horses that escaped from the Spaniards, and Robert H. Denhardt, in his book "The Horse of the Americas," has traced their rapid spread through the two continents.

The horse made its appearance on the North American continent with Cortez in 1519 and proved a military weapon of the first importance. The horse appeared in South America somewhat earlier, in 1509. By 1750 the horse had ranged as far north as Canada and as far east as the Mississippi Valley in North America and had become an integral part of the continent's fauna. In South America the horse took less time to become part of the local scene, as Spanish colonization there was more intense. By 1600 the horse ranged through most of the continent, apart from the Amazon Basin where apparently conditions were not favorable to its spread.

It is interesting to note that within two hundred years after its first appearance on the North American continent, the horse had become an integral part of the Plains Indians' way of life. They had early recognized the potentiality of these animals, had captured and tamed many of them and had swiftly developed a "horse culture" in the vast reaches of the West. In South America the horse also became an apanage of the Pampas Indian's life, but in the Andean region, where the Indian had his own beast of burden in the llama, the horse remained largely an adjunct of the Spanish way of life.

The winning of the West in North America and the development of the vast plains

The Horsemen Of the Americas

THEIR colorful rôle in the history, art and literature of the New World . . . How the Gaucho of South America and the cowboy of the West contributed to social and political development at opposite ends of the Hemisphere.

IT is one of the curiosities of history that the horse, originally indigenous to the Americas, should have become extinct there in past ages,

of South America evolved a distinct breed of m whose whole life revolved around their knowled of the life and uses of the horse.

A recent exhibition at the Princeton Universi Library, entitled "The Horsemen of the America stressed anew the importance of the horse in t development of the Western Hemisphere. Bas principally on the Gaucho collection of Edward I rocque Tinker and the collection of West Ame cana of the late Philip Ashton Rollins, it display the art and literature inspired by New World hor men as one of the major bridges of understandi between North and South America.

The Gauchos of South America came to form distinct social group. Basically employees on t great *estancias* or ranches, for about a century, fro 1775 to 1875, they formed a class apart, and th were to play a predominant rôle in the wars of independence that freed their land from Spanish ru

It was natural that their pictur esqueness and their place in their country's history should give them a special niche in the public esteem, and it was literature which was to set the final seal on their individuality. Gaucho tales appeared as early as 1820, but it was the publication, in 1872, of José Hernandez' poem *Martín Fierro* that raised the Gaucho to epic

Mexican Vaquero (right), and (below) "Hunting American Ostrich with Boleadores" by E. C. Capurro.



heights. In prose and verse, the literature increased in volume, and this was naturally followed by the appearance of the Gaucho in art, with the works of such contemporary artists as Molina-Campos and Capurro depicting all details of his colorful life.

In Mexico the Vaquero was the Gaucho's counterpart, and we know him best through our American cowboy, to whom he passed his dress, his customs and even a part of his language. The cowboy developed as a class much later than the Gaucho and Vaquero and enjoyed a far briefer reign. He flourished in the days when the West was unfenced, and by the end of the century he had become more of a literary character than a real individual. It is through the vast literature which rose about his name that the cowboy is best known to us today, disfigured in part by the Hollywood conception of a man, part laborer and part knight-errant, wandering through the West righting wrongs and ever ready to resort to violence.

The cowboy's rôle was actually far more prosaic. He was an economic unit in a temporary undertaking, the exploitation of the unlimited rangelands of the West, and by 1900 his reign was over. But of all the wanderers whom our land has seen, the cowboy was perhaps the most picturesque. His occupations had about them an aura of strangeness and romance to the greater number of people who dwelt in well-settled communities. Herding cattle, fighting Indians, colonizing the West, he was the epitome of the adventurer.

It was natural that, as with the Gaucho, a literature should soon spring up to recount his deeds and to enlarge upon his life. The first appearance of the cowboy in popular fiction was in the dime novels put out by the Beadle publishing firm. Here the cowboy was unduly dramatized and made to partake of extravagant adventures. He was first treated of seriously by people like Theodore Roosevelt, who had shared his life and understood the part he had played in the winning of the West. The artistic portrayal of the cowboy is best symbolized by Frederic Remington's paintings, and in time he was to become completely conventionalized in such fiction as that of Zane Grey and William McLeod Raine.

Our current appraisal of the cowboy is that he was more than a theatrical character, created to amuse children and adventure-hungry adults. He was an affirmative, constructive factor in the social and political development of the United States. If he did not become a class, as did the Gaucho, and decide the fate of an empire, he nevertheless con-

tributed mightily to the civilization of a vast area that fell, providentially it seemed, into the hands of a country able to appreciate and absorb it.

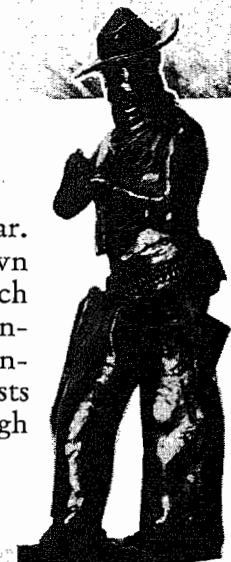
Thus, at opposite ends of the Hemisphere, man adapted the same animal to further similar ends, but in each case according to his respective genius. If we find in the history and background of South America much that is strange to us, we can always



"*The Trail of the Shod Horse*," by Frederic Remington, noted painter of the pioneer West.

turn to the Gaucho as a type which is familiar. In him we can see the equivalent of our own cowboy. And when we know the rôle which Gaucho and cowboy have filled in their countries' histories, we have then gained some insight into the basic similarity which exists between North and South America. Through

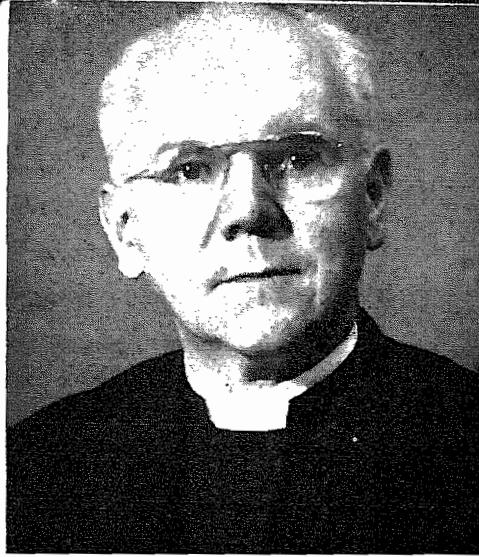
Statuette of cowboy (right), and (below) caricature of Gaucho by F. Molina-Campos.



these "horsemen of the Americas," frontiers were eventually rolled back, the conquest of the Indian was brought about and the white man's empire in the New World was firmly established.



, color-
boy of
America.



REV. DR. RUSSELL F. AUMAN

DAY before yesterday he passed away. He was an old man who had lived his life's span. When I bade him farewell I remembered the hours we had spent together: Hours on ski slopes and ice-covered lakes—happy hours those. Hours by beds of suffering and in homes of want where his presence was never welcomed and people dreaded his coming—sad hours those. Now he was no more. Old man Winter was dead. And I who loved him do not mourn his passing. Another has come to take his place. A new love have I. Her name is Spring.

I have not seen much of my new love as yet. She has much work to do. There are flowers to wake up from their Winter's sleep. There are graceful slopes to be painted in varied hues of green. There are trees to be decorated with buds and leaves. Yesterday she whispered to my neighbor's beehive and since then it has been humming with life. Everywhere she has gone there has been resurrection, newness of life. I love her. And why? Listen and I shall tell you.



MINE is the spirit of youth, and Spring heralds the triumph of youth over age. Ours is a young world. Each returning Springtime heralds anew the eternity of its youth. Whoever the Great Spirit may be who gives life to all things, of one thing we are sure. His is the spirit of youth, the spirit of life and vigor, the spirit of health and happiness, the spirit of vision and victory. Did Old Man Winter get you down? Do not lose courage. Lift up your eyes to the hills. The fragrance of Spring is in the air. Life blossoms forth anew. Youth has triumphed once again over age.

Mine is the spirit of hope, and Spring heralds the triumph of hope over despair. There is much in our world that looks hopeless, utterly hopeless. But I know that despair is but a passing Winter storm. For Spring comes and brings the dawn of new life, new hope. She whispers good cheer to my soul and assures me that when the storm clouds of chaos and confusion have passed, new light will break from the heavens. Ours will be a humbler, holier, happier world.

Mine is the spirit of life, and Spring heralds the

The Season of Hope

By REV. DR. RUSSELL F. AUMAN
St. Peter's Lutheran Church, New York City

THE PROMISE of a new life heralded by the triumphant return of Spring and its joyous Easter festival of resurrection and eternal verities.

triumph of life over death. For a long time it looked as though drab, cold Winter had won, as though he had suddenly become an angry war-god bent on destroying all the handiwork of God's creation. In the end he succeeded only in destroying himself, for destruction, like the hatred from which it springs, soon becomes a Frankenstein monster that slays its possessor. Ours is a world of life, not death; of joyous lovers, not disillusioned souls; of young courage, not old fear. It is a world where hopeful endeavor will continue to prevail over spiritless despair.

Mine is the spirit of truth, and Spring heralds the triumph of truth over falsehood, light over darkness. Winter is negative; he lies with folded hands in sleep of death. He shuns the light, pulling down his shades long before my day's work is done. Winter is a pessimist. In dismal tones he drives his North wind 'round the eaves of our cottage, covering my rose garden with a shroud of snow. Now and again I catch him peeping under that shroud and, as night falls, hear him say, "Vanity of vanities, all is vanity. Spring comes and puts the lie to Winter's pessimism, driving away his darkness. Spring is resurrection from Winter's sleep of death. Spring is life born again. Spring is the poet's proof that "Truth crushed to earth will rise again."



THIS IS THE MONTH of Easter. Today I walk with lighter tread and greater joy. Today I have a new song of hope in my soul, a song that angels rejoice to sing, and I hear again a voice speaking from out the depths of a garden tomb, "He is not here; He is risen. Come see the place where He lay." Bending low, I gaze enraptured upon the ultimate evidence of the truthfulness of the herald of Spring, the promise of eternal newness of life. Because Christ lives, youth triumphs over age. Because He lives, hope triumphs over despair. Because He lives, truth triumphs over falsehood, light over darkness. Because He lives, life triumphs over death.

I love Spring. She brings me whispering trees, smiling flowers, laughing brooks, singing birds and by every roadside, the empty tomb. He whom I loved—she whom I loved—is not there. Winter cannot hold eternal Springtime in her tomb. Come see the place. "And because He lives, I too shall live."

INTRODUCTION AND LEAD OUT FOR TINKER INTERVIEW.

JT

MASTER OF CEREMONIES: La universidad norteamericana de Princeton, dos veces centenaria, han venido llevando a cabo en estas semanas^x una exposición de libros, mapas y obras manuales, que se relacionan directamente con los Jinetes de las Américas, desde los cowboys norteamericanos hasta los gauchos argentinos/^y uruguayos,/ pasando por los vaqueros de México, los llaneros de Colombia y Venezuela y los huasos de Chile. Tiene un gran significado el hecho de que se haya hecho esta exposición en la ^{Biblioteca} ~~UNIVERSITY~~ de la Universidad de Princeton, una de las mas notables de los Estados Unidos. Allí los estudiantes norteamericanos se familiarizan con las obras de la literatura latino-americana y adquieran, por percepción directa, un mayor conocimiento de sus vecinos del sur. al organizar esta exposición/ La Universidad de Princeton comprendió que los Jinetes de las Americas son hermanos, como son hermanos los pueblos de las diferentes naciones de nuestro continente. Esos jinetes que lucharon por la independencia de sus países y que extendieron las fronteras de la civilización con las herraduras de sus caballos, estaban impulsados por el mismo aliento de libertad lo mismo en las pampas, llanos y sabanas del sur que en las llanuras, valles y montañas del norte. Esos Jinetes de las Américas pueden haber desaparecido en gran parte, pero no han sido olvidados, porque inspiraron obras de prosa y poesía que han mantenido viva su memoria en los corazones de sus compatriotas, como simbolos nacionales de valor, virilidad y espíritu emprendedor. La exposición de la Universidad de Princeton ~~UNIVERSITY~~, por medio de libros^x e impresos, mapas y obras manuales como monturas, estribos y herraduras, ponchos, ruanas y zarpes, presenta una buena parte de la historia y del romance de esos jinetes americanos. El tema y el título de la exposición fueron sugeridos ² por la obra de un escritor norteamericano, Edward Laroque Tinker, "Los Jinetes de las Americas y la Literatura por Ellos Inspirada". El doctor Tinker además, colaboró en la exhibición con parte de su colección privada sobre la América del Sur. El material norteamericano fue tomado de otro autor norteamericano, Phi-

lip Ashton Rollins, que escribiera "El Cowboy" y otras obras sobre el Oeste de los Estados Unidos. La exposición de la Universidad de Prínceton nos hace recordar ~~de~~ un hecho que olvidamos a menudo, y es la circunstancia ~~de~~ que no había caballos en América cuando vinieron los conquistadores españoles. Allí está, por ejemplo, la obra "Historia verdadera" de la expedición de Cortés, que escribiera Bernal Díaz del Castillo; libro ~~que~~ ^{el} registra la llegada de 16 caballos a Veracruz en la costa de México en 1519, y relata cómo, los indios, que nunca habían visto un caballo en su vida, creían firmemente que el jinete y el caballo eran un solo cuerpo. El caballo fue en realidad, como dijo un escritor moderno, la "bomba atómica", el "arma secreta" de los conquistadores. A medida que progresaban la exploración y la colonización de Centro y Sur América, los caballos seguían a los conquistadores, se establecían ranchos y fundaciones en las bases de los españoles y en los puestos de avanzada. De esos caballos importados de España vinieron los llamados "caballos salvajes" que encontraron más tarde los viajeros en las pampas de la América del Sur y en las grandes llanuras de los Estados Unidos. A mediados del siglo dieciocho, el caballo había entrado ya a formar parte de la vida del indio. Pero a medida que estos fueron desplazados por los europeos, surgieron otros grupos étnicos que irían a dominar por algún tiempo la vida en las llanuras. En la Argentina fueron los gauchos, que vivían y trabajaban en las grandes estancias. Durante el siglo comprendido entre los años 1775 y 1885 los gauchos formaron un grupo social bien definido; tuvieron parte muy importante en la lucha de independencia que les liberó del yugo español, y en las guerras civiles subsiguientes. Muchos de ellos llegaron a alcanzar categoría de héroes nacionales. Pero fue probablemente la literatura la que jugó un papel más decisivo en esa transformación. El gaucho hizo su aparición en la literatura en los versos de Bartolomé Midalgo, cuyos "Dialogos Patrióticos" fueron publicados en 1820. La tradición así establecida continuó con obras como el "Paulino Lucero" de Hilario Ascasubi, y "La Cautiva" de Esteban

Echeverría. Pero fue indudablemente la obra épica de José Hernández, su "Martín Fierro" la que hizo mas que ninguna otra publicación para glorificar al gaucho en la imaginación popular. Y allí está el "Martín Fierro", en la exposición de Princeton, y allí están también "el Facundo" de Sarmiento y "Don Segundo Sombra" de Ricardo Güiraldes. Es una exposición muy completa que incluya casi todas las obras relativas a la literatura de los jinetes de las Américas de uno a otro extremo del continente. - La Voz de los Estados Unidos de América envió a uno de sus corresponsales a la Universidad de Princeton para realizar una serie de entrevistas con profesores y alumnos de la Universidad, y con los organizadores de la exposición. Entre éstos, nuestro compañero Hernando Solano entrevistó a la persona que más contribuyó tal vez para la organización del evento: el doctor Edward Laroque Tinker, a quien ya mencionamos, como el autor de la obra "Los Jinetes de las Américas y La Literatura por Ellos Inspirada". El doctor Tinker es un personaje interesante y singular. En su larga vida ha visitado a la América Latina en varias ocasiones y se ha interesado especialmente en hacer conocer en los Estados Unidos de América la historia y la cultura de las naciones hermanas del continente. Echemos ahora esa entrevista lograda en la Universidad de Princeton con el doctor Edward Laroque Tinker:

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14.50

MC: La semana entrante presentaremos otra entrevista de esta serie con varios profesores de la Universidad de Princeton,

15.00.

SOLANO: Y, cómo surgió en usted la idea de organizar esta exhibición, doctor Tinker?

TINKER: Es una larga historia, que tiene sus raíces en la historia de mi vida. Cuando yo tenía apenas doce años de edad, mi padre me trajo de Méjico un equipo completo de charro, con brida y montura inclusive. Cuando estuve encima de mi caballito, vistiendo el aparejo de charro, la América Latina se convirtió para mí inmediatamente en una tierra de romance. Después cuando fui grande, la visité muchas veces.

SOLANO: Si, me doy cuenta de que las impresiones de la infancia son casi impeceras a veces; pero me imagino que usted tuvo un motivo más poderoso para organizar la exposición de Los Jinetes de las Americas.

TINKER: Lo tuve, en realidad. A medida que viajaba por los países latinoamericanos, y disfrutaba de su encantadora hospitalidad, y hacía amistades, y estudiaba su geografía, se hacía más y más firme mi convicción de que las naciones del Nuevo Mundo deben permanecer unidas para luchar contra el comunismo y en defensa de su libertad; y que también el futuro de Europa depende en gran parte del éxito que logremos en alcanzar la unidad y la comprensión entre las naciones.

SOLANO: De acuerdo, doctor Tinker; sin embargo, sigo sin comprender la relación de esa historia con la exhibición en la Universidad de Princeton.

TINKER: Es muy sencillo: Ya que no es posible que todos los norteamericanos visiten a la América Latina o que todos los latino-americanos vengan a Estados Unidos, lo mejor que puedes hacerse es familiarizarte cada república con la literatura de las demás naciones. Y lo digo porque, creo que es en los libros de los grandes escritores donde mejor se muestran las aspiraciones y cualidades espirituales de un país.

SOLANO: Y... en cuanto a la expos...

TINKER: Quiero decirle primero, que debido a esa creencia he ido a México, Uruguay y Argentina donde dicté conferencias sobre literatura norteamericana, bajo los auspicios de la Fundación Carnegie para la Paz Internacional, primero,

y del Departamento de Estado de los Estados Unidos, más tarde. A mi regreso, escribí artículos y monografías sobre la cultura y la literatura de esos países. -- Además, he organizado exposiciones de libros de esos países, de costa a costa de los Estados Unidos, a las que asistieron más de medio millón de personas.

HENRY SOLANO: Y, por qué escogió usted el tema particular de LOS JINETES DE LAS AMERICAS Y LA LITERATURA POR ELLOS INSPIRADA para esta exhibición en la Universidad de Princeton?

TINKER: Le diré: toda mi vida he sido un jinete; he pasado muchas vacaciones en Méjico y en el Suroeste norteamericano, asistiendo y tomando parte en rodeos con vaqueros y cowboys. Más tarde visité las estancias de la América del Sur y finalmente escribí una obra que prové el título para esta exhibición: LOS JINETES DE LAS AMERICAS Y LA LITERATURA POR ELLOS INSPIRADA.

SOLANO: Y qué piensa usted de esos jinetes y de esa literatura?

TINKER: A medida que los fui conociendo, me di cuenta de que los gauchos de la Argentina y Uruguay, los llaneros de Venezuela y Colombia, los guasos de Chile, los vaqueros de Méjico y los cowboys de los Estados Unidos, son hermanos de una misma gran familia. Tuvieron las mismas bases características: un gran valor, orgullo en su espíritu viril y una fiera pasión por la libertad y la independencia. Esos jinetes, como avanzadas de la civilización, extendieron las fronteras nacionales hasta sitios lejanos e inexplorados, y los de la América Latina lucharon por la liberación de sus países de la dominación europea. Hombres como éstos, que tenían en sí mismo el conjunto de las mismas virtudes básicas, podían entenderse muy bien entre ellos a pesar de hablar idiomas diferentes. Y esos rasgos fundamentales de los jinetes, nacidos de la lucha por conquistar un nuevo mundo, son, en realidad, las características nacionales comunes a las razas de este hemisferio; cuando se comprende esta idea se entiende fácilmente la mutua estimación y la fraternidad de los pueblos de las Américas. -- El objeto de esta exhibición es el de lle-

var esas ideas a los estudiantes de la Universidad de Princeton y a todas aquellas personas que la visiten.

SOLANO: Muy bien explicado, doctor Tinker. Pero he visto tambien muchas otras cosas en esta exhibición, aparte de obras de literatura; he visto mantas, rastreras, ponchos, mates, sarapes y facones; espuelas de plata con grandes nazarenas, sillas de montar, norteamericanas y de la América Latina; pinturas y grabados de artistas suramericanos, como Alberto Gúiraldes, Molina Campos y Castells Capurro, que ilustran la vida de las pampas; he visto tambien muñecas montando a caballo, charros y chinas poblanas luciendo vistosas faldas bordadas, y gauchos con sus chiripás, todo ésto dando un gran colorido a la exhibición.

TINKER: Todas esas cosas son objetos que sugieren historias y leyendas que hay que incluir en una exposición como ésta, para capturar la imaginación del visitante; para atraer a aquellas personas que no se interesan en libros escritos en una lengua que no entiendan; De esa ~~máxima~~ manera se les despierta el interés por leer esas obras y el deseo de viajar por la América Latina y conocer a sus gentes. Porque, solo por medio de los lazos de la amistad, basados en un mutuo conocimiento, se puede construir un puente de comprensión, y fundir a los pueblos del Nuevo Mundo en un solo bastión inexpugnable para defender las costas hemisféricas, de cualquier enemigo. Esa es mi esperanza para el futuro. OJALA QUE ASÍ SEA.

SOLANO: Muchas gracias, doctor Tinker, por esta entrevista para los oyentes de la Voz de los Estados Unidos de América.

INTRO TO PRINCETON UNIV: INTERVIEW WITH AMERICOCAS TRO AND PROFESSORS.

La semana pasada presentamos a ustedes una entrevista con el profesor Edward Baroque Tinker, escritor norteamericano, autor de la obra "Los Jinete de las Américas y la Literatura por ellos inspirada". Esa entrevista fue lograda en la Biblioteca de la Universidad de Princeton, con ocasión de la exposición que sobre libros y objetos que atañen a los jinetes de las Americas, hizo esa Universidad. Princeton es uno de los mas altos exponentes de la cultura de los Estados Unidos. Por sus aulas han pasado hombres famosos, escritores, estadistas y pensadores, que mas tarde marcaron la huella de su inteligencia en obras impercederas para este país y para la cultura universal. La Universidad de Princeton posee una de las bibliotecas mas completas de los Estados Unidos. (De las mas completas y de las mejor organizadas, entre parentesis.) Y ya sabemos que la biblioteca es en una universidad su parte primordial. La Universidad de Princeton como otras Universidades de los Estados Unidos tiene un interés especial en dar a conocer entre sus estudiantes y entre el público norteamericano en general, las obras de literatura latinoamericana junto con la historia y hechos salientes, en todos los campos, de las naciones de habla castellana (de esta nuestra América, como la ha llamado recientemente un escritor.) Con ese interés en mente, los directores de la Biblioteca de la Universidad de Princeton, abrieron sus puertas y le dieron hospitalidad a la exposición de obras y artículos relacionados con Los Jinete de las Américas, (considerando que los gauchos de la Argentina, los huasos de Chile, los llaneros de Venezuela y Colombia, los vaqueros de México, son hermanos consanguíneos de los cowboys norteamericanos, y) recordando que la mejor manera de incrementar las relaciones y el conocimiento entre los países de la América, es la divulgación de la cultura americana representada en las obras de buenos escritores. En esa exposición de la Universidad de Princeton, tuvimos oportunidad de entrevistar también al profesor Américo Castro, catedrático de español y de literatura hispano-americana de la Universidad, los mismo que a los profesores Dana Munro, John B. Hughes y Jordan Young. Escucharemos en primer lugar la en-

entrevista con el profesor Américo Castro, quien nos responde a una pregunta hecha en relación con su interés por la literatura argentina y latino-americana en general. El profesor Castro.

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Muchas gracias profesor Américo Castro. Ofrecemos enseguida, amigos oyentes, una entrevista en mesa redonda con tres profesores de la Universidad de Princeton, (lograda con motivo de la exposición llevada a cabo por dicha Universidad al rededor de Los Jinetez de las Américas y La Literatura por Ellos Inspirada.) Son ellos, el profesor Dana Munro, Director de la Escuela Woodrow Wilson de Asuntos Públicos e Internacionales, John B. Hughes, Instructor de Literatura Hispánica de la Universidad de Princeton, y Jordan Young Instructor de Asuntos Latino-americanos en el Departamento de Historia de la Universidad. Le hemos preguntado inicialmente al profesor Dana Munro su opinión acerca de la exposición de Princeton sobre Los Jinetez de las Américas. El profesor Munro:

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Muchas gracias, señores profesor Dana Munro, John B. Hughes y Jordan Young, de la Universidad de Princeton. (Hemos escuchado, amigos oyentes, una serie de entrevistas tomadas en la Universidad de Princeton con motivo de la exposición de obras literarias, mapas y elementos relacionados con la historia de los Jinetez de las Américas.) La semana entrante, a esta misma hora, siete y quince de la noche, ofreceremos una entrevista con estudiantes latinoamericanos en la Universidad de Princeton. -

INTERVIEW WITH LATIN-AMERICAN STUDENTS
AT PRINCETON UNIVERSITY.

VINCENTELLI. - Amigos oyentes: Con motivo de la exposición llevada a cabo en la Universidad de Princeton, sobre las obras literarias relativas a los Jinetes de las Américas, hemos ofrecido a ustedes en semanas anteriores, una serie de entrevistas con distinguidos escritores norteamericanos y profesores de la Universidad. Tuvimos el agrado de escuchar las palabras del señor Edward Laroque Tinker, autor de la obra "Los Jinetes de las Américas y las literaturas por ellos inspiradas"; entrevistamos también a los profesores que tienen a su cargo las clases y cursos de literatura latino-americana en la Universidad de Princeton, y al mismo tiempo, nuestro compañero Hernando Solano tuvo oportunidad de charlar en mesa redonda con algunos estudiantes latino-americanos. Estudiantes que vinieron de Chile, Ecuador, Colombia y México de los Estados Unidos a perfeccionar sus conocimientos en la célebre universidad ~~universidad~~ Unidos. Son ellos los señores Pablo Valdés, de Santiago de Chile; Juan Maiguashca, ~~Maiguashca~~ de Quito Ecuador; Clemente Cohen, de Barranquilla, Colombia, y Manuel Durán Gili, de ciudad de México. Escuchamos en primer término a Hernando Solano dirigiéndose al señor Pablo Valdés, de Santiago de Chile.

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Hemos oido una serie de entrevistas con estos estudiantes latinoamericanos de la Universidad de Princeton, en los Estados Unidos. Fueron ellos los señores, Pablo Valdés, de Santiago de Chile, Juan Maiguashca, de Quito, Ecuador; Clemente Cohen, de Barranquilla, Colombia, y, finalmente, Manuel Durán Gili, de ciudad de México. -

COLLEGE GETS RELICS

U. of Texas Is Given Tinker 'Horsemen' Mementoes

Special to The New York Times.

AUSTIN, Tex., May 24—The University of Texas has acquired as a gift from Dr. Edward Larosque Tinker of New York his so-called "Horsemen of the Americas" collection.

The Tinker collection includes books, pictures and cowboy

gear from North and South America. It will be on permanent display in the university's new academic center to be built within two years. Dr. Tinker started his collection as a young lawyer while on a holiday in Mexico.

Since 1916 he has written and lectured on the history and literature of the Americas. His book, "The Horsemen of the Americas and The Literature They Inspired," was published in English and Spanish.

NYTIMES 25 MAY 1959.

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LIFE OF COWBOY TO BE EXHIBITED

New Yorker Gives Display
to University of Texas
for a New Library

The hard-riding cowboys of the plains of North America and the pampas of South America will be memorialized in Texas, thanks to a New York admirer.

Three life-size mounted riders—an American cowboy, an Argentine gaucho and a Mexican charro—will dominate a Hall of the Horsemen of the Americas in a library to be built in Austin by the University of Texas.

On one side of the hall will be an exhibition of the typical working cowboy, which will include paintings of life on the range, books, branding irons, chaps, bucking belts and miscellaneous equipment.

On the opposite wall will be displayed prints and paintings of many facets of work and play in the cattle countries of Latin America, showing rodeos, roping, stunt riding and folk dancing.

In near-by cases will be illustrated books, some bound in the skin of unborn calves, ponchos, nazarenas and faones. The nazarenas are spurs that got their name from their huge serrated rowels that reminded the wearers of Christ's crown of thorns. The faones are long knives gauchos used to slaughter cattle, fight duels, cut meat and pick their teeth.

The donor of the cowboy exhibit is Dr. Edward Larocque Tinker, of 550 Park Avenue and Port Jefferson, L. I., member of an old New York family. Although he now rides in an air-



PRESENTS EXHIBITS:
Dr. Edward Larocque Tinker, who is donating a collection of cowboy items to the University of Texas.

conditioned limousine driven by a chauffeur; he has also ridden a troop train with Pancho Villa, the Mexican revolutionary, and many ranges in North and South America.

The Hall of the Horsemen will be part of a library costing \$3,000,000. Construction is expected to begin within six months. The building is scheduled to be completed two and a half years later. Dr. Tinker's contribution will be the cowboy exhibits.

His interest in cowboys and Latin America began when he was 11 years old and his parents returned from Mexico with a chamois leather charro suit and a saddle and bridle. He was also presented with a "banker pony," a type captured in

round-ups on the outer banks near Cape Hatteras.

In 1909, when he was an assistant district attorney of New York, he was sent to Mexico on a case and subsequently spent many years traveling through most parts of Latin America and collecting gear of horsemen and paintings and books about them.

Dr. Tinker said he hoped the new hall would serve as "a link, as a kind of a bridge" to better understanding between North and South Americans and their common defense of, and search for, liberty and justice.

He finds a marked similarity "in the courage, endurance, horsemanship and fanatic independence of the gaúcho of Argentina, the gaucho of Brazil, the huso of Chile, the charro of Mexico, the llanero of Vene-

zuela and the American cowboy."

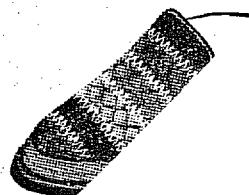
The collection has been described as probably the most complete in Texas. It was welcomed by Alexander Moffit, university librarian. The school has an enrollment of 18,500 and includes a number of Latin Americans.

"It is a rather remarkable collection," he said, "having special value for reference use by our students, and particularly our undergraduates."

Dr. Tinker, a lawyer, is a student of Creole life in New Orleans, and a writer, and has received an honorary Doctor of Philosophy degree from the University of Madrid. He has also formed the Tinker Foundation to encourage good relations between North and South America.



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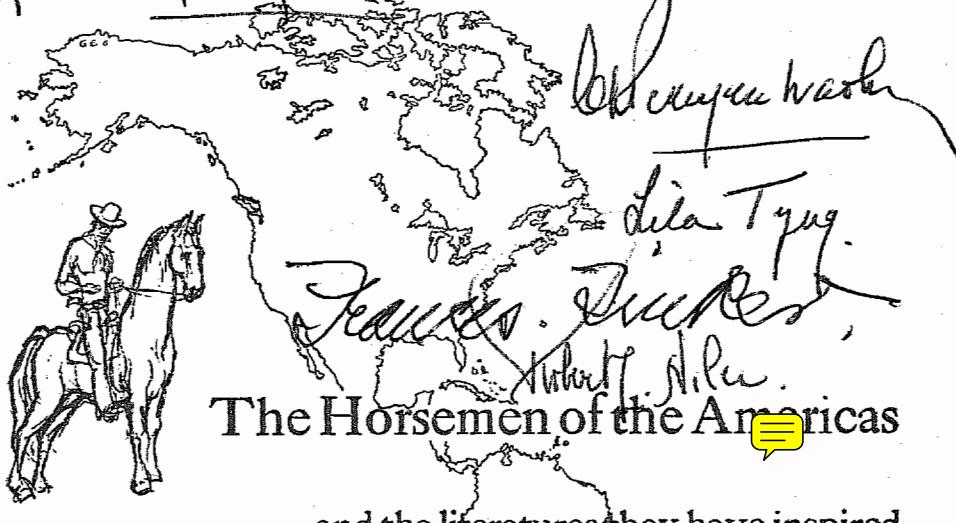
Imagine me voted Best Dressed Girl on campus. I'd like to be—that's why I choose my shoes at Self Fifth Avenue. The styles just right—and they're comfortable!

Mr. Lee

Henry M. Pergen Work

Blair Niles

W. Canyon Work



and the literatures they have inspired

AN EXHIBITION

PRINCETON UNIVERSITY LIBRARY

FEBRUARY 20 - APRIL 10, 1953

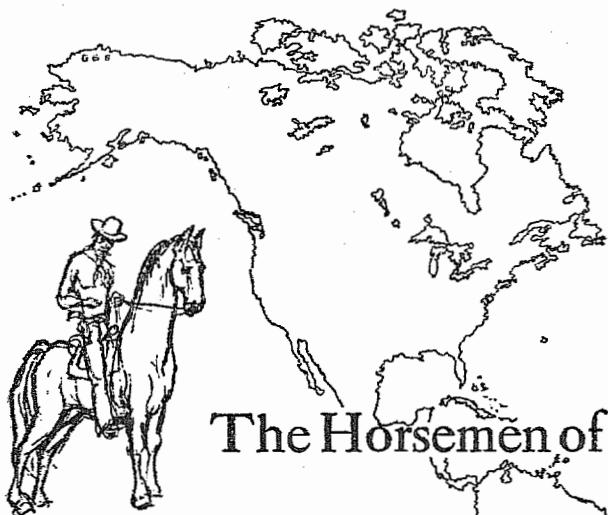


MONDAY - SATURDAY 9AM - 6PM, SUNDAY 2 - 5PM

Edward Laroeque Tucker
France

Guiffreco de la Cite

M. Rice



The Horsemen of the Americas

and the literatures they have inspired

AN EXHIBITION

PRINCETON UNIVERSITY LIBRARY

FEBRUARY 20 - APRIL 10, 1953



MONDAY - SATURDAY 9AM - 6PM, SUNDAY 2 - 5PM



