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William North and the Blond Poetess
BY SINCLAIR HAMILTON '06

On November 14, 1854, William North, an English writer who had come to this country some two years earlier, ended his life in his lodgings at Number 7 Bond Street, New York City. A bottle of prussic acid lay near him. On his table were the last manuscript pages of his novel The Slave of the Lamp. Beside a letter marked "Private" and addressed to Charles Dickens, Esq., there lay an envelope endorsed with the words "The remains of my fortune and labor for ten years." This was found to contain exactly twelve cents. His body was lying across the bed dressed in a black cloth coat, black cassimere pants, and black bombazine vest, a costume which there is reason to suppose he had made for the occasion.

At the inquest on November 15 it developed that Dr. Charles J. Hempel had visited him on the morning of the fourteenth and North had then said that he had been guilty of the first act of cowardice in his life as he had felt too chilly to swallow the poison. This statement agrees with one in Jane Fairfield's autobiography to the effect that North frequently talked of suicide—threats which his friends had not taken seriously—but had kept postponing the act because of the coolness of the weather. "Death," said North, "is chilly enough to afford us a warm day for its journey." Hempel had secured North's promise not to kill himself but, on his return at five in the afternoon, North was dead.

North was a descendant of Lord North of Revolutionary fame and had been educated in a German university. Before coming to this country he had had some literary success in England, where, before he was twenty, he had published a political novel, Anti-
Lincoln Fairfield. Her mother, Jane, after Sumner's death in 1844 wrote his biography and some years later published her own autobiography. From these two books it is possible to gain a reasonably clear picture of the extraordinary family into which Genevra had the misfortune to be born.7

Genevra's mother, Jane, born in Rahway, New Jersey, of "poor but industrious parents," was half French and half Scotch. Thanks to a mysterious lady from Rhode Island who had settled in Rahway, she acquired at an early age a love for "literature, poetry, and genius." To stimulate Jane's mind to "heroic and noble deeds," this mysterious lady did not hesitate to lend her such stirring works as Russell's, Paul and Virginia, and Young's Night Thoughts. She was happy in those early days and beloved by her parents. As she unblushingly writes of herself, "...the soft tinge of my complexion was the color of the rose-leaf ... the eyes of those who loved me dwelt upon me with mingled pride and tenderness, for there was mind in the lofty brow, and heart in the warm, flushed cheek...."

After her father failed in business, she, being an ambitious girl, persuaded her family to let her live with her uncle John Frazer in New York City. He was a self-taught artist who, according to Jane, was the first native American sculptor. Busts by him of Daniel Webster, Dr. Bowditch, John Marshall, Judge Story, and others will be found in the Boston Athenæum. It was while living with this uncle that Jane met Sumner.

Sumner at that time had already earned quite a reputation as a poet. His "The Cities of the Plain," which had been published in London in The Oriental Herald, which paid him no less than one-half guinea per page, a price that "encouraged his heart." While living in Versailles he had composed two of his best-known pieces, "Westminster Abbey" and "Pere La Chaise," some of the lines of which are not devoid of merit. On his return to America in 1826 he published "The Sisters of Saint Clara," which contains poetry more or less typical of its era. Hear the words which the dying Zulma addresses to her faithless lover:

"Thou hast my pardon while I live—
"Forgive thyself as I forgive!"

The titles of the two books are: Jane Fairfield, The Life of Sumner Lincoln Fairfield, Esq., New York, Published by the Author, 1848; and The Autobiography of Jane Fairfield, Boston, Bazin and Elsworth, 1860. A large portion of what is here written is based on these two books.

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3 Nov. 15, 1844, p. 4.
4 Nov. 16, 1844, p. 4.
6 Letter from Charles Seymour to Frank Bellow, the illustrator, published by William Winter in his Old Friends, pp. 315-314.
8 Old Friends, p. 516.
Backward she fell—faint grew her breath,  
Life left her cheek, her brow, her eye;  
Slow o'er her heart came chilling death—  
Zulma is in eternity!

Sumner was of a melancholy disposition as some of the titles of his poems attest: "The Dirge," "The Hour of Death," "Grave Watching," "The Death Scene," and The Last Night of Pompeii. This latter poem was written some years before Bulwer's novel The Last Days of Pompeii and copies were sent to Bulwer which he never acknowledged. Jane in her biography of Sumner suggests that the poem "no doubt served this beautiful writer [Bulwer] in some of his best descriptions." She adds, "Be that as it may, he had given good evidence of talent before this, and no doubt could have done nearly as well without the poem." The italics are hers. Years later in her autobiography she dubs Bulwer's novel as "in every respect an entire and most flagrant plagiarism. . . . the scenes of the whole plot, even the names of characters, were all taken from this most grand and sublime poem." Since neither novel nor poem is read today it would seem best that this controversy should also be forgotten.

Sumner promptly fell in love with Jane but she frankly confesses that she felt no fervent attachment for him. Indeed one gets the impression from her autobiography that Jane was the only person for whom she ever felt any fervent attachment. It seems probable that she never would have married Sumner had the match not met with opposition in her family. Her father wrote her that "the gentleman is too poor to support a wife, and can never do it by poetry," words which are, alas, as true today as they were then. Opposition to Jane was as the sound of battle to a war horse. She proceeded promptly to marry Sumner in September of 1826.

On the very day they came back after the wedding to the house which they had taken at Elizabethtown, New Jersey, all the furniture was attached by the sheriff for a debt which Sumner owed and Jane had her first insight into some of the drawbacks of genius. Homeless and friendless they went to New York and thence to Boston.

It would be a thankless task to describe all the vicissitudes of fortune which followed: Sumner's attempt to act, which he immediately abandoned because of a silly contretemps that befell him on his opening night; his pleasure on obtaining a position as master at Newtown Academy in Pennsylvania, which he promptly threw up following the drowning of a young student who was in his care; the death of their son; and the founding in 1832 of The North American Quarterly. It was during this period that Genevra was born, but it is difficult to be certain of the year of her birth. Jane treats her dates with complete unconcern. Thus in her biography of her husband she says that Angelo, their first-born, died in the spring of 1830, aged four years, three months, and ten days. Since their marriage took place on September 20, 1826, there would seem to be something radically wrong here. A study of the events described by Jane in her autobiography indicates that Genevra was born in the fall or early winter of 1829.

Jane tells us but little of the early life of Genevra or of her sister Gertrude, who was three years younger. Certainly the atmosphere of the home could not have been very congenial. The father was solitary and unsocial, dominated in turn by his mother and by his wife. The portrait which serves as frontispiece to his biography shows us a man by no means prepossessing with a weak and indecisive mouth. He appears to have been utterly lacking in a sense of humor and, without the promptings of either mother or wife, incapable of earning a livelihood for his family. His wife obviously resented the poverty in which they lived. "Whenever I visit an author," she writes, "I am more than ever convinced that such have no right to the marriage tie. . . . The life of authors is one of suffering, and if they prefer that life, they should have it alone."

Genevra and Gertrude spent the first years of their childhood in study, reading much in their father's library. An attempt was made to send them to school but they were so unhappy there that it was decided to educate them at home. They must have spent much time alone for their father and mother were off from time to time securing subscribers for The North American Quarterly.

As the years passed the two daughters "grew in beauty and intellectual loveliness." Genevra was a blonde, pale and fair with sculptured features and soft large blue eyes. For so young a girl her expression was very thoughtful. "Her smile," says Jane, "was sweet, but never glad." Her portrait which appears as a frontispiece to "The Vice President's Daughter" (see accompanying reproduction) shows a girl of striking beauty with just a suggestion of the same weakness which is apparent in her father's portrait. Gertrude, a brunette, bore a remarkable resemblance to her older
sister but, to judge from the portrait which was published in her novel *Naomi Torrente*, she was a woman of greater strength of character.

In 1838 Sumner Fairfield sold *The North American Quarterly* to James C. Brooks of Baltimore, and some few months later the magazine expired. Shortly after the sale Fairfield suffered an attack of epilepsy and Jane found herself faced with the duty of saving their home. She decided to republish her husband’s poems and seized upon this notion to indulge her love of travel by trips to Canada, England, and Cuba to secure subscriptions, taking with her Genevra, who experienced storms and even shipwreck apparently without a murmur. On their return they found that Sumner Fairfield had died during their absence, and Jane took her daughter to New York. When four years had passed and Genevra had grown into a woman, Jane observed a nervousness in her which she attributed to too much study and decided that the gaieties of Washington would be good for her. There Genevra plunged into the social activities of the capital and Jane records that it was not long before Genevra's reputation for beauty, wit, and fashion was firmly established and that even her caprices were pronounced charming. But Genevra had some of her father’s misanthropic nature and felt the vanity of the festivities in which she engaged. On one occasion, returning from a dance, she said to her mother, “I could not help the strange feeling that came over me . . . that I was a corpse dancing with corpses.”

It was during their stay in Washington that Genevra wrote her first novel, which she completed in little less than a year. Jane surprisingly admits that there was some difficulty in finding a publisher. Finally T. B. Peterson of Philadelphia accepted the novel and published it in 1851. It was called *Genevra; or The History of a Portrait* and on the title-page it was stated to be by an American lady, a resident of Washington. Copies were duly dispatched to friends of the family. Henry Wadsworth Longfellow judiciously acknowledged receipt of his copy before he had time to open the leaves although a peep between them enabled him to see that the book was written with great spirit and an easy flow of style. Many others were laudatory, and the reviewer in *The Knickerbocker Magazine* (Vol. 38, p. 164) said: “As the creation and composition of one so young, it must be regarded as a remarkable production . . . somewhat over-fervid, indeed, sometimes, in scenes which in-
dicate, by their external sensuousness, a fervid and excited imagination, but in the main . . . natural and forceful.”

*Genevra* is a rather extraordinary production for so young a girl—she was not yet twenty when it was written. It is, to be true, romantic in the extreme. All the male characters appear to be aristocrats of the greatest sophistication and urbanity. It is full of trite philosophizings and the author prefers such an expression as “Aurora had already begun to display her golden banners in the East” for the somewhat shorter “The sun had risen.” But the style is flowing and easy to read, an almost rhythmic style, and Genevra succeeds surprisingly well in maintaining the reader’s interest in her story. It is told by one Mowbray, an Oxford graduate, who has befriended an artist named Carrara and become interested in a portrait of a beautiful girl hanging in the artist’s studio. Needless to say, it is that of Genevra the heroine. Carrara gives Mowbray a manuscript in which Genevra has told the story of her life and this story consumes the balance of the book.

Genevra, a beautiful girl, reared in poverty in Vienna by an old hag who forces her to beg, is finally brought to the notice of an aristocratic gentleman who sends her to school and ultimately makes her a great opera singer. In Naples she falls in love with Monsieur Rinaldo de Serval, a French aristocrat, with a tragic history and the reputation of a roué. After a passionate wooing she accepts him and he carries her off to his chateau in the Apennines. A few months of ecstatic rhapsody follow but one day in a closed wing of the chateau she discovers the Lady Isadore, a former paramour of her husband’s, who is quite mad. Rinaldo enters and a most dramatic scene ensues in which Genevra is told that Rinaldo takes neither reproof nor advice from his wife. Genevra’s ardor is somewhat cooled by this incident but she still loves Rinaldo and, when two weeks later he kisses her, love triumphs over every other feeling. However, Rinaldo is arrested for what the authoress calls a “piratical expedition against the Government.” The charge is high treason and he awaits death, but with the assistance of Count Calabrella, who has fallen in love with Genevra, he escapes. Genevra moves to a small Gothic cottage (all Miss Fairfield’s buildings seem to be of Gothic design) on...
the outskirts of Naples where Count Calabrella makes violent love to her but she reminds him that she is a married woman. Finally Rinaldo dies and the Count and Genevra are united. This is the story of the Lady of the Portrait. Carrara, the artist who painted the portrait, also dies and Mowbray discovers to his surprise that Carrara has left him his estate including the portrait. This act demonstrates to Mowbray “the propriety of always being polite” and the novel closes.

Genevra Fairfield’s next productions were “The Vice President’s Daughter” and “The Wife of Two Husbands,” which Jane decided to publish herself along with “Irene” by her younger daughter Gerrude. Before this could be done Genevra’s mental condition became worse and she had to be taken to the South. Her mother writes, “The heaviest deprivation to which humanity is liable had come upon her.” In the winter of 1852 they returned to Boston and in the following spring the new book was published by Damrell and Moore of Boston under the title of Irene; or, The Autobiography of an Artist’s Daughter. And Other Tales. It was a great success according to Jane.

“The Vice President’s Daughter” is dedicated “to Eugene Sue, the greatest of living authors and the most elegant man of his time, by one of the most ardent of his admirers.” It opens at a ball given by the Chilean Ambassadress, Madame C——, who doubtless was Madame de Carvallo, to whom Genevra is dedicated. Here are the Vice President’s daughter, Alexanderina Kedar, an intellectual blonde, and her cousin Ariadne Kedar. Miss Fairfield describes Ariadne as “tall—perhaps five feet four or five—” with eyes of celestial blue. They meet two men who “from their peculiar air and stately manner, one might suppose were Englishmen.” And indeed they were—James Sigismund Maximilian Anglesey, Lord Falmouth, a peer in his own right, and Mr. Flewellin. Falmouth falls in love with Alexanderina and at a house party at the Gothic villa of her parents he declares himself and is accepted. Shortly thereafter a fancy-dress ball is given by Alexanderina’s mother. Ariadne, though not invited, attends it and, alas, charms Lord Falmouth. He visits her family at their Gothic villa of “Doux Repos.” Here he declares his love for Ariadne and writes to Alexanderina to release him from their engagement. He and Ariadne are married and depart for Europe. But he is soon disillusioned. Ariadne is vain and flippant and takes no care of their child, whom Falmouth determines to place in the care of Alex-

anderina. However, Ariadne elopes with an Italian count and Falmouth promptly secures a divorce and leaves for America. Here he throws himself at Alexanderina’s feet and asks and receives her forgiveness. And all is well. This last scene is well handled and is the best in the story, which, on the whole, is not so well written as Genevra.

Jane records that following the publication of Irene in 1852 she and Genevra went to New York, where they were reunited with the other members of the Fairfield family and that here it was that William North first met Genevra. It is difficult to doubt, however, that Genevra inspired a poem by North which appeared in the June 1852 number of The Knickerbocker Magazine. This poem is entitled “Blondine.”

Then Blondine, with languid grace,
Fixed her eyes upon my face,

And, in accents soft and pleasing,
Spoke each sentence gently freezing:

‘TIS love am quite a stranger,
And I fear me there is danger
Should we lead
This sad life too long.

I am here
For the last time—nay, ’tis vain.
Grieved am I to cause thee pain;
But no more
We must meet. One kiss—the last!
And, all cold and fair, she passed
Through the door.

In any event, whether North met Genevra in 1852 or 1853, he undoubtedly became deeply attached to her. In 1854 he composed what the New York Times described as an exceedingly clever tragedy called “Odin.” He wrote Genevra: “Read ‘Odin.’ You will find that you have helped to write it. You will also find my soul in its pages. Were ‘Odin’ a failure, I should have no wish left but to die speedily.” In fact “Odin,” which was completed on June 17, 1854, was dedicated to Genevra:
To thee, Genevra, my eternal queen,
I dedicate a work at length complete.
Since well thou knowest that in every scene
Thy beauty's mirrored shape each eye will meet!

Be this a dream or prophecy, I ask
But one reward, though fleeting be my fame;
’Tis that whoever nobly scans my task,
Soul of my soul! may link it with thy name.
That all may say—where'er they say beside—
He loved Genevra—and her lover died!

Columbia Yonkers, the heroine of North's The Slave of the Lamp, which was published shortly after his suicide, was undoubtedly patterned after Genevra and the hero, Dudley Mondel, is a portrait of the author as he conceived himself. When Mondel meets Columbia he promptly recognizes her as the "earth-born goddess which his whole life had been spent in seeking." He describes her as the "placid Columbia, with her fine fair complexion, her slender, graceful figure, and little white tapering hands so innocently folded" and he praises the calm gentleness of her large long-lashed blue eyes. After such a description it is somewhat of an anticlimax to find that Columbia's first remark is a comment on the weather.

The plot of The Slave of the Lamp, while somewhat intricate in its details, is comparatively simple in its main lines. Mondel has, a few days before the story opens, met Amelia Yonkers, Columbia's stepmother, and she has fallen completely in love with him. When, however, Mondel meets Columbia he realizes at once that he has met his fate and Columbia soon responds to his ardent admiration. It is not long before he tells Columbia that she is the great object of his life, a statement which, it must unfortunately be admitted, causes her to "start like a frightened fawn."

The wicked stepmother, sensing the love of Mondel and Columbia and being insanely jealous, spreads slanderous rumors about Mondel, including the rumor that he is already married. Columbia thereupon writes him that their acquaintance must terminate and Mondel, sending her the terse reply, "Farewell forever," proceeds to shoot himself, but the pistol fails to go off, a friend having thoughtfully drawn the charges. Subsequently Mondel, having invented a mysterious new motor power for ships, sets sail for an island of almost pure gold situated in the Pacific Ocean, the latitude and longitude of which have been revealed to him by a beggar. Before sailing he sends Columbia a full account of his life—it interrupts the narrative to the extent of some one hundred pages—which shows clearly that, while he may have indulged in some amatory escapades, he is not a married man. Having discovered the island and loaded the ship with enough gold to make him the wealthiest man on earth, he experiences mutiny and shipwreck and finally gets back to New York with only a little of the gold left. He finds that Yonkers has died penniless, that Amelia Yonkers has eloped with a counterfeiter, and that Columbia is living in poverty seeking to support herself by her writings. He bursts in upon her:

"Columbia," cried Mondel, springing forward and suddenly clapping the adored shape in his arms. . .

"Dudley—dear Dudley!" said Columbia, and at length the tears of the fond beauty burst from their fountains, and she wept long and hystERICALLY in the arms of her intoxicated lover.

The assumption is that they live happily ever after. And yet the manuscript of these pages, which are among the last in the book, may well have been among those leaves which lay on the table beside North's body on the day he died.

No doubt North had hopes that The Slave of the Lamp would come to be regarded as one of the great books of his generation. But today it is forgotten and indeed it merits little better than oblivion. It is a peculiar hodgepodge. There are bits of effective writing, as where he speaks of one of his characters—an author—as writing in every style but his own. The characters are utterly unreal and the narrative is constantly slowed by the introduction of all sorts of philosophizing, some of it rather radical for his time. Thus he preaches that divorce should be made as easy as marriage and takes delight in excoriating bankers and stockbrokers as parasites producing nothing. Some of his prophecies are startling in the light of what has happened since. Mondel, for example, predicts that by means of air travel the voyage to San Francisco will be made in two or three days and that vessels a quarter of a mile long will make the trip to Europe in four or five days.

The Slave of the Lamp was fairly well received by the critics. The New York Times said of it: "It is brilliant, original, well
devised, and powerfully written. A dozen essays might be extracted from it evidencing these facts. But the philosophy of the book is erroneous, and the advanced social doctrines all moonshine.” From which it may be seen that while times change, the Times changeth not.

William Winter, in his Old Friends, speaks of the book as North’s “fantastic, almost delirious ‘Slave of the Lamp’” and points out that, while it is not for a moment comparable with Treasure Island, it contains a remote premonition of that tale in its account of a voyage to an auriferous island.

North in his book frequently refers to Genevra, or rather to his heroine Columbia, as the blond poetess and occasionally mentions her writings. In speaking of a book of hers, he says: “We must not imagine however, that her book was as common-place as most young, and for that matter, old ladies’ books of the present age. On the contrary, it was a production full of imagination and wild beauty, far too subtly conceived to be ultra-popular, and too artistically executed to be appreciated by every-day critics.” And further on Mondel says: “See here, I bought her work today—The Wizard’s Book.” Let me read you a few passages. . . . Is it not splendid?—equal to George Sand or Bulwer? What melody of style, what loftiness of conception, what luxuriance of fancy!” It would be interesting to know whether in these passages North was referring to Genevra or to “The Vice President’s Daughter.”

While North’s devotion to Genevra was so deep a devotion that it led to his suicide, we are left somewhat in the dark as to Genevra’s feelings toward North. Jane covers the North incident in comparatively few words. She writes: “The poet William North arrived, during our stay in New York, from London. He had not been long in this country before fate threw myself and daughter in the way of his acquaintance. He was one of the most unhappy and unfortunate of the fraternity of poets. . . . His nature and genius were very similar to my husband’s. I never saw two beings resemble each other as much in their misanthropy. He came often to see us. Genevieve sympathized with him, as she always did with genius when suffering under misfortune. But love, with her, was out of the question; so that when he declared his affection for her, she dismissed him from her presence. She liked his conversation, for it was truly fascinating; but when he ventured on the subject of love he forfeited what little he had gained in her esteem. Packages of letters were sent, none of which she ever opened. He then sought to unburden his mind to me. He

pleaded with me to use my influence in his behalf. Sorry indeed would I have been to have aided in so forlorn a hope. . . . This unfriend poet often talked to me of suicide. He had frequently set the time for this act, and bade adieu to his friends. None of them, however, believed him sincere. . . . It was only the day before the dreadful deed I saw him on the opposite corner of our hotel, looking intently toward the window of our room. He seemed the picture of wretchedness and woe. He stood like a statue fixed to the spot, until he saw me approach the window; he then turned and walked slowly away.”

Genevra must unquestionably have been deeply touched by North’s devotion. Her writings show her to be a sensitive girl and one who craved the affection of others. “It is so new, so strange and delightful to be loved, I hardly can realize its truth.” These are the words she puts in the mouth of her heroine Genevra after Rinaldo has declared his love. It seems clear also that her mother was a selfish, domineering woman, with no desire to see her daughter united with an impecunious writer and it is possible that had Genevra been left to herself a union with North might have resulted. Such a marriage, in taking Genevra from under the possessive influence of her mother, might possibly have greatly benefited Genevra’s mental condition but obviously neither she nor North was in the least fit to assume the responsibilities of marriage. Both seem to have courted tragedy and it is difficult to conceive of such a union coming to any but a tragic end. On the other hand, Genevra’s mental illness, as her mother obviously intimates, may have been so severe as to prohibit any thought of marriage and the very impossibility of responding to North’s passion may have hastened the final tragedy. Genevra eventually began to suffer from dangerous attacks of congestion of the brain, and her mother was compelled to take her from New York for a change of scene. Finally in 1859 her illness became so severe that her mother placed her in a West Philadelphia asylum. Shortly thereafter, however, she seemed so much better that she was taken home once more where she could laugh over the antics of the other patients in the hospital. But the disorder returned more violently than before and once again it was necessary to place her in an institution. On the day she left, her mother found the following passage marked in one of her favorite books, Miss Landon’s Francesca Carrara: “O weary heart that must within itself close all its deepest leaves.” And this is the last we hear of North’s blond poetess.
The Vizetelly Extracts

BY WILLIAM E. COLBURN

The publisher most responsible for introducing Zola to the English-speaking public was Henry Vizetelly (1820-1894). Although Tinsley had published a translation of *Au Bonheur des Dames* in 1883, it was in the expensive three-volume format intended for use by the circulating libraries. During the period from 1884 to 1889 Vizetelly published translations of seventeen Zola novels and one volume of short stories in various editions, most of them selling for six shillings or less, with a total distribution of more than a million copies.

Despite the fact that these works were "softened and chastened" for the English reader, in 1888 they came under attack by the National Vigilance Association. Vizetelly was charged with publishing obscene libels, particularly *Nana, The Soil (La Terre)*, and *Piping Hot! (Pot-Bouille)*. When Vizetelly was brought to trial in September, 1888, the Director of Public Prosecution took over the case against him. After a postponement until October 31, Vizetelly was found guilty, fined, and enjoined from publishing Zola translations. Nevertheless, claiming to understand that only the specified works were forbidden, Vizetelly continued to publish Zola, and in May, 1889, he was tried, convicted, fined, and imprisoned for three months.

Perhaps the most interesting and curious result of the affair is a small volume issued by Henry Vizetelly in 1888. He called it *Extracts Principally from English Classics: showing that the legal suppression of M. Zola's novels would logically involve the boudlerism of some of the greatest works in English Literature*. This eighty-seven-page work begins with an Introduction which quotes Macaulay defending Restoration comic writers; Andrew Lang, Henry James, and Edmundo de Amicis on the seriousness of Zola's work; and Zola himself on the scope and purpose of the Rougon-Macquart series. Then follows a selection of passages from Shakespeare to Swinburne in which reference is made to fornication, whores, and related topics. Added to the book is a four-page letter, dated September 18, 1888, addressed to Sir A. K. Stephenson, Solicitor to the Treasury, in which Vizetelly protests the intervention of the government in the case against him and asks if the works of the authors from whom he draws his selections are also to be suppressed. Although an impressive collection of bawdry, the *Extracts* proved ineffective in Vizetelly's defense.

The letter to Stephenson and even the selection of the passages have been mistakenly credited to George Moore. What has contributed the most to a continuing interest in what Arthur Waugh called this "curiosity of bibliography" is the report of its extreme rarity. In his *Dictionary of National Biography* article on Henry Vizetelly, Thomas Seccombe stated that only twelve copies of the *Extracts* were printed, but he gives no authority for this figure. Nevertheless, this statement and, no doubt, its subject matter made the work a collector's item. A. Edward Newton reported seeing a copy priced at seventy-five dollars in, or shortly before, 1928.

Edel and Laurence, listing the work because of the quotation from Henry James, had located only three copies by 1957, those owned by Rupert Hart-Davis (W. E. Henley's copy), the Bodleian Library, and the University of California. In my doctoral research I had examined another copy, in the Newberry Library, Chicago.

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1 These are indexed in Morris L. Ernst and William Seccombe, *To the Pure. . .*. New York, 1918, pp. 305-306.
2 See A. Edward Newton, *This Book-Collecting Game*, Boston, 1918, p. 209. Also the Stanford University Library copy of the *Extracts* has the following notation on the flyleaf: "this work was chiefly done by that author [George Moore]. It was never published in the ordinary way, a few copies apparently having been struck off. It is excessively rare—W. P. [Wilfred Parrington]." However, Edwin Gleicher has informed me that Moore did not compose the letter to Stephenson, "based on Moore's own statement." There appears to be no evidence that he selected the extracts.
6 Leon Edel and Dan H. Laurence, *A Bibliography of Henry James*, London, 1957, p. 230. I have been informed that the University of California [at Los Angeles] copy is not a part of the Sadleir Collection as is here stated. Also, judged on the basis described below, it does not appear to be a genuine copy. In their revised edition (1961) Edel and Laurence have dropped the reference to location of copies. According to Professor Laurence, they "agreed that the matter was out of our province, and that the number of copies being reported was sufficiently large to warrant withdrawal of our paragraph on sources."
Therefore, when in 1955 an English bookseller offered the Extracts for £2 10s. 0d., I quickly ordered it. In due course the book arrived, in excellent condition and seemingly identical to the copy I had examined some years before. However, tucked inside the book was a British Museum call slip, dated April 24, 1950, made out for their copy and signed by Wilfred Partington. Also there was a sheet of notebook paper containing a comparison of several pages of the British Museum copy with this one, Partington's copy, which he concluded was a "pirated reprint." I subsequently learned that a friend had ordered and received another copy from the same dealer. The low price and the fact that he had at least two copies would suggest that the dealer was aware that these were not genuine copies. On the other hand, his failure to discover and remove Partington's notes indicates scrupulous integrity or extreme carelessness.

After time had eased my disappointment somewhat, I decided to investigate what I began to see as an interesting bibliographical problem. On July 22, 1960, The Times Literary Supplement carried my request for information.

Sir,—In 1888 Henry Vizetelly published Extracts Principally from English Classics, a tu quoque defence against charges that his firm's translations of Zola were obscene. According to the Dictionary of National Biography, only twelve copies were issued. I have reason to believe that forgeries of this work have appeared. In order to investigate this possibility, I shall have to know the location of as many copies as possible. If readers can inform me of the whereabouts of any, besides those in the British Museum and the Newberry Library, I shall be most grateful.

The response to this request was most gratifying. I was able to establish the location of twenty-three copies of the Extracts, in addition to my own, most of them in libraries, but many in private hands. Of the twenty-four, there are nineteen which appear to be genuine copies. They are owned by the following institutions and individuals: the British Museum, Newberry Library, New York Public Library, Bodleian Library, Library of Congress, Huntington Library, Houghton Library (3 copies), the libraries of Princeton, Lehigh, and Stanford Universities; Mrs. Helen Manischewitz, West Orange, New Jersey; Rupert Hart-Davis, Herbert Van Thal, and Bertram Rota, Ltd., London; Edwin Gilcher, White Plains, New York; B. Meredith Langstaff, Brooklyn, New York; and F. Murray H. Mayall, Cheshire.

By means of a brief questionnaire, based on points which Partington had discovered and to which I added by comparing my copy with the Newberry Library copy, and with the generous cooperation of these owners, I have been able to compile a list of differences between the "original" and what I will call, on the advice of John Carter, the "pirated reprint."

The original is bound in gray boards with a black (7), dark green (5), purple (2), maroon (1), or brown (2) pebble-finish cloth backstrip (two are rebound). The pirated reprint has "tan," "fawn," or "brown" boards with a black cloth backstrip. The variety of colors of the backstrip presented a problem. The British Museum copy, with a black backstrip, was acquired in 1894 and must be considered genuine. The Hart-Davis copy, with a maroon backstrip, was previously owned by W. E. Henley and Hugh Walpole and would seem to have equally strong claims to authenticity. The Bodleian Library copy, with a green backstrip, was acquired in 1908 and also would appear to be genuine, but less certainly. Confronted with this bewildering array of backstrips, I asked John Carter if a work issued in such a small edition might be so produced. He replied that "... it seems clear that the original edition must have been put up with various coloured backs, and I can only suppose that for something printed in a small number, not for distribution through the ordinary channels, Vizetelly must have used some little binder round the corner who didn't bother about uniformity."

The four-page letter to Stephenson, carrying the heading "Regina v. Vizetelly," is tipped in before the Introduction, B2 recto, in fourteen copies, after the text in one (Bodleian), before the title-page in one (Van Thal), and inserted loosely in three copies. The bifolium is cut the same size as the text in most copies, but is as much as six millimeters narrower in five copies. In two

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1 C. R. Dawes, of Gotherington, Clos., has a copy which he is unable to locate at present. He thinks it an unauthorized reprint, but as it was given to him "about 30 years ago," it may very well be genuine. The Rota copy has since been sold.

2 Letter of August 24, 1961. Subsequently Mr. Carter examined several copies of the Extracts. In a letter dated September 22, 1961, he offers the following comment, in reference to the Hart-Davis and Van Thal copies: "The cloth on the spine of these two copies, although a different colour, is of similar if not identical grain (a coarse, slightly pebbly sand grain), and although it is rash to generalise from such a narrow base, its character and the general look of the book confirm the opinion offered in my earlier letter."
copies it is also cut shorter than the text. In the pirated reprint the
bifolium is tipped in before the Introduction and is cut five or
six millimeters narrower in all copies.

On page 1 of the bifolium, the first letter of "Sept." is below
the second "e" of "Street" on the preceding line, in all copies. In
the pirated reprint it is below both "e's."

On page 3 of the text, below "Introduction," there is a dia-
mond rule. The same type of rule, or dash, is found also on page
11. Other rules in the volume are plain. In the pirated reprint
all rules are plain.

On page 10, the name "Reugon-Macquart" is complete on line 5.
In the pirated reprint the name is divided after the hyphen and is
carried onto line 6.

On page 15, there is a space between the lines "Forgetting
shame's..." and "Hot, faint, and weary..." The pirated reprint
does not have this spacing.

On page 24, line 21, the first letter of "Out" is below the space
between "To" and "marry" on the preceding line. In the pirated
reprint it is below the fourth letter of "marry."

The signature "D" on page 33 is below and to the left of "1606."
It is below and to the right in the pirated reprint.

At the top of page 49, "Sir John Vanbrugh" appears both as a
running head and as a section heading. It appears only as a run-
ning head in the pirated reprint.

On page 83 there is a space between the lines "1, in thy coils..."
and "Fold me fast..." The pirated reprint has no such spacing.

In addition to differing in these ways from the British Museum
and Newberry Library copies, the pirated reprints, which are uni-
form, differ from the page proofs of Vizetelly's Extracts now in the
Princeton University Library. Although these proofs are not com-
plete, the differences noted above for pages [1], [3], [8], [11], 15,
and 33 can be verified.

In the course of my investigation the name of Max Harrof ap-
peared again and again, with the suggestion that he was, at the
very least, a distributor of a pirated or facsimile reprint of the
Extracts. This has been confirmed by Edward Laxare, who worked
for Harrof's firm, G. A. Baker & Co., of New York, from 1946 until
Harrof's death in 1948. Mr. Laxare estimates that the edition was
printed by Harrof sometime between 1910 and 1924. It remained
in stock until 1930. Harrof presented a copy to the Harvard Li-
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ary in May, 1920, which suggests either boldness or innocence.
inasmuch as nowhere is this or any of the other copies identified as a reprint. Mr. Lazare takes the dim view and suggests a further complication, the possibility that Harzof used a pirated edition as the basis for his "facsimile." There appears to be no evidence for this conclusion, however.

On the basis of the evidence that is now available, two conclusions appear justified. First, the number of genuine copies of Vizetelly’s Extracts issued is greater than heretofore supposed. Despite Seccombe’s estimate that the total was twelve, at least nineteen copies are still in existence and their locations known. Nevertheless, this must still be considered a relatively rare book. More surprising is the even greater scarcity of the Harzof reprint. The census that located nineteen copies of the original found only five copies of the pirated edition. Doubtless more remain to be discovered. Meanwhile those who possess such a copy may take some consolation from the fact that it appears to be more rare than the original.
Remarks at the Dedication of the Julian Street Library

The Julian Street Library, the first separate library at Princeton created entirely for the use of undergraduates, was dedicated on December 2, 1961. The Street Library forms a part of Wilcox Hall, the dining and social center in the recently erected undergraduate residential quadrangle. The dedication ceremonies took place in Wilcox Hall, in the presence of Mrs. Julian Street and other members of Mr. Street's family, Graham D. Mattison '26, donor of the Library, and Mrs. Mattison, and friends and associates of Julian Street. Also present were members of the Faculty, Trustees, officers of the University, and members of the Council of the Friends of the Princeton Library. The ceremonies were conducted by President Goheen, the invocation and benediction being pronounced by Dean Ernest Gordon of the University Chapel.

President Robert F. Goheen '40:

It is a privilege and great pleasure to welcome all of you who have come together this morning for the dedication of the Julian Street Library. While not an alumnus of the University, Julian Street lived in this community for nearly ten years, during which time he encouraged and befriended many undergraduates. He had, moreover, the wisdom to permit his son, Julian Street, Jr., to enroll in the University in the Class of 1925. It is, therefore, particularly fitting that undergraduates of today and undergraduates to come should benefit from the fine library which has been established here in Wilcox Hall in memory of Julian Street, distinguished American novelist, playwright, and writer of essays.

We at the University take special pleasure that so many of Mr. Street's family and close friends can be here today. You are most welcome, and we hope that you will visit us often in the future.

In introducing the first speaker, I shall depart slightly from the order which appears in the printed program. I shall call first upon the University Librarian, and in doing so I would give symbolic recognition, and express the most sincere thanks, to the many people who have spent thoughtful hours in selecting the books which form the Julian Street collection, so that this library should be of the maximum usefulness to undergraduates. Warren B. Kuhn, Chief of the Circulation Department of the University Library, and many members of the faculty have given many hours to this worthy task. It is pleasant, also, to be able to thank, at this time, Mrs. Street and Julian Street, Jr., for their generous action in making available to Princeton Julian Street's private papers. These contain much which is revealing and which adds to our understanding not only of Julian Street himself, but of the many distinguished American authors who were his contemporaries and his close friends. Ladies and gentlemen, Dr. William Dix.

William S. Dix: It is my role today to say a few words about the background and aims of the Julian Street Library. I beg your permission to go rather far back.

One of the earliest and still one of the most persuasive statements of the purposes and objectives of the Princeton University Library was written a little more than two hundred years ago. On the day that the Reverend Samuel Davies was inaugurated President of the College of New Jersey in 1759 the Trustees asked him to prepare and print a catalogue of the college library. Four months later President Davies' eloquent statement of library philosophy appeared as the first paragraph of the completed catalogue:

A Large and well-sorted Collection of Books on the various Branches of Literature, is the most ornamental and useful Furniture of a College, and the most proper and valuable Fund with which it can be endowed. It is one of the best Helps to enrich the Minds both of the Officers and Students with Knowledge; to give them an extensive Acquaintance with Authors; and to lead them beyond the narrow Limits of the Books to which they are confined in their stated Studies and Recitations, that they may expiate at large thro' the boundless and variegated Fields of Science. If they have Books always at Hand to consult upon every Subject that may occur to them, as demanding a more thor' Discussion, in their public Disputes, in the Course of their private Studies, in Conversation, or their own fortuitous Tho'ts; it will enable them to investigate Truth thro' her intricate Recesses; and to guard against the Stratagems and Assaults of Error: It will teach them Modesty and Self-Diffidence, when they perceive
always have books at hand, the Julian Street Library thus relieves some of the pressure on these same books in the Firestone Library and the other campus collections and makes them more accessible to other students.

The Street Library was opened with some five thousand volumes on the shelves, and it is planned that about a thousand volumes a year will be added up to a total of ten thousand. In the selection of these additions the undergraduates will play a substantial part, through a student library committee, a student librarian, and a corps of student assistants who staff the Library from one p.m. until midnight, seven days a week.

The total college library which President Davies catalogued in 1759 numbered 1,281 volumes. (As a matter of fact, no college library collection in British America before the Revolution was appreciably larger than the Street Library as you see it today.) I trust that the students of the 1960's will find the volumes in the Julian Street Library as useful as the Reverend Samuel Davies and his students found the volumes in the catalogue of 1760.

President Groheen: Our next speaker represents the Class of 1962. This new undergraduate dormitory quadrangle in which we are, Wilcox Hall, and the Julian Street Library are all representative of evolution in the undergraduate life of the campus. Since the
first planning days of this quadrangle, some of us felt strongly that it should include a working library for the benefit of students resident in this new complex, and especially for the members of the Woodrow Wilson Society who would be using this building as the center and base of their extracurricular life. It is, therefore, most appropriate that we should hear now from the Chairman of the Woodrow Wilson Society, speaking for the first group of undergraduates fortunate enough to enjoy these facilities. A graduate of South Broward High School, Hollywood, Florida, where he combined the presidency of the Florida Association of National Honor Societies with varsity tennis and other extracurricular activities, this twenty-one-year-old senior in the Department of History is the present Chairman of the Woodrow Wilson Society—Mr. Tyll R. Van Geel.

**Tyl R. Van Geel '62:** That we are today dedicating a library which is part of a building used for undergraduate social affairs is significant of the change which has occurred in undergraduate life since Woodrow Wilson's plan for a quadrangle was defeated in 1907. Fifty years ago study and social life were pursued during separate hours and in separate places. But today we are making note of the fact that these pursuits to a growing extent are no longer separate. Certain social events have become occasions at which teacher and pupil come together for exchanges of common advantage.

But we must also note that there has been a change in the alumni of this university, for increasingly the alumni are maintaining their concern with learning beyond graduation. And these same alumni want to encourage that same concern among the undergraduates. By supporting this residential quadrangle system they have had constructed new circumstances of undergraduate living, which make more possible than before the execution of their hopes. This they have done in the spirit of the man whose name this library bears and we the undergraduates must thank him in his name.

We must thank them and learn from them, for there are many of us who soon will be graduated. As alumni we also can maintain the interest in learning we have professed to have as undergraduates and we also can try to encourage that interest among those who follow us. If we do this we will prove the success of what has here been started and will help assure that this university will continue to graduate men for whom learning is part of living.

President Goheen: One of the young undergraduates whose life was enriched by the freely offered encouragement and friendship of Julian Street was Graham Mattison of the Class of 1926. Mr. Mattison's devotion to Julian Street, which grew with each passing year, coupled with his devotion to Princeton, led him to give the building and collection of books, which together form the Julian Street Library, in memory of his old friend. For this most generous and thoughtful benefaction he has the University's warmest thanks.

But it is not as donor of the library that we have asked Mr. Mattison to speak, but rather as a person who enjoyed the friendship of Julian Street. Some of us here did not have the privilege of knowing Mr. Street personally and hence could not know at first hand his warmth, his humor, and, above all, his simplicity—though all who have been readers of his writings will have some sense of these things. As one who is exceptionally qualified to give us personal insight into Julian Street's vibrant and warm humanity, it is fitting that Mr. Graham Mattison of the Class of 1926 should speak to us now.

Graham D. Mattison '26: To the family and friends of Julian Street who are here today, there is little I can say except to express my profound gratitude for having had the privilege of knowing intimately for more than twenty-five years one of the most lovable, wittiest, and warmest of human beings who has graced the town of Princeton. All of us who have taken part in the planning of the Julian Street Library are deeply indebted to President Goheen for his constant encouragement and interest. Dr. Dix has given so much of his time that I almost wonder how the Princeton Library has carried on its many activities. Dr. Dix's able staff and associates, including Warren B. Kuhn, Jeremiah A. Farrington, Jr., and Mrs. James Thorpe, have all aided in making the Julian Street Library the reality we see today.

For those of you who did not know Julian Street, I will mention some of the salient points of his life and work. He was born in Chicago in 1879, where he had his early education. He subsequently attended Ridley College, St. Catharines, Ontario. In 1899 he began newspaper work as a reporter on the New York Mail and Express, and became its dramatic editor in 1900 at the ripe age of twenty-one.

In 1900 one of two important events of Julian's life occurred when he married Ada Hilt, who did so much to encourage and aid
his career as a writer of fiction. Their son, Julian Street, Jr., Princeton '35, and daughter, Rosemary Lewis, wife of Hunt Lewis, Princeton '28, are here today.

In the early 1900's Julian spent several years in Europe, where he made close literary associates with Booth Tarkington and Harry Leon Wilson. Some years later Julian collaborated with Booth Tarkington in writing the successful Broadway comedy The Country Cousin, which helped launch Alfred Lunt on the road to stardom. After returning to the United States, Julian wrote one of his best-known books, The Need of Change, a classic in its own right, replete with gay humor and penetrating observation. It is just as delightful reading today as it was in 1909.

For the next twenty years Julian was one of the outstanding and constant contributors to The Saturday Evening Post. He ventured into the movie world when his novel Risa Coventry, published in 1922, was adapted for the movies. One of his creative attainments was the part he played in developing the long short story as a literary form. In 1925 he was awarded the O. Henry Memorial Prize for one of his stories, "Mr. Bisbee's Princess," which W. C. Fields turned into an uproarious film. The two books he wrote describing his travels through America, Abroad at Home and American Adventures, are classics of their kind. Mysterious Japan is another travel book he wrote which illustrates his taste and insight regarding peoples and places.

Julian was a great admirer and friend of President Theodore Roosevelt, and among his many close associates were leading writers, newspapermen, bankers, and professional men of his period. Rarely has a man had such a wide variety of tastes and interests. His great interest in food and wines found expression in one of the best books I know in that field, entitled Where Paris Dines, published in 1929. In 1935 the French government awarded him the Cross of Chevalier of the Legion of Honor in recognition of his interest in France. He was an active member of the Century Association and the Dutch Treat Club in New York. One of his special pleasures was being elected a member of Colonial Club of Princeton, of which both his son and I were also members.

Some years after his wife Ada's death in 1946, the second important event of Julian's life occurred when he married Marguerite Skibbeus. As his loving and devoted collaborator for nearly twenty years, until Julian's death in 1947, Marguerite is really the
one who inspired the establishment of this library in Julian’s name. She was his literary executor, and from her home in Sharon, Connecticut, has carried on his work and friendships in marvelous fashion.

Julian’s literary and personal qualities were admirably summarized by his friend the late Mark Sullivan, whose inscription in a book presented by him to Julian referred to: “your austere yet gentle-mannered taste, your self-exacting workmanship, and the insight into men and motives that made you never approve a tawdry man, and never fail to like a good one.”

In outlining Julian’s life and work I have spoken very little of the man himself. He was truly one of the most delightful friends anyone could have had. His home in Princeton was “open house” for many of us during our undergraduate days, and there was never a kinder nor wiser counselor. His constant desire was to help others. He was the soul of generosity, and gave unstintingly of himself to his family and friends. His homes in Princeton and Lakeville, Connecticut, were happy places, which those of us who knew them will never forget.

I know that Julian would rejoice to see this library bearing his name and built in his honor, but even more he would be glad to think of the help and pleasure it should give to future generations of Princetonians.
into a Commonwealth library-museum which contained, before he died, an exceptionally fine collection of Spanish incunabula and rare books. That building and that collection should be preserved and improved as a distinguished monument.

Fortunately for us, Elmer Adler left another monument nearer home, the collections he brought to Princeton: his own privately collected incunabula, his books representing the entire history of printing, his early illustrated books, his fine-press collections, his huge collection of prints, and the complete records of his Pynson Printers enterprise. In our use of these valued collections, one tribute we can continue to pay him is to try to keep alive the spirit, the goals, and the ideals of Elmer Adler.—Lawrence Thompson

FROM THE PAPERS OF JULIAN STREET

A small selection of material from the papers of Julian Street, which are being presented to Princeton University by Mrs. Street, was exhibited in the Street Library on the day of its dedication. The exhibit was designed to suggest, in the confined space afforded by two display cases, something of the career and personality of Julian Street, as well as the importance and interest of the Street Papers themselves.

CASE 1


Julian Street’s first book, a humorous recounting of a motor trip through Europe in 1905 with the New York producer George C. Tyler (whose papers are also in the Princeton Library) and the impromptu. This copy was presented to the author by his father and then later to Mrs. Julian Street.


The Need of Change, Street’s second book, was first published in 1929, it went into many printings, in the papers written out these are of the point, and did not go out of print until 1970. This “twenty-fifth anniversary edition” has illustrations by Whitney Darrow, Jr. 25.

3. Julian Street with a Sioux chief, a photograph taken while touring with the Buffalo Bill show in Italy in 1908.


This comedy by Booth Tarkington ’23 and Julian Street was produced in 1916 and was printed in an edition of only thirty-five copies. Exquisitely written, it was produced again the following year as The Country Cousin. This copy, with a presentation inscription from Julian Street to Mrs. Street and signed also by Tarkington.

A collection of short stories, reprinted from various periodicals. This copy contains manuscript revisions by the author.

This copy of the most popular book of its kind ever published in the United States (a new edition of which was issued in 1931) was presented by the author to his wife and is extensively annotated by him. Inserted in the volume are five letters informing Street of his having been designated a Chevalier of the Legion of Honor; and much other related material.

A "scrapbook about food and wines, good living, good reading, good company, and good talk," put together by Mrs. Street from Table Topics, the house organ of the work of Julian Street.

8. A page of the manuscript on which Julian Street was working at the time of his death on February 19, 1947.
This was to have been the opening of an issue of Table Topics, and the page exhibited was reproduced in the memorial issue of that publication.

A presentation copy of the first English edition—"Julian Street from the author, with admiration"—into which Street has pasted a letter he received from Fitzgerald.

With a presentation inscription from the author to Julian Street.

"Dear Julian: Not only as to 'Our Times' in the ordinary sense are you able to the material that came from you in is it literally, your suggestions are in the form and mood of it. "Further yet, in those days, now rather long past, when the author of this book—among those long past accretions of what our fraternity calls background, among there are none more valuable to have had, or now more agreeable to remember taste, your self-exacting workmanship, and the insight into men and motives that fully yours Mark Sullivan June 24, 1968."

CASE II: LETTERS TO JULIAN STREET

1. Herbert Hoover accepts an invitation from the Princeton Triangle Club, December 14, 1924.
"It is most kind of the boys of the Triangle Club to invite us to their 'Scarlet Coat', and most kind of you to transmit the invitation. Mrs. Hoover and I would both greatly enjoy seeing it. . . . " Each theatre in town has a box, and it is not always the same one, which they designate as the President's box. . . . 
"If by any chance, without thinking of this eventuality, the boys happened to allot to us the one that in the President theatre should be the President's if he attends, you may assure the committee that it need cause them no embarrassment in asking us to relinquish it. . . . "

"Thank you for writing me about your doubts. You are quite right in your idea that we must strive to set up a workable association of nations which will prevent wars. 
"I do not believe that the American people, who were never consulted, ever approved the Wilson League, and I am convinced now that they oppose it as an unworkable device to which we must not delegate our national conscience nor mortgage, to it, our resources of honor, lives, and prosperity.
"If the American people are not behind the Wilson League, it appears conclusive that we must turn our backs upon it, and look forward to reconstruction of the idea upon which it was based. It must appear as clearly to you as it does to me that one of the reasons for the failure of the Wilson League is that it was dictated in advance by men without much consultation, I am not ready to take that position, I propose, when elected, to gather the best of all good counsel, and draw up a proposal to the nations of the world. It must be a proposal representing the conscience of a united America, and I will not now set forth a hard and fast proposal which will represent an imitation of the preceding attempt to settle the details in one mind. I have said that the world court plan, provided it has teeth, could well be the suggestion to be advanced by me as a part of our program, but the flow of events and the need of gathering and maturing the opinion of all Americans appear too vital for me to yield to the temptation to construct a one-man program and try to force it upon the country. . . . 
"There is nothing confidential in this letter, and I trust nothing confidential in any I may write discussing the issues of this campaign. You may give it publication if you wish."

3. Franklin D. Roosevelt transmits information regarding navy yards, January 12, 1915.
"Mr. Daniels requested me to add my article on the cost of the United States Navy to his Annual Report which he has handed me to forward to you in accordance with your request for information regarding navy yards. I will bear in mind your desire for information on this point. . . . "

4. Edna Ferber writes about lecturing in Princeton, November 1, 1922.
"The trouble is, dear Julian, that when I face an Arts Club I always find that I am not equipped with what is known as a Message. I never have anything to say
5. John Grier Hibben thanks Julian Street for his letter on Hibben’s retirement as President of Princeton University, June 23, 1932.

“. . . Our two families have been united by very delightful ties and your kind words bring you once more very near to me in my thoughts and feelings.”


“Just a word to thank you for your wonderful wine letter, which has been read and reread many times. . . . I agree with you heartily on Montrachet and Richebourg, of course. But in champagnes I differ with you, though I know my taste is not so elevated as yours. . . .

“I am just now reading Guizot’s long History of France and Michelet’s even more wonderful one, both at the same time. I had read them several times before, but every time I go through them France seems more wonderful to me. I highly recommend them. I find that I can live more vividly in those great records of how France ‘became,’ than I can in the morning paper.”

7. Alfred Lunt writes about Booth Tarkington ’93, June 7, 1932.

“. . . You know of course that if it hadn’t been for that great gentleman (B. T.) I shouldn’t be luxuriating in this dressing room at the moment but tramping about buckety-buckety in the streets—where perhaps I really belong & it was all a great mistake—however I’m very happy about it & happy to learn that he is so well & in good health again.”

8. Jerome Kern also writes about Booth Tarkington, September 11, 1941.

“. . . I don’t know if you know it, but he and I collaborated on a song for Billie Burke eighteen or twenty years ago. I always liked ‘Love And The Moon’ a little better than so-so, but the comedy in which it was performed didn’t last very long and the number petered out with the play. The requests I used to get for autographed copies amazed me until I came to, to learn that all were from Tarkington fans. My smear just was carried along as make-weight.”

9. Sinclair Lewis makes a countersuggestion, August 14, 1937.

“Your suggestion for a column is amusing, but I couldn’t do it. I wish you would . . .”

10. Norman Douglas writes about the publication of his Birds and Beasts of the Greek Anthology, June 12, 1926.

“. . . I will print it in Florence first; then will see about England and America—my new system—to take the cream off the milk myself, instead of giving it to the publishers. Many thanks, all the same, for your information about Princeton University Press. I can send them a copy, and then they may make what suggestions they like as to publishing—perhaps their terms would suit me better than those of other firms. Perhaps not . . .”

11. Charlie Chaplin expresses his thanks for a letter from Julian Street, February 11, 1924.

“. . . I am indeed glad that you liked ‘A Woman of Paris.’ Making the picture has been well worth while. The appreciation of discriminating people the world over has been very gratifying. Yours is the third letter I have received from Princeton in the past few days. The last one was signed by four University students.

“It pleased me to read what you said about restraint. It is something in which I have been very much interested. I hope to develop it to an even greater extent in future pictures.

“I am realizing more and more that the artist of the written word and the artist of the screen have much in common when they try to depict life faithfully.”

12. T. M. Cleland is “not chagrined or even surprised” that Julian Street did not know him as an illustrator or painter, March 14, 1946.

“Ever since you told me that you did not know I was an illustrator—which is what I chiefly now am—I’ve been thinking that something ought to be done about it . . . the book I am at work on now, ‘Tom Jones’, will be published in three different editions, two of them unlimited and to be sold in large carload lots—I hope, because I have a substantial royalty interest. I will certainly see that you get one of these. There are to be sixty pictures and I am, of course, designing the format, typography etc. . . .”

The bookplate for the Julian Street Library was designed by Mr. Cleland; see reproduction, p. 69.
her paintings had been exhibited widely, and welcomed warmly, in England. Having also been received with deep admiration, her recent exhibition in Princeton was another success.—K.K.T.

CUBAN WOODCUT MURALS

During the winter months the Graphic Arts Division of the Library had on display four of the largest woodcuts ever made. They were produced as mural decorations for Cuban embassies and legations throughout the world. Maurice Zeitlin, an Instructor in Sociology at Princeton, in pursuing research for his dissertation on the Cuban revolution, was given these woodcut murals by Ernesto Guevara, Minister of Industry in the Cuban government. Mr. Zeitlin, impressed by their artistic quality, offered to lend them to the Library for exhibition.

The largest of the woodcuts measures four feet high by fourteen feet long. Each is made up of sections printed from single blocks measuring about two feet square, the sections neatly fitted together. As a comparison, Albrecht Dürer's "Triumphal Arch of the Emperor Maximilian," of 1515, is a little over eleven feet high by nine feet wide. Except for the almost incredible sizes of these works, it is impossible to compare the Cuban murals in Mexican style with Dürer's chaste Renaissance design, other than to say that they both represent official art, and that this factor has determined their size and literary slant.

The four woodcuts are powerfully and strikingly executed. They are made by at least four different hands. In style they owe much to Mexican models, and yet the work has a directness and freshness which set it apart. One can see in at least two of the murals that the technique and style developed as the artist worked on the project; areas become progressively better realized as one reads through the long compositions. Since the murals represent official government art, they contain propaganda. There is some, although not much, anti-American tail-feather tweaking in two of the woodcuts. They were displayed, however, not as examples of propaganda but as examples of fine bold graphic prints, and as such they have made an impressive show.—G.G.G.

CONTRIBUTORS TO THIS ISSUE

SINCLAIR HAMILTON '06, a former Chairman of the Friends of the Princeton Library, is a collector of illustrated books. The catalogue compiled by him of the collection of American Illustrated books which he has presented to the Princeton University Library, Early American Book Illustrators and Wood Engravers, 1670-1870, was published by the Library in 1958.

WILLIAM E. COLBURN, who holds a doctorate from the University of Illinois, is an Associate Professor of English at Central Michigan University.

LAWRANCE THOMPSON, Professor of English at Princeton University, was Curator of Special Collections in the University Library when Elmer Adler first came to Princeton.

GILLET G. GRIFFIN is Curator of Graphic Arts in the Princeton University Library.

ROBERT A. KOCHE, an Associate Professor of Art and Archaeology at Princeton University, is Curator of Prints and Drawings in the Art Museum.

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Dürer’s Theories of Art

Through the generosity of Carl Otto v. Kienbusch ’06, the Library has acquired pristine copies of the first editions of Albrecht Dürer’s monumental works on descriptive geometry (1525), on fortifications (1527), and on human proportions (1528). During the last part of his life Albrecht Dürer poured a good deal of his energies into writing a series of syntheses of his accumulated knowledge of the visual and geometric arts. He believed that these writings—the first scientific treatises composed in northern Europe containing theories bearing on the arts—were his most important service, for he had devoted many years to the study of perspective, proportion, and mensuration. His intended audience was firstly the young painters and intellectuals of Germany and secondly the young painters of the world at large. To these he wished to leave as his legacy all of the richness of his thinking and the fruits of a full lifetime of investigation.

Proud of his Northern heritage, Dürer wished to express himself in South German, but the language of the time had been used solely for legal writing, sermons, and religious tracts. Language had to be formulated and constructed, and terms—even simple geometric terms—had to be coined. He had to create laboriously a new means of expression of aesthetic ideas. He labored to liberate the German language, to make of it an expressive vehicle. As Erwin Panofsky puts it: “Thus Dürer, like Luther, had to create a German language of his own... In the end the ‘poor painter’ not only managed to describe complicated geometrical constructions more briefly, more clearly and more exhaustively than any professional mathematician of his time, but also expressed historical facts and philosophical ideas in a prose style no less ‘classic’ than Luther’s translation of the Bible.”

Dürer left us three books and had plans for a fourth. These books have the reputation of being cloudy and complex, full of rigid formulas and contradictions—in fact, useless period pieces. But if looked at in Dürer’s terms, these works chronicle the great artist’s thoughts and reasoning. Dürer himself looked to nature in every stage of his work. His all-absorbing curiosity was never satisfied and he had to conclude ultimately that nothing was reducible to formula. He was an empirical artist and did not wish to establish an inviolable canon of beauty or of academic rules, but to leave behind a series of indications of how proportions in nature followed certain laws. There was not one ideal of beauty, but an infinite number, which, however, could be rationally deduced through knowledge of natural laws.

The first work is his Underweysung der messung, mit dem zirkel vn richtscheyt (“Course in the art of measurement with compass and ruler”), Nuremberg, 1525. The work was intended not only for “painters but also goldsmiths, sculptors, stonemasons, carpenters and all those who have to rely on measurement.” It was generally accepted at the time that in theory all secrets could be solved by means of numbers and that all things are subordinated to dimension and weight. The first of the four books of this work deals with linear geometry from the simple to the very complex, tackling some problems which would occupy mathematicians of succeeding centuries. Book Two deals with two-dimensional figures, the third book with the practical application of geometry to architecture, engineering, decoration, and letter design. Adding to current Italian theories, Dürer attempts to reduce the Gothic black letter to geometric construction. The fourth book deals with three-dimensional bodies and the problem of doubling the cube.

Ethische underricht, zu befestigung der Stett, Schlosz, vnd Flecken (“Instruction on the fortification of Cities, Castles, and Towns”), Nuremberg, 1527, is Dürer’s second work. It is divided into four books: (1) three different technical methods of building a bastion; (2) the construction and planning of a blockhouse; (3) the ideal capital city; and (4) suggestions for the strengthening of existing fortifications. It was an influential work. A number of specific volume. Even as late as the nineteenth century Dürer’s ideas were projects and buildings can be traced to the suggestions in this used and considered appreciatively as “too far in advance of his own times.” There is a possibility that Dürer’s ideal capital city was influenced by the publication in 1524 of a map of Tenochtitlan, the Aztec forerunner of Mexico City. In his interest in town plan-
ning and fortification Dürrer's restless mind and instinctive curiosity further enriched the thinking of Renaissance Europe.

The last of Dürrer's works appeared after his death, printed for his widow. The title reads: Hierin sind begriffen vier bucher von menschlicher Proportion, durch Albrecht Dürrer von Nuremberg erfunden und beschrieben, zu nutz allen denen, so zü disser kunst liebtragen ("Herein are comprised four books of human Proportion, devised by Albrecht Dürrer of Nuremberg and described for the use of all those who love this art"), Nuremberg, 1528. The work attempts to follow nature in exploring different kinds of human proportions. Rather than giving one ideal of beauty, it tries to establish a mathematical basis as a framework for each kind. The first book shows five different types of the male and the female figures expressed in aliquot fractions of the total length.

The second book adds eight different types to the first group and describes two male heads. The third book deals with methods by which the proportions of any of the twenty-six types given in the first two books could be changed by enlargement or reduction uniformly and progressively. It also adds a further section, a geometrical analysis of the human face. The fourth book deals with movement.

Richly filled with woodcut illustrations, these three volumes represent the summation of the thinking and knowledge of the greatest Northern artist of the Renaissance. They are his legacy to the world and represent what he considered to be most important after a full and active lifetime of investigation and searching thought. To Princeton, which has a fine Dürrer collection in its Art Museum and many related works in the Library, they will provide rich study and exhibition material.—GILLET G. GRIFFIN

HANS HOLBEIN'S TRIUMPHAL PORTAL OF ERASMUS

In the period of the High Renaissance in Northern Europe an extraordinarily rich series of portraits was made of the noted rulers, churchmen, and Humanists of that great cultural epoch. These portraits supplement our knowledge of words and deeds and enable us to a certain measure to judge the personalities of such eminent leaders as the Emperor Maximilian, his grandson Charles V, King Francis I of France, Henry VIII of England, Sir Thomas More, Cardinal Albrecht of Brandenburg, and Martin Luther. It was, however, the most influential scholar of the time, Erasmus of Rotterdam, who was the most frequently portrayed, and by such first-rank artists as Albrecht Dürrer, Lucas van Leyden, Quentin Metsys, and Hans Holbein. As the product of an age with a quickened interest in history, the image of Erasmus was drawn and painted many times, largely in fulfillment of the scholar's own commissions; and it was multiplied by the score in engravings and woodcuts. Erasmus desired to live not only in his writings (which indeed he did, the Praise of Folly appearing in no fewer than twenty-seven editions during his own lifetime), but also in his appearance. He was proud of these images, as they attested the triumph of a powerful spirit over a sickly and weak body. In a letter to Chancellor Morris, Erasmus wrote, "I send you the pictures [Metsys' 1517 double painted portrait, with Peter Aegidius] that we may ever be with you, even after we are gone."

By far the best pictures of Erasmus were made by that master of objective portraiture, Hans Holbein, who became a close personal friend of the Dutch scholar in Basel. Amongst Holbein's many portraits is a large woodcut design in which the Humanist stands beneath an elaborately decorated Renaissance arch, his right hand resting upon a sculptured figure of the classical god Terminus. It is one of the most splendid woodcuts of the Renaissance, a print impressive in size (11 1/4 by 6 1/4 inches) and in the superb, web-like transparency of the finely drawn and masterfully cut lines. Thanks
to the generosity of Mrs. Samuel Shellabarger, Princeton has recently been able to acquire a fine impression of this print.

After the death of Erasmus in 1536, his heir Boniface Amerbach inventoried the woodcut with the title "Erasmus Rotterdamus in eis. Ghent," and it is titled today in modern German "Erasmus im Gehäuse," the reference being to the enframing architecture. However, the arch is so magnificently decorated that the print might better be called "The Triumphal Portal of Erasmus." Gone are all traces of Gothic ornament, and Holbein gives instead a rich assortment of Italianate High Renaissance and Mannerist forms in a purity, lightness, and even elegance worthy of the finest decorative designs produced in Italy itself in the early sixteenth century.

On either side is a pillar with a caryatid figure of an old man, whose hair locks and beard are designed in the manner of the Italian engraver Marc Antonio Raimondi. Above are swags of fruit and nudes with cornucopias, the nudes inspired indirectly by Michelangelo. At the top of the arch are a winged cherub and a lion's head, from whose mouth is suspended a tablet on which is the name "Erasmus Rotterdamus" in abbreviation. Below the sculptured torso of Terminus is a ram's head—like the lion's is an ornamental inheritance from ancient Roman architecture via Renaissance Italy. And at the bottom is an Ionic tablet supported by two sub-tailed female figures.

The print exists in two early editions (Passavant 57a & b), the earlier with a distich in Latin which reads, "If anyone has not seen Erasmus in his bodily shape, this cut, drawn from life, will give his portrait." Examples of this issue exist in the print rooms of the British Museum, Berlin, Munich, Cleveland, and elsewhere. The Princeton example is of the second issue, with a four-line inscription which may be translated:

Admiring a painting by Apelles, Pallas once said, "A library lasts forever."

Holbein showed the muse Daedalian art
As did the great Erasmus the power of his lofty intellect.

Long ago Dibdin supposed that in this state the print was to be used to accompany the title-page in the earliest publication of the complete works of Erasmus, that of Hieronymus Froben and Nikolaus Episcopius, Basel, 1540. This theory has proved to be invalid, since in fact the cut is not normally found in this or any other edition of the writings of Erasmus.
The pearwood block has survived, and today is in the Basel Museum. While prints with the four-line inscription were made up until about 1875, the Princeton example, which is crisp in appearance, would seem to have been printed in the sixteenth century.

The date of the drawing by Holbein and the subsequent cutting of the block have been disputed. In 1514 Holbein moved from Augsburg to Basel, where printing presses were humming in response to new intellectual demands. Between this year and 1526, when the artist first went to England, he made drawings for more than three hundred wood and metal cuts for use as title-pages, head- and tailpieces, ornamental borders, alphabets, and his famous illustrations for the New Testament and the Dance of Death. These were done mostly for the publishing house of Froben, but he also furnished designs to Adam Petri, Thomas Wolff, and other publishers. Normally Holbein himself did not cut the woodblock. This was a time-consuming operation for which there were specialists, the most noted in Basel being one Hans Lützelburger. Because of the extraordinary finesse of this block, one has assumed that it must have been cut by Lützelburger, with whom Holbein first collaborated in 1522 on the title-page of Luther’s translation of the New Testament which was published in Basel by Petri. Lützelburger died in 1526, the year in which Holbein left Basel for London; and this would provide a terminus ante quem for the print. Some modern writers would date the print 1540, or 1535, notwithstanding the fact that the distich explicitly states that the drawing was made ad vivum (“from life”). This would have to be before 1526, or else in 1528, when Hans Holbein returned to Basel for a visit. Erasmus was born in 1466 and died in 1536. It is often difficult to guess correctly the age of a person in a portrait, owing in part to the mutual desire of artist and sitter for a certain amount of flattery or idealization. Holbein normally lets the subject speak for himself, and the Dutch scholar here appears to be no more than sixty years of age. We should like to believe that the drawing was made around 1525-1526, and that Lützelburger cut the block as one of his last and finest efforts.

This is the only full-length portrait of Erasmus by Holbein. The figure stands in monumental solemnity, wearing his doctor’s cap and an ample, furred gown. The hood-like stripe which falls over his right shoulder is the only solid black tone in the bright, evenly lighted design. In life the eyes of Erasmus were blue and his hair
a yellowish brown, now grayed and with curly sideburns. The expression is one of sadness and of deep reflective thought. His left hand points gently to the herma figure of Terminus, the ancient Roman protector of the established way. The Archbishop of St. Andrews had in 1509 presented the scholar with an antique gem depicting this god, and Erasmus chose the Terminus for his emblem, along with the inscription “concedo nulli,” and used the stone as a seal. He wrote to Alphonsus Valdesius in 1528 that he thought it a good symbolical representation of death, “which every wise man ought to have before his eyes, and for which he should hold himself prepared.”

Possessing a very delicate constitution, Erasmus once declared, “My heart is Catholic but my stomach is Lutheran.” He could not drink beer, was able to imbibe only the wines of Burgundy and Franche-Comté, and was unable to eat fish; he suffered the pains of gout, and died of dysentery. The specter of death—a preoccupation of the late medieval mind—might well have troubled him more than it did most men of ambition.

One wonders what Erasmus himself thought of this superb design by Hans Holbein. He must have been pleased, for the artist not only brilliantly delineated his friend but constructed for him a Renaissance portal of supernal beauty, a veritable Gate of Heaven, through which Erasmus could hope to pass.

——ROBERT A. KOCH

BRETAGNE WINDUST '29

In the obituary columns of its May 20, 1960, issue the Princeton Alumni Weekly states that by the death of Bretagne Windust on March 18, 1960, “Princeton has lost an eminent son and the Class of '29 an outstanding classmate.” The Theatre Collection of the Princeton University Library has been fortunate in receiving from Mrs. Bretagne Windust many of the programs, pictures, and scripts dealing with her husband's career in the theatre, motion pictures, and television. To mark the twenty-fifth anniversary of its founding, the Theatre Collection was proud to exhibit, during February and March, these records of one of Princeton University's most distinguished “theatre alumni.”

Starting with his college scrapbook, the exhibit showed Windust—even in his freshman year—playing such an important part at the Theatre Intime as “Marchbanks” in George Bernard Shaw's Candida. By the time he was a senior Windust had not only directed several productions of the Intime but had also been elected its president. Together with a picture of the cast of a modern-dress production of Much Ado about Nothing, which he directed, there was shown a letter to Windust from President Hibben saying:

Mrs. Hibben and I saw the play of the Theatre Intime last night and we were both greatly pleased with the presentation of it. It was in my opinion remarkably well done and with a most intelligent appreciation of the significance of the play. I am very proud of the fact that among our undergraduates there is a group who have endeavored successfully to place the drama upon such a high plane.

Another interesting letter is one written in 1948 by Windust in answer to a request from the then president of Intime to be an adviser to the group. Windust writes:

... In looking back over my own undergraduate days and the experiences I had with the Theatre Intime I have often come to the conclusion that the absence of any graduate or faculty supervision was one of the most important factors in furnishing freedom of expression and unlimited experimentation. I also feel that a “program of steady expansion under the direction of an alumni board” is an idea to be avoided. Although it could undoubtedly furnish opportunity for a more specialized exhaustive program for the undergraduates at the time they are in college, I don't think it would compensate for the loss of privacy and the feeling of being entirely on one's own, which existed while I was there and has, I am sure, been true since I left.

At the risk of seeming to struggle against progress I still insist that the very limitations of space and material and money and in fact all the limitations that have existed in the past were the strongest forces for moulding the character of the members who have gone into the professional theatre and have been more or less successful...

I am afraid that I don't agree with the many who think that the “theatre” can be taught. I feel that the inspiration must be there in the first place and the determination to win against odds also. In most cases that I have heard of, those who have had a chance to struggle against limitations,
whether they be playwrights, who had to write for a small theatre without much money and very little scenery, or whether they be actors who had to learn by experience and by acting in front of all kinds of people, or whether they be directors or stage designers who had to give the impression of great freedom of movement in little space, or whether they be business managers who had a small auditorium as a source of revenue, they all seem to have come pretty near the top through struggles.

I know you must be thinking of the lean years that any organization such as the Intime must go through since it depends on the particular vitality of the undergraduates who are in charge during a particular year, but my feeling is: "let there be lean years and there will always be compensating fat years." Whereas, with a graduate council for advice you stand a very good chance of having all the years neither lean nor fat, but complacent and a little dull and not very stimulating.

That the best teacher of "theatre" is doing is amply demonstrated by the largest part of Mrs. Windust's gift—the pictures and programs of the original University Players, a group formed in 1928 by Breitaine Windust of Princeton and Charles Leath- bee of Harvard to give an outlet to university people interested in the theatre. These two college undergraduates gathered about them an amazing number of young people who have since made a success in the professional theatre. As Curator I tried to place more recent pictures from our collection beside the University Players' pictures of such people as Henry Fonda, Margaret Sullivan, Mildred Natwick, Joshua Logan '31, Frieda Altman, Kent Smith, José Ferrer '33, Norris Houghton '31, Myron McCormick '31, and last but not least, James Stewart '32, who is now a Trustee of Princeton University.

The two-column obituary in The New York Times for March 19, 1960, lists many of the productions on Broadway with which Windust was connected, as stage manager, actor, and director: productions such as Strange Interlude, The Taming of the Shrew, The Distaff Side, Amphitryon 38, Finian's Rainbow, Stare of the Union, The Great Sebastians, Elizabeth the Queen, The Girls in 309, Arsenic and Old Lace, Idiot's Delight, and Life with Father. Windust's "director's-scripts" of the last two plays were in the exhibition as a loan from Mrs. Windust, who understandably wishes to keep these for her daughter, Penelope, who started her theatre career last summer acting with the Duke's Oak Theatre in Cooperstown. The article on Windust in the "Necrology" pages of The Best Plays of 1959-1960 says that he "directed an impressive array of hits." Life with Father—that delightful chronicle of the redheaded Clarence Day family—had the longest run that any play has ever had on Broadway; and, as The New York Times said, kept Windust busy training new little redheads to replace the young actors who had outgrown the costumes of the smaller Clarence Day sons. Even after that "Father" kept Windust busy. Mrs. Windust's gift contains many notebooks of the television scripts which Windust supervised: scripts with titles that evoke fascinating mind-pictures of the senior Clarence Day—"Father and the French Consul," "Father and the Dancing Lesson," "Father Is Quarantined," "Father Reads Robinson Crusoe," and "Father's Second Honeymoon."

In digging through our Theatre Collection files to find pictures and programs of the various productions with which Breitaine Windust was associated, I have been impressed by how many of the famous people of the theatre he was connected with, as fellow-actor, or, more important, as director. Besides the ones I have mentioned as belonging to the University Players, the list includes Lynn Fontanne, Alfred Lunt, Howard Lindsay, Dorothy Stickney, Sybil Thorndike, Ralph Bellamy, Grace George, Keenan Wynn, Tallulah Bankhead, Erich von Stroheim, Effie Shannon, Peggy Wood, Imogene Coca, Josephine Hull, and Boris Karloff. In motion pictures, Windust directed Bette Davis, who has this season returned to the stage as one of the stars of Tennessee Williams' new hit, The Night of the Iguana. According to a pink memorandum, shown in the exhibit, Miss Davis while being directed by Windust in Winter Meeting, kindly took upon herself the job of buying some "props" for the movie. This list included such pleasant little items as "1 triple-strand pearl necklace," "1 mink stole," and "3 gold & ruby rings."

Going back to the largest section of Mrs. Windust's gift, the records of the University Players, I found that many of the programs had no dates—the Players merged into the Theatre Unit and then into the University Repertory Theatre and moved from their first habitat in Falmouth on Cape Cod to Baltimore, a process covering several seasons—and many of the pictures had no
identification. Some of these mysteries were cleared up by Norris Houghton's excellent book about the University Players, But Not Forgotten (1951). For clearing up further mysteries, I should like to thank Princeton residents, E. B. O. Borgerhoff '30, Alfred Munroe Wade '30, and Robert V. C. Whitehead, Jr. '31, and Broadway producers, Richard D. Barr '38 and Clinton E. Wilder, Jr. '48, all of whom took time to come to the collection and identify people and plays they recognized. Most of all, however, I should like to thank Mrs. Windust for her gracious gift, which has so wonderfully enriched the Princeton University Library's Theatre Collection.—MARGUERITE McANENY

MEMORABILIA OF F. SCOTT FITZGERALD '17

The Library has received as the bequest of Miss Marie Shank, of Asheville, North Carolina, eleven books by and about F. Scott Fitzgerald '17. Five of the books contain presentation inscriptions from their authors to Marie Shank. Three were given her by Fitzgerald: The Beautiful and Damned, New York, 1922, This Side of Paradise, New York, 1921, and Tender Is the Night, New York, 1934. Arthur Mizener '30 inscribed for Miss Shank a copy of his 1951 biographical study of Fitzgerald, The Far Side of Paradise, and Budd Schulberg inscribed for her a copy of his novel, The Disenchanted, which was published in 1950. The books given her by Fitzgerald, and the other things relating to him which she collected and saved, were cherished by Miss Shank as mementos of the few months of her friendship with the author in Asheville, in 1936 and 1937.

The books which Miss Shank bequeathed to the Princeton Library supplement a previous gift of Fitzgerald autograph manuscripts and other papers which she presented in 1959. Her earlier gift included a variety of material: autograph pencil drafts of two of Fitzgerald's short stories, "A Full Life" and "Room Nineteen," with fragments of other short stories; approximately seventy full pages of literary notes and jottings, with an equal number of similar but smaller autograph fragments; seven letters and telegrams sent by Fitzgerald to Marie Shank; and her correspondence, including carbon and photostatic copies of her own letters written to students of Fitzgerald's life and work.

Martha Marie Shank was a public stenographer and court reporter in Asheville and as a stenographer she was called upon to assist Fitzgerald in October, 1936, while he was living at the Grove Park Inn, in Asheville. The author, ill at the time, was trying to write, but for the most part without success. Miss Shank recalled that Fitzgerald sold but two stories during this interval and that there was little work for a stenographer. She and Fitzgerald became friends and her recollections of him are set down in the several letters to Fitzgerald's biographers. This material was drawn upon by Arthur Mizener in The Far Side of Paradise and has been used by Andrew Turnbull '42 in the preparation of his biography. The recollections owe their importance to the fact that they present fairly specific and detailed impressions of Fitzgerald from a period in his life when he was seeing few people. Miss Shank observed her employer with both exasperation and admiration, and was fascinated by him.
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THE COUNCIL

Elmer Adler, a member of the Council of the Friends of the Princeton Library since 1954, died in San Juan, Puerto Rico, on January 11, 1962.

CONTRIBUTIONS

Since the report in the preceding issue of the Chronicle contributions totaling $19,537.50 have been received from Friends. Mrs. Graham Claytor has made possible the addition of material to the Edgar Lee Masters Collection. Carl Otto von Kienbusch '66 has enabled the Library to acquire a volume containing first editions of three works by Albrecht Dürer (described elsewhere in this issue, in "New & Notable"). Bernard Kilgore has made a contribution for general purchases. William H. Scheide '36 has contributed to the Publication Fund and has made a donation for the purchase of additions to the Library's music collection. Robert H. Taylor '30 has made possible the acquisition of a collection of medieval manuscript leaves and documents, assembled for the purposes of teaching medieval Latin palaeography, and a collection of letters addressed to the English sculptor and medalist, Theodore Spicer-Simson (the latter described in the Autumn issue of the Chronicle, pp. 33-35). Mr. Taylor has also made a contribution for general purchases. M. Halsey Thomas has established a fund for the purchase of books on New England history and genealogy. Mr. and Mrs. Willard Thorp have added to the capital of the Thorp Fund.

In response to the fourteenth number of "Needs," contributions have been received from Paul Bedford '97, Nathaniel Burt '36, Mrs. Graham Claytor, James H. Collord '11, Edward M. Crane '18, Jarvis Crompton '18, Wallace deWitt '12, Mrs. Ralph G. Hills, Rensselaer W. Lee '20, Herman W. Liebert, William M. Milliken '11, Ernest C. Savage '19, Bernhard K. Schaefer '20, Mrs. Samuel Shellabarger, Thomas W. Streeter, Willard Thorp, Alexander D. Wainwright '39, Mrs. William T. White, Hans A. Widenmann '18, and William D. Wright '34.

GIFTS

The late Elmer Adler gave the Library in October, 1961, a copy of Lazare de Baifi, De captivis, & postlimino reversis: in quibus tractatur de re navali, Paris, 1549. Mrs. Graham Claytor has added to the Masters Collection two drawings by Edward C. Caswell, one of Masters, drawn from life on August 14, 1941, and the other of the poet's room in the Hotel Chelsea, signed by Masters, April 13, 1940. Alfred S. Dashiell '23 has presented files of correspondence, printed matter, and other material from his papers. Imrie de Vegh has given a copy of the editio princeps of Archimedes, Opera, Basel, 1544, and Alessandro Guagnino, Sarmatiae Europaeae Descriptio [Cracow, 1578]. Gifts from Gillett G. Griffin have included a number of New England imprints of the eighteenth and early nineteenth centuries; to the Hamilton Collection of American Illustrated Books he has given a copy of the folio Bible published by Isaiah Thomas in 1791. The Library has received from Sinclair Hamilton '06 seven illustrated books of the sixteenth century, including Barthélemy Aneau, Picta Poesis, Lyons, 1552; Lodovico Ariosto, Orlando Furioso in English Heroical Verse [London, 1591], the Lord North of Cartlage copy; Guillaume de La Perrière, Le Theatre des Bons Engins, Lyons, 1558; and Le romant de la rose [Paris, 1511], the William Loring Andrews-Cortlandt F. Bishop copy. Mr. Hamilton has also added thirty-five items to the Hamilton Collection. Among these most recent additions are Edward Holyoke, Obedience and Submission to the Pastoral Watch and Rule over the Church of Christ, Considered in a Sermon, Boston, Printed by Thomas Fleet, 1737; The New-England Primer, Boston, Printed by Edward Draper, 1777;

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