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* ROBERT H. TAYLOR COLLECTION
GUEST EDITOR: ROBERT J. WICKENHEISER
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ROBERT H. TAYLOR

Photograph by John Simpso
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Robert H. Taylor

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Fifty Years of Collecting: The Collector and His Books

By Robert J. Wickenheiser

To talk about the Robert H. Taylor library is to talk about the collector himself, for the two are one. Reflected in the more than 6,000 books and manuscripts which make up his collection are the personality and taste of someone who has read widely, who has developed a remarkable sense for what has enduring value, and who has devoted a lifetime to collecting the significant and the rare, the special and the extraordinary—in order to preserve something of the past for future generations of readers and scholars. Mr. Taylor’s ironic claim that “my library is made up of other people’s rejects” may not be true, but what foresight to have gathered together such an abundance of rich literary material, much of it no longer available.

Throughout his fifty years of collecting Mr. Taylor has sought to gather together not so much the notable and noteworthy as the works of authors he knows and is especially fond of; one noted bookseller remarked to him years ago after a book he thought belonged in the Taylor library was refused: “No one ever sells you a book, you buy it.” And such has been the pattern of Mr. Taylor’s collecting: personal, wide-ranging, selective; more often than not, though, private taste has coincided with that which has also withstood the test of time. A first edition of Spenser’s Faerie Queene (1590-96), for instance, he acquired because he thought this great epic-romance deserved to be read as the poet’s contemporaries had read it. The same regard for “originals” has prevailed in his collecting other authors as well. His first book, a late eighteenth-century edition of Samuel Johnson’s Lives of the Poets, which was too expensive for a then non-existent book budget, was purchased.
nonetheless with the justification that it was published in the right century at least and was perhaps as close to an "original" edition as the young book enthusiast might ever be able to come. But the collector's urge to get as near as possible to the primary text has led him through the years to acquire rare first printings and manuscripts of authors he once considered available to him in contemporary printings at best.

Since he did not begin collecting with a "Taylor Library" in mind, he must have surprised even himself when he found on three separate occasions that his collection had outgrown the shelf space he so carefully provided for it. Yet Mr. Taylor would never have become a collector, he claims, had there been a collected edition of Anthony Trollope available when he first became addicted to this Victorian's novels. From the start he was "reduced" to buying first editions of Trollope's novels (usually the only editions available), as much later, when his library had become firmly established, he would find himself "reduced" once again to buying rarities out of necessity, this time—in the words of a fellow collector—"reduced to buying Shakespeare quartos." ("What else is there," this same fellow collector added, "when you have everything!")

Trollope became the first of the "Taylor authors" and that collection is now recognized as the foremost Trollope collection in the world. After his early excitement over Trollope, Mr. Taylor developed a special interest for Pope, Sheridan, Byron, and Beethoven. These authors have since become the five most important writers in the library for in them the collector had seen a broadly defined pattern for future collecting: "I felt that these were representative authors of their respective periods who could still be collected with some approach to completeness, and so I have tried to specialize in them." His modest disclaimer, that "I have succeeded fairly well in all but Pope and Byron," can be meant in only the strictest sense of book-collecting's highest ideals, for scholars from throughout the United States and abroad have used each of these outstanding collections.

If the fervent collector at first focused his impulses primarily upon his five chosen authors, he did not stop himself thereby from ranging outside these authors as desire and opportunity presented themselves. But desire and opportunity became increasingly the norm rather than the exception and with each newly acquired item—for which Taylor the bookman found incontestable rea-
sons, as all bookmen will, concerning the "necessity" of his having that particular item—the collection began to take on its present scope. At the same time deep-seated concerns which had helped to establish early guidelines reasserted themselves. Major and minor authors from the fifteenth to the early twentieth century were added, always in the earliest possible edition available and in later editions when new material has been supplied by an author. And while availability determines to a large extent the degree to which any collector will fulfill his dreams, the larger the dreams and the greater the vision, the more spectacular the end result. When he turned to collecting autographs and manuscripts, therefore, Mr. Taylor did so with an equally keen eye for gathering together "samples" at least as of many writers as were still available to the private collector. Persistence in fulfilling this goal has led to a collection of letters, manuscripts, and association copies, less supplementary, as first intended, than "complete" in its own right, although still an integral part of the library as a whole.

The collecting range had become established, and within that range the collector was free to give in to impulse, desire, availability, instinct, personal knowledge and affection, and to form out of these a coherent pattern for shaping what, within its chosen domains, has long since been recognized as an unequalled collection. When a rare set of roundels, therefore, thin wooden disks used in the sixteenth and early seventeenth centuries, was offered for sale, the collector found himself unable to resist. After all, these disks, which were used for sweetmeats eaten at the end of banquets, were ornamented on their undersides with verses to be sung in turn by each guest, and wasn't the collector in fact collecting sixteenth- and seventeenth-century verse, minor as well as major? Besides, they were in a contemporary storage box, thereby meeting the highest standards for condition, and since they might also well be the source for the popular colloquialism, "singing for one's supper," they represent as near an original as will ever be attainable. Likewise a proclamation by Charles II, dated 1660 "in the Twelfth Year of Our Reign," ordering that two of Milton's books be burned "by the hand of the common hangman" is a splendid item to complement an already superb Milton collection.

In each of the other literary periods represented in the Taylor library there are similar curiosities which at first appear to be equally out of place, but which finally can be seen to fit the larger pattern of collecting that has prevailed: a fifteenth-century French
Book of Hours, both representative and an original manuscript; *The Queen's Closet Opened* (1664), a very rare early copy of a popular treatise on household management in the sixteenth and seventeenth centuries; numerous eighteenth-century broadsides by unknown poets, but typical of much of this period's minor public-oriented verse; a variety of eighteenth- and nineteenth-century chapbooks, original samples of inexpensively printed legends, stories, and verse that have become timeless; some choice nineteenth- and early twentieth-century paintings and drawings, which, while belonging to neither the category "book" nor "manuscript," have a literary value about them that can only be described as unique.

Since moving to Princeton in 1960, and particularly since depositing his library in the Princeton University Library in 1972, Mr. Taylor has adopted several new guidelines which now govern his collecting habits. Having generously given his nineteenth-century fiction collection to Princeton in order to supplement their holdings in the Parrish collection, he no longer collects fiction in this period; the same applies to the works of Matthew Arnold, his collection of which he also gave to Princeton. He has not, however, as librarians will quickly point out, ceased caring about adding to these collections when the opportunity presents itself. In other fields within his own library he tries (though what collector can be held strictly accountable when it comes to his own collection!) to avoid duplicating what Princeton already has; this is especially true with regard to Restoration drama, an area in which Princeton excels, again thanks in large measure to the collector's generosity over the years, but an area also in which the Taylor library has itself long possessed a select number of rare copies. The principle, of not duplicating what is already at Princeton, provides him, Mr. Taylor readily admits, with a ready justification for why he does not have copies of such otherwise impossible-to-obtain books as a Shakespeare First Folio (since Princeton has the W. A. White copy) or a first edition of Bunyan's *Pilgrim's Progress* (a magnificent copy of which is in the Scheide Library).

The daily prayer of a true collector, someone once observed, always includes the words "beauty," "rarity," and "condition." If we add "content," since the ultimate value depends upon the intrinsic merit of a writer's work, then we have as complete and as accurate a description as possible of the Taylor books. Each feature, when exactly right about a book, can cause the enthusiast's heart to beat faster. (Who can ever forget, once it has been seen, the famous Blake engraving, sometimes used as a bookplate, which pictures a man with a pole in his hand trying to dislodge the stars and exclaiming: I want! I want!) In the Taylor library there is many a book that will accelerate the heartbeat. One of the finest compliments a collector can in fact be given is to have a book become identified as that collector's copy, and for some time now the delineation "Taylor copy" has joined the ranks of such past book-identifications—equally simple but equally telling—as "the Britwell copy," "the Beverly Chew copy," "the W. A. White copy," "the Bemis copy," "the Jennings copy," and "the Parrish copy."

A book's condition and what that condition ought to be, like its rarity and lasting value, is something a collector learns more about as he becomes increasingly knowledgeable in that special area of competence distinctive to bookmen. And after fifty years of perceptive and thoughtful collecting there is not a little pride a collector can take in going through a bookshop or book catalogue and confidently observing to himself as he peruses each item: I have better. And as Mr. Taylor likes to say, when his budget has been exceeded but a new catalogue demands attention: "I never saw so many books I don't want." It wasn't always that way, of course, and the collector recalls early copies he was overjoyed in getting hold of simply because he never thought he would find better. In some cases, as, for example, the Taylor copy of Milton's *Comus* (1637), he must still make do with what he considers "inferior" copies since none better will come along. With this kind of reverence for condition, however, he recalls (but would love to forget) how, early on in his collecting, he over-zealously attempted to restore the bindings on a two-volume set of the *Works of William Congreve* (1735) by carefully rubbing British Museum preservative into the somewhat worn covers. Unfortunately, the bindings were vellum and these volumes are now kept in his reading library at home away from scrutinizing eyes. This same set of Congreve's *Works* is also the first collected edition, a term which was new to the young collector when he was initially offered the set; did it, he wondered, mean the earliest edition that collectors bothered with? He didn't dare ask, for he was too ashamed of his ignorance; instead he just carried home his new-found prize.

But every collector learns, and Mr. Taylor soon became as knowledgeable about the condition a book should be in whenever possible as he was about its contents. When a rare first edition of Sterne's *Sentimental Journey*, in boards and uncut, was offered to
him some years ago he quickly agreed to take the copy. Since several minor repairs were called for, the two-volume set was sent to a reputable English bindery. Upon its return, however, both the bookseller and the collector discovered to their horror that the binder had removed the boards and rebound the volumes, though preserving at least its uncut state. The bookseller, Michael Papantonio of Seven Gables Bookshop in New York, vividly remembers this being the only time during their thirty-year friendship that he has ever seen Mr. Taylor angry; and angry he was as he adamantly refused to take the copy now that its original condition had been destroyed. Perhaps he was recalling with what dismay he has had to show other of his books which haplessly had suffered a similar fate at the hands of a binder in some earlier century and about which nothing can now be except bemoan the binder’s all-too-ready knife.

The confidence of the early stages of collecting is likewise something a seasoned collector recalls, often with fondness, although certain memories he would just as soon forget. Two such memories of Mr. Taylor’s are of occurrences which happened at different times; one he recalls with a chuckle, the other he recognizes as being a part of that special kind of anguish every collector seems destined to suffer in one form or another. As a young man he wandered one day into an eminent London bookshop, forgetting that it was August, and that no self-respecting Englishman would remain in town if he could possibly escape. The proprietors were therefore not present, but an eager young attendant kept showing rather uninteresting items to Mr. Taylor, who wanted instead to browse uninterrupted. Finding his offerings rejected, the attendant with some hauteur began to describe certain recent impressive sales the shop had made, twenty-thousand-pound Caxtons and the like. This seemed equally irritating to Mr. Taylor and he tried to cut it short by observing coldly that his own copy of the Caxton Canterbury Tales was imperfect: it lacked everything but one leaf. Alas! the attendant misunderstood; he looked startled; he became deferential. “What leaf is it that is missing, sir?” he inquired. “Perhaps we might be able to supply—” and Mr. Taylor found himself forced to break in and embark upon explanations. It was not one of the collector’s better days.

More painful is the recollection of the book of all books that the collector himself allowed to get away. A good many years ago Michael Papantonio offered Mr. Taylor a copy of Gammer Gurton’s Needle (1575). It was, of course, extremely rare, and correspondingly expensive. Since the lower portion of the title page was in crude pen-and-ink facsimile, Mr. Taylor, not feeling very flush at the time, thought the price more than he should pay for such a copy. He said as much to Mr. Papantonio, who replied: “If you’re not going to be happy with it, you shouldn’t buy it.” The copy is now at Yale and Mr. Taylor is certain that he will never see another copy, good or bad. In recounting the episode only once since it happened, he ended by musing out loud: “The only blemish on Mike’s otherwise perfect character! He should have urged me and I might have bought it.” But from the viewpoint of a young collector, the world lay all before him, where plenty of books would always turn up. Yet if ever a book had written on it “I shall not pass this way again,” it was Gammer Gurton’s Needle, and the collector’s only recourse throughout the years has been the time-honored bookman’s lament: If I had only known!

But fifty years of collecting has brought with it its own compensations. For any book that was “lost,” the collector managed to “find” a score of others to lessen the hurt. Sometimes the wait seemed inordinately long, but in the end patience reaped its reward, as in the case of John Ford’s The Broken Heart (1633), for which Mr. Taylor waited twenty years before obtaining the very copy he had earlier missed. He has always considered longevity one of a collector’s greatest assets. Being at the right place at the right time during those years of collecting has also produced its special rewards, though no collector ever just happens to be in a bookshop merely out of sheer luck. Mr. Taylor stopped in at Scribner’s Rare Books Department one day in the fifties to browse and arrived at David Randall’s desk just in time to hear, “No, definitely not!” and the loud slamming of a phone receiver. He recalls Randall turning to him and without hesitation exclaiming, “Someone had nerve enough to offer me $40 for Virginia Woolf’s Orlando!” an inscribed copy to the publisher which Randall was then offering in a catalogue for $80. “Will you take it for $40?” Randall asked, and the stunned collector quickly responded, “Yes!” having thought all along that this was a fairer price.

Behind every collector there are, of course, the booksellers, too often taken for granted, but knowledgeable bookmen whose deep
appreciation for books of the past has preserved much of what might otherwise have been lost to future generations. Mr. Taylor has availed himself freely of these connoisseurs of the trade, though he has dealt most often with Michael Papantonio and the late John Kohn of Seven Gables Bookshop in New York. Mr. Papantonio, more than any other, has helped to shape the Taylor collection and supply it with a continuous flow of first-rate books and manuscripts. Significant purchases over the years, however, have also come from Charles Boesen (Mr. Taylor’s first dealer-friend), Howard Mott, James F. Drake, David Randall, and John Fleming, all of New York. The collector first visited Fleming only after the death of A. S. W. Rosenbach in 1952 because he had always been afraid to visit the Doctor, but from whom he has since obtained a number of spectacular items. Stonehill’s in New Haven, Goodspeed’s in Boston, Hamill and Barker in Chicago, and across the Atlantic in the book center of the world, London, Maggs Brothers, Quaritch, Pickering and Chatto, Peter Murray Hill, and Rota’s have also supplied items in the Taylor holdings.

A lifetime of collecting has not closed the final chapter on the Taylor library, and Mr. Taylor’s absorbing interest in books may yet result in his collection outgrowing still another room. He will undoubtedly go on longing for books he has never seen offered for sale and which he has hoped for in vain throughout the years: another copy of Gammer Gurton’s Needle (1575), of course, as well as a finer copy than he now has of Milton’s rare masque, Comus (1637); but also, first editions of Spenser’s Amoretti (1595) and of Sidney’s Arcadia (1590), and, from more recent times, a copy of Gilbert and Sullivan’s Patience (1881). But meanwhile he continues to add prize copies to what is already an awesome collection indeed: less than two years ago, a mint copy of Shelley’s Necessity of Atheism (1811), one of four copies known, one of only three perfect copies, and the only copy in private hands (“Now here’s a book to collect,” he proudly exclaimed upon receiving it! see Plate 3, page 94); also a splendid copy in contemporary morocco binding of the rare first edition of George Herbert’s The Temple (1639). Last summer, a copy of Isaac Watts’ Divine Songs (1715), one of three copies recorded (see Plate 4, following page 96). And within the past six months, a scarce copy of The story of the most noble and worthy kyngge Arthur (1595?); the rare first edition of The London Prodigall (1695), a popular drama issued in Shakespeare’s lifetime with his name on the title page and included in both the third and fourth folios; an extremely rare copy of Edward (Ned) Ward’s The Humours of a Coffee-House: A Comedy (1699), of which only incomplete copies at the British Museum, Harvard, and Columbia have been recorded; Martha Blount’s copy of Pope and Swift’s Miscellania, four volumes (1727-38), with a letter from Swift tipped in, bearing the admonition in the postscript: “Pray don’t give a copy of this letter to Curl the Bookseller”; a first edition of Rhymes for the Nursery (1860) by Anne and Jane Taylor, which contains the first appearance of the classic “Twinkle, twinkle little star,” here simply titled “The Star”; a letter from John Keats to his brothers, dated April, 1817; and a collection of ten Wordsworth titles in five volumes, presentation copies to Robert Southey, and containing among them the very rare four-page leaflet, Lament of Mary Queen of Scots (Lee Priory Press, c. 1821).

The dominant passion in his life, as everyone who comes to know Mr. Taylor readily recognizes, has been books: reading them, collecting them, talking about them, sharing them with others—with students, scholars, friends. He quotes from them freely, almost at will, and recounts stories about them as the lifelong friends they have been. His enthusiasm for books is as compelling as are his books themselves, and few have appreciated more keenly the lasting value of books or done more to preserve them. In this, both the collector and his collection stand as an inspiring testimony to the enduring truth of Milton’s definition of books penned in defense of the printed word over three centuries ago:

... for books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are ... he who destroys a good book, kills reason itself, kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious lifeblood of a master spirit, embalmed and treasured up on purpose to a life beyond life. (Areopagitica, 1644)

ABOUT THIS ISSUE

The following essays have been written on the occasion of Robert H. Taylor’s Golden Anniversary of book collecting. While they are not intended to provide a complete accounting of all that
is in the Taylor library, taken together they survey the range of that library, affording thereby a full and appreciative view of it. The illustrations have been chosen to reflect this range as well, but also to depict the remarkable nature and quality of the Taylor holdings.

A word of special thanks must be given to Mina Bryan, whose eagerness to see this issue conceived and whose lively concern that everything about it be a fitting tribute has made the experience a rewarding one for all of us. She is herself one of the book world’s finest.

A Bookseller’s View of the Collector

BY MICHAEL PAPANTONIO

My earliest recollection of Robert Taylor goes back to the late thirties. He walked into my small office on Madison Avenue at 53rd Street one day seeking books by Anthony Trollope, first editions but not necessarily fine copies. Some titles (and this is still so) were available only in first editions. He selected a copy of *British Sports And Pastimes* (1868), priced at $15. Carroll A. Wilson happened to be in my office at the same time and told us both quite firmly that $15 was an absurd price and that the book was worth no more than $10. He was the noted collector and authority on Trollope, so what could I say; we settled on $10. About 25 years later Bob purchased Wilson’s copy of the first edition of Trollope’s *The Warden* (1855) in which Wilson had penciled “the first rare book I ever purchased.” Other early purchases by Bob were Trollope’s *Ralph the Heir* (1870-71) in original parts at $135, Wordsworth’s *Poems, 2 vols.* (1807), in original boards at $150, and Pope’s *An Epistle to Dr. Arbuthnot* (1734) at $20.

Over the next ten years Bob made occasional modest purchases, but one day in 1948, now at Seven Gables, I proudly showed him the fine Fitzwilliam copy in original binding of Lovelace’s *Lucasta* (1649) which we had just purchased (see Plate 1). He examined it briefly and said quite casually, “I will take it.” I’m not even sure that he knew the price, which was $2,000. I was astonished, but we were soon to learn that books of this caliber would be (and still are) added frequently. This incident occurred about the time the Wilson collection came on the market. Here was an opportunity to acquire much noted material and Bob rose to the occasion, purchasing the Morris L. Parrish copy, in original binding, of Trollope’s scarcest novel, *The Macdermots of Ballycloran* (1847), a score of Trollope presentation copies, many of which Wilson had wheedled out of Parrish, and gems such as the A. Edward Newton copy of the 1620 *Doctor Faustus*. It is a remarkable coincidence that the superb Taylor Trollope collection is now shelved not more than five yards away from the equally superb Parrish Trollopes. The sale of the Bandler library
in the late forties also added other important early purchases (for example, Milton's Poems [1645], Gay's Beggar's Opera [1728], and Wilde's Ballad of Reading Gaol [1898]).

The Taylor library was now fully launched. Books were added, ranging from Chaucer to Virginia Woolf; manuscripts and autograph letters, from the Renaissance to the modern period. While this is not the place to go into detail concerning each area of Bob's collecting—my fellow contributors, qualified in their various fields, are doing that—the story of the acquisition of one truly important manuscript is thrilling. In May, 1954, we were driving to Hartford to attend a meeting of the Bibliographical Society of America, where Bob was to deliver a paper with the unpronounceable title, "Bibliothecohimatiourgamachia." (The talk was itself later printed in the Society's papers and any one curious enough can easily find the text there, along with a rough translation of the title.) Knowing Bob's fondness for Sheridan I mentioned that the first draft of The School for Scandal, titled Sir Peter Teazle, was coming up for sale at Sotheby's four days later. I was dispatched to London and we were successful in buying the manuscript for two thousand pounds (see Plate 21, page 176). An editor of the London Times thought the sale newsworthy enough to make it the subject of a fourth leader, implying that the price was outrageous and that Sheridan would turn in his grave at such doings. (But just this past June, for example, a manuscript of Byron's Beppo, which Bob did not bid on, came up for sale in the same rooms and sold for fifty thousand pounds [plus a premium of 10% of the "hammer price"]. It was duly reported on an inside page of the same newspaper without fanfare.) We both had known at the time of the existence of a later holograph manuscript of Sheridan's masterpiece, then owned by Barton C. Currie.1 It had been offered for sale in the early fifties at a good round sum even for those days. Two years after Bob's purchase of the first draft, the owner of the later manuscript was approached and negotiations for its acquisition were successful. We learned, however, that the auction scene and the last leaf of this manuscript were missing. But Bob managed sometime later to acquire the last leaf, then at the Congressional Library in Washington. When this leaf left the Library of Congress it was simply stamped "Duplicate."

1 For a full account of Barton Currie's acquisition of this Sheridan manuscript see his Fishers of Books (Boston, 1931), pp. 316 f.
One of Bob's most highly prized association volumes, his copy of John Keats' Poems (1817) presented to Wordsworth, also has a fascinating history. The inscription on the title-page reads: "To W. Wordsworth with the Author's sincere Reverence" (see Plate 40, page 237). The original board binding was covered at an early date in chintz or calico, sometimes called "Lakeland petticoat" or "Cottonian," with a hand-lettered label probably by Mrs. Wordsworth or Mrs. Southey. On the endpaper is a drawing of a man kneeling, possibly done (in the opinion of Amy Lowell) by B. R. Haydon. The volume was owned by William Wordsworth, LL.D., Principal of Elphinstone College, Bombay, and consigned for sale at Sotheby's in June, 1896. The next owner of record was F. Holland Day, a Boston publisher. The Day collection was acquired by Goodspeed's of Boston in the mid-thirties who sold the Keats to Frank J. Hogan, at whose sale in 1945 it was purchased by the Scribner's Bookstore for $9,750, a pretty stiff price for those days. Courageous David Randall, then in charge of Scribner's Rare Books, had no commission on this and the copy languished on the Scribner shelves for three or four years. Bob attended a "January White Sale" at Scribner's and secured the prize at the much reduced price of $7,500.

The Taylor library is built around the collector's own personal preferences and reflects the taste of a booklover intimately familiar with the history and development of English literature. Early purchases were confined mainly to books he knew and liked, although the library has now broadened out according to a well-defined plan. Bob is himself an omnivorous reader and many of us who have spent an evening with him in his library have experienced his habit of plucking a book from a shelf and reading (or often quoting from memory) a favorite passage. For a time we both lived in Yonkers where I had the privilege of spending many evenings with him devoted to stimulating book talk.

Bob’s preference for English literature, however, does not preclude an interest also in American literature. Works by significant authors are represented, particularly of the nineteenth century, but British authors have pride of place in the collection.

Some 20 years ago, for example, Seven Gables acquired a copy of Poe's Tamerlane. I phoned Bob saying, "we can offer you a Tamerlane!" He asked laconically; "Poe or Marlowe?" and then refused, adding: "Now if you had Tamburlaine . . . ."

Bob's trips to England, often accompanied by Alec Wainwright and the late Bob Metzdorf, and more recently by Pat and Bob Wickenheiser, became annual affairs. My late wife and I often joined them bookhunting in London and in visits to provincial dealers as well. An early visit to John Hayward who eagerly awaited rare book news from America, was a must. We contributed little but discovered that Hayward knew far more than anyone else about what was happening in the world of rare books in the United States. And while London is a noted book center (days were spent haunting bookshops and auction rooms), weekend excursions into the country bookhunting and visiting with friends and bookmen always tended to be more relaxing and more fun.

One of the earliest English books in Bob's library, appropriately, is the 1532 collected Chaucer. This is one of the two known copies with folio Q12 in the earliest state as well as the inserted cancellars. On a visit to the Taylor library some twenty years ago the late William A. Jackson, then Librarian at Houghton, spotted the volume on the shelf from across the room; recognizing it simply by the William Miller monogram on the spine. He turned to Bob and exclaimed, "Oh, you have that copy! If you ever want to get rid of it I could give you . . . er . . . we could come to some arrangement." This must be the closest Jackson ever came to offering voluntarily to name his price for a book. But sheer enthusiasm for a special book, which had momentarily compelled him to blurt out an emotional response, was quickly held in check by a more characteristically rational approach.

Another prize in Bob's collection is a copy of Henry Vaughan's Siles Scintillans (1650), the Britwell-Court copy in original calf binding in the finest possible condition (see Plate 2, following page 96). This copy had been presented or left to Harvard, but since the College library already possessed a satisfactory copy, Jackson decided that it was so fine that it should be in the hands of a caring collector. Reversing the usual procedure, the less fine was retained, the fine copy disposed of.

The Taylor copy of Lyrical Ballads (1798), with the rare Bristol imprint, one of 13 known copies and one of only 4 extant copies containing Coleridge's "Lewti," was discovered in a volume
bound with two other works, flanked on either side by an edition of Campbell's *Pleasures of Memory* (n.d.) and Cottle's (*publisher of Lyrical Ballads*) Poems (1795). The volume is a stout, stubby, and unrecognizable one put together circa 1835 in a simple ¼ morocco binding, with only the Campbell title on the spine. The title page of *Lyrical Ballads* bears the contemporary notation: "By Mr. Southey," but this was later crossed out and Wordsworth's name substituted. Hazlitt's collection of essays, *The Round Table*, 2 vols. (1817), on the other hand, is in immaculate condition and has a note laid in, in the distinctive hand of John Carter, to that effect: "This matchless copy, as fresh as new, came from the famous Bélieu Library in Ireland."*4*

A few of the English treasures in Bob's collection turned up in this country in unexpected places. In 1969, for instance, Defoe's rarest novel, *Colonel Jacque* (1723), was offered for sale on a mimeographed list by an obscure Virginia dealer for $25. Since Defoe's name does not appear in the volume, the book was offered as an anonymous work. The lengthy title, which includes the statement "Kidnapped to Virginia," probably explains why the nineteenth-century American owner acquired it. On the flyleaf there is the inscription, "Marshall Carritt, October 1898," with the added notation: "Mr. C. will not lend books to anyone."

A copy of the rare Francis Mere's *Palladiis Tamia* (1598) was also found on Long Island. The simple rebinding still bears the mid-nineteenth-century binder's label, W. S. Barber of Brooklyn.

Some treasures were acquired by accident. On one of Bob's visits to Seven Gables there was an argument about bookplates. I searched unsuccessfully through our safe trying to find an example of Robert Hoe's plate in order to prove my point. I finally remembered that one was in a book lying on a table behind my desk. Bob examined it and said, "Yes, you're right—and I'll take this." It was a copy of Webster's *White Devil* (1612) which we had obtained with another collector in mind.

Books from the libraries of scores of noted past collectors are represented in the collection, as one would expect in a library of distinction. I have already alluded to some. And though not necessarily a guarantee that a book from a great library is a fine example, somehow it is reassuring to know that Marlowe's *Massacre at Paris* (1594?), for example, one of ten copies known, was owned successively by J. B. Inglis, Heber, William Holgate, Corser, Locker-Lampson, W. A. White, and A. S. W. Rosenbach. Inglis had all his plays bound in the familiar green (or brown) "acorn" bindings. Or to know that John Haywood's *The Spider And The Fly* (1556), bound with his *Works* (1562), was owned by Richard Farmer, John Townley, John North, Richard Heber, W. H. Miller, Frank L., Bemis, and Carroll A. Wilson. And while Bob may consider his copy of Milton's *Comus* (1637) less fine than he would like, let him try to find another! It is one of only two or three copies known to be in private hands, and its provenance and excursions into the auction room within the space of a dozen or so years is worth noting. It first appeared in the Lord Aldenham Collection at Sotheby's in 1937, where it brought £1,050 (roughly $5,000 at the time). It came up next in the Frank J. Hogan library sale in New York in 1946, where it brought $1,300. Later in the same year it again appeared at a New York auction, as the property of Edith Eyre, and sold for $1,150. It was purchased by the late Louis Rabinowitz and acquired by Bob shortly after Rabinowitz's death in 1960.

The Taylor library's rich storehouse of literary autograph letters and manuscripts is less known to the general public than are its original editions and association books, mainly because they are not visible. Specialists, however, know of various segments since Bob has generously made this material available to serious scholars here and abroad. The considerable collection of hundreds of letters formed by John Wild in the nineteenth century, for instance, was purchased en bloc, the only way it could be obtained. The collection included Sterne's letter to his publisher submitting *Tristram Shandy* (see Plate 22, pages 178-79), single letters by Gay, Pope, Richardson, Ben Franklin, Byron and Shelley, and a letter of Sir Isaac Newton to Samuel Pepys on the laws of probability. Only these literary letters, a small number of the enormous col-

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*4 The Bélieu Library, according to Michael Sadleir's account of it in *XIX Century Fiction* (Cambridge, 1951), vol. 3, xx-xxi, was "formed between 1800 and 1830" and "consisted mainly of books published between 1770 and 1830." Bélieu "lived in an old mansion in a remote part of the western Irish seaboard." He dismembered the fox-hunting tradition of his family and devoted himself instead "to literary pursuits and the acquisition of a library." After reading a book he stored it "in specially-constructed cupboards, dust-proof and damp-proof . . . when he died, the fox-hunting tradition prevailed once more, and the books, safe behind locked doors, were forgotten for a century . . . . The opening up of the Bélieu Library was surely one of the peak moments in the history of modern book-collecting." Here practices clean and new as the day they had first appeared. A Dublin dealer issued four catalogues of these books, and in addition Sotheby's sold (1954) ten or twelve high spots—which sale created a sensation.
lection, were retained. But what letters! And what an addition to Bob's other splendid letters and manuscripts!

There have been a fair share of triumphs over the years, but inevitably, a few disappointments as well. A fellow collector once heard of a Byron manuscript being offered for sale by a Parisian bookseller, described as unpublished, and told Bob about it. The manuscript was ordered immediately, but instead of the manuscript we received a letter requesting payment in advance. We soon learned why. When the manuscript arrived it was apparent at a glance that this was not Byron. Rather, the autograph poem was unknown, unsigned, and without provenance, written in a hand that faintly resembled Byron's. The manuscript was promptly returned but the vendor refused to refund our money. Opinions by several experts were submitted, all to no avail. The matter dragged on for more than a year. Then in 1959, on a Grolier Club weekend in Paris, I visited the dealer, but even with the help of a competent interpreter I could get nowhere. He now had both the manuscript and the money! A refund was finally made, however, after some pressure from a few of his own colleagues, or perhaps it was the presence of a six-foot-six midwestern Grolier Club member who had accompanied me to the shop.

Several acquisitions never reached these shores. A Robert Burton autograph letter and a fourteenth-century manuscript copy of John Gower's works are two items which were refused export licenses. As a collector Bob is very conscious of these losses, and the rich store of treasures he has assembled is more apt than not to be taken for granted, with rare book discussions invariably leading him to emphasize what he does not have.

Something of the remarkable physical condition of Bob's books, as can be expected in a collection of this kind, should also be noted. There is, in addition to items already mentioned, Bob's large and thick paper copy in contemporary red morocco of the first edition of Dryden's Conquest of Granada (1672), in two parts (see Plate 12, following page 96). The recipient of this special copy is unknown. Macdonald does not record large paper copies, nor do such copies appear in the extensive Thorn-Druy collection of Dryden or in the comprehensive collection formed by Dobell. On the other hand, we know the reason for the handsome red morocco binding on Bob's large paper copy of Prior's An Epistle from the

Plate 5. Title page of Shelley's Necessity of Atheism (1811).

The remaining letters, inlaid in some 50 or 50 volumes, Bob gave to the Princeton University Library.
Elector of Bavaria to the French King after the Battle of Ramillies (1706). This is the dedication copy to William Lord Cowper, with the nineteenth-century bookplate of the Panshanger library.

The complaint is often heard today that there is so little left to collect; that so many of the great books are locked up in libraries. Yet somehow a constant flow of treasures seems to gravitate to the Taylor library. Within the past year or so Bob has added a copy of Shelley's *The Necessity of Atheism* (1811), stitched, uncut, four copies recorded (see Plate 3). This copy had been retained (apparently in defiance of Oxford's demand that all copies be destroyed) by descendents of the family of John Rose, printer of the notorious tract. It "surfaced" only recently in New Zealand where the family had moved late in the last century. A first edition, first issue of Shakespeare's *The Second Part of Henry the Fourth* (1600)—the J. P. Kemble, Devonshire, Huntington, Folger copy—was acquired a few months later.

On a trip to England this past June Bob himself lamented the scarcity of significant material, yet he managed to find a copy of George Chapman's translation of *The Georgics of Hesiod* (1618), stitched but never bound, a work that links four distinguished Elizabethans: Francis Bacon, the dedicatee, Drayton and Ben Jonson, who supplied commendatory verses, and the author himself. This copy adds another to the stately array of Chapman titles already in the Taylor collection. The month of June also brought to Bob's attention a copy of the very rare first edition (1715) of Isaac Watts' *Divine Songs Attempted In Easy Language For The Use Of Children* (see Plate 4, following page 96). Foxon records only two copies; and it is almost 75 years now since the last copy appeared at public auction. The present copy was purchased at a relatively unimportant auction held at a small gallery in London, and Bob decided that this little volume was to be the single acquisition commemorating the 50th anniversary of his having purchased his first "rare" book. Being at the right place at the right time? Perhaps. But those of us who have come to know Bob Taylor as the modest, generous, knowledgeable and witty person he is, know also that it is the collector himself who is the magnet that attracts spectacular material.

Plate 2. An immaculate copy in original calf binding of Henry Vaughan's *Silex Scintillans* (1650).
A SERMON OF COMMEMORATION OF THE LADY DAVIES, LATE WIFE OF S\textsuperscript{t}. JOHN DAVIES.

Preach'd at Chilsey, where she was lately buried.

By

JOHN DONNE D. O. S\textsuperscript{t}. PAULS,

Lond. 1. July 1657.

Together with other Commemorations of Her;

By her Sonne G. Herbert.

LONDON,

Printed by F. H. for Philemon Stephens, and Christopher Meres, and are to be sold at their shop at the Golden Lion in Paterchurch Yard, 1657.
Plate 12. Contemporary morocco binding on a copy of Dryden's
Conquest of Granada (1672).

Plate 23. Front cover of the Partly Issue (in original wrappers)
of Washington Irving's Sketch Book (1839).
Robert H. Taylor and Other Collectors

BY MARY HYDE

With the qualities he possesses, Bob Taylor cannot help being a great bookman, and one who is loved by other collectors. He pursues the plan for his library in an authoritative, scholarly fashion, with determination and taste and deep personal involvement. He is knowledgeable, cooperative, and tactful, able to understand another collector's point of view; and, when necessary, he can accept disappointment philosophically. He has the rare gift of seeing an important situation in perspective, often noting the humor of his own part in a drama, a part which he always claims is small. As this implies, Bob is modest; he is also gentlemanly, generous, and companionable. Books and friendship have always been inseparable in his life.

Books were his earliest friends for he was a solitary child. He did have a brother nine years older, but their interests were too different to make them close companions. And Bob's health as a boy was delicate. He was out of school so much that he had no chance to make firm connections there. He spent a whole winter in bed reading omnivorously whatever fiction came to hand—Uncle Tom's Cabin, The Boy Allies, The Three Musketeers, Jane Eyre, Chased Across the Pampas, Tom Sawyer, Vanity Fair, Treasure Island—the list was endless. And one book led to another.

When I asked what his parents' attitude was toward these "friends," he replied that it was not antagonistic. His health was his mother's constant concern, and he grew very tired of the refrain, "Have you still got that light out? Turn it out this minute." Or in daytime, "Are you in the house on a day like this? Do go outdoors right away." No, on the whole, Bob said, his mother and father simply regarded his interest in books as a harmless diversion.

When Bob went to preparatory school, the Riverdale School, he had his first experience with rare books, introduced to them by a classmate. The relationship of the two boys is amusingly described in Bob's article on the formation of his library in The Book Collector, Winter 1954. His precocious friend introduced him to modern art, speakeasies, bookshops, and indirectly to book collecting. The friend knew Geoffrey Gomme at Edgar Wells'
bookshop and there Bob made his first antiquarian purchase. When I asked what had happened to the classmate—had he become a well-known bookman—Bob replied that this extraordinary young man had done very little in life. He had been expelled from school after school, he defied authority, and ironically, ended up being a teacher in a small New England academy, but he never had the patience nor the dedication nor the discipline to become a book collector.

Bob's temperament on the other hand was just right. He had a quiet, fine record at Riverdale, and was accepted by Princeton in the class of 1930. I was surprised when he told me that he did not major in English; his New England conscience, he said, would not permit any choice so pleasant. He would not suffer enough, so he majored in architecture. He did, however, allow himself a few English courses: Shakespeare with Dean Root, eighteenth-century literature with Professor Osgood, and the novel with Willard Thorp. Bob's favorite novelist was Trollope. He had enjoyed reading his novels before coming to college, and now proceeded to buy what few first editions of Trollope he could find at the Princeton branch of the Brick Row Bookshop since no comprehensive collected edition of his works had ever been published. Bob also bought a few eighteenth-century first editions, but made no pretense of being a collector.

After gaining his degree in architecture (with honors), Bob's New England conscience directed him to a graduate year in Yale's Architecture School, and, bent on further suffering, he spent two years in the Architecture School of M.I.T.

Thereafter Bob returned to live in the Yonkers house. During the day, he says, he sat in various New York architectural offices and did crossword puzzles. Very few architects were practicing in the early thirties. He had plenty of time to pursue his interest in books and he bought more English and American first editions. In the beginning he kept his purchases in his room, and when there was no longer space—in the late 1940's—Bob added a library room to the house.

He came to know a number of New York bookshops well. And on Saturdays he would go to Scribner's—the only bookshop open on Saturdays. Dave Randall held court there, and one of Dave's greatest contributions to the book world was his insistence upon introducing congenial collectors to each other. This is how Bob's friendship with Fred Adams began, and also his friendships with John Winterich, Ned Naumburg, and Otto von Kienbusch.

And, because of Bob's interest in Trollope, Dave was determined that the young collector should meet Morris Parrish, the foremost Trollope collector. Together Dave and Bob visited Dormy House, near Philadelphia. Till the early hours of the morning their host showed his superb collection of Trollope and other 19th-century novelists. Though Bob was bashful at the meeting, the urbane Mr. Parrish was delighted with the attractive, knowledgeable young man. They got on well, and Bob discovered that Mr. Parrish's desire was for the most pristine copy of a first edition. Presentation and inscribed copies were "blemishes" in his eyes. Good news indeed for Bob since it was the emotional side of literature which most appealed to him. It was a magical evening: the date, the night after Pearl Harbor. As Bob says, never did three people crawl more deeply into the nineteenth century for one night, before returning to grim reality.

Dave Randall had earlier sponsored an even more important connection. Bob had met Carroll Wilson at Scribner's, and when he asked if he might see Carroll's books, a genial assent had been given. But a couple of weeks passed and nothing happened. Dave, realizing that he would have to take the initiative, made the mistake of telephoning. (There were those who maintained that Carroll had never learned how to use the instrument). "Who?" "What?" he barked in a startled fashion. When reminded of his offer to show Bob his books, he merely said, "Oh, well I'm rather busy now." He did agree, however, to a meeting at his apartment one evening the following week. When Bob went there he was determined, after these preliminaries, to stay no more than half an hour—but it was midnight before he left. And Carroll made him promise to come back the next day.

This was the beginning of Bob's most valued friendship with a book collector. Carroll Wilson, the distinguished lawyer, was not only a collector and a most agreeable person but a scholar and bibliographer. His influence was paramount, he set the course of Bob's collection of English and American books, association copies of significant authors, landmark books (cornerstones if he later had a mind to collect the author extensively). For Bob's special interest—Trollope—Carroll was an ideal mentor, as he himself had collected Trollope in depth.
Two other important friendships were formed at this time. One day in 1942 while exploring, Bob wandered into the Papantonio Bookshop, then on Madison Avenue. There he met Mike Carroll Wilson happened also to be in the shop, and when Bob murmured a query about the fifteen-dollar price of *British Sports and Pastimes* (edited by Trollope), Carroll asked Mike if he couldn’t do better, and Mike promptly reduced it to ten. “Is there any wonder?” Bob says now. “Why I kept going back!” And he quietly adds, “Mike knows exactly what I have and can always produce something I want.”

The other important early friendship was with Bill Jackson. The Houghton Librarian was so enthusiastic about this earnest and agreeable new collector that he immediately saw he was elected to the Council of the Bibliographical Society. This was overwhelming news on Bill’s part for it was discovered that Bob was not yet even a member of the society. The embarrassing situation was soon corrected; however, and today all one remembers is that Bill has an unusual distinction.

Carroll Wilson proposed Bob for the Grolier Club, and he was elected in 1945. Sad to say, Carroll died in June of the following year, a great personal loss, and so far as the Club was concerned, a serious handicap, Bob thought. It was not too serious, however, for Dave Randall, his successor, was on hand, eager to make introductions, and in a short while Bob made four new friends: Walter Barrett, Don Hyde, Fritz Liebert, Bob Metzdorf, Herb Cahan, John Gordan, and Curt Buhler.

Membership in the Grolier Club has been an absorbing part of Bob’s life. He has put on exhibitions, loaned books and manuscripts, delivered talks, and served on committees. He was on the Club’s Council for over twenty years, Secretary for four and Vice-President for ten—during which time he gently but firmly refused to be considered for President. But he seemed so much the right choice—the living embodiment of what the Club is all about—that when still another campaign, a determined one, was launched, he good naturedly surrendered and became President, an excellent President. In the same way he gave in and became a fine President of the Keats-Shelley Association after he realized the urgency of its situation—and after he had been elected a member of the organization—shades of his election to the BSA Council.

As these instances show, Bob is popular with other book collectors. He may deny this statement, but if it is confidently repeated, he will reply with a smile that he is perhaps acceptable because he never buys a book or manuscript that someone else wants. Occasionally he puts the statement another way, that he never buys anything that has not first been turned down by someone else. This, of course, is not true, as I and others can attest, but it is true enough of the time to be endearing. He does not collide with other collectors; he is good natured and understanding.

In 1961 Bob moved to Princeton. He had been living alone in the Yonkers house since his father’s death in 1950, two years after his mother died. Friends who visited Bob in Yonkers remember the house with affection and a certain sense of wonder. The sun porch had a tiled floor, with a replica of a Roman fountain and a bronze lion, and here and there were Spanish and Italian bits of furniture. The dining room table was covered with a lace cloth and there were damask napkins, and the maids wore black uniforms with caps. After dinner came the exciting hours in the library, Bob showing his books and manuscripts and telling the story of each acquisition. It was fun to visit the Yonkers house, but Bob was finding life difficult there. The neighborhood was changing, the place was too large for his needs, and the faithful staff was tottering. He decided to build a house of his own.

With Bob’s architectural training there were few problems. Perhaps the major one involved his collector friends, for true to his obliging nature he showed his blueprints whenever requested. This always provoked long sessions of heated argument and strong insistence—ending in the complete redesigning of his library. After an all-night session on a certain Grolier trip Bob took a strong stand and from then on kept the plans to himself. This is how the hospitable house on Lake Drive was finally built.

Bob lives a busy life in Princeton, collecting actively and supervising his library, which for the convenience of scholars, is now housed, on deposit, in the Princeton University Library. He travels frequently. He has attended all but one of the International Bibliophile Congresses since 1965—the meetings in London, Venice, Vienna, and Geneva.

Bob has also been on the Grolier trips abroad: to England, to Italy, to Scandinavia and the Low Countries, to Germany and Switzerland; and on the domestic trips: to Boston, Baltimore, Washington, the Middle West, Chicago, and most recently, to
Texas. There again, true to his practice, he found a prize for his collection, an Elizabethan manuscript (after it had been turned down by the Director of a great research library).

Trips which Bob himself plans are always book trips, and for obvious reasons they are customarily to England. He likes to go to London at the time of the Antiquarian Book Fair in June. This is a good time to visit bookshops and book collectors, university friends and library friends. There is also the opportunity to attend auctions—and it is a pleasant season for a little literary sightseeing and a tour of provincial bookshops. Bob has made a number of these forays in the company of Bob Metzdorf and Alec Wainwright. Both of these close friends strengthened and supported his interest in book collecting. And they—with Bob—came to be known affectionately by their hosts abroad as "the Three Musketeers." Bob has also been in England with Bob and Pat Wickenheiser. With them, as well as with the "Musketeers," there has always been a silent traveller, a member of the party, perhaps best called "Wants of the Princeton University Library," for, as Bob says, he is always on the lookout for Princeton—things that the Library should have. In this diplomatic way many outstanding items are added each year to the University holdings as well as to the Taylor library.

Bob continues to devote his life to books more completely than any collector I know. It is serious business, which should put his New England conscience to rest forever, and I am glad to say that it is also infinitely pleasurable, for Bob agrees with Don Hyde, who once said to him after a memorable bibliophile weekend, "there's no doubt about it, book people have more fun than anyone else."

The Collector as Sharer:
Use of the Taylor Library by Scholars

BY JAMES THORPE

The passion for sharing is not a natural mate to the passion for possession. The collector is almost always driven by the passion for possession, by the urge for ownership. Even a rumor that some specially desired object may become available has been known to cause sleepless nights to the trueborn collector, tossing and turning in the hope of devising a scheme to gain possession. So far, I have never heard of a collector who lost sleep over making plans to share his belongings.

The Robert H. Taylor library is remarkable in many ways: for its scope within the broad limits of English and American literature; for the rich accumulation of treasures in authors of special interest to the collector; and for the amount that the library has been shared with others.

It has been shared by means of exhibitions for the public and for special groups, from single items crucial to a specialized exhibit to an entire show from the Taylor library. It has been shared—in Yonkers, on Lake Drive in Princeton, and at the Princeton University Library—with teachers and students, with fellow collectors, with individuals and with groups who were given the thrill of seeing and handling these treasures.

I wish to speak, however, of the notable degree to which the Library has been shared with scholars. Through the entire period that the process of acquisition has been going on, scholars have been given a remarkable degree of access to the materials they wished to examine. In seeking to consult rare materials belonging to private collectors, scholars demonstrate a variety of characteristics, not all of them engaging. Some ask the owner to answer complex bibliographical questions, or provide transcriptions, or have a photograph made at some distant commercial establishment and mail it to him, or open his home to the would-be user, or place other demands with an aggrieved tone that the owner has put the scholar to trouble by possessing the book or manuscript. Such experiences, though few, are sometimes searing.

The freedom of access that scholars have enjoyed with respect to
the Taylor library continues today. Various scholars come to Princeton to use the library, and photographic reproductions are mailed out in response to the frequent requests, a hundred or more a year.

A few examples of the use that has been—and is being—made of the Taylor library will at least suggest some of the scholarly results of the sharing, and can indicate something of the breadth of the holdings of interest and value to scholars.

In the medieval field, for example, John Fleming is in the process of preparing a critical edition of the Elegia of Henry of Septimello, using a thirteenth-century manuscript in the Taylor library as the basis. This manuscript, previously unrecorded, was probably a university student’s book from Paris; it will have further appeal for scholars, as it includes other medieval works relating to poetry, including the manuscript of the new poetry of Geoffrey of Vinsauf.

From the sixteenth-century materials, H. J. Oliver’s edition (1968) of Christopher Marlowe’s The Massacre at Paris (1594) used the Taylor copy (one of ten known to be extant); in the Preface, Oliver acknowledged the generosity of the owner, saying that he “was exceptionally kind in himself bringing his copy of the Octavo to the Pierpont Morgan Library in New York, that I might work on it there.”

From the seventeenth-century materials, George deF. Lord incorporated poems from two important Taylor manuscript volumes in preparing the massive edition of Poems on Affairs of State (1663-75) and David M. Vieth used three major Taylor manuscript volumes for his wide-ranging and influential Attribution in Restoration Poetry (1963). Robert Wickenheiser has this year published an article in the Chronicle on a manuscript epitalamium of 1615 by Sir Thomas Herbert, and is using the Taylor copy of Quarles’s Emblems (1635) as the basis for an edition of emblem poems.

From the eighteenth-century materials, George Sherburn included the important Pope letters in the Taylor library in his edition of The Correspondence of Alexander Pope (1956), and Maynard Mack is using the Pope materials in his forthcoming biography of Pope. Cecil Price used the extensive Sheridan manuscripts in The Dramatic Works of Richard Sheridan (1973) and declared in his Preface that “Mr. Robert H. Taylor has the finest collection of Sheridan texts in existence, and has very generously allowed me to work on them for this edition”; Professor Price tells me further, of the Taylor library, that “no one could work on Sheridan’s texts satisfactorily without examining it very thoroughly.” Time and again, such comments are made by scholars who are among the most meticulous—and most eminent—of our time.

From the nineteenth-century materials in the Taylor library, the scholarly use has been very extensive indeed, and a few bare hints must suffice. Leslie A. Marchand was afforded the use of the Byron letters—part of the substantial Byron collection—in his current edition of Byron’s Letters & Journals; likewise Edwin W. Marrs, Jr., for the twenty-five Charles Lamb letters included in his edition of The Letters of Charles and Mary Anne Lamb (1975); and Bradford Booth for the 150 Trollope letters—from one of the richest Trollope collections in existence—in his Trollope Letters (1951) and now N. John Hall for his new edition of those letters; also Cecil Lang for the Taylor material in his Swinburne’s Letters (1959-62), and presently for his forthcoming edition of Tennyson’s letters. The extensive Dickens material was made available to Kathleen Tillotson and John Butt for The Clarendon Dickens (1966—) and to many other scholars in the Dickens industry, while the Thoreau manuscripts are included in the edition of Thoreau’s works now being published under the general editorship of William Howarth. Anthony Trollope’s The New Zealander was an unpublished manuscript in the Taylor library until N. John Hall edited and published it in 1972, and the three Taylor manuscript chapters of Henry James’s The Europeans will soon appear in a facsimile edition.

From the twentieth-century materials, the G. B. Shaw letters were an important inclusion in Dan H. Laurence’s edition of Bernard Shaw: Collected Letters (1965—), and the forty-five Virginia Woolf letters will appear in Quentin Bell’s edition. The riches of the Max Beerbohm collection in the Taylor library have proved important to many scholars, including the editors of the recently published Max and Will: Max Beerbohm and William Rothenstein Their Friendship & Letters 1893 to 1945 (1976), Mary M. Lago and Karl Beckson; John Felstiner, who published a recent article (1971) in this journal on only one item in the Taylor Beerbohm collection, Caricatures of Twenty-Five Gentlemen with more than half the portraits redrawn on facing pages.
and humorously annotated by Beerbohm years after publication (see Plates 49 and 50, following page 224); and various students of Beerbohm and his times who continue to find the library a treasure trove.

The list appears to be endless. It could be extended a good deal. And, in a sense, it will in fact be endless. For scholars will continue to consult, and learn from, and include material from the Taylor library in their editions and in their writings.

Medieval Manuscripts in the Taylor Library

BY JOHN V. FLEMING

Our librarians, no less than our sociologists, historians, and economists, would seem to have embraced with enthusiasm a canon of "quantification." Often the first thing we hear about a library, and sometimes the only thing, is the number of volumes which it contains. These circumstances, perhaps, account for the diffidence which would lead me to say that there are "only" ten medieval manuscript books in the library of Mr. Robert Taylor in Princeton. Such a collection must seem modest indeed beside the tens of thousands in the British Library, or even the more limited holdings of the Clerk of Oxenford, a threadbare scholar who could hope to

have at his beddes heed
Twenty booke, clad in black or reed
Of Aristotle and his Philosophye . . .

Or so the poet would have it. Even though collecting fourteenth-century books was a simpler matter in the fourteenth century than it is now, we may doubt that many poor students outside the pages of exemplary fiction ever possessed such riches. There is nonetheless a significant spiritual bond between the two collectors. Both are men who would gladly teach and gladly learn, and both are men who have clearly defined the distinctive themes of their collections. The clerk's theme was Aristotelian philosophy; Robert Taylor's is English literature.

Most of the world's famous collections of medieval books, those of the great national libraries of Europe, for instance, or of the private institutions of America, are miscellaneous in character. This is hardly surprising, since they have their origins in the random thievery incidental to the suppression of religious houses or the private and shifting fancies of certain eighteenth- and nineteenth-century bibliophiles. There are some consolations in all this for the "small" collector. We may doubt that the Clerk of Oxenford could have lost a Leonardo scrapbook on his bedstead.

As the other articles in this special issue make clear, Mr. Taylor has above all been a collector of what might be called the classical
repetory of English literary texts. It is this fact, indeed, which makes his collection so peculiarly exciting to students of English literature. His primary interest has been in printed books, and especially books from the era of the rotary as opposed to the hand press. His library as a whole has the aesthetic integrity of a finely mounted gem. In a certain sense the collection of “modern” printed books is its commanding cut stone. Its exquisite setting—the finely selected treasures from all periods of English literary history—sustains it worthily but never overwhelms it.

Within this context the medieval books in the Taylor library reflect with extraordinary fidelity and economy the major contours of English literary origins in the post-Conquest era. His ten manuscripts represent major English authors, major English literary genres, major English contributions to the international Latin literary culture of the late Middle Ages, major examples of the sources of inspiration which animated an emerging vernacular culture, and a coherent anthology of the kinds of texts which were to become the publishers’ lists of William Caxton and other early English printers. The remarks which follow are in no sense even an informal catalogue of the medieval collection. Their intention is not technical description, but a general characterization of the literary qualities of the books represented.

Mr. Taylor owns a manuscript copy of the one medieval book which must make a bid for the attention of any bibliophile of whatever specialized interest. It is the book, indeed, which could have given the name to the dangerous disease of bibliophilia: the Philobiblon of Richard Awangerville, better known as Richard de Bury, the bishop of Durham in the second quarter of the fourteenth century. He composed this elegant work in 1344 or 1345, near the end of a full life of spiritual and diplomatic office. It was intended as the personal statement of a man who had all his life pursued Wisdom, the lady of the seven-pillared palace, through the pages of books, and as a kind of library manual for the substantial collection of his own books with which he had endowed Durham College in Oxford. The Philobiblon is a defense of the worth and dignity of books, a plea for their protection, and an attack on the insolence and sloth of those who would scorn them out of ignorance or arrogance—a group which included a substantial segment of the benefited and regular clergies.

Richard was a bibliophile, not a bibliolater—and he loved books not as beautiful objects but as the repositories of divine revelation and of the highest wisdom and science of which the mind of man was capable. From what contemporary witness we have, we know that his “humanism” was practical as well as bookish, and that the attractive charity which lightens the pages of his book illuminated as well the pages of his life. Petrarch, not a man of idle compliments, was charmed by the Englishman when he met him in Avignon.¹

The Philobiblon is a book more often printed than read. There are several Renaissance editions by distinguished typographers, and in the modern period it has enjoyed (with Cobden-Sanderson’s The Ideal Book and a few other bibliophilic perennials) the lavish attentions of fine printers and collectors’ clubs. At least one of these editions is extremely scholarly, as well it should be, considering its academic pedigree. In 1899, when deans were deans, there issued from the Grolier Club in “Novi Eboraci” a manicured edition “ex optimis codicibus recensuit versione anglica necon et prolegominiis adnotationibusque auxil. Andreas Fleming West” of Princeton University.

The only fully scholarly edition of the work, that of Antonio Altamura, lists forty-six surviving medieval manuscripts, none of them in America.² In fact that catalogue is mistaken in several respects, and there is at least one other copy of the Philobiblon in America—one of Altamura’s “London” copies, at home this long time past at the Pierpont Morgan Library. Yet the Taylor copy, a fine small paper book from the late fifteenth century in Germany, perhaps copied out in conscious contempt for the slovenly mass production of carved letters, is a great rarity as well as a great prize. It is fitting that it should now be owned by a man whose career as a collector would seem to have been formed by its precepts.

As a physical book, the Taylor Philobiblon is reticent, almost dainty. One might even call it a bedside book. It would by contrast take the utmost temerity to read Ranulph Higden’s Polychronicon in bed. Falling asleep, sometimes encouraged by its less inspired sections, might well prove fatal beneath the heavy blanket of its vast vellum folios. The English-reading “market” of the late Middle Ages, like that of our own day, had a distinct taste for local history and British political memoirs; and the Polychronicon,

largely given over to such matters, was translated by John Trevisa in 1387 and by an anonymous hand some decades later. The Taylor manuscript is the finest of the few known copies of Trevisa’s version. Trevisa (1326-1412) was a younger contemporary of the monk Higden, and one of the most important figures in the creation of a vernacular “humanist” culture in pre-Reformation England. If Chaucer has a prior claim to the title of grand translator, Trevisa certainly deserves credit at least for being the most tireless. The Polychronicon was his most ambitious undertaking, but he has several other works to his credit, including the monumental encyclopedia of Bartholomew the Englishman, O.F.M., called De proprietatibus rerum. “His scholarship is not infrequently at fault,” writes the DNB with practiced condescension; “however, the value of his writings is not in their matter, but in their interest as early specimens of English prose.”8 We must not be too annoyed by this judgment. In the eyes of the Victorians the whole duty of medieval English literature was to provide such philological “specimens,” neatly displayed like so many chiroformed butterflies. On the other hand, we must not believe it, or allow it to obscure the real importance of a book like the Taylor Polychronicon, which is exhausted neither by its linguistic curiosities nor in a “scholarship” which it does not attempt, but is to be found in its larger literary satisfactions.

Higden structured his enormous book, as not a few other medieval authors had already done before him, in imitation of no less esteemed an author than the Author of Creation Himself. “And for this chronicle conteyneth berynges and dedes of meny tyme, therfor I clepe it Pollicronicon, that is the cronicle of meny tymes,” he writes, according to Trevisa’s translation, in his prologue. “In the whiche work, by the ensample of the firste WorcHERE, that wroght alle his werkes in sixe dayes and reste in the seuenthe . . . this werke I departe and dele in seuenne bookes.”9

The reader of the Polychronicon will welcome such a clue to its organization, which does not, on the surface at any rate, appear to be inexorable. In the chronological conventions of Christian history, classically stated for the English tradition by the Venerable Bede in the eighth century, there were six, not seven “ages” of the world; and the sixth and last, the Age of Grace, or of the Incarnation, rapidly approached its awful end in the mysteries foreshadowed in the Apocalypse. This hexameral scheme was not entirely to the purpose of our indefatigable monastic author, who, unlike God, rested not at all; he added to the books of ages a preliminary book on geography, sometimes called the Mappe Mundi and circulated separately. This first book provides as it were the stage directions for the unfolding drama of universal history. Its purposes are those of the brightly colored maps which are the indispensable if uncanonical appendix to our Bibles. Higden knew that his readers could understand neither the parable of the Good Samaritan nor the significance of the Danish invasions if they knew not first where were Samaria and “Dacia.”

Furthermore, Higden, following more recent historiographical practice, reorganized the periodization of the six ages so as to give better balance to his book divisions. The second book of the Polychronicon (corresponding to the first age) surveys human history from the Creation to the destruction of the Temple; the third book to the birth of Christ; the fourth to the coming of the Saxons (from Bede, of course); the fifth, to the Danish invasions; the sixth to the Norman Conquest. Only in the seventh and final book, coming up to the reign of Higden’s own sovereign Edward III, does the work take on the immediacy of living memory and eyewitness “news.”

The want of this kind of “history,” much more highly valued today than it was in Higden’s time, when men tended to be interested as well in the mythic cycles of divine Providence, has led to an unfortunate neglect of the literary significance of the Polychronicon. When Shakespeare turned with such brilliant success to the raw materials of his history plays in Holinshed’s Chronicles, he was exploiting the popular literary appetites which Higden’s book and a few other national histories had created. One of those few, certainly, was the so-called Chronicles of Brut, affectionately known to generations of graduate students simply as “The Brute.” This book has, if possible, been even more cruelly treated than the Polychronicon by modern critics. According to one standard handbook of Middle English literature “the work has no literary merit” at all, which I would have thought impossible even of a telephone directory or a plague bill, let alone this very popular medieval statement of the legendary history of Britain. William Cecil, Lord Burghley, who once owned this particu-
lar copy and whose distinguished name can still be seen written in it, may well have had a different opinion. Mr. Taylor's copy has the original text of the Brut, to the year 1434, as well as the two standard continuations which brought its chronicle "up to date" in the fifteenth century. It is bound with an imperfect but quite rare text of the Sisylae and Boctus, a work in a medieval genre which might justly be called secular sapiential literature. A

But chronicle histories like those of Higden and "The Brut" were of course not the only ones to which Shakespeare could turn. King Richard II, in a magnificent speech which starkly collates rhetorical brilliance with a tragic and self-pitying emotion, cries out "For God's sake, let us sit upon the ground and tell sad stories of the death of kings; how some were slain in war, how some deposed. . . ." He is obliquely defining the genre of "tragedy" as it was understood in the Middle Ages and as it is more leadenly characterized by Chaucer's monk:

"I wol bewaye in maner of Tragedie
The harm of hem that stode in heigh degree
And fillen so that ther was no remedie
To bringe hem out of his adversitee . . . ."

Sad tales of the death of kings are usually called "de casibus tragedy" by literary scholars, after the title of the most influential anthology of them, the De casibus virorum illustrium of Boccaccio. This enormously influential book is beautifully represented in the Taylor collection in a magnificent folio, superbly rubricated and illustrated, of Lydgate's translation of the work, The Fall of Princes.

Actually, to call The Fall of Princes a "translation" of Boccaccio is at once to oversimplify matters culpably and to lose sight of the cultural significance of a book like the Taylor manuscript. Contemporary judgments are not always, perhaps not even often, the judgments of literary history. For us, the unquestioned significance of Boccaccio's literary achievement will be found in his vernacular fiction, and particularly in the Decameron. In the eyes of his contemporaries, however, as also probably in his own, he was a weighty and learned Latin authority, the mythographer of the De genealogia deorum and the unflinching moralist of the De casibus virorum illustrium, far and away his best known work in his own day. A

The De casibus is grandly designed in nine books which trace the unhappy commerce between the goddess Fortuna and a lengthy and lugubrious list of "illustrious people," beginning with Adam and Eve and ending with a number of fourteenth-century figures. The moral point of view which informs the work (and which has been mistakenly taken as "satirical" in a modern sense) is classically Christian; it is the point of view of the Consolation of Philosophy of Boethius.

Lydgate's Fall of Princes is doubly removed from the De casibus of Boccaccio. The "translator" worked, in the first place, through the intermediary of an early fifteenth-century French version, Des cas des nobles hommes et femmes, by Laurent de Premierfait. Furthermore, Lydgate set out to "improve" his sources through the unlikely alchemy of his turgid verse. Boccaccio had built in quarried stone, Laurent in a dignified local brick. Lydgate's edifice is all plasterboard and tarpaper. The reader will only too quickly join in the lament of his prologue that Chaucer was no longer alive to do the job for him. Yet his book found its audience and made its translator's name; and for centuries to come this rhyming catalogue of catastrophes would be the classical expression for English readers of Don John Boccas.

One can too easily condemn Lydgate's Fall of Princes for what it isn't at the expense of seeing what it is. Its thirty-five thousand rhyming lines made available for English readers a rich "pot-pourri," as one scholar has called it, of exemplary history from the Scriptures and from the Roman historians. Such materials were, of course, already available in medieval texts of a less popular character. The tradition of learned or "humanistic" allegory which we associate with Chartres and the twelfth-century renaissance, and with great vernacular masters like Jean de Meun, Dante, and Geoffrey Chaucer, is best represented in the Taylor collection by a splendid vellum manuscript of the Confessio Aman-

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9 See Lydgate's Fall of Princes, ed. Henry Bergen (Washington, 1923-27), I, 81 ff. for a description of the MS.

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tis of John Gower, a poet who has in recent years happily regained something of that reputation with students of medieval literature which he enjoyed at the time that Chaucer dedicated the *Troilus and Criseyde* to him. "Moral Gower," Chaucer called him in a compliment not likely to be fully appreciated by the Romantics and their offspring. Gower wrote three long and ambitious poems in the three different official languages of learned men in fourteenth-century London—Latin, French, and English. This tidy symmetry is somewhat disguised by the fact that his English poem is known by a Latin title, *Confessio Amantis*, "The Lover's Confession."

This title, which alludes to the structural device by which Gower had organized his materials, only hints at the poem’s real contents. Following the Horatian injunction, Gower determined to combine moral edification with captivating fiction—"somewhat of lust, somewhat of lore," as he puts it. In effect, he loosely joins two narrative frames most commonly thought of in regard to two other medieval poems, the *Roman de la Rose* and *The Canterbury Tales*. From the former he took the framework of the allegorical "confession scene" along with various of his *dramatis personae*. With Chaucer he shares the device of the framed anthology of short stories. The poem, taken as a whole, is a very extensive collection of literary *exempla* marshalled for the edification of the penitent worldly lover and, of course, that of Gower’s readers.

The *Confessio Amantis* is a poem with a complex textual history. It was probably planned and written over a fairly long period of time, and the textual variations in the different recensions probably reflect among other things the political turmoil of the closing decade of the fourteenth century. The prologue to one version says that Gower is writing "a boke for King Richardes sake" in response to his sovereign’s commission given to him during a chance nautical meeting on the Thames. Another text reads far more politically "a boke for Engelondes sake" and omits the boating story. We may probably assume that by that time the king’s ship had foundered. By any reckoning the poem dates from the 1390s.

It is a poem of considerable technical facility and even intermittent brilliance. Gower cut a wide swath in the literary world of his own day, and his work lived on to be a source of inspiration of plot outlines for some English authors of eminence, such as William Shakespeare. Mr. Taylor’s copy of the poem is of considerable textual interest and of definite and successful aesthetic ambition. "A fine MS. of an early type" was Macaulay’s laconic compliment. He was in a position to know, for he had seen them all, or nearly so.

The books which I have so far mentioned are best considered within the international context of late medieval literature. Though each one is distinctively English by authorship or subject matter or both, each has important relationships as well with continental literary traditions. Indeed there is one sense in which we shall look in vain for purely insular literature in the Gothic period, but two of the Taylor manuscripts are particularly persistent in their Englishness, representing very nicely what might be thought of as two defining traditions, secular and religious, of fourteenth-century English letters.

The first of these, probably the most textually important of the Taylor manuscripts, is an anthology of Arthurian metrical romances. It is a magnificent antique, only slightly imperfect, its vellum leaves still bound in their original oak boards (see Plate 5, following page 96). It contains texts of three distinct but cognate romances—the *Auntyrs of Arthur*, *Sir Amadace*, and *The Auvowyng of Arthur*. The first two of these texts are very rare, and that of the *Auvowyng* unique.

The three poems have a good deal in common, including cavalier versification, rapid action, and plenty of *ferlies*, or episodes of the marvelous. The most amazing *auntyr* in the *Auntyrs of Arthur* befalls Queen Guinevere rather than the king. She sees the shade of her mother rise steaming from a lake. *Sir Amadace* is about a knight too good by a long shot, a man so true to his word that he is perfectly prepared, albeit with heavy heart, to split his wife and little child down the middle like frankfurters, having thoughtlessly promised a White Knight to go even shares with him in all his goods. (Like the *Franklin’s Tale*, also concerned with the "rash vow motif," it all turns to the good in the end.) The *Auvowyng* is about a boar hunt and bragging, in that order, both undertaken with considerable physical and rhetorical vigor by King Arthur and his knights, Sir Gawain, Sir Kay, and Sir Baldwin of Britain.

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10 The MS is known as the "Ireland Blackburn" in the earlier scholarship; it was edited by John Robson, *Three Early English Metrical Romances* (London, 1847). See Bruce Dickens, "The Date of the Ireland Manuscript," *Leeds Studies in English*, 2 (1933), 62-66.
One may speak lightly, though not slightly, of the romances in the Taylor manuscript. They are the sort of jolly good story which many a rough squire of the fifteenth century, a man like Sir Thomas Malory for instance, must have relished. They represent a genre, however, which most polished writers probably found old-fashioned, unsophisticated, and altogether lacking in French elegance. Geoffrey Chaucer makes fun of the form in his parodic "Sir Thopas," a vacuous doggerel fable which the poet coyly puts into his "own" mouth.

In fact these poems are the precious vestiges of an authentic English genre which has for the most part survived into modern English literary history only in the forms of ballads, folksongs, and the archaizing stanzas of the Faerie Queen. Were it not for this unique manuscript, the corpus of Middle English romance would be measurably reduced. Such is not the case with another and in one sense humbler fifteenth-century English manuscript, a small and finely written copy of The Prick of Conscience, a work which has survived in dozens of copies. Indeed it is its very status as a "representative" work of fourteenth-century religious poetry in England which makes it such a fitting complement to the Arthurian poems.

The Prick of Conscience is a lengthy doctrinal poem written in the latter part of the fourteenth century by Richard Rolle or one of his "school"—a slightly absurd term used to suggest without quite saying it that we cannot be sure of its authorship. The fourteenth century in England was a golden age of spiritual literature, and one needs only to rehearse a few titles—Handling Sin, the Aenbite of Inwilt, Revelations of Divine Love, The Scale of Perfection, The Cloud of Unknowing—to be reminded of the breadth and variety of its achievement. No name is greater among the English mystics and spiritual writers of that time than that of Richard Rolle, a hermit of Hampole in Yorkshire, and one of the authentic contemplative geniuses of the late medieval Church. It is perhaps in recognition of his widespread contemporary fame that nearly every conceivable piece of fourteenth-century religious writing has at one time or another been attributed to him, either directly, as is the case with The Prick of Conscience, or by appeal to his "school."

The question of authorship is not merely a technical one, for in comparison with the works with which it is most frequently classed, the poem develops an introspective voice, at times almost personal in the exposition of its doctrine. That doctrine itself is something of an ascetical miscellany, drawn together from the De miseria humanae conditionis of Pope Innocent III and the famous Elucidarium of Honorius, among other works and distributed among the prologue and seven books which provide the work's formal structure. It begins with the dogma of God—a not uncommon convention among religious works in the pastoral tradition of the Fourth Lateran Council—and then moves to a consideration of the worldly life and its wretchedness. It then turns to its principal eschatological themes—to the certainties of the "Last Things," death, judgment, heaven, hell. The final realities of punishment and reward merited by moral choice are the poem's real subjects. It is appropriately called The Prick of Conscience since moral rectitude, the criterion according to which final Judgment will be made, is always accessible to the guidance of the innate human faculty of conscience.

Another book in a similar vein, though rather less interesting and less "English," is the Speculum Vitae of William Nassington (or of Nasington). It, too, is intended as a systematic outline of basic Christian doctrine, and it takes its central structuring devices from the clauses of the Paternoster, or Lord's Prayer. Though its verse sometimes hobbles, the work maintains a confident and at times even sprightly tone. In its rich verbal iconography of human moral behavior, one of the great matters of all literatures in all times, it gives vivid testimony to the wide impact of the friars' confession manuals on the shape of late medieval moral literature. In this case the chief source is the famous Somme le roi.11

Who read such works? Monks? Nuns? To be sure they did, or heard them read; but we also have ample evidence that in all the major vernacular cultures of Europe such books, presenting the radical ascetic view of the cloister, were widely read, copied, and imitated throughout all the literate classes of secular society. We know the name of at least one owner of this tidy little copy from a flyleaf inscription: "Iste liber constat Johannis Astone de Croppil Botler." One would like to think that this might have been John Astyn the famous Wycliffite preacher, but wishes too rarely become horses to bet on that one.

11 On the formative influence of this work see Rosemond Tuve, Allegorical Imagery (Princeton, 1966). Also: for a more recent and comprehensive introduction see the preface to the first volume of the Libri di li viti et di li virtuti, ed. Francesco Bruni (Palermo, 1973).
In any event, the Taylor collection can offer much more direct testimony to the actual climate of reform opinion in the English Church of Chaucer’s day in a fine fourteenth-century copy of a Wycliffe sermon book. Since the Wycliffe canon, both in English and Latin, is still in a state of controverted confusion which makes the textual conundrums of the “school of Rolle” seem comparatively pellucid, it is not yet possible to say with complete confidence what precisely is the relationship between the Taylor homilies and their known antehomilies in other libraries, and Wycliffe’s actual preaching career. The sermons in the Taylor manuscript are in fact abridgments, probably intended either as “closet” sermons to be read by the clergy, or as outline helps for other preachers.

Most of the manuscripts in the Taylor collection are, in a quite obvious sense, collectors’ books, and they have enjoyed the pampering attentions of bibliophiles since the day they passed out of the hands of their scribes. The stunning Gower on bright vellum can hardly have had a day’s heavy reading even before it took its place among the fabulous opulence of the Phillipps collection at Cheltenham. The extravagant margins of the Polybromion would almost certainly have been hacked to bits if that book had been circulating in the vulgar book trade of the sixteenth or seventeenth centuries. Sometimes the books have been nearly killed with kindness. Several are now bound in the luxuriant crushed morocco which our great grandfathers thought such an unquestioned improvement over the wormy leather and oak of the fifteenth century.

Mr. Taylor’s most recent acquisition, however, is the sort of book which would have belonged to the Clerk of Oxenford rather than to Duke Humphrey. It is a humanistic and poetic anthology, compiled possibly in a university setting at the turn of the thirteenth and fourteenth centuries, bound in the recycled parchment of earlier theological and liturgical books, and showing many signs of having been carefully read, collated, and annotated. I shall reserve for my proposed edition of the Elegia of Henry of Septimello a technical description of the manuscript and mention only some of its contents. They are varied, but not entirely miscellaneous, and as a whole the manuscript reflects a coherent set of interests. The best known text in the anthology, and the one which alone would make the book a prize for any collector of English literature, is the Poetria Nova of Geoffrey of Vinsauf. This rhetorical guidebook, describing and illustrating the appropriate techniques for composing various kinds of Latin poetry, was the most important work of “critical theory” to be published in medieval England, and perhaps the most important rhetoric of the late Middle Ages altogether. Chaucer could poke fun at its academicism in the “Nun’s Priest’s Tale” but, like most of his literary contemporaries, he was nonetheless thoroughly familiar with its categories and conventions, which he often uses to brilliant poetic effect.

Geoffrey (or his close kinsman, “pseudo-Geoffrey”) is further represented by a lengthy satiric poem, rather lost sight of since the Reformation, which excoriates the vices of the papal court with a brittle and heated diction. Elegant Latin poetry is also represented by the elegiac satire of Henry of Septimello, already mentioned. Henry (or Arrigo, as he is known in his native land) was an obscure Florentine of the late twelfth century. His Elegia, the only widely acknowledged Italian contribution to the efflorescence of Latin poetry in the twelfth century, is an ornately decorated Boethian complaint against the machinations of Fortuna, the bitch goddess. In a different hand and quire, and almost certainly from a slightly earlier date than the poems I have mentioned, is a substantial fragment of the Moralia in the dogma philosophorum of William of Conches, one of the didactic classics of the twelfth-century renaissance, and a book destined to have an important vernacular afterlife in the literatures of late medieval Europe.

Taken as a whole, the texts in the manuscript reflect quite well a program of reading in that kind of Christian humanism which cherished the cultural traditions of Roman antiquity and renewed them for the purposes of a contemporary, medieval society. The men who made and read such books, the scholars of Chartres and Orléans and Paris, were the very men who were to define, albeit at one remove, the great “secular” tradition of the vernacular era of Jean de Meun, Boccaccio, and Chaucer. So this book, too, can claim an appropriate home in a library which celebrates the triumph of the literary tradition in English. Like the other books on the “medieval shelf” in the Taylor collection, this one testifies to the truth of that mysterious thau maturgy which Richard de Bury in the Philobiblon attributed to all good books; they give life to the dead. In like manner, the carefully chosen medieval manuscripts in the Taylor collection put us in touch with the living roots of our classic English literature.
A Library for a Sixteenth-Century Gentleman

BY THOMAS P. ROCHEL, JR.

Robert Taylor apologizes for the sparsity of his sixteenth-century holdings, but in point of fact his disclaimers are a needless modesty. With the approximately one hundred books and manuscripts in this collection a scholar could not only be content but extremely happy. With taste, remarkable foresight, and (one supposes) some luck Mr. Taylor has assembled a library of books, important from rarity, from excellence of copy, and from associative value. The holdings are, in fact, a liberal education in sixteenth-century English thought. It does not contain the Fathers, the medieval authors, or continental writers, but its diversity and splendor convinces me that a reader of all these volumes would have earned Spenser’s accolade of being a gentleman. It is from the point of view of the learned, well-read gentleman that I shall survey the fullness of the collection.

This hypothetical gentleman would have given priority to Scripture and liturgical works. In addition to a leaf from the Gutenberg Bible (Ecclesiasticus, 23:24–25:15) he would have found William Baldwin’s The Canticles or balades of Salomon (1549), one of four copies known of the first translation of the Song of Songs in English outside the Scripture. This is a work that treats each verse of the Song to a prose “argument,” allegorically expounded, followed by a poetic paraphrase, which makes this book one of the earliest poetic translations of any single part of the Bible. For a gentleman less interested in poetic treatments of Scripture and of more liturgical bent the sumptuous copy of The Book of Common Prayer, the March issue of the first edition of 1549, would probably have proved more satisfactory (this copy with the rare leaf A8 blank). Any Christian gentleman would have respected and admired the copy of Stephan Fridolin’s Schatzbehalter, oder, Schrein der wahren Reichtümer des Heils und der ewigen Seligkeit (Anton Koberger, 1491), with its ninety-six full-page woodcuts designed by Michael Wolgemut, the master of Albrecht Dürer, this copy in a contemporary binding.

Our gentleman would have delighted in the moral redactions of Christian and Classical ethical works as treated by Sir Thomas Elyot, ancestor of T. S. Eliot, in The Image of Governance (1541) and in the more famous The Boke named the Gourouer (1544). Elyot’s books appeared before those of his more important humanistic predecessors, More and Erasmus, but this collection contains first editions of the first English translations of Erasmus’s Moriae Encomium (The Praise of Folly, translated by Thomas Chaloner, 1549) and Sir Thomas More’s Utopia (translated by Ralph Robinson, 1551). Erasmus, More, and Elyot, all connected in one way or another with the early years of the reign of Henry VIII, are joined by Roger Ascham, whom Henry appointed tutor to the young Princess Elizabeth in 1548. The collection has a third edition of Ascham’s first published work Toxophilus (1566) as well as a first edition of the more famous and rarer The Scholemaster (1570).

Religious writing, however, was not restricted to translations of the Bible or to moral treatises during most of the sixteenth century. It was a time of theological controversy and vigorous pamphleteering. Sir Thomas More wrote voluminously for the cause of the Church of Rome. The collection has a fine example of his The supplycacyon of soulys (1529), a spirited reply to Simon Fish’s polemic, A supplicacyon for the beggers (1529), urging the Crown to confiscate all Church lands and possessions. Important in the history of freedom of the press is the so-called Marprelate controversy in which an anonymous “Martin Marprelate Gent,” wrote pamphlets attacking the censorship policies of Archbishop Whitgift. Mr. Taylor has one of the most important documents in the controversy, Pappe with an hatchet (1580?), presumably by John Lyly, although it has been attributed to the even more scurrilous prose vitriol of Thomas Nashe. The collection also has a second edition of Nashe’s Pierce Penilesse His Supplication to the Divell (1592), a work more moderate in subject and style than the works in the preceding controversy but nonetheless spiritedly.

The moral concerns of these humanistic treatises are reflected in the historical works of the period. Although we are loath today to credit the history of Troy as true history, most European nations of the sixteenth century traced their origins to those who escaped from that unfortunate city, owing no doubt to the fact that the greatest Roman poet had written an epic about the fugitive Aeneas. The prominence of these Trojan émigrés is reflected in the fact that William Caxton published in the 1470’s the first book printed in the English language, The Recuyell of the his-
torie of Troy, of which Mr. Taylor has two leaves, a small bit of that glorious history but remarkable in that only about ten copies of this English translation of Raoul Le Fevre's work remain. The Recuyell served as a source for many historical and literary works throughout the later Middle Ages and Renaissance. It was reissued until 1686, and the collection has a 1607 edition complete, called The Ancient History of the Destruction of Troy.

Later history (as our Elizabethan gentleman would consider Greek and Roman history) is represented by first editions of Sir Thomas North's Plutarch (1579), T. Nicholl's Thucydides (1559), Arthur Golding's The eyght booke of Caius Iulius Caesar (1556), the first "trot" for those of us who struggled through Latin II, and the Annales of Tacitus (1598), translated by T. Greneway. This particular copy belonged to Charles I, who inscribed his plangent motto, "Dum spiro, spero." To add to this historical irony, an earlier portion of Tacitus, The ende of Nero and beginning of Galba, translated by Sir Henry Savile (1591) is bound with a copy of Machiavelli's The Florentine History (1595), the first edition in English.

But the Elizabethan gentleman would have been interested not only in the moral lessons of earlier history; for him the present time and recent past responded to the same providential view of history. Foremost and most ancient of such volumes is a splendid incunabulum of Bernhard von Breydenbach's Sanctae peregrinationes (1486), presumably the earliest book in which the drawings for the many woodcuts were made by the artist on the location. Next in time and importance is the 1523-25 Pynson edition of Froissart, translated for the first time into English by John Bourchier, Lord Berners, one of only four copies recorded, this one unusually large and clean and perfect.

The providential ordering of history also applied to English history. The foremost problem of the Tudor chroniclers was to establish the Tudor claim to sovereignty and to dispel the claims of rivals. The first of the Tudor chroniclers was Robert Fabyan, whose work was published in the last year of Henry VII (1516) and reprinted with additions to the end of the reign of Mary Tudor (1559). The Taylor copy is the first edition of 1516, which traces the history of England from the legendary arrival of Brute, descendant of Aeneas, to the reign of Henry VII. The Chronicle of Edward Hall is more particularly to the point in that The Vnion of the two noble and illustre families of Lancaster and Yorke deals specifically with that disastrous schism among the heirs of Edward III that gave rise to the Wars of the Roses. Mr. Taylor's copy is the second edition of 1548. The most famous of the Tudor chroniclers is Raphael Holinshed, whose The first volume of the Chronicles of England, Scottlande, and Irelande came out in 1577. Its fame derives today mainly from the fact that it is the primary source for thirteen of Shakespeare's plays including Lear, Cymbeline, Macbeth, and the English history plays, but it would be wrong to suggest as a nineteenth-century bookseller's note in this copy does that this was the edition Shakespeare used since his borrowings of story and phrase come from the expanded second edition of 1587.

Involved deeply in the Tudor resolution of Yorkist and Lancastrian rights was the question of the authenticity of King Arthur. In 1501 a papal official, Polydore Vergil, came to England, remained, and at the request of Henry VIII wrote a voluminous history of England after the manner of the classical historians. He chose to deny the authenticity of Arthur. Such a denial was a direct and mortal threat to British pride in the "once and future king." Despite his shadowy origins Arthur was the most important British king for the Middle Ages; as one of the Nine Worthies, Arthur, along with Alexander the Great and Charlemagne, constituted a major focus of medieval Europe's Romance Cycles. To deny Arthur was to deny the past and future of England. Henry Tudor came from Wales; Arthur had come from Wales. Henry had named his first son Arthur to perpetuate the myth, but Henry's Arthur died and his widow became the wife of Henry's second son who would become Henry VIII. In addition to running a kingdom and taking and breaking wives, Henry had a scholarly bent, and he appointed John Leland as his antiquarian to study the ancient history of Britain. Leland took up the charge against Arthur in his Assertio inclytissimi Arturii regis Britanniae (1544), translated into English as A Learned and True Assertion of the... Life... of Prince Arthure (1582), of which Mr. Taylor has a copy.

But our gentleman reader was interested also in contemporary events, and he might have read John Bale's A brefe Chronycle concerning the examination and death of the Blessed martr of Christ, Sir John Oldcastell, the Lord Cobham... (1548) or George Buchanan's attack on Mary Queen of Scots either in its Latin version or translated as An eucteotion of the duynge of...
Marie Quene of Scottes, both published in 1571 and both from the library of Gabriel Harvey with his autograph. Or he might have read Thomas Churchyard's A generall rehearsal of warres, called Churchyarde Chose (1579), being an account of famous military exploits including those of Sir Henry Sidney in Ireland, which might have led him to refer to Mr. Taylor's copy of Edmund Spenser's A View of the State of Ireland, even though it was not published until 1633. He would have found the same kind of anecdotal recital of history in George Whetstone's *The English Myrror* (1586), which has bound with it Robert Crowley's *An ansuer to sixe Reasons that Thomas Pownder, Genteman and Prisoner in the Marshalsey... required to be answered* (1581). Or he might turn to a posthumously published work of that flamboyant and dashing scoundrel, Robert Devereux, Earl of Essex, brother of Sidney's Stella, husband of Sidney's widow, and last favorite of the Queen. In 1598 Essex opposed himself to the Queen's and Lord Burleigh's attempts to make peace with Spain over the question of the Low Countries; his opposition took the form of publicly defending his position, which incurred the Queen's severe displeasure, a fact that goes far to explain why the document was not published until 1603 after her death; this copy is bound with Francis Bacon's *A Declaration of the Pratives & Treasons attempted and committed by Robert late Earle of Essex* (1601), an account of the reasons why the Earl was executed for treason in open rebellion against the Queen in 1601. Or if our gentleman reader were more interested in the spectacular career of Essex, he might read a book of advice to English travellers, *Profitable instructions; describing what speciall observations are to be taken by travellers* (1633), combining letters from both Essex and Sidney to that purpose. If interest in the preceding work anticipated a Grand Tour of the Continent, he might want to prepare himself with the history of Philippe de Comines, translated by Thomas Danett (1596) or *The Historie of Italie* by William Thomas (1549), who was almost appointed as tutor to Edward VI but was convicted of treason in Sir Thomas Wyatt's rebellion.

If our gentleman reader's taste for travel was more as spectator than participant, he might read of the Queen's progress to Norwich in *The Joyfull Receuing of the Queenes most excellent Maiestie into hir Highnesse Citie of Norwich* (1578), an account of that splendid happening by Bernard Garter, although attributed by some to Barnabe Googe. Only four copies are recorded, and Mr. Taylor's copy does not correspond with either of the entries listed by STC in that the dedication is signed "B.G." rather than "Ben. Gar." Or if his spectator interests were more ample and strenuous, he might want to attend to Richard Hakluyt's monumental reportage on the voyages to the New World and the development of voyaging throughout the ages. The collection has a first and second edition, the latter a sumptuously bound three volume edition (1598-1600), with the original *Voyage to Cadiz*, this copy lacking the fold-out map. The first edition is a real treasure, for it not only has the fold-out map but is also a presentation copy from the author: "Gl Augustissima Biblio-theca Thuana. Dono Auctoris." It is quite probable that the grateful recipient indicated that it was a gift, since the inscription is not in Hakluyt's hand. The justly celebrated library that it graced was that of Jacques Auguste de Thou, president of the French Parliament during the eight years in which Hakluyt was chaplain to the English ambassador to the French court.

Our gentleman would not find what we would now call scientific books in this collection, but would find instead a curious pair of works that might be considered scientific. There is, for example, a copy of Timothy Bright's *A Treatise of Melancholy* (1588), that humour that produced Hamlet and other excessively sad Englishmen. The collection also contains a copy of Sir John Harington's *A new discourse of a stale subject, called the metamorphosis of Ajax* (1596). The work is not scientific in any sense of the word, but it deals with a fundamental problem that Harington helped to solve by inventing that ingenious device, the water closet.

Any sixteenth-century library, in fact any personal library of any period, would have books to jog the memory and to firm up the style. Today we would have Bartlett, Fowler, and Roget. This collection would have supplied our gentleman reader with the *Apothegms of Erasmus* (1564), translated by Nicholas Udall, the author of that very early English comedy, *Ralph Roister Doister*. It is a collection of humorous sayings of the ancients to spice up that odd speech or sermon to make it more palatable to the listener. That reference shelf also contains Francesco Sansovino's *The Quintessence of Wit* (1590), translated by R. Hitchcock, a collection of maxims and proverbs, plus that guide to good rhetoric, Alexander van den Busche (Silvain), *The Orator. Handling a hundred seuerall Discourses, in forme of Declamations...* (1596), in which our gentleman reader could have read in number...
95 the story of the pound of flesh that Shakespeare used in The Merchant of Venice. He would also have found Francis Meres's Palladis Tamia, or Wit's Treasury (1568), Robert Allot's Wit's Theater of the little World (1590), and the same author's England's Parnassus (1600).

The interest of our gentleman in the proprieties of composition and learned prose is reflected in the emerging interest of translating classics into English, a task not so much to make these works available to the English reading public as to strengthen English prose to show it as the equal of the classical tongues. One such translator is Thomas Paynell (fl. 1528–1567), whose career as an Austin friar at Merton College, Oxford, was cut short by the dissolution of ecclesiastical holdings and who before 1541 became chaplain to Henry VIII. He translated more than twenty works, including The Conspiration of Lucius Catiline translated into English, from the work of Felicius Constantinus, out of the Catilinarian orations of Cicero, of which the collection has a first edition (1541). Mr. Taylor's copy once belonged to William Morris, whose interest in this obscure book will be instantly apparent on viewing the elaborate borders of the title page. A second revised edition appeared in 1557, to which was added Alexander Barclay's English translation of Sallust's version of the same Catilinarian orations, published circa 1520.

The interest in renewing the classics in the English language is further exemplified by the third translation of one of the most important books of the Middle Ages and Renaissance, the De consolatione philosophiae of Boethius, a work first translated by Chaucer and first printed by Caxton (1478). Mr. Taylor's copy is the 1556 translation of George Colvile, heavily annotated as befitting a book of such importance. The collection also has a copy of John Dolman's Those fyue questions which Marke Tullyc Cicero, disputed in his manor of Tusculum (1561), a translation of the Tuscan disputations, by my count the fifth of Cicero's works to be translated into English. The transmission of classical texts into English is continued by another translation, The three Ora- tions of Demosthenes . . . in favour of the Olynthians with those his fouer Orations against king Philip of Macedonie (1570), by Thomas Wilson, author of the first English rhetoric.

Poetry is not excluded from this passion to turn the classics into English. The collection has a copy of Gavin Douglas's translation of the Aeneid, by many considered the best translation before Dryden's. This translation is called The xiii Bukes of Eneados (1553); the thirteenth book added to the usual count of twelve was the work of the sixteenth-century Italian, Mapheus Vegius, whose poem about the marriage and stellification of Aeneas was usually printed in Renaissance editions of Virgil. The collection also includes a first edition of the famous Arthur Golding translation of The xv. Bookes of P. Ouidius Naso (i.e., the Metamorphoses) and R. Carew's first English translation (1594) of Tasso's Gerusalemme liberata, first published in Italian in 1581.

Our gentleman would also have been interested in prose fiction, as we would call it today, represented by Geoffrey Fenton's Certaine Tragicall Discourses (1567), containing a number of translations from Bandello, some of which Shakespeare might have used as sources for his plays. The collection also has three volumes of that other translating story teller, William Painter: The Palace of pleasure, volume I (1566), volume II (1567), and The Second Tome of the palace of pleasure (1580). This embellishing and strengthening of English prose is nowhere shown more forcibly than in the prose of John Lyly's Euphues and its continuation Euphues and his England. The collection has a fourth edition of the earlier work bound with a perfect copy of the continuation (1580). A bookseller's note in the volume states that the earlier portion represents an issue not listed in the STC. The perennial interest in the romance is attested by a copy of George Peele's The Historie of the two valiant Knights Sir Clymon . . . and Clamydes (1599), this copy having belonged to Charles I. There is also Peele's Merrie Conceited Iests (1627), the only known copy of this edition. No collection of prose would be complete without a copy of Sidney's Arcadia, and Mr. Taylor has two: a second edition of 1595 and a fourth edition of 1605, bound with a discussion of the edition by J. O. Halliwell. Mr. Taylor also has the Chatsworth copy of the first edition of Sidney's Defense of Poesie.

One hopes that our learned gentleman would also have extended his interest in literature to poetry, in which Mr. Taylor's collection is unusually rich. It begins with two copies of Thynne's Chaucer, a first edition of 1532 (very large copy), and a second edition, second issue of 1542, the first to include the tale of the Plowman. Other medieval poetry in the collection includes William Langland's The Vision of Piers Plowman: two copies, the first printed edition (1550) and the 1561 edition, which contains the "Creed of Pierce Plowman," almost always lacking; and John
Sir Thomas More, represented by his *Works* (1562), consisting of more than six hundred epigrams and the satire *The Spider and the Fly*, first published in 1556.

After the impressive early sixteenth-century offerings of Skelton, Wyatt and Surrey, the best poet in the time between Henry VIII and Elizabeth I is George Gascoigne, stepfather to Nicholas Breton, author of the first prose comedy in English (*Supposes*, translated from Ariosto), the first treatise on English prosody (*Certain Notes of Instruction*), and very nearly the first satire in blank verse (*The Steele Glas*). Mr. Taylor’s collection includes a first edition (1576), as well as *The Giasse of Gouernement* (1575), and *The Whole Works* (1577), the latter bound in vellum taken from an old Psalter with the musical notation still clearly evident. Another transitional poet is Barnabe Googe, who translated the enormously influential astronomical poem *Zodiacus Vitae* of Marcellus Palingenius. The collection has two copies of the first complete edition of 1565. The first is bound in two volumes; the second, bound in one volume, also includes Googe’s other poetry, *Egloges, Epitaphes and Sonettes* (1565). Practically unknown, or at least unread today, is Thomas Tusser’s agricultural almanac, *Fyne Hundreth points of good husbandry*, which went into twenty-one editions from 1557 to 1638. This copy is the ninth edition of 1590.

Of those poets, whom we might now call the Sidney circle, the collection has a first edition of Abraham Françoise’s *The Countesse of Pembroke’s Yuychurche* (1591), which includes *The Third part of the Countesse of Pembroke’s Yuychurche* (1592), a topographical edition of the shephred’s to the multitude sung over the mete-morphoses of gods and men, one of the earliest allegorizations in English of Ovidian material. There is a choice parcel of Spenser: a fifth edition of *The Shepheardes Calender* (1597), two copies of *The Faerie Queene* (one first issue of 1590 and one second edition of 1596), a Complaintes volume (1591), perhaps the only uncut copy of *Foure Hymnes* (1596), a *Prothalamion* (1596), and a genuine first folio of 1609, as distinguished from the reissues of 1611-1617. The quality of the Taylor Spenser holdings enriches the collection left to Princeton University by Charles Osgood, previously described by the author in this journal (volume XXIX, no. 1, Autumn 1967).

The quality of Mr. Taylor’s Spensers cannot be praised enough; suffice it to say that the splendid *Foure Hymnes* (see Plate 6) is from
the private library of Rosenbach and that The Shepheardes Calender, Complaints, and Proludium are the Chatsworth copies. There is also a manuscript in an unknown hand of Sir Walter Raleigh's poem “The Lyc,” which precedes the publication of that poem in Walter Davison's A Poetical Rhapsody (1682). The manuscript adds two stanzas, almost certainly not by Raleigh, but of great interest. This and other manuscript versions of this poem are discussed by S. A. Lattenbaun, PMLA, XLV, 809-814 and Josephine Waters Bennett, Huntington Library Quarterly, IV, 469-475.

The list of the sixteenth-century poets are John Marston, Robert Southwell, and Thomas Storer. Marston’s volume of satires, The Scourge of Villaine (1598), was burned by the Bishop of London for obscenity (read “difficult political matter”), but Robert Southwell himself was burned for his allegiance to the Roman faith in 1595. He is represented in the collection by his Saint Peters Complaine (1595), bound with the Moenue (1595) and The Triumphs over Death (1596), plus a separate copy of Moenue (1595) and a Saint Peters’s Complaine and other Poems (1615). The otherwise unknown Thomas Storer’s The Life and Death of Thomas Wolsey (1590) concludes the sixteenth-century interest in the tragedy of English historical characters, returning us to Skelton whose patron Wolsey was; the suggestion that Storer was a source for Shakespeare's Henry VIII because of the phrase “Naked to mine enemies” has been ably refuted by reference to earlier historical sources, but Shakespeare may have read and enjoyed this poem about a controversy that tore apart the court of Henry VIII, brought Thomas More to power and led him to his ruin politically. If Shakespeare did read it, he would have recognized it as part of the Mirror for Magistrates tradition, as would our gentleman reader.

The problem of literary indebtedness, which so deeply haunts our modern historical prejudices, is illustrated by Thomas Lodge’s Wife’s Misery and the Wits Madam’s. Discovering the Devils Incurst of this Age (1596). This is a moral polemic, extremely rare today, which nineteenth-century critics thought Shakespeare was alluding to in A Midsummer Night’s Dream; “one sees more devils than vast hell can hold” That may be the truth if one sees all of sixteenth-century writing turning around the central figure of Shakespeare, which neither our gentleman reader nor I think was the case, but under the chapter heading “Beelzebub,” associated
with the sin of Envy (pp. 56-57, signs H—J), there are contemporary references to Hamlet, Lyly, Spenser, Daniel, Drayton and Nashe, references that are more important to us who are trying to discover what the Elizabethans thought about one another, especially important because they occur in an obscure work by such a popular author as Lodge.

No Elizabethan gentleman would have been unaware of the glorious outpouring of music during the period, especially the art of the madrigal inherited from Italy. This collection is graced with a first edition of Nicholas Yonge’s Musica transalpina (1588), the W. A. White copy.

Finally no sixteenth-century library would be complete without its file of letters, accounts, and miscellaneous items, and our learned gentleman reader would find the Taylor library no exception. There is an autograph vellum document signed by Elizabeth I, along with a manuscript “Account of all Fees and Allowances of the Court for 1593”: a letter from Sir Phillip Sidney to William Blunt, dated 20 March 1573 (see Plate 7); an autograph letter by his father, Sir Henry Sidney, to John Corksham, dated 14 August 1573; six letters by Sidney’s friend, Fulke Greville, to Richard Bagot, circa 1588-92, the calligraphy of which is important for establishing the dates of his poetry not published until 1633; three letters of Thomas Sackville to Sir Edward Coke, 1603; and a document signed by Fynes Morison, dated 8 February 1604.

It is true that the hypothetical gentleman reader I have been describing would have had to span one-hundred-fifty years of book publishing to read all the books in Mr. Taylor’s collection, which is of course an impossibility. Nevertheless, the hypothesis is a useful one for the modern scholar, who sometimes forgets the beauty, fragility, and very existence of these old books in their context—as well as the industry of collectors like Robert Taylor, whose passion makes great libraries and whose generosity makes the objects of their passion available to those of us who still read, and enjoy, and revere the past.
Sir Thomas Bodley Revisited

BY EARL MINER

Robert H. Taylor and the seventeenth century have a connection, at once personal and general, which will go some distance toward explaining the special attractiveness of the books on his shelves from that period. The personal connection is just what it ought to be, his fondness for seventeenth-century poets and dramatists. Donne, Herbert and, in particular, Milton are special favorites. It is also true that term after term Robert J. Wickenheiser and I have taken our classes in seventeenth-century literature to the Taylor collection for a show of selected books. A light shines in the collector’s eyes when a student identifies Justa Eduaro do King Naufrago (only printing, 1638), as the volume in which Lycidas first appeared. Personal knowledge of rare books—and of how to handle them—should be part of each person’s education. A student who knows such things is quite different in literary culture from others who know only paperbacks and textbooks.

The Taylor collection is of course a personal one that spans many centuries. It is primarily literary. It is associated with a university. These few obvious and simple characteristics did not exist in England before the seventeenth century. There had been no private literary collectors of any note, and a glance at the holdings of Oxford colleges during the sixteenth century is both informative and astonishing. Merton College had the best collection of books when the Marian Commissioners visited Oxford to check on its orthodoxy, including that found in its books. For this reason we have from 1556 information such as can be gained for few other times. Merton had then more than three hundred medieval manuscripts and “over 200 printed books, most of which were less than twenty years old. Of incunables there were, it seems, none at all and of books printed between 1500 and 1530 only a few.”

* A personal account such as this hardly requires scholarly documentation, but since I am quoting actual words at the beginning of this article, let me recommend two excellent accounts published by the Bodleian Library and drawn upon here. They are Oxford College Libraries in 1556 (1956) and The Bodleian Library in the Seventeenth Century (1953). I am also indebted to H. S. Bennet, English Books and Readers, 5 vols. (Cambridge: Cambridge University Press, 1969-1970), covering the years 1475 to 1649, and to the Librarian of Immanuel College for telling me about his library. My other sources are the obvious ones such as the Dictionary of National Biography and standard lives, including the Baldwin-Milgate one of Donne.

Only Magdalen and New College were buying books from income. University College and Exeter probably had no modern printed books until after 1600. There is almost none of that literature that so distinguishes our past and is so well represented in the Taylor collection. Merton, the best of the libraries, had no Latin poetry whatever. “Books in English and modern languages were hardly ever bought, except only the Statutes.” To make matters even stranger, the lectern system that is still to be seen in Merton’s old library, made folios the only sensible books to have. Moreover, “a large library like All Souls would not hold more than about 500 volumes. When new books arrived old books were removed.” That practice appeals more to some librarians than to collectors and scholars.

Matters change importantly in the seventeenth century. Authors themselves become collectors. Donne is supposed to have owned 1,400 authors, and something over 100 of his books are known today. Jonson lost a valuable library in a fire. Robert Burton, the melancholic, had a fine library of 2,000 volumes that went to the library set up by Sir Thomas Bodley in 1602. Pepys’s 3,000 volumes justly went to his college. Magdalene at Cambridge: his were something like fifteen times the number of books Merton had in 1556. Cambridge was benefiting from the troubled times at the end of the century. Rather than leave his books to Lambeth Palace when his non-juring stand cost him his see, Archbishop Sancroft left his collection to Immanuel College. One third of all its pre-1700 imprints presently held came from that gift.

Sir Thomas Bodley started the Bodleian Library in 1602 with something over 2,000 volumes. That doomed archbishop, William Laud, gave princely benefactions to the Bodleian during his tenure as Chancellor, and he persuaded others to do likewise. Oxford was now getting books smaller than folios, including literary volumes from donors such as Burton. John Selden, the lawyer and historian, had a magnificent collection of 8,000 printed books and some manuscripts that went to the Bodleian after his death in 1654. We see here the close relation between scholarship, collecting, and libraries that dates from the seventeenth century and that Robert Taylor has continued to demonstrate. We must also not leave out the bookseller, who came to be known and to be valued as a friend.
both of collectors and of authors. For example, Milton's friend, the London bookseller George Thomason, carefully gathered, dated, and held 22,000 books, pamphlets, and newspapers that came forth between 1640 and 1641. Newspapers are also new at this time, and the basis of study of literature in English is laid with the emergence of studies of Old and Middle English.

Bodley declared that he would have no such "trifle raffle" as contemporary pamphlets and plays. But he took them when they were given. He also is one of the first and certainly one of the briefest of English autobiographers. His sixteen-page life was written in 1609 although not published until 1647. The Taylor copy is very nice, and one can see in some of Bodley's statements sentiments that have activated Robert Taylor and other friends of the Princeton University Library. Bodley points out that he might have taken other occupations "in respect of enriching my private estate." (It seems librarians have always been ill paid.) But, "for the love that I beare to my Reverend Mother the University of Oxford," he chose "the advancement of her good, by such means as I have since undertaken" (p. 14). He grew convinced that "I could not busie myself to better purpose, then by reducing that place (which then in every part lay ruined and wast) to the publick use of Students" (p. 15).

There are very few colleges and universities today that have as extensive collections of seventeenth-century literature as the Taylors collection. It is not just sixteenth-century Oxford that suffers by comparison. The volumes of plays will be described by G. E. Bentley, but the extensive holdings in Shakespeare and Congreve show how many a seventeenth-century author began publishing in the sixteenth or ended in the eighteenth century. The Taylor collection is indeed almost wholly literary. If its owner had decided to collect sermons, he would have needed a whole floor of the Library. He does of course have the 1611 or King James Bible, the Authorized Version, a handsome copy of that John so unusual in having three designations, each of which is recognized by every student of the century.

The literary books include a large number of fine copies of the smaller writers of the time. There are eight volumes of the works of Quarles printed between 1620 and 1644, six of Wither printed between 1622 and 1661, with one nineteenth-century edition as well. To consider another once highly popular poet, John Cleveland, there are four editions of his poems (1651, 1659, 1663, 1677).

There are first editions in contemporary bindings of each of the three parts of Hudibras (1663, 1664, 1678) and a second of The Second Part. These are not at all easy to come by in good condition, especially the first and the second, since they were very popular and—like Bunyan, almanacs, and political ballads—were among the books read to death. Of the works of that arch-scribbler and hater of Puritans, Richard Braithwait or Braithwaite, there are six in the collection, including one of the earliest conduct books for the squirearchy, The English Gentleman (1630). There is also Barnabees Journal, which had come out in Latin two years before, and for which an English edition really was not necessary. Its only memorable lines involve Barnabee's moment at Banbury:

Where I saw a Puritaine-one,
Hanging of his Cat on Monday.
For killing of a Mouse on Sunday

The Arcadian Princesse (1635) is one of the books that reminds us of Robert Taylor's other great interest, the later novel. This prose romance is got up by Braithwait as a translation, and he even manufactures a biography of his supposed original author. He is also much given to strange Errata at the end of books, a tic by which a number of titles have been found to be his.

It is never far from the ridiculous to the sublime in the century, and one impressive run on the shelves is that of books by John Donne. The 1633 Poems is a lovely, large copy, bound in contemporary vellum, and is followed by the second edition of 1635 and another from 1669, both also in contemporary bindings. Donne of course published little himself before dying in 1631, and we owe to that scapegrace John Donne the younger most of what we have. From before 1641 the Taylor collection has a very fine Devotions Upon Emergent Occasions (1624), whose meditations are familiar even to those who have read no other prose by Donne. There is also Pseudo-Martyr (1610) which turned out to have been the poet's Ph.D. thesis. James I admired it and at his insistence Cambridge made Donne Doctor in Divinity in March 1615. The collection has a number of posthumously published works by Donne, including sermons. Two of these are of individual sermons and are copies of uncommon interest. Deaths Duell (1633), in which, as Izaak Walton puts it, "Many that then saw his tears, and heard his faint and hollow voice," were deeply struck and "thought the Text prophetically chose, and that Dr. Donne had preach't his
own Funeral Sermon." Besides that extraordinary frontispiece of Donne in a shroud, this copy includes manuscripts of poems by Donne in a contemporary hand. The other volume is *A Sermon of Commemoration of the Lady Daviss, Late Wife of St. John Daviss* (1627). Lady Daviss or usually Daviss was George Herbert's mother, Magdalen. Mother and son were alike known to Donne, so that he was an excellent choice to preach this sermon. The Taylor copy takes appropriateness as far as it can go, since the copy is that owned by Isaac Walton (see Plate 8, following page 96), who wrote the lives of both Donne and Herbert, on which there will be more to say later. The last Donne book I shall mention is the *Juventiae: or Certain Paradoxes and Problemes* (1639), a strange book one rarely sees, with "evaporation of wit" such as could have come only from that writer in that century.

Ben Jonson, another of Donne's friends, had a prodigious reputation in the century, but it is difficult to know how people read him. Perhaps even then people talked authoritatively about authors they did not know. In any event, his plays are not often reprinted and his *Works* came out in two volumes twenty-four years apart (1616, 1640) and were not reprinted till near the end of the century. The first editions of the *Works* are beautiful and must have been among the most expensive literary books in the century. The Taylor collection also has first editions of some individual works, for example, *Poetaster* (1602) and *Art of Poetry* (1610), as well as Jonson's own copy of *The Spanish Bawd* (1631) with his signature on the title page (see Plate 14). But we must leave this dramatist to other description and go on to an even greater writer who is remembered for poems rather than dramas.

Nineteen separate titles of Milton are in the Taylor collection, making it one of the richest in the country for that author. *Comus* is there as *A Maske* (1637), which seems one of but two or three known copies in private hands, and *Lycidas* has already been mentioned. *Areopagitica* is present in its first edition (1644), and so is the *Poems* of the next year (1645). This copy, bound in contemporary calf, is especially fine, like none I know otherwise. There is also the 1673 second edition, both the first and second states of the edition, in which some poems appear for the first time. Milton's prose is represented, in addition to *Areopagitica*, by *Reason of Church-Government* (1641), *The History of Britain* (1670), a fine, large-paper copy in contemporary binding (see Plate 11, following page 96), and *Letters of State* (1694). But as is fitting,
Paradise Lost holds pride of place. The first edition is there in a copy with the first title page, and in another with the second. Both are in handsome contemporary bindings Paradise Regain'd, "To which is added Samson Agonistes," is there in its first edition (1671), also in two copies, one of them the only known uncut copy. It is a feature of the Milton holdings that unlike most other authors, this author is generically represented by a number of later editions. These include four volumes labeled "Cowper's Milton" (1785), covering the poetic works. The three major poems are also in a Baskerville edition from 1758, two volumes of a tall octavo that can only be called lovely even for a Baskerville printing. So far does the eighteenth century surpass previous ones for beauty of English printing. There is also, in a red case with Paradise Regained, a 1747 edition of considerable associational interest. It is inscribed:

Mary, W. G. from Percy B Shelley June 6, 1815.

It is very fitting that our greatest poet should have such prominence in a collection distinguished for so many fine books.

John Dryden is also represented very well and so after Milton illustrates two things. First, that the important writers of the century seem to be named John, to have attended Cambridge, or to have had wives named Elizabeth. These two Johns qualify on all three counts. Dryden is also remarkably prolific and much published, more so than any important English poet of the century who appears in print first before 1660. Of course many of his publications are plays, eight of which are in the Taylor collection, including a fine prize, The Conquest of Granada, both parts, in the first edition (1672). It is printed on large, thick paper and looks much more impressive than the ordinary play quartos; it is bound in elaborately tooled contemporary red morocco—very unusual treatment for a play at this period (see Plate 12, following page 96). The earliest piece of Dryden's in the collection is To His Sacred Majesty (1661), and the last of things published in his lifetime is Alexander's Feast (1697). Dryden's extraordinary powers to develop till the end of his life are well illustrated by the contrast between those two works. Each of the seventeen Dryden titles is a remarkable thing. Among them we discover Absalom and Achitophel (1681) in first issue, and The Second Part Satires of Juvenal and Persius (1693) in a large-paper edition.

There is a fine copy of Dryden's most famous prose work, Of Dramatick Poesie, An Essay, which was published in 1668 but was written when Dryden and Lady Elizabeth were at her father's seat, Charlton Park, near Malmsbury. They had gone there to escape the plague and also, it seems, to try to get father to produce a promised dowry. One of Dryden's very few extant letters, to Sir Robert Long, Chancellor of the Exchequer, is in the collection, and at the time it looked as if the work of Long and Sir Robert Howard, Lady Elizabeth Dryden's brother, would get her the promised £3,000. It was to be a long wait.

A number of other books in the Taylor collection have specially interesting things about them. The copy of Fynes Moryson's English version of An Itinerary, for example, is fresh and has an inscription in the author's hand:

To the right honorable and very good Lord,
Sir Oliver St. John Knight, I. Deputy of Ireland.

St. John later became a viscount in the Irish peerage and then a baron in the English. He was appointed Lord Deputy in Ireland on 2 July 1616 and soon thereafter received this handsome book. It does not seem to have diminished his loyalty to the Irish.

There is also a notable literary classic owned both by a famous English writer and his friend. James Mabbe brought out in 1651 his translation of the Celestina by Ferdinand de Rojas. The Spanish Bawd has an epistle dedicatory disingenuously signed "Don Diego Puede-ser." And this prose tragicomedy narrative in twenty-one acts was, in the upper right hand margin of the title page, the very distinctive signature, "Ben: Jonsonij." His friend Francis Cornwellis, put his "Fran." far left and "Cornwallis" far right in the middle of the title page. The copy of Hobbes's Leviathan (1651) has a nice signature, "Phillip Chesterfield E Chesterfield," who was of course Philip Stanhope, first Earl. In the next century one of our seventeenth-century playwright-poets, William Wycherley, was signing and presenting copies of his books. Robert Taylor has a lovely Miscellany Poems inscribed, "For Sir Brocas Gardner from his humble Servant W. Wycherley." He must have felt warmer toward another person, to whom he inscribed The Works (1718); "For his much esteem'd and honour'd Friend, Sir George Browne, from his humble Servant, W. Wycherley."

One of the great collectors of the Restoration, Narcissus Luttrell, is present in a collection of six song books published between 1675
and 1679. Luttrell had them bound together, with a notation as to years on the flyleaf, and on the leaf before the title page the advice that this is "Narr Luttrell: His Book 1679," followed by a sort of down-spiraling flourish. The prices (either 4d. or 6d.) are entered on each title page, and N I. is stamped in gold on the front cover. The calf binding must have cost appreciably more than the 2s. 8d. he paid for the songs, and these deserve the overused description, "rare."

The collection has a pride of lives by Izaak Walton. That of Donne is there in its tiny second edition (1678). The 1678 edition of that of Sanderson, with some of his tracts added, is a presentation copy: "for Mr. Anne King. J: W." "The Lives (Donne, Wotton, Hooker, Herbert, 1670) also is a presentation copy "for Mr Danvers. Iz: Wa." This of course takes us back to Donne and Herbert through this family connected with the latter by his mother's second marriage. The copy has Walton's corrections of errors entered here and there right into the text. The Life of Mr. George Herbert (1670) has "Tho: Herbert" written above the title page. Which of that numerous Herbert clan this Thomas was would take some luck to find. The flyleaf has another signature, "Ja: Wrexham Mar. 1671." For this edition, Walton wished to add Herbert's letters. These are duly in the volume, but the new title page covering both Life and Letters is bound in at the end. Wrexham must have read the whole of the book, since he numbered the unnumbered last two pages and added between the end of the text and the "Finis" a note on Richard Crashaw, who had become obscure. The prize of these Walton books is, however, The Life of Mr. Richard Hooker (1655). Walton has written on the leaves before the title page two rather lengthy additions. These are headed "p. 35 add" and "p. 44." The former tells of Hooker's being appointed to lecture on Hebrew and being expelled within three months with John Reynolds and others. The latter tells of Cranmer's expression of sympathy to Hooker for his shrewish wife. On a leaf after the last page, Walton added information about the circumstances of Hooker's death. All these things were in fact subsequently worked into the Life.

It seems best to illustrate the Taylor seventeenth-century manuscripts by some of the letters that predominate. One by Dryden has already been mentioned. But the longest run, and of very full letters, consists of those by Jeremy Taylor addressed, as one on 17 April 1658 puts it, "To the Right Hon'ble & Noble Lord Edward Lord Viscount Conway and Kinulta" at Rugby. All in all there are eleven dated letters by Jeremy Taylor (the last "Lammas. 1660") and four undated. His noble lordship was a good friend to the sometimes feuding clerics, and in his reply to the first of the letters here writes (21 April 1658) desiring three things of Taylor: that Taylor recognize that his favors to him include only "the ordinary est, the comonest civilities." Next: "never mention me in discourse to others, but as one you are not well acquainted with." His third stipulation put off poor Taylor: "That you would never injure any Book of yo's by putting my name in the dedication." Since he continued to help that divine once called "the prose Shakespeare," we can only assume that the good viscount was a real eccentric. Jeremy Taylor appears very well in a different letter written to John Evelyn, consoling him on the death of his prodigal son, Richard, who died of "a quartan ague" on 27 January 1658, at the age of five years, three days. These things and the boy's truly exceptional achievements are recounted in the Diary. In this letter (as usual) Taylor starts by leaving a wide left margin, but unable to stop writing at the bottom of the page, he turns the paper about and writes up the rest of the space at a ninety-degree angle.

Evelyn was a man of many friends. Among them was that great amphibian, Sir Thomas Browne, who offered to send the diarist some material for his journal. Writing on June 21, 1659, he said he would send the information, "if your noble worke bee not alreadie complicated beyond admission of Additional" (see Plate 19). Among the other Taylor letters from this time is a communication from Evelyn to that greater diarist, Samuel Pepys. Under date of "Wotton 30: May —94," he writes Pepys very kindly to mingle gratitude with concern over the uncertain events of the time. It is the same decent but trifle heavy Evelyn we have always known. There are also letters from Pepys, with one to him. One on naval business is dated "May 23 1672" and is sent to "S: Thos Osborne," who had become treasurer of the navy the year before and who was to become first Earl of Danby as well as gain other titles, including that of Duke of Leeds. Pepys does not seem terribly upset that business keeps him away from the hard-headed Osborne. In another letter, he writes "Nephew Jackson," dating it "Clapham. Nov. 11 OS 1700." This is either his smart nephew John or his dim one Samuel, and a reply came, dated from Madrid on "Feb. 16, 1701." The most interesting letter by far is, however, one dated "No-
vemb’s 18, 1697.” It is “M’ Pepys to M’ Shelcroas A Lerr of Respect Only.” Who this Mistress Shelcross is I do not know, but clearly that is an odd description for a letter. In fact, there is so much care evident in the letter, so much revision, that in the end Pepys must have kept this copy and sent another, if he sent any at all. The new editors of his Diary have made clear what a careful writer he was, and this proves it. He is thanking Mistress Shelcross and speaks several times of “M’ Sk.” He had originally written out “Skinner” each time, but apparently left it better half to conceal her name. He apologizes for neglecting his addressee, who will know however that real neglect is impossible where there is so much esteem. The last paragraph but one (the last seeming to be an afterthought) also has what I believe may be called Pepys’s only versifying. It begins, “As to other Matters, Madame, lett me state them to you in one Stanza of Mr. Burton’s (I think it is).” He refers to the stanzas under the title, “The Author’s Abstract of Melancholy, Διαλογικάς” which were added to later editions of The Anatomy of Melancholy. Burton was no Thamesburner as a poet, but he excelled the great diarist. Pepys is criticizing one of the many disaffected people during the reign of William III by imitating Burton and identifying a new species of melancholy.

When I see a Discontent
Sick of y’ faults of Government
Whose very Rest & Peace disease him,
’Cause giv’n by those that doe not please him.
Mee thinks that Bedlam has no Folly,
Like to y’ politic Melancholy.

Pepys’s insight into that timeless malady deserved better verses.

Such is a look into one corner of the Taylor collection. Since I have claimed that there is a special affinity between it and the seventeenth century on historical and personal grounds, I shall end with a line of Latin verse on the greatest architect of the century. It is believed to be the product of the son of the mild and modest Sir Christopher Wren, and it is inscribed over the North Door of St. Paul’s in London. Poor Mr. Taylor will never get that first edition. But to one who knows his library, it applies to it as well as to Wren and him.

Si monumentum requiris, circumspice.
Early Plays in English

BY GERALD EADES BENTLEY

Though English drama before 1701 is not Robert Taylor's primary interest, he has nevertheless gathered together in his room in the University Library a splendid dramatic collection. There are nearly 400 plays printed before the eighteenth century—most of them first editions. About a dozen items were printed before the turn of the sixteenth century, plays such as Peele's Glymon and Clamydes and his Battle of Alcazar, Marlowe's Massacre at Paris, Gascoigne's Supposes and Jocasta, Heywood's Thyestes. But the great bulk of this part of the collection consists of seventeenth-century editions of seventeenth-century plays.

Most of the better known dramatists who wrote in competition with Shakespeare and two or three decades after his death are well represented, Beaumont and Fletcher, Davenant, Ford, Thomas Heywood, Jonson, Marston, Massinger, Shirley, and Webster. Also to be found on the Taylor shelves are most of the seventeenth-century collected editions of these Jacobean and Caroline playwrights: Alexander, Beaumont and Fletcher, Cartwright, Daniel, Davenant, Jonson, Killigrew, Marston, Randolph, Shakespeare, Shirley, Suckling.

Such a dramatic library cannot be bibliographically itemized in a short sketch; possibly a good many readers of The Princeton University Library Chronicle would be bored by such an itemization anyway. Perhaps a few groupings and comments on individual oddities will be more generally enlightening or even entertaining.

There is a good deal of Shakespeare in the collection: there are fine copies of the folios of 1632, 1663-64, and 1685 (there are three copies of the First Folio of 1623 in adjacent rooms, two in the Scheide library and one in the Kane room) as well as a good set of the first carefully edited and illustrated collection of the plays, the six-volume edition of Nicholas Rowe issued in 1709. There are eight early quartos including The Merchant of Venice (1600 [1619]), King Lear (1608 [1619]), and Henry IV, Part 2 (1600), as well as a good representation of the Shakespeare apocrypha—plays attributed to Shakespeare in the seventeenth century, but not included by Heminges and Condell in the First Folio: Pericles, Prince of Tyre (1637), Thomas, Lord Cromwell (1613), Fair Em (1631), The First Part of Sir John Oldcastle (1600 [1619]), The Two Noble Kinsmen (1634), and The Ruth of Merlin (1662).

During the reigns of James I and Charles I the flashiest shows were the masques and pageants written by such poets as Milton, Jonson, Munday, Campion, Dekker, Shirley, and Davenant for performances at royal celebrations, civic occasions, or noble entertainments. These great shows were more talked about in the town and discussed by the letter writers than were the plays at the Globe, or the Fortune, Blackfriars, Salisbury Court, the Swan, or the Phoenix. Most masques and entertainments were produced at extravagant expense—often hundreds of thousands in modern dollar equivalents—and supervised or produced most often by Inigo Jones, Surveyor of the Works to King James and King Charles, the greatest English architect of his time. The vocal and instrumental music for them was written by the leading composers, and the dialogue and comic turns were handled by professional actors, most often the members of Shakespeare's company, the King's Men.

The scripts for many of these shows never attained print, but Mr. Taylor has gathered together an enviable collection of seventeenth-century texts of some 60 of them, 21 in separate first editions and 38 in contemporary collected editions of the authors. These texts include examples of the work of all the poets named above; the most prized volume is the 1637 edition of Milton's Comus, though it is not so rare as Campion's masque (1607 and 1613) or the anonymous Chester's Triumph in Honor of her Prince (1616).

Probably the majority of the plays performed in London in the seventeenth century, especially those before 1660, never attained print. The best evidence for this estimate is the so-called Diary (really an account book) of Phillip Henslowe, the chief theatrical impresario of his time; he died the same year Shakespeare did. Henslowe kept records of the purchase and sale of play scripts, theatre receipts, and other theatrical transactions. In these accounts he names 280 different plays; only about 40 of them are still extant, and at least 170 are totally unknown, even by title, outside Henslowe's accounts. Obviously plays were of little significance to publishers, and a good part of those which did attain print before 1660 were in the simplest, unadorned, carelessly
edited quartos—no dramatis personae, no casts, no descriptive stage directions, no illustrations, no commendatory verses, often no prologues or epilogues, sometimes no author, and frequently not even division into acts and scenes.

But occasionally Jacobean and Caroline plays appeared in somewhat more elaborate quartos, even now and then with title page illustrations or casts. Though such issues are unusual—not more than three or four per cent of all known quartos—they are well represented in this collection. There are about a dozen quartos with an illustration and seven or eight Jacobean or Caroline plays with a cast (see Plate 14). After the Restoration the publication of casts was a good deal more common. Most of the illustrations depict characters in the play or action on the stage in an original production.

One of the more amusing is the 1611 title page of The Roaring Girl, by Thomas Middleton and Thomas Dekker (see Plate 15). This somewhat vulgar comedy concerns a young woman named Marian Frith, a well-known female roisterer and police problem who had once been confined in the women’s prison, Bridewell. According to the official record of the Consistory of London Correction Book, Ms. Frith

... voluntarily confessed that she had long frequented all or most of the disorderly and licentious places in this city, as namely she hath usually in the habit of a man resorted to ale-houses, taverns, tobacco shops and also to see plays and proses [prizes], and namely being at a play about three quarters of a year since at the Fortune in a man’s apparel and in her boots and with a sword at her side, she told the company then present that she thought many of them were of opinion that she was a man, but if any of them would come to her lodgings they should find she is a woman; and some other immodest and lascivious speeches she also used at that time. And also sat upon the stage in the public view of all the people there present in man’s apparel and played upon her lute and sang a song...

Middleton and Dekker made a play about this character for performance by Prince Henry’s company at Henslowe’s Fortune theatre; and later the comedy was published by Thomas Archer with a wood cut of Moll as she is described in the indictment and as she probably appeared on the stage. Of course the two experienced
dramatists sentimentalized her (heart of gold, Robin Hood) in the fashion which seems eternally popular, whether in Jacobean comedies or in television scripts.

Possibly Middleton and Dekker were right, for a few years later she appears in an unpublished Staunton suit (Proc. Jas. I Bundle 124, File 4) as helping the constable to catch and secure a female pickpocket named Margaret Dell. Margaret Dell and her husband insist, however, that our heroine had not returned, and they call her Mary Markham alias Frith alias Thrift alias Malcutpurse.

Another play in the collection has a title page woodcut illustrating not merely a character but action on the stage. This is the extremely popular Spanish Tragedy, or Hieronimo is Mad Again. It was written by Marlowe's friend, Thomas Kyd, for one of Henslowe's companies in the early nineties, but its stage appeal lasted so long, and the allusions to it are so numerous that many efforts have been made to ascribe it to better known playwrights, including, of course, Shakespeare. The title page illustration which first appeared in the edition of 1615, when the play was at least 24 years old, shows the sensational scene (Act II, scenes 4-5) in which old Hieronimo discovers the hanging body of his murdered son, Hora- tio, while the heroine and the villain look on (see Plate 16). The lines coming from their mouths are quotations from the scene.

A very different type of illustration in the collection adorns the title page of Thomas Middleton's sensational political play, A Game at Chess. Allusions to contemporary English politics, most of them illusory, have been "discovered" by scholars in scores of seventeenth-century London plays. Since one of the principal functions of the government official who had to censor every play performed in London was to root out just such allusions if they were critical of the British government or of friendly powers, it is a priori dubious that very many indictments of government policies or personnel got into plays. The notorious and universally acknowledged exception is A Game at Chess. In the early 1620s the policy of James I to cement an alliance with the hated Spaniards by marrying his son and heir, Prince Charles, to the Spanish Infanta and to bring her back as Queen of England was rousing frightened opposition in both Parliament and people in London. The violence of the anti-Spanish and anti-Catholic feelings of most Londoners was expressed by riotous attacks on the Spanish ambassador, on his house, and on his friends. When Prince Charles
The Spanish Tragedy:

Or,

Hieronimo is mad againe.

Containing the lamentable end of Don Florio, and Belimperia; with the pitifull Death of Hieronimo.

Newly Corrected, Amended, and Enlarged with new Additions, as it hath of late beene divers times Acted.

LONDON
Printed by Augustine Mathewes, for Francis Grove, and are to be sold at his Shoppe over the Sarazens Head, upon Snowe-Hill. \( \text{1633} \).


returned from his courtship trip to Madrid without a Spanish bride and with new Spanish antipathies, the public rejoicing was so unrestrained that bonfires of celebration were burned in the streets of London.

On the subject of Spanish and Catholic plotting and their glorious frustration in the return of the Prince, Thomas Middleton wrote his play for Shakespeare's old company, the King's Men. Production was delayed for at least two months until the King and most members of the Privy Council were out of town, and then it opened at the Globe on 6 August 1624. It was a bonanza; no such immediate popular success had been known in England before. Long lines of people waited to get in, and the play ran for an unprecedented nine days before it was suppressed. There are a dozen or more extant letters about the performances; the Spanish ambassador reported that 3,000 people a day saw it; the players were said to have taken in £1,500; allusions to its great success went on for 40 years. Of course the King and Council were astounded and furious when the news of the great hit reached them. The performance was stopped; the theatre was closed; the actors were arrested; Middleton fled; his son was called before the Council and released on bond. The escape from even more severe punishments and the King's eventual forgiveness of the actors can probably be attributed to the fact that many important and influential people interceded for the players whose action they secretly applauded.

The play itself is partly an allegory of recent affairs and partly a dissemination of scandals against the Catholics and especially the Jesuits. The characters are chess pieces, but it is clear enough that the White King is James I, the White Knight is Prince Charles, the White Bishop is Archbishop Abbott; the Black King is Philip IV of Spain, the Black Bishop is the Father General of the Jesuits, the Fat Bishop is the Bishop of Spalato, the Black Knight is Gondomar, the hated Spanish Ambassador, and so on. The figures in the title page illustration (see Plate 17) were probably recognizable to contemporaries, for the King's players are alleged to have bribed the valet of the Spanish Ambassador to steal a suit of his clothes and to have used it for the actor who played Gondomar.

There are six contemporary manuscripts of this play still extant, and it was printed at least four times in the year 1625, further evidence of its unprecedented popularity.

Not all the quartos in this collection represent such crowd-
catching appeals as *The Roaring Girl*, *The Spanish Tragedy* and *A Game at Chess*. Much more learned and dignified are the Jonson quartos. Ben Jonson was the most scholarly dramatist of his time, and among the seventeenth-century writers and educated men whose letters and publications have been preserved he had the highest reputation. Unlike most other playwrights, Shakespeare included, Ben Jonson took great pains with the printing of his texts. Sometimes, indeed, his business, though impressive, is a bit ludicrous.

In the year 1603 Jonson’s Roman tragedy, *Sejanus His Fall*, was performed at the Globe theatre on the Bankside with Richard Burbage, William Shakespeare, John Heminges, and Henry Condell in the cast. Two years later Jonson proudly published his tragedy in the most meticulous play text of the time. He was so anxious to demonstrate the authenticity of his historical action that he footnoted scores of speeches with classical authorities. Some of his pages look as if they were really pages taken from the discourse of some pedantic theologian. One page of the second act (D4), reproduced here from the fine copy of the quarto in the Taylor collection (see Plate 18), shows why the contemporaries of the author called him “the learned Jonson” and sometimes sneered at his pretentiousness about mere plays.

But it is salutary to remember that the learned pedant who found it satisfying to parade all his classical sources for *Sejanus* was also the author of the bawdy comedy *Bartholomew Fair* and of the rowdy masterpiece *The Alchemist*. There is a fine copy of *The Alchemist* on the Taylor shelves. This comedy was acted only seven years after the scholarly *Sejanus*, and it was put on by the same acting troupe with several of the same actors. The omnivorous appetite of the Jacobean audience and the versatility of the dramatists who catered to it is constantly astonishing.

Another interesting group in the collection is made up of ten or twelve academic plays, pieces written to be performed on special occasions in the colleges of Oxford and Cambridge, a good many of them written by students. Such plays were very common in a drama-loving age—more than one hundred are known by title, but far more were written, for many college accounts record other performances without naming either the title or the author of the play. Since such plays were of primary interest only to mem-

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SEIANVS.

Of the maine Fauors! (It will fright the flor.)
And by some by-occassion. Thus, with flight
You shall disarme them first, and they (in night
Of their ambition) not perceive the Trawne,
Till, in the engine, they are caught, and flame.

T. We would not kill, if we knew how to tame it
Hierarchia
education.
Is there no way to bind them by desires?
ab, fili
While thougths of every meanes is tried,
gierna.
You neither dare enough, nor do provide.

T. And keep on our masque to thee, our deare Seianus,
Thy thoughts are ours, in all, and we will prove'd
Their voice, in our disguises, which by alluring
pallium, e.
Hath more confirmd us, then if hearing, some
And from his hundred flames, bid vs strike,
And at the stroke, click all his marble Thumb's.
Signif. But, who shall first be stroke? Sei. Sir, Caius Silius 3
enl. Loll.
He is the most of marke, and most of danger;

In power, and reputation equal strong,
Haining * commanded an imperiall armie
vests caius.
Seuens yeares together, vanquish'd Sacremur
Indem. S. In Sacrumur, and thence obtaine'd to weare

Flam. Nat.

Hie lib. 30.

By how much it dose giue the weightier crack,
Palis, ce. Will send more woundings terror to the red,
Caius?
Command them stand aloofe, and giue more way;

gierna et. To our surprising of the principal.

What! But what! Sabines? Sir, let him growe a while,
His hate is not yet ripe: we shal not plucke

De interp. At all together, least we catch our selves.
loc. vid.
And there's Arranmore too, he only talkes,
Ang. Pol. But * Sofia, Silius wife, wouldn be wound in
Miles.

now.

Plate 18. Ben Jonson's documentation on page 41 of the 1495 quarto of his tragedy Seianus.

bers of the college, few were published, but there exist a rather large number in manuscripts which have never been printed.

Now and then a college play so impressed royal guests at a college celebration that it was staged again at court, and after that a few went on to public theatres, as did Jasper Mayne's The City Match and William Cartwright's spectacular The Royal Slave acted in Persian costumes which became the talk of the town. Both these plays are to be found in this collection, the former in an unbound and untrimmed copy, but probably more interesting to the alumni of today is another in the collection. This is an anonymous one performed at St. John's College, Cambridge, in 1601. Called The Second Part of the Return from Parnassus, it is one of a series of three performed by the students of the college. This third one concerns the problems of Cambridge graduates who have just taken their degrees but cannot find jobs. On stage they discuss various possibilities which they have to reject, and they are finally reduced to applications to the London actors to work for them. Two students arrange an audition with Shakespeare's associates and friends, Richard Burbage and the famous comedian, Will Kemp, who talk disparagingly of college students before the newly graduated pair come back on stage.

Burbage. Now Will Kemp, if we can entertain these scholars at a low rate, it will be well, they have often times a good conceit in a part.

Kemp. Few of the university men pen plays well. They smell too much of that writer Ovid and that writer Metamorphoses, and talk too much of Proserpina & Jupiter. Why here's our fellow Shakespeare puts them all down. Ave, and Ben Jonson too. Oh that Ben Jonson is a pestilent fellow, he brought up Horace giving the Poets a pill, but our fellow Shakespeare hath given him a purge that made him bewray his credit.

When the two students come back on stage, Burbage and Kemp tantalize them with varms of the great profits to be made in the theatre and of their own popularity. Then the young graduates have their tryouts, being asked to declaim passages from two popular plays, first Hieronymo's lines in Act II Scene 4 of The Spanish Tragedy, and then the opening speech from Shakespeare's Richard III.

After the departure of the two London actors the students con-
clude that the stage has no glamour for them, and they decide that the best they can do is to become itinerant fiddlers rather than actors, and they leave the stage saying,

Better it is 'mongst fiddlers to be chief
Than at a player's trencher beg relief.

In the Taylor early drama collection the Restoration plays from the last forty years of the seventeenth century are less numerous than the earlier plays, comprising only about 15% of the whole. Of course the public interest in the commercial theatre fell off notably during the reigns of Charles II, James II, and William and Mary: theatres were smaller, less numerous, and less profitable than they had been in the reigns of the first two Stuarts, and consequently fewer plays were required, though a higher proportion of them got printed. Furthermore many of the items in this part of the collection have been selected by Mr. Taylor to fill in the University Library's collection rather than to build to the strength of his own. This generosity has made his Restoration collection somewhat more spotty than it might otherwise have been.

Nevertheless there are good representations of the dramatic works of Congreve, including most of the first editions, as well as several of the separately printed poems. The Wytherleys also include most of the first editions plus the collected edition of 1713. Dryden is represented by about one third of his plays plus the three-volume collected edition of 1701. The shelves hold about half the first editions of the plays of Thomas Otway.

There is a notable landmark piece in Sir William Davenant's First Day's Entertainment at Rutland House by Declamations and Music (1657). This odd potpourri is usually said to mark the resurrection of the London theatre after the long years of suppression under the Commonwealth and Protectorate. At the time of Davenant's venture Oliver Cromwell still ruled, but the adroit playwright-entrepreneur managed to so emphasize the music and the recitations in the piece, which was performed in his own house, that neither he nor his actors were interfered with.

One final example of the dramatic treasures in this collection has special theatrical interest, possibly of the Restoration. This unusual book is a copy of John Ford's masterpiece, 'Tis Pity She's a

Whore. Though the quarto was published in 1633, the Taylor copy has been used as a prompt book possibly for a Restoration or perhaps an eighteenth-century revival. The margins contain a number of manuscript directions to aid the prompter in the theatre, mostly anticipatory directions, that is, advance warnings for leading actors who should be ready to come on. There are also careful markings for the fall of the curtain at the end of each act.

This quarto also exhibits on the last page, after FINIS, an amusing example of the desperation of a publisher when he sees the mistakes his compositors have made:

The general commendation deserved by the actors in their presentment of this tragedy may easily excuse such faults as are escaped in the printing. A common charity may allow him the ability of spelling whom a secure confidence assures that he cannot ignorantly err in the application of sense.

The few plays mentioned here are a small sampling of the riches to be found in this collection. Students of literature, of theatrical history, or even of human foibles can find much to their profit here. The generosity of Robert H. Taylor in making his books and manuscripts available to readers in the University Library and allowing them all to be listed in the general catalogue is a cause for gratitude and satisfaction at Princeton.

An Alphabet of Eighteenth-Century Literature

BY HERMAN W. LIEBERT

It is just fifty years since Bob Taylor and I each bought our first old book—and both of them were by the same author.

Naturally, his is a much more interesting book than mine: he is my senior by two years. Mine is the totally unremarkable twelfth edition of Samuel Johnson's *The Rambler* (1793), still preserved as the *fons* although its spines were soaked in some past fire. His, also still preserved in his collection, is the 1794 edition of *The Lives of the Poets*, which is the first to contain notes by three of Johnson's friends, Isaac Reed, John Nichols, and Sir John Hawkins. It is also one of the relatively few “drawback” books, that is, books intended for export only, the publishers of which, by printing that word on the title page, could recover or draw back the tax they had paid on the paper.

Bob long ago passed me bogged down in Johnson and has been buying remarkable books and manuscripts ever since, across the whole range of English and American literature. My task is to speak only of the eighteenth-century English ones, and of these I can say that I do not know of any finer collection in private hands in this country. It contains 920 titles of printed books (most of them in fine or superb condition, many of them notable for their association) and over 250 manuscripts or collections of manuscripts (the counting of which is a mug's game, when a 160-page manuscript of *The School for Scandal* and one of Sheridan's myriad promisees notes are each single items).

Rules for the inclusion and exclusion of "eighteenth-century authors" are as many as their makers. Mine are not library-school criteria but, like Bob's collection, eclectic. I have employed the Floruit Principle: authors are admitted or omitted here according to the time of their zenith. Thus Congreve and Wycherley, for example, are relinquished although both lived and published after 1700, and, at the other end of the century, Wordsworth and Blake are excepted as writers of the new era. To take the names of the chief figures, it is with the authors of the age of Pope and the age of Johnson that I will concern myself here.

For those years, every English literary author of consequence is represented by at least one title. Not all are represented in depth, but that has not been the collector's aim—like Johnson selecting quotations for his *Dictionary*. Bob has sought most fully those whom he most liked, approaching completeness only "when the tenderness of friendship solicited admission of a favourite name."

But even the list of those is no short one. There are over 20 of whom the collection has holdings of most of the principal printed works: Addison, Burns, Chatterton, Crabbe, Defoe, Farquhar, Fielding, Gay, Goldsmith, Gray, Johnson, Mason, Percy, Pope, Richardson, the *S*. *Constitution* (Sheridan, Smutt, Smollett, Sterne, and Swift), Thomson and Walpole. Many of these are, of course, supplemented by manuscripts.

And then there is the underbrush—the pamphlets and poems by little-known or anonymous authors, many bound up with stellar titles: letters and documents acquired in lots for the sake of a few musts among them; and the single items bought out of courtesy when there was nothing else in a shop worth taking. Do not think ill of all these. They are much harder for the scholar to find than a first edition of Boswell's *Life* or Johnson's *Dictionary*.

When one considers that the eighteenth is but one of the six centuries from Wycherley to the present that the whole Taylor collection embraces, this is an extraordinary achievement. Few Princeton scholars of eighteenth-century English literature will have to go elsewhere for any but very special needs, and many other scholars will come from afar. That one man has collected and proposes to endow his university with such resources is an act almost without parallel.

And now to beat the track of the alphabet not with sluggish but with zestful resolution. Addison holdings begin brilliantly with a presentation copy of *Remarks on Several Parts of Italy* (1705) from the David Garrick and Frank Bemis libraries, and continue with *The Campaign* (1705), two copies; *Cato* (1713); a complete set of the original numbers of *The Spectator* (1711-12) and all but four of the 80 numbers of the 1714 continuation; as well as two fine autograph letters. Akenside, hailed at 23 by Pope as "no everyday writer," is represented by *Odes on Several Subjects* (1745) (but only a late edition of *The Pleasures of the Imagination*), and Armstrong by *The Art of Preserving Health* (1744) and the pseudonymous *Sketches* (1758).

Robert Bage, papermaker turned novelist, caught Bob's eye as...
he did Walter Scott's: present are Mount Henneth (1782); Barham Downs (1784); James Wallace (1788); The Fair Syrian (1787); Man as He Is (1792); and his best novel, Hermspring (1796). James Beattie's The Judgment of Paris (Edinburgh, 1765), is a presentation copy corrected in manuscript: the first two books of The Minstrel (1771, 1774) are all that were published, and probably enough. Beckford's Vathek is a large-paper copy of the London 1786 edition. The colorful George Anne Bellamy's understandable Apology for her life (1785) is in the original wrappers. Bolingbroke's last book, The Idea of a Patriot King (1749) is a good choice since it is usually regarded as his best. Boswell's Life of Johnson (1791) has all the usual cancels but it is the copy inscribed with a long and affectionate presentation to his and Johnson's friend, William Seward, and it is accompanied by a copy of The Principal Corrections and Additions (1793), uncut, unopened, and in the original wrappers. The Journal of a Tour to the Hebrides (1785) has two of the first-issue points. Among the very rare Boswell ephemera are offprints of Two True a Prophecy (n.d.); his Answer to a letter in The Public Advertiser (1785); two copies of the Ode by Johnson to Mrs. Thrale (1784 [i.e., 1788]), both in the unbound original sheets. There are also Boswell's copies of The Gray's-Inn Journal (1756) and The Englishman (1714) with his ownership inscriptions, and a fine letter to his daughter Euphemia, of 19 December 1789, amounting to a journal for the previous week, including references to his work on the Life and his activity in support of Johnson's monument in St. Paul's. (Boswell's most popular book in his own lifetime, An Account of Corsica [1768] is not present.) The glorious revival of the sonnet in the nineteenth century may be traced to William Lisle Bowles, whose Fourteen Sonnets (Bath, 1789) is an uncut copy, stitched as issued, supplemented by the second edition, with additions, of the same year, as well as by his St. Michael's Mount (Shaftesbury, 1798) and the Monody Written at Matlock (Salisbury, 1791), the latter also uncut and stitched. James Bramston's The Man of Taste (1735) is preceded by his The Art of Politicks (1729), the latter inscribed by the author and both uncut copies. Also uncut is the amusing volume of imitations, A Pipe of Tobacco (1736) by Isaac Hawkins Browne, whom Johnson praised as "of all conversers, the most delightful." The eloquent Edmund Burke was a political 2A used copy would be a real rarity. The copies that turned up in a cache some years ago were all pristine.

rather than a literary writer (except perhaps for his Philosophical Inquiry); he is represented here by the powerful Reflections on the Revolution in France (1790). Fanny Burney appears three times, handsomely each time, in a superb copy of Evelina (1778), in the original call-backed boards, from Dr. Rosenbach's collection; in Camilla (1796), with a presentation inscription, "To Dr. Burney from his little ward Camilla"; and in a fine letter of 1789. To compensate for the absence of Burns' Kilmarnock Poems (more expensive than rare) there are the second edition (Edinburgh, 1787), in boards, uncut; The Scots Musical Museum (Edinburgh, 1787-1809), uncut, and with all but the first two parts in the first issue; an additional copy of the second volume (1788) in the original boards and with Burns' presentation inscription; and David Sillar's Poems (Kilmarnock, 1789), original boards, uncut, in which Burns' second Epistle to Davie is first printed. There are also manuscripts of an early draft of The Jolly Beggars, of Bruce's Address to His Troops at Bannockburn, Holy Willie's Prayer, four short lyrics and four autograph letters.

The tragic Chatterton's Poems by Rowley (1777), in original boards, uncut, and his Miscellanies (1778) are later than the rarity, The Execution of Sir Charles Bawden (1772). The absence of the printed edition of Chesterfield's Letters to His Son is offset by the presence of one of the original letters and six other autograph Chesterfield letters. Charles Churchill's acid wit is seen in three of his chief works, The Rosciad (1761), The Author (1769), and The Candidate (1764). The "hero" of the final edition of The Dunciad, Colley Cibber, appears with his first play, Love's Last Shift (1666); three other plays (The Lady's Last Stake [1708]; The Rival Fools [1709]; and The Non-Juror [1718], in two copies, one a large-paper copy bound for George II as Prince of Wales, and the other Martha Blount's copy, inscribed by the author); his engaging autobiography, An Apology (1740), in original boards, uncut; and three of his controversial pamphlets in the war with Pope. In a letter of 1753, Cibber thanks Richardson for early sheets of Sir Charles Grandison, and begs, "send me some more, and quickly." Few small volumes are so rich in exquisite lyrics as those of William Collins: Persian Elogues (1742); Odes (1747); and the posthumously printed Ode on the Superstitions of the Highlands (1788). A true rarity is the first edition of John Courtenay's Poetical Review of the Character of Samuel Johnson (1786), which justly enjoyed a number of later editions. (I have only the second
edition, and I hate Bob for having the first, especially since I don’t
know where he bought it.) There are two pristine books by Wil-
liam Cowper, Poems (1782) and The Task (1785), both in original
boards, the former uncut and unopened. George Crabbe is one of
the authors present in depth, from his first poem, The Library
(1781), through The Village (1783); The Newspaper (1785), un-
cut and with the ads; Poems (1807), uncut; two copies of The Bor-
ough (1810), one uncut and one a presentation copy in boards;
Tales (1812), uncut; and Tales of the Hall (1819), also uncut. An
autograph letter from Crabbe to Dodsley discusses improvements
in The Library.

To collect Defoe in depth would be a bathetic enterprise, except
for the largest institutional libraries; the latest bibliography lists
570 items, and a great many of those are Grub-Street pot-boliers.
His most significant books are perhaps twenty, and of these about
half are present, beginning with the enormously popular True-
born Englishman (1700), stitched and uncut, of which ten editions
appeared in the first year and, Defoe estimated, 80,000 copies of
pirated editions. Next is a fine copy of the rare Apparition of Mrs.
Veal (1706). Robinson Crusoe (1719) is well served by the leaves
of its first appearance in The London Post; the first book edition,
with the ads; and the second part in a copy of the first issue, with
d_SM1_A blank, on which ads were later printed. Also present are Mem-
Oirs of a Cavalier (1720); both the first (1721) and the second cor-
rected edition (1722) of Moll Flanders; A Journal of the Plague
Year (1722); the very rare History of Col. Jacque (1723); a large-
paper copy of The Memoirs of an English Officer (1728); and 14
other works by Defoe, a number of them recorded in half a dozen
copies or less. A splendid Defoe letter of three folio pages, 1705,
deplors at length the prevailing religious intolerance. One can
hardly quarrel with Pope’s opinion of John Dennis as a poet and
playwright, but what collector could resist the dedication copy, to
Charles Montagu, first earl of Halifax, of his poem, The Battle of
Ramillies (1706)? His better work, as a critic, is in The Usefulness
of the Stage (1698), The Advancement of Modern Poetry (1701),
and his Remarks on Addison’s Cato (1719), and on Steele’s The
Conscious Lovers (1723). The original three volumes of Dodsley’s
Collection of Poems in first edition (1748) is a rarity and an im-
portant one, since it made universally accessible the poems of Gray,
Collins, and Johnson that were not otherwise collected until much
later. And the Taylor copy has the excessively rare fourth volume
(1749)—Dr. Chapman called it “the black tulip”—which supplied
to the buyers of the first edition the poems added to the second
edition.

E is a barren letter save for the dozen anonymous titles begin-
ning “An Epistle to . . .” which are of little interest until a scholar
happens to need one.

The extraordinary creative burst in which George Farquhar
wrote nine plays in nine years is represented by seven of them:
Love and a Bottle (1691); Sir Harry Wildair (1701); The Incon-
stant (1708); Love and Business (1702); The Twin-Rivals (1703);
The Recruiting Officer (1706); and The Beaux Stratagem (1707),
the last, as befits the best, in a fine, large copy.

There are no less than 38 titles by Fielding, more than can be
listed individually, in lieu of which is assurance that all the chief
works are included, such as Love in Several Masques (1728), un-
cut; Tom Thumb (1730); The Temple Beau (1730); The Tragedy
of Tragedies (1731), a fine copy; The Covent-Garden Tragedy
(1732); Don Quixote in England (1734); Pasquin (1736), uncut;
the very rare Tumble-Down Dick (1736); Shamela Andrews
(1741), two copies, one first issue, the other uncut; Joseph Andrews
(1742); Miscellanies (1743), a large-paper copy; Tom Jones (1749);
Amelia (1752); The Journal of a Voyage to Lisbon (1755). Other
plays, tracts on public affairs, and translations make up the bal-
ance. There is also one of the uncommon letters from Fielding,
written in 1738 to John Nourse, the bookseller. Fielding’s sister
Sarah is represented by her best work, David Simple, two volumes
(1744), and the very scarce third volume (1753), as well as by a let-
ter of 1738 expressing her hope to get out of debt by writing fiction.

John Gay is another favorite, by whom there are 24 titles, of
which the more important are The Mohocks (1712); Rural Sports
(1718), sewn and uncut; The Shepherd’s Week (1714), a presenta-
tion copy of the first issue on large paper; The Fan (1714); Trivia
(1716), a large-paper copy and another copy, second issue; To a
Lady on Her Passion for Old China (1725); Fables (1727); The
Beggar’s Opera (1728), two copies, with and without the music on
page 53; Polly (1729), original wrappers, uncut; The Banish’d
Beauty (1729), the Kern copy; Actis and Galatea (1732); Achilles
(1733), stitched and uncut. Besides the lesser titles, there is an
early letter, written in 1705 while he was still a mercer’s appren-
tice, sending his cousin a bed. The holdings of Gibbon start su-
perbly with a copy of his Essai sur l’étude de la littérature (1761),

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in wrappers, uncut and largely unopened; and continue with the *Decline and Fall*, six volumes (1776-88) and the *Miscellaneous Works*, three volumes (1796-1815). Charles Gildon’s *Complete Art of Poetry*, two volumes (1718) is an interesting comment on the state of that art. Frankenstein and her monster, *Mary and William Godwin, are represented by her now-fashionable *Vindication of the Rights of Woman* (1792), in original boards; his Memoirs of her (1798); and his own *Caleb Williams* (1794), uncut; and Mandeville, three volumes (Edinburgh, 1817). It is inevitable that Bob should collect the most engaging author of the century in some depth. The best, if not all the rarest of Goldsmith’s works are among the 12 titles: *The Traveller* (1765); *The Vicar of Wakefield*, two volumes (Salisbury, 1766). Williams’ variant A; *The Good-natur’d Man* (1768), with the Epilogue; one page and with the footnote; *The Deserted Village* (1770), a thick-paper copy; *She Stoops to Conquer* (1773); *The Haunch of Venison* (1776), with the price on the half-title; and *Retaliation* (1774), two copies, in the first and in the later state. And, rarity of rarities, there is Goldsmith autograph material—not only one of the very few recorded letters, written to his publisher, John Nourse, proposing a sequel dealing with vegetables and fossils (that he did not live to write) to his *Animated Nature*, and part of another letter, but also a manuscript, perhaps the most important of the few that have survived, of a rejected epilogue to *She Stoops to Conquer*. James Grainger’s poem, *The Sugar-Cane* (1764) does not, in its published version, contain the line sensibly removed by the author which prompted a burst of laughter when read aloud in manuscript at Sir Joshua Reynolds: “Now, Muse, let’s sing of rats.” The Taylor copy is that presented by Grainger’s friend, Thomas Percy, to the Countess of Northumberland. Grey’s notable but slender work is represented by a dozen items, beginning with his first appearance in print at the age of twenty among the Cambridge poets celebrating in the *Latin Gratulatio* (1736), the marriage of Frederick, Prince of Wales; and including the *Eton Ode* (1747), complete with the final blank; the *Elegy* (1751), first issue, and a copy of the third edition (1751); the Strawberry Hill *Odes* (1757), uncut, and a copy of Kirgate’s later reprinting; *Poems* (Glasgow, 1768); and the *Installation Ode* (Cambridge, 1769). An undated letter to James Beattie gives eight and a half pages of directions for printing the *Glasgow* 1768 edition of his *Poems*, including the admonition, “I am entirely unversed in the doctrine of stops, whoever therefore shall deign to correct them, will do me a friendly office.” And there are four pages, in his minute hand, of notes on the colors of flowers. His copy of François Perrier’s *Statuarium romanum* (Paris, ca. 1650), probably acquired on his ill-fated continental trip with Walpole, contains his autograph captions to the plates in Italian. Matthew Green’s witty poem, *The Spleen* (1787), recommends contemplation as a cure for boredom.

The lively Eliza Haywood’s periodical, *The Female Spectator*, four volumes (1745), is supplemented by her amusing novels, *Letty Thoughtless*, four volumes (1751), and *Jemmy and Jenny Jessamy*, three volumes (1753), in boards, uncut. The copy of John Hughes’ *The Siege of Damascus* (1760) has the name of Alexander Pope on the title page in Martha Blount’s hand. David Hume’s *Treatise of Human Nature*, three volumes (1739-40), is accompanied by his *Life* (1777), in wrappers, uncut, and a sprightly letter of 1767 to the Marquise de Brabantane.

The great fuss over the Shakespeare forgeries of William Samuel Ireland is fully covered in 14 items of his own publications and of the attacks on him, as well as his eventual confession, 1805.

Of the two Charles Johnsons, the earlier was the author of *Ramelies, a Poem* (1706), the Luttrell copy; *The Wife’s Relief* (1712), stitched and uncut; and *Caelia* (1733), with the epilogue by Fielding. The later Charles is known for *Crystal, or the Adventures of a Guinea*, four volumes (1760-65), the Esher copy. And of the several Samuel Johnsons, the dancing-master and author of *Hurliothrumbo* (b. 1691) is represented not by that popular burlesque but by the rare separate printing of its prologue and epilogue (n.d. [1729]).

Of Dr. Samuel Johnson, “thus presented to my mind, let me indulge myself in the remembrance.” Bob and I both began with him. Bob has gone on to ascend all the peaks of literature in English, few of whose summits he has not scaled. To do likewise was not to my taste or within my reach; I have remained with my chosen author in a Happy Valley where, like the returned Rasselas, I have found more contentment than in a wider world. It is a measure of Bob’s skill as a collector that, though we have never clashed, he has assembled a collection of most of Johnson’s chief works in copies of which some disturb my equanimity. There are 13 titles: *London* (1738), uncut; *The Life of Savage* (1744); *Observations on Macbeth* (1745), with the proposals (but not the advertisement); *The Vanity of Human Wishes* (1749), an immaculate copy,
stitched and uncut: *The Rambler* (1750-72); a fine copy of the Dictionary (1755); the *Proposals for Shakespeare* (1756); *Rasselas* (1759), first issue; the *Preface to Shakespeare* (1764), bound with the essays of Tyrwhitt, Farmer, and Morgan; the *Journey to the Western Islands* (1771), first issue, boards, uncut; no less than five copies of *The Lives of the Poets*—the ten small volumes of the separate Prefaces (1770-81); the first collected editions (the complicated Dublin edition, three volumes, 1779-81, and the London edition, 1781, one copy in boards, uncut, another in calf with the rare leaf of labels); and, of course, the 1794 edition that was Bob's first purchase; as well as two copies of *Prayers and Meditations* (1785), one of them with a presentation inscription to Boswell from the editor, George Strahan. There are also Hawkins' *Life of Johnson* (1787), in boards, uncut; Arthur Murphy's *Poetical Epistle* (1760), uncut; and the copies of the Boswell and Courtenay items listed above. And then there are five autograph letters (Chapman Nos. 492, 228, 1, 368, 657, and 898), and the crowning gem of a copy of *Falkland's Islands* (1771), first issue, with Johnson's autograph corrections, including the softening of the celebrated sarcasm on Grenville (see Plate 1). The chief works that are missing are either relatively common books (for example, *Irene, Plan of a Dictionary* or *intromunere* (Davy Lane and *Comus* prologues). In view of the competition for Johnson, such holdings are remarkable.

One can imagine Martha Blount grinning over her copy, with her signature, of *Leisure Hours*, "a Select Collection of Humorous and Diverging Stories of the Best English Authors" (1744). Few novels have been launched like Charlotte Lenox's first, *The Life of Harriot Stuart*, two volumes (1751), marked by Johnson in an all-night party at The Club, with "a magnificent hot apple-pye... face shone with meridian splendour." Only two of M. G. Lewis's fictions are present, but both are of Taylor quality: *The Monk*, three volumes (1796), Trollope's copy, and *Romantic Tales*, four volumes (1808), inscribed by the author to the Earl of Aberdeen. Charles Lloyd is better known for his friends than for his works, of which *Poems on the Death of Priscilla Farmer* (Bristol, 1760), wrappers, uncut, includes poems by Lamb and Coleridge. *Love* is a natural entry under its initial letter, with the pseudonymous Lucretia Lovejoy's *Elegy on the Death of the Electrical Eel, ... as Placed on a Superb Erection, at the Expense of the Countess of*

Plate 10. Page from Samuel Johnson's *Falkland's Islands* (1771). The first of two issues and the only copy known with Johnson's emendation.
some 20 items of Pope'sana is not a good measure; there are, for
every 15 copies of the Essay on Man in its various parts, five
of Windsor Forest, three of Horace, Sat. II., Imitated (one of
which is a first edition and uncut), and more than one copy of each of seven other
titles. "To what end?" one might ask who has not sought to penetrate the brier-patch of
Gibbs's bibliography. This is a concrete
element of the support Bob has always given to my fight as a colleg-
eate for the value of multiple copies. What
Princeton scholars will save in transportation to other libraries
over 50 years (and other scholars by finding all these in one place)
will exceed what Bob paid for them. He who questions the role of
the private collector may find his answer here.

To recite more than the highlights of the Pope's holdings would
be to compete, soporifically, with the card catalogue. In addition
to the three titles named above, there are: An Essay on Criticism
(1711); Lintott's Miscellaneous Poems (1713), first issue, with the
first appearance of the beginning of The Rape of the Lock; the
Ode for Musick (1724); The Rape of the Lock (1714), first complete
edition, large-paper copy; The Temple of Fame (1715);
Works, two volumes (1717-17), inscribed as Pope's gift by the
recipient; Memoirs of Susiberae (1723); The Dunciad (1728),
stitched, uncut, as well as the Dublin 1728 edition, large paper,
and the variorum edition (1731); the Epistle to Arbuthnot (1724);
four of the Horatian imitations besides that noted above; One
Thousand Seven Hundred and Thirty-Eight (1738), first issue;
The Universal Poet (1738); and Verses upon the Duchess of
Marlborough (1746), uncut, cetera non desunt. And then there
are more than a dozen items of scarce Popeana, and a collection
of six plays (1719-1723), bound up for Martha Blount and most
of them presented to her by their authors. The icing on this huge
cake is the collection of autograph material: a manuscript of an
epitaph on John, Lord Caryll, with an accompanying letter, and
eleven other letters, including one to Bishop Berkeley (1721); one
to John Hughes (1715), declaring his devotion to Spenser; and one
of no less than six pages to Martha Blount (1734), vividly describ-
ing a picnic on a ruin (see Plate 20). To have assembled in a life-
time these holdings of such a scarce and heavily collected author
is a triumph of skill.

Matthew Prior was so fortunate as to make his name with his
first publication, The Hind and the Panther Transver'd (1687),
stitched and uncut. Written with Charles Montagu, this satire on
Dryden was vastly popular (especially at court) being, as the title truly says, "much malice mingled with a little wit." He was quick to greet William III on his return from Holland with Carmen Seculare (1700) and to congratulate Anne on the victories of the War of the Spanish Succession in An Ode to the Queen (1706), two copies. Meanwhile he continued as a lyric poet, with sufficient success to warrant a pirated collection by Curll of Poems of Several Occasions (1707), repudiated by the authorized edition of the same title (1709), large-paper copy, followed by a Second Collection (1716) and another Curll piracy, A Supplement to Mr. Prior's Poems (1722). Also present are copies of four of his separately published poems, as well as a fine letter of 1709 to the Duke of Marlborough begging for the good opinion of his redoubtable wife. Bob's taste for the unusual is apparent in the extraordinary George Psalmanazar's Description of Formosa (1704), in which (having been no nearer to Formosa than his birthplace in southern France) he manufactured a whole alphabet, language, religion, and history for that island, and was even appointed to teach "Formosan" at Oxford. (He later repented his fraud, and was highly regarded by Johnson.)

Although Anne Radcliffe did publish after 1800, her best work was done earlier: The Castles of Athlin and Dunbayne (1789); The Mysteries of Udolpho, four volumes (1794), boards, uncut; and Gaston de Blonderville, four volumes (1796). Allan Ramsay, wig-maker turned poet, appears only in several of his separately issued poems, all printed at Edinburgh: The Battel (1716); Christ's Kirk (1718); Richy and Sandy (1719); Robert, Richy, and Sandy (1721); and To Duncan Forbes (1732). Two others that seem to be unknown to Foxon are A Pastoral on the Death of the Duchess of Beaufort (1722), and On the Death of James Lord Carnegie (1722). The rascally Raspe's accounts of Baron Munchausen are contained in the Narrative of His Travels in Russia (Oxford, 1765) and The Singular Travels, enlarged edition (Oxford, 1780). Samuel Richardson's collection of samples for the use of the unlearned, Letters on the Most Important Occasions (1741), suggested to him an epistolary novel, Pamela, four volumes (1741-42), followed by the even longer Clarissa, seven volumes (1748), of which it was said that one who read them for the story would hang himself. There are also four pamphlets connected with these novels, and no less than eight autograph letters, six of them to his brood of hen-like ladies. That Nicholas Rowe was poet laureate for four
years is usually forgotten, for he is remembered as a writer of tragedies, including *Jane Shore* (1714). His *Epilogue to Love for Love* (1790) marked the retirement of Thomas Betterton from the stage.

There are more English writers whose last names begin with S than with any other letter. We do not have to deal here with Scott, Shakespeare, Shaw, Shelley, Stevenson, or Swinburne, and may begin with William Shenstone, of whose poem *The School-Mistress* the first complete edition (1742) is present. A fine letter to his friend Richard Graves tells of Dodgson's importunities for poems for his 1755 supplement to his *Collection of Poems*.

As Pope and Swift are the eighteenth-century authors most fully represented by printed books, so Sheridan ranks first in the collection among writers of Taylor manuscripts. Not that the holdings of printed books are negligible; almost all Sheridan's chief works are present, beginning with the metrical translation of Aristaeus, published anonymously when he was only just not a boy, and inscribed "Ex dono authoris incogniti." *The Rivals* (1775) is a very good copy, and the *Verses to the Memory of Garrick* (1779) is in wrappers, stitched and uncut. *A Trip to Scarborough* (1781), a clever alteration of Vanbrugh's *The Relapse*, appears in two copies, both differently approximating Williams' variant A, and one a prompt copy. An approach to the first printings of Sheridan's masterpiece, *The School for Scandal*, can be made only with prayer. Produced in 1777, it was never printed in an authorized edition in Sheridan's lifetime; he was, after all, a theatre manager as well as a playwright, and rival productions made no part of his policy. But unauthorized printings, especially in Dublin, were legion. Reporting what is present may avoid the general bibliographical quicksands: the Dublin edition of 1780 (considered the first by Rhodes); another Dublin edition of 1781, stitched and uncut (Rhodes' second edition); the first of two 1782 Dublin editions (considered the earlier by Rhodes) in wrappers, uncut; the Philadelphia 1782 edition; and the Dublin editions of 1793 and 1799 (?), formerly thought to be the first edition. Of the three copies of *The Critic* (1781) only two are presentation copies and the copy of the 1811 edition is a prompt copy, interleaved and with manuscript stage directions and textual changes. The comic opera *St. Patrick's Day* is here in the first edition (1788), a Dublin piracy, and the second and first complete edition (Dublin, 1789). Then there are *The Duenna* (1794), the first authorized edition, the is-sue with the longer imprint, uncut: *The Camp* (1795); *An Epistle to Dundas* (1796), sewn and uncut; and *Pizarro* (1798), adopted for the stage by Sheridan from the German of Kotzebue (the title of which Bob, perhaps having dined *al'Italiano*, once spelled *Pizzaro*). Finally, there are three political pamphlets by Sheridan, the memoirs of him by Moore (1825) and Smyth (1840), and *The Works*, two volumes (1821), presentation from Sheridan's son, which contains Sheridan's final revised text of *The School for Scandal*. The bewildering array of manuscript material challenges description. To begin the easiest way, there are over 50 autograph letters from and 38 letters to Sheridan, including one of 24 pages to his second wife in 1819; a 17-page notebook of business affairs; a three-page record of his debts; two notebooks of estate records; and 11 bills, mostly unreceipted. There are four extensive manuscripts on political matters; grants for his ownership of theatres; a group of interesting letters about him from his family and friends; a manuscript written by Garrick at Sheridan's request recording the terms by which he agreed with her father to marry Elizabeth Linley; and that lady's commonplace book. Then there are the literary manuscripts: a 28-page draft of *An Epistle from a Califlower* (1778); a manuscript book of poems by him, not in his hand; *Rural Amours*, a musical drama; a sketch of an unfinished and unidentified dramatic piece; passages intended for some unidentified play: miscellaneous dramatic poems; an *Essay on the Genius of Pope*; a manuscript of the first act of a play, *The Statesman*, by John Dent, with autograph corrections by Sheridan; and a 2-page manuscript of *The Camp*. There are no less than five manuscripts of *The School for Scandal*: the first sketch for the play, 25 pages; a somewhat later text of 48 pages, containing the famous screen scene complete (see Plate 21); a "side" for Sir Peter Teazle, not in Sheridan's hand, marked "For Mr. King" (the actor who created the part): a 93-page prompt book of the authentic text, apparently that kept at the Drury Lane Theater and jealously guarded by Sheridan; and the fullest manuscript of all, 161 pages, of which 158 are in Sheridan's hand and the remaining three corrected by him. The text ends with "Finis Thank God. RBS"—a sentiment which I (and perhaps the reader) may share.

If Christopher Smart, of whom it was said that "he used for exercise to walk to the alehouse; but he was carried back again," was mad, he was, like Blake, divinely so. In his youth he translated Pope's *Ode for Musick* into Latin, *Carmen Latine Reddítum*.
(Cambridge, 1746), and later composed a Prologue and Epilogue to Othello (1751); collected his work in Poems on Several Occasions (1752); and made a prose translation of The Works of Horace, two volumes (1756), which is unaccountably scarce. He later published a poem, The Nonpareil (1757); his greatest work, A Song to David (1763); and A Translation of the Psalms of David (1765), uncut. A 1764 letter by Smart deals with subscribers for his Song to David. Tobias Smollett, physician, poet and then novelist, began with a satirical poem, Advice (1746), and a sequel, Refutation (1746), before he commenced his series of great novels with Roderick Random, two volumes (1748); Peregrine Pickle, four volumes (1751); Ferdinand Fathom, two volumes (1753); and Sir Lancelot Greaves, two volumes (1762); and Humphry Clinker, three volumes (1771). He had meanwhile written a tragedy, The Regicide (1749); an anonymous attack on Fielding, A Faithful Narrative (1752); and Travels through France and Italy, two volumes (1766). Smollett in autograph is as rare as Goldsmith, unless one has Taylorian assiduity, which has produced no less than four letters, one of them a fine letter of 1757 to Garrick. Four books of Miltonic blank verse would not seem the medium for celebrating hounds and hunting, but William Somerville’s The Chase (1735) brings it off successfully. His Occasional Poems (1727) is also present. Of Sir Richard Steele’s notable periodicals, the Taylor copies of The Spectator and The Englishman have already been mentioned; there are also fine copies of The Tatler (1709-10) and The Guardian (1713). His separate works in the collection include the poem The Procession (1695); the comedies The Funeral (1709); The Lying Lover (1704); and The Conscious Lovers (1728); and there is a letter of 1719.

When Laurence Sterne wrote to Dodsley in 1759 offering him the manuscript of Tristram Shandy (the letter is here, see Plate 22), he put a price of £50 on it, a modest price for the most diverting novel of the century. There are three copies, as prescribed by Heber: a fine set in contemporary calf, nine volumes (1760-67); another set in crushed levant, and one in wrappers, uncut, but with volume one of a later edition. Sermons of Mr. Yorick is in seven volumes (1760-69); one copy of A Sentimental Journey, two volumes (1768), has the rare leaf of advertisement, the other is in boards, uncut; and Sterne’s letters appear in Letters from Yorick to Eliza (1773), Letters Published by his Daughter, three volumes (1775), two copies, and Sterne’s Letters to His Friends on Various
With this you will see the Leaf of Opinions of Tristram Shandy. We choose to offer to you first, and put into your hands without any kind of alteration, forth from your general good character, the very handsomest recommendation of Mr. Hinkemans.

The plan, as you may perceive, is a most extensive one; taking in not only the weak part of the novel, but the true point of ridicule lies—but every thing else, which I find laughable in my way.

If the 1st Volume has a sale (I wish, as this latitude affords, may it not fail of) we may both find our Account of it,—The Book will sell—the others must it has, does not become either to think or sing by all means. You are a much better Judge, the World however will fix the Value for us both.

If you publish it now—a 2d Volume will be ready by Christmas, or soon—the reason for some such interval, you will better see in reading the Book. I think it will make a

Volume in Oct. of about the size of the Essay, upon ingenious Formatting by Milder. But it is allowing the same type of Margin. —

Be so good as to let me have the favor of a Letter when you see the Man?—What you think it worth to you, the I believe the quickest step is to tell you what he worth myself, and I hope is 50 pounds. —

I am Sir
with great Respect,
for his Character
as best the F. House.

Lawrence Sterne

P.S.
Please to direct for me Post, of York, to be left at Mr. Hinkemans.

Some of our best Judges have it, have had me to have sent into the world — at Richard Vernon—there is great Room for it—but I thought it would be a good thing to send it naked into the world. — If you purchase the MS. We shall center of this hereafter —
Occasions, one volume (1775). There are eight autograph letters in addition to that noted above, and a letter of his wife.

As with Pope, it is not feasible to list all of the 30 titles by Swift that are present in the collection. Among those generally considered the more important are: The Tale of a Tub (1704); Predictions for the Year 1708 (1708); Baucis and Philemon (1709); The Virtues of Sid Hamet's Rod (1710), uncut; Miscellanies (1711); The Windsor Prophecy (1711); Part of Horace [Epis. I, vii] Imitated (1713), uncut; Cadmus and Vanessa (1726); Gulliver, two volumes (1726), two copies, one in contemporary calf, portrait in first state, with the preliminaries, approximating Teerink A, and another copy, also Teerink A, with volume two interleaved and with manuscript corrections and additions, as well as the spurious continuations, volume three (1727). Memoirs of the Court of Lilliput (1727), and a copy of the second edition (1727); The Lady's Dressing-room (1732); A Nymph Going to Bed (1734); Gentle Conversation (1738), first issue, large paper; Verses on the Death of Swift (1739); Free Thoughts on Present Affairs (1741); and Directions to Servants (1745). But that does not account for the other 14 titles, or for the half-dozen questionable attributions and items of Swiftiana. The Swift scholar neglects this collection at his peril, if only on account of the 14 autograph letters and contemporary transcripts.

Nahum Tate would be distressed to find that he was remembered, not as poet laureate and author of the long-popular adaptation of Lear in which Cordelia survives and marries Edgar, but as the librettist of Purcell's Dido and Aeneas and as Tate and Brady's metrical version of the Psalms. He is represented here by the second part of Absalom and Achitophel (1682), written with Dryden, and A Poem upon Tea (1702). Sharing Tate's unenviable role in The Dunciad is Lewis Theobald, a better critic than Pope in spite of the wasp's venom, A Pindaric Ode on the Union (1707) is his first published piece. The poet who writes a successful poem on Winter is pretty well-off for sequels. All four parts of what became James Thomson's The Seasons are here in two copies: Winter (1726); Summer (1727); Spring (1728), one copy uncut, the other on large and thin paper in wrappers; and Autumn (1730), one copy uncut, the other as part of the completed Seasons. These poems are of great importance for inaugurating a new era of sentiment for nature. By the same author are A Poem to the Memory of Newton (1727); a similar poem to Congreve (1729); the trag-edy Sophonisba (1730), stitched and uncut ("Oh! Sophonisba! Sophonisba! oh!"); A Poem to the Memory of Lord Talbot (1737); Alfred: a Masque (1740), with the first appearance of "Rule, Britannia"; The Castle of Indolence (1748), uncut; and Poems on Several Occasions (1750).

Sir John Vanbrugh was architect of Blenheim, prisoner suspected of spying and above all a dramatist. His six chief plays are here: The Relapse (1667); The Provok'd Wife (1697); The Confederacy (1705); The Mistake (1706); A Journey to London (1728); and The Provok'd Husband (1728).

Bob's holdings of Horace Walpole will not keep the Squire of Farmington awake (though he may have a few moments of insomnia over a letter to Sir William Hamilton, another to George Selwyn and a third to William Parsons—oh, how many are the pieces of the true cross?). The printed books would arouse jealousy in anyone else, beginning with A Letter from Xo Ho (1757); and continuing through Anecdotes of Painting, five volumes (1762-71); A Catalogue of Engravers (1763); The Life of Lord Herbert of Cherbury (1764), two copies, and also the London 1770 edition; The Castle of Otranto (1765); Historic Doubts (1766); An Account of the Giants (1766); Miscellaneous Antiquities (1770-72); and The Mysterious Mother (1781 and Dublin, 1791). The sights, sounds, and smells of the London streets fill the tavern verse and prose of Edward (Ned) Ward, whose Poet's Ramble after Riches (1698), A Frolick to Horn-Fair (1700), The Parish Gut'lers (1722), and Durgen (1729) are present. In total contrast is the quiet country life depicted in the gentle Gilbert White's Natural History of Selbourne (1789), first issue. Paul Whitehead was a Juvenalian satirist without the genius of a Johnson. There are seven of his works: The State Dunces (1739), and the second edition of the same year with additional stanzas; Manners (1739), trial issue without Dodsley's imprint and the date; The State of Rome (1739), uncut; Honor (1747), uncut; An Hymn to the Nymph of Bristol (1751); Verses to the People of England (1758); and the collected Satires (1760).

Only Pope could have cast Edward Young into shade as a satirist, but he holds his own as a contemplative poet. He is represented by seven titles: A Poem on the Last Day (1713); The Force of Religion (1714); The Revenge (1721), two copies, one on thick paper, the other presented to Martha Blount; five of the six satires in The Universal Passion (1725-27), three of them on thick paper;
American Literature

BY RICHARD M. LUDWIG

Robert Taylor calls his four cabinets of American literary titles the stepchild of his collection. Even a cursory glance at the more than three hundred volumes suggests that the American wing has hardly been neglected although it is admittedly heterogeneous, with a strong emphasis on fiction and poetry of the last hundred years, and frequently surprising, both in its inclusions and omissions. When I asked him which volume he bought first, he immediately brought out Washington Irving's *History of New York*, a fine copy of the 1809 edition, but there are other volumes here which antedated that purchase in 1946: an inscribed copy of Thornton Wilder's *Bridge of San Luis Rey* (1927), Elinor Wylie's *Mr. Hodge and Mr. Hazard* (1928), Edna St. Vincent Millay's *The Buck in the Snow* (1928), Marc Connelly's *Green Pastures* (1930). "Things I liked when they came out," he calls them. "Wilder was teaching at Lawrenceville, and a friend took me to call on him. That's how *The Bridge* got signed. But I was always more interested in older books. When I bought the Irving, I started 'collecting' American literature." The span of this collection—from Anne Bradstreet to William Meredith—and the great treasures it comprises are too much to survey in a brief space. Let me concentrate instead on three aspects of Robert Taylor's acquisitions in American literature: the unexpected discoveries one makes when inspecting every shelf, the rarities among the major authors, and the small but discriminating manuscript collection.

Since the shelves are arranged alphabetically, it is only natural to scan them looking for familiar or favorite titles; but alphabetization also produces strange shelfmates. Between a pristine copy of Edith Wharton's *Ethan Frome* (New York, 1911) and James McNeill Whistler's *Gentle Art of Making Enemies* in its original sea-green wrappers (Paris, 1890) sits one of the many surprises in this collection: Phillis Wheatley's *Poems on Various Subjects, Religious and Moral* (London, 1773). Born in Africa, Phillis Wheatley was sold in 1761 to a Boston merchant, John Wheatley, who taught her not only English in less than a year but also Greek and Latin. She was our first published Negro poet (1769), heavily influenced
by Pope, and after her manumission she visited London where her first volume appeared, dedicated to The Right Honourable The
Cousin of Huntingdon. A good copy is now a rare find. Close by,
next to a first edition of Whittier's Snowbound, is an even greater
surprise in a library not devoted to early American authors: Mi-
ichael Wigglesworth's long didactic poem, The Day of Doom; or,
This is the Helder-Britwell-Harmsworth-Thomas W. Streeter copy,
bound in full calf (Wing W2103), which Mr. Taylor purchased
less than a decade ago. A much earlier acquisition, and one which
would surprise many American literary scholars, is Charles [sic]
A. Sandburg's In Reckless Ecstasy (Galesburg, Illinois, 1904). Only
100 copies of the poet's first book were printed on a hand press
belonging to Philip Green Wright, and, according to Sandburg in
a letter to his daughter, 15 are extant, none of them in institu-
tional libraries. The 39 pages are in their original brown printed
wrappers, tied with a new red ribbon. The title comes from Marie
Corelli, who believed that ideas that cannot be stated in direct
words may be evoked by "reckless ecstasies of language." Consid-
ering Sandburg's vogue in later years as a Lincoln biographer,
balledeer, and master of unmetered cadences, the adjective is re-
freshingly youthful. Sandburg's friend, Vachel Lindsay, strove for
ecstasy in his own fashion, and the Taylor library possesses two
of his early works I never expected to see: the extremely fragile
Last Song of Lucifer (New York, 1908), without a title page, auto-
graphed for Virginia Dalrymple, and the still earlier Tree of
Laughing Bells (New York, 1905), presented in 1916 to Mr. and
Mrs. Edward C. Marsh with this inscription: "This is the booklet
I carried through the South in the Spring of 1906. It was my first
piece of printing." Hart Crane's ambitious first book is also here,
one of only 500 copies in its original batik boards, White Buildings
(New York, 1926) which Allen Tate described in his preface as
"the only poetry I am acquainted with which is at once contempo-
rary and in the grand manner." One wishes an equally fine copy
of Crane's The Bridge (1930) were here to validate Tate's faith
in this quixotic genius, for that now famous long poem is grand
in manner and execution.

Not all the curiosities are poetry, of course. Gertrude Stein's
Three Lives (New York, 1909), her first published book, is ins-
cribed "with the very best affection from the great author, Ger-
trude Stein, Sept. 14, 1910." Tipped into Geography and Plays
(Boston, 1922) is a letter to the first owner, Montgomery Evans,
which begins "My dear Evans, And Philadelphia. You are not
forgetting to return to me the Three Lives..." The first chapter
of Stein's Autobiography of Alice B. Toklas (New York, 1933)
concludes with these memorable sentences: "The three geniuses
of whom I wish to speak are Gertrude Stein, Pablo Picasso, and
Alfred Whitehead. I have met many important people, I have met
several great people but I have only known three first class gen-
iiuses and in each case on sight within me something rang. In no
one of the three cases have I been mistaken. In this way my new
full life began." It seems fitting that the Taylor copy should actu-
ally be signed by Alice B. Toklas.

Two unexpected autobiographies on the Taylor shelves are first
editions of Life and Adventures of Colonel Daniel Boon, The First
White Settler of the State of Kentucky (Brooklyn, 1829) and, al-
most adjacent, the book Frank E. Bliss marketed as an autobi-
ography, his Life of Hon. William F. Cody, Known as Buffalo Bill,
the Famous Hunter, Scout and Guide (Hartford, 1879). E. E. Cum-
ing's novel, The Enormous Room (New York, 1922) is a loosely
fictionalized account of his own experiences in a French prison.
He was arrested in October, 1917, while a member of the Norton-
Harjes Ambulance Corps; imprisoned by the French government;
and detained on suspicion at a concentration camp at La Ferré
Macé for three months. The poet's father, who worked feverishly
to arrange for his son's release, wrote an impressive forward to this
book. The Taylor copy is inscribed to Marie J. Carroll "with the
compliments of Edward Cummings." Farther down on the same
shelf, in the rare tan cloth binding, is Richard Henry Dana, Jr.'s
autobiographical narrative of an earlier day, Two Years Before the
Mast (New York, 1840), looking as though it too had had two years
at sea, perhaps in a duffel bag. One final curiosity—not just of it-
self, but for its appearance in the middle of a basically literary
collection—is shelved between Sinclair Lewis and Vachel Lindsay:
Political Debates between Hon. Abraham Lincoln and Hon.
Stephen A. Douglas in the Celebrated Campaign of 1858, in Il-
inois. Published in 1860, the volume, in its original brown cloth,
is in excellent condition, and tipped into the first end papers are
an ALS by Douglas regarding the book and an envelope addressed
to the President on which Lincoln has written "Submitted to the
Sec. of War. A. Lincoln. April 29, 1863.” Laid in between the two
is a warrant for the pardon of one James N. Burns, signed by Lin-
colin in the same month.

But curiosities do not make a distinguished collection. Mr. Tay-
lor’s acquisition of rare American books spans several decades, and
the books by major authors range from Benjamin Franklin to Ezra
Pound. Here, too, I can only suggest the wealth in this library by
sampling a few of them. Franklin published his first edition of
Poor Richard’s Almanack in 1732, a compendium of his common
sense philosophy. The last edition (Philadelphia, 1757), called
Poor Richard Improved: Being an Almanack and Ephemeris of
The Motions of The Sun and Moon . . . For the Year of Our Lord
1758, was in effect a skimming of the best pieces from 24 earlier
issues. It was so popular it had 70 subsequent editions in English,
56 in French, and was translated into at least 16 other languages
during the next century. The Taylor copy of this rare American
book is in unusually fine condition. The 18 leaves are bound in
brown morocco and the edges are gilt. The single Poe volume
(“Poe was always above my touch,” says Mr. Taylor) is the seldom
seen combined edition of Tales [and] The Raven and Other Poems
(New York, 1845). Both titles had been published separately ear-
lier that year; we have here the first two-volumes-in-one edition in
its original dark blue ribbed cloth, retaining both original half-
titles in lieu of a new title page. Longfellow is copiously repre-
sented by eight volumes. The earliest is the London edition of
Outre-Mer; or, a Pilgrimage to the Old World (1845), reminiscent
of Irving’s Sketch Book (of which there is here an exceptionally
fine copy, with wrappers, in the first state; see Plate 23, following
page 96). Outre-Mer is the first book authorized by Longfellow
for publication outside of the United States. He has inscribed the
fly leaf of each volume. The Divine Tragedy (Boston, 1871) is in-
scribed to James Russell Lowell who had succeeded Longfellow as
Smith Professor of Modern Languages at Harvard. The most val-
able of the group is the first edition of Poems on Slavery (Cam-
bridge, Massachusetts, 1842), especially because it still retains
its original yellow glazed wrappers and is inscribed “Charles Folsom,
Esq. from the Author” on the face of the wrapper. Folsom was a
professor and librarian at Harvard College; Longfellow held the
chair of modern languages for 18 years. He had written the poems
on his return from Germany “as an answer to his friends and crit-
ics who deplored his aloofness [again like Irving] from the contro-
versy over abolition.”

In nearby Concord, Ralph Waldo Emerson was making his repu-
tion as philosopher, poet, essayist, and lecturer; and the Taylor
volumes (seven of the eight are signed by the author) show clearly
the wide range of America’s foremost Transcendentalist. A copy of
the first issue of Essays (Boston, 1841) is rebound but is inscribed
to Harriet Martineau, the British economist-journalist, “with the
affectionate regards of R. W. Emerson.” The slim but important
volumes, Nature (Boston, 1836) and Poems (Boston, 1847), stand
next to a very rare Emerson volume, the first edition of his second
separate publication. A Historical DiscourseDelivered before the
Citizens of Concord (Concord, 1845) is a transcript of Emerson’s
public address on the second centennial anniversary of the incor-
poration of the town. This presentation copy to Reverend A.
Young is enhanced by a double-column broadside, “Order of Exer-
cises, . . . 12 September 1835,” laid into the book along with an
ALS by the author to his cousin George B(arrell) Emerson.

Emerson’s neighbor Henry David Thoreau is represented by
volumes no less remarkable. A Week on the Concord and Mer-
rimack Rivers (Boston, 1849) describes an expedition he and his
brother John made in a small boat in the White Mountains in New
Hampshire. It was published at Thoreau’s expense in an ed-
ition of 1,000 copies, 706 of which were remaindered to the author’s
attic four years after publication. The Taylor copy bears the signa-
ture “Henry D. Thoreau, Concord” and is one of the few copies
in which the author wrote the missing lines that the printer in-
advertently omitted from page 396. The damage to the top of
the spine hardly detracts from the air of romantic adventure in
Thoreau’s prose and his optimistic advertisement still intact on the
last page: WILL SOON BE PUBLISHED / WALDEN, / OR / LIFE IN THE WOODS / BY / HENRY D. THOREAU. Another
copy of A Week is in better condition, perhaps because its owner,
Walter Savage Landor, to whom it is inscribed “with the regards
of Henry D. Thoreau,” seems not to have read beyond page 75.
The marginal linings and opened pages cease there. Mr. Taylor’s
copy of Walden (Boston, 1854) is remarkably clean, especially the
ribbed brown buckram and the gold stamping, but it is not the
earliest state of the first edition. The advertisements in the back
are dated October, 1854. The book was first issued on August 9.
The Maine Woods (Boston, 1864) is the only posthumous Thoreau volume in the Taylor collection, but it is a copy of the scarce first issue. Even more unusual in this "Transcendental corner" is a Harvard Commencement Program, dated XXX August MDCCCLXVII, which notes that David Henry Thoreau [sic] joined two of his classmates in a "conference" on "The Commercial Spirit of Modern Times, considered in its Influence on the Political, Moral, and Literary Character of a Nation." They were fourth in the "Order of Exercises" that included 15 "orations, forensic disputations, philosophic disquisitions, and deliberative discussions." Endurance was also a virtue in 1847.

Walt Whitman had not only endurance (witness nine separate editions of his Leaves of Grass) but also imagination and audacity (he wrote three anonymous reviews of his first book, all of them laudatory). The Taylor collection makes no attempt to assemble a "complete Whitman," but what is here is remarkably fine. The rare first edition, a thin quarto of 95 pages, is in the first state: dark green cloth, marbled end papers, gilt edges, the title lettered in gilt in rustic type on both covers, the spine stamped with five floral sprays and the title in gilt. In addition, the Taylor copy has laid into the slip case one of three or four known copies of the famous letter from Ralph Waldo Emerson, dated July 21, 1855. It is a single sheet, probably printed by Whitman, with a legend at the top reading "Copy for the convenience of private reading only." Emerson addresses Whitman as "Dear Sir" and begins by saying "I am not blind to the worth of the wonderful gift of LEAVES OF GRASS." I find it the most extraordinary piece of wit and wisdom that America has yet contributed. I am very happy in reading it, as great power makes us happy. It meets the demand I am always making of what seemed the sterile and stingy nature, as if too much handiwork, or too much lymph in the temperament, were making our western wits fat and mean." This letter caused considerable controversy in the second edition of Leaves of Grass which Whitman published in 1856. Without so much as informing Emerson, let alone seeking his permission, Whitman stamped in gold on the backstrip of his second book a quotation from the 1855 letter: "I Greet You at the Beginning of a Great Career/ R. W. Emerson." The Taylor copy has scarcely been rubbed, and the green cloth is still fresh. The third edition (Boston, 1860) must be one of the most unattractive published books in nineteenth-century America: apricot cloth heavily embossed in wavy vertical lines, butterfly design on backstrip, bulky paper, bad sewing. But of course this edition added 124 new poems, including the sensual "Children of Adam" and "Calamus" groups, which needless to say Emerson had not yet read. The special "70th birthday edition" of 1889 (his eighth separate edition) is equally spectacular, but for better reasons. Whitman issued in limp black morocco only 500 copies of Leaves of Grass with Sands at Seventy & A Backward Glance o'er Travel'd Roads. He autographed each title page and tipped in a seldom reproduced cabinet photograph (Whitman in a cardigan sweater) as frontispiece, in addition to six other portraits scattered throughout. The first owner of the Taylor copy, Thomas Larned, one of Whitman's literary executors, pasted in the end papers a part of the manuscript of "The Riddle Song" to show the poet's method of composition. This is a volume to delight any scholar of American poetry.

In contrast to the flamboyance of the Brooklyn bard, the Taylor holdings of two of Whitman's fellow New Yorkers are almost chaste. Four Melville titles are here. American readers think Typee: A Peep at Polynesian Life (New York, 1846) was Herman Melville's first book. Actually it was preceded by one month by the London edition, published by John Murray under the ponderous main title Narrative of a Four Months' Residence among the Natives of a Valley of the Marquesas Islands, and the Taylor copy is in fine condition. His Moby-Dick (New York, 1851) is the familiar 635-page leviathan of a first edition, bound in drab green cloth and stamped in dull gold. Mr. Taylor's copy of Pierre; or, The Ambiguities (New York, 1852) is inscribed (but not in Melville's hand) to "William H. Vesey, Esq., with the respect of the author." The Piazza Tales (New York, 1856), Melville's penultimate fiction if we do not count the posthumous Billy Budd, is the fourth in this group.

Almost two decades after Pierre appeared, another New Yorker was just beginning his career in fiction, and like Melville he had difficulty finding his audience on his own and not the public's terms. The young Henry James published his first book, A Passionate Pilgrim and Other Tales, in Boston in 1875. The Taylor copy assures us that it appeared before he moved permanently to Europe; it is inscribed to "Walter H. Pater, Esq., with the respects of the Author, New York, Feb. 10th, 1875." Nine months later he was living in Paris to be near Turgenev, and by 1876 he had settled in London. In the interim a second book appeared, Transatlantic Sketches (Boston, 1875). An immaculate copy once owned by the editor of Harper's Weekly, George William Curtis, is on the
crowded Henry James shelves. Thirty-three other titles give clear
indication that Mr. Taylor found the novelist to his liking. More
than half of these titles are inscribed copies, to Edmund Gosse,
Violet Paget, Henry Harland, to his secretary Theodora Bosan-
quet, and to other friends. In several we find letters from Lamb
House laid in. In Notes of a Son and Brother (London, 1914),
inscribed to Christopher Wheeler, there is a delightful photograph
pasted on the end paper of James, hat in hand, on a veranda of
what looks like an American farmhouse, with the familiar summer
rocking chair in clear view. The first English edition of The Out-
try (1911) is here with, surprisingly, its dust wrappers still intact,
perhaps because James wrote a three-sentence jacket blurb for his
own novel. And the great triad—The Wings of the Dove (1902),
The Ambassadors (1903), and The Golden Bowl (1904)—are here
in immaculate copies. What may surprise James fans, however, are
the separate editions of Daisy Miller, An International Episode,
and A Bundle of Letters (1877-1880) in the Harper’s Half-Hour
Series. They sold for twenty cents, and they measure three by five
inches. But the fans may well be startled by a copy of the pre-pub-
lication copyright edition of John Delavoy (1897). The other copy
is in the Library of Congress.

In comparison with the shelves of James, the Twain collection
is small; but it is carefully selected. The book that helped to bring
Sam Clemens east was The Celebrated Jumping Frog of Calaveras
County and Other Sketches (New York, 1867). The title story had
first appeared in the New York Saturday Press in 1865, but its
author was living in California at the time and was about to
embark on a trip to Hawaii for the Sacramento Union just as the
story swept the country. When he returned, he agreed to the pub-
lication of his first book. I had forgotten the splendid dedication
until I saw it again in the Taylor copy:

To John Smith . . . I Dedicate this Book.
It is said that the man to whom a volume is
dedicated, always buys a copy. If this prove
ture in the present instance, a princely
affluence is about to burst upon

THE AUTHOR

Twain never collected a cent in royalties, and had to buy back the
rights to the book and the plates as well. But that is another story.
What is more, we remember Twain for The Adventures of Huck-

leberry Finn, not Jim Smiley’s frog. Mr. Taylor, quite rightly,
sought a perfect copy of the English edition of Huck, published
by Chatto and Windus on December 4, 1884. A few days before
the American edition was received for copyright in Washington.
The cover is quite unlike what Charles Webster and Company
chose for the American readers. Neither blue nor green but a
scarlet cloth is stamped with a gilt title and black silhouette fig-
ures on the cover. E. W. Kemble illustrated almost every other
page. Mr. Taylor’s American edition is, unfortunately, rebound,
but it has passed through unusual ownership. It is inscribed “To
U. S. Grant, Jr. from S. L. Clemens, 1885” and contains the Presi-
dent’s bookplate as well as Frank A. Hogan’s and Walter Chrys-
ler’s. One wonders who chose the photograph of Karl Gerhardt’s
bust of Twain as frontispiece to this book. It makes the author
look just slightly more jovial than Socrates, and it faces Kemble’s
famous line drawing of Huck holding a rabbit in one hand and
his gun in the other. The joys of boyhood and the grim realities
of authorship have seldom been so clearly juxtaposed. Grim realities
are also evident in the work of a young New Jersey journalist who
rose to fame and died young during the very years Mark Twain
was becoming a household word. Stephen Crane had to publish
his first book under a pseudonym, Johnston Smith. Maggie, A
Girl of the Streets (A Story of New York) appeared in 1893, in
mustard-yellow wrappers, priced at fifty cents; and it was ignored
by reviewers and readers alike. Had Crane not borrowed heavily
to pay for its publication, it might not have been so overwhelming
a failure for the twenty-four-year-old writer. The Taylor copy, un-
cut and unopened, of this novel of urban slum life is one of the
most immaculate in his collection. It was purchased at the Wallack
sale at Parke-Bernet in 1948. The other Crane first editions are
fine, but not to be compared with Maggie: The Red Badge of
Courage (New York, 1895), George’s Mother (New York, 1860),
and, in the original wrappers, The Little Regiment and Other
Episodes of the American Civil War (New York, 1869).

Two major poets can illustrate the Taylor holdings of twentieth-
century American authors. Robert Frost would seem a natural for
a collector who had been in school and college in the 1920s, but
these six volumes are anything but the copies one buys at academic
bookstores. What is more they range from the first through the
sixth of Frost’s volumes and not one title beyond. Robert Frost
was living in England when he finally succeeded in convincing
David Nutt, a London publisher, to issue his poems, *A Boy's Will* appeared in 1913; a year later *North of Boston*—143 pages—established his reputation for all time with such flawless poems as "Home Burial," "The Death of a Hired Man," "After Apple-Picking," and "Mending Wall." The forty-year-old poet had found his idiom and his subject. *Mountain Interval* (New York, 1916) was his first new collection to appear in America. In the Taylor copy, Frost inscribed for Russell Alberts the first nine lines of "Hyla Brook" beginning "By June our brook's run out of song and speed." But even a poet's memory can fail in his rush to get it down: Frost writes "snow bells" for "sleigh bells" in the sixth line of the inscription, *New Hampshire* (New York, 1912) is inscribed for Paul Lemperly ("my friend ever since my first book") with an ALS laid in. The limited edition of *A Way Out* (New York, 1899) is the unexpected Frost volume on the Taylor shelves. He first published this one-act play in *The Seven Arts* magazine for February, 1917. It was produced in Northampton, Massachusetts, exactly two years later, but not published until a limited edition was proposed. This is No. 120 of 485 copies, uncut. The sixth volume is the famous *West-Running Brook* (New York, 1928), on the flyleaf of which Frost has inscribed (we don't know to whom) 22 lines from "The Bear": "Two of them describe not merely Frost but another great American poet in this collection: "Man acts more like the poor bear in the cage! That all day fights a nervous inward rage."

Ezra Pound not only knew Frost when he was living in England but he helped him to meet publishers and fellow poets, and then introduced him to American readers through the pages of the Chicago magazine, *Poetry*, which printed in May, 1913, Pound's review of *A Boy's Will*, the first to appear in the United States. "I have just discovered another Amur'kn," he wrote the editor. "Vurly Amur'kn with, I think, the seeds of grace." Pound's own seeds first sprouted in, of all places, Venice, and the Taylor collection includes that most difficult to uncover of Pound items, *A Lume Spento*, a 72-page green papercovered volume that truly marked the beginning of a great career (see Plate 24. following page 96). It is not *echt* Pound, as *A Boy's Will* is *echt* Frost, but a new voice was heard for the first time among modern poets. The first London volume, *Personae* (1909) is here in a perfect copy as are a signed copy of *Ripostes* (London, 1912) and of *Lustra* (one of 60 copies printed for private circulation in New York, 1917).

The major poem of these London years, before Pound departed for Paris and then Rapallo, is, of course, *Hugh Selwyn Mauberley*. It is a slim volume of 32 pages, published by The Ovid Press in London in 1920, only the third book John Rodker had produced. The Taylor copy is uncut. And of Pound's distinguished contemporaries—Wallace Stevens, Archibald MacLeish, William Carlos Williams? Not a single copy of their work exists in the collection. But then, as Mr. Taylor says, his collecting interest tends to die out around the time of World War I. He clearly bought what he liked, though not all he would have liked.

The manuscripts attest to the same strong personal judgment. They are not easily grouped since they range widely with no apparent pattern. To join his collection of twenty-three Sarah Orne Jewett titles (Mr. Taylor's summer home has been, for many years, in Maine), he purchased sixteen autograph letters and the autograph manuscript (193 pages) of a sketch, "A Bit of Color," which became a chapter in Jewett's book for girls, *Betty Leicester* (1890). Likewise, to accompany his six first editions of Louisa May Alcott, including her first book, *Flower Fables* (1855), the stories and poems she wrote at age 16, he has added six autograph leaves of her late novel, *Jack and Jill* (1880). His Hawthorne collection is small, but he has in recent years added three autograph letters and the manuscript of "Litchfield and Uttzoxeter," Chapter Five of *Our Old Home: A Series of English Sketches* (1863). A letter from Benjamin Franklin to Rev'd Dr. Price, dated from Passy, 16 August 1784, is in excellent condition, and contains a memorable third paragraph, beginning "The Commencement here of the Art of Flying, will as you observe be a new Epoch. The Construction & Manner of Filling the Ballons improves daily." Sophia Hawthorne's letter to her sister-in-law Louisa (Concord, May 28, 1843) has a short postscript in her husband's hand: "I congratulate you upon the demise of Beetlebub [the family cat]. I give my assent and corroboration to the whole contents of this letter, especially to the invitations which must be accepted. Nath. Hawthorne." Among the autograph poems are Longfellow's "Village Blacksmith"; ten lines from "Thanatopsis," signed but undated by William Cullen Bryant; and two poems by Emily Dickinson, each written in a faint pencilled hand (see Plate 25).

But there is no question that for me the Taylor holdings in James and Whitman are the most enticing of the manuscripts. The familiar bold script and the heavy black ink of Henry James cover
102 pages (Chapters 4-6) of his fourth novel, The Europeans, the story of two expatriates, Eugenia Baroness Münster and her brother Felix Young, and their visit to Boston relatives. One is struck by the assurance of the thirty-five-year-old novelist as he apparently created his novel without hesitation. On less than a third of these curiously small (five by eight inch) sheets can we find an occasional deletion or insertion. From Henry James's voluminous correspondence (there are approximately 10,000 communications extant), Mr. Taylor has gathered a bundle of 45 letters, among them 14 to Granville Barker, the British dramatist-critic, written between 1909 and 1910. A long letter dated March 21, 1879 and addressed to Mrs. [F.H.] Hill has been called "unique among the thousands extant" by Leon Edel, the distinguished James biographer and editor, because it is the only one the novelist addressed to a reviewer of his own work. Wife of the editor of the London Daily News, Mrs. Hill had criticized his satire of certain English types in a story called "An International Episode" just published in England. In courteous but unmistakably stringent tones, James tells her why he thinks her criticism unjust and unfounded. Five letters are written to an American admirer, Edgar Fawcett, who continued to send James not only his own novels but the current best sellers in New York. One of these notes gives us a remarkable insight into the Master's moods. He tells Fawcett, in a letter dated June 7, 1891, that he lives mainly by his pen and consequently doesn't get a tenth of his letters written! And he then launches into an attack on a Mrs. Cruger whose novels Fawcett has just sent him. Without equivocation, he finds her an impossible case, for two reasons: "she is a woman and she is an amateur." One thinks immediately of Hawthorne's pique at "the damned mob of scribbling women" who, in 1850, he felt had taken over American fiction. James bristles at "fashionable" and "stylish" novels and the current American vogue created by New York's "frantic system of publicity." But then one also remembers that these were the very years when James had ceased publishing fiction and had begun a strenuous but ultimately futile assault on the London theatre.

The series of six Whitman letters to William Michael Rossetti concerns the first English publication of Leaves of Grass. In the earliest letter, dated November 22, 1867, Whitman includes a sketch of the proposed title page (see Plate 26). The letter dated March 17, 1876, from 431 Stevens Street, Camden, New Jersey, is perhaps the most moving. James retained his health until the last
years. Whitman suffered a paralytic stroke in 1873, at the age of 54. From this time on his writing shows a diversion of thought, but his bold handwriting in these letters belies any disability. It is, in fact, remarkably similar to James’s, though their personal life and education would have borne no comparisons. Rossetti and his British friends must have been offering financial assistance, but Whitman assures them “though poor now even to penury I have not so far been deprived of any physical thing I need or wish whatever—& I feel confident I shall not, in the future. . . . There are already beginning at present welcome dribbles hitherward from the sales of my new edition which I just job and sell myself (as the book agents here for 3 years in New York have successively, deliberately, badly cheated me). . . . I maintain a good heart & cheer—& by far the most satisfaction to me . . . will be to live, as long as possible, on the sales, by myself, of my own works—& perhaps, if practicable, by further writings for the press.” There speaks the professional writer and the enterprising American at a time when our literature was only beginning to come of age. I feel as though I should take this letter off the Whitman shelf and frame it for the centerpiece of the Taylor collection.
DID HE STEAL IT?

A COMEDY IN THREE ACTS.

LONDON, 1869.

Plate 27. Title page of Trollope's Did He Steal It?
One of two copies known, this one inscribed to his son.
1867. Ralph the Heir appears in its initial nineteen parts in original decorated wrappers. Another copy in parts and in original wrappers, stitched and uncut, which was issued as a supplement to St. Paul's Magazine of which Trollope was then editor, contains a unique state of the wrapper on Part One; the title has a comma, thus: Ralph, the Heir. The first English edition of this novel is accompanied by the first American edition, containing illustrations. The Eustace Diamonds was first published in New York in 1872, two months prior to its appearance in England. The Taylor copy of the American issue is in its original green cloth, while the first English edition, dated 1873, is in the original salmon-brown cloth binding. It should be remarked that Mr. Taylor also possesses the manuscripts of both The Claverings and The Eustace Diamonds.

That Jane Austen and Thomas Love Peacock should be Mr. Taylor’s favorites among pre-Victorian novelists will not surprise anyone acquainted with his affinity for the witty and the urbane. The first editions of all six of Austen’s novels include Sense and Sensibility (uncut and especially fine), Emma, and Northanger Abbey and Persuasion, all in original boards. Second editions of Sense and Sensibility and Mansfield Park are also in boards. The list of Peacock’s works is complete in first editions, a number of which once belonged to either Marianne de St. Croix or Michael Sadleir. Among the rarer items are the two volumes of the Juvenile Library for 1800-1, which printed a poem by Peacock written at the age of fourteen; and Sir Hornebook and Sir Proteus, both 1814, the former in original printed wrappers and the latter in boards. A copy of Palmyra and Other Poems (1806) contains at the end sixty-nine manuscript leaves of Peacock’s juvenile verse, nine of which are in his autograph.

From the end of the eighteenth and early years of the nineteenth centuries there is a representative selection of Gothic novels: by Ann Radcliffe three works, The Castles of Athlin and Dunbayne (1789), The Mysteries of Udolpho, 4 vols. (1794), in original boards, uncut, and Gaston de Blondeville, 4 vols. (1826), also in original boards; by M. G. Lewis, Romantic Tales, 4 vols. (1808); by Mary Shelley, Frankenstein, 3 vols. (1818), original boards; and the last of the Gothic “thrillers,” Charles Robert Maturin’s Melmoth the Wanderer, 4 vols. (1820). A first edition of The Monk (M. G. Lewis, 3 vols., 1796) is from Trollope’s library with his bookplate, and contains on the end paper of the third volume a scathing comment in that novelist’s hand, beginning: “This is so bad, that nothing could ever have been worse . . .” To the foregoing list of novels from the Romantic period may be added Caleb Williams, 3 vols. (1794) and Mandeville, 3 vols. (1817) by William Godwin, and Lady Caroline Lamb’s Glenarvon, 3 vols. in the first edition of 1816, original boards, uncut, and in the second edition of the same year with a new preface.

On the shelves of the Taylor library devoted to nineteenth-century British literature poetry indisputably merits pride of place. No name of significance is missing; and for the major poets virtually every work is represented in its first published form.1 The amount of material is so great that, in the space available, only a sampling of these riches can be presented.

The Taylor copy of Blake’s Songs of Innocence, probably issued 1810-20, has twenty-nine hand-colored plates on as many leaves. This lovely book is listed as Copy 1 in the Keynes bibliography of 1921, and as Copy T in the Keynes and Wolfe checklist of 1953. All four of Scott’s principal narrative poems are present in first editions, the most remarkable being Marmion (1808), the only recorded copy of the first issue of the first edition, uncut and with the uncancelled leaves bound in; and The Lady of the Lake (1810) in quarto format and original boards, also uncut.

Wordsworth is represented by his earliest poetic works of 1793: Descriptive Sketches and An Evening Walk. There are three editions of Lyrical Ballads: the earliest state of the first edition (1798) with the Bristol title-page, of which only thirteen copies are known, and only four with Coleridge’s “Lewti”; the second or London issue of the first edition, also 1798, in original boards, which carries the signature of the Rev. G. C. Tennison, the poet’s father, inscribed while he was an undergraduate at St. John’s College, Cambridge; and the two-volume publication of 1800 with its famous preface, Volume One being the second and Volume Two the first edition. Among other rare Wordsworth items is the poet’s “Epitaph” on Charles Lamb (1836) in an enlarged edition, one of eight known copies and with corrections in Mary Wordsworth’s hand.

A copy of Thomas Rowley’s Poems (1794) marks Coleridge’s first appearance in print with his “Monody on the Death of Chat-

1 The sole exception to this statement is Matthew Arnold, since Mr. Taylor presented his extensive collection of Arnold’s poetic and prose works to the University Library some years ago.
terton." There are first editions in original wrappers or boards of: 

*Fear in Solitude*, *France, an Ode*, *Frost at Midnight* (1798); 
*Christabel*, *Kubla Khan, A Vision, The Pains of Sleep* (1816); 
and *Sibylline Leaves* (1817). A second two-volume edition of *Christabel*, including *Remorse*, is a presentation copy to Ludwig Tieck with manuscript corrections in the poet's hand. The collection also includes Coleridge's annotated copy of *Robinson Crusoe*.

Mr. Taylor's love of Byron is reflected in the remarkable extent of his holdings, beginning with *Hours of Idleness and Poems on Various Occasions*, both 1807 and printed in Newark. The latter, published in only one hundred copies, was given by Byron to Augusta Leigh, whose signature appears on the half-title and title page. The first two cantos of *Childe Harold* are present in their first editions along with first issues of the first editions of the third and fourth cantos. Of *Canto Four* there are additional copies of the second and fourth issues. In addition to marginal notes in Byron's hand, the latter has the following comment on the final page: "I have read this Canto over again with some attention, and as it is some time since I have seen it—I can judge less partially; —I confess I thought that it had been better. Sept. 23, 1818" (see Plate 42, page 239).

Among the scarcer Byron items are the following: the Rabinowitz copy of *The Curse of Minerva* (1812) with a letter from Walter Scott to Maria Edgeworth, dated 10 January 1813, laid in; *Waltz* (1813), stitched and uncut; "Fare Thee Well!" privately printed by John Murray (1816); and *The Irish Avatar* (1821), uncut with the variation in the first line. All sixteen cantos of *Don Juan* are present in their original boards, Cantos I and II being in quarto format. Included is the page proof of a sheet of the first canto with a stanza cancelled by the poet.

Shelley is as fully represented as Byron in the Taylor library. The volumes of poetry include: *Queen Mab* (1813), privately printed; *Alastor* (1816), original boards; *Laon and Cythna* (1818), both the first and second issues of the first edition; *The Revolt of Islam* (1818), both the first and second issues of the first edition, the latter giving the correct date of 1818 instead of 1817; *The Cenci* (1819), blue paper boards; *Prometheus Unbound* (1820), first issue of first edition, uncut and unopened, as well as a copy of the second state; *Epipsychidion* (1821); and *Hellas* (1822), original drab wrappers. The first edition of *Adonais*, published in Italy in 1821, is accompanied by the first English edition (1829). The former contains at the back a manuscript poem in Shelley's autograph, commencing: "Swifter far than summer's flight..." (see Plate 43, page 240). Among Shelley's prose writings is a copy of the extremely rare *The Necessity of Atheism* (1811), which led to the young poet's dismissal from Oxford and which was itself ordered destroyed by the University (see Plate 3, page 94). Other scarce prose pamphlets include: *An Address to the Irish People* (1815), *Proposals for an Association of Philanthropists* (1813), *A Refutation of Deism* (1813), and *A Proposal for Putting Reform to the Vote* (1817). From Shelley's library are his schoolboy copy of Ovid with signature on title page: and his two-volume edition of Milton, inscribed on the flyleaf of each: "Mary W. G. from Percy B. Shelley June 6, 1815."

Keats is represented by first editions of his three volumes of poetry, all in original boards: *Poems* (1817), which is also a presentation copy to Wordsworth and as such perhaps one of the finest association copies known (see Plate 40, page 237); *Endymion* (1818); and *Lamia, Isabella, The Eve of St. Agnes, and Other Poems* (1820). A copy of the *Poetical Works* (1850) belonged to Charles Dickens whose signature appears on the half-title of *Endymion*.

Although the Victorian poets in original editions are generally more available than the Romantics, the copies in Mr. Taylor's library acquire a compensatory interest since the majority of them are inscribed to well-known literary figures of the age. As illustrating the closeness of the bonds which knit together the community of letters in England during the latter half of the nineteenth century, these presentation copies are of unique importance.

Virtually all of Tennyson is represented from *Poems by Two Brothers* (1827) in original wrappers; *Timbuctoo*, the first printing of the poem awarded the Chancellor's Medal at Cambridge University in 1829; and *Poems, Chiefly Lyrical* (1837) in boards. A copy of the first edition of *In Memoriam* is inscribed to Tennyson's brother-in-law, E. L. Lushington. Of "The Charge of the Light Brigade" there exist in the Taylor library two separate rough proofs, each with corrections and changes in the poet's hand. The shelves devoted to Browning display the scarce eight numbers of *Bells and Pomegranates* (1841-46), all but Number VI (Colombe's Birthday) in original wrappers. Number I is inscribed to the actor Samuel Phelps. The spurious *Letters of Shelley*, with Browning's important introduction, is inscribed to the Belgian
Minister. M. Van der Meyer. Other presentation copies include: Sordello (1840) to Landor; The Ring and the Book (1868-69), uncut, to Rossetti, whose name is written Gabriel Dante Rossetti (see Plate 28); and La Sassia (1878) to Carlyle. Browning's own copy from his youth of Shelley's Miscellaneous Poems (1826) has a fine inscription and is much marked up (see Plate 41, page 298).

Among the Swinburne items is the first issue of the first edition of Poems and Ballads (1866) with all the leaves later cancelled. The poet's volume of matchless parodies, The Heptalogy or the Seven against Sense (1880), contains manuscript additions by the author for a new edition. Tristram of Lyonesse and Other Poems (1882), inscribed to William Bell Scott, later came into the possession of Sydney Cockerell and Fairfax Murray. Bound into the privately printed edition of Rossetti's short story "Hand and Soul" (1869) are letters from William Michael and Christina Rosetti, including unpublished verses by the latter. Poems (1870) is inscribed in Rossetti's hand to George Eliot. The Bride's Prelude (1881) contains slip-proofs with corrections by the poet; and among the manuscripts in the collection is a first draft of this poem with annotations by William Michael Rossetti.

The lesser poets of the period are present in force and variety from the dialect of Barnes to the puns of Hood, and from the hymns of Heber to the operettas of Gilbert. The authors include: George Crabbe, Leigh Hunt, James Hogg (also represented by his extraordinary novel, The Private Memoirs and Confessions of a Justified Sinner, 1824), R. H. Barham (whose Ingoldsby Legends is a presentation copy to George Cruikshank), Thomas Lovell Beddoes, John Clare, Walter Savage Landor, Thomas Babington Macaulay, R. S. Hawker, Arthur Hugh Clough, Elizabeth Barrett Browning (the copy of Aurora Leigh, 1857, contains corrections for a second edition in Robert Browning's hand), Coventry Patmore, Christina Rossetti, William Morris, James Thomson (with the author's corrections of The City of Dreadful Night, and Other Poems, 1880), and many more. Space allows for specific reference to only a few highlights which may, however, further suggest the combination of breadth and discrimination which has characterized Mr. Taylor's activity as a collector.

The three key editions of Poems by Currer, Ellis, and Acton Bell are present: the excessively scarce first issue of the first edition by Aylott and Jones (1846); the second issue with the imprint of Smith, Elder and Co. (1846); and the first American edition, Phil.

Plate 28. Presentation copy of Browning's The Ring And The Book.
adelphian (1848). A departure from Mr. Taylor’s exclusion of Victorian novels from his collection is the first edition of Wuthering Heights 2 vols. (1847) in original clothbacked boards and with the paper labels. Other rare Bronte items are the two volumes of poetry published by Patrick, the father: Cottage Poems (1811) and The Rural Minstrel (1813). The Taylor copy of Mrs. Gaskell’s Life of Charlotte Bronte belonged to Harriet Beecher Stowe.

Of Edward Fitzgerald’s Rubáiyát of Omar Khayyam there is the rare first edition of 1859, published by Quaritch, in original wrappers and with a letter by the author laid in. In addition there are copies of the second edition (or first edition of Fitzgerald’s second version) of 1868, also in original wrappers, and of the third and fourth editions of 1872 and 1879, since the poet never ceased altering the poem and in the fourth made a considerable addition as well. Yet another copy of the 1872 edition, bound in with Salamán and Abád, contains an autograph correction by Fitzgerald. Mention may also be made of Thomas Hardy’s copy of the poem with a scattering of autograph notes.

John Henry Newman is represented by his first independent work, Verses on Religious Subjects (1853), Dublin, which contains his hymn, “Lead Kindly Light,” and by a presentation copy in miniature format of The Dream of Gerontius (1866), as well as by Apologia Pro Vita Sua (1864) in original parts.

The copies of Meredith’s first book, Poems (1851), and of Modern Love (1862) contain autograph corrections in the text. An 1892 reprint of the latter poem is inscribed to Ellen Terry as follows: “To the Benevolent, the Bestower of the Amber Heart, George Meredith.” Poems Written in Early Youth occurs in the American issue for copyright, dated 1898, preceding the regular publication which did not take place until 1909.

The Taylor library has a pair of unique items by Francis Thompson. A volume, entitled Poems, without place or date (c. 1890) contains seven poems by Thompson extracted from Merry England. This was Wilfred Meynell’s copy, and pasted in is a note in his hand which states that it is one of three copies “made in 1889 before any volume had been published” and that the other two copies had been sent to Browning and Tennyson. Also laid in is a facsimile of Browning’s letter to Meynell on the receipt of the volume, along with an autograph acknowledgment of the gift from Hallam Tennyson. The present copy, however, is presumably unique, since it contains poems which appeared in Merry England after 1889. Thompson’s Poems (1893) in original vellum is the final proof, corrected by the author and with suggestions by Coventry Patmore and Alice Meynell.

Oscar Wilde is all but complete in first editions, their interest being enhanced by the presence of so many presentation copies. Lady Windermere’s Fan (1893), inscribed to “Bosie,” has lain in an autograph poem by the recipient, entitled “Haceldama.” The French version of Salome (1893), Paris and London, one of fifty copies on Van Gelder paper in original purple wrappers, was inscribed “To Algernon Charles Swinburne in sincere admiration,” but remained unopened. The Picture of Dorian Gray (1891), with the New York imprint, is the first issue of the first edition, published in America before its appearance in England. Laid into Mr. Taylor’s copy of A Woman of No Importance (1894) is a letter to Wilde from Beerbohm Tree, dated 13 October 1892 at the Central Station Hotel, Glasgow, agreeing to produce the play at the Haymarket Theatre and specifying the terms.

No one who knows Robert Taylor will be surprised by the fact that his choice of twentieth-century British writings stresses the survival into Edwardian and Georgian times of the great traditions informing the literature of earlier periods. A kind of polarity is provided by the superb collections of Beerbohm and Kipling.

Mr. Taylor first discovered Beerbohm in 1923 or 1927 (he cannot remember which year) when he acquired a copy of And Even Now at the Paris branch of Brentano’s. It would call for an article at least equal in scope to the present one to do adequate justice to the growth of his Beerbohm holdings over the intervening years. Generously represented are volumes illustrating the author’s well-known habit of decorating by hand his own works. A particularly noteworthy example of this practice is a copy of Caricatures of Twenty-Five Gentlemen (1896), presented to Mark Hyam in 1908, but re-inscribed in 1909 and 1920, each time with a self-portrait (see Plates 49 & 50, following page 224). The proof sheets of A Christmas Garland, inscribed to James Douglas in 1912, present original drawings of the subjects, along with changes and corrections in the text. A variation, which finds Max making free

with the text of another writer, in his copy of Sir Theodore Martin's *Queen Victoria as I Knew Her* (1908), with hilariously irrelevant notes in Max's hand, but attributed to the author.

Mr. Taylor's holdings include a complete run of those numbers of *The Greyfriar* (1887-1942), the school magazine of Charterhouse, which contain Bebohm's earliest published work. A curiosity is the Taylor copy of a witty but somewhat scrivous poem about George V and Queen Mary, "Ballade Tragique à Double Refrain," whose publication Max forbade, but which somehow found its way into print. Tipped into *Zuleika Dobson* (1911) is a letter to Edmund Gosse, erroneously dated 15 October 1901, with the following engaging postscript: "The faults of my book as a work of art are as many as the sands of the sea, or as the works of Hilaire Belloc. But I claim to have given a truer picture of undergraduate life than is to be found in any other novel about Oxford." *Rossetti and His Circle* (1942) is inscribed to Clara Watts-Dunton with occasional autograph notes and a wash-drawing of Rossetti on the title page.

Bebohm also liked to embellish the books given to him. Thus, a copy of A. C. Benson's *The Leaves of the Tree* (1912) has a charming triolot by Max, pencilled in facing page one; and to Gosse's *Silhouettes* (1925) the recipient has added a silhouette portrait of the author on the title page, as well as a watercolor caricature of Charles Whibley (to whom the work was dedicated) below the dedication. Further discussion of Bebohm must be reserved for the section below dealing with manuscripts.

The Taylor library also includes an extraordinary collection of rare copies of Kipling's early works. Among these are the writer's first two publications: *Schoolboy Lyrics* (Lahore, 1881), in original brown paper covers, privately printed in an edition of about fifty copies by the author's parents while he was still at school in England; and *Echoes by Two Writers*, printed in Lahore in 1884, and containing thirty-two poems by Kipling, the remainder being by his sister, Beatrice. The copy of the latter work was presented to ville, the original of "Stalky," with a letter dated 8 October 1884. Plain Tales from the Hills* (1888), the first issue of the first edition, one of five copies bound without design on the cover, carries the inscription: "To W.C.C. from 'Kipling' 264 in sign of attachment and respect. 3/88," accompanied by the following stanza from Matthew Arnold's "Stanzas in Memory of the Author of 'Obermann':"

But we—brought forth and reared in hours
Of change, alarm, surprise—
What shelter to grow ripe is ours.
What leisure to grow wise?

W.C.C. was W. C. Crotts, a master at Westward Ho school and the original of "King" in *Stalky and Co.;* 264 was Kipling's assigned number at the school to be marked on his personal belongings (see Plate 29).

Both Kipling's *Under the Deodars* and *Wee Willie Winkie* and *Other Child Stories* appear in the first state of the first editions with original paper wrappers, dated 1888 and carrying the imprint of Allahabad. *The Counting of Dinah Shad and Other Stories* (1890) is also the first issue of the first edition before the excision from its contents of "The Incarnation of Krishna Mulvaney," *Barrack-Room Ballads* (1892), one of the thirty copies of the first edition printed on Japanese vellum, belonged to W. E. Henley. *The Seven Seas* (1896) in original linen has five stanzas of "Recessional" penned in Kipling's hand and dated 1897 on the blank leaf facing the first page, and seven stanzas of "The White Man's Burden," also in his autograph on two blank leaves at the end, these being dated "Feb., '99 America." The copy of *Kim* in original cloth is one of two known copies of the uncorrected page proofs of the first English edition, dated 1900 instead of 1901 on the title-page.

Another author significantly represented is George Bernard Shaw for whom there are about eighty titles, including the early fiction and many political pamphlets, as well as the plays. Several of the latter occur in rehearsal copies, and, again, presentations predominate. For example, both *Heartbreak House* (1919) and *Saint Joan* (1924) are inscribed to "Stella" (Mrs. Patrick Campbell). *Cashel Byron's Profession* (1886) is a first edition uncut, rare in this state. Another copy, belonging to Shaw, is extensively revised in his hand for the second edition of 1889 (see Plate 44, page 241). *An Unsocial Socialist* (1887), William Archer's copy of the first issue of the first edition, lists Shaw on the title page as the author of "The Confessions of Byron Cashel's Profession!" The American edition of *Love among the Artists* (1900) contains auto-
To
W. C. C
from
"Kipling, 264"

w. sign of attachment and respect,
3/88

"But we brought forth and raised in hours
of change, alarm, surprise—
What she did to know was need.
What leisure to grow under!"

PLAIN TALES FROM THE HILLS.

...graph revisions for the English edition. Mrs. Warren’s Profession (1902), the first illustrated edition and the first to contain the preface, “The Author’s Apology,” was presented to Siegfried Trebitsch, the playwright’s authorized German translator. The Dark Lady of the Sonnets (1910), labelled “Printer’s Sample Only” and “Rough Proof Unpublished,” shows manuscript corrections by the author; and the state of The Simpleton of the Unexpected Isles (1935) is the first proof unpublished.

Among the modern poets in the library are: Robert Bridges (both in his own right and as the editor of Gerard Manley Hopkins), Rupert Brooke (including Hardy’s copy of Poems, 1911), Walter de la Mare (whose Peacock Pie has folded in a touching poem of six stanzas, entitled “Christina Rossetti,” signed and dated 1905), and Arthur Waley in his exquisite translations from the Chinese. Special mention, however, may be made of Thomas Hardy, A. E. Housman, and William Butler Yeats.

The first editions of the three volumes of Hardy’s The Dynasts include the first and second printings of Volume One (dated 1903 and 1904 respectively), and of Volume Two (dated 1905 and 1906). The Taylor copy of Housman’s A Shropshire Lad (1896), presented to Professor Beesly with an autograph letter dated 3 October 1896 offering the gift, is listed by Carter and Sparrow as Variant A of the work. Housman’s Last Poems (1922) is the first issue of the first edition with pencil notes by the poet’s sister, Mrs. E. W. Symons, to whom the volume was given.

Yeats is represented by his first published work, Aisling, A Dramatic Poem (1883), reprinted in one hundred copies from the Dublin University Review. Cathleen ni Houilhan (1902) is number six of eight copies in vellum, issued by the Caradoc Press. The Taylor copy belonged to John Quinn, and in it the poet has written: “I never heard of this edition till I knew of it from Quinn who owns this book. W. B. Yeats New York 1904.” The majority of the volumes of Yeats are presentation copies whose interest is greatly enhanced by the names of the recipients. Thus, The Secret Rose (1897) was presented to George Pollexfen; The Shadowy Waters (1900) is inscribed to John Masefield, with a note in that poet’s hand: “A piece of poet’s bay given to me by Lady Gregory—Feb. 10 1905”; “Where There is Nothing”: being Volume One of Plays for an Irish Theatre (1903), with a few manuscript corrections by Yeats, was presented to George Bernard Shaw; and Poems 1899–1905 to Maud Gonne.
The Bloomsbury writers, Lytton Strachey, E.M. Forster, and Virginia Woolf, are present in their entirety. The shelf devoted to Woolf includes a number of bibliographical rarities. The Voyage Out (1915) appears in a trial binding, Jacob's Room (1922) is a subscriber's copy, and the first American edition of Orlando (1928), published by Crosby Gauge and inscribed by the author to the publisher, is one of eleven copies on green paper. Keats' Visions of Heavens, issued by the Hogarth Press, Richmond (1919), with wood-cuts by Vanessa Bell, is in its original wrappers, hand-colored from Roger Fry's workshop. Of comparable interest to the connoisseur of fine books is Mr. Taylor's collection of works by Norman Douglas, many privately printed in original formats at presses throughout Europe.

For the rest, the shelves of the Taylor library devoted to more recent times exhibits a pleasingly idiosyncratic range of titles, particularly fictional. Substantial space is devoted to H. G. Wells' science fiction (but including presentation copies of Kipps and Tono-Bungay), to Galsworthy through The Forsyte Saga (the corrected proofs of To Let, 1921, are inscribed to Charles Scribner), A. P. Herbert (virtually entire in thirty-nine volumes), and the early Aldous Huxley through Point Counterpoint (1928). Among the oddities for which Mr. Taylor has made room are the endearing fattedue of Amanda Ros, represented by her four published works, all but the third printed in her native Belfast: Irene Idlesleigh (1897), Delina Delaney (c. 1900), Poems of Puncure (1911), and Fumes of Formation (1933).

PART TWO—MANUSCRIPTS, LETTERS, AND DRAWINGS

Mr. Taylor's extensive acquisitions of literary manuscripts and letters have been made in direct relation to the authors represented in his library. As a result, these autograph holdings, especially when taken in conjunction with the prevalence of presentation volumes, impart to the collection an atmosphere of warmth and even intimacy. The browser seems constantly to be surprising a writer in the act of creation or overhearing him as he addresses a friend.

The collection is rich in manuscript material from the Romantic period. Scott is represented by two poems, The Vision of Don Roderick and The Field of Waterloo. For Wordsworth there are four signed manuscripts, including "Composed upon Westminster Bridge Sep 3 1803," dated 1 November 1806, and "Sonnet suggested by Haydon's Picture," with eight letters to Haydon from the poet and his wife. A seventeen-line poem, dated 1849, in Dorothy Wordsworth's hand, is entitled "The Worship of the Sabbath Morn." By Coleridge are two signed autograph manuscripts, one of three stanzas, beginning: "Maid of my love! Sweet Genevieve!"

There are no fewer than seven manuscripts of poems either in whole or part, by Byron, including the printer's copy of Hints from Horace with numerous autograph corrections and additions; two pages from English Bards and Scotch Reviewers; "Darkness"; "Churchill's Grave"; and the well-known lyric, "The Girl of Cadiz," dated 25 August 1809 (see Plate 30). John Girson's transcript of Oedipus Tyrannus; or, Swellfoot the Tyrant (1820) was made directly from Shelley's manuscript of the drama. Also present is Mary Wollstonecraft Shelley's thirty-four page tale, entitled "Angelina," but later published as "The Brother and the Sister, an Italian Story" (1833). And for the lover of Keats there is in that poet's hand the manuscript of two stanzas of "Ode on Melancholy" (see Plate 31), as well as eighteen lines of Part II of "Lamia," and the first draft of Conrad's speech from Otho the Great.

Of the two poems in manuscript by Charles Lamb, one, dated 30 May 1827, is entitled "On an Infant Dying as soon as Born." These sympathetic lines, addressed to Thomas Hood, differ substantially from the printed version. There is a long example of one of William Hazlitt's rare manuscripts, entitled "On Coffee-House Politicians," which appeared in Table Talk.

The Taylor library is also richly endowed with the correspondence of Romantic writers. There are fourteen letters each by Scott and Wordsworth, and sixteen each by Coleridge, Lamb, and Cradbe (one including a poem). The thirty-seven letters in Byron's hand were addressed to such varied individuals as Robert Charles Dallas, John Galt, John Cam Hobhouse, Leigh Hunt, the Countess of Jersey, and John Murray, Shelley letters number five, one of them to his publisher asking for news of Keats; there are also two by Mary Shelley, one addressed to her husband and the other to E. J. Trelawny. Of the six letters by Keats, always rare and difficult to come by, two were written to Fanny Brawne, and one of extraordinary interest to J. H. Reynolds, dated 19 February 1818, in which Keats provides a moving philosophical discussion of...
No more go retro to the other winds
Wolves bare, light rooted, for the horizon
Nor suffer the fierce south to be felt.

By nightshade, holy grove of Decaphe
She makes not upon the sky of new borns
Honor the better, or the death earth
Is your sevenfold dooms, nor the common
Faction in surer censer mysteries.
For shade to shades will come to add
And spine the rightful aurum. This

But when the melancholy half sinks death
Stained from ancient, like a sawing cloud
That fosters a disfigured heaven art
And hides the green hold of an infant
Then sad the sorrow on a meaning tone
Or on the rainbow of the dawn:
Or on the wealth of silver streams
Or if the lightning some with anger shoves
Exhilaration but not found, and let her come
And feed deep dark when her cheeks cry.
of poetry as well as the only manuscript of "O thou whose face hath felt the Winter's Wind..."

Two long and amusing letters by Jane Austen were written to her sister, Cassandra, by whom there are fifteen letters, the majority addressed to Anna LeFroy. A recent acquisition is a collection of 158 unpublished letters from Benjamin Robert Haydon to Mary Russell Mitford, covering the years 1817-43.

Examples in the Taylor library of the early writings of the Brontës call for special attention. By Charlotte Brontë there are five manuscripts. Three relate to Angria and are penned in the microscopic hand that the children reserved for their accounts in booklet form of this fabulous realm: a six-stanza poem under the pseudonym of Lord Charles Wellesley, dated 11 February 1830 (when Charlotte was thirteen); a tiny booklet entitled "The Violet A Poem With Several Smaller Poems By The Marquess Of Douro," twelve pages in all, 14 November 1830; and a signed story of thirty-five pages, Mina Laury II, 17 January 1838 (see Plate 32). In addition, there is a story, entitled "John Henry," of thirty-six pages, which may represent the initial start on Shirley. Finally, Mr. Taylor owns the

twenty-page autograph manuscript of Emma, dated 27 November 1853, the work of fiction on which Charlotte was at work at the time of her death. These manuscripts are accompanied by eighteen letters, directed for the most part to the novelist's intimate friends: Mary Dixon, Mrs. Gaskell, Ellen Nussey, Latitia Wheelwright, and W. S. Williams.

There are also two manuscript poems by Emily Brontë, likewise in a hand so minute as to be decipherable without a magnifying glass. Both are deeply felt lyrics (see Plate 33). In addition, there are three poems by her sister Anne covering twenty-eight pages of manuscript, the earliest extant autograph lines by the author. These poems are dated 6 October 1837, and are entitled: "Verses by Lady Geraldine," "Alexander and Zenobia," and "The Voice from the Dungeon." Finally, there are two manuscripts in Branwell Brontë's hand: "The Rising of the Angrians," a twenty-four page narrative, dated January-March 1846; and four pages from a story of about 1840, entitled "And the Weary are at Rest."

The splendid collection of Trollope, formed by Mr. Taylor, is
augmented by nine book-length manuscripts and four albums of letters. The manuscripts run from the earliest existing one, *The New Zealander* (edited by N. John Hall and published by the Clarendon Press, 1972), to the novel which Trollope was writing at the time of his death, *The Land-Raggers*. The remaining manuscripts are of the following works: *The Eustace Diamonds*, *The Claverings*, *The American Senator*, *Lord Palmerston*, *Lady Anna*, *Marion Fay*, and *An Old Man’s Love*.

The collector’s policy of not retaining Victorian fiction has been relaxed in the case of manuscript material. In addition to a leaf from *Pickwick Papers*, Dickens is represented by autograph manuscripts of “The Uncommercial Traveller” and of “New Uncommercial Samples: On an Amateur Beat.” In passing, attention may be called to a further Dickens item: his copy of a farce, entitled *A Roland for an Oliver* (1819), edited for acting by the novelist. There are several interesting manuscripts in Thackeray’s hand, including a portion of an unpublished play, c. 1837; “Cockney Travels”; forty-three pages of an unfinished novel, *The Knights of Barsellen* (c. 1841), with a considerable number of watercolor and pencil drawings; and three small manuscript pieces with notes for *Vanity Fair*, together with five drawings for the novel (see Plate 34, following page 224). By Wilkie Collins there is a nineteen-page manuscript of a story with the title, “The Clergyman’s Confession.” There are, as well, numerous letters by both Dickens and Thackeray; those by the former addressed to, among others, Mary Boyle, Edward Fitzgerald, Mrs. Gaskell, Georgina Hogarth, Mark Lemon, George Henry Lewes, and Longfellow; those by the latter to James Russell Lowell, Bulwer-Lytton, Fitzgerald, Trollope, Dickens, William Macready, and William Harrison Ainsworth.

Space forbids more than a summary listing of Mr. Taylor’s varied and extensive manuscript holdings throughout Victorian poetry, but again several samples will indicate both the range and quality. Signed by Tennyson and dated New Year’s Day 1873, for instance, is the laureate’s noble epilogue to *Idylls of the King*, dedicated “To the Queen.” Accompanying two autograph poems by Elizabeth Barrett Browning are the manuscripts of Robert Browning’s “Kentish Sir Byng” and “Rosny” from *Asolando*. There are also eleven poems by Swinburne, numbering fifty-eight manuscript pages, and including: “The Ballad of Dead Man’s Bay,” “Erosion,” “Joyous Gard,” and the first and only draft of “A Vision of Spring in Winter.” George Meredith is represented by a thirty-stanza poem in manuscript, “Jump-to-Glory Jane,” and William Morris by his virtual rewriting (with twenty original verses) of Eirikr Magnusson’s manuscript translation from the Icelandic of *King Magnus the Barefoot*. Included among other manuscripts of poems are: Arthur William Edgar O’Shaughnessy’s lyric, “We are the music makers . . . .” Francis Thompson’s “Any Saint,” and two poems by James Thomson, “The Deliverer” and “The Poet and the Muse.” For Oscar Wilde there are the unpublished scenarios of two plays: *The Cardinal of Avignon* (1882), a tragedy in four acts; and *The Duchess of Florence* (1882), completed in the following year as *The Duchess of Padua*.

Tennyson (see Plate 35). Browning, Edward Fitzgerald, William Michael Rossetti, and Wilde are among the writers of the period for whom there is extensive correspondence. An interchange between the Brownings and William Allingham extends from 1851 to 1889, Robert Browning contributing thirteen and Allingham twenty-seven letters. Another long run is composed of fifty-eight letters written by William Michael Rossetti to Edward Dowden between 1870 and 1904. Wilde’s correspondence includes twenty letters to Leonard Smithers.

Among Mr. Taylor’s extraordinary collection of original material relating to every facet of Max Beerbohm’s career, first place must go to the two manuscripts of *Zuleika Dobson*. The first of these is an incomplete pencil draft, begun as early as 1898 and including a number of sketches in pencil, pen-and-ink, and watercolor (see Plate 36, following page 224). The second is the finished version in pen as sent with detailed instructions to the printer. The earliest manuscripts by Max are “Ballade de la Vie Joyeuse” (1892), and a piece, entitled “De Natura Barbaturorum,” originally published in *The Chap Book*, Chicago, 1896, and later amplified in *Dandies and Dandies*. Other manuscripts, to cite only a few, include: “William and Mary”; the extant fragments of an uncompleted novel, *The Mirror of the Past*; “The Ragged Regiment”; and pencil and pen versions of “A Relic,” published in *And Even Now* (1920). There are, in addition, a number of items showing Beerbohm at his most whimsical. One is a piece, entitled “A Good Prince,” purporting to describe the behavior of a royal adult, while in reality describing that of the late Duke of Windsor at the age of three. Another is a sonnet addressed to Henry James, dated 1908, written in collaboration with Edmond Gosse, the alternate lines being in the hands of each. A final delightful bit of
follery is a witty poem on the subject of a luncheon visit paid by the Prince of Wales to Mr. and Mrs. Thomas Hardy in the summer of 1923. Twenty-five copies of this were printed by John Johnson for Simon Nowell-Smith in September 1946. In addition to the autograph manuscript of the verses, Mr. Taylor possesses the corrected proof, accompanying correspondence, and a photograph of the occasion.

The Taylor Beerbohm letters number more than one hundred, including twenty-seven to Sir William Nicholson, written between the 1890's and 1925; seven to Frank Harris, covering the years 1909-12; and eight to Constance Collier for the period 1925-55. The list of those with whom Beerbohm corresponded reads like a "Who's Who" of his literary world: St. John Adcock, Henry and Helen Granville-Barker, Gosse, Philip Guedala, William Heine mann, Holbrook Jackson, Rose Macaulay, C.H. McCall, Elkin Mathews, Harold Monro, Middleton Murry, Grant Richards, G. B. Shaw, Virginia Woolf, Elinor Wylie.

The numerous autograph manuscripts by Shaw in Mr. Taylor's library include: six pages from Love among the Artists (1900); for the "Preface for Politicians" of John Bull's Other Island the corrected typescript of pages v-xxxviii and, replacing the original, the rewritten pages xxxviii-lix, dated January 1907; the manuscript in Gregg shorthand of "The Elizabethan Sketch," which became Dark Lady of the Sonnets, dated 20 June 1910; autograph revisions of "The Old Revolutionist and the New Revolution" (1921); and the holograph shorthand manuscript for the Malvern Puppet Show, 1949, of Shakes versus Shaw, with photographs of the production. In addition, there are nearly two hundred letters and telegrams, the majority to Shaw's American literary agent, Paul Reynolds.

Other significant manuscript material from recent times includes W. B. Yeats's The Land of Heart's Desire; the corrected typescript of Kipling's "Tomlinson" with the final lines cancelled; and A. E. Housman's poem, number three, from Last Poems, beginning: "Her strong enchantments failing..." In prose there are three pages from Chapters X and XI of the serial version of Hardy's Tess of the D'Urbervilles, and the fifty-six page manuscript of Joseph Conrad's tale, "Il Conde."

Outstanding among the wealth of manuscripts in Lytton Strachey's hand is the material which Strachey collected for an unpublished life of Warren Hastings. The author meant this to be his
first major literary undertaking, and he carried on research for it from 1902 to 1903 as a dissertation for the Trinity College Fellowship. He resumed work before 1910 and did not abandon the project until he turned to writing Landmarks in French Literature (1912). The Taylor library has the complete manuscript, the typescript, and all of the notes Strachey made while carrying on his research.

In addition to the letters by Beethoven and Shaw, already cited, the Taylor library is notably strong in literary correspondence of the twentieth century. The following may be listed as examples: nearly one hundred letters by Thomas Hardy, including runs to Clement Shorter and J. C. Squire, covering, respectively, the periods 1895-1913 and 1910-1925; approximately the same number of letters by Lytton Strachey, the principal recipients being Vanessa Bell, Dorothy Bussy, and Leonard Woolf; nineteen letters by Katherine Mansfield, of which thirteen were written to her father in the last year of her life; thirty-six letters by Virginia Woolf, twenty-seven addressed to Dora Carrington; and thirty letters by Walter de la Mare to Thomas Moult for the period 1919-44.

A small but delightful adjunct of the Taylor library is the collection which the owner has formed in recent years of watercolors and drawings with literary associations. First in date and importance are two very early watercolors by William Blake. Entitled "The Landing of Julius Caesar in Britain," these are from the History of England series. Accompanying them are two additional pencil drawings by Blake (see Plate 37, following page 224).

There are also two works by J.M.W. Turner: a watercolor view of "Rochester Castle and Bridge," executed when the artist was sixteen (see Plate 38, following page 224); and a sheet of watercolor sketches portraying sea monsters which were later incorporated into Turner’s great oil painting, "The Slaver." Signed and dated "Brantwood 1880," this sheet belonged to Ruskin, and is inscribed in his hand: "Turner's first sketch of group of fish for the Slaver. Bought of Mrs. Booth." Mrs. Booth was Turner's housekeeper.

A large and handsome coastal landscape in watercolor by John Martin also calls for attention, as do a flower piece in watercolor by Charlotte Brontë and a drawing of a cottage in a rural setting, signed Anne Brontë and dated May 30, 1836.

Not surprisingly, examples of the work of the Victorian book illustrators is generously represented in the library. Of exceptional interest is a number of albums of Thackeray’s drawings at all stages in his career. Two of these, containing seventy-three sketches on fifty-three leaves, were assembled by Thackeray’s daughter, Lady Ritchie. A further sketchbook with sixty-seven pages was used by the artist in Paris in 1835. There are five unpublished drawings for "Mrs. Perkins Ball" with autograph captions. In addition to an album of rough preliminary sketches for Vanity Fair, there is another of drawings for other writings, including, along with Vanity Fair (see Plate 34, following page 224), Penda’s, Newcomen, The Virginians, and The Four Georges, single manuscript pages from each of these works being bound in. An album of about 1860 contains eighty-six drawings by the novelist as well as three early likenesses of him by his friend James Spedding. Yet another volume, put together by Lady Ritchie, contains, in addition to fifteen drawings by Thackeray, other sketches by such artists as John Leech, Thomas Faed, Richard Doyle, and Daniel Maclise.

By Hablot Knight Browne ("Phiz") there are five drawings for illustrations of Trollope’s Can You Forgive Her?, and Dickens’ Pickwick Papers, Nicholas Nickleby, and Domby and Son (two, including the representation of “Florence and Edith on the Staircase”). Phiz’s preliminary drawing for Mrs. Leo Hunter’s Fancy Dress Party in Pickwick Papers provides important evidence of how closely the novelist collaborated with his illustrators. On the sheet Dickens has written: “I think it would be better, if Pickwick had hold of the Bandit’s arm. If Minerva tried to look a little younger (more like Mrs. Pott, who is perfect), I think it would be an additional improvement” (see Plate 39, following page 224). The artist revised his original conception in compliance with the novelist’s suggestions.

Eight of George Cruikshank’s admirable designs for The Comic Almanac, January to August 1838, are present in their original pencil and watercolor versions. The collection also includes one of John Everett Millais’ accomplished drawings to illustrate a scene in Chapter Nineteen of Trollope’s The Small House at Allington, as well as a complete set of trial proofs for the same artist’s illustrations of Orley Farm. Attached to the latter in the novelist’s autograph is the following highly commendatory comment: “I have never known a set of illustrations so carefully true, as are these, to the conceptions of the writer of the book illustrated. I say that as a writer. As a lover of Art I will add that I know no book graced with more exquisite pictures.”
By Edward Lear there is a highly finished watercolor of the "Yellow Iris," made in 1820 when the artist was fourteen years of age. The latter end of Lear's life is represented by one of his amusing illustrated "Alphabets," signed and dated 7 February 1871.

G. B. Shaw's proposed stage design of the first scene of the fourth act of John Bull's Other Island is rendered in watercolor by the dramatist.

The many examples of Beethoven's brilliant originality as a graphic artist date back to a scrapbook of his childhood drawings, made in 1870-80, and to twenty-four sheets of caricatures from Max's undergraduate days. There are five drawings in pen-and-ink and crayon of characters in the opera, "L'Hypocrite Sanctifié" based on the "Happy Hypocrite." The full-scale caricatures include such subjects as: "Charles Wyndham Deluding Time," Sir Henry Irving, Mr. Arthur Balfour, and Edmund Gosse. Most mordant of all in its wit is the watercolor of "Mr. Tennyson reading 'In Memoriam' to his Sovereign." In this rendition, inscribed "To Nicholson: William and Mabel from Max 1904," the wallpaper of the room is decorated with a skull-and-crossbones motif rather than the floral design of the published version in The Poet's Corner (1904). Finally, the collection includes a supremely elegant and evocative drawing of Aubrey Beardsley by Sir William Rothenstein.

The foregoing pages have attempted to do no more than map out the high roads through the rich literary realm of Mr. Taylor's holdings in nineteenth- and twentieth-century British literature. Individual scholars and bibliophiles in pursuit of their own predilections will continue to discover the opportunities for further exploration amidst the innumerable fascinating byways of this royal demesne.
Plate 36. A page of doodles by Max Beerbohm from his pencil draft of *Zuleika Dobson*.

Plate 37. Pencil drawing by William Blake.
Plate 58. Early Turner watercolor (view of "Rochester Castle and Bridge") executed when the artist was sixteen.
Literary Association Books: 1800-1950

by Charles Ryskamp

Our best guide to terms used by book collectors, dealers, and librarians is usually the late John Carter, and it seems right to turn to him first of all for a definition of "association copy" before we choose the books themselves. In his ABC for Book Collectors Carter wrote that "this term, often scoffed at by laymen, is applied to a copy which belonged to, or was annotated by, the author; which once belonged to someone connected with the author or someone of interest in his own right; or again, and perhaps most interestingly, belonged to someone peculiarly associated with its contents."

The layman may scoff at the value of association copies, but the true bibliophile of today frequently takes deep pride in such volumes because an outstanding association copy may call up the spirit of a favorite author even better than a fine autograph manuscript or a letter. The helpfulness of an association copy in scholarly research may be questioned, but not its sentimental significance to the lover of literature.

In conversation, Mr. Robert H. Taylor has himself clearly elucidated the term "association copy." "It is a volume to which something unique has been added subsequent to publication, something which increases the interest and value of the book. Usually this is an inscription from the author to the recipient, and the interest is in direct ratio to the fame of each. But the special quality may lie in the fact that the book has manuscript corrections in the hand of the author; or perhaps it belonged to one or more fascinating persons, may even have been annotated by them. Or the margins and blank pages may be decorated, like the copy of The Praise of Folly at Basel with marginal drawings by Holbein. Grangerized, or extra-illustrated books are not in this category: there is something too contrived about them."

Mr. Taylor's comments are spoken from an uncommon vantage point. No one in our time has formed a more distinguished private collection of English literary books and manuscripts; no one has such a refined and varied group of association copies of the nineteenth century.
More than twenty-five years ago, John Carter wrote that “the special attention paid during the past seventy-five years or so to inscribed or association copies has passed through an undiscriminating to a discriminating stage. . . . No one would dispute the superior interest over an ordinary first edition of Keats’s Poems (1817) of a copy inscribed by Keats to John Doe; no one again would dispute the superiority over John Doe’s copy of another presented to one of the poet’s friends or even to a sufficiently eminent acquaintance: but everyone will have his own preference among the copies given to Fanny Brawne or to Shelley, to his brother George or to William Wordsworth” (“Reflections on the Present State of Book-Collecting” in *Taste and Technique in Book-Collecting*, 1948). For an association copy of any importance, one expects something more remarkable than a simple presentation or inscribed copy of a book.

We might well begin with the copy of Keats’s Poems given to Wordsworth. Mr. Taylor did not have an opportunity to get the others mentioned above, but he did buy that volume. It remains in its original boards covered with chintz, although the covers are detached. It is a “petticoat” or “cottonian” binding, presumably by Mrs. Southey or one of her family who bound so many of the books in Southey’s and Wordsworth’s libraries in this fashion. For many years this book remained opened only a little way, as Wordsworth had left it, but the eccentric Bostonian F. H. Day, who owned it at the beginning of this century, cut the rest of the pages so that we shall now never know how far Wordsworth got in his reading. In inscribing it to Wordsworth, “with the Author’s sincere Reverence,” (see Plate 40), Keats echoed what he had written perhaps four months earlier to Haydon about Wordsworth: “with what Reverence—I would send my Wellwishes to him” (21 November 1816). That was the same month in which Keats had praised Wordsworth in his sonnet “Great Spirits now on earth are sojournings.” He first met Wordsworth a year later, at the Christmas party in Haydon’s “painting room” in Lisson Grove, London. Lamb was also among the five who dined together that evening, surely one of the legendary moments in English literary history.

In the Taylor collection there is an association copy which links Lamb with Blake in a comparable way. This is a volume which contains Blake’s *Descriptive Catalogue* of 1809, with Blake’s corrections on the title page and on page 64, and Lamb’s directions to the binder; it is bound with eleven other books, pamphlets, or extracts from magazines and books, including Charles Lamb’s “Confessions of a Drunkard” and Mary Lamb’s “On Needlework” (both extracts). Southey’s *Wat Tyler* (in *The Republican*, 29 March 1817) and *Poems* by Rochester (1790) and the Countess of Winchelsea (1714). Blake’s *Descriptive Catalogue*, which is today known in fewer than twenty copies, and went largely unrecognized in its own time, received its earliest praise from Lamb. Henry Crabb Robinson recorded that he . . . went to see an exhibition of Blake’s Original paintings at a Hosiers in Carnaby Market, Blake’s brother. These paintings filled several rooms of an ordinary dwelling house And for the Sight a half crown was demanded of the Visitor for which he had also a Catalogue.—This catalogue I possess And it is a very curious exposure of the state of the artists mind.— I wished to send it to Germany and to give a copy to Lamb & others—So I took four. . . . Lamb was delighted with the Catalogue—especially with the description of a painting afterwards engraved [by Thomas Stothard of the “Canterbury Pilgrims”]. . . . Stoddart’s work is well Known—Blake’s is known by very few. Lamb preferred it greatly to Stoddart’s and declared that Blakes description was the finest criticism he had ever read of Chaucer’s poem.

The long chain of associations among English poets is brought only a few years later from Shelley to Browning. Mr. Taylor owns a copy of Shelley’s *Miscellaneous Poems* (London, 1826), in rather dilapidated original boards. Inside the front cover is written:

This book was given to me,—probably as soon as published; by my cousin J. S.: the foolish markings and still more foolish scribblings show the impression made on a boy by this first specimen of Shelley’s poetry.

Robert Browning.

June 2. 1878.

“O world, O Life, O Time!”

Browning was fourteen when the volume was published; it was given to him by James Silverthorne, his favorite cousin, who died in 1853. Browning marked his favorite verses—a great many of them—by large X’s and by bold lines in the margins; parts of pages have been removed, no doubt to destroy the “still more foolish scribblings.” The poems most fully, and violently, marked are
"To Night," "Lines to an Indian Air" (see Plate 41), and "Stanzas Written in Dejection, near Naples."

A curious, rather than a moving or significant, association is the copy of William Watts’s *The Yahoo; a Satirical Rhapsody* ... (New York, 1830) which Swinburne gave to William Michael Rossetti. Above the plain inscription, "W. M. Rossetti from Swinburne 1864." is written, in another hand, "With the Compliments of the Author." The author of this curious, sometimes blasphemous poem appears to be unknown except for this one publication. A more important association copy connected with the Rossetti family is a first edition of Christina Rossetti’s *Goblin Market and Other Poems*, presented in the year of publication (1862) by her brother Dante Gabriel to his friend Coventry Patmore. He was a poetic associate of the Pre-Raphaelite Brotherhood, especially about fifteen years before this. Another presentation copy from Dante Gabriel Rossetti is that of his own *Poems*, a first edition, also given at the time of its publication, in this case "To Mrs Lewis with D G Rossetti’s kind regards April 1870." Rossetti had quite early sought recognition and appreciation from the recipient, George Eliot, and she remained a faithful supporter of him.

Among the most remarkable association copies are those which were the author’s own, with notes, corrections, or even a poem, or many of them, added by himself. There is Lord Byron’s copy of *Childe Harold’s Pilgrimage. Canto the Fourth*. ... (first edition, sixth state: 1818) with marginal notes in Byron’s hand, some of them dated Venice, 23 September 1818, as is that following the end of the Canto where Byron has written: “I have read this Canto over again with some attention, and as it is some time since I have seen it—I can judge less partially:—I confess I thought that it had been better” (see Plate 48). At that time he had just finished writing the first canto of *Don Juan*; the next day the Shelles arrived to seek medical help for their daughter, Clara, who died almost immediately. Then there is the astonishing first edition of Shelley’s *Adonais* (Pisa, 1821), a fine large copy, untrimmed, with his poem "Swifter far than summers flight" written in his own hand on the two blank pages following the last page of text (see Plate 43). This book belonged to Lord Houghton, and before that to Sir David Dundas, who probably found it in Italy.

Another significant association volume is Thomas Love Peacock’s *Palmyra, and Other Poems* (first edition, London, 1806), with thirty-seven pages of manuscripts of his early verse, written between the age of fifteen and nineteen, nine of these pages in Peacock’s autograph. Or, from a slightly later date, there is Matthew Gregory Lewis’ own copy of his translation of Zschokke’s *The Bravo of Venice* (seventh edition, London, 1818), with a few corrections for the next edition and the manuscript estimate of the cost of printing 750 copies of that edition. For the mid-nineteenth century we find Tennyson’s *The Princess*, the third edition, London, 1870, with a letter from the author to his publisher, Moxon, concerning the proofs for this edition, and Lady Tennyson’s signature on the half-title.

Still later in the century, and for different aspects of English literature, there is George Bernard Shaw’s copy of *Cáshel Byron’s Profession*, a first edition (1886), very extensively corrected and changed for the “New Edition, Revised,” published in 1889. His autograph revisions are mostly written in his minute, precise script in the margins of the printed text (see Plate 44), but in two instances they are written on separate sheets of inserted manuscript (pages 121b and 157a-b; page 121a is missing). The volume also contains pencil markings made in the printing house, with names of compositors and printers throughout.

A very strange association copy—between the two selves of one author—is that of William Sharp’s *The Winged Destiny: Studies in the Spiritual History of the Gael*, London, 1904. “By Fiona MacLeod,” the pseudonym used by Sharp for so many of the most interesting of his books. This one is inscribed (see Plate 45): “To William Sharp from his comrade Fiona Macleod This bound copy of Passed Proofs, On our birthday, and in remembrance of the ‘League of 269.’ [presumably a secret reference, which remains unknown] 12th September 1904.” (Sharp had been born in Paisley on 12 September 1855.) Using his female pseudonym, Fiona Macleod, Sharp created what we now often consider to be the type of the modern artist. That side he kept distinct from the life of William Sharp. Not until his death-bed did he reveal that the two persons were the same. He died a year after the publication of *The Winged Destiny*; the inscription in Mr. Robert Taylor’s copy of this book therefore anticipates his death-bed revelation.

Many of the association copies in the Taylor library are related to English novelists, or link the novelists with the poets. There is Coleridge’s copy of Defoe’s *Robinson Crusoe*, the edition printed in two volumes at Chiswick in 1812. Coleridge had first read the novel before he was six; this copy has numerous notes written
about 1890. A typical bit of commentary, revelatory of his finest critical insight, occurs on one of the flyleaves at the beginning of volume two (it relates to pages 8-9 of that volume):

These exquisite paragraphs in addition to others scattered thro’ with a sparing hand, thro’ the Novels, afford sufficient proof that De Foe was a first-rate Master in periodic style; but with sound judgment and the fine tact of Genius had avoided it, as adverse to, nay, incompatible with, the every-day matter-of-fact Reality which forms the charm and the character of all his Romances. The Rob. Crusoe is like the Vision of a happy Night-mair, such as a Denizen of Elysium might be supposed to have from a little excess in his Nectar and Ambrosia Supper. Our imagemaker is kept in full play, excited to the highest: yet all the while we are touching or touched by, common Flesh and Blood.

S. T. C.

There are also William Beckford’s superb copy in original boards of Shelley’s Posthumous Poems (London, 1824), with two pages of Beckford’s notes on the free front endpaper; Dickens’ copy of Keats’s Poetical Works (London, 1830); and the volume of Tennyson’s Poems (fifteenth edition, London, 1863), which Trollope gave to his wife in July of that year. The copy of Tennyson’s Poems has Trollope’s bookplate, as have five volumes of Jane Austen’s novels (London, 1833), Lewis’ The Monk (first edition, London, 1796, three volumes), and Burke’s Philosophical Inquiry into . . . The Sublime and Beautiful . . . (London, 1825) which Trollope had when he was a schoolboy at Harrow in 1833. Annotations may be found in some of these in Trollope’s hand.

A first edition of A Week on the Concord and Merrimack Rivers (Boston, 1849) is a presentation copy to “Walter Savage Landor with the regards of Henry D. Thoreau.” A first edition of the first of Henry Adams’ two novels, Democracy (New York, 1880), is Henry James’s copy, who was introduced in England in many quarters through Adams, a life-long friend. Closer to our time, there is a first edition of E.M. Forster’s Aspects of the Novel (London, 1927) presented to Virginia Woolf: “Virginia from Morgan Nov. 1927.” In her essay of the same year, “The Art of Fiction” (published in The Moment, 1947), she reviewed Forster’s work; the essay concluded with these words: “. . . his is a book to encourage dreaming. None more suggestive has been written about the poor lady whom, with perhaps mistaken chivalry, we still persist in calling the art of fiction.”

Among the six or eight finest association copies in Mr. Taylor’s collection are those which were given by the writer to one he loved above all, or to one who played an especially significant role in his life. There are the volumes of Paradise Lost (Dublin, 1747) and Paradise Regained (Dublin, 1747), both inscribed “Mary. W. G. from Percy B Shelley June 6, 1815.” In that month, Shelley and Mary—they were not married until after his wife died in 1816—were touring the southern coast of Devonshire. It was a time of very intensive reading for both of them: they each read perhaps as many as twenty volumes a month. A more remarkable association copy is the volume of Poems on Various Occasions (Newark, 1807), a first edition of the second volume of Byron’s juvenilia—only one hundred copies were printed. This is the copy which the poet gave to Augusta, his step-sister, with whom he had the legendary liaison. Her autograph appears on the half-title and the title page, and she is identified as “Miss Parker” the subject of the poem “On the Death of a Young Lady, Cousin to the Author, and Very Dear to Him.” There are also small corrections in the text, on pages 55 and 115, perhaps by Byron himself.

And how can there be much more interesting association books than three from Oscar Wilde: his Salome (first edition, Paris, 1893, one of fifty copies on Van Gelder paper), “to Algernon Charles Swinburne, in sincere admiration. Oscar Wilde.”—which remains entirely unopened; Lady Windermere’s Fan, also a first edition (London, 1893), to Lord Alfred Douglas, “Bosie from Oscar. Nov. 1893.” and then, possibly the ultimate copy of a book of the Nineties, his Poems (London, 1892), also to Lord Alfred: “from Oscar / To the girt-mailed / Boy. / at Oxford, / in the heart / of June” (see Plate 46).

Almost as astonishing is the copy of the first publication (but not the privately circulated issue) of Tennyson’s In Memoriam (London, 1850), which he gave to E. L. Lushington. Lushington was associated with Tennyson, Hallam, Trench, and others in the Apostles; he later married Tennyson’s sister Cecilia, and their marriage is celebrated in the epithalamium which is the Epilogue to In Memoriam. Tipped-in before the half-title (see Plate 47) is a page written by Tennyson: “Essentially & inconceivably / private / till its later tho / larger brother / appear / then / to die the death / by / Fire! / Mind! / A. T.” Above this, on the same sheet,
Lushington has inscribed: "Written in the first printed copy of In Mem. wh A I gave me—wh was burnt as he wished." Beside this is the "F. L." monogram. Apparently Lushington had saved this slip of paper from the copy of the first private issue of the poem which Tennyson had sent him.

The copy of Wordsworth's Poetical Works, selected by Andrew James Symington (London, 1885) is an extraordinary tribute to unfilled love, a symbol of lost hopes. It bears the following inscriptions on the pasted-down and free front endpapers (see Plate 48): "Edward Lear from Augusta Parker, April 4, 1887," "Given back to A. P. by Franklin Lushington Executor to E. Lear, 1888," "Given to Paul Nash by Aunt Gussie (A. P.) about 1908." "Thomas Arthur Nash, my father's brother married the Hon. Augusta Parker, niece Bethell, daughter of Lord Westbury, the Lord Chancellor. They met while he was writing his 'Life of Lord Westbury.'" Tipped-in opposite the verso of the free front endpaper is a letter from Lear to "Gussie." 18 June 1887, thanking her for "the little volume of Wordsworth's Poems, which is a delight. I had no idea he was so lovely a writer. . . ."

Franklin Lushington, Lear's executor, was a barrister, ten years younger than Lear whom he met in 1848. He became Lear's most intimate friend, but, as with a number of his friends, Lear was unable to establish as strong and lasting a relationship with Lushington as he would have liked. It was a poignant friendship, as much because of what Lushington could not give it, as for what Lear wished it would, but could not make it be.

Augusta Bethell was the woman whom Lear most seriously wished to marry. He was fifty-four; she was much younger, and richer. He could not decide whether or not to ask her to marry, so she wed Mr. Parker, who was totally paralyzed. After Parker died, Lear again thought many times of marrying her, but never expressed his desires to her. In 1889 she stayed at a hotel in San Remo and spent day after day with Lear, and he confessed (to his diary): "I am perplexed as to if I shall or shall not ask G.—to marry me." Gussie returned to England; they wrote frequently and she sent him this volume of poetry; but he never saw her again.

The copy of Elizabeth Barrett's The Seraphim, and Other Poems (first edition, London, 1888) was presented "To John Kenyon Esq', from the author, his affectionate friend." Directly below this Kenyon has written, "and from John Kenyon to Robert Browning." Kenyon was Miss Barrett's second cousin, a rich Lon-

doner who urged Browning to write to her in 1845, and who afterwards encouraged their courtship with the greatest sympathy. The copy of Kipling's Echoes (Lahore, 1884), a first edition of his second book, was given by him to Colonel Lionel D'Arcy Dunsterville, father of Lionel Charles Dunsterville, the original of "Stalky" in Kipling's schoolboy stories. Pasted on the inside front wrapper and endpaper is a letter from Kipling, 8 October 1884, to Colonel Dunsterville:

I send with this a copy of a small booklet, lately published by me, which the Indian Press has been good enough to treat very favourably. It may possibly interest one of your family and serve as a memento of a very pleasant Evening spent in your house three years ago.

On the front endpaper of a copy of the first edition of his Mr. Perrin and Mr. Traill (London, 1911), Hugh Walpole has written to Sir Gerald Kelly (who painted Walpole's portrait three times, and became a good friend):

This is still thought by many to be my best book but that is only because there is a craze just now for photographic realism. The end is not true. Perrin stuck Traill with a knife and walked into the sea in his night-shirt.

To Gerald Kelly from Hugh Walpole—June 1922

Association copies like these can truly illuminate an author's life, his relationships, and his works.

Others may not provide significant information but may excite our imagination or stir up our wildest dreams. Like George Meredith's Modern Love (reprint, London, 1892), given by him to Ellen Terry: "To the Benign, the Bestower of the Amber Heart, George Meredith"; and added to that inscription, probably in Ellen Terry's hand, "From George Meredith to Ellen Terry: 9. Feb. 92." Or two from Shaw to Mrs. Patrick Campbell, which are eloquent in their simplicity: a first edition of St. Joan (London, 1924), "to Stella from G. (for Joey) B. S. 20th June 1924;" and earlier, a first edition of Heartbreak House (London, 1919), "to Stella from G. B. S. 27th Sept. 1919." ("Joey," the name of the pantomime clown, was Mrs. Campbell's nickname for Shaw.) Shaw had read Heartbreak House to her in June 1917; she longed to act in it, but nothing would induce him to let her, "though nobody could speak the lines as you could or give the quality of the woman
as you could if you would" (Shaw to Mrs. Campbell, 13 January 1921). “H. H. must win—if it does win—on its production," Shaw wrote to her, “and, as I practise it, it is not compatible with your presence within a mile of the theatre...” (29 January 1921).

There are still other possibilities in the wide world of association copies, especially when the comic muse is operating. So far the books have had serious, moving, or exciting associations. The comic imagination can lead us into quite different worlds. It may be best exemplified by Max Beerbohm. Mr. Taylor's spectacular collection of Beerbohm's manuscripts, books, and association volumes is unparalleled, and it is therefore difficult to choose among them. But certainly one of the most amusing is Sir Theodore Martin's Queen Victoria as I Knew Her (Edinburgh and London, 1908) with manuscript notes by Max purporting to be by the author. A typical passage of Sir Theodore's obsequious writing about the Queen is on page 100: “No slip in a date or name escaped her notice, and her fine tact never failed to call attention to any expression that could be modified with advantage.” Max's note, supposedly Sir Theodore's, is equally characteristic: “As, for example, when I said that the Prince Consort was now seated on God's right hand, the Queen begged me to substitute the word 'left' for the word 'right.' T. M.” Only once does Max step out of his role as Sir Theodore, in his note on the last page: “Essentially, the simple Sir Theodore and the serpentine Lytton S. are at one about her.”

What can we say after so many brilliant association copies? Well, that the best may be yet to come; at least something very different: a relationship implied or revealed, a comment or a criticism realized, not in words but in a picture. The presiding genius of that kind of association copy is, of course, again, Max Beerbohm. First of all, in a very plain form: Max's copy of Meredith's An Essay on Comedy and the Uses of the Comic Spirit (Westminster, 1897) given to Max by Lucy Coxon in 1904. Max has noted on the same free endpaper as her inscription:

Mrs. Coxon was a daughter of old Sydney Cooper, the painter; and was the mother of dear Ethel Earl, who gave this book to me. Mrs. Coxon was one of the earliest lovers of Meredith's work. She had a rather ugly, yet very beautiful face, was the kindest of friends, and the most extravagantly amusing talker that can be imagined.

Max's comment comes in a pen drawing on the title-page: the head of a man winking, as if it were part of the total design of the page, the symbol of the book or the publisher. It is a caricature of a grinning music-hall cockney, the very antithesis of Meredith's concept of comedy.

The most extraordinary example of Max's commentary—and association—through caricature is in a copy of his own Caricatures of Twenty-Five Gentlemen (London, 1896). Apparently a Mr. Mark Hyam sent his copy to Beerbohm to be autographed. Beerbohm kept it for a long time, then inscribed it “with very many apologies for having detained so long this gallery of monsters” and, on the page opposite, drew a self-caricature. Six years went by; the book was not sent, then found again, re-inscribed by Max (“six years elapsed, and still the book remains in the house of the well-wishing and apologetic artist...”), and he drew a second self-caricature. We read on the next page, in Max’s hand: “But alas!—alas! it would seem that in 1909 the artist failed in his quest of sealing wax and string. He knows not, in 1920, how it was that he so lamentably gave in... .” Facing this page is the half-title on which Max has painted in watercolors yet another caricature of himself, “trying not to realize the lapse of eleven more years!” (see Plates 49 & 50, following page 224).

At this latter time Beerbohm also improved the book, to make it “a little more interesting than when first it was published,” by the addition of fifteen lengthy autograph notes, and twelve portraits in pen or pencil and watercolor, to show faults in the original design or to bring the gentlemen up-to-date. A good example is that of the Right Hon. Arthur James Balfour. In the original caricature he is the most willowy figure imaginable. A mere puff of wind could blow him away. But in the portrait of 1920, Max shows him as a stout and stolid man, and remarks: “How the Cecils do fill out in later life! Also—heaven knows why—how much tidier and sprucer they become! The late Lord Salisbury was an instance of these two rules. And the present Lord Hugh is another.”

In his essay on “Changing Faces in Max Beerbohm’s Caricature,” J. Felstiner has written in particular concerning this copy of Max's Caricatures of Twenty-Five Gentlemen, and Max's annotating, correcting, and decorating generally, that “above all, the act of adding and changing kept him in living relation to the published matter we normally take for granted. Books were not
inert containers but vital items with an insistent life of their own. Most of the alterations Beerbohm did were for himself, a private game. They could be trivial, or at times critical and hilarious, like the interpolations in Theodore Martin's memoir of Queen Victoria. In many cases they can be said, from the bibliophile's point of view, to have raised the interest of a book many times."

When the visual is added to Max Beerbohm's verbal wit it may seem that we have reached the ultimate possibility in comic association copies. But the purely visual comment of James Thurber shows that there is still a further range for comment, caricature, and association. Mr. Taylor has a first edition of Hemingway's Green Hills of Africa (New York, 1935) with thirteen drawings by Thurber, on endpapers, divisional titles, on blank or partially blank leaves. Five of the drawings are two-page spreads. We see in these drawings vaguely African animals, birds, and flora; dogs, guns, and male and female game hunters (see Plate 51, following page 224). Hemingway's book has provided a perfect vehicle for condensing Thurber's world of man, woman, and dog to illustrations where no commentary is needed beyond the picture itself. Yet the association with Hemingway always adds a dimension to the satire and the irony of the eternal chase. Even for literary associations, as we see here, the line may be as eloquent as the word. And, as we have found before, a word, a phrase, a name, a picture may make an association copy worth more than ten thousand words of biography or criticism.

Poems,
by
JOHN KEATS.

"What more fidelity can fall to creature,
"Than to enjoy delight with liberty."

Plate of the Butterfly—SPENSER.

LONDON:
PRINTED FOR
C. & J. OLLIER, 3, WELBECK STREET,
CAVENDISH SQUARE.
1817.

Plate 40. Title page of Keats's Poems, with the author's inscription to William Wordsworth.
CLXXXVI.

Farewell! a word that must be, and hath been—
A sound which makes us linger;—yet—farewell!
Ye! who have traced the Pilgrim to the scene
Which is his last, if in your memories dwell
A thought which once was his, if on ye swell
A single recollection, not in vain
He wore his sandal-shoon, and scallop-shell;
Farewell! with him alone may rest the pain,
If such there were—with you, the moral of his strain!

Plate 42. Byron's copy of Childe Harold's Pilgrimage.
Canto the Fourth (1818), with dated note in Byron's hand:
"I confess I thought that it had been better."
To William Sharp
from his comrade
Fiona Macleod

This bound copy of "Rasied Roots"
On our birthday, and in remembrance
Of the "League of 269."

12th September 1904.

Plate 45. Front fly-leaf, William Sharp's *The Winged Destiny* (1904), inscribed to Sharp "from his comrade Fiona Macleod."

from the gift
To the girl-maid
1803.

**POEMS.**

Plate 46. Half-title of Wilde's *Poems* (1892), with the author's inscription to Lord Alfred Douglas.
Friends of the Princeton University Library

ROBERT H. TAYLOR: FRIEND OF THE LIBRARY

No description of the Taylor Collection, associated as it is with the Princeton University Library's Department of Rare Books and Special Collections, would be complete if it failed to include at least a brief account of Robert H. Taylor as a benefactor and friend of the Library. Mr. Taylor has over the years not only presented to the Library important items from his own collection and provided on a regular basis generous support for the acquisition program of the Rare Book Department, but he has also expressed his interest in the Library in a great variety of other ways.

Appropriately for Princeton, his first gift to the Library, made in February 1950, was a copy of the first edition of The True-Born Englishman (London, 1700). Daniel Defoe's satirical poem ridiculing the current objection to the foreign birth of William III, in whose memory Nassau Hall is named. In 1953 Mr. Taylor presented the collection of some twenty-four hundred letters and manuscript items assembled by the English collector John Wild (d. 1855), from which he had retained for his own collection only a comparatively small group of English literary autographs. The Wild collection was followed in turn by a spectacular sixteenth-century scroll on parchment containing a series of colored pictures and English verses which describe in mystical terms the making of the philosophers' stone (the "Ripley scroll"); by a copy of the first edition of Edward Fitzgerald's translation of the Rubaiyat of Omar Khayyám (London, 1859); by the Chatsworth copy of Bartholomæus Anglicus, De proprietatibus rerum (Westminster, Wynken de Worde, ca. 1495), the first book printed on paper made in England; by the account book of the Great Wardrobe of Edward IV for the year 1478-1479; by four books from the library of James Stopford, Bishop of Cloyne, two given to him by Jonathan Swift and two given to him by Alexander Pope; and by an album containing autograph poems by Dante G. Rossetti, Christina Rossetti, William Bell Scott, Edmund Gosse, and others (a gift in honor of Mrs. Gilbert M. Troxell).

As a result of Mr. Taylor's decision in 1958 to discontinue collecting Victorian novels (always excepting those of Anthony Trollope), the Library received as his gift many important additions to the Parrish Collection of Victorian Novels. These included no less than fifteen presentation copies of books by Charles Dickens; the Jupp-Kern-Bandler copy of Pickwick in parts (1836-37); drawings by George Cruikshank, Hablot K. Browne ("Phiz"), and George Cattermole to illustrate works of Dickens; Vanity Fair in parts (1847-48); presentation copies of books by Mrs. Gaskell, George Eliot, Charles Reade, and Thomas Hardy; and forty-seven letters of George Eliot. From his Anthony Trollope collection Mr. Taylor presented to the Parrish Collection the autograph manuscript of the novel An Eye for an Eye; the manuscript of The Life of Cicero in Mrs. Trollope's hand with changes and additions in the author's autograph; a portrait of Trollope by Samuel Laurence, drawn in 1864 for Trollope's publisher, George Smith; and eighty-seven volumes from Trollope's library. Other gifts from Mr. Taylor included first editions of Matthew Arnold, Frederick Marryat, and Samuel Butler (1855-1902); a pen-and-ink drawing by Aubrey Beardsley and three letters written by him; a caricature of Stephen Phillips by Max Beerbohm; a watercolor drawing by Edward Francis Burney; a water color by George Cruikshank drawn at the age of sixteen; the autograph manuscript of H. Rider Haggard's short story "The Blue Curtains"; and the autograph manuscript of Angela Thirkell's novel The Duke's Daughter.

As even the most cursory glance through earlier issues of the Chronicle will reveal, during the past twenty-five years Mr. Taylor has been one of the most consistent and generous supporters of the Library, enabling the Department of Rare Books and Special Collections to acquire items of interest in many different fields. It is possible to mention here only a few of the things which have come to the Library as a result of his generosity. Pride of place must surely belong to the Hannay Collection of William Cowper, the finest Cowper collection in existence, remarkable for its assemblage of four hundred letters written by the poet. Also purchased on funds provided by Mr. Taylor were such items as: a copy of a scarce edition of Lancelot du Lac (Paris, 1494-1504), in three volumes; a collection of medieval manuscript leaves and documents, assembled for the purpose of teaching medieval Latin palaeogra-
phy; a fragment of a manuscript of the Arthurian legend, *Estoire de Merlin*, consisting of two leaves written in French in Northern France or England, about 1270; a sixteenth-century French manuscript device book; a copy of an apparently unrecorded early edition of the *Arabian Nights* in English (London, 1728-30); a copy of the first edition of Hans Christian Andersen's fairy tales, *Eventyr, Fortalte for Børn* (Copenhagen, 1837-47); autograph manuscripts of eight poems by William Wordsworth; Hugh Henry Brackenridge (Princeton 1771), *Modern Chivalry* (Philadelphia 1792), the first part, containing corrections in the hand of the author for a later edition; four caricatures by Max Beerbohm; twelve letters written by Henry James to William Morton Fullerton and his sister, Katherine Fullerton Gerould; a copy of Edith Wharton's scarce first book, *Verses* (Newport, 1878); Lee Simonson's original designs for sets and costumes for the Theatre Guild production of *Peer Gynt*; and a copy of Voltaire's *Candide* (1759, Wade 2), uncut, in original English wrappers.

Mr. Taylor has long had an active interest in the Parrish Collection. Among the many items purchased for the collection through his generosity were: an apparently unique copy in original boards (rather than in cloth), with paper labels, of the first edition of Charles Dickens' *American Notes for General Circulation* (London, 1842); a copy of Dickens' printed circular letter on the subject of international copyright, dated 7 July 1842, addressed by him to G. Cowden Clarke; two minute books of the Guild of Literature and Art (1854-98), in one of which twenty-six of the minutes are signed by Dickens, and the Chairman's agenda book of the Guild containing many annotations in Dickens' hand; some two hundred and eighty letters of Charles Kingsley, including more than one hundred addressed to his wife; the autograph manuscript of Wilkie Collins' novel *Poor Miss Finch* and one hundred and thirty-two letters written by Collins; the inscribed copy of Dinah Maria Mulock Craik's *The Head of the Family* (London, 1852), presented by the author to Elizabeth Barrett Browning, to whom the novel is dedicated; the major part of the autograph manuscript of "Ouida"'s novel *Princess Napraxis*; American copyright editions of fourteen works by George Meredith, published by Charles Scribner's Sons (1896-98); a watercolor drawing by Edmund Dulac to illustrate Anne Brontë's *Agnès Grey* (1905); a portrait of George Eliot, in chalk, by Sir Frederic William Burton; an oil portrait of Thomas Hardy by Reginald G. Eves; and letters of (among others) Anthony Trollope, Bulwer-Lytton, Mrs. Gaskell, and Thomas Hughes. Mr. Taylor assisted also in making possible the purchase, for the Parrish Collection, of the autograph manuscript of Sir Walter Scott's novel *The Pirate* and of a large body of material—manuscripts, letters, agreements, and other documents—by or relating to Charles Reade.

Mr. Taylor was instrumental in enabling the Library to acquire the fifteenth-century manuscript of *The Canterbury Tales* known as the Tollemache Chaucer. He was one of the contributors to the purchase of a collection of nearly two hundred and fifty books and pamphlets concerning the "Glorious Revolution" of 1688 from the library of the late Professor William A. Aiken of Lehigh University. His generosity assisted in bringing to Princeton the celebrated Rossetti Collection of Janet Camp Troxell. He was one of the donors of the important Handel collection assembled by Dr. James S. Hall.

So many other items of interest have been acquired on funds provided by Mr. Taylor that it is difficult to call a halt to this survey of his benefactions. Fortunately, for the record, most of them have been duly noted in earlier issues of the *Chronic*le. It is worth mentioning, as sort of an aside, that his own generosity has encouraged others to give to the Library. Gifts have also been received in his honor, including an album of sixty-five drawings by Max Beerbohm, from Mrs. Donald F. Hyde; an autograph letter of Joseph Addison, from Mr. and Mrs. Herman W. Liebert; the only known copy of the first edition of Richard Brinsley Sheridan's first book, *Clio's Protest* (Bath [1771]), bound with three other eighteenth-century English literary pamphlets, from an anonymous donor; a copy of Elias Boudinot's *The Second Advent* (Trenton, 1815), bound in full red straight-grained morocco for Julia Rush, wife of Dr. Benjamin Rush, the Signer (Princeton 1760), from Michael Papantonio; Samuel Brooke's *Melanthe* (Cambridge, 1615), from William Elfer's '41; a copy of the first edition of Anthony Trollope's *The Warden* (London, 1855), in a binding not previously represented in the Library, from the late Robert F. Metzdorf; and a distinguished collection of first and significant later editions of the works of Henrik Ibsen, from the Department of English.

In addition to being a major donor to the Princeton University Library, Robert Taylor has been a friend of the Library in other ways. He has talked to the Colophon Society, the undergraduate book collecting organization which is under the aegis of the Graph-
ic Arts Collection, and has lectured under the auspices of the Library. He has been a judge of the Library's annual Elmer Adler Undergraduate Book Collecting Contest. He has selected and annotated items for Library exhibitions and has willingly lent material for exhibition in the Library. He wrote the introduction to the first volume in the series of occasional publications issued by the Library under the sponsorship of the Friends, a facsimile edition of Anthony Trollope's privately printed comedy *Did He Steal It?* (1952). He has contributed several articles to the *Chronicle* and items in his collection have been the subjects of articles in the *Chronicle* by others. He is a member of the University's Advisory Council for the Library. He has been a member of the Council of the Friends of the Library since 1950 and is now its Chairman. Surely he may well be called *The True-Born Friend of the Princeton University Library.*

Any account of a collection as distinguished as the Taylor Collection, no matter how hard one may try to concentrate on the books, manuscripts, letters, and other items comprising it, must inevitably become a tribute to the collector himself. At the annual meeting of the Friends of the Princeton University Library on May 2, 1975, Mr. Taylor became the seventh recipient of the Donald F. Hyde Award of Princeton University for Distinction in Book Collecting and Service to the Community of Scholars. It is fitting to conclude by giving here the text of the citation: "This award is bestowed on Robert H. Taylor, Chairman of the Council of the Friends of the Princeton University Library, for building over a period of more than forty years an impeccable collection of books, manuscripts, and drawings in English and American literature spanning five centuries; for making available to scholars the riches of that collection by associating it with the Princeton University Library; for stimulating the interest of collectors of all ages with his infectious enthusiasm and wide learning, especially in the Romantic poets and in English literature of the reign of Victoria; for accepting high office in the councils of learned societies and bibliophilic organizations and for setting standards of excellence in carrying out his duties; for the elegance and wit of his published essays and public addresses; and for his vibrant imagination, his admirable patience, his generosity of spirit, and the warmth of his concern for scholars as well as books."
FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

The Friends of the Princeton University Library, founded in 1930, is an association of individuals interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise have been acquired by the Library.

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