

Department of Rare Books and Special Collections
Princeton University Library
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FIFTY YEARS OF THE
Princeton University Library Chronicle

Catalog of an Exhibition in the Main Gallery of the
Harvey S. Firestone Memorial Library

28 September 1989 through 4 February 1990

1990
Princeton, New Jersey
Department of Rare Books and Special Collections
Princeton University Library

A CHRONICLE OF GIFTS

In his address to the Friends of the Princeton University Library on their twenty-fifth anniversary, Professor Willard Thorp reminded them how meager Princeton's special collections had been before the founding of the Friends in 1930:

The money the Library had for books was necessarily spent for current publications and sets of the learned journals ... there was seldom anything left over for a rare book or an important unpublished manuscript. When your faculty friends at Harvard or Yale asked you what valuable collections there were in the Princeton Library, you began with the Morgan Vergils, the Patterson Horace collection, the Meirs Cruikshanks, and there you stuck, unable to go further.

The role of the Friends in the growth of special collections at Princeton can hardly be overstated. Since its founding, both the organization and its individual members have been the main support of new acquisitions by the Library's Department of Rare Books and Special Collections, to say nothing of the hundreds of book funds that they have endowed for acquisitions in the Library at large.

The Friends' first publication was *Biblia*, an irregular bulletin sent out free to all members to inform them of the Library's recent acquisitions and current desiderata. Philip Ashton Rollins, the great early collector of Western Americana, was the first chairman of the Friends. As he wrote in the first number of *Biblia*, "it is desirable that every member of the association should maintain a roving and acquisitive eye for books which might be useful to Princeton." And "to all such persons as care to contribute money in however small or large amounts and whether on a single occasion or in repeated annual subscriptions, we pledge our honor that their offerings will not be refused."

In 1939 *Biblia* was absorbed as a regular feature by the Friends' more ambitious new quarterly, *The Princeton University Library Chronicle*. Lawrance Thompson, Curator of Special Collections, Lecturer in English, and editor of the new *Chronicle*, stated its purpose as threefold: "to record current additions of special interest ... to survey the riches of special collections in the Princeton Library ... and to publish material of bibliographical and literary interest

beyond the immediate Princeton circle, articles based on researches involving books and manuscripts in the Princeton University Library."

Under the capable editorship of Mr. Thompson and his successors, the *Chronicle* has continued to serve the University and the world beyond it with timely announcements of gifts and purchases, and with scholarly articles selected or solicited by its editorial board. Most articles in the *Chronicle* are based on research conducted in the Library's Department of Rare Books and Special Collections and in other Princeton collections such as the Gest Oriental Library.

The first half-century of the *Chronicle's* publication was commemorated by an exhibition entitled "Fifty Years of the *Princeton University Library Chronicle*," held in the main gallery of Firestone Library from September 28, 1989, through February 4, 1990. Each display was chosen from an announcement of donation or from an article in one of the *Chronicle's* first fifty volumes. At the same time, the exhibition marked the beginning of the academic year, and with it the publication of the first of the *Chronicle's* next fifty volumes. It was an ideal opportunity to remind all the Library's readers – students, alumni, faculty, librarians, and the Friends themselves – just who it was that brought us from the solitary Treasure Room of Pyne Library to the main gallery of Firestone Library and the numerous vaults on the three levels underground.

Mr. Patterson's fine collection of Horace and Mr. Morgan's unparalleled collection of Virgil are now on permanent display in the main gallery. Almost everything else in the gallery, together with most of the great wealth of material in our vaults, has come to us from the Friends of the Library. The *Princeton University Library Chronicle* is the permanent record of their generosity.

– MARK R. FARRELL
Curator, Robert H. Taylor Collection

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TITLE CASE

On display in this exhibition celebrating "50 Years of the *Princeton University Library Chronicle*" are a few of the Library's most interesting rare books and manuscripts, all of which have been written about in the journal. Almost all of them have been acquired because of the generosity of the Friends of the Princeton University Library. The articles published about them and about other treasures held in the Library's Department of Rare Books and Special Collections are not only a rich resource for scholars, but also a source of pleasure for readers interested in the humanities, the social and natural sciences, and in books and book collecting.

"This issue completes Volume I of the *Chronicle*. Several expressions of commendation have been received, and we believe that the publication has clearly justified itself. Other libraries and art museums are finding it useful. The scholars and research workers whose help we have had lend a really solid quality."

Lawrence Heyl
Princeton University Library Chronicle
Volume I, Number 4 (June 1940) 29

"A review of several issues suggests that [the *Chronicle*] is not one of the typically staid library publications."

James Warren
"A Tiny Publication's Coup with F. Scott Fitzgerald"
The Chicago Tribune
February 1988

SCIENCE

JOHN JAMES AUDUBON

The Birds of America. Edinburgh/London, 1826-1838.

Audubon's elephant folio edition of *The Birds of America* was issued to subscribers in 87 "numbers" of 5 plates each, or 435 copperplate engravings, colored by hand and representing 1,065 life-size figures of 489 supposedly distinct species of birds.

The first 10 plates were executed by William Horne Lizars in Edinburgh, 1826-1827, but these were later retouched or re-engraved by Robert Havell, Jr., who produced all the rest in London.

The original subscribers' price for the complete set was 182 pounds 14 shillings in Europe, and \$1000 in America.

The total number of original sets was about 200. Many of these have since been broken up -- a fact which explains the availability of separate prints.

The Princeton copy of *The Birds of America* is complete in four volumes, with no plates missing. It was presented to Princeton University in 1927 by Alexander Van Rensselaer, Class of 1871, a charter trustee of the University. It had formerly belonged to Stephen Van Rensselaer, Class of 1803, of Albany, New York, one of the original subscribers to the work. The latter's name appears as no. 32 on Audubon's list of subscribers.

Howard C. Rice, Jr., "The World of John James Audubon: Catalogue of an Exhibition." Vol. 21, Nos. 1 & 2 (Autumn 1959 & Winter 1960) 9-88.

Rare Book Division
Princeton University Library
Gift of Alexander van Rensselaer, Class of 1871

AQUATINT ENGRAVING

Aquatint plate for John James Audubon's folio edition of *Birds of America*: Volume 4, plate 434, "Blue Mountain Warbler [and others]." London: Robert Havell, 1838.

Aquatint engraving is a tonal etching process that differs from ordinary line etching in the laying of the ground. An ordinary etching is printed from a copper plate that has been etched only where a design has been drawn. An aquatint, on the other hand, is printed from a copper plate that has been etched all over. A simple etching resembles a drawing in pen and ink. A simple aquatint, before it is hand-colored, resembles a watercolor painted in shades of black and gray.

For an ordinary etching, the plate is completely coated with a viscous, acid-resistant ground. When lines are scratched in the ground with an etching needle, the copper surface is exposed; and when the surface is bathed in acid, the copper is etched away along the lines in the ground, leaving grooves into which printer's ink can be rubbed once the ground is washed off.

For an aquatint, a ground of resinous granules is deposited on the plate and then fused to the printing surface by heat applied underneath. When the surface is bathed in acid, the copper is etched away around the little islands of the ground, leaving a fine network of shallow grooves into which printer's ink can be rubbed.

To create designs on the aquatint plate, areas that are to print light are "stopped out" or painted over with liquid ground, and the plate is bathed in acid again, so that the grooves that are still exposed can be etched deeper. This alternate stopping out and etching is repeated until the grooves in the areas that are to print darkest are deep enough, and all the intermediate tones are coated with ground. As with ordinary etching, the ground must be removed from the plate before ink can be rubbed into the grooves.

The copper plate shown here has been steel-faced to reduce wear during printing.

Graphic Arts Iconography Collection
Princeton University Library
Gift of the children of Julia Dodge Rea
and the children of Grace Rea Garnett

AQUATINT ENGRAVING

Copperplate in aquatint and line engraving for John James Audubon's folio edition of *Birds of America*. Volume 4, plate 422, "Rough-legged Falcon." London: Robert Havell, 1838.

Aquatint engraving is a tonal etching process that differs from ordinary line etching in the laying of the ground. An ordinary etching is printed from a copperplate that has been etched only where a design has been drawn. An aquatint, on the other hand, is printed from a copperplate that has been etched all over. A simple etching resembles a drawing in pen and ink. A simple aquatint, before it is hand-colored, resembles a watercolor painted in shades of black and gray.

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On this copperplate, the branches and the falcons' beaks and talons are aquatinted. The shaded areas of the plumage are also aquatinted, and the vanes of the feathers are engraved line by line over the aquatinting. The plate is steel-faced to reduce wear during printing.

Henry L. Savage, "John James Audubon: A Backwoodsman in the Salon." Vol. 5, no. 4 (June 1944) 129-136.

Graphic Arts Iconography Collection
Princeton University Library
Gift of William E. Dodge, Class of 1879

GALEN

Nine medical works translated into Arabic. Manuscript. 1176-1177.

Translation from the Greek of the 2nd-century Grecian physician Klaudios Galenos by the 9th-century Nestorian physician Joannitius (Hunayn ibn Ishaq). Most of this manuscript was transcribed in 1176 by Uthman ibn Ali ibn Muhammad al-Samarqandi and antedates any extant Greek or Latin version. It is one of more than twelve thousand Arabic manuscripts donated by Robert Garrett in 1942.

The book is open to "Kitab fi al-nabd," a translation of "Peri ton sfygmon tois eisagomenois" ("Concerning the Pulse, for Students"):

"Galen said: I shall tell you, dear Teuthras, in this book of mine, what useful knowledge students may gain about the pulse; as for a comprehensive treatment of the science of the pulse, I have done that in another book.

"Now all the veins pulsate, and the heart does likewise; we can measure the pulsation of the totality by measuring any one of them. It is not possible to feel the throbbing of every vein: it is easier to feel the throbbing of those veins that are located in those parts of the body that are not covered with flesh, whereas it is more difficult to feel those that are under a layer of flesh. And as for those that are behind a bone or some other organ, it is impossible as long as the living body is in a natural condition. If, however, emaciation prevails, then it sometimes is possible to feel them"

Nabih Amin Faris, "The Garrett Collection of Arabic Manuscripts." Vol. 1, No. 3 (April 1940) 19-25.

Garrett Collection of Arabic Manuscripts
Princeton University Library
Gift of Robert Garrett, Class of 1897

JOHN WILLIAM HILL

Boston. Watercolor. 1853.

John William Hill was the son and pupil of John Hill the aquatint engraver. He seems to have been strongly influenced by the work of William James Bennett, with whom the Hills were associated in New York City and afterwards in Nyack.

In this watercolor view of Boston, Hill combined accuracy of topographical detail with sweeping atmospheric effects that are unusual in such works. Not long after finishing this picture, he abandoned topographical painting for pure landscape.

Dale Roylance, "Graphic Arts Exhibitions." Vol. 45, No. 1 (Autumn 1983) 62-66.

Graphic Arts Collection
Princeton University Library
Gift of Leonard L. Milberg '53

STEEL ENGRAVING

Boston. Steel engraving by Charles Mottram after the 1853 watercolor by John William Hill. London, 1857.

The texture of steel is finer than that of copper and allows the etching or engraving of cleaner, finer lines than can be cut in copper. Moreover, the hardness of steel allows these fine lines to be laid down closer together than on copper without letting the metal between them break down under the pressure of printing.

As a result, steel engraving enabled the graphic artist to achieve subtle, luminous effects not found in coarser engraving. Of greater interest to those who printed and sold steel engravings, however, was the fact that this process yielded a plate from which thousands of impressions could be taken, not just hundreds as with copper.

Dale Roylance, "Graphic Arts Exhibitions." Vol. 45, No. 1 (Autumn 1983) 62-66.

Graphic Arts Collection
Princeton University Library
Gift of Leonard L. Milberg '53

ALLAN MARQUAND

Marquand's logical machine. Princeton, 1882.

Allan Marquand, founder of Princeton's Department of Art and Archaeology, shares with Charles Eliot Norton of Harvard the distinction of having been the first to introduce art history into the curriculum of an American university. A member of the Class of 1874, he came back to Princeton in 1881 as lecturer in logic and tutor in Latin. President McCosh, however, found his style of teaching logic "unorthodox and unCalvinistic" and suggested that he undertake the teaching of the history of art.

During the winter of 1881-1882 he constructed a mechanical analog computer, which he later described in an article for the *Proceedings of the American Academy of Arts and Sciences* as "A New Logical Machine." It works by the movement of rods, levers, strings, and springs, whose positions are analogous to logical premises and conclusions.

Marquand also designed an electromagnetic logical machine, the circuit diagram for which was discovered among his papers about 1950. His description of the action of this machine, penciled on the back of the diagram, could hardly have been put into words more appealing to President McCosh's Calvinistic mind: "(1) raises the fallen, (2) sustains the upright, (3) causes the unsustained to fall."

This early mechanical model, however, is the only Marquand machine that is known to have survived him. It is on loan, together with its ancillary exhibits and labels, from the Fine Hall Library, where it is kept on permanent display.

Kenneth Laine Ketner, with the assistance of Arthur F. Stewart, "The Early History of Computer Design: Charles Sanders Peirce and Marquand's Logical Machines." Vol. 45, No. 3 (Spring 1984) 187-224.

Fine Hall Library
Princeton University Library

CHARLES MASON and JEREMIAH DIXON

A Plan of the Boundary Lines between the Province of Maryland and the Three Lower Counties on Delaware. Manuscript and engraving. 1768.

Charles Mason and Jeremiah Dixon were two young English astronomers who were employed to survey the boundary between Pennsylvania, Delaware, and Maryland. The line that they drew was used to settle a dispute of eighty years' standing between the Penns and the Calverts, proprietors respectively of Pennsylvania and Maryland.

The eastern half of this copy of the original map of the Mason-Dixon line is not a copy at all, but half of the original manuscript map; the western half is only an engraving. The western half of the original map belongs to the Forbes Foundation.

Nicholas B. Wainwright, "Mason and Dixon's Map." Vol. 45, No. 1 (Autumn 1983) 28-32.

Historic Maps Collection/Rare Book Division
Princeton University Library
Gift of Mr. & Mrs. John Doran in memory of
their son, Joseph I. Doran II, '35

JOHN MURPHY
after
PHILIPP REINAGLE

The Perilous Situation of Major Mony. Mezzotint by John Murphy after a painting by Philipp Reinagle. London, 1789.

"The perilous situation of Major Mony when he fell into the sea with his balloon on the 23d of July 1785 off the coast of Yarmouth; most providentially discover'd & taken up by the Argus sloop after having remained in the water during five hours."

Maurice H. Smith, "Travel by Air before 1900." Vol. 27, No. 3 (Spring 1966) 143-155.

Harold Fowler McCormick '96 Collection of Aeronautica
Princeton University Library
Gift of Alexander Stillman

JOHN RUSKIN

Early Geology. Undated manuscript.

John Ruskin not only had an eye for the stones of Venice, but was fascinated as well by the rock formations he saw elsewhere in Italy. Here his notebook is open to a sketch of intrusive basalt dikes on Mt. Etna in Sicily.

Willard Thorp, "The Ruskin Manuscripts." Vol. 1, No. 2 (February 1940) 1-10.

Manuscript Division
Princeton University Library
Purchased with other Ruskin items through the
generosity of Willard Thorp, Curtis W. McGraw '19,
Archibald A. Gulick, Class of 1897, W. B. C. Watkins '27,
Edward L. Hubler, Henry L. Savage '15, Robert K. Root,
C. G. Osgood, Ledlie I. Laughlin '12, Charles W.
Kennedy, Francis A. Comstock '19, George H.
Forsyth, Jr. '23, Frank Jewett Mather,
Jr., and Sherley W. Morgan '13.

JOHANN RUYSCH

The Ruysch map of the world, in Ptolemy's *Geography*. Rome, 1507.

This is the only known copy of the first state of this map. It was published as one of many maps in this early edition of the *Geographia* of Claudius Ptolemaeus, the 2nd-century Alexandrian astronomer and geographer.

"Maps in the Princeton Library." Vol. 15, No. 2 (Winter 1954) 102.

Grenville Kane Collection
Princeton University Library
Purchased through the generosity of
the Friends of the Library

HENRY DE WOLF SMYTH

Atomic Energy for Military Purposes: The Official Report on the Development of the Atomic Bomb under the Auspices of the United States Government, 1940-1945. Princeton, 1946.

Published on August 12, 1945, only six days after Hiroshima, the "Smyth Report" was the first official account of the development of the atomic bomb. The bomb was developed between 1940 and 1945 by an international team of physicists working under the command of the United States Army. This team, code-named "Manhattan District," included Henry De Wolf Smyth, professor of physics at Princeton, who was assigned the task of writing a publishable account of the project.

The August 12 edition of the Smyth Report was a mimeographed press release. The first commercially available edition was published by the Princeton University Press in 1946. The copy of that edition displayed here is signed by the members of the Manhattan District.

H. D. Smyth, "The 'Smyth Report.'" Vol. 37, No. 3 (Spring 1976) 173-189.

Rare Book Division
Princeton University Library
Gift of Professor Emeritus Henry De Wolf Smyth

HISTORY

ALEXANDRE BERTHIER

Map of the camp at Princeton from Berthier's *Plans des différents camps occupés par l'armée aux ordres de M. le comte de Rochambeau*. Manuscript. Ink and watercolor. Princeton, 1781.

Berthier was the French cartographer and aide to General Rochambeau on the march to Yorktown; he made 119 original maps of Rochambeau's encampments between June 10, 1781, and December 3, 1782, from Providence to Yorktown and back to Boston. This map of Princeton shows the college, the houses along Nassau Street, and to the east, on the way to Kingston, the village of Jugtown.

Gilbert Chinard, "The Berthier Manuscripts: New Records of the French Army in the American Revolution." Vol. 1, No. 1 (November 1939) 3-8.

Manuscript Division
Princeton University Library
Gift of Harry C. Black '09

CHILAM BALAM OF CHUMAYEL

The Book of Chilam Balam of Chumayel. Manuscript compiled by Juan José Hoil of Chumayel, Yucatan, Mexico, in 1782.

Maya civilization left a heritage not only of art and architecture, but of literature as well. While most of this literature was destroyed by the Spanish *conquistadores*, a surprising body survives in colonial manuscripts set down in the Latin alphabet rather than in the pre-Columbian hieroglyphics.

Yucatan Mayan lies closest to the classic Mayan texts. Most of the surviving literature of Yucatan comes to us in the episodic notebooks kept by local Maya prophets in the late 17th or 18th centuries. The original Chilam Balam, or Jaguar Prophet, may have been a specific religious leader, but the name was carried on so long as to become a title, and a number of towns in Yucatan had prophets who identified themselves with the shadowy original.

The richest and best known of these is the Chilam Balam of Chumayel. His book, including history, ritual, prophecy, calendrical notes, myth, and astronomy, is set down in the noble semantic couplets of classic Maya discourse. A typical passage reads:

Then he demanded
 One yam blossom.
Then he demanded
 A white mat.
Then he demanded
 Two faced mantles.
Then he demanded
 A green turkey.
Then he demanded
 A mottled snail.
Then he demanded
 White drinking gourds.

Munro S. Edmonson, "The Princeton Codex of The Book of Chilam Balam of Chumayel." Vol. 32, No. 3 (Spring 1971) 137-142.

Princeton Collections of Western Americana
Princeton University Library
Purchased through the generosity of
John Hauberg, Jr. '39

GEORGE CRUIKSHANK

Above: *The Bottle*, plate VI: "Fearful quarrels, and brutal violence, are the natural consequences of the frequent use of the Bottle." Glyphograph with tint block. London, 1847.

Below: *The Drunkard's Children*, plate VIII: "The maniac father and the convict brother are gone. -- The poor girl, homeless, friendless, deserted, destitute, and gin-mad, commits self-murder." Glyphograph with tint block. London, 1848.

Known today mainly as an illustrator of Dickens, George Cruikshank was known in his own time as a zealous supporter of the temperance movement. In *The Bottle*, a set of eight prints, and its sequel, *The Drunkard's Children*, he presented his vision of a family gradually destroyed by alcoholic addiction.

Glyphography was a planographic process similar to lithography. Though the plate from *The Bottle* is signed by Cruikshank as having been "etched" by him, he probably drew directly on transfer paper and rubbed the design onto the printing surface from the paper. The original watercolor for this plate is in the Graphic Arts Collection.

Robert L. Patten, guest editor, *George Cruikshank: A Reevaluation*. Vol. 35, nos. 1 & 2 (Autumn 1973 & Winter 1974).

Meirs Cruikshank Collection
Rare Book Division
Princeton University Library
Gift of Richard Waln Meirs, Class of 1888

A CAMPAIGN FOR PRINCETON, 1772-1774

The Delaware Lottery, for Raising the Sum of Five Thousand Six Hundred and Twenty-five Pounds (or Fifteen Thousand Dollars) for the Use of the College of New Jersey, the Presbyterian Congregation at Princetown, and the United Presbyterian Congregations of New-Castle and Christiana-Bridge. Princeton, 1772.

At their meeting of October 1, 1772, the Trustees approved the Delaware Lottery, to be held for the benefit of four institutions, the first two of which are now Princeton University and Nassau Presbyterian Church. John Witherspoon, president of one and pastor of the other, was appointed one of a two-member committee to act for the Board. The lottery, however, was not authorized by the New Jersey Assembly, and it was held on an island in the Delaware River.

Philip G. Nordell, "Lotteries in Princeton's History." Vol. 15, No. 1 (Autumn 1953) 16-37.

Rare Book Division
Princeton University Library

JOHN FOSTER DULLES

Address of John Foster Dulles at the Princeton National Alumni Luncheon, Princeton, New Jersey, February 22, 1952.

Secretary of State Dulles's three propositions relevant to the international situation were these:

- I. The dynamic usually prevails over the static, the active over the passive.
- II. In human affairs, the non-material or spiritual element is more important than the material.
- III. There is a moral or natural law not made by man which determines right and wrong, and conformity with this law is in the long run indispensable to human welfare.

The conclusion that Dulles drew was that "as things now stand, the prospects are not encouraging from the standpoint of the free world. However, there is no reason why matters should stand as they are now."

Richard D. Challener, "John Foster Dulles: The Princeton Connection." Vol. 50, No. 1 (Autumn 1988) 7-29.

John Foster Dulles Papers
Seeley G. Mudd Manuscript Library
Princeton University Library
Bequest of John Foster Dulles '08

JAMES V. FORRESTAL

Diary entries for July 29 and August 1, 1945.

James V. Forrestal, who became the first Secretary of Defense in 1947, was Secretary of the Navy during the last two years of the Second World War. Shown above are two leaves from his diary, both written during his visit to Germany just after the war. The two photographs at the right were also taken during this tour. Not identified in the caption for the photograph of Hitler's office is John F. Kennedy as a young naval officer.

Nancy Bressler, "The Seeley G. Mudd Manuscript Library: A Home Fit for Statesmen." Vol. 39, No. 1 (Autumn 1977) 1-10.

James V. Forrestal Papers
Seeley G. Mudd Manuscript Library
Princeton University Library
Bequest of James V. Forrestal '15

HAMPTON INSTITUTE PHOTOGRAPHS

These four photographs represent a collection of 37 photographs documenting the life of American Indian students at the Hampton Institute in Virginia in the 1880s. This collection forms a record fifteen years earlier than the well known Hampton Album of Frances Benjamin Johnston. It is a melancholy visualization of the government's misguided attempt at the forced assimilation of American Indians in the final decades of the 19th century.

James K. Guimond, "The 'Vanishing Red': Photographs of Native Americans at Hampton Institute." Vol. 49, No. 3 (Spring 1988) 235-255.

Princeton Collections of Western Americana
Princeton University Library
Gift of P. Randolph Hill '72

THOMAS JEFFERSON

Autograph letter, signed, to James Madison, September 11, 1801.

President Jefferson writes to Secretary of State Madison, Class of 1771, about foreign affairs.

Jean F. Preston, in "New and Notable." Vol. 43, No. 1 (Autumn 1981) 64.

Manuscript Division
Princeton University Library
Gift of William M. Cahn, Jr. '33 and Mrs. Cahn
in memory of DeWitt Millhauser .

GEORGE F. KENNAN

Letter, signed, to Karl Lott Rankin. Princeton, February 28, 1961.

George F. Kennan, newly appointed ambassador to Yugoslavia, writes to his predecessor.

Jean F. Preston, "20th Century Public Affairs Papers." Vol. 40, No. 1 (Autumn 1978) 108-109.

Karl Lott Rankin Papers
Seeley G. Mudd Manuscript Library
Princeton University Library
Gift of Karl Lott Rankin '22

ROBERT E. LEE

Autograph letter, signed, to Jefferson Davis, June 26, 1864.

General Lee writes to the President of the Confederate States of America, describing his position opposite Grant's army and suggesting a plan to surround Washington, D.C.

Alexander P. Clark, "The Andre deCoppet Collection of American Historical Manuscripts: A Catalogue of an Exhibition." Vol. 16, No. 4 (Summer 1955) 166-181.

Andre deCoppet Collection
Princeton University Library
Bequest of Andre deCoppet '15

FIRST NEW MEXICO IMPRINT

Lista de los ciudadanos que deberán componer los jurados de imprenta, formada por el Ayuntamiento de esta capital. Santa Fé, 1834.

This *List of the Citizens Who May Serve as Jurors on Trials of the Press, Made for the Council of This Capital*, is the first imprint produced in what is now the state of New Mexico. Printed by the "Press of Ramón Abréu in charge of Jesús María Baca," the listing is a *Who's Who* of prominent New Mexicans in the interregnum between Mexican independence and the U.S. absorption of the territory.

Some of the Spanish families represented had come to New Mexico a decade before the founding of Jamestown. At least two names are French -- Archibequi and Alarid -- Alarie and L'Archevêque transformed for Spanish ears. L'Archevêque was a deserter from La Salle's expedition who had made his way to Santa Fé over the plains with the help of various Indian groups.

E. Boyd, "The First New Mexico Imprint." Vol. 33, No. 1 (Autumn 1971) 30-40.

Princeton Collections of Western Americana
Princeton University Library
Gift of J. Monroe Thorington '15

QUIPU

A quipu by an unidentified quipucamayo. Peru, before 1600.

The only uncontested form of "writing" known from pre-Columbian South America is the Inca invention of the quipu. Quipucamayos were trained to record and translate these quipus as "memoranda or registers made of strands of cord, in which different knots and colors signify different things. It is incredible what they have comprehended in this way, for what books can say of histories, laws, ceremonies, and business accounts ... is provided very precisely by the quipu," wrote a Spanish colonial observer. This 51-strand quipu is typical of these "manuscripts" which survive from between the 13th and 16th centuries in desert Peru.

Elizabeth P. Benson, "The Quipu: 'Written' Texts in Ancient Peru." Vol. 37, No. 1 (Autumn 1975) 11-23.

Princeton Collections of Western Americana
Princeton University Library
Gift of Mrs. Gerard B. Lambert

SUETONIUS

Vitae duodecim Caesarum. Manuscript. Milan, 1433.

The Kane Suetonius is signed and dated by Milanus Burrus, a scribe who worked for the Visconti family, rulers of Milan and Pavia. Each of the twelve books has a portrait of a Caesar, in this case Caligula: "in his right hand he grasps the rod of office; his left holds a twisted cornucopia, in the mouth of which a basilisk rests." These are symbols of Caligula's gift of tyranny and misrule to Rome.

J. Wilson Ferguson, "The Iconography of the Kane Suetonius." Vol. 19, No. 1 (Autumn 1957) 34-45.

Grenville Kane Collection
Princeton University Library
Purchased through the generosity of
the Friends of the Library

CHARLES THOMSON

Autograph letter, signed, to his wife Hannah. Princeton, August 19, 1783.

The secretary of Congress writes to his wife during Congress's second month in Princeton, relating the details of a local real estate transaction involving the president of Congress (Elias Boudinot), and two presidents of the College (John Witherspoon and his son-in-law, Samuel Stanhope Smith):

"I find the president is not likely to find a house ... "

Nathaniel Burt, "An Exile in Princeton: The Letters of Charles Thomson, 1783." Vol. 45, No. 1 (Autumn 1983) 3-27.

Manuscript Division
Princeton University Library
Purchased through the generosity
of the Friends of the Library

FREDERICK ADOLPHUS WISLIZENUS

Ein Ausflug nach den Felsen-Gebirgen im Jahre 1839. St. Louis, 1840.

F. A. Wislizenus's account of his journey to the Rocky Mountains is one of the indispensable sources on the era of the mountain man. Dr. Wislizenus left Westport, Missouri, in 1839 with the Chouteau supply train, traveled up the Platte River to Fort Laramie and on to the rendezvous on Green River, arriving at Fort Hall on July 26. He made his return journey by way of Fort Davy Crockett, Brown's Hole, and North Park, over the divide to the Cache la Poudre, and thence to the South Platte and Bent's Fort, where he turned east to follow the Santa Fé trail back to Westport. This is one of six surviving copies of the first edition.

Thomas W. Streeter, "The Rollins Collection of Western Americana." Vol. 9, No. 4 (June 1948) 191-204.

Princeton Collections of Western Americana
Princeton University Library
Gift of Philip Ashton Rollins, Class of 1889

BRIGHAM YOUNG

Autograph letter, signed, to his second plural wife, Harriet Cook. Camp of Israel, Council Bluffs [Iowa], June 23, 1846.

Brigham Young, "the American Moses," here prays that an errant polygamous wife will "harcon" to his counsel to join him on the epic pioneer journey that will take the Mormon refugees out of United States territory and into their promised land on the shores of the Great Salt Lake.

Fawn M. Brodie, "A Letter from the Camp of Israel, 1846." Vol. 33, No. 1 (Autumn 1971) 67-70.

Princeton Collections of Western Americana
Princeton University Library
Bequest of Edith Young Booth

RELIGION

BATAK MANUSCRIPT

Pangarambui (The Science of Signs in the Sky). Sumatra, undated.

Batak is one of the regional languages of Indonesia, spoken in the northern half of the island of Sumatra. Batak manuscripts are written on stiff tree bark folded accordion-wise, and are used mostly by the *datu*, the religious leader in traditional Batak society.

This manuscript is an exposition of various methods of choosing lucky times; it is illustrated with drawings of dragons and signs in the sky whose evil influence must be avoided. When going into battle, a warrior must be careful which part of the dragon's body he faces, as some parts are auspicious and some inauspicious. This is explained by short texts in the first drawing and by small figures in the second. The various figures can be identified without further explanation.

In addition to the Scheide manuscript, the Department of Rare Books and Special Collections has forty-six Batak manuscripts donated by John F. Mason *41 and three donated by Robert Garrett, Class of 1897. These gifts have made Princeton one of the richest depositories of Batak manuscripts in the world.

P. Voorhoeve, "Four Batak Manuscripts in Princeton." Vol. 30, No. 3 (Spring 1969) 158-170.

Lent by the Scheide Library

BASKERVILLE BIBLE

The Holy Bible. Cambridge: Printed by John Baskerville, 1763.

The folio Bible of 1763 was one of John Baskerville's greatest achievements. Like Gutenberg, Baskerville designed and cast his own type and printed his Bible with ink that he mixed himself. He had wove paper made to his own specifications, probably by James Whatman. His presswork was of the highest quality, setting a new standard for his time. After printing, he pressed the sheets of paper between hot copper plates, giving them a hard, smooth finish. Baskerville's printing, like Gutenberg's, was commercially unsuccessful.

Dale Roylance, "The Baskerville Collection of Archibald S. Alexander '28." Vol. 42, No. 3 (Spring 1981) 210-211.

Graphic Arts Collection
Princeton University Library
Bequest of Archibald S. Alexander '28

WILLIAM BLAKE

Job and His Family Restored to Prosperity (?) Ink and wash on paper.
Undated.

Charles Ryskamp, "*Songs of Innocence and of Experience* and Miss Caroline Newton's Blake Collection." Vol. 29, No. 2 (Winter 1968) 150-155.

Graphic Arts Collection
Princeton University Library
Gift of Miss Caroline Newton

BOOK OF COMMANDMENTS

A Book of Commandments for the Government of the Church of Christ. Zion [i.e. Independence, Mo.], 1833.

Five quires of this book -- a product of the westernmost press in the United States at the time -- had been printed when the Mormon press in Independence was destroyed by an anti-Mormon mob on July 30, 1833. Sheets of the unfinished book were salvaged from the wreckage of the printing office; some were collected as they blew about the streets of Independence. From these recovered sheets a small number of copies of the *Book of Commandments* were assembled. About twenty copies are known to have survived.

A compilation of revelations to Joseph Smith, the first Mormon prophet, this book is regarded as sacred scripture by some five million Mormons today.

Peter Crawley, "Joseph Smith and *A Book of Commandments*." Vol. 42, No. 1 (Autumn 1980) 18-32.

Princeton Collections of Western Americana
Princeton University Library
Gift of William H. Scheide '36

VINCENZO CARTARI

Imagini delli dei de gl'antichi. Venice, 1647.

This book was published nearly a century earlier under the title *Le imagini con la spositione de i dei de gliantiche*. Edited by Lorenzo Pignoria, it contains illustrations by Cesare Malfatti, depicting the gods of classical mythology, as well as a section devoted to the gods of India.

Mary M. Schmidt, in "New and Notable." Vol. 49, No. 1 (Autumn 1987) 136-138.

Marquand Library of Art and Archaeology
Princeton University Library
Bequest of Professor Rensselaer W. Lee '20

CHINESE BUDDHIST SUTRA

Chi sha ta tsang ching. China, ca. 1231-1322.

One of only two extant copies of this Chinese version of the Buddhist canon. This copy, found in the 1930s in a temple in the Western Hills outside Peking, consists of 5,348 volumes. The printer's name, Yang Te-ch'un, appears in the lower right corner of the frontispiece, with his address in the lower left. This early 13th-century woodcut displays a Tibeto-Nepalese influence on Chinese Buddhist iconography.

Hu Shih, "The Gest Oriental Library at Princeton University." Vol. 15, No. 3 (Spring 1954) 113-141.

Gest Oriental Library
Princeton University Library
Gift of Guion Moore Gest

CRAM AND FERGUSON, ARCHITECTS

Northwest view of the proposed Princeton University Chapel.
Watercolor. New York, 1924.

Alexander Hoyle painted this view for his employer, Ralph Adams Cram.

Sarah Drummond Lanford, "A Gothic Epitome: Ralph Adams Cram as Princeton's Architect." Vol. 43, No. 3 (Spring 1982) 184-220.

Princeton University Archives

A TRAP FOR THE EVIL EYE

Ethiopic magical scroll, including a prayer against the witch Nadara and an illumination against the evil eye. Princeton Ethiopic scroll no. 44. Manuscript: ink on parchment. Ethiopia, 17th or 18th century.

Princeton's collection of some 170 Ethiopic magical scrolls is the best in the world, in both the quality and the quantity of its contents.

Several of the scrolls contain an account of the witch 'Aynat or Nadara (cf. Arabic an-Nazrah, "the evil eye"), in which she is vanquished by Jesus and his disciples near the Sea of Galilee. The description of her eyes is similar to Jewish legendary descriptions of the eyes of Lilith, Adam's first wife, who refused to be considered his inferior and was expelled from Eden.

This scroll is illuminated with a stylized cross studded with representations of the eye and is supposedly intended to draw in the evil eye and imprison it.

Among historical persons credited with dangerous eyes are Rabbi Yohanan, who reputedly had eyes that could reduce a person to a heap of bones, and Rabbi Eliezer ben Hyrcanus, who could use his eyes to burn things up whenever he was barred from a place of study.

Ephraim Isaac, "The Princeton Collection of Ethiopic Manuscripts." Vol. 42, No. 1 (Autumn 1980) 33-52.

Manuscript Division
Princeton University Library
Gift of Robert Garrett, Class of 1897

JOHN FOSTER

Mr. Richard Mather. Woodcut. Massachusetts, 1670.

Richard Mather, father of Increase and grandfather of Cotton Mather, was an Puritan who emigrated to America after being forbidden to preach in England. The most famous of his published works is the "Bay Psalm Book" (*The Whole Booke of Psalmes*, Cambridge, Mass., 1640), a metrical translation which he wrote with John Eliot and Thomas Welde.

This portrait, one of five surviving copies, is the earliest known print made in North America. It is supposed to have been copied by John Foster from his portrait in oils, which now belongs to the American Antiquarian Society.

Sinclair Hamilton, "Portrait of a Puritan: John Foster's Woodcut of Richard Mather." Vol. 18, No. 2 (Winter 1957) 43-48.

Rare Book Division
Princeton University Library
Gift in memory of Frank Jewett Mather, Jr.,
by his wife, his son Frank Jewett
Mather III, and his daughter
Mrs. Louis A. Turner

KORAN

Interleaved fragment of the Koran in Arabic: parts of surah (chapter) 57, verses 4-8. Manuscript on paper. 11th and 18th centuries.

An unusual, perhaps unique example of a Coranic text copied in two different styles and periods and bound in the same volume. The page on the left is in *kufic* script, a style characteristic of the early Islamic centuries; the one on the right is in *thuluth*, a later style. Kufic, whose value became mainly esthetic, was much harder to read, and one can surmise that whoever became the owner of these pages wished to have them transcribed to make them intelligible. The method adopted here was leaf by leaf rather than page by page, so that the pages you see do not match but follow each other.

Left page: [God] sees well all that ye do. To Him belongs the dominion of the heavens and the earth: and all the affairs are referred back to God. He merges night into day, and He merges day into night; and He has full knowledge of the secrets of [all] hearts.

Right page: Believe in God and His Apostle, and spend [in charity] out of the [substance] whereof He has made you heirs. For those of you who believe and spend [in charity], for them is a great reward. What cause have ye why ye should not believe in God?

Philip K. Hitti, "The Garrett Collection of Manuscripts. I. The Arabic and Islamic Manuscripts." Vol. 3, No. 4 (June 1942) 116-122.

Garrett Collection of Manuscripts
Princeton University Library
Gift of Robert Garrett, Class of 1897

BARTOLOMÉ DE LAS CASAS

The Tears of the Indians. London, 1656.

America's first champion of human rights, "the apostle of the Indies," Bartolomé de Las Casas as a young man befriended an American Indian brought to Spain as a curiosity on one of Columbus's voyages. Las Casas's career in America as priest and bishop was crowned by his success in securing the passage of laws which forbade the enslaving of Indians. His insistent tracts against the cruelties of the Indians' Christian conquerors not only prevented their enslavement, but also served as the basis for the "black legend," by which the Spanish reputation for reprehensible conquest unfairly displaced those of the English and French.

Alexander D. Wainwright, "From Columbus to J. C. Adams: Notable Americana in the McCormick Collection." Vol. 10, No. 1 (November 1948) 41-50.

Rare Book Division
Princeton University Library
Gift of Mrs. Marshall Ludington Brown, widow of
Cyrus H. McCormick, Class of 1879

MARTIN LUTHER

Disputatio D. Martini Luther theologi pro declaratione virtutis indulgentiarum. Basel, 1517.

First edition in book form of Luther's Ninety-five Theses, a proposal of reforms in the Roman Catholic Church. This edition was preceded by two broadside editions under the title, *Amore et studio elucidande veritatis*.

Paul Wagner, "A Luther Exhibition: Selections from the Gift of Bernhard K. Schaefer '20." Vol. 29, No. 1, (Autumn 1967) 103-106.

Rare Book Division
Princeton University Library
Gift of Bernhard K. Schaefer '20

A TRAP FOR DEMONS

Mandaean inscription bowl. Kiln-dried clay inscribed with ink. Mesopotamia, ca. 3rd century.

Mandaic, the language in which this bowl is inscribed, is a dialect of Aramaic that was spoken by the Mandaeans. These people, whose origins are pre-Islamic, are today a minority group living mostly in southern Iraq and Iran, where they are known by the Arabic name as-Sabia, from a root meaning "to dunk." They are also referred to as "St.-John-the-Baptist Christians."

Most bowls of this kind have been found buried upside-down by the threshold of a house or by a grave. They are thought to have been intended to entrap or exorcise demons that might enter one's house or tomb. The inscription in this bowl begins with these words: "In the name of Life! Let there be health unto the house, dwelling, mansion, and building of Shabor the son of Mamay."

John H. Marks, "An Inscribed Bowl of the Mandaeans." Vol. 30, No. 3 (Spring 1969) 183-185.

Manuscript Division
Princeton University Library
Gift of Cyrus H. Gordon

MUKUJOKOKYO

Sorin darani. Nara, Japan, Between 764 and 770.

In 764 the empress Shotoku of Japan caused one million Buddhist charms or *darani* to be printed on narrow strips of paper, sealed inside miniature wooden three-storied pagodas, topped by a seven-ringed finial and distributed to Buddhist monasteries and temples throughout Japan. The empress's purpose, following her violent suppression of a revolt which threatened her throne and her life, was to make a gesture which would appease the Buddhist priesthood and ensure its protection after the rebellion. Completed in 770, this vast edition has since been called the *Hyakumanto darani* or "Darani in a Million Pagodas."

The pagodas were made of Japanese cypress and painted with a white-lead base coat followed by colors. Traces of the white-lead base coat are still visible. Four different *darani* were printed, each *darani* in two states. Both the Scheide Library and Graphic Arts pagodas contain the standard *sorin darani* or "darani of the pagoda finial" from the *Mukujokokyo* or "Sutra of the Immaculate Light." The choice of the text and the number of the pagodas are symbolic of the gesture of penitence on the part of the empress. Scholarly opinion is still divided on the question of whether the empress Shotoku's *darani* were printed from wooden blocks or from engraved metal plates, but they are certainly some of the oldest known printed texts in the world.

Mimi Hall Yiengpruksawan, "One Millionth of a Buddha: The *Hyakumanto Darani* in the Scheide Library." Vol. 48, No. 3 (Spring 1987) 225-238.

Lent by the Scheide Library
and by the
Graphic Arts Collection
Princeton University Library

W. G.

A Mappe of the Man of Sin: Wherein Is Most Liuely Delineated the Rising Raigning and Ruine of the Kingdome of Antichrist. London, 1623?

"The progress of a sinful man from 'A', the Antichrist as a bishop on a hill, blinded by the sun, to 'T' and 'V', the Kingdom of Heaven or New Jerusalem, where "none unclean" is admitted. Way-stations include the Fountain of Silo with its stream muddied by churchmen; abbeys and cathedrals being juggled by simoniacs around the Pope, Rome, and its cloisters; and Babel and its Tower collapsing. The 'route' is illustrated with scriptural analogues, and at the foot are sixty lines of explanatory verse signed "W:G: scripsit et trans:". Perhaps this is William Gouge, the arch-Puritan preacher at Blackfriars and chronicler of the 1623 'Fatal Vespers'." [Arthur Freeman] in *Four Centuries of English Books with a Few Manuscripts*, Catalogue number 1043 issued by Bernard Quaritch, Ltd., London, ca. 1985. Item 77. This item is also described in STC (2nd ed.) as 11511.2.

Stephen Ferguson, "System and Schema: *Tabulae* of the Fifteenth to Eighteenth Centuries." Vol. 49, No. 1 (Autumn 1987) 9-30.

Rare Book Division
Princeton University Library

PERFORMING ARTS

JAMES A. BAILEY

Gold cigarette/calling card case emblazoned with the monogram of Emperor Franz Josef of Austria in a crest of diamonds set on blue enamel and raised gold, with a sapphire clasp. Austria, ca. 1900.

This object comes from the McCaddon Collection, the papers of Joseph T. McCaddon, brother-in-law of James A. Bailey as well as general manager of Barnum & Bailey prior to its merger with Ringling Bros. in 1907. The case was a present to Mr. Bailey from the emperor in gratitude for his having set aside a box for the imperial family during the appearance of the Barnum & Bailey Circus in Vienna in 1901. After Mr. Bailey died, his widow had the case converted to hold calling cards.

Marguerite McAneny, in "New & Notable." Vol. 26, No. 3 (Spring 1965) 206.

William Seymour Theatre Collection
Princeton University Library
Gift of Mrs. Stanley G. McCaddon '23

ALFRED-EDOUARD CHALON

Pas de Quatre. Watercolor. 1845.

A study in grace and elegance, the *Pas de Quatre* portrait of four of the greatest Romantic ballerinas stands out as one of the most celebrated watercolor paintings by Alfred-Edouard Chalon. The ballet, which was choreographed by Jules Perrot, comes alive in this lovely tableau. Standing in the center, *sur les pointes*, is Marie Taglioni, with Lucille Grahn appearing from under Taglioni's left arm. Fanny Cerrito and Carlotta Grisi are seen kneeling in the foreground at Taglioni's left and right, respectively.

Allison Delarue, "Alfred-Edouard Chalon's *Pas de Quatre*." Vol. 48, No. 1 (Autumn 1986) 39-41.

William Seymour Theatre Collection
Princeton University Library
Gift of Allison Delarue '28

GORDON CRAIG

Photographs of costume designs for the three weird sisters in *Macbeth*.
1928.

George C. Tyler's 1928 Broadway production of *Macbeth* was the only production that Edward Gordon Craig (1872-1967) ever designed in the United States, and he designed the costumes as well as the sets. Neither of these creative efforts was realized, however, and he never traveled to New York to see the staging. From the Tyler Papers we have selected one photograph from a collection of thirty-five photographs of Craig's original drawings for the production.

Paul Sheren, "Gordon Craig's Only American Production." Vol. 29, No. 3 (Spring 1968) 163-192.

William Seymour Theatre Collection
Princeton University Library
Gift of George Crouse Tyler

LULU GLASER

Costume for the comic opera *Dolly Varden*, worn by Lulu Glaser in the title role. New York? 1902.

Lulu Glaser (pronounced "Glasser") was literally the ingenue who stood in for an ailing star and shortly thereafter became a star herself. Born in 1874, she went to New York accompanied by her mother and was placed in the chorus of *The Lion Tamer* in 1891. The male star of that show was Francis Wilson, who took a fervent interest in Lulu and retained her in his company for nearly a decade.

By 1902 she had taken her independence and that year starred in *Dolly Varden*, her greatest success, despite the fact that a year earlier a *New York Times* critic had written of her performance in *The Prima Donna*: "Her singing was never very good, but it is now not so good as it used to be."

Throughout the nineties, however, Wilson had been her mentor, helping her amass a fine personal collection of art and rare books. And Miss Glaser's success as a young actress enabled her to send her younger brother William through the Lawrenceville School and on to Princeton with the Class of 1909. He left the university well before his graduation to join her company as an actor; nonetheless in his continuing loyalty to Princeton he eventually left the Lulu Glaser Collection as a legacy.

Lulu Glaser retired from the stage when she was about forty, too vain to let her public watch her aging. She lived almost forgotten until 1958, on a farm in Connecticut, supported by the gradual sale of her collections and by the generosity of her brother and his wife. But for twenty years she was A STAR of comic opera!

Martha Schmoyer Lomonaco, "Lulu Glaser and the Fad for Comic Opera." Vol. 48, No. 1 (Autumn 1986) 59-79.

William Seymour Theatre Collection
Princeton University Library
Bequest of Mrs. William Glaser

GEORGE FRIDERIC HANDEL

Belshazzar. Manuscript. About 1744.

This manuscript copy of Handel's oratorio about the son of Nebuchadnezzar was transcribed around 1744 for Frederick, Prince of Wales, son of George II, by John Christopher Smith, Handel's chief scribe. The royal arms are blocked in gold on the covers.

Belshazzar was first performed in March 1745 in London.

J. Merrill Knapp, "The Hall Handel Collection." Vol. 26, No. 1 (Autumn 1974) 3-18.

Hall Handel Collection
Princeton University Library
Purchased through the generosity of
Henry E. Gerstley '20, Carl Otto von Kienbusch '06,
Professor and Mrs. J. Merrill Knapp, T. S. Matthews '22,
Bernhard K. Schaefer '20, Frank E. Taplin '37,
Robert H. Taylor '30

JOSEF PLATZER

Stage drawing of a fortress with towers. Pen and ink, watercolor over pencil. Prague or Vienna, undated.

One of forty-two unbound leaves from a sketchbook by Josef Platzer, this is a set design for an unidentified opera produced in Prague or Vienna about 1780. In his 1957 article on the Albert M. Friend Collection of Eighteenth Century Theatre Drawings, Professor Coffin wrote: "The loose sheets of Platzer's sketchbook are a superb pictorialization of many of the aspects of romanticism which affected both architecture and painting, for stage designs are a fusion of both of the arts."

David R. Coffin, "Theater Drawings." Vol. 18, No. 4 (Summer 1957) 194-201.

William Seymour Theatre Collection
Princeton University Library
Bequest of Albert M. Friend, Jr. '15

PLAYBILL

Playbill for *The Ship Wreck, or, The Female Sailor*, produced in Boston in 1811.

Unfortunately, the top of this playbill has been cropped, eradicating the names of the theatre and its location. In her article cited below, the late Marguerite McAneny refers to it as a Boston production, presumably because she uncovered it in a collection of playbills from that city.

Of greater interest, however, she wrote: "I'm afraid that the scene designer was definitely straining for an effect in the production of *The Ship Wreck, or, The Female Sailor ...*," continuing to quote the descriptive information below the cast list about the first scene. This is excellent instruction on how to read and interpret the fine print on these bills -- 19th-century hype, as it were.

Marguerite Loud McAneny, "Confessions of a Custodian, or, An Original Recipe for a Large Theatre Collection." Vol. 2, No. 4 (June 1941) 137-146.

William Seymour Theatre Collection
Princeton University Library
Gift of William Seymour

MARTHA SWOPE

Photograph of George Balanchine and his cat Mourka. New York?
Undated.

Mourka was a much admired and pampered white and ginger-colored cat owned by the late choreographer George Balanchine during the 1950s and 60s. He trained her to perform leaps and turns not unlike the *jetés* and *tours en l'air* of his dancers. When asked how he trained Mourka, he replied: "I didn't train her; she trained me."

Mary Ann Jensen, "Notes from the Exhibition Gallery." Vol. 41, No. 3 (Spring 1980) 243-247.

William Seymour Theatre Collection
Princeton University Library
From the estate of Richard Ely Morse

GRAPHIC ARTS

ANDREA ALCIATI

Emblematum liber. Augsburg, 1531.

The pattern for the emblem book was set in the Renaissance by the learned Italian lawyer and humanist Andrea Alciati (1492-1550), the first edition of whose *Emblematum liber* was published by the Bavarian printer Heinrich Steyner.

William S. Heckscher, "Renaissance Emblems: Observations Suggested by Some Emblem-Books in the Princeton University Library." Vol. 15, No. 2 (Winter 1954) 55-68.

Rare Book Division
Princeton University Library
Gift of Sinclair Hamilton '06

AUBREY BEARDSLEY

The Black Cape. Pen and ink. About 1894.

Although not drawn for the book, *The Black Cape* appeared as one of Beardsley's eleven illustrations in the first edition of Oscar Wilde's *Salome* (London, 1894). The drawing forms part of an important collection of drawings, letters, manuscripts, books, and other material relating to Aubrey Beardsley (1872-1898) presented to the Library by A. E. Gallatin in 1948. Since its acquisition by the Library many additions have been made to the collection, which may now be considered unsurpassed.

A. E. Gallatin & Alexander D. Wainwright, "A Catalogue of the Gallatin Beardsley Collection." Vol. 12, No. 2 (Winter 1951) 67-82 & No. 3 (Spring 1951) 126-147.

A. E. Gallatin Collection of Aubrey Beardsley
Princeton University Library
Gift of A. E. Gallatin

DAME JULIANA BERNERS

The Boke of Saint Albans. Westminster, 1496.

Dame Juliana Berners was prioress of St. Albans and lived not far from Wynkyn de Worde's press in Westminster. Her *Boke of Saint Albans* includes "A Treatyse of Fysshynge wyth an Angle" and the first printed picture of an angler.

Dale Roylance, "The Angler as Bibliophile: Princeton's Kienbusch Collection." Vol. 50, No. 2 (Winter 1989) 169-188.

Kienbusch Angling Collection
Princeton University Library
Gift of Carl Otto von Kienbusch '06

ROBERT FREDERICK BLUM

Self-portrait. Pastels on paper. 1890s.

This portrait was used in a poster for a special issue of *Scribner's Magazine* devoted to Blum's decorative art.

Dale Roylance, "Art from Scribner's: Drawings and Paintings for Illustrations, 1880-1920." Vol. 46, No. 2 (Winter 1985) 220-227.

Graphic Arts Collection
Princeton University Library
Gift of Charles Scribner III '73

THOMAS SHOTTER BOYS

The Strand. Colored lithograph. From *Original Views of London As It Is*. London, 1842.

Dale Roylance, "London Observed, 1982." Vol. 44, No. 1 (Autumn 1982) 55-65.

On deposit from Leonard L. Milberg '53

LEWIS CARROLL

Photographic portraits of Helen Melville Standen and Alexandra Kitchin. Collodion prints. Oxford, July 1873.

The Parrish Collection of Carrolliana, which forms part of the collection of Victorian novelists bequeathed by Mr. Parrish to the Library in 1944, is one of the most distinguished collections of that author ever formed. In addition to a remarkable array of books and pamphlets, the collection includes a wealth of mathematical and logical manuscripts, as well as the originals of more than 380 photographs by Lewis Carroll.

Carroll often photographed children in fancy dress, and it is to be noted that these two girls are wearing the same Chinese costume. The photograph of Helen Standen was probably colored by Anne Lydia Bond, who colored many of Lewis Carroll's photographs at his request.

Warren Weaver, "The Parrish Collection of Carrolliana." Vol. 17, No. 2 (Winter 1956) 85-91.

Morris L. Parrish Collection
Princeton University Library
Bequest of Morris L. Parrish, Class of 1888

SALVADOR DALI

50 Secrets of Magic Craftsmanship. New York, 1948.

In 1987 the Marquand Library received a collection of Albert Einstein's books by bequest of Margot Einstein, his daughter by his second marriage. In this presentation copy, the surrealist painter Dali has made an original drawing with an inscription in French: "Pour Albert Einstein l'être que avec Freud je le plus admire -- avec le profond respect de Salvador Dali, 1950."

Mary M. Schmidt, in "New and Notable." Vol. 49, No. 1 (Autumn 1987) 136-138.

Marquand Library of Art and Archaeology
Princeton University Library
Bequest of Margot Einstein

MCLOUGHLIN BROTHERS

Autumn Sports. Chromolithograph panorama of children at play (verso); color woodcut of the Santa Claus Railroad (recto). New York, ca. 1880.

A children's book produced by McLoughlin Brothers, the most successful maker of toys and juvenile books of the period.

Sinclair Hamilton, "Early American Book Illustration." Vol. 6, No. 3 (April 1945) 101-126.

Sinclair Hamilton Collection
Graphic Arts Collection
Princeton University Library
Gift of Sinclair Hamilton '06

PYNSON PRINTERS

Two Tales from The Arabian Nights. Princeton, 1983.

The Pynson Printers' reprint from the original 19th-century wood-engraved blocks, bound in two volumes by Jamie Kamph of the Stonehouse Bindery, Lambertville, New Jersey.

The Enchanted Horse. Red goatskin, Persian-style "binding," with overlapping cover. Corner and centerpiece design is gold-tooled on onlaid blue ground. August 1984.

Aladdin and the Magic Lamp. Dark red Nigerian goatskin, in Persian-style "wallet binding," blind-tooled in continuous border design made up from small tools. December 1984.

Richard M. Ludwig, "The New Pynson Printers." Vol. 46, No. 3 (Spring 1985) 318-320.

Lent by Jamie Kamph

TORQUATO TASSO

La Gerusalemme liberata ... con le figure di Giambattista Piazzetta. Venice, 1745.

At his death in 1984, Professor Emeritus Rensselaer W. Lee bequeathed a noteworthy collection of editions of Tasso and Ariosto to the Marquand Library. This volume, the most important of the group, contains twenty-eight plates designed and engraved by Giovanni Battista Piazzetta. This is the first edition with Piazzetta's engravings. The elaborately decorated *finali* do not appear in the second edition.

Mary M. Schmidt, in "New and Notable." Vol. 49, No. 1 (Autumn 1987) 136-138.

Marquand Library of Art and Archaeology
Princeton University Library
Bequest of Professor Rensselaer W. Lee '20

JAMES A. MCNEILL WHISTLER

Upright Venice. Etching. 1886.

One of 26 etchings in Whistler's second Venice set.

Dale Roylance, "Graphic Arts in America, 1670-1900." Vol. 42, No. 2 (Winter 1981) 83-103.

Graphic Arts Collection
Princeton University Library
Gift of David H. McAlpin '20

THORNTON WILDER

The Bridge of San Luís Rey. Illustrated by Rockwell Kent, designed by Pynson Printers. New York, 1929.

This copy of Albert & Charles Boni's limited edition of 1929 was rebound in 1983 by Jamie Kamph, chairman of the Friends of the Library. The covering is brown Nigerian goatskin, tooled in gold with a complex fan-and-wheel design based on 17th-century Spanish models, with the broken center wheel symbolizing the collapse of the Bridge of San Luís Rey.

Janet Ing, "An Exhibition of Fine Bindings." Vol. 48, No. 3 (Spring 1987) 271-273.

Lent by Jamie Kamph

LITERATURE

GIROLAMO NERLI BALLATI

Pastel portrait of Robert Louis Stevenson from life, 1892.

This portrait, which was executed in Samoa, was reproduced as the frontispiece of Volume XXIII in the Vailima Edition of *The Works of Robert Louis Stevenson* (1923).

Alexander D. Wainwright, in "New & Notable." Vol. 15, No. 2 (Winter 1954) 107.

Princeton University Library
Gift of Henry E. Gerstley '20

LEWIS CARROLL

Alice's Adventures in Wonderland. London, 1865.

The first edition of *Alice's Adventures in Wonderland*, consisting of 2,000 copies, was published by Macmillan in 1865, but was withdrawn by the author at the instance of the illustrator, John Tenniel, who was not satisfied with the printing of his illustrations. Of the 50 or so copies reserved by Carroll for his own use, only 22 are now known to exist. The remaining 1,900-odd copies were sold to the New York publisher, D. Appleton and Co., who published them in 1866 with a new title page.

In 1980 Mr. Scheide acquired this copy of the suppressed edition for the Library, "where it now forms part of the illustrious Morris Parrish Collection, filling a gap which had long been a source of regret to all admirers of this great Lewis Carroll collection."

It is inscribed by Carroll to the wife of a partner in Macmillan and Co., Dinah Mulock Craik, and is one of only three inscribed copies of the suppressed edition surviving. Mrs. Craik, herself a "Parrish author," was the author of the Victorian best-seller, *John Halifax, Gentleman* (1856).

Stephen Ferguson, "An *Alice* First for the Parrish Collection." Vol. 42, No. 3 (Spring 1981) 199-200.

Morris L. Parrish Collection
Princeton University Library
Gift of William H. Scheide '36

GEOFFREY CHAUCER

The Canterbury Tales. Manuscript. Between 1430 and 1460.

Known as the Tollemache or Helmingham manuscript of Chaucer, from its possession since the 16th century by the Tollemache family of Helmingham Hall, Suffolk, this manuscript is written on both vellum and paper. The original 37 vellum leaves were written about 1430 and supplemented with paper leaves, written about 1460, to bring it up to 215 leaves. The text is not quite complete, being imperfect at the beginning and end, and lacking pages in the middle of certain tales.

The book is open at the narrator's own Tale of Melibee, showing the earlier writing on vellum on the right, the later on paper on the left.

Jackson J. Campbell, "*Chaucer's Canterbury Tales*." Vol. 26, No. 1 (Autumn 1964) 5-6.

Manuscript Division
Princeton University Library
Purchased through the generosity of
Robert H. Taylor '30 and Christian A. Zabriskie
with assistance from Arthur A. Houghton,
Jr., Kenneth H. Rockey '16, and
Ernest C. Savage '19.

MISCELLANY ON ART AND LITERATURE

Ch'o keng lu. China, 14th century.

This illustration insert in the Gest copy, unique in this edition of the *Ch'o keng lu*, depicts the author, T'ao Tsung-i, taking leave of his friends in Nanking, which was the capital of China at the time (1373), to return home after declining appointment to an official post.

Frederick W. Mote, "The *Ch'o Keng Lu*, a Fourteenth-Century Miscellany." Vol. 48, No. 3 (Spring 1987) 213-223.

Gest Oriental Library
Princeton University Library
Anonymous gift in honor of
James Shih-kang Tung

WILKIE COLLINS

Manuscript of *Man and Wife*. 1869-1870.

Man and Wife, published in 1870, is the story of a frail, highborn lady trapped by momentary indiscretion into marriage with a brutish Oxford athlete. It proved to be one of Collins's most profitable novels in long-run sales.

The manuscript forms part of an unsurpassed Collins collection of books, manuscripts, letters (nearly 700) and other items relating to the novelist.

Alexander D. Wainwright, in "Biblia." Vol. 18, No. 4 (Summer 1957) 228.

Morris L. Parrish Collection
Princeton University Library
Gift of Mr. & Mrs. Donald F. Hyde,
Bernhard K. Schaefer '20,
and Mrs. David A. Reed

CHARLES DICKENS

A Christmas Carol. London, 1843.

This copy of a first edition of Dickens's most popular work is inscribed by the author to the wife of the eminent English tragedian, William Charles Macready (1793-1873). It is included in the exhibition not only on its own account, but also to represent the other 16 first editions also with presentation inscriptions by Dickens presented to the Library by Mr. Taylor.

Alexander D. Wainwright, in "New & Notable." Vol. 20, No. 3 (Spring 1959) 158-160.

Morris L. Parrish Collection
Princeton University Library
Gift of Robert H. Taylor '30

WILLIAM FAITHORNE

The Princeton Portrait of John Milton. Pastels on paper. About 1670.

This portrait, one of four drawn during his lifetime, shows the author of *Areopagitica* and *Paradise Lost*, serene though sightless, as he appeared to his contemporaries a few years before his death. This portrait is the archetype of a long series of likenesses of Milton, including other drawings, paintings, and no fewer than fifty engravings. In his *The Life of Milton* (London, 1859-1880), David Mason wrote of this image that:

Underneath the broad forehead and arched temples there are the great rings of eye-socket, with the blind unblemished eyes in them, drawn straight upon you by your voice, and speculating who and what you are; there is a severe composure in ... the whole countenance, disturbed only by the singular pouting round the rich mouth; and the entire expression is that of English intrepidity mixed with unutterable sorrow.

A complete study is John Rupert Martin's *The Portrait of John Milton at Princeton and Its Place in Milton Iconography*, published by the Princeton University Library in 1961.

Alexander D. Wainwright, "The Portrait of John Milton at Princeton." Vol. 23, No. 1 (Autumn 1961) 24-25.

Princeton University Library
Gift of William H. Scheide '36

FIRDAWSI

Shahnameh. Manuscript on parchment. 1589 or 1590.

The Persian national epic, *The Book of Kings*, was written by the poet Firdawsi, who died in 1020. Manuscript copies of this book are often lavishly illustrated and illuminated. In most of the illustrations the hero Rustam is shown in combat, but this miniature depicts an early scene where he chooses Rakhsh, the horse that is to become his legendary companion. Here Rustam lassoes the colt while his father Zal looks on.

Louise Marlow, "A Persian Book of Kings: The Peck *Shahnameh*." Vol. 46, No. 2 (Winter 1985) 192-214.

Manuscript Division
Princeton University Library
Bequest of Clara S. Peck, sister of
Fremont C. Peck, Jr. '20

F. SCOTT FITZGERALD

"A Full Life." Manuscript. Tryon, North Carolina, 1937.

In this funny and bitter short story, Fitzgerald detonates the heroine who had figured so prominently in his magazine fiction. When the *Chronicle* published it for the first time, it created a worldwide media sensation – and a debate among Fitzgerald scholars about its place in his literary legacy.

F. Scott Fitzgerald, "A Full Life." Vol. 49, No. 2 (Winter 1988) 167-172.

F. Scott Fitzgerald, Additional Papers
Rare Books and Special Collections
Princeton University Library
Gift of Marie Shank

FORD MADOX FORD

The English Review, volume I, number 1 (December 1908); *The Transatlantic Review* (1924).

Ford Madox Ford started *The English Review* in 1908 with the assistance of Arthur Marwood. He printed the first work of Norman Douglas, D. H. Lawrence, and Wyndham Lewis. This issue, volume I, number 1, has perhaps the most remarkable first-issue table of contents of any literary periodical of the present century: Thomas Hardy's poem (which no other journal would print), "A Sunday Morning Tragedy"; Henry James's "The Jolly Corner"; John Galsworthy's "A Fisher of Men"; W.H. Hudson's "Stonehenge"; Leo Tolstoy's "The Raid"; Part One of H.G. Wells's *Tono-Bungay*; Part One of Joseph Conrad's *Some Reminiscences*, and a review by Conrad of Anatole France's *Penguin Island*.

Sixteen years later, at the age of 51, Ford started in Paris *The Transatlantic Review*, often called the periodical of the Lost Generation. Here he printed for the first time Ernest Hemingway, Gertrude Stein, Nathan Asch, and Jean Rhys.

Richard M. Ludwig, "The Collection of Edward Naumburg, Jr. '24." Vol. 42, No. 3 (Spring 1981) 187-197.

Rare Book Division
Princeton University Library
Gift of Edward Naumburg, Jr. '24

GUILLAUME BUDÉ'S HOMER

Works. Florence, 1488.

This copy of the first printed edition of Homer belonged to the great French classical scholar Guillaume Budé, who filled its margins with commentary as he mastered both the *Iliad* and *Odyssey* and a large body of ancient texts about Homer and his work. The life of Homer ascribed wrongly to the historian Herodotus here tells the story of how Homer, being treated rudely by a priestess, cursed her to fall in love not with young men but with old ones "with gray brows whose strength has been blighted, but whose hearts still feel desire." Budé, who married a much younger woman in his late thirties (an advanced age in the 16th century), writes "Mark these words" in Greek by the passage, presumably expressing his hopes about his own wife. Personal observations like these enliven the scholarly detail and show how directly Renaissance scholars saw themselves as conversing with and learning from their ancient texts.

James Holly Hanford, "An Old Master Restored: The Homeric Commentary of Guillaume Budé at Princeton." Vol. 18, No. 1 (Autumn 1956) 1-10.

Rare Book Division
Princeton University Library
Gift of Mrs. Marshall Ludington Brown,
widow of Cyrus H. McCormick '79

A BIBLIOGRAPHICAL RECOVERY

During the nineteenth century, through a bibliographical lapse on the part of the Anglo-American book trade, Budé's former ownership of this copy of the first edition of Homer was forgotten, and his extensive manuscript annotations were attributed to lesser humanists.

To scholars in France, the book had dropped from view. Joannis Guigard wrote in 1890:

" ... what has become of the Budé? Despite our most scrupulous inquiries we have not been able to discover where the caprice of auctions has tossed this priceless bibliographical monument. If ever these lines fall under the eyes of the fortunate possessor, in the name of the republic of letters, we adjure him to make himself known, that the important work of Guillaume and of Louis Budé may at long last see the light."

In 1948, after a number of years in the libraries of Brayton Ives, Robert Hoe, and Cyrus H. McCormick '79, the book was presented to Princeton by Mrs. Marshall L. Brown, the widow of Mr. McCormick. In 1956, Henry L. Savage and James Holly Hanford, two employees of the Library, identified the book as Budé's by his coat of arms, as well as by other markings noted in an 18th-century description by Jean Boivin de Villeneuve, namely, the annotation at the beginning of the *Iliad*: "Q. f. f. & a. D. o. m. G. & L. B." (i.e., Quod felix, faustum, et acceptum Deo optimo maximo. Guillaume et Louis Budé).

WASHINGTON IRVING

Salmagundi, or, The Whim-Whams and Opinions of Launcelot Langstaff, Esq. and others. New York, 1807-1808.

When Dr. Howard T. Behrman bequeathed his collection of American literary first editions to the Library, he held back one book, Washington Irving's *Salmagundi*, for his widow. At the dedication of the collection, Mrs. Behrman graciously added this rarity to Dr. Behrman's gift.

Richard M. Ludwig, "The Howard T. Behrman Bequest." Vol. 48, No. 2 (Winter 1987) 191-199.

Howard T. Behrman Collection
Princeton University Library

JAMES JOYCE

Ulysses. Paris, 1922.

Issued in Paris because it could not be published either in England or in the United States, *Ulysses* had a *succès de scandale* which gained it immediate notoriety. This almost obscured the fact that it was an ambitious and learned experiment along new lines, destined to modify much of subsequent fiction.

A. Walton Litz, "The Last Adventures of *Ulysses*." Vol. 28, No. 2 (Winter 1967) 63-75.

Sylvia Beach Collection
Princeton University Library
Gift of Graham D. Mattison '26

SAMUEL LAURENCE

Portrait of Anthony Trollope. Charcoal, pencil and chalk. 1864.

This is one of two portraits of Trollope commissioned by his publisher, George Smith. It was presented by Smith to Thackeray's daughter, Anne Thackeray Ritchie, and it remained in her family until it was acquired for Princeton by Mr. Taylor. A similar portrait of Trollope by Laurence, in oils, hangs in the National Portrait Gallery in London.

Mina R. Bryan, in "New & Notable." Vol. 28, No. 2 (Winter 1967) 130.

Morris L. Parrish Collection
Princeton University Library
Gift of Robert H. Taylor '30

CHARLES SCRIBNER'S SONS

Charles Scribner and Isaac D. Baker's original contract with John S. Taylor, establishing their publishing venture, Baker & Scribner, in New York City in 1846.

The two men drew up a one-year arrangement with a local printer named John S. Taylor, which permitted them to use his stereotyped plates for any of 43 books from his list. The contract shows how the books were grouped according to what was presumably Taylor's estimation of their commercial appeal, and it specifies the royalty rate that would apply to each group.

The autographed silhouettes are those of Charles Scribner, Isaac D. Baker, and J. T. Headley, cut by itinerant artist Charles Wood in the same year the contract was signed. Headley was Baker & Scribner's first best-selling author; his first book with their imprint, *Napoleon and His Marshals* (2 vols., 1846), went through fifty editions by 1861.

John Delaney, "The Archives of Charles Scribner's Sons." Vol. 46, No. 2 (Winter 1985) 137-177.

Archives of Charles Scribner's Sons
Princeton University Library
Gift of Charles Scribner's Sons

SHAKESPEARE AND COMPANY

Signboard for Shakespeare and Company. Oils on metal. 1919?

Sylvia Beach's Paris bookshop, Shakespeare & Company, was the first publisher of James Joyce's *Ulysses*. Its signboard was painted by Marie Monnier-Bécat, who was the sister of Adrienne Monnier, Beach's longtime friend. The University acquired the signboard, together with Beach's papers and many of the books from the Shakespeare and Company lending library, in 1964.

A. Walton Litz, "The Last Adventures of *Ulysses*." Vol. 28, No. 2 (Winter 1967) 63-75.

Sylvia Beach Collection
Princeton University Library
Gift of Graham D. Mattison '26

VIRGINIA WOOLF

Autograph letter, signed, to Raymond Mortimer. Richmond, Surrey,
March 25, 1923.

The novelist tells the literary critic and journalist that *The Dial* may publish a story of hers which T. S. Eliot has been planning to publish. She includes a brief outline of her life to date.

This letter does not appear in Nicolson and Trautmann's edition of the letters of Virginia Woolf.

Jean F. Preston, "The Raymond Mortimer Papers." Vol. 47, no. 3 (Spring 1986)
364-366.

Manuscript Division
Princeton University Library
Gift of Lady Eccles in honor of
Professor Emeritus Richard M. Ludwig

NUMISMATICS

LORENZO PATAROLO

Series Augustorum, Augustarum, Caesarum et Tyrannorum Omnium.
Venice, 1702.

Mary M. Schmidt, in "New and Notable." Vol. 49, No. 1 (Autumn 1987) 136-138.

Marquand Library of Art and Archaeology
Princeton University Library
Given in memory of Professor Ernest T. Dewald
by Professor and Mrs. Erik Sjöqvist

COINAGE IN THE *CHRONICLE*

At right below, Eastern Cistophoric tetradrachm minted under Trajan, province of Asia, 98/99 A.D. (Vol. 51, No. 1 [Autumn 1989] 133). This portrait of Trajan oddly combines his facial features with those of his predecessor Nerva; compare Patarolo's "Roman" portraits of the two at left. Such hybrid portraits were particularly common on the coinage of Rome's provincial mints.

Numismatic Collection
Princeton University Library

COINAGE IN THE *CHRONICLE*

At left, World War I medals from the collections given by H. Kenaston Twitchell (Vol. 40, No. 1 [Autumn 1978] 108), and by Mrs. H. L. Savage with Mrs. Joseph Townsend (Vol. 41, No. 3 [Spring 1980] 249-250).

At right, territorial and commemorative U.S. gold pieces given by Mr. and Mrs. H. D. V. Shaw '14 (Vol. 41, No. 3 [Spring 1980] 249-250) and Mrs. Helen Rogers Wyman (Vol. 49, No. 1 [Autumn 1987] 143).

Numismatic Collection
Princeton University Library