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THE PRINCETON UNIVERSITY LIBRARY CHRONICLE
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Jonathan Belcher

Notes on a Recently Acquired Portrait of an Early Benefactor of the Princeton Library*

Among the early Princeton manuscripts preserved in the Library is a deed of gift, dated Elizabeth Town, New Jersey, May 8, 1755, by which Governor Jonathan Belcher presented to the College of New Jersey his private library of nearly five hundred volumes. The books are listed, title by title, in this document, which also specifies that the donor reserves to himself during his lifetime the possession and use of the books and other articles mentioned, but that his immediate delivery of one volume to the Trustees of the College constitutes transfer of title to the whole. Nearly all the books from Governor Belcher’s library that came to Princeton after his death in 1757 were lost either during the Revolution, when Nassau Hall was a barracks for both British and American troops, or in the fire of 1802. Only five volumes are in the Library today—the token vestiges of Belcher’s considerable gift, which was indeed the first important donation of books to the Princeton Library. To commemorate this early benefactor,

* This account is based mainly on information assembled by Professor Donald D. Egbert ’54 of the Department of Art and Archaeology at Princeton University—Ed.
1. The books from Governor Belcher’s library still preserved at Princeton—or at least those which have been so identified—are:
3. Arthur Johnston, ed., Psalmi Davidici...in Unum Serenissimi Principis, Lon-
the arms of Governor Belcher have been carved in stone over the main entrance to the Firestone Library and serve as the device of the Friends of the Princeton Library.

By the same deed of gift Governor Belcher also presented to the College a pair of terrestrial globes, pictures of the kings and queens of England, his "large carved gilt Coat of Arms," and his "own Picture at full length in a gilt Frame now standing in my blue Chamber." After the Governor's death in 1757, this portrait, like the books, came to Princeton, where it was given a place of honor in Nassau Hall. It remained there only about twenty years, according to the Minutes of the Trustees of the College, in which we read under date of October 22, 1779, the following statement:

The trustees, being extremely sorry that the picture of his Excellency Governor Belcher which hung in the College Hall, has been destroyed during the late war, appointed Mr. William P. Smith to endeavour to procure an original painting of the Governor from some of the remaining friends or relations of the family in New England, or, if that should be impracticable, then to procure the best copy that shall be in his power, that it may be placed where his picture formerly hung, as a testimony of the gratitude of the board for the


5. Catullus, Tibullus and Propertius. Opera ... In Usum Delphini, Paris, 1685. Two volumes bound in one with continuous pagination. Inscribed on title-page: "Belcher." [Ex86f.8.186]

Note: 4-5 are listed in Belcher's deed of gift of 1755. No. 5, although not mentioned in the deed, bears evidence of having been at the College at least since the eighteenth century. In addition these books given to Princeton by Governor Belcher, the Library also has two other books associated with him. These are:


eminent services formerly rendered by his Excellency to this institution.

Now, 170 years later, an original portrait of the Governor has been procured from an English descendant, Colonel Edward B. Belcher, and presented to the University by Carl Otto v. Kienbusch '06. The newly acquired portrait, which will hang in the Faculty Room of Nassau Hall with portraits of early benefactors and officers of the College, was exhibited during June, 1955, in the Princetoniana Room of the Library. The portrait, with other documents relating to Governor Belcher's services to Princeton.

The portrait in pastel, showing Belcher in a bright blue coat with gold braid ornaments and measuring 18 x 23 inches, was executed in England, according to the consensus of expert opinion, by an unidentified artist, probably in the 1740's, not long before Belcher returned to the American Colonies to become Governor of New Jersey. It thus represents him in his sixties, much as he must have appeared during the years when he was helping the new college at Princeton.

Since the Princeton portrait has hitherto escaped the notice of American antiquarians, a recapitulation of the other known portraits of Jonathan Belcher is appropriate here for comparative purposes:

1. Portrait by Franz Lippold (1688-1768). Signed and dated 1729. Acquired in 1888 by the Massachusetts Historical Society, where it now hangs. It was engraved during the nineteenth century and has been reproduced in Sibley's Harvard Graduates, Vol. IV (1933), frontispiece. As mentioned above, a copy of it by Rufus Wright was acquired by Princeton in 1866 (cf. Donald D. Egbert, Princeton Portraits, Princeton, 1947, pp. 29-39 and Fig. 4).

As far as is known, William Peetree Smith never succeeded in obtaining a portrait, as he was requested to do by the Trustees in 1755. It should be mentioned, however, that copies of portraits of Governor Belcher were later acquired. In 1866 Professor George Mungreave Giger (Class of 1845) gave to the College a copy by Rufus Wright of the early portrait of Belcher by Franz Lippold, now owned by the Massachusetts Historical Society. In 1951 Alexander Benson (Class of 1894) presented a portrait by Moses Ayoob, an adaptation from the Faber mezzotint (1764) of the Richard Phillips portrait of Belcher, after an unsuccessful search for the Phillips canvas.

And the experts on American and English painting who generously gave advice about the picture were: Mrs. Haven Park, Alan Burroughs, James T. Flexner, John Marshall Phillips, and Ellis K. Waterhouse. The assistance of Albert Bush-Brown '46 is also gratefully acknowledged.
2. Portrait by Richard Phillips (1681-1741). This is known today only through the mezzotint of it by John Faber (d. 1753), published in 1734. An example of the Faber mezzotint is owned by the University, which also has an oil portrait adapted from it in 1958 by Moussa Ayoub (cf. Donald D. Egbert, op. cit., p. 26 and Fig. 5). It is possible, though not proven, that the Phillips portrait is the "picture at full length" given by Belcher himself to Princeton, which was destroyed during the Revolution.

Concerning the Phillips portrait and the engraving of it, Belcher wrote from Boston on August 7, 1734, to his son, Jonathan Belcher, Jr., who was then in London: "I see you had ret. my picture from Mr. Caswall. I think it is not much like, tho' a good pece of paint, done by Mr. Phillips of Great Queen Street out of Lincoln's Inn Fields. I am surprized & much displeas'd at what your uncle writes me of Mr. Newman & your having my picture done on a copperplate. How cou'd you presume to do such a thing without my special leave and order? You shou'd be wise and consider the consequences of things before you put 'em in execution. Such a foolish affair will pull down much envy, and give occasion to your father's enemies to squint & squib & what not. It is therefore my order, if this comes to hand timely that you destroy the plate & burn all the impressions taken from it."

3. Portrait attributed to Thomas Hudson (1701-1779). Acquired in 1929 by Harvard University. Reproduced in Boston Museum of Fine Arts, Loan Exhibition of One Hundred Colonial Portraits, 1930, Pl. 13. Cf. Laura M. Huntstinger, comp., Alan Burroughs, ed., Harvard Portraits, Cambridge, 1936, p. 17, where the portrait is described as "given to Harvard University, 1929, by J. Pierpont Morgan, as a portrait of Jonathan Belcher," and where it is further stated that "although attributed to Thomas Hudson, this three-quarter length portrait is not sufficiently modelled to be considered typical of the diligent Hudson."

of Art, Fairmount, 1928 [Philadelphia, 1928]. This portrait, formerly owned by Thomas B. Clarke, is now in the National Gallery of Art, Washington, D.C. Serious doubt has been expressed concerning the attribution of this portrait and about the identity of the subject, which bears little resemblance to the other portraits known to be of Governor Belcher.

5. Portrait acquired in 1923 by the Commonwealth of Massachusetts. Now hanging in the Senate Reception Room, Bulfinch wing of the State House, Boston. Comparison of this pastel with the newly acquired Princeton portrait shows that the Boston picture is clearly a new but rather provincial copy of the one at Princeton. Since it was acquired from American descendants of Governor Belcher, it seems plausible to suppose that it was copied at an early date from the original which was preserved, until it was obtained for Princeton, in the English branch of the family.

The acquisition of the Belcher portrait for Princeton involves an interesting story of Anglo-American and inter-university cooperation. Governor Belcher’s son, Jonathan Belcher, Jr. (1710-1775) went some years before his father’s death to Nova Scotia, where he occupied the post of Chief Justice and later of Lieutenant-Governor of the province. His descendants remained English subjects, and it was in this branch of the Belcher family that Princeton’s portrait of the Governor was preserved, unnoticed for years by American antiquarians. The late John Marshall Phillips, Director of the Yale University Art Gallery, happened to see the portrait in England while engaged in other investigations and called its existence to the attention of Thomas J. McCormick, Jr., a graduate student in the Department of Art and Archaeology at Princeton. Following up the lead relayed by Mr. McCormick to Professor Donald D. Egbert, Professor Maurice Kelley, until recently Acting Librarian, initiated correspondence with the owner of the portrait, Colonel Edward B. Belcher, a resident of Kianbu, Kenya, East Africa, who had stored the portrait and other family heirlooms in a small seaside town in Sussex. Through the efforts of Professor Kelley, Professor Egbert and an alumnus of the Princeton Graduate School, Professor Ellis K. Waterhouse, until recently Director of the National Gallery at Edinburgh and now Director of the Barber Institute in Birmingham, the portrait of Governor Belcher safely crossed the Atlantic, reaching Princeton.
this spring. Mr. Kienbusch, who has long been interested in the history of Princeton and who has given to the Library much material relating to the University and its graduates, has made it possible for the portrait of this early benefactor of the College of New Jersey to remain permanently at Princeton.

No man better deserves a place among Princeton's founding fathers than Jonathan Belcher. He was a native of Cambridge, Massachusetts, a Harvard graduate in the Class of 1699, who, after a prosperous mercantile career, became Governor of Massachusetts and New Hampshire in 1729/30. In this post such troublesome matters as the boundary disputes between the two provinces as well, some say, as his own irascibility, earned for the Governor numerous enemies whose intrigues brought about his dismissal in 1744. Forsaking his native New England, Belcher then went to England, where he lived for several years before being appointed to the governorship of New Jersey. His commission as governor, which was presented to the College in 1834 by Robert H. and Daniel Reading, is now in the possession of the Library, where it has recently been on display in connection with the new portrait. Governor Belcher arrived in New Jersey in August, 1747, and resided first at Burlington and later at Elizabeth (in a house still standing on East Jersey Street), until his death in 1757.

The year previous to Belcher's assumption of his new duties in New Jersey, a college had been started at Newark by a group of Presbyterian ministers headed by the Reverend Jonathan Dickinson, of Elizabeth. Belcher immediately interested himself in the embryo college, writing to a friend, in words that betray his Yankee origins, that "these Southern Provinces greatly want such a Nursery of Religion and Learning." The first charter of the College, dated October 22, 1746 (known today only through a contemporary transcript of the Board. The original charter of 1748, from which the Trustees of the University derive the legal authority under which Princeton operates today, is still preserved by the University.

sity. On the back of this parchment, dated September 14, 1748, is the signature of "J. Belcher," with his instruction to the Secretary of the Province, "Let the Great Seal of the Province of New Jersey be Affixed to this Charter."

At the first commencement of the College of New Jersey, held at Newark on November 9, 1748, Governor Belcher received the degree of Master of Arts, the first honorary degree granted by the institution. Belcher was mainly responsible for choosing Princeton as the permanent site of the College, declaring in 1751 to President Burr, "I am still sedately confirmed in My Self that Prince Town upon all Accounts will be the best place to fix the College in." After the decision made in 1753 to move the young college to Princeton and while a new building there was nearing completion, the Trustees, on September 25, 1755, proposed to honor the Governor for his support of the College by naming the new edifice Belcher Hall. "And when your Excellency," said the formal address to the Governor, "is translated to a House not made with Hands, eternal in the Heavens, let BELCHER-HALL proclaim your beneficent Acts . . . to the latest Ages." In his reply, Governor Belcher declined the proposed honor, suggesting instead that the building be named Nassau Hall, in memory of "the glorious King William the IInd, who was a Branch of the illustrious House of Nassau; and who, under God, was the great Deliverer of the British Nation, from those two monstrous Furies,—Popery and Slavery." Thus the new building at Princeton, the largest college edifice in Colonial America, was henceforth known as Nassau Hall.

The exchange of letters between the Trustees and Governor Belcher was printed in newspapers at the time and also on a single sheet. The only known copy of this separate printing of the Nassau Hall letters was presented to the Library in 1949 by a group of Princeton alumni of Monmouth County, New Jersey.

Governor Belcher died at Elizabeth Town on August 31, 1757, at the age of seventy-six. At the request of his widow, the funeral sermon was preached by the Reverend Aaron Burr, second president of the College of New Jersey, who himself died only a few weeks later. "Even when he preached the Sermon," wrote Caleb Smith in his preface to the printed version of Burr's eulogy, "it

4 A copy of the Supplement to The New-York Mercury, October 6, 1755, containing these letters, was given to the Library in 1953 by Mr. Kienbusch.

5 See the Chronicle, XI, No. 3 (Spring, 1930), 148-150.

was judged, he was fitter for a sick Bed, than to have been in a Pulpit; but his great Respect for the Deceased, and his ardent Desire to make Use of such an Opportunity for attempting to do Good, when there was a vast Assembly convened, and many of the principal Gentlemen in the Province present, bore him on beyond what his Health would allow." In words that few of those present could hear, the enfeebled President Burr spoke, among other things, of Governor Belcher's services to the College at Princeton:

I mean his being the Founder and Promoter, the chief Patron and Benefactor of the College of New-Jersey; an Institution, calculated to promote the important Interests of Religion, Liberty and Learning. He lived to see his generous Designs of doing Good in this Respect, have something of their desired Effect. But how far the College is like to answer the Ends of its first Institution, and what are the Advantages derived from it, both to Church and Common-wealth, I would choose should be said by others, and had rather leave for Time to declare.

John Foster and the “White Hills” Map

BY SINCLAIR HAMILTON ’06

There has recently been added to the Library's collection of early American illustrated books a copy of William Hubbard’s *A Narrative of the Troubles with the Indians in New-England*, printed by John Foster in Boston in 1677. The book contains the woodcut “Map of New-England” bearing the legend “The White Hills” in the general direction of the White Mountains and hence known as the “White Hills” Map. This map is the first map made in what is now the United States and Lawrence Wroth has suggested that, if we regard a book illustration as a graphic elucidation of text, Hubbard’s *Narrative* is our earliest illustrated book. As John Foster, our first engraver, was the printer of the book, it is generally conceded that he engraved the map.

Foster was born in Dorchester in 1648 and had the distinction of being baptized by Richard Mather, whose portrait he later engraved, this portrait being the first woodcut—indeed the first engraving of any kind—made in this country. Mather died in 1669 and the cut was probably done about that time. An impression of it has been found doing duty as a frontispiece in a copy of Increase Mather’s *The Life and Death of That Reverend Man of God, Mr. Richard Mather* published in 1679 but in all likelihood the cut was not intended for use in the book.

Foster’s father was a brewer by trade, a man of real standing in his community, who for some years acted as a selectman of Dorchester. He had sufficient wealth and respect for learning to send his son to Harvard, where John was graduated in the Class of 1667. Two years later we find him teaching school in Dorchester for the munificent stipend of twenty-five pounds per annum. He probably continued to teach until 1675, when he bought the equipment of Marmaduke Johnson and began printing in Boston. By an act of 1664 the General Court, which greatly feared the effects which

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1 The Hubbard *Narrative*, Boston, 1677, with the “White Hills” Map, has been presented to the Library by Mr. Hamilton, who, at the request of the Editors, has written these notes on the map and its engraver. A copy of the London edition, *The Present State of New-England*, 1677, with the “Wine Hills” Map, is in the Library's Grenville Kane Collection.—En.

might follow the diffusion of printing, had forbidden the carrying on of this trade in Massachusetts except at Cambridge, and here Johnson had in 1665 set up the second press in this country. In 1674 Johnson secured the reluctant permission of the General Court to remove this press to Boston but unfortunately he died before he had time to begin printing there. Hence Foster, the purchaser of his equipment, was able to establish the first Boston press and the third American press.

No doubt during the years prior to setting up his Boston establishment Foster had continued to practice the gentle art of cutting in wood. In 1671 we find a letter from John Eliot, the apostle to the Indians, to the Commissioners of the United Colonies presenting them with an Indian A B C and asking them to pay an "ingenious young scholar" [Foster] for work he had done in cutting in wood "the Scheane." It is difficult to determine just what is meant by "the Scheane." Samuel A. Green in his John Foster, the Earliest American Engraver and the First Boston Printer (Boston, 1909) suggests that it may have been a broadside with the letters of the alphabet cut in large blocks so that Indian children could learn the characters. In 1674 Foster probably made the diagrammatic cuts of the sun, moon, and stars, and of a lunar eclipse for the 1675 almanac which he himself prepared and which was published for him in Cambridge by Samuel Green. On a broadside of the "Laws and Ordinances of War" dated October 26, 1675, there appeared a cut of the Massachusetts seal which seems almost certainly to have been his work.1 James Blake, who knew well the history and traditions of Dorchester, in his Annals of the Town of Dorchester (Boston, 1846) records the fact of Foster’s death in 1681 in the following language: "This year Died Mr. John Foster, Son of Capt. Hopestill Foster; School-master of Dorchester, and he that made the then Seal or Arms of ye Colony, namely an Indian with a Bow & Arrow &c." This cut of the seal was later used by Foster in his publication of Increase Mather’s A Brief History of the Wars With the Indians in New-England, Boston, 1678. It is possible that he also cut the ornament or vignette which appears in this book and in a number of others published by him, a vignette showing two cherubs cheerfully blow-

1 He may also have made another cut of the Massachusetts seal which appeared in The General Laws and Liberties Of the Massachusetts Colony, Cambridge, 1674, but Matt B. Jones was of the opinion that this was English in origin. See his The Early Massachusetts Bay Colony Seals, Proceedings of the American Antiquarian Society, New ser., XLIV, Part 1 (Apr. 18, 1956), 15-44.

ing trumpets while between them a skeleton is seen crawling from his coffin or possibly climbing back in after one look at the world outside. James T. Flexner in his First Flowers of Our Wilderness (Boston, 1947), speaks of this cut as Foster’s trademark, so often did he make use of it. The "White Hills" Map of 1677 was probably Foster’s next woodcut in point of time. In this year also he probably cut the figure of the manikin or astronomical man which he first used in his almanac for 1678. His last woodcut appears to have been that of "The Copernican System" found in his almanac for 1681, the year of his death.

There are two other cuts which, since they bear the initials J.F., have at times been attributed to Foster. One of these is on an undated Boston broadside entitled "Divine Examples of God's Severe Judgments upon Sabbath Breakers," probably printed in 1688, the only known copy of which is in the Worcester Art Museum. The other is the portrait of Hugh Peter which forms the frontispiece of Hugh Peter’s A Dying Father’s Last Legacy, Boston, 1717, copies of which can be found at the American Antiquarian Society in Worcester, the John Carter Brown Library in Providence, and the Princeton Library. In attributing these cuts to Foster, the theory was that they were reprints from the original blocks cut by Foster years previously. Lawrence Wroth, however, in the appendix to American Woodcuts and Engravings, 1670-1800 has demolished this theory and shown quite conclusively that the cuts in question were the work of James Franklin, Benjamin Franklin’s brother, and not that of Foster.

The "White Hills" Map, which Foster must have cut in his twenty-ninth year, is crudely drawn and engraved, as indeed might be expected of the first cartographical effort in this country, but it is of extraordinary interest.¹ Unlike the normal map, the West rather than the North is at the top and the East at the bottom so that the first impression one receives in glancing at it is that Cape Cod projects in a southerly direction from the Massachusetts coast. Two vertical lines mark the northern and southern boundaries of Massachusetts Bay Colony as set forth in the charter of 1635. The northern boundary was a line "three English miles to the northward of the said river called Monomack, alias Merrimack," while
the southern boundary was a line “three English e myles on the south parte of the saide river called Charles river.” This latter line conflicted with the grant to the Plymouth settlers and a compromise was necessary. The boundary as agreed on is indicated on the map by the slanting line running southwest from Scituate.

Some of the places on the map bear no names but are designated by numbers only. For example, No. 17 indicates Worcester or, as the Table of Towns and Places puts it, a village called Quonsetomog “consisting of about six or seven houses.” In some cases the figure of a house takes the place of name or number, as, for example, Westerly in Rhode Island and Farmington in Connecticut. The northernmost settlement on the Connecticut River is shown as Squnaheag, now known as Northfield. As stated in the title to the map, the numbers indicate the places which had been assaulted by the Indians, these numbers corresponding with those appearing in the Table of Towns and Places which follows page 182. The suffering caused by the Indian wars had, indeed, been widespread. During King Philip’s War some fifty-three towns were attacked and eight hundred white persons killed. It is interesting to note that one of the prominent places shown on the map is Mount-Hope, now Bristol, Rhode Island, for here was the home of King Philip, here he was slain on August 12, 1676, and here on that date the war which bears his name came to an end.

There is another edition of this map of New England known as the “Wine Hills” Map because these words are found on it in place of the words “White Hills.” It was long thought by many that the “Wine Hills” Map was the earlier of the two because of the numerous mistakes found in it, mistakes which, it was argued, had been corrected in a later edition. Randolph G. Adams in his “William Hubbard’s ‘Narrative,’ 1677,” in The Papers of the Bibliographical Society of America, XXXIII (1939), 85-99, demonstrated, however, that the “Wine Hills” Map properly belongs with the London edition of the book, which was also printed in 1677 but later than the Boston edition. Some English engraver had copied the Boston map and in doing so, unfamiliar with the place names and in many instances unable to decipher the lettering on the

earlier map, had committed numerous blunders. The "White Hills" Map, therefore, can without question claim priority.

Samuel A. Green in his book on Foster suggests that William Hubbard, the author of the *Narrative*, made the drawing for the "White Hills" Map. In support of this he cites the poem by Benjamin Tompson, our first native poet, which appears in the preliminary pages of the book and bears the title "Upon The elaborate Survey of New-England's Passions from the Natives By the impartial Pen of that worthy Divine Mr. William Hubbard." In this poem Tompson, alluding to Hubbard, speaks of

... thy new Map by which
Thy friends and Country all thou dost enrich.

This allusion Mr. Green thought referred to the "White Hills" Map. If Mr. Green is right, Foster was only the engraver of the map and not its draftsman. It seems quite clear, however, that Foster could draw as well as engrave. As Green himself indicates, there is reason to suppose that about 1680 he made a drawing of Boston and Charlestown which was sent to Holland to be engraved, and Virgil Barker in his *American Painting* (New York, 1930) attributes to Foster's brush three early New England portraits, namely, that of Richard Mather at the American Antiquarian Society, that of John Davenport at the Yale University Art Gallery, and the portrait supposed to represent John Wheelwright which is in the Boston State House. Barker cites in support of his attribution Foster's funeral eulogy written by Thomas Tileston, in which these lines appear:

His Curious works had you but Seen
You would have thought Him to have been
By Some Strange Metempsychosis
A new reviv'd Archimedes;
At least you would have judg'd that he
A rare Apelles would Soon be.

This same eulogy elsewhere speaks of Foster as a "cunning Artist." As Barker points out, Foster's painting was spotty and his drawing feeble, and it may be that he hardly deserved such an appellation as that of "a rare Apelles" but it does seem likely that he was one

*Flecker in *First Flowers of Our Wilderness* also suggests the possibility that these portraits may be by Foster and makes the further suggestion that Foster may have designed the elaborate ornamentation which was later carved on his tombstone—a grim design showing death snuffing out life's candle while Father Time seeks to hold him back.*
of the few creative artists in Massachusetts at that time. He was quite capable, therefore, of drawing the “White Hills” Map, although Mr. Green’s suggestion that Hubbard was the draftsman may well be true.

Foster died on September 9, 1861, at the age of thirty-three. By his will he piously bequested to the Reverend John Eliot, the Reverend Increase Mather, and Mr. Cotton Mather the sum of twenty shillings each but, with man’s innate longing for immortality, he also provided that a like amount should be expended for “a pair of handsome Gravestones.” He little realized that his work as this country’s first engraver and Boston’s first printer would insure him an immortality far more lasting than a handsome tombstone.

The Kneisel Quartet at Princeton

The First Concerts Sponsored by the Ladies’ Music Committee

BY SUZANNE WEVER

Long before Mrs. Henry B. Fine formed the Ladies’ Music Committee in 1894 the village of Princeton had such amateur musical activities as volunteer choirs, singing societies, and music clubs, while concerts by imported professionals were numerous, even by present standards. In stagecoach days New York and Philadelphia exchanged the best and the worst they had to offer in the way of entertainment, and traveling musicians and actors took advantage of the overnight stop at Princeton of the “genteel and easy” coaching schedules to give an extra performance, providing Princeton audiences with a glimpse of the cultural fare enjoyed by the largest cities of the country.

A study of early programs of town and college, found in the Theatre Collection of the Princeton University Library, shows that many of these concerts were well worth hearing. Both Clara Louise Kellogg and Emma Thursby, for example, visited Princeton at the height of their careers. An article by Herbert McAneny in a previous issue of the Chronicle tells a pretty tale of their concerts followed by student serenades beneath hotel windows. Instrumental groups that enjoyed great popularity in Princeton included the New York Symphony Society and its rival organization, the Philharmonic Society of New York. (These organizations combined in 1918 and have made many visits to Princeton as the New York Philharmonic-Symphony Society.) Earlier than the two New York societies was the Mendelssohn Quintette Club of Boston, unquestionably the best early chamber music group to make repeated visits to Princeton, beginning as long ago as 1869. This club gave programs of a more serious and ambitious character than were usually heard outside the important music centers. Sporadic efforts in the late 1880’s brought other touring organizations to demonstrate the charms of chamber music, but it was not until

1894 that a determined effort was made to establish an annual series of such concerts for Princeton music lovers.

On October 29, 1894, the Ladies’ Music Committee presented the Kneisel Quartet in a concert in the drawing rooms of the recently completed Princeton Inn (now Miss Fine’s School). This was the first in a series that is known today as the Princeton University Concerts. The project began under fortunate circumstances, both in town and college—both much smaller than at present—formed a community whose members were on more intimate terms than would be possible today.

Records of the early days of the Committee have not been found, but we know that the varied talents of the members of leadership, of persuasiveness, and of business management—were devoted to the cause of good music through the unifying force of their friendship with Philena Fobes Fine, their acknowledged leader. Mrs. Fine was a charming woman who did not hesitate to use friends and acquaintances in furthering the cause of the concerts. As her assistant and vice-chairman she chose Mrs. George Allison Armour, equally prominent as a social leader and as an active participant in all movements for community betterment. Mrs. Archibald D. Russell supervised the investment of funds, while Mrs. Moses Taylor Pyne, a member of the Committee for forty-five years, gave generously to support the undertaking. The fifth member of the Committee was Miss Jessie Peabody Frothingham, who was especially active in bringing the Kneisel Quartet to Princeton. She saw many changes during the intervening years and was present when the fiftieth anniversary concert, commemorating the founding of the Committee, was given at McCarter Theatre on November 24, 1944.

After the plans were definitely made for the first season, Mrs. Fine became convinced that the opportunity of hearing the concerts should be made available to students. At her request, the editors of The Daily Princetonian conducted an informal poll, the results of which left no doubt that many college men would welcome this touch of culture, especially during the long winter months. Student attendance, however, presented a problem. Contemporary newspapers, whether of town or campus, give frequent and reproving mention of student behavior at public affairs. All reports indicate that the students were boisterous and rude—equally disturbing in both their expressions of pleasure and of disapproval.

To remedy this situation, and to give assurance that order and decorum would prevail, three faculty members, Andrew F. West, Allan Marquand, and Henry Burchard Fine, became associated with the Committee in an advisory capacity. As the enterprise grew these men became more than advisors and the women were particularly fortunate to have enlisted the enthusiastic assistance of three such active and distinguished professors. Professor Fine enjoyed the most cordial relations with the students, who were frequent visitors to his home—inevitably known as “The Refinery.” They respected his reputation in the world of mathematics and valued him as a friend. Professor Marquand, Chairman of the Faculty Committee on Music, demonstrated his interest by often changing the hours of his lectures in order that the students might be free to attend afternoon concerts. Professor West became the administrator, taking upon himself the many duties with the accompanying headaches that attend any successful, or unsuccessful, concert series.

It is to the credit of the Music Committee that the organization they chose to bring for this first series was the finest in the country. The Kneisel Quartet was formed in November, 1885, at the request of Henry L. Higginson of Boston. The members were the first-desk men of the Boston Symphony Orchestra with Franz Knieisel as first violin and leader. Mr. Kneisel had been engaged as soloist and concertmaster of the orchestra because of his fine European training and experience. That he was more than an expert ensemble performer was demonstrated when committees from the Philadelphia Orchestra (1907) and of the Philharmonic Symphony Society of New York (1910) asked him to accept the position of conductor of these orchestras. Due to prompt action on the part of his friends, the offers were refused in order that the successful career of the Quartet might continue.

Mr. Higginson’s purpose in founding the Quartet was to bring chamber music into greater prominence. In many communities this meant creating and educating an audience for the Quartet’s concerts. Mr. Kneisel, in a reminiscent mood, would tell of the days when, as the only such group in the United States, they were on tour much of the time, covering as many as thirty thousand miles a year. He would insist, if playing a series of concerts in a community, that works of Haydn, Mozart, and Beethoven be heard before he yielded requests for a favorite movement from this or that quartet. From the standpoint of foreign professionals,
the members of the Quartet found general music appreciation a bit on the primitive side. Mr. Kneisel never forgot the frequency with which they were greeted with the question "Where's the dance?" when, in a strange town, they boarded a street car with their instruments.

Their audiences were privileged to hear the standard works of chamber music: piano as well as string quartets, quintets, and larger ensembles. Frequently sonatas for individual instruments were performed, and, on several occasions, vocalists of the first rank appeared as guest artists. Contemporary works of European and American composers were frequently given first performances. Among New England composers so honored were Arthur Foote, Charles Martin Loeffler, George W. Chadwick, Daniel Gregory Mason, and David Stanley Smith.

Appreciation of fine music languished in large cities as well as in small communities if the first concert of the Kneisels in New York in the 1891-1892 season is any evidence. This concert, important in the annals of American chamber music, presented Brahms' Quintet, Opus 111, for the first time in the United States. There were only twenty individuals assembled in the balcony of Sherry's old establishment on Fifth Avenue and Thirty-seventh Street—surely a discouraging reception. Enthusiastic press reports and the insistence of the men who were backing the series financially persuaded Mr. Kneisel to continue. Another decade saw this famous quartet firmly established in the favor of New York concert audiences.

Mrs. Fine and her committee attended these concerts in New York and recognized the pleasure to be gained from hearing great works given authoritative performances. They determined to bring the Quartet to Princeton and, as we have seen, the Quartet presented its first concert there on October 29, 1894. The parlors of the Old Princeton Inn were pleasant, but unsatisfactory for chamber music. At Mr. Kneisel's request, a change was made and the Committee arranged to have the second concert, on December 3, 1894, given in the Old Chapel. We have a description of this concert in a letter from Mrs. Arthur L. Frothingham to her daughter, who was visiting in Baltimore. Mr. and Mrs. Frothingham arrived early and found all was not going smoothly. Mr. Frothingham offered to accompany Mrs. Fine to the printers for the programs, which had failed to arrive, while Mrs. Frothingham remained at the Chapel to watch Professor West tack a hanging across a corner to form the "green room," and open a gallery for the students. Three of the musicians were prompt, having had lunch with Mrs. Fine, but Mr. Kneisel did not arrive until four o'clock. The audience waited patiently and was rewarded:

He played most wonderfully, better even than at the first concert. We were all astonished to hear anything so perfect from Mendelssohn . . . Ever so many students came in, by paying 50 cts. at the door, a notice to that effect having been put in the Princetonian. . . . As for the old chapel, we considered it the greatest success. It was quite perfect for just this purpose & we hope there will be no further change except to utilize all the galleries for the students—two were empty.

The Old Chapel, accessible to students and townspeople alike, was a happy choice for a concert room. The attendance of the undergraduates had been unexpectedly large for an afternoon hour, and the question was settled as to the desirability of including the college men in the future. An editorial in The Daily Princetonian at the end of the series makes the student attitude clear:

... when a few people exhibit enough public spirit to secure such a series of concerts as we have recently been given and then throw them open to the students under such favorable conditions, all ... are under deep obligations. The announcement that a similar opportunity may be had next year is good news.

Financial difficulties appeared promptly. In the fall of 1896 it became evident that the number of subscriptions would not justify continuation of the concerts. Very wisely the Music Committee decided that there must not be a deficit. With very little time to make her arrangements, Mrs. Fine appealed to her Princeton and Trenton friends, sold tickets, accepted gifts, and was able to report that a series of four concerts were given that season. Later the three advisors evolved an unofficial and informal system to take care of such difficulties. On July 24, 1905, Professor West wrote to Professor Marquand:

Will you on your part perform the same stunt you executed so brilliantly last year? I mean, will you kindly write to the gentlemen who were our former guarantors and make
them stand up to it like men again. You may put me down for the same amount as before.

During the first decade of the Princeton concerts works by Beethoven, Mozart, Haydn, Schubert, and Schumann were heard repeatedly. First performances of works by Dvořák and Brahms received an enthusiastic reception and were high on the request list each year. Other “firsts” given by the Quartet included G. W. Chadwick’s Quartet in E minor (dedicated to the Kneisel Quartet), George Henschel’s String Quartet, Arthur Foote’s Piano Quintet, Nováček’s Quartet in C major, and the G major Quartet by Kopyloff.

Mr. Kneisel presented these new works because he was convinced that they had much of merit for his audiences. To Professor West, however, they indicated a sinister trend; he determined to protect Princeton audiences from “ultra-modern music.” Never given a clearer definition, this phrase haunts his correspondence between 1905 and 1915 whenever he wrote to confirm dates or to arrange for the concerts of each season. For example, on October 16, 1906, he wrote: “You know the kind of programmes we desire. We do not care for the ultra-modern music.” By October 12, 1912, he was more explicit: “...we are anxious to avoid the decadent and dissonant compositions of the ultra-modernists.”

The concert for January 21, 1908, was to be a memorial to Gustave Schirmer, who had died the previous year. Similar programs were to be given by the Kneisel Quartet at Harvard and Yale, each of which featured the quartet “Aus meinem Leben” by Smetana. The Princeton program, as planned by Mr. Kneisel, included Quartet in G minor by Bach, Quintet by Charles Martin Loeffler (the last chamber music work Mr. Schirmer played before he died), and the work by Smetana. The latter was refused by Professor West in a letter to the secretary of the Quartet, January 6, 1908: “The first two numbers it seems to me could hardly be better chosen. But the quartet by Smetana we have had before and it almost provoked a riot.”

The files of the programs show Smetana’s work had been played in Princeton in three previous concerts, and a faithful search failed to disclose anything resembling a riot as a result of its performance. Mr. Kneisel, however, substituted the melodious and graceful Opus 44, Number 1 by Mendelssohn for the offending work.

Although Mr. West admired and respected Mr. Kneisel, he did not hesitate to disregard the wide knowledge that lay behind the many years of successful program-building by this distinguished musician, and reserved the right to accept or reject individual works programmed for the Princeton concerts. This attitude is shown in a letter to Professor Marquand dated January 3, 1911, which is quoted in part:

It often happens that the Kneisel Quartet runs in some stray piece on us that Princeton audiences do not care to hear. They “try it on the dog” before trying it in New York. This is the one point that needs to be guarded in the programs they submit.

By the time the concerts were in their second decade they were accepted as an integral part of community life. They were often made the occasion of pleasant social affairs still remembered for such details as the chocolate served by Mrs. Magie and the stories (often irrelevant) told by Mr. Fine.

The reviews of the concerts ranged from student reports that merely listed those works that received the most applause to the carefully authenticated notes of Ernest Trow Carter ‘88 (Lecturer on Music and University Organist, 1899-1901) and Sigmund Spaeth. A musician and a fluent writer, Sigmund Spaeth was the natural choice of The Daily Princetonian to prepare the advance notices, program notes, and reviews of the concerts during his stay in Princeton. In his work, he received much encouragement from Arthur Whiting, who later assisted him to obtain his first position in New York with the music publishing firm of G. Schirmer.

This account would not be complete without some mention of the physical settings in which the concerts were given. Many changes have taken place in the town since the first visit by the Kneisel Quartet. From the small station, then situated at the foot of the bank where Blair Hall stands, carriages, or “hacks,” carried the musicians to Bayard Lane and the Princeton Inn, which would not become Miss Fine’s School for another quarter century. The first concert only was given here. The remaining concerts of the first season and the entire series of the second were given in the Old Chapel. The storm of criticism occasioned by the Chapel’s

1 The famous Musical Expositions of Arthur Whiting were initiated at Princeton University in October, 1907.
cruciform design had died away, and the ugly old building had become a haven for many campus activities. In its gloomy interior, the Mr. West, while still a senior in the College, held in 1874 the trials for Princeton's first permanent Glee Club. The benches were uncomfortable, and the "green room" was formed by a hanging tacked across a corner but the building served acceptably until it was razed to make way for the Pyne Library (now the Pyne Administration Building).

In 1897 the concerts were moved to the remodeled dining room of the University Hotel, known on all programs as University Hall. This was a favorite hall for both town and college events, largely because no better hall was available. L. Frederic Pease '95 describes the situation:

Marquand [Chapel] . . . and the First Church were reserved for religious and formal college events. The Old Chapel's small seating accommodations, University Hall's inadequate stage, Alexander Hall's echo, all were deterrents. . . . The Second Church offered the best choice of any and was the most frequently used except for dramatic performances which were usually given in University Hall, although its stage limitations required, in the performance of "Julius Caesar," paring "Caesar's Conquering Legions" to three singers and "Excited throng of Citizens" to a single overworked actor.

Against his better judgment, Mr. Kneisel agreed to give a concert in Alexander Hall on November 12, 1900, but found the echo so disturbing that he preferred to return to the cramped quarters of University Hall. Two other concerts were given in Alexander Hall with the same unsatisfactory results. Then, bowing to its total unsuitability as a setting for chamber music, the Committee sought and found another hall—the Trophy Room of the new Gymnasium. The January and February concerts of 1904 were therefore given in a setting featuring souvenir footballs, baseballs, and loving cups, not to mention a stuffed tiger.

In 1905 the concerts were given in Murray Hall. The room was dark and resisted every effort to lighten it. The expense sheet began to carry such items as "nine yards of corduroy and charge for putting it in place," also "camphor for packing"—surely odd items to be connected with a string quartet. The stage, which was much smaller than it is today, was open underneath, presenting an unattractive cavern to the audience. For each concert the floor of the stage was covered with burlap, while corduroy was pleated across the front to hide the opening. Floor lamps and two dozen posted geraniums completed the picture.

After fifteen years of wandering about the campus, the Music Committee was finally able to present the Quartet in the room considered by many to be its home, 50 McCosh. Concerning the concerts for the winter of 1909 Professor West wrote to the secretary of the Quartet:

We shall change the place of giving the concerts to the East Room of McCosh Hall, which is on the University Campus a very short distance from the place where the concerts have been previously given. It is a larger and finer room and has immediately adjacent a fine room where the Quartet can retire during the intermission, without having to walk all the way through the audience . . .

We are looking forward with the greatest pleasure to the prospect of having Mr. Kneisel and his Quartet here for their Fifteenth Season.

This new room, while much better than those used previously, had its disadvantages, the most serious of which was bad lighting. On the walls electric fixtures with naked bulbs distracted the attention of the listeners, while those who braved the steep circular stairs to the gallery were faced with the glare from two chandeliers. No one remembers how it fell to the Music Committee, but Dr. West arranged to have heavy lined curtains at the windows, and the chandeliers were fitted up with rows of ruffles to protect the eyes of the audience.

On the tiny stage of this room the Quartet gave many distinguished performances of chamber works with assisting artists, even Svendsen's Octet for four violins, two violas, and two cellos. Mr. Kneisel's high standards prevailed and it was a rare concert that did not include a Mozart, Beethoven, or Haydn work. On March 21, 1914, the Quartet marked the close of its twentieth season at Princeton and the completion of the longest unbroken series of concerts given in any university. In 1915 Princeton University awarded an honorary degree to Franz Kneisel in recognition of his long service to good music, an honor he modestly contrived to keep from his fellow musicians until they read of it in the newspapers the following day.

As the years passed, Professor West found his responsibilities
for the Quartet increasingly difficult due to the press of his many academic duties. Yet it was with obvious reluctance that he announced the termination of their concerts. This announcement was made in December, 1915, in the campus paper and in The Princeton Press. The very next issue of the latter carried a reply in the form of a letter from Mrs. Fine to the editor:

I am sure that I am voicing the sentiment of all Princeton when I say that the announcement from Dean West that the Kneisel Quartet concerts must be discontinued was regarded as a real calamity.

Nothing has done so much for the musical life of Princeton as the concerts of this famous Quartet. We all very much appreciate what Mr. West has done in keeping these concerts for Princeton by paying the deficits himself for the past few years and we feel that it is time to come to his assistance. . . . the concerts will be given as usual.

We hope in a few years to have completed a music fund which will guarantee both the orchestral and the chamber music concerts. . . .

That season (1916) saw revived interest in the series, which came to a brilliant close on March 15, with Harold Bauer as assisting pianist in Schumann's E-flat Quintet.

In the meantime another decision was made. The close of the 1917 season would also bring to a conclusion the long and notable career of the Kneisel Quartet. During the thirty-two years of its history many of the aims for which it had been created had been realized. There was an increasing appreciation of chamber music. There were also audiences of educated listeners to receive the new organizations entering the field—such as the Flonzaley Quartet (whose annual concerts in Princeton were the gift of Edward J. de Coppel).

At the farewell concert, on March 29, 1917, a large and friendly audience greeted the Quartet and the assisting pianist, Osko Gabrilowitsch. At the close the musicians received an ovation. Congratulatory speeches were given and presentations were made— a silver bowl to Mr. Kneisel and a cigarette case to Louis Sveci, his associate throughout the entire career of the Quartet.4

As the twenty-three-year period of these concerts ended, it was plain that music in Princeton had made decided gains, gains largely due to the untiring efforts of the Ladies' Music Committee.5 The Concert Fund was increasing steadily; the Musical Expositions of Arthur Whiting, financed by the Committee, were receiving gratifying support from the students; and the two annual orchestral concerts in Alexander Hall were considered the social and musical events of the winter months. In bringing the Kneisel Concerts to music-loving Princetonians the Ladies' Music Committee not only sponsored a distinguished organization but initiated a musical venture which, almost sixty years later, continues to play an important role in the life of the community.6

4 The Kneisel Quartet at the time of its farewell performance in Princeton consisted of Franz Kneisel, founder and first violin, Hans Lotz, second violin, Louis Sveci, viola, and Willem Willette, violoncello.
5 The Committee included at this time Mrs. John Grier Hibben, Mrs. William F. Magie, Mrs. William Kelly Prentice, and Mrs. Williamson U. Vereland, as well as the original members.
6 The letter from Mrs. Arthur L. Frothingham to her daughter was made available to me through the courtesy of Mrs. C. F. W. McClure. I wish to acknowledge also the kind assistance of Mrs. Bradford B. Locke, Mrs. Henry A. Barton, Miss Sarah Madeline Hodge, Mrs. A. B. Cressay, Mrs. Charles G. Ogood, Mrs. Walter Lovlie, and the late Mrs. William Kelly Prentice.
in Paris in three volumes circa 1840-1846. Sensi’s water colors were reproduced by lithography. The catalogue, despite its many errors of date and attribution, is a milestone—the first catalogue of a great national armory in which arms and armor are accurately pictured.

After the drawings had served their purpose, Sensi is thought to have taken them to Italy. What became of them for the next hundred years is not known, except that they belonged at one time to Rudolph Valentino. Last year they were rediscovered in a New York auction room and were purchased by Carl Otto v. Kienbusch ’66. The volume containing this important series of drawings and a copy of the printed catalogue were lent to the Library by Mr. Kienbusch as the “Collector’s Choice” for March.

During April the “Collector’s Choice” case contained a selection of seventeen items, mainly first editions, from the William Butler Yeats collection of Cyril I. Nelson ’38. On view in the exhibit was Yeats’s first published book, Mosada; A Dramatic Poem, Dublin, 1886, a reprint from The Dublin University Review issued in an edition of one hundred copies, with a pen-and-ink sketch of the poet drawn by his father, the artist John Butler Yeats, serving as a frontispiece. Copies of this little pamphlet are now among the scarcest of modern first editions. Allan Wade in his Bibliography of the Writings of W. B. Yeats (London, 1951), states that Yeats himself apparently kept no copy of it and that there was none in the British Museum, at Trinity College, Dublin, or in the National Library of Ireland.

Yeats’s first book of verse, The Wanderings of Oisin and Other Poems, London, 1889, a collection of the best of his contributions to various Irish literary periodicals, was opened to a poem inscribed to his mother. This poem, “Aedh wishes that with the Cloths of Heaven,” was first printed in The Wind among the Reeds, London, 1899. Mr. Nelson’s copy of this last-mentioned book is a presentation copy from Yeats to Mrs. Olivia Shakespear, a cousin of the poet Lionel Johnson and a lifelong friend of Yeats. Another book present in the exhibit was the pseudonymous John Sherman and Dhoys, London, 1891, the title-page of which bears the notation in Yeats’s handwriting: “Written when I was very young & knew no better. Ballah is the town of Sligo where I lived as a child—a vague impression of it, but I think a true one.”

Beside the first edition of The Celtic Twilight, London, 1893, was shown a copy of the revised and enlarged edition, London,
1902, which had been signed at "Coole" (Lady Gregory's estate) by Yeats, by his artist-brother, Jack Yeats, by Lady Gregory, and by the Irish nationalist writer and statesman, Douglas Hyde. A collected edition of Yeats's "plays for an Irish theatre" appeared in 1908-1909. A copy of the second volume of these plays, London, 1904, was included in the exhibit to show manuscript corrections by both Yeats and Lady Gregory, his lifelong friend and benefactress. Also present was a copy of Easter, 1916, a poem written in commemoration of the Irish Easter Rebellion, of which twenty-five copies only were printed by Clement Shorter for distribution among his friends. The Winding Stair, New York, 1899, was exhibited together with the original typescript, containing a presentation inscription to Crosby Gaige, who published the volume, and the printer's dummy with author's corrections.

The final "Collector's Choice" for the academic year 1952-1953, the "Unanimous Declaration of Independence, by the Delegates of the People of Texas, in General Convention, at the Town of Washington, on the Second Day of March, 1836," a broadside printed by Baker and Bordens, San Felipe de Austin [1836], "one of the few surviving copies of the outstanding state paper in Texas history," came from the collection of Thomas W. Streeter (No. 60 in Mr. Streeter's Americana—Beginnings).

The first permanent Anglo-American settlement in Texas was made in 1821, the year in which Mexico, of which Texas formed a part, completed its struggle for independence from Spain. During the next fifteen years many settlers came to Texas from the United States, mostly from the southern states. When in 1835 Santa Anna overthrew the Mexican federal constitution and established a dictatorship, hostilities broke out between the Texans and Mexicans. On March 2, 1836, four days before the capture of the Alamo by Santa Anna, Texas declared its independence, which was established by Houston's victory over Santa Anna at the Battle of San Jacinto. Houston was elected the first president of Texas in September, 1836, and in the following year the independence of the republic was recognized by the United States, Great Britain, France, and Belgium. Texas was admitted to the union on December 29, 1845.

The monthly "Collector's Choice" exhibits, designed to bring to Princeton for exhibition notable items from the collections of alumni and Friends, is sponsored by the Committee on Collectors and Collecting of the Friends of the Princeton Library. The Chairman of the Committee, Edward Naumburg, Jr. '24, 175 West 53rd Street, New York 21, will be pleased to receive suggestions for future exhibits.

UNDERGRADUATE BOOK COLLECTING CONTEST

The twenty-eighth annual undergraduate book collecting contest was held in the Friends Room on April 30, 1953, with Mrs. Samuel S. Byran, Jr. and William H. Scheide '36 serving as judges. Prizes were contributed by the Princeton University Store. Ten collections were entered. The first prize was awarded to Robert J. Ruben '55 for his ten books representing American culture of the last half of the nineteenth century; the second prize went to Gerrit L. Schoonmaker '55 for a collection of English literature of the eighteenth century; and Virginios Cornick Hall, Jr. '54 received the third prize for a collection of material on English coronations.

GRAPHIC ARTS COLLECTION

Elmer Adler, Curator of the Graphic Arts Collection since its establishment in 1940, retired on July 1, 1958, and was succeeded by Gillett G. Griffin. Before Mr. Adler's retirement, the collection was moved, in May and June, from 36 University Place to rooms on the second floor of the Firestone Library. During the past year a series of exhibits was arranged in the Graphic Arts Room by Mr. Griffin. The first exhibit, "The Beginnings of the Woodcut," on view in the summer and early autumn, was a Chinese woodcut from Tung-huang dated May, 809. This was followed in October and November by an exhibition on Gutenberg and his contributions to printing. The work of Joseph Low as a book designer, printer, and maker of linoleum cuts was exhibited from December 11 through March 8. Mr. Low gave on January 13 a talk on and demonstration of linoleum techniques. The history of lithography was the subject of an exhibit held during February. Broadside illustrated by the Mexican José Posada (1851-1913), from the collection of Edward Larocque Tinker, were exhibited from March 9 through April 12. Serigraphs lent by the National Serigraph Society were on view from March 16 to April 16, and on April 17 Bernard Steffen gave a demonstration of the making of a serigraph. The final exhibition of the year, "Technical Illustrations," which covered the
diversity and range of illustrations intended to clarify specific points in the texts of books, was held through May and June.

The undergraduate print lending on October 1 was an overwhelming success—overwhelming because inside of three hours more than five hundred framed prints were lent and students were helping to frame additional prints. The Colophon Club, an undergraduate book collectors’ club founded in 1943, was re-organized in October and eighteen students became members. The club met several times to see special collections and under its auspices two talks were given: on December 4 Willman Spawn spoke on the cleaning and restoration of old manuscripts and books, and on February 5 Cyrus H. Gordon gave an informal talk on Babylonian cylinder seals and demonstrated the taking of impressions from seals. Those attending Mr. Gordon’s talk participated in the “seal roll.”

The printing press presented to the Graphic Arts Collection by the Princeton University Press in honor of Elmer Adler still lacks a proper workshop and facilities, and so it has been possible to use it only for exhibition posters and small printing jobs. The first item printed on the press since it came to Princeton was a broadside expressing the appreciation of the Library Staff Association for the work done by Maurice Kelley as Acting Librarian.

The second item, completed on June 10, 1953, and limited to fifty copies, was a small folder in the eighteenth-century manner entitled The Flowers of Generosity, printed as a token of appreciation to Carl Otto v. Klenbusch ’06 for his gift to the University of the portrait of Jonathan Belcher.

THE HORSEMEN OF THE AMERICAS

“The Horsemens of the Americas and the Literatures They Have Inspired” was the subject of the exhibition held in the Main Gallery from February 20 to April 10. Books, maps, prints, and handiwork presented the history as well as the romance of the gauchos of Argentina and Uruguay, the vaqueros of Mexico, and the cowboys of the United States. The theme and title of the display were borrowed from the recent book by Edward Larocque Tinker,1 who also generously permitted the Library to draw upon his gaucho collection for the South American part of the exhibi-

tion. Complementing this, the North American material came mainly from the collection of Western Americana presented to the Library by the late Philip Ashton Rollins '89, author of *The Cowboy* and other works on the West.2

By way of a prologue, the exhibition recalled the arrival of the Spaniards in the New World, as a reminder of the obvious—but sometimes forgotten—fact that there were no horses in pre-Columbian America. Here, for example, were the map of the Gulf of Mexico published at Nuremberg in 1544 in Cortés' *Praeclara de Nova maris Oceanis Hispania Narratio* (from the Grenville Kane Collection) and Bernal Díaz del Castillo's *Historia Verdadera* (1682) of the Cortés expedition, recording the landing of sixteen horses at Vera Cruz in 1519, and relating how "the Indians, who had never seen any horses before, could not but think that horse and rider were one body." From the imported Spanish horses came the so-called "wild" horses which later travelers found roaming the Pampas of South America and the Great Plains of North America, and which, by the middle of the eighteenth century, had become a part of Indian life in both these regions.

The main body of the exhibition fell into two parts, divided almost equally between North and South America. Each of these parts began with a presentation of the regions as seen through the eyes of eighteenth- and nineteenth-century explorers and travelers. For the South American Pampas, works by Thomas Falkner, Félix de Azara, Sir Francis Head, Charles Darwin, Thomas J. Page, Richard A. Seymour, and W. H. Hudson, among others, as well as colored lithographs by Adolphe d'Hastrel, were shown; while the corresponding North American scenes were shown through works by Lewis and Clark, Zebulon Pike, Washington Irving, Josiah Gregg, and others, pictures by George Catlin and Alfred Jacob Miller, as well as several early maps of Texas bearing the notation "Wild Horses."

After the historical introduction, the South American cases depicted the "men and manners of the Pampas," followed by others tracing the development of the theme of the gaucho in verse and prose. The early nineteenth-century poets, Bartolomé Hidalgo, Hilario Ascasubi, Esteban Echeverría, and Estanislao del Campo were first represented, and then an entire case was devoted to José Hernández, whose epic poem *Martín Fierro* (1872, 1879) did more than any other publication to enshrine the gaucho in the popular culture.

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2 See the *Chronicle*, IX, No. 4 (June, 1908), 177-180.
imagination. Prose works by such nineteenth-century writers as Sarmiento and Eduardo Acevedo Díaz, and by such twentieth-century writers as Ricardo Güiraldes, whose Don Segundo Sombra (1948) has taken its place as the greatest prose classic of the Pampas, were followed by a selection of plays and sheet music showing the gaucho in song and on the stage.

Turning to North America, the exhibition then depicted the growth of the "cattle kingdom" and the horsemen of the old-time cattle range, who borrowed much of their equipment, dress, and vocabulary from the Mexican vaquero. Chronicling cowboy life, such as Theodore Roosevelt, Andy Adams, Alfred Henry Lewis, Will James, Frederic Remington, and Charles Marion Russell, were shown by means of characteristic books or pictures; Owen Wister's The Virginian (1902) occupied a prominent place; and stories by Zane Grey, "B. M. Bower," "Max Brand," and Clarence E. Mulford suggested the continuing popularity of the "western." The apotheosis of the cowboy as a hero of romance was shown in route-books, posters, and programs of the Wild West shows of Buffalo Bill and others, and in a synthetic western film compiled from movie "stills"—all drawn from the Library's Theatre Collection.

Finally, bringing together the northern and southern themes, the exhibition concluded with representative works in which "historians of the horsemen" have studied the development of the gauchos and the cowboys, their manners, literature, and speech, and have assessed their role as positive factors and as mythical symbols in the political and social development of the two continents. The interest of the exhibition as a whole was considerably enhanced by the picturesque artifacts lent by Mr. Tinker—including intricately wrought spurs and two fine saddles—and by such curiosities as the "brand books" and saddlery catalogues from the Remon Collection.

A descriptive leaflet and poster for the "Horsemen" display were designed by Gillett G. Griffin of the Graphic Arts division. The exhibition was the subject of comment in both North American and South American newspapers, of an editorial in Life en Español (May 25, 1958), and of illustrated articles in the Princeton Alumni Weekly (March 13, 1953) and in Think (April, 1953). A description of the exhibition and interviews with Latin-American students at Princeton and faculty members specializing in the Latin-American field were broadcast in Spanish to both Latin America and Spain by the Voice of America. On March 14 a reception for Mr. and Mrs. Tinker was held in the Library. Faculty wives from the Department of Modern Languages, the Department of History, and the Library, and members of the Library staff served as hostesses upon this occasion, which brought together many students, faculty members, and friends of the Library interested in better understanding between North and South America.

OTHER EXHIBITIONS
From March 30 to May 17 an exhibition in the Princetoniana Room commemorated the one hundred and fiftieth anniversary of the publication of Samuel Miller's A Brief Retrospect of the Eighteenth Century (see the Chronicle, XIV, No. 2 [Winter, 1958], 55 ff.). This was followed by a display featuring the new portrait of Governor Belcher, reproduced and described in this issue of the Chronicle. During the commencement period selected senior theses submitted by the Class of 1953 were also shown in the Princetoniana Room. The exhibitions in the Graphic Arts Room are mentioned in the note on the activities of this division. Mr. Tung, Librarian of the Gest Oriental Library, arranged an ingenious one-case display summarizing the history of the Chinese book.

The final exhibition of the academic year 1952-1953 in the Main Gallery, following the pattern set two years ago, showed books, manuscripts, prints, and other material added to Special Collections since June, 1951, under the title "New and Notable." Among the high spots of this display were: the Florentine incunabula presented by a group of Friends; the "White Hills" Map presented by Sinclair Hamilton '06; Audubon's Quadrupeds and Audubon manuscripts, given respectively by Edwin N. Benson, Jr. '09 and Mrs. Benson and by F. Sturgis Stout '25; the John Wild Autograph Collection, the gift of Robert H. Taylor '90; the Hunting Library of Laurence R. Carton '07 presented by Mrs. Carton; the James V. Forrestal Papers; and the Edwin Grant Conklin Papers.

CONTRIBUTORS TO THIS ISSUE
SINCLAIR HAMILTON '06, donor to the Library of a collection of American illustrated books, is Chairman of the Friends of the Princeton Library.
The Reverend Thomas Foxcroft, graduate of Harvard in 1714 and minister of the First Church of Boston from 1717 to his death in 1759, was one of the more influential leaders of the New Light faction in New England at the time of the Great Awakening. A significant fragment of his personal papers recently purchased by the Princeton University Library brings into sharper focus the close association he maintained with New Light leaders in New Jersey. Especially valuable are the fourteen letters written to Foxcroft by Jonathan Dickinson, first president of the College of New Jersey.

It is evident that Foxcroft acted virtually as a literary agent for the publication of the more important items in Dickinson’s bibliography. The letters range in date from 1740 to 1748, which were years of the first importance in the history of the Great Awakening, of the resultant split in the Presbyterian church, and of the founding of Princeton. Interesting references to George Whitefield, to Gilbert Tennent, to the Moravians, to the Synod of New York, and to the College are included in the correspondence, but Dickinson’s letters deal chiefly with problems pertaining to the publication of his own writings. As early as 1732 S. Kneeland and T. Green had printed in Boston Dickinson’s Reasonableness of Christianity with a preface by Foxcroft, and late in the next year they had brought out the former’s Scripture-Bishop Vindicated together with Foxcroft’s Eusebius Inermatus. It seems safe to assume, therefore, that Dickinson’s letters of the 1740’s reveal the character of a relationship extending in time well back of the period covered. During those years it was Dickinson’s practice to forward his manuscripts to Foxcroft with requests for criticism and assistance in publication. The author also asked at times for aid in the shipment of copies for distribution among subscribers in New Jersey and New York. Unfortunately, none of Foxcroft’s
replies are included in the file, but it is evident enough that
friendly aid continued to be given freely.

The letters throw no light on the publication in 1740 of Dick-
inson’s Newark Sermon, but one of them is clearly the manuscript
from which Kneeland and Green printed that same year his Ob-
servations On that terrible Disease, Virulently called The Throat
Disease, With Advertisements to the Method of Cure. Other letters
pertain to The True Scripture-Doctrines... Represented and
Apply’d In five Discourses (1741), for which Foxcroft wrote a
preface; A Display of God’s special Grace. In A familiar Dialogue
Between A Minister & a Gentleman of his Congregation (1742),
which was published anonymously, as Dickinson explained, in the
hope that it might have more influence; Familiar Letters To a
Gentleman, Upon A Variety of Secondary and Important Subjects
In Religion (1743); and A Second Vindication of God’s Sovereign
Free Grace (1748), printed after the author’s death. That Dickin-
son, whose residence at Elizabeth Town was close at hand to New
York and not too far from Philadelphia, should have depended
so largely for the publication of his works upon the facilities of a
more distant Boston is in itself an interesting fact. All the more
interesting is the evidence now at hand of personal and spiritual
ties which help to explain that practice.

Included in the lot are several of Dickinson’s unpublished
works. One is a sermon preached at Elizabeth just after White-
field’s visit to the town in 1740. The copy was forwarded by Burr
To Foxcroft after Dickinson’s death, as was also one of two lengthy
criticisms of Dickinson’s views written by Experience Mayhew.
Another carries the title “Free Grace vindicated in Some brief
Remarks upon A Book entitled Grace defended. By Experience
Mayhew.” In view of Foxcroft’s attitude toward the excessive enthu-
siasm of some of the evangelical leaders, one finds interest in
his apparent conclusion not to publish a third item, dated 1746
and entitled “The Danger of the Enthusiasm of the present Times.
Represented in a familiar Dialogue between Eusebius and No-
vatus.”

The first of four letters from Burr to Foxcroft begins with an
apology in 1748 for the “long Intermission of our Correspond-
ence.” Another in 1748 tells of action at the first meeting of the
trustees of the College under the second charter. The postscript
to a letter written the next year informs Foxcroft of the hope that
Mr. Jeremiah Allen, on his way to London, might be successful
in securing “Benefactions” for the College from friends in England
and asks the assistance of recommendations to Foxcroft’s cor-
respondents in the homeland. The hope of aid from New Jersey’s
assembly having met with disappointment, the College depended
heavily “upon Benefactors abroad for making any considerable
Appearance in the Learned World.”

There are also letters from Experience Mayhew, Moses Dickin-
son, and Jeremiah Halsey. The last named, writing in July, 1750,
peaks of “the much lamented Death of our ever dear, ever hon-
ored President Burr” and of the unhappy state of the College fo-
llowing the death of Jonathan Edwards. But the darkness at last
had been dispelled. The new president, Samuel Davies, was be-
ginning his administration with “a prodigious Stock of Popu-
ularity.”—WESLEY FRANK CRAVEN

THE GIFT OF FRANCIS H. MCADOO ’10 AND MRS. MCADOO

The Library has received, as the gift of Francis H. McAdoo ’10
and Mrs. McAdoo, an exceptionally fine collection of over four
hundred volumes, mainly first editions of English and American
writers of the nineteenth and twentieth centuries. The collection
is distinguished for the high standard of condition maintained
throughout. Especially noteworthy is a group of forty shel-
lit items, including the first edition of the elegy on the death of
Kant’s friend Lessing, printed in Pisa in 1821, as well as the first
English edition, published in Cambridge in 1829; the C. G. M. Gaskell
copy of Epipsychidion, London, 1821, of which only one hundred
copies were printed; the Hoe-Clawson copy of St. Ireyne, London,
1811; The Cenci, printed in Leghorn in 1819 in an edition of 250
copies; and Prometheus Unbound, London, 1820. Mrs. Shelley is
represented by a first edition of Frankenstein, London, 1818, and
by two autograph letters, one of which was written to Leigh Hunt
in the month before Shelley’s death. Mrs. Shelley knew that her
husband would try to persuade the Hunts, who had only recently
arrived in Italy, to visit them at Casa Magni, already the home of
two families; and in this letter (which has been published by
Walter E. Peck in the second volume of his life of Shelley, p. 288)
she entreats Hunt not to be induced to come.

Among the fifty Robert Louis Stevenson items in Mr. and Mrs.
McAdoo’s gift are first editions of the author’s major works. With
the books is a letter written by Stevenson to his parents on No-
VEMBER 5, 1880, when he was in Switzerland on his way to Davos
Platz. There are no less than fifty-six Kipling first editions. Of particular interest is the set of the six paper-bound collections of Kipling's stories published in the "Indian Railway Library" in 1888 which belonged to the English Pre-Raphaelite painter Sir Edward Burne-Jones, whose wife was the sister of Kipling's mother. The illustrated wrappers were designed and printed by the Mayo School of Art in Lahore, of which J. Lockwood Kipling, the author's father, was principal, and three of the volumes have presentation inscriptions from J. Lockwood Kipling to Burne-Jones.

Another writer collected by Mr. and Mrs. McAdoo is Joseph Conrad, over forty of whose books are present in their gift. Mention may be made of Almayer's Folly, London, 1895, Conrad's first book, with the A. Edward Newton bookplate; Nostromo, London, 1904, with an inscription from the author to Henry Danielson; and Travels, one of twenty copies privately printed for Richard Carle in 1928, inscribed by Conrad on the half title, from the collection of John Quinn.

The McAdoo gift also contains smaller collections of the books of Oscar Wilde, George Moore, John Masefield, Walter De La Mare, D. H. Lawrence, and Edna St. Vincent Millay. Among these are the first edition in French of The Ballad of Reading Gaol, Paris, 1898, with a presentation inscription from Oscar Wilde; George Moore's Modern Painting, London, 1903, with an inscription from the author to Oliver St. John Gogarty; and Millay's Poems, London, 1917. In addition to the books by the authors mentioned above, the McAdoo gift contains approximately one hundred volumes by English writers, as well as a small number of letters. The R. B. Adam copy of The Adventures of Ulysses, London, 1808; Keats, with the Bewery Chever copy of Lamia, Isabella, The Eve of St. Agnes, and Other Poems, London, 1820; Byron, with Hours of Idleness, Newark, 1807; Dickens, with A Christmas Carol, London, 1843; Lewis Carroll, with The Hunting of the Snark, London, 1876, containing an inscription from the author to Sophia Christian Taylor and a letter of presentation to Miss Taylor; and Hardy, with, among several titles, Tess of the D'Urbervilles [London, Frith, and Human Shews, For Fantasises, London, 1895, with the T. J. Wise bookplate and, tipped in, a letter from Hardy to Clement Shorter. Among the American authors are R. H. Dana, with Two Years before the Mast, New York, 1840; Melville, with Moby-Dick, New York, 1851; Emerson, with Essays, Boston, 1841; and James Boyd '10, with inscribed copies of Drums, New York, 1925, and Marching On, New York, 1927. Other authors represented in this group are Max Beerbohm, James Boswell, Rupert Brooke, Richard Harding Davis, John Drinkwater, James Elroy Flecker, A. E. Houseman, H. L. Mencken, George Bernard Shaw, and James Stephens.

The final item in the McAdoo gift to be noted is the logbook of the schooner "Washington," of Edgartown, Massachusetts, kept during a whaling voyage in the Atlantic which began on October 5, 1859, and came to an end in Barbados on January 18, 1861, when the United States consul condemned the schooner and discharged the crew. Stamped on the pages of the logbook, as was the custom, are figures of whales to indicate the number of whales caught on the voyage.

THE GIFT OF MRS. WILTON LLOYD-SMITH

Some five hundred volumes, chiefly in the field of English literature and history, from the collection of the late Wilton Lloyd-Smith '16 have recently been given to the Library by Mrs. Lloyd-Smith. The most notable book in the gift is Jean Grolier's copy of the Omnia Opera of Baptista Mantuanus printed in Bologna in 1502. This book, a magnificent example of the bookbinder's art, reflects the taste of its celebrated sixteenth-century owner, who, as a patron of fine bookbinding did much to further the development of that craft in both France and Italy. The volume is bound in dark brown morocco, elaborately decorated in gold and colors in an intricate geometrical pattern, and has stamped on the front cover the title of the book and Grolier's famous "Io. Grolieri et Amicorum" and on the back cover his motto adapted from the Book of Psalms, "Portio Mea Domine Sit in Terra Viventium." A flyleaf of the volume contains the signatures of Thomas Ruddiman, 1750, and of Alexander Boswell (the father of James Boswell), Edinburgh, 1758. The book belonged at one time to the collector Robert Hoe and the binding has been reproduced in One Hundred and Seventy-six Historic and Artistic Bookbindings . . . Selected from the Library of Robert Hoe (New York, 1895).

Another book of importance, interesting as well from an association viewpoint, is a copy of Purchas His Pilgrimes, London, 1615-26, in five volumes, which comes from one of the most dis-
tlinguished family libraries in England, the famous Bridgewater collection. Also from that collection is *The works of Sir Thomas More*, London, 1557. Among a number of Johnsonian items in Mrs. Lloyd-Smith's gift are a first edition of the *Dictionary of the English Language*, London, 1755, a fine uncut copy in contemporary boards, and a copy of the first edition of Johnson's *The Works of the English Poets*. With *Prefaces, Biographical and Critical*, London, 1779-81, in sixty-eight volumes, including the ten volumes of the *Prefaces* which constitute the first publication of the work later known as Johnson's *Lives of the English Poets*. Four first editions of Charles Dickens are present (the first three in para): *Dombey and Son*, 1846-48, *David Copperfield*, 1849-50, *Bleak House*, 1852-53, and *Memoirs of Joseph Grimaldi*, 1858. And, finally, Mrs. Lloyd-Smith's gift includes a copy of the Kelmscott *Chaucer* [Hammersmith, 1896], that masterpiece of book production which so well represents the high typographic achievement of the famous English press.

*Pages de l'Epopée Impériale*

Andre deCoppet '15 has presented to the Library copy Number 2 of his *Pages de l'Epopée Impériale*, privately printed at Tours, France, in 1952 in an edition of five hundred copies. Edited by Jacques Arnaud, it presents a selection from Mr. deCoppet's extensive collection of Napoleonic letters. About four hundred letters are printed, either in their entirety or in large extracts. There are thirty-five plates, whose generous size allows close inspection of the peculiarities of Napoleon's handwriting. A chronological arrangement effectively brings out the significant transformations over the years. An initial examination shows that some of the letters are printed in the official *Correspondance Générale* and some are not; of the latter, some have probably been printed elsewhere, before coming into Mr. deCoppet's hands, but there is no simple way of telling which may have found their way into print over the past century. In historical significance the papers range from passing trifles to statements of the highest political or military importance. In letters written from dictation by secretaries or aides in which Napoleon has added after-thoughts or emendations in his own hand the editor has shown the difference by differences of typography, so that the volume is more useful than the ordinary volume of printed letters in throwing light on the psychology and working habits of the Emperor. It is.

a welcome and important addition to gifts in the Napoleonic field already made by Mr. deCoppet to the Library, notably the large manuscript collection of the papers of Eugène de Beauharnais and the beautiful volumes from one of the residences of Napoleon and Marie Louise.—R. R. PALMER
CONTRIBUTIONS

William H. Scheide '36 generously helped to support the acquisition of certain microfilm copies of material needed by the Department of Music.

GIFTS

Gordon A. Block, Jr. '36 presented a number of interesting items to the Cruikshank Collection. Further additions to the Sinclair Hamilton Collection of American Illustrated Books came from Sinclair Hamilton '06. From Harold R. Medina '09 the Library received a collection of books and documents relating to the trial of the Communist leaders at which he presided. Gifts were received also from the following Friends: Elmer Adler, Roswell F. Easton '98, Thomas H. English '18, Charles R. Erdman '86, Malcolm J. Goldstein '47, Alfred C. Howell, Carl Otto v. Kienbusch '06, Renselaer W. Lee '20, Mrs. William B. Linn, Mr. and Mrs. Frederic Nicholas, J. Harlin O'Connell '14, Kenneth H. Rockey '16, and Alexander D. Wainwright '39.
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