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Permission to publish the letters from A. E. Houman to Nathan Abbot, October 25, 1895, has been granted by the Society of the Alumni as the literary representative of the Trustees of the estate of A. E. Houman.

*Or, letter to abbot, 1895.

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Alice's Adventures in Wonderland
Its Origin and Its Author

BY WARREN WEAVER

When men have set out for high adventure or for the discovery of strange new places, their journeys have often been by water rather than by land. So it was with the great Phoenician explorers, with the Norsemen, with Balboa, Magellan, and Drake. Think, then, of that curious little group of aquatic voyagers who, in the lazy warmth of a July afternoon in 1865, rowed up a small tributary of the Thames known as the Isis. Two tutors of Christ Church, Oxford; three little girls, the daughters of the Christ Church Dean. They were an unimpressive crew, their craft was small and slow. But do not underrate the importance of what happened. For it was this tiny and gentle expedition which discovered Wonderland.

Charles Lutwidge Dodgson had, by 1862, been in residence at Christ Church for eleven years; he had been teaching mathematics for seven years; he had been ordained a deacon just the year before. He was thirty years old. He had already produced one full-sized book on a mathematical subject and fourteen printed pamphlets, three of which were devoted to games he had invented, seven to minor mathematical subjects, three to Christ Church politics, while one was a characteristically curious index of some three thousand references to Tennyson's In Memoriam. He had also published numerous poems and fanciful articles, some of

*An address delivered before the Century Association, New York City, April 7, 1949. A few minor changes were made before publication in the present form.

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The Liddell sisters
From a photograph by Lewis Carroll
Morris L. P孩rn Collection, Princeton University Library
these being in magazines which he wrote and produced entirely by himself when a child. Some six years previously he had chosen the pen name "Lewis Carroll" for his less serious pieces.

Many times before this particular July afternoon he had taken Edith, Alice, and Lorina Liddell on rowing expeditions up the Isis. He had, many times before, told them tales. These earlier stories, as Dodgson himself later remarked, "had lived and died like summer midges, each in its own golden afternoon." But this afternoon was to be different. This afternoon the great tale tellers of all time, those long dead and those yet to come, were to be joined by one of the immortals.

In their small boat Canon Robinson Duckworth rowed stroke, Dodgson bow, and Alice Liddell was coxswain. Even though the London Times for that day recorded the typical English weather as "occasional rain, temperature 55°," it turned off so warm that the little expedition debarked and sought the shade of a hayrick.

At once the children clambered for a story, and then the miracle began. Straight down the rabbit-hole went the most lovely, the most agreeable, the most confused, and the most appealing little girl that English literature has produced. Straight out of a mind prepared for thirty years for this moment came Alice and the fantastic, wistful, ludicrous, and nonsensical creatures that peopled her Wonderland. The story, as Dodgson said later, "came of itself... sometimes an idea comes at night... sometimes when out on a lonely winter walk, but whenever or however it comes, it comes by itself."

The boating party did not return from this memorable expedition of discovery until half past eight. If that seems a little late for young ladies of six, eight, and ten years, we must remember that Canon Duckworth, a sober adult of thirty-two, was present in the role of chaperon to see that all the Victorian requirements were met. When they parted at the Deanery door that evening, it was Alice Liddell who said, "Oh, Mr. Dodgson, I wish you would write out Alice's adventures for me."

Late into that night he wrote, while his memory was fresh enough to recapture the exact words of the spoken story. Over the next days he checked, with characteristic concern for detail, the anatomy of the extinct Dodo, which was at least in part a caricature of himself. Over the next weeks he labored, again with the meticulous care which reflected both his own nature and the unhurried pace of nineteenth-century days, and produced the complete manuscript—all printed out by hand, all illustrated with his own sketches. It was not ready for presentation to the Liddell children until nearly Christmas, almost six months after the voyage up the Isis and into Wonderland.

It is this volume, all the handwork of Dodgson himself, which has since become famous in the auction rooms. It is usually referred to as the manuscript of Alice in Wonderland; but this is not accurate. The manuscript volume which Dodgson gave to Alice Liddell was a preliminary and abbreviated form of the story we now all know, and it had a slightly different title: namely, Alice's Adventures under Ground.

Resting on the table in Dean Liddell's quarters, this story was seen by the Liddells' visitors; and presently one friend, and then another and another, urged Dodgson to publish it in permanent form. The suggestion that finally turned the trick was that the book be illustrated by Sir John Tenniel, the famous Punch cartoonist; for there seemed a really good chance that if so popular an artist made the pictures enough copies might sell to pay the publishing costs. This point concerned the author rather than the publisher, for it was Dodgson's custom to publish at his own expense and risk.

In preparation for the printed volume, Dodgson spent more than two years rewriting and expanding the original form. Critics have sometimes minimized the distinction between the original manuscript story and the first printed edition. In the sense that the basic inspiration is all evident in the original, their judgment is justified. But the manuscript form had only four chapters and some eighteen thousand words; the printed form, twelve chapters and about thirty-five thousand words. In rewriting for publication, two completely new chapters were added—" Pig and Pepper" and "A Mad Tea-Party." The wording of the Mouse's tale was wholly changed, the Caucus-Race appeared for the first time, and three poems were added—"Speak Roughly to Your Little Boy," "Will You Walk a Little Faster?" and "'Tis the Voice of the Lobster." The colorless and unimportant Marchhness disappeared, and the Ugly Duchess, that paragon of homeliness and superb mistress of verbal and physical invective, appeared in her place.

On May 18, 1864, the Clarendon Press, which did the actual printing of the first edition, gave Mr. Dodgson a specimen page,
price two shillings. By the end of June, 1865, the entire edition of two thousand copies had left the press. During the next month Dodgson gave away (or there had otherwise disappeared) forty-eight copies. But on August 3 he decided that the whole edition must be recalled.

Why? Well, this has been a famous and a rather baffling literary mystery. Something about the printing displeased somebody, but it has been difficult to be more specific than that. Whether it was the printing of the text (which admittedly did not meet the highest standards as regards the arrangement of broken lines) or whether it was the printing of the illustrations; whether it was Dodgson who protested, or Tenniel, or both—these are points which have been extensively and intensively argued.

However, Dodgson himself wrote in August, 1865, “We are printing it again, as the pictures are so badly done.” Tenniel wrote to his engraver, Dasiel, probably in November of the same year, “Mr. Dodgson’s book came out months ago; but I protested so strongly against the disgraceful printing that he cancelled the edition.”

I have, moreover, received several letters from Mr. P. H. Alder-Barrett, an elderly English gentleman whose family has owned two of the original 1865 Alice, and whose grandfather worked in the proof-reading room of the Clarendon Press at the time Alice was printed. He states in one letter, “When all the proofsheets were pulled and submitted to the author and artist for their corrections, the latter [i.e., the artist] was not satisfied with the reproduction of his work, and demanded fresh blocks.” Another letter, written to Mr. Alder-Barrett by one of the officials of the auction firm Sotheby and Company, provides further information directly from Mrs. Hargreaves, who was the original Alice of the stories. This letter states:

We have today had an opportunity of discussing the point with Captain Hargreaves, who tells us that the impression which Mrs. Hargreaves received was that Mr. Dodgson was by no means so anxious completely to suppress the 1865 edition as were Sir John Tenniel and the publishers, Mrs. Hargreaves, he said, had told him that to her knowledge Mr. Dodgson gave away a number of copies of the cancelled first edition sometime after the publication of the second; and she could only explain this by supposing either that he had kept a number of the advance copies sent to him, as author, for presentation, or that some of the copies which he had sent out to friends before cancellation and had then recalled, had not been handed in by him for cancellation, but had been kept and later given away again.

Thus it now seems possible to be fairly definite and fairly sure of what happened. It seems clear that it was Tenniel who protested, and about his pictures. Dodgson was at least temporarily convinced and agreed to the recall of the edition. But Dodgson—perhaps after he had seen with his own eyes that the cancelled edition and the one which replaced it were actually almost indistinguishable with regard to the excellence of the printing—later relented in his attitude toward the cancelled edition, signed some copies of it, and did not have it destroyed or distributed gratuitously as he had earlier planned. In fact, he approved for this withdrawn edition an alternative use, which will presently be described.

Of this true first—or 1865—edition of Alice’s Adventures in Wonderland, all but a maximum of forty-eight copies disappeared from view because of the recall by Dodgson. How many of these forty-eight copies now exist, no one knows, but at least fifteen, almost surely seventeen, and perhaps one or two more copies, have been recognized. One of these is now owned by the New York Public Library, one is in the Morgan Library, one in the Huntington Library, and two more are in the Amory Collection at Harvard.1 At least twelve copies in all are in the United States, and at least three in England. This true first edition of Alice—one of the great literary rarities of all time—has sold for as low as £12/12 (a poor copy fifty years ago) but has brought as much as $25,000, which was paid in 1946 for a copy associated with both the author and the artist and containing ten original drawings by Tenniel.

It was noted above that forty-eight of the original copies were given away by Carroll, or otherwise disappeared from view. The reason for this latter phrase is that there has recently come to light what is, at least to a Carroll collector, some interesting information about two of the now existing 1865 copies.

Here is the story. At an auction at Sotheby’s in January, 1944, there appeared a highly unknown copy of the 1865 Alice listed as the property of Mr. P. H. Alder-Barrett, to whom I have already

1 Despite the fact that the late Morris L. Parish ’88 was one of the foremost Carroll collectors, there is no 1865 Alice in the Parrish Collection of the Princeton University Library.—En.
referred. Upon my inquiring, Mr. Alder-Barrett most graciously sent to me several documents which explain his family’s association with Alice, and he has written me three letters setting forth all the details. His grandfather, Richard Thomas, had two brothers. The three brothers all worked in 1865 for the Clarendon Press, one in the office, one in the machine shop, and one (as mentioned earlier) in the proof-reading room. At that time two of the brothers had young children; and the machine-shop brother ran off, or otherwise secured, two sets of proof sheets of the first edition of Alice. These were bound for them by another Oxford relative of theirs, and taken home to their children. One of these copies passed from father to daughter, then to a younger brother, then to this younger brother’s eldest son, who finally, since he never married, gave it to his nephew, Mr. Alder-Barrett. This copy may be called, after its first child owner, the Agnes Thomas copy.

The other of these two Thomas copies originally belonged to Agnes’s cousin, Alice Thomas; and I at once remembered the recent sale of another 1865 copy inscribed to an Alice Thomas. The remainder of the story was soon available. For my friend Mr. William King, then, as for so many years, in charge of rare books for Blackwell’s in Oxford wrote me:

On Christmas Eve 1885 an elderly lady came into the shop with an 1865 ‘Alice,’ inscribed by the author to Alice Thomas. The lady said she was Alice Thomas, and the copy had been given her by Dodgson himself. She gave what I considered a just price, but which afterwards proved totally inadequate. We sent it to Hodgeson with a first Edition of Keats Endymion and a few other choice items. It was sold to Quaritch on April 16th for £30. When I arrived back in Oxford, the board of directors were in session, and I was reporting the results of the sale to an astonished audience, when there was a knock at the door and Alice Thomas, the old lady, was ushered in. . . . She had heard the result of the sale broadcast, and thought she should have an additional sum of money. Mr. Blackwell gave her a cheque for a considerable sum and there the matter closed. What she would have got if she had remained ignorant of the price fetched at auction is one of those problems in ethics—the answer to which depends on whether you think nobly or ignobly of the soul.

Quaritch had bought this copy for Sir Leicester Harnsworth; and after his death it was sold, at Sotheby’s, back to Quaritch for £1,600. Here, then, are two authentic 1865 copies whose provenance is known right back to the press and which survived not because of being given away by Dodgson, but rather because they were just taken away by Clarendon Press workmen for their young children.

To return to the manuscript of Alice under Ground; it first appeared in the ‘rooms,’ as the British say, at Sotheby’s on April 9, 1948, when it was sold for £15,400 to Dr. A. S. W. Rosenbach. It was later resold to the late Eldridge R. Johnson, and sold a higher price. After Mr. Johnson’s death it was sold, on April 9, 1968, in the Parke-Bernet Galleries in New York, for $50,000 and again to Dr. R. Just this time Dr. Rosenbach was apparently acting as the agent of Dr. Luther H. Evans, Librarian of Congress. For Dr. Evans had strongly felt that this manuscript was a national treasure and that it ought to be returned to England. He raised the necessary $50,000 from interested individuals, and in November, 1948, he took the precious manuscript back to England and presented it to the British Museum. It was accepted by the Archbishop of Canterbury, who pointed out that the return of this treasure to England was “an unqualified and innocent act in a distracted and sinful world.”

We must continue to remember that this was the manuscript of Alice’s Adventures under Ground, not the manuscript of the printed and longer printed version of Alice’s Adventures in Wonderland. As to the latter manuscript, all is mystery. It seems likely that it still exists, simply because it seems unlikely that anyone would destroy it. It probably is being held by the family. So far as I know, however, no one outside of the family knows the facts.

Dodgson had worried about the risk of some £35 of which the two thousand copies of the 1865 edition cost him. The Clarendon
Press stood £27/1 of the loss when the edition was recalled, writing this off on January 4, 1867; the date reminding us of the pleasant fact that in those good days there was no necessity to declare losses before January 1 in order to get credit on the year's income tax. The records of the Clarendon Press indicate that Dodgson paid them the remainder of the bill. But it may not be true that he did stand the remaining loss, for there is one asset unaccounted for.

For what became of the approximately 1,952 bound or unbound copies which were recalled or not released from the press? The answer to this is well known. About 1,900 unbound sheets of this cancelled 1865 edition were presently sold to D. Appleton and Company, of New York. The Clarendon Press still had the title-page for the 1865 edition set up, and they merely removed the Macmillan imprint, replacing it by the Appleton imprint, changed the date to 1866, and struck off one thousand copies of this title-page, for which they charged Dodgson thirteen shillings. Appleton then issued one thousand copies in New York, they thus constituting the second issue of the first edition of Alice.

A little later Appleton issued the remaining nine hundred copies for which they had the sheets, this time again getting the title-page from the Clarendon Press. But the type of the original title-page had been struck, and so it had to be reset. The resulting very minor, but completely definite, differences, make these nine hundred copies the third issue of the first edition. These 1866 Appleton copies are rare, but not exceptionally valuable. The owner of one of these Appleton copies has, except for the critically important matter of the title-page, a copy of Alice just as it left the Clarendon presses in the late spring of 1865. But this title-page is a valuable single sheet of paper, since it makes the difference between, say, $250 and $5,000 to $10,000.

The fact that the Clarendon Press charged the one thousand Appleton title-pages to Dodgson indicates that he also received from Appleton whatever was paid for the 1,000 odd sets of sheets which they bought. Thus it is not possible, lacking the knowledge of that sum, to know what Dodgson really lost on the cancelled first edition. And authentic knowledge of this Appleton transaction is, so I am told by the treasurer of their successor corporation, excluded by the fact that a fire, forty years ago, presumably destroyed all the relevant records.

The second edition of Alice was prepared very promptly. Although Dodgson at first planned to have all the pictures redrawn and re-engraved, he thought better of that, and actually even the same electrotype seems to have been used for the second, or Macmillan 1866, edition. There were many minor changes in the pagination, chiefly to avoid "widows," or the starting of pages with less than a full line of type.

Although it was reprinted for just that purpose, it is difficult to see that the illustrations in the second edition are really any better than those in the first. Falconer Madan, Librarian of the Bodleian and the chief bibliographer of Dodgson, described the illustrations in the 1866 edition as "lighter" than those in the 1865. From my own copies of the 1866 Macmillan and the 1866 Appleton with the 1865 sheets, I have scored nine as lighter in the earlier edition, nine heavier, and twenty-four the same. There does seem to be a little more delicacy and detail in the 1866 printing, but the difference is not great.

A copy of the second edition went to the British Museum on November 14, 1865. It was advertised in the November 4 issue of The Athenaeum in time for the Christmas trade. In the December 16, 1865, issue of The Athenaeum occurs the first review of Alice—certainly a notable example of the insight which critics seem so often to show. Here is the review in full:

This is a dream-story; but who can, in cold blood, manufacture a dream, with all its loops and ties, and loose threads, and entanglements, and inconsistencies, and passages which lead to nothing, at the end of which Sleep's most diligent pupil never arrives? Mr. Carroll has laboured hard to heap together strange adventures, and heterogeneous combinations; and we acknowledge the hard labour. Mr. Tenniel, again, is square, and grim, and unorthous in his illustrations, howbeit clever, even sometimes to the verge of grandeur, as is the artist's habit. We fancy that any real child might be more puzzled than enchanted by this stiff, over-roughed story.

Dodgson's worry as to whether he could ever hope to recover his first investment was soon dispelled. One edition after another was sold out. By 1870 twenty thousand copies had left the press. Two years later this number had nearly doubled. By 1884 it had reached its hundredth thousand. When the copyright ran out in 1907, the flood broke loose. There have been miniature editions, large editions, nursery editions, de luxe editions, and dime store editions. The book has been translated into over twenty
languages, including, in addition to the ones you would expect, Bulgarian, Czech, Chinese, Gaelic, Hebrew, Hungarian, Japanese, Yugoslav, Polish, Russian, Turkish, and Swahili. It exists in shorthand, in Esperanto, and in Braille. I have, in my own collection, well over one hundred separate translations into foreign languages, including a manuscript translation of "A Mad Tea-Party" into pidgin English. It has been made into play after play, and been broadcast several times over the radio; movies have been made, and two more have recently been produced; it has given birth to song after song. There have been dozens and dozens of parodies, games and cutouts, crossword puzzles and jigsaw puzzles. Alice has become a regular and an incapable part of our everyday lives.

As Guy Boas has pointed out, "Alice possesses the first title to greatness required of a Victorian work—namely, that it is not Victorian. That strange aroma of sentimental rectitude and complacent piety, redolent of the soft graces of a country parsonage and the stiff conventions of a Belgravia dinner-party, which clings like a superfluous gauze round the authentic virtues of Tennyson and Thackeray, and even, occasionally, of Dickens, is totally absent from the books of Alice, which are as timeless as Homer, or Shakespeare, or—mathematics."

Yes, it has proved to be as timeless as Homer, and far more quotable. If you watch the daily papers for only a week or so, I can practically guarantee that you will find Alice there—in the advertisements, on the financial page, in the politicians' speeches, in the cartoons—everywhere. She has completely captured and captivated all of us.

You will have been wondering, before this, why I have always referred to Mr. Dodgson, and never to Lewis Carroll. As a matter of fact, I'm afraid he wouldn't like this, for only to his younger feminine friends was he ever willing to admit that Charles Lutwidge Dodgson, the Oxford mathematical tutor and deacon, was indeed Lewis Carroll, the writer of children's stories. It was in 1856, in connection with some early published verse, that Dodgson decided to choose a pseudonym. He submitted four suggestions to a friend, who chose the form Lewis Carroll, these being merely variant forms of his names Lutwidge Charles. Dodgson, pathologically shy in his adult life, was so embarrassed by identification with Lewis Carroll that he issued in 1890 a printed leaflet
which stated to those who addressed him as, or who wrote him about, Lewis Carroll:

Mr. C. L. Dodgson is so frequently addressed by strangers, on the quite unwarranted assumption that he writes under an assumed name, and seemingly in ignorance of what he believes is usually implied by that practice—viz., that such writers desire to avoid all personal publicity, and all contact with the outer world excepting through their publishers and under their assumed names—that he has found it necessary to print this, once for all, as an answer to all such applications.

He acknowledges no connection whatever with any 'pseudonym,' or with any book that is not published under his own name.

Having, therefore, no claim to retain, or even to read, the enclosed, he returns it for the convenience of the writer who has thus misaddressed it.

This attitude of his makes specially interesting and precious the few documents—all letters to children, so far as I know—in which he accepts the relationship of Dodgson and Carroll. Thus, in a letter which I have the pleasure of owning, he states:

Christ Church,
Oxford.
Nov. 18, 1867.

Dear Miss Dolly,

I have a message for you from a friend of mine, Mr. Lewis Carroll, who is a queer sort of creature, rather too fond of talking nonsense. He told me you had once asked him to write another book like one you had read—I forget the name—I think it was about "malice." "Tell her," he said, "that I have just written a little story which is printed in Aunt Judy's Magazine, and that I have ordered a copy of it to be sent to her."

"Very well," I said: "is that all the message?"

"One thing more," he said, as a few tears trickled down his cheeks: "tell her I hope she wasn't angry with me for talking nonsense about her name. You know I sometimes talk nonsense—" ("always" said I) "—and if she was, I hope she's forgiven me by this time!" Here the tears came showering over me like rain, (I forgot to say that he was leaning out of an upper window, talking to me), and, as I was nearly wet through, I said "Leave off that, or I won't send her any message at all!" So he drew in his head and shut the window.

If you have any message for him, you had better send it to

Yours very truly,
Charles L. Dodgson

You will have wondered also why I have not referred to the companion volume, Through the Looking-Glass. This book, whose
bibliographic pedigree is dull and orthodox as compared with the baffling confusion of the 1865-1866 *Alices*, was started about seven years after the first telling of *Alice* to the Liddell children and, although bearing the date 1872, was first issued early in December, 1871. This second volume of *Alice* was an immediate success. Bookdealers absorbed eight thousand copies in advance of publication. *The Athenaeum*, perhaps still blushing for its earlier mistake, began its review: "It is with no mere book that we have to deal here... but with the potentiality of happiness for countless children of all ages."

Indeed I have little to say explicitly about *Through the Looking-Glass*, partly because its publishing history is less interesting, but primarily because it should be thought of as an integral part of *Alice*. They really are not two separate books but one book that happened to come out in two parts, at two times. Various surveys have appeared to reveal that child readers put *Alice in Wonderland* clearly at the top of their list, but put *Through the Looking-Glass* down about twentieth. Mr. Truman could easily explain a poll like that. The children were asked to vote twice on the same issue, once under a familiar name, once under a less familiar one. If more votes were recorded for the more familiar name, one can only say of course.

You may even be wondering why I do not devote more space to the actual contents of the *Alice* books. The dollar-for-dollar pillar, the plaintively inventive White Knight, the fidgety White Rabbit, the charmingly erratic Mad Hatter, the lugubrious Mock Turtle, the majestic Dodo, the uncontrollably ferocious Queen of Hearts, the formal and logically precise Red Queen, the evasive, gentle, and stupid Queen White, the magnificent Humpty Dumpty, the elusive Cheshire Cat, the curious little Mouse, and the sleepy little Dormouse—and most of all *Alice* herself, *Alice* with her "rational poise in a topsy-turvy world"—why do we not give several pages to them?

Because that has already been done to perfection. If I want to acquaint anyone with the bottled sunlight on the limestone slopes of the Côte d’Or, I do not unearth adjectives and adverbs; I urge him to share with me a bottle of Romanée Conti or of Montrachet. So if anyone looking at this page has not read *Alice* within the last year or two, do not expect me to furnish a *Reader’s Digest* version. Put down this paper in shame, and go to your shelves or (God forgive you) to your bookstore, and make your peace with the Reverend Charles L. Dodgson.

The Reverend Charles L. Dodgson, or Mr. Lewis Carroll? For who are these men, what is their relation? Did only the former exist, or did Dodgson, as the Baker Street Irregulars claim so convincingly of Sir Arthur Conan Doyle, of Sherlock Holmes, and of Doctor Watson, create not only a living character in Alice, but also a living author in Carroll?

As for Charles Lutwidge Dodgson, he first saw whatever dull light there was on a late January day in 1833, at a parsonage near the village of Daresbury, Cheshire. The outward facts of his life are soon told. A move to Croft in Yorkshire when he was eleven, school at Richmond and Rugby until he was seventeen. Then, just at the midway mark of the century, he went up to Oxford, and stayed there forty-seven years, until he died. He had vacations at Whitby, in the Lakes district, at Sandown, and then fairly regularly at Eastbourne. He made one continental tour that included six weeks in Russia. He moved sedately up the more modest rungs of the academic ladder at Oxford, taking his degree with a first in mathematics in 1854, and being made sub-librarian in 1855, a member of the regular teaching staff, lecturing chiefly on geometry, in 1858, and, when fifty years old, as a climax, Curator of the Common Room—a sort of club steward! In 1868, when he was thirty-six, he moved into the rooms in Tom Quad, this being his home for the rest of his life. He was ordained a deacon in 1861, but his first sermon before the University did not occur until thirty-six years later, less than a year before his death. He never married, and there is only the vague evidence of his ever having had anything approximating an adult love affair. He died in 1898, at his sister’s home in Guildford.

Dodgson lived his youth in a smug, tidy, and highly conventional world. The stupidities and scandals of the four Georges had faded into history, and the almost oppressive decency of Victoria was thoroughly established. Life—especially in a country parsonage—was simple but was governed by precise rules. A typical Sunday of the period involved learning hymns and scriptures by heart until eight A.M., then family prayers and breakfast, Sunday School at nine, church, a cold dinner at one, Sunday School again from two to four, and evening service at six. It is small wonder that it was necessary to invent a dream-world for escape.
And yet it would be quite wrong to think of Dodgson's childhood as necessarily unhappy. His father was an able man—and even a witty one, just provided the subject was wholly secular so that no irreverence was involved. As a child Dodgson showed many of the characteristics and much of the talent of his adult life. He was forever concerned with amusing, fanciful, but essentially unimportant matters—marionette theaters, conjuring, games without end, poems and stories, martial trials with earthworms, mazes in the snow, a miniature tool box for his sister, home magazines written and illustrated and produced by himself. It is prophetic and almost a little sad that, as a youngster, he reported that he was falling in love with the *loopy* of logarithms. This list of activities, all relating to his childhood, is completely of a piece with his adult life.

Most persons think of him only as the author of *Alice.* A few also remember the haunting madness of *The Hunting of the Snark* and perhaps *Sylvie and Bruno* with its cloying sweetness, its pious morality, and its only occasional flashes of genius. But what is the actual full account?

The full account is as formidable as it is fantastic. Dodgson and his alter ego Carroll had a real passion for print, particularly if the subject was unimportant enough. In addition to the two *Alice* books there were six other books intended primarily for children. There were twenty-one books on mathematical subjects. It had better be admitted gracefully and at once that Dodgson was not a very good mathematician. He was chiefly concerned with defending Euclid from any sacrilegious attempt to question him or modernize him. He did some useful work in formal logic, but not at a profound level. But he was as good as you would expect when he concerned himself with tricky and witty mathematical puzzles.

There are, in the Dodgson bibliography, twenty-seven items which refer directly to *Alice,* and there are over thirty references to articles which he contributed to magazines. Then he turned out nearly two hundred little printed pamphlets, many of which consist of only a single sheet. Nearly sixty of these were devoted to topics in mathematics or logic, over thirty were concerned with games he invented, or with schemes for ciphering. Nearly fifty were related, in one way or another, to Christ Church—its little quarrels, its proposals for changes (which Dodgson regularly opposed), its regulations, and the minutiae of its everyday affairs. And over fifty were devoted to miscellaneous subjects—how not to take cold, how to score tennis tournaments, on secondhand books, proposals for a new dramatic institute and for a bowdlerized Shakespeare for young girls, how to play billiards on a circular table, ideas on vivisection and on secret elections, a charade, how to write and register correspondence, common errors in spelling, on the profits of authorship, an advertisement to sell a house, a questionnaire based on the rules for commissions chargeable on overdue postal orders, how to memorize dates, rules for reckoning postage, etc., etc., etc.

The pamphlets on games are especially curious and characteristic. In one series he describes an unbelievably complicated variant of croquet, successive editions making it less and less likely that anyone would ever learn even the rules. He was fond of word games, and appears to have invented the game, which had a revival some twenty years ago, in which one changes a word into a second of the same number of letters, changing only one letter at a time and in such a way that every intermediate step is also a known word. Needless to say, he evolved a very complicated method of scoring this game.

These pamphlets add enormously to the confusion and delight of collecting Dodgson. They were issued in small numbers, and it is easy to believe that many landed rather promptly in the wastebasket. Almost all of them are rare, and some are excessively so. At least a half-dozen of the more ardent collectors possess two or three pamphlets which are unique copies; and these curious sheets furnish a splendid way of achieving a sense of acquisitive superiority, cheap even at two hundred or more dollars a sheet.

Dodgson was thin and stooped, so that there was an illusion of his being tall. In all his adult relations he was dreadfully shy—perhaps one should really say pathologically shy, for he had the awkward manners, the tendency to stammer, the perspiring palms, the essential left-handedness, which sometimes reflect serious maladjustment. And, like many shy persons, he was capable of being very abrupt and very rude. In fact, and in spite of his recognized humor, he was doubtless often viewed by adults as a rather unpleasant person and something of a bore. "Nobody," wrote Alice Liddell Hargreaves' son, "expected anything of this shy young man."
Prim and precise in his habits he was, even for those careful
days. He abstracted and registered every item—nearly one hundred
thousand in all—of his correspondence. He kept a record of all
of his own entertaining, including the seating schemes and the
menus. His rooms in Tom Quad were full of complicated devices
to prevent drafts and to equalize the temperature. When he
traveled, the exact change for every well-planned contingency
was put, in advance, into one of the many compartments of his
duplicate purses.

Like his good father before him, religion was for him a solemn
affair. He asked all artists who were associated with his books
that they make no sketches for him on Sundays; and he stalked
coldly out of theaters at the slightest suggestion of the shady or
the irreligious. One shudders to think how wide it would be neces-
sary to make the aisles of our modern theaters if there were many
like him now.

But with children, or to be more accurate, with little girls, all
this was different. He made friends with them at once and in all
places. He kept himself supplied with games and safety pins, with
drawings and toys, to captivate any small girl who chanced along.

All of this, of course, makes him an easy prey to the psycho-
analysts—those experts of whom it has been said that of all those
who plumb the depths of the human mind, they go down deepest,
stay down longest, and come up dirtiest. There are those who note
his adult prudery, his omnipresent gloves, his stammering, his
disinterest in little boys, his old-maidish habits, his passion for
fantasy, his love of all little girls, his obvious contempt for most
adults—who note all of these and who draw conclusions which
range from the bizarre to the plain nasty.

For all this I have little interest and less patience. With Alex-
ander Woollcott, I earnestly implore the analysts to leave him alone.
The attempts—and there have been many—to conclude that his
fairy tales are full of hidden but intended meaning have been best
answered by Dodgson himself when he said—about the Snark, but
that is unimportant—"I'm afraid I didn't mean anything but non-
sense."

Students of the psychiatric aspects of literature will, I am sure,
have something much more detailed and more profound to say.
But to me there is really little mystery. Dodgson's adult life sym-
bolized—indeed really caricatured—the restraints of Victorian so-
ciety. But he was essentially a wild and free spirit, and he had
to burst out of these bonds. The only outlet available was fantasy
—the fantasy which children accept with such simplicity, with such
intelligence and charm.

The result was Alice, and I think we ought not to try to explain
her, we should just be thankful that we have her. Innocence, a
tiny but truly patrician courage, a steady determination to get
things straight, a movingly sympathetic attitude toward all around
her, a demure decency that is as appealing as it is rare—all these
belonged to Alice. And all these are set for us in a matrix of the
most deliciously irresponsible humor the world has ever known—
a humor that is made all the more enjoyable by the fact that simple
Alice, sweet Alice, enchanting Alice, herself never quite catches
on.

She belonged to an age that now seems as remote as her own
Wonderland. But there are some of us—many of us—for whom
frequent revisits to that Wonderland form a pleasure we will never
give up. There we recapture some of the far-off flavor of our own
childhood. There we hear again, if only for a poignant moment,
the fugitive overtones of the clear, high, innocent voices of that
magic land where we, too, once lived.
A Letter from A. E. Housman

BY NEILSON ABEEL '24

Among the papers of Neilson Abeel '24, now deposited in the Princeton University Library and which it was my task to sort after his death in 1949, were found, together with the manuscripts of his poems, several unpublished essays, including "A Letter from A. E. Housman," written in 1938. The letter from Housman which inspired this essay has been presented by Mrs. Abeel to the Library. It is expected that the recently established Abeel Fund will enable the Library to acquire additional Housman items.

Neilson Abeel—unfortunately, wrote so easily and so well that he seldom bothered to do it—pays in the essay a tribute to the poet he liked best and delightfully records the part Housman's poems played in his own life and in the intellectual life of the Princeton campus during the early twenties, in which he himself took an active role.

That some of Abeel's own poems, of which a selection was printed this year in a small memorial volume by the Princeton University Press, are reminiscent of Housman, expresses not an obvious poetic debt but rather a kindred spirit that exalted youth and living and—as a reviewer recently said—"spoke of death defiantly."—Edward Steele '24

An envelope addressed in an unfamiliar handwriting bearing an English stamp and a Cambridge postmark lay on my desk one morning late last October. I was so sure it contained a bill from a tailor in that old university city with whom I am apt to indulge my taste for English suits and shirts a little too lavishly that I did not hurry to open it. But the unpleasant anticipation of seeing a bill, the total of which I had not calculated, turned to unrestrained surprise and delight when the following letter emerged instead:

Trinity College
Cambridge
England
4 Oct. 1935

Dear Mr. Abeel

My heart always warms to people who do not come to see me, especially Americans, to whom it seems to be more of an effort; and your preference of the Cam to the Hudson, which I have always understood to be one of the finest rivers, is also an ingratiating trait. If you think this note a reward, I shall be pleased.

Yours sincerely

A. E. Housman.

The letter, I must admit, was not unsolicited. A month before, I had written one to Mr. Housman designed as cleverly as I could to evoke an answer. Then I had tried to forget this embarrassing piece of folly done on an impulse after an evening spent in talking about Housman and reading his poems to a few fellow enthusiasts. I never dreamed I should receive a reply from so remote a figure and did not keep a copy of my own letter. I had written that, although I had been in Cambridge every summer for ten years past, I had never tried to see him, but that I did want him to know how much his poems had meant to those of us at Princeton who had first come to know and admire his work when the Holt edition of Last Poems was published in 1922. I added that I came to perform my ablutions in the River Cam every year in the same spirit in which the pious Hindu approaches the Ganges.

Of course he must have seen through my letter at once, but since he answered it, I like to think that he recognized the sincerity of feeling which prompted it. For ever since that day in May, 1923, when I purchased those slim and now battered copies of A Shropshire Lad and Last Poems, they have accompanied me on journeys the world over, and at home rest on my bedside table. Poetically minded undergraduates at Princeton in the early twenties were reading Rupert Brooke and James Elroy Flecker with delight, and the lines of "Grantham" and "The Golden Journey to Samarkand" echoed through the spring nights as we tramped the country roads or sat talking until dawn. They were the poems of the time and of youth and their appeal was obvious. Housman came as a discovery with the publication of Last Poems, for certainly few of us at eighteen or nineteen had heard of A Shropshire Lad. Soon we knew all the poems in the two books and quotations from them became part of our everyday speech. The simple verses were easy to remember and had a grave haunting beauty which would not be denied. In them there was not an answer but a comforting understanding word for all the problems of youth, and
Housman was a friend who did not fail us with bright impossible promises. He knew that

What evil luck soever
For me remains in store,
’Tis sure much finer fellows
Have fared much worse before.

Instinctively we felt he knew all about us, that some would die young, some fail in love, some end in jail. His wisdom was a bitter brew but it did not inspire bitterness or despair, and his poems with a marvelous economy told us the strengthening truth that we were very ordinary fellows whose "only portion was the estate of man." Those of us who learned this young owe him much.

Although Housman’s poems came as a discovery to us, many had known them since the first publication of A Shropshire Lad in 1896. Nor was their appeal in any way limited. Beverley Nichols tells of meeting a manufacturer of braces in Providence: "We sat in the same hotel, while I informed him, in general terms, of the braces situation in Europe. He was not very interested until he learned, from a chance remark, that I wrote books. And then a light came into his eyes. He ran into the hall, got his bag, and produced from a nest of braces a first edition of A Shropshire Lad, which he knew by heart. I have seldom heard poetry recited so beautifully."

Seldom do the enthusiasms to which we give our hearts in undergraduate days stand the test of years. Housman’s poems are as fresh and important to me as when I first read them. They still "friend me as they may in the dark and cloudy day." Eventually, however, they did something else for me. Adoration of their author drew me to England and especially to Cambridge, loveliest of university towns. As Mr. Housman’s letter implies, I never tried to see him, aware as I was of his distress when meeting strangers who talked of his poems. I knew he had once fled when a group of admiring ladies from Pittsburgh headed by Willa Cather called on him in his rooms in Trinity College to present him with a golden laurel wreath. They could only leave the wreath and file quietly out. But returning each year to Cambridge and crossing the courts of Trinity to visit friends living in the College, I hoped I would one day catch a glimpse of him. I never did and am not likely to now. A few anecdotes I did hear. A don of Clare told me

that Housman often flew to France at the end of term, there to spend his holiday. The restaurants of Paris knew him as a "learned and famous gourmet," and Grant Richards in his charming book Author Hunting recounts that Frédéric, chef of the Tour d’Argent, invented Barbeau à la Housman in his honor.

Housman liked good drink as well and has assured us that

... malt does more than Milton can To justify God’s ways to man.

He once delighted a congenial dinner by commencing his speech with these words: "It is credibly reported that Wordsworth was once drunk and that Porson was once sober. A sounder scholar than Wordsworth and a better poet than Porson, I stand before you this evening betwixt and between." His tastes were so well known that a colleague at Trinity, when giving a literary dinner, served as a last course an old hat of Housman’s brought in with great ceremony on a large platter with a silver cover over it. The hospitable mistress of one of the most charming houses in Cambridge inveigled Housman to accept an invitation to lunch. Knowing his reputation as a gourmet, she did her best to provide food worthy of her famous guest. He alarmed her greatly, she told me, by remaining quite silent during the first part of the meal. Suddenly he said, "This fish is excellent." Toward the end he complained of the wine. Later he stood sipping his coffee with his back against the mantelpiece. When he had finished he made his third and last remark, "I always take a walk about this time," and hurried out.

Many poets have loved Cambridge; Trumpington belongs peculiarly to Chaucer, Grantchester and the river to Rupert Brooke, and now Trinity will always seem to be Housman’s. There he lived the life of a professor of Latin in the University, editing his unequalled versions of Manilius, Juvenal, and Lucan. In the quiet fastness of those Trinity rooms, he wrote undying poetry. Like Charles Doughty, the habit of his privacy was confirmed at Cambridge. Housman’s scholarly pursuits did not dim his ardor. The discipline of his occupation enabled him to express in faultless lyrics his love of nature, his preoccupation with beauty, his knowledge of the evanescence of all the hopes and fears of man. "To-day the Roman and his trouble are ashes under Uricon," he wrote in one of the most poignant of his poems. The source of his
An Album of Saint-Mémin Portraits

BY HOWARD C. RICE, JR.

The biographers of Charles-Balthazar-Julien Fevre de Saint-Mémin recount that in the autumn of 1814, when he was on the point of returning to France after his long exile in the United States, he seized the physiognotrace machine which had been his livelihood here and "broke it into bits as though the wooden framework had been the cause of all his woes." In spite of this dramatic gesture, Saint-Mémin prudently carried home with him his personal files of prints of the many portraits—some eight hundred of them—which he had made in America. These may indeed have been the cause of all his woes, but they were, also, in the course of time, to become his chief claim to fame. Soon after his return to France, Saint-Mémin (who was then forty-four years old) became curator of the museum of his native city of Dijon and during his long occupancy of this post contributed greatly to the preservation of Burgundian antiquities, including the well-known "Puits de Moïse" by Claus Sluter. Notwithstanding such achievements as these or his several mechanical inventions of use to craftsmen and artists, it may be affirmed that Saint-Mémin is today less widely known in France than he is in the United States, where his physiognotrace portraits of Americans of the early Republic are preserved as family heirlooms and sought after by museums and private collectors.

Saint-Mémin first reached the city of New York (via the Saint Lawrence and Hudson valleys) in July, 1793. He was then but twenty-three years old, and his only professional training had been that of a soldier. After a brief association with the emigré Army of the Princes at Coblenz, he had set out for the West Indies, where his family possessed plantations in Santo Domingo. The slave revolt there prevented him from completing his journey, and indeed his own arrival in New York coincided with a great influx of French refugees from Santo Domingo. The young officer was thus thrown upon his own resources and obliged to devise some means of livelihood. A natural facility with the pencil, plus some mechanical skill and much ingenuity, enabled Saint-Mémin to become the breadwinner for himself and for his mother and his sister, who joined him in America. His first works to attract
attention were a "View of New York from Mount Pitt" and a "General View of New York from Long Island," executed in 1795 and 1796 respectively. Sometime during this latter year Saint-Mémin set up shop in New York with a compatriot, Thomas Bluget de Valdenut, and began the series of physiognotrace likenesses which were to constitute his extensive "American portrait gallery." He later worked in Philadelphia, and traveled widely along the Atlantic seaboard. In 1810 he returned temporarily to France to study the lay of the land there, was back in America in 1812, and then returned permanently to his native country in 1814.

The "physiognotrace" technique employed by Saint-Mémin for his portraits had been invented in 1786 by Gilles-Louis Chrétien, and was soon thereafter exploited commercially in Paris by Chrétien in partnership with Edme Quenedey. The Chrétien-Quenedey "physiognotrace" became immensely popular in the final years of the Old Régime and at the beginning of the Revolution, and there were soon to be many imitators. The machine employed by Chrétien and Quenedey enabled them to trace, by means of a sighting device combined with a pantograph, a life-size profile portrait of the sitter. This first outline sketch was then filled in by hand and was, strictly speaking, the physiognotrace portrait. From this portrait a reduction was engraved on a copperplate, from which prints were then made. The customer usually received the "original" life-size crayon portrait, the engraved copperplate, and a dozen prints.

Saint-Mémin thus had some slight familiarity with the physiognotrace technique before his arrival in America, and he was able, according to his later recollections, to increase his knowledge of the general principles of the engraver's art by a study of the plates in the Encyclopédie. It seems probable, too, that his first partner, Thomas Bluget de Valdenut (1758-1846), who was a

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4 An authoritative and detailed discussion of the physiognotrace, including a reproduction of a contemporary diagram of the machine, will be found in the two works by René Hennequin: Edme Quenedey . . . Portraits au Physiognotrace; Sa Vie et son œuvre, Troyes, 1906-11; and Les Portraits au Physiognotrace . . . Catalogue nominatif, biographique et critique des deux premières séries de ces portraits . . . Estampes de Chrétien et de Quenedey, Troyes, 1931. According to information given in the former work, Hennequin's catalogue of physiognotrace portraits was planned to include three other "series," one of them devoted to the work of Saint-Mémin. To the best of my knowledge, this continuation has not been published. The author, who was Secretary of the Société Académique de l'Aube, is now deceased.
native of the same region of France as Edme Quenesey, possessed some knowledge of the process. Whatever the exact filiation may have been, it is certain that Saint-Mémin employed a technique which was roughly similar to that invented by Chérétien. As mentioned above, Saint-Mémin's sitters customarily received the "original" life-size crayon drawing, the small engraved copperplate, and a certain number of prints from the plate. At the same time Saint-Mémin himself apparently kept a few prints for his own records, much as a photographer keeps file-prints of his work.

It was from these files of extra prints, which Saint-Mémin took back to France with him in 1814, that he at some time later in his life compiled at least three relatively complete sets of his American portraits. One of these (which has since slipped from sight and has perhaps been broken up) was acquired soon after Saint-Mémin's death (in 1834) by a New York publisher, Elias Dexter, who reproduced it in book form by a photographic process in 1862. Dexter's volume has remained the basic reference work on Saint-Mémin's portraits. A second set, consisting of some eight hundred prints, was acquired by the Corcoran Gallery of Art in Washington, where it remains on display in a convenient and easily consultable cabinet. A third set, consisting of 545 prints only, found its way into the Cabinet des Estampes of the Bibliothèque Nationale in Paris. Saint-Mémin himself, in pre-

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* The somewhat fragmentary information available concerning Valdenuit has been gathered together by Hennequin in an appendix to his Edme Quenesey, pp. 141-150.

* The St.-Mémin Collection of Portraits; consisting of seven hundred and sixty medallion portraits, principally of distinguished Americans, photographed by Gurney and Son, of New York, from photo impressions of the original copper-plates, engraved by M. de St.-Mémin, from drawings taken from life by himself, during his exile in the United States from 1799 to 1813. To which is prefixed a memoir of M. de St.-Mémin and biographical notices of the persons whose portraits constitute the collection, compiled from authentic and original sources by the publisher, New York, 1862.

The collection which formed the basis of the Dexter publication was exhibited at the Grolier Club in New York in 1899. Cf. F. Weitenkamp, Sketch of the Life of Charles Bulkeley Julien Ferret de Saint-Mémin; issued to accompany an Exhibition of his Engraved Portraits at the Grolier Club, March 9-25, 1899 (New York, 1899).


* Bibliothèque Nationale, Cabinet des Estampes: E.153. This album, entitled "Oeuvre de Ferret de Saint-Mémin," is divided into two parts. The first (pp. 1-89), comprising 545 portraits, begins with two impressions of Saint-Mémin's self-portrait,
paring these sets for future reference, apparently supplied penciled identifications of the subjects of many of the portraits; this information is not, however, always absolutely accurate, for he presumably made these notations in later life, using early notes or his slightly dimmed recollections, so that there are occasionally misidentifications or confusions present.

Judging from the care with which Saint-Mémin gathered together his "complete works," it would seem that he lived to rue his impulsive gesture of 1814, and that with the mellowing years he himself came to realize that his American portraits were perhaps his surest guarantee of immortality. This supposition is further confirmed by the fact that he prepared several smaller selections of works from his "American period" as personal gifts to friends. At least three such albums are known to have been prepared by Saint-Mémin, and one of these is now in the Princeton University Library, which acquired it with the collection of the late Grenville Kane. For this small album Saint-Mémin selected sixteen prints of his American portraits, wrote out in his own hand the meaningful title "Gagne-pain d'un exil aux Etats-Unis d'Amérique" (reproduced), and had the leaves bound in gilt-stamped red leather by Pralon, a bookbinder of Dijon. The album, put together in 1842, was presented to "Monsieur Jollet," whose bookplate is affixed to the verso of the front flyleaf.

The recipient of this volume, Claude-Bernard-Marguerite-Henri Jollet (whose initials form the monogram used in his bookplate), was born in Dijon, in the Rue du Vieux-Marché (Proudhon), on May 22, 1822. In 1844 he completed the thesis which earned him the doctorate of law, but, although he was admitted to the bar, he never practiced his profession, and subsequently referred to himself merely as "Henri Jollet, propriétaire." He was a young man of twenty when he received the gift of the "Gagne-pain" album from Saint-Mémin, then an elderly man of seventy-two. Already, however, he was developing tastes and interests which Saint-Mémin must have recognized with satisfaction, and which were to flower during his later life, long after the older man's death. In 1862 Henri Jollet became a "resident associate" of the Commission des Antiquités du Département de la Côte d'Or, in which Saint-Mémin had played such an active role; in 1871 he became a "titular member," later served for several years as the Commission's treasurer, and continued to attend its meetings until shortly before his death on February 21, 1918, at the ripe age of ninety-five.

When reviewing the life of Henri Jollet at a meeting of the Commission des Antiquités held shortly after his death, the President, M. Chabouf, reminded the members that Jollet had been "a modest man, but one who knew a great deal and knew it well." He knew the religious art of Burgundy as an architect, an artist, and even a fervent Christian; he was a scholar who had read widely and well; he had placed his knowledge at the service of his native city. He had written very little, and, indeed, his whole life seems to have been an exemplification of the motto on his bookplate: *Plus penser que dire*. Henri Jollet might, too, serve as an example of the French provincial amateur—in the best sense of the word—the local scholar, antiquarian, and collector, whose species is not yet wholly extinct.

During his long life Henri Jollet had assembled a fine library, the nucleus of which he had inherited from his own father, and which was notable for its precious books and documents relating to the history, arts, and literature of Burgundy. This was housed in his residence, in the Rue Babeuf, in the shadow of the Church of Notre-Dame—the Hôtel de Vogüé, one of the finest of the...
seventeenth-century mansions of Dijon, Jollet's library was presumably dispersed not long after his death, so that the album of portraits which Saint-Mémin had given him some seventy-five years earlier must have passed through very few hands before it was acquired in 1926 by Grenville Kane, with whose collection it came to Princeton in 1946. At first glance, the distance may seem long, both geographically and figuratively, from the old mansion in the heart of Dijon to the Firestone Library at Princeton. Yet, the gap may be lessened if we recall that Fevret de Saint-Mémin, the native of Dijon who drew the portraits contained in the album, often passed through Princeton on his journeys from New York to Philadelphia during the years of his "exile" in America a century and a half ago.

The Jollet album begins with Saint-Mémin's portrait of Thomas Jefferson and ends with a self-portrait done in Philadelphia in 1801. Although the subjects of the other portraits (see plate for complete table of contents) are familiar to Americans conversant with the history of the period (two of them, incidentally, are Princeton graduates: Dr. Benjamin Rush, Class of 1760, and Thomas Marshall, Class of 1805), they were probably not well known to the original recipient of the album, Saint-Mémin undoubtedly selected these portraits less for the subjects than as good examples of his work. They do indeed give an excellent idea of the variety of his portraits: the portrait of General Wade (not "Wllam" as the author noted) Hamptom shows a head and shoulders with shako and dress uniform; the portrait of Mrs. [Walter] Herron is a good example of a feminine head; while the miniature likeness of Mrs. Brockholst Livingston recalls the tiny engravings which were mounted in lockets or memorial rings. Furthermore, Saint-Mémin mounted these prints so neatly that they are still in an exceptionally fine state of freshness.

Another album similar to the one now at Princeton was prepared, also in 1841, by Saint-Mémin for his friend "Monsieur G. Peignot"—Gabriel Peignot (1762-1849), a Burgundian like Saint-Mémin, sometimes called "one of the fathers of French bibliography." Although its present whereabouts is unknown to me, a detailed description of this "Peignot album" in a sales catalogue leaves no doubt about its similarity to the Jollet-Princeton

*Charles Muzarte and Joseph Garnier, Galerie bourguignonne, Dijon, 1868-69, lists ninety-nine titles by Gabriel Peignot!
This second album has the same title-page and was also bound by Pralon at Dijon. The presentation inscription reads: "Offert à Monsieur G. Peignot comme un faible hommage du sincère, respectueux et très affectueux dévouement du dessinateur et graveur Frevet de St.Mémin." This album, like its companion, contains sixteen engraved portraits; the first of these is also of Thomas Jefferson and the last a self-portrait, but the fourteen others are of different subjects.

Finally, there is evidence that Saint-Mémin, several years later, prepared still a third small collection of his American portraits for another acquaintance, Monsieur Sauvageot. A letter written by Saint-Mémin from Dijon on December 7, 1849, addressed to Monsieur Sauvageot, has been preserved. In this letter Saint-Mémin explains that the profiles he made in America were drawn by means of the physiognomic trace and engraved in the manner of those portraits with which Chrestien, Quenedey, and others flooded France at the end of the eighteenth century. Although disclaiming any originality for himself, he nevertheless points with some pride to the fact that with only a few proofs as models he succeeded in imitating his predecessors and that he became a builder of his own instruments as well as draftsman, engraver, and printer. By way of conclusion, Saint-Mémin's comment on the engravings presented to Monsieur Sauvageot may well be quoted here, for it provides, at the same time, an appropriate commentary on the selection made for Monsieur Joliet which has now come to rest in the Princeton University Library:

The small collection of my work enclosed herewith comprises about thirty engraved profiles that I have selected from a mass of extra proofs which remain from about 800 portraits I made at different times in various cities of the United States, where I worked from 1796 to 1810. I have taken care to mark the dates and the names of the individuals in order that the result of my labor would have more interest. You will find among them a small group of people whose names are well known; included are our compatriot Brunel, and

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20 S. V. Henkel, The Unique [Hampton L. Carson] Collection of Engraved Portraits of Thomas Jefferson, Benjamin Franklin, and Gilbert Motier de La Fayette, Philadelphia (1942), Part II, p. 19, No. 1239. Mr. Fillmore Norfleet and the Frick Art Reference Library have both replied helpfully, albeit negatively, to my inquiries concerning the present location of the Peignot album.

21 Printed in English translation, from a photostat of the original in the collection of Harry MacNeill Bland, by Fillmore Norfleet in his Saint-Mémin in Virginia, Richmond, 1941, pp. 65-66.
Thomas Jefferson, President of the United States. Still other distinguished people are among them, but they are known only in their own country. 

BIBLIOGRAPHICAL NOTE

Until recently the chief source of information concerning Févret de Saint-Mémin's life has been the twenty-two-page pamphlet (a reprint from the Mémoires de l'Académie des sciences, arts et belles-lettres de Dijon): Philippe Guignard, Notice historique sur la vie et les travaux de M. Févret de Saint-Mémin, Dijon, 1853. The material supplied by Guignard has been augmented, as a result of research in both France and America, by Fillmore Norfleet, whose Saint-Mémin in Virginia, Richmond, 1942, serves—in spite of its restrictive title—as the best general introduction to Saint-Mémin's career. Mr. Norfleet has added further details in his article "A St. Memin Plate, With Some Notes on Other St. Memin Portraits," Papers of the Bibliographical Society, University of Virginia, I (1948), [185]-187.

During the past fifty years numerous articles on Saint-Mémin have appeared in American periodicals; most of these merely repeat the facts of Saint-Mémin's life from the Guignard pamphlet (which was translated in the introduction to Dexter's The St.-Mémin Collection of Portraits), so that their chief interest, aside from being evidence of the posthumous growth of Saint-Mémin's reputation in America, lies in the information they supply on the subjects of the artist's portraits, on the locations of plates and drawings, on varied aspects of the artist's work which was not limited to portraits, and, finally, in their reproductions. The most valuable of these many articles or pamphlets are the following: John Hill Morgan, "The Work of M. Févret de Saint-Mémin," The Brooklyn Museum Quarterly, V, No. 1 (Jan., 1918), 3-26; Theodore Bolton, Early American Portrait Draughtsmen in Crayons, New York, 1925, pp. 62-70 [lists the locations of many of Saint-Mémin's crayon portraits]; R. T. H. Halsey and Elizabeth Tower, The Homes of Our Ancestors, as shown in the American Wing of the Metropolitan Museum of Art, Garden City, N.Y., 1925, pp. 187-191; Mary Martin, "The Physionotrace in France and America," The Connoisseur, LXXIV, No. 295 (Mar., 1926), 144-152, and LXXV, No. 299 (July, 1926), 141-148; Alice Van Leer Carrick, "Saint-Mémin and His Profiles," in her Shades of Our Ancestors; American Profiles and Profilists, Boston, 1928, pp. 163-176; Luke Vincent Lockwood, "The St. Memin Indian Portraits," The New-York Historical Society Quarterly Bulletin, XII, No. 1 (Apr., 1928), 3-26 [eight crayon portraits and five water colors of Osage Indians who visited Washington and New York in 1804]; Valentine Museum, Exhibition of the Works of Charles Balthazar Julien Févret de Saint-Mémin; A Special Loan Exhibition of Crayons, Engravings, Copper-plates, Water-colors, Silhouettes, Richmond, 1941; J. Hall Pleasant, Saint-Mémin Water Color Miniatures, New York, 1947; R. W. G. Vail, "Unknown Views of Old New York," The New-York Historical Society Quarterly, XXXIII, No. 3 (July, 1949), 149-155 [discussion of Saint-Mémin's view of New York from Mount Pitt, 1799, with reproductions of pencil sketch, water colors, and engraving].
sig. D1 an alteration has caused a resetting of lines 11-14. Moreover, after line 26 appear thirteen lines of prose dialogue beginning "Clout. Why truly I have examin'd Matters. . . . " Collin's song then follows, only four lines of which are now present on D1, the altered catchword being "I long". Eight additional lines of dialogue follow the song to conclude the scene. These additions cause the rearrangement of all the standing type-pages of sheet D and of sigs. E1 and E1* up to the ending of Act III. Page 29 is mispaged 28. The reading of the running-title on D2 recto is invariably "and".

Analysis of the printing makes tolerably clear what has happened. The text of the book was set, as commonly in Restoration play quartos, not serially but "simultaneously" in several sections. The separate groups here are B-C, D-E, and F-G, the differences in presswork being clearly marked by the running-titles differentiating the skeleton-formes of these sheets. Preliminary sheet A seems to have comprised a fourth independent section.

Examination of the second issue discloses that sheets C, F, and G are in every respect identical with those of the first issue, and since there is no sign of reimpession we may take it that they represent sheets from a single impression. Moreover, in sheet A there is no evidence for reimpession, and hence it seems most probable that the variant title-page represents a press alteration in an otherwise uninterrupted impression. On the other hand, the head-title on B1 has been reset in the second issue; the running-titles in the sheet differ in their alignment with the text type-page and very probably in their setting. On the available evidence, the alterations noted on sig. B3 were made not as press variants but as corrections between impressions, but otherwise the text type in gathering B is in the same setting. The reimpession of type-pages in both forms of sheets D and E together with the different settings of the running-titles demonstrates reimpession here, although it would seem that, significantly, the settings of the running-titles do not differ on sigs. E1*, 3, and 4* of the outer formes of E.

From these facts a conjectural timetable may be evolved for the printing of the book. Printing seems to have begun first with the press machining the D-E section, followed very soon by B-C.

*For various examples, see my "Bibliographical Evidence from the Printer's Margin," Studies in Bibliography, II (1946), 154ff.
Machining of sheet E (outer forme last) seems to have been completed before the first forme of C on the other press had finished its allotment of sheets. Before the skeleton-forme of outer E had been removed from the type-pages, a decision was made to enlarge the edition, and the author had provided some revisions in Act III which he wanted incorporated. At this point a number of sheets of A had been printed on one side (the title-page or outer forme), but F had not progressed beyond the first forme on the press. No type-pages yet having been distributed, the forms of B were reimpessed and extra copies printed after C had been machined in the enlarged edition-sheet. All pages of D and the first two pages of E were rearranged as a result of the added lines of dialogue, and the forms sent to the press. Sheets F and G were overprinted to the number of the new edition-sheet. Sheet A may have run off enough copies of the title-page forme to fill the first edition-sheet assignment and then been corrected for the sales-promoting "second edition," which may have had as its faint justification the minor additions and revisions performed in the re-impressed sheets. In the process the advertisement was intended to be changed to "sold by," but by carelessness only the first word was altered.

The copies of these issues which I have seen to date have not contained mixed sheets, but there is always the possibility, of course, that some interchanging may appear. —FREDDON BOWERS

COLLECTOR'S CHOICE

A selection of items from the Ford Madox Ford collection of Edward Naumburg, Jr. '24 comprised the first "Collector's Choice" of the academic year 1951-52 and was exhibited in the Princetoniana Room from the fifteenth of October to the fifteenth of November.

As an editor, poet, novelist, essayist, and critic, Ford Madox Ford (1875-1939) was one of the most versatile literary figures of his generation. He was, in fact, too versatile for his own good. After the inevitable period of unwarranted neglect, his major work is only now undergoing a proper re-evaluation.

Ford's collaboration with Joseph Conrad was recalled by the presence in the exhibit of the manuscript of his Joseph Conrad; A Personal Remembrance, which was accompanied by a copy of the English edition of the book (1942) in which Ford had written on the front flyleaf: "I wrote this book at fever heat & in an extraordinarily short time for I had, as it were, to get it out of my system. Nevertheless I see very little that I want to change in it & I think it remains a very accurate account of our relationship—Conrad's & mine." With copies of the first editions of the four novels comprising the Tietjens tetralogy—Some Do Not... (1924), No More Parades (1925), A Man Could Stand Up—(1928), and Last Post (1928)—was a first edition of the novels as published in one volume by Alfred A. Knopf in 1950 under the title Parade's End. Ford's finest novel, The Good Soldier (1915), was also represented by both a first edition—a presentation copy from the author to Joseph Conrad—and the new edition published by Alfred A. Knopf (1951). The latter contains as an introduction—"an interpretation" by Mark Schorer, the first version of which appeared in the Ford issue of the Chronicle (April, 1948).

The series of small monthly exhibits known as "Collector's Choice," which consist of notable items lent by Princeton alumni and friends of the Library, was instituted two years ago by the Committee on Collectors and Collecting of the Friends of the Princeton Library as a means of acquainting students, alumni, and visitors with books, manuscripts, and other material of special interest in private collections. The Committee on Collectors and Collecting will welcome suggestions concerning items suitable for inclusion in this series of exhibits. Correspondence may be addressed to the Chairman of the Committee, Edward Naumburg, Jr. '24, 175 West 59th Street, New York 25, N.Y.

INCUNABULA IN THE PRINCETON LIBRARY

The recent gift by the Honorable David A. Reed '00 of fifteen incunabula, described in "New and Notable," suggested that a statement as to the number of fifteenth-century printed books now in the Library would be of interest. In a survey of the holdings of incunabula in American university and college libraries

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conducted by Fremont Rider in 1938 (The Library Quarterly, IX, No. 3 [July, 1939], 273-284) Princeton was listed as having 206 volumes (exclusive of duplicates), "plus a few more not yet positively identified," which gave it ninth place. Although the Library has not purchased incunabula as such, its collection of fifteenth-century books has shown a considerable increase over the figure reported thirteen years ago. Two major groups were acquired during that period: 105 in the collection of the late Grenville Kane (described by Curt F. Bühler in the Chronicle, XI, No. 1 [Autumn, 1949], 26-36) and 41 in the collection of Elmer Adler. The Library's present total, as of November 1, 1951, is 349 incunabula represented by 360 copies, not including single leaves.

CONTRIBUTORS TO THIS ISSUE

WARREN WEAVER, Director for the Natural Sciences at the Rockefeller Foundation since 1932, has been for about thirty years a Lewis Carroll collector.

NELSON ABEEL '24 was at the time of his death, October 15, 1949, Executive Secretary of the Pacific War Memorial. He had served as Executive Secretary of the American-Scandinavian Foundation from 1939 to 1939 and was during the war Regional Director of the Alien Division of the War Manpower Commission in New York.

HOWARD C. RICE, JR., is Chief of the Department of Rare Books and Special Collections in the Princeton University Library.

New & Notable

EX LIBRIS DAVID A. REED '00

The Honorable David A. Reed '00, several of whose earlier gifts have been described in the Chronicle, has recently presented to the Library a fine group of fifteen incunabula and one Renaissance manuscript. Interesting because of their antiquity and intrinsic beauty, these works are also of significance as a reflection of the intellectual and spiritual preoccupations of the late fifteenth century.

The largest number concern the Church and its teachings. Among these is the Rationale divinorum officiorum, printed at Augsburg by Günther Zainer in 1470. This treatise on the origin and symbolic meaning of the Christian ritual, written about 1286 by Gulielmus Durantis (Guillaume Durand), Bishop of Mende, remains an important authority on the liturgy of the Roman Catholic Church and provides an essential key to the symbolism of medieval religious architecture. Albertus Magnus, the great thirteenth-century scholastic philosopher, is represented by his tracts Paradiis animae, sive Tractatus de virtutibus, printed at Cologne, not after 1479. Bound with this is a copy of Jacobus de Clausa, Sermones dominicales, printed at Spires about 1472. This volume, bound in beveled wooden boards, characteristic of monastic bindings of the fifteenth century, was once in the library of the Praemonstratensian convent at Weissenthur in Württemberg, Germany. The letters of Saint Catherine of Siena (1347-1380), which are important both for history and literature, as a commentary on political affairs of the fourteenth century and as an example of the best Tuscan style, are present in an attractive edition printed by Aldus Manutius at Venice in 1500. In view of the modern interest in collections of letters by important figures, it is worth noting that the editor of these Epistole, an Italian Dominican named Bartolommeo de Alzano, is said to have
spent some twenty years traveling to all the cities of Italy in order to gather the letters in this volume.

While the works just mentioned were all written by authors who lived during the centuries preceding the invention of printing, other works represented in Senator Reed’s gift are by “contemporary authors,” living or only recently deceased at the time the books were printed. Such, for example, is the Summa confessionalis by Antoninus Florentius, or Antonio Pierozzi (1489-1549), Archbishop of Florence. This work on the confession of sins enjoyed wide prestige in Church circles and was reprinted many times before 1500. The edition added to the Princeton collection was printed in Venice in 1473 by Bartholomaeus de Cremona. Another such “contemporary author” is the noted Spanish prelate Rodricus Zamaorensis, or Rodrigo Sanchez de Arévalo (1404-1470), whose Speculum vitae humanae is represented by two different editions. One of these was printed by Ulrich Zel at Cologne in 1472, the other by Gunther Zainer at Augsburg in 1471. The latter is in a contemporary binding of wooden boards, with a blind-stamped pigskin spine. A defense of the Christian faith against Jews, Saracens, and other enemies of Christianity, entitled Fortalitium fidei contra fidei christianae hostes, was written by Alphanus de Spina, a Spanish convert from Judaism, who became rector of the University of Salamanca, where he died about 1491. The Princeton copy of the Fortalitium fidei, printed at Strasbourg by Johann Mentelin, not later than 1471, was once in the library of the Carthusian monastery at Buchheim in southern Germany and has this library’s stamp on the first leaf.

An antiphonal written in Italy in the sixteenth century; a missal printed in black and red about 1500, probably in Paris; and a Book of Hours printed on vellum in Paris about 1500, complete the religious works in Senator Reed’s gift. The last-mentioned includes on its final page this delightful description of the work (here translated from the French):

In praise of God and of the very glorious Virgin Mary, and of my lord Saint John the Evangelist, and for the edification of all true Catholics.

The present Hours, complete according to the usage of Rome, with figures of both the life of man and the destruction of Jerusalem, and also figures of the Last Judgment, and several other fine stories executed in the Italian style.

Have been newly printed in Paris by Guillaume Anatab, Printer, dwelling in the Rue Saint Jean de Beaufays at the Sign of the Lions near the Schools of Law, for Gillet Hardown, Bookseller, dwelling at the end of the Pont au Change at the Sign of the Rose, and for Germain Hardown, Bookseller, dwelling opposite the Court House between the two gates by the image of Saint Marguerie.

Turning to more mundane works, the incunabula presented by Senator Reed include a fine copy of the Liber cronicae ab inicia mundi, by Hartmann Schedel, published by Anton Koherger at Nuremberg in 1493—generally referred to as “The Nuremberg Chronicle.” Classical authors are represented by an anthology comprising eclogues by Theocritus and poems by other Greek poets, printed at Venice by Aldus Manutius in 1495, and using the graceful Greek characters designed by this famous printer; and by two copies of Aesop’s Life and Fables printed at Strasbourg by Heinrich Knoblochzter about 1481. In the first of these, which lacks the frontispiece, the picturesque woodcuts have been done in what crudely colored by hand; the second copy, uncolored, which is incomplete in the respects, nevertheless contains the fine frontispiece depicting Aesop—according to the more-or-less fictitious life of the Greek poet which was current in the Middle Ages—as a monster of ugliness and deformity. Finally, another link between the culture of classical antiquity and of medieval Europe is provided by a volume printed by Joannes and Gregorius de Gregoria at Venice in 1499, comprising treatises on geometry and music by Boethius, the Roman writer of the late fifth and early sixth centuries, whose compilations from Greek sources were widely consulted during the Middle Ages. Boethius’ treatise De Musica, for example, was for several centuries a commonly used textbook, and is still an important source for knowledge of ancient music.

BRASHER’S BIRDS AND TREES OF NORTH AMERICA

The very first number of Biblia, published in June, 1930, noted among the Library’s desiderata Birds and Trees of North America, by Rex Brasher. The first three volumes of this work, which was eventually to comprise twelve volumes, had been published at the time this note appeared. Now, twenty-one years later, the Library has acquired a copy of Brasher’s Birds, as a generous gift from the Class of 1906. Selected plates from the work were shown in the Exhibition Gallery of the Firestone Library during the
months of July, August, and September, 1951. The descriptive note originally published in *Biblia* may here serve again to describe this splendid acquisition:

“*Birds and Trees of North America* is a sumptuous work in an edition limited to one hundred sets and comprised in twelve volumes containing, in addition to descriptive text, an aggregate of eight hundred and forty large folio plates which, hand colored, depict with accuracy and charming artistry exemplars of all the twelve hundred species and subspecies catalogued in the American ‘Ornithological Check List.’ These plates result from the forty years which Mr. Rex Brasher of Kent, Connecticut, devoted to close observation of birds in their habitats, to photography and to sketching and painting. Trees, though mentioned in the title, are not attempted to be fully inventoried. Such of them as are pictured serve merely as backgrounds for birds, but nevertheless are listed and described.”

The usefulness of the Library’s copy of Brasher’s *Birds* is increased by a typewritten alphabetical index prepared by the Bridgeport, Connecticut, Public Library, which includes both the English and Latin names of all the birds and trees illustrated. In addition to its value as an ornithological repertory, Brasher’s work is of interest for a comparative study of the processes used in illustrated books on natural history. In this case the original paintings were first reproduced in black and white by the photogravure process and the reproductions were then colored by hand by Brasher and his assistants.

**NEW MANUSCRIPTS OF SODOM**

The Restoration play entitled *Sodom* has attracted most colorful traditions. In truth, however, very little is known with certainty about the play. The question of authorship is unsettled. It has been persistently attributed to the Earl of Rochester without any tangible evidence and despite a bitter attack, in a poem commonly ascribed to him, on the author of the play. The question is open as to whether the play was ever printed during the Restoration. There are many early references—very possibly copied one from another—that the play appeared with the imprint “Antwerp: Printed in the Year, 1684.” It is said, obscurely and unreliable, that a copy was in Richard Heber’s collection and was destroyed by his executors after his death in 1833. Since then, no one has claimed to have seen a copy.

Our knowledge of *Sodom* is based on two extant manuscripts. One is—or was, before the war—located in the Hamburger Staats- und Universitäts-bibliothek. Something which passes for an edition of this manuscript was printed in Paris in 1894, the work of L. S. A. M. von Römer. The other manuscript is located in the British Museum. “Pianus Fraxi”—that master of curiosae and erotica—examined it in the middle of the nineteenth century. (Since that time it has not, apparently, been available to readers; at least, several qualified scholars have been unable to gain access to it.) He also reported on a third manuscript; he did not give its location, however, and nothing further is known of it.

Princeton has now had the good fortune to obtain a bound manuscript, in a Restoration hand, containing (among other things) two previously unrecorded manuscripts of *Sodom*. The first manuscript is a three-act version of the play, about half the length of the Hamburg manuscript. The first two acts are substantially like the Hamburg version, but the third act is quite different; this manuscript includes a Dramatis Personae and the Prologue by Bolloxion. The second Princeton manuscript is a five-act version which is generally similar to the Hamburg manuscript throughout; it contains a Dramatis Personae and the first of the two Epilogues. The readings of these new manuscripts differ in innumerable details from the Hamburg version and from one another. Many of these variants help to identify corruptions in the Hamburg manuscript and suggest that the play may have had a power which has hardly been suspected.

These two new manuscripts of *Sodom* occupy the first third of the volume. The remainder is taken up with miscellaneous pieces, not all of which are erotic; there are seventeen English poems, only one of which is ascribed and most of which cannot be readily identified; six Latin epigrams; one long dialogue in prose; and two prose orations. The volume, which was purchased on general Library funds, is a notable addition to our expanding collection of English literature of the Restoration.—JAMES THORPE

**PHILIP CARTERET**

Important among recent additions to the Manuscripts Division are six autograph letters of Philip Carteret (1639–1681), who was
commissioned as first governor of New Jersey in 1665, and one letter of his wife, Elizabeth Carteret. The letters were written from New Jersey and are addressed to the governor’s brother, Peter Carteret, and to his mother, who lived on the Island of Jersey. The letters are concerned chiefly with personal and family matters and with the affairs of friends, relatives, and associates, although there are reflections of Carteret’s many difficulties, as governor of a disputed territory, with the settlers from New England and New York. The letter of Elizabeth Carteret was written in 1682 to inform her mother-in-law of the death of “your sonn and my le te most deir and loving husband who ever since that barbarouse and unhewman actione of Sir Edmund Andross and his mercyless sooldiers hath been subject to frequent and many body in-firmities.” The Carteret letters were purchased on the Theodore P. Sankey Fund.

Biblia
DEVOTED TO THE INTERESTS OF THE FRIENDS OF THE PRINCETON LIBRARY
Volume XXIII, Number 1
Autumn 1951

THE COUNCIL
The following were elected members of the Council for the 1951/52-1953/54 term: Julian P. Boyd, R. Sturgis Ingersoll ’14, Maurice Kelley, David H. McAlpin ’20, Gilbert S. McClintock ’08, Harold R. Medina ’09, and Sterling Morton ’06.

FINANCIAL REPORT
The summary of financial transactions on the Operating Account for the year 1950-51 follows:

Receipts
Balance 1 July 1950 $2,195.78
Dues collected for 1950-51 4,019.00
Advance dues for 1951-52 1,100.00
Subscriptions to Chronicle, Vol. XII 447.55
Advance subscriptions to Chronicle, Vol. XIII 15.80
Reimbursement on advance made last year for the purchase of manuscripts for the Parrish Collection 880.00
Special contribution 10.00
\[8,955.18\]
EXPEDEMENTS

Printing of Chronicle, Vol. XI, Nos. 3 and 4 $1,376.86
Printing of Chronicle, Vol. XII, Nos. 1 and 2 1,491.34
Final payment on 36 University Place debt 1,000.00
Tea at opening of binding exhibition 50.00
Miscellaneous (printing, postage, etc.) 520.80
Reserved for printing of Chronicle, Vol. XII, Nos. 3 and 4 1,500.00
Advance subscriptions to Chronicle, Vol. XIII 13.80
Advance dues for 1951-52 to be expended that year 1,100.00

Balance 30 June 1951 $6,052.80
$2,002.83

The expenses for the tea at the opening of the exhibition of contemporary American hand binding, $50.00, were paid from the dues of a Patron received with the understanding that they will be employed for such purposes.

The Operating Account does not receive contributions made specifically for the purchase of books or manuscripts. Contributions for such purposes are credited to the Friends Book Fund and are reported regularly in the Chronicle; when the contributions are for special items or for special purposes, that fact is noted.

House maintenance expenses and rent for 36 University Place (totaling $4,600.00) were covered by contributions of $5,093.50. The Graphic Arts Committee also secured advance contributions of $771.50 for 1951-52. The amount available for 1951-52, $1,805.00, leaves a total of approximately $1,300.00 needed to cover the anticipated expenses for this last year at 36 University Place. On May 1, 1951, the collections will start to be moved to the Firestone Library.

CONTRIBUTIONS

Members of the Class of 1906 are making contributions (totaling to date $1,610.00) to enable the Library to acquire a copy of Rex Brasher's Birds and Trees of North America, Kent, Conn., 1929-32. Included among the contributors are the following Friends: J. Campbell Brandon, Bruce W. Brown, Sandford G. Etherington, Sinclair Hamilton, Carl Otto v. Kienbusch, Charles C. Nicholls, Jr., and H. C. Richard.

Further contributions to the Nelson Abel '24 Memorial Fund have been received. Contributions to the fund now total $470.00. A contribution for general use was received from Lyman H. Butterfield.

Members of the Library staff, together with former members, have contributed toward a memorial to the late James Thayer Gerould, Librarian of Princeton University from 1920 to 1938, who died in Williamsburg, Va., on June 8, 1951. In this group are the following Friends: Julian F. Boyd, Miss Reba Cawley, Lawrence Heyl, Henry L. Savage '15, and Alexander D. Wainwright '59.

GIFTS

Since the last issue of the Chronicle several interesting and valuable gifts can be recorded. Imrie de Vegh presented thirty-five important books in the field of political science. Howard L. Hughes '10 gave the typewritten draft of "A further supplement to an act entitled: 'An act concerning corporations (Revision of 1896)' for the purpose of amending section forty-nine thereof... by the Senate and General Assembly of the State of New Jersey" with annotations by Woodrow Wilson. From Dean Mathey '12 the Library received an oil painting of the Battle of Princeton believed to be from the studio of Charles Willson Peale, who participated in the battle. The Honorable David A. Reed '00 presented sixteen books of the fifteenth and sixteenth centuries and a sixteenth-century manuscript antiphony. Senator Reed's gift is briefly described in "New and Notable." Work sheets for the play Billy Budd, by Louis O. Cox '40 and Robert Chapman '41, were given by Willard Thorp, who also gave several volumes chiefly of literary interest. A number of additions to the Library's notable John Davidson collection came from J. Benjamin Townsend '40, including four letters written by Davidson and a presentation copy of Davidson's The Knight of the Maypole, London, 1903, from the author to Sir James Matthew Barrie.

Gifts were received also from: Elmer Adler, Alfred H. Bill, Nelson R. Burr '27, Lyman H. Butterfield, Ernest T. Carter '88, Robert Glass Cleland '09, Thomas H. English '18, A. E. Gallatin, David H. McAlpin '20, Robert C. McNamara '09, Dean Mathey
Friends' Use of the Library

Members of the Friends are always welcome to use the Library; Friends who are residents of the Princeton area may borrow books for use at home. All volumes, subject to the regulations of the Library, may be borrowed excepting those on the Dixon Collection shelves, which must be circulated in accordance with certain provisions in the collection's deed of gift. The intention in establishing the Dixon Fund was to enable the Library to purchase books which would bring the students "into definite contact with the best thought of the present, in literature, in philosophy, in art, in economics and social development." It is incumbent upon the Library, therefore, to restrict, within practical limits, the circulation of volumes on the Dixon Collection shelves to the students of the University.
FRIENDS OF THE PRINCETON LIBRARY

Founded in 1905, the Friends of the Princeton Library is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has solicited gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise be acquired by the Library.

Membership is open to anyone subscribing annually for $10 or more.

Check payable to Princeton University should be addressed to the Secretary.

Members receive The Princeton University Library Chronicle and publications issued by the Friends, and are invited to participate in meetings and to attend special lectures and exhibitions.

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