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A New Acquisition:
Papers of Ernest Fenollosa and Ezra Pound Relating to the No Drama

BY A. WALTON LITZ

In the Preface to his edition of Ezra Pound’s Selected Poems T. S. Eliot called Pound “the inventor of Chinese poetry for our time,” and he might have added “the interpreter of Japanese no drama.” Pound’s versions of Chinese poems, especially those in Cathay (1915), and his translations of the no plays, had a crucial impact on the development of modern poetry and drama. They were the culmination of a general fascination with Chinese and Japanese art that had its origin in late nineteenth-century France, and that was intensified by the enormous publicity devoted to China at the time of the Boxer Rising and by the Japanese defeat of Russia in the Russo-Japanese War. Beginning in the nineteenth century as a kind of modish exoticism, akin to the chinoiserie of eighteenth-century England, this obsession with the East was given aesthetic sanction by the work of the Impressionist painters. The admiration accorded to Japanese and Chinese art by the Impressionists, and especially by James McNeill Whistler, led Ezra Pound to say: “From Whistler and the Japanese, or Chinese, the ‘world,’ that is to say, the fragment of the English-speaking world which spreads itself into print, learned to enjoy ‘arrangements’ of colours and masses.”

In Pound’s poetic development after 1911 he sought to emulate in words these “arrangements,” and one result was the Imagist move-

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ment, with its emphasis on compression, direct statement, and above all the visual image that conveys a precise emotion. Pound's famous demonstration poem of 1913, "In a Station of the Metro," sums all this up. It had begun as a much longer poem based on an arresting experience in the Paris Metro, where Pound saw the white faces in the subway as "splotches of colour." He then pared it down to a "one image poem" modeled after the Japanese haiku:

The apparition of these faces in the crowd:
Petals on a wet, black bough.

This poem appeared in Poetry magazine in April 1913, and it seems likely that such Imagist exercises convinced Mrs. Ernest Fenollosa that Ezra Pound was the ideal custodian of her husband's papers, which included crib to Chinese poems supplied by Fenollosa's "Japanese masters"; an essay on the Chinese written character that emphasized qualities close to those sought by the Imagists; and versions of Japanese no plays. Pound met Mrs. Fenollosa in London in late September of 1913, and soon he was the unofficial executor of the Fenollosa estate. By December 1913 he was working on the papers, and the first no play is mentioned in a letter of 16 December 1913: "I have cribbed part of a Nōh (dramatic eulogy) out of Fenollosa's notes."

Ernest Fenollosa (1853–1908) graduated from Harvard and first went to Japan in 1878; for the next twelve years he was intensely involved in the study and preservation of traditional Japanese art. At the same time he worked on a study of the no drama. From 1890 to 1895 he was head of the Oriental department of the Boston Museum of Fine Arts. After another stay in Japan, he returned to the United States in 1900 to lecture on Oriental subjects. When he died in 1908 he left unpublished the materials that Ezra Pound received in late 1913.

During the time when Pound was exploring and refashioning the Fenollosa papers (1913–1916) he was spending the winters at Stone Cottage in Sussex with William Butler Yeats, acting as Yeats's "secretary." Yeats had long been looking for a dramatic form that was poetic, aristocratic, esoteric: one that would reflect the new tendencies in his art. He joined Pound in an enthusiastic study of the no, and the result was not only his introduction to Certain Noble Plays of Japan: From the Manuscripts of Ernest Fenollosa, Chosen and Finished by Ezra Pound (1916), but a new direction in his own dramatic writing first represented by At the Hawk's Well (1917). The qualities in no that attracted both poets are summed up by Pound in an excited footnote to his 1914 essay on "Vorticism": "I am often asked whether there can be a long imagist or vorticist poem. The Japanese, who evolved the Hokku, evolved also the Noh plays. In the best 'Noh' the whole play may consist of one image. I mean it is gathered about one image. Its unity consists of one image, enforced by movement and music. I see nothing against a long vorticist poem." In short, Fenollosa's "notes" on the no helped Yeats to fashion a new form of drama, and were a great aid to Pound as he embarked on his life's work, The Cantos, that long poem "containing history" where time and again the disparate materials group themselves around a single luminous image.

We are fortunate that the Department of Rare Books and Special Collections has been able to acquire the Japanese portion of those papers that fell into Ezra Pound's eager hands in late 1913. The following note and checklist by Earl Miner give a clear sense of the collection's importance.

* Fortnightly Review, n.s., 96 (1 September 1914): 471.

Pound and Fenollosa Papers
Relating to Nō

BY EARL MINER

Through the generosity of an anonymous donor, the Department of Rare Books and Special Collections of the Princeton University Library has acquired manuscripts and revised typescripts chiefly concerning the Japanese nō theater. Some of the papers are in the hand of Ernest Fenollosa and most of the rest are the work of Ezra Pound. In volume, but more in quality, these papers constitute a major acquisition, both for illuminating a chapter of literary history and for bearing intrinsic literary importance.

Fenollosa began his study of nō about 1882, working with prestigious Japanese authorities. He attended plays, transcribed their scripts, and (with Japanese assistance) made English versions of a number of plays. The papers Fenollosa's widow entrusted to Pound contained much other material that would find its way into print, particularly the Chinese material of Cathay (1915) and later. Nō held particular importance to Pound for showing that a long Imagist or Vic- ticianist work was feasible (he had earlier been extolling what he accurately termed hokku). But nō was of greater importance to both Pound and Yeats for its "unity of image" or "unity of being" — ideals variously sought by modernist writers amid the seeming chaos and fragmentation of culture. In his introduction to Certain Noble Plays of Japan (1916), Yeats memorably held the nō dramatists "more like ourselves than were the Greeks and Romans, more like us even than Shakespeare and Corneille."

Yeats published four of the fifteen plays Pound "translated" in Certain Noble Plays of Japan. These four and eleven others appeared in 1917 under the title 'Nō or Accomplishment.' The newly acquired material includes a version of one of them, Nishiki-gi, and a synopsis of Ataka. It also includes versions of five other important nō that, for some reason, Pound did not include. These are of prime interest, as is a small notebook kept by Fenollosa and certain odds and ends (e.g., the dated Japanese playbill of a performance Fenollosa presumably attended). There are also papers of other kinds.

It is hoped that suitable publication can be found for the nō translations and materials bearing on them. This will require considerable

It is not clear who composed this. The lore is more Chinese than Japanese, and more western than Chinese; no resemblance to "Peking opera."

7. "Affirmations VI. The Image and the Japanese Classical Stage." Ribbon/carbon mix typescript, eight pages, with some corrections. Ezra Pound did a series called "Affirmations" for New Age, but this essay does not appear to have been published elsewhere. The carbon and the "corrections" make the whole something of a kind of introduction to Hajitomi (Yūgao piece). See number five.

8. Notes by Ezra Pound on Japanese stagecraft. Ribbon typescript, nine pages, with corrections in pencil and ink by Ezra Pound. This is hand-numbered pp. 89–93 of a typed manuscript. Probably typing up by Ezra Pound of Ernest Fenollosa material. Ink correction on page one by Pound.

9. Miscellaneous notes on "The Nō." Typescript, with corrections and eleven pages of holograph notes by Ezra Pound. The nature of the hand and typed numbering suggests that this is a composite piece by Pound from Fenollosa notebooks.

10. Miscellaneous sheets of poetry manuscripts by Ezra Pound. Ten pages of holograph notes, some on Poetry letterhead. Unidentified. These materials were found with the nō pieces.

9. Miscellaneous holograph. Extensive lists of work plans and work to do re: Nō plays. Twenty-one pages of holograph notes on fifteen small sheets, including possible list of corrections to galley proofs. Many nō are named, with notes in Ezra Pound’s hand.

12. Notebook approximately five by eight inches, with fifty-nine pages of closely written pencilled notes by Fenollosa, being translations of nō. With some notes by Ezra Pound.

Affirmations VI:
The “Image” and the Japanese Classical Stage

BY EZRA POUND

In 1915 Ezra Pound published a series of essays in The New Age under the title “Affirmations.” This essay seems to have been intended for that series, but apparently it was never published. This corrected reading text is followed by a facsimile of the original typescript with changes in Ezra Pound’s hand.¹

I have been challenged as to whether “imagisme” was “any good for anything save very short poems.” Obviously the dogma that poetry should be as well written as prose applies to all poems regardless of length. Questioned as to “the image itself,” I have been able to reply that the Japanese “Noh” plays seem to me in many cases to be built “out of the image.” That is to say their structure in many cases seems to me to be built from a single image, or from two or three images in dramatic relation. And the image, or the succession of images in relation, is in each case reinforced by the metric of the Noh speech, by the line of the movements and of the dancing.

It seems to me that much of the “difference” between the Chinese and Japanese and the Europeans lies in a difference in the nature of

¹ Previously unpublished material by Ezra Pound, Copyright © 1991 by the Trustees of the Ezra Pound Literary Property Trust; used by permission of New Directions Publishing Corp., agents.


Professor Earl Miner has provided notes and correct transliterations of Japanese words and names.
their categories. Much of their mutual misunderstanding is probably due to their not understanding this difference in the nature of their respective categories.

The European thinks by "ideas", the Jap by "images." They are different systems of grouping. It would probably be vain for me to present my own belief that one can be and is quite as accurate as the other. If we are in for a Japanese alliance we may as well use whatever means we have of trying to understand the Japanese mind. I may be able to throw a little light on the subject, and if only a little, I can console myself because, always, the arts are the only peace-makers, and they survive any number of conquests. With Louvain in ruins and cannon metaphorically "about us" we may well take a respite [repite?] in some calm thought of the arts.

In my Vortic article "Vorticism" I mentioned the Japanese Noh, as examples of long poems, or short plays, or eclogues, or whatever we shall finally decide to call them, built out of an image or two. The image has a sort of centripetal force, drawing in the mind upon beauty, and in each case upon some particular beauty, upon some particular tone of beauty.

Working from day to day upon professor Fenollosa's manuscripts, I am more and more led to believe that the difference between East and West is largely a difference in the nature of their "categories."

What seems perfectly definite to an oriental seems mere indefinite fog to the mind of Western habit.

The Jap thinks by colour. I mean his thought is a tone rather than a definite statement. But that tone is fully exact.

His language exists without syntax, or without much that we would call syntax.

For example he can say something which is literally "one tree, one river's stream to dip, other life's relation" which means,

you cannot dip in the same river,
beneath the same tree's shadow
without bonds in some other life.

But I am told that this sentence is not clear and definite. I am told so by no less a person than Mr. W. B. Yeats who is [the] English synonym for all sorts of vagueness.

To satisfy such a critic I must make a comprehensive list of translations. I must say,

You cannot dip in the stream, without its being predestined,
ditto, without your having brought it on yourself by some act in some former incarnation,
ditto, without its entangling the forces of some other world.

In the play of Nishikigi, where this passage occurs, it is spoken by the ghost of [a] woman, who wishes to than[k] the Waki, or attendant priest, for an act of simple piety. His pilgrimage to her tomb, and his Buddhist service have united her to her lover, a lover whom she had refused in her lifetime, and with whose spirit she had up to that time been unable to unite.

A Japanese thinking in what we call definite form is possibly as rare as an occidental thinking in "tone" or "colour." We may say that genius is harderly more than the double faculty working together, that is to say, when an occidental begins to think in tone, he begins to produce art-work, and artworks at that which have in them the "je ne sais quoi" of the critics, "possessed of that subtle quality which defies definition" as every paper says once a week in the review of something or other.

We are still so bound by Aristotle and Aquinas that we cannot accept other sorts of categories; [th]e musician, the painter, to whom such categories are instinctive, is set aside as a freak or an impractical person "vague", "up in the air" or with a wave of the "hand" "off there somewhere."

Yet thought, no we don't call it thought, we call it, "colour sensitiveness" or an accurate sense of "pitch", anyway, this form of perception is just as precise, for those who possess it, as the schoolman's statement concerning the number of holy angels commodiously to be lodged on a hat-pin, or the scientist's statement that twelve inches make one third of a yard.

The attempt to say one sort of these things in the other sort of language makes art. At least I think it one of the strongest impulses toward art. I would illustrate my meaning in the following Noh play, Hajitomi.

Those who desire to more information as to the status and history of the Japanese Noh, are referred to my article in the Quarterly Review
for October. Like the Greek plays, the Noh are based on some knowledge already at the disposal of the audience, but where the Greek plays make some definite assertion, such as "it is not suitable to make violent love to your step-son," or "...", the Noh present an image and its attendant emotions.

Thus in Haji-tomi, we have a field of flowers at sunset. We have a priest, an apparition in two guises, and a chorus.

The audience knows that legend: The hero Genji was walking in the land of Rokujuô that he saw a cottage covered with such flowers as one is supposed to see growing upon the stage. There may even be a cluster of Fugawa [Yûgao] blossoms before one.

In old time Genji sent a servant to fetch him the flowers. The lady proprietor [Yûgao] of the cottage, sends the flowers laid on a fan. And on the fan also are some verses. Genji replies, sending a poem of his own. The loves of Genji and Fugawa [Yûgao] date from this incident. The Flower bears her name from thenceforth, as flowers and birds bear the names of the personae in Hellenic mythology.

The play, however, begins by presenting an image, not the image of Genji sending his groom to the cottage of Fugawa. That was an event, a transient thing, something which "happened." It was what we on the Western stage would demand.

The author, Naito Lazemon [Naitô Fujizaemon], however, presents not this image, but the image of something which is happening, I mean which is constantly happening, that is to say, is permanent, something which is always going on. He presents an old priest gathering flowers at twilight. The priest is thinking over an old text which says that not only men, but rivers and trees and all things, may mount up to god, may as they say "become" Buddhas.

He enters the stage by a bridge, the usual form of entrance. He announces himself, tells the audience what his symbolic gestures represent, in short does most of the things which on a Western stage he would not be allowed to do. The play has nothing we would call action. It reminds its audience of an event. It shows what a certain ordinary recurring scene, or simple act of ritual like the flower-service, might or should mean to the Japanese, inside or outside the playhouse.

This play is one in which there is a "succession of images." Having begun with the permanent or recurrent event, the play moves or "the mind is carried" to the more particular event. And the second scene is "At the deserted temple of Kowara [Kawara] no In, whither Genji had gone with Yugawa. There the ghost of the princess Rokiyô [Lady Rokujô Miyasudokoro], his former love, had appeared to them."

However, this will be more clear to the reader if I quote the play in its entirety, and so let him see for himself.

The title Haji-tomi refers to this second less obvious scene; it means the wooden upper barred door of a temple. It is hinged from the top. These doors were used also in nobles' houses.

The characters are
- A Priest
- The Heroine, 1st apparition
- The Heroine, 2nd apparition.

First she appears as a country girl among the flowers at evening. [Second] she appears coming out from the temple door.

The general drift of her speech is perfectly obvious. It is a philosophical generality, but it is not bare or abstract. It has in it a certain colour and a certain objectivity.

She says there is intermolecular relation uniting two plains of existence.

She says, your simple act, done out of a general respect for the beauty of an old story, and out of a rather vague goodness of heart, has been of very direct and definite service to us two ghosts. Yet I am told that her speech is, to even the Celtic mind, "too indefinite, vague, unintelligible, indefinite." I am accused in the daily press of sheltering an oriental heart in a Yankee waistcoat, so I may as well stand by defence.

The Jap has a sort of colour-sense of ideas. The underlying idea of
my four sentences beginning with ditto is perfectly clear to him, quite unconfusible with any other unity.

There are a [lot?] of facts about ghosts which cannot be safely affirmed with greater exactness. He expresses the general emotion, or tone, or feel, that simple devotion to spirits, or to beautiful legend, or to one's lares and penates, is of some use.

He hardly affirms that the beautiful spirits exist outside the consciousness of the protagonist.

AFFIRMATIONS, by Ezra Pound

VI

The "Image" and the Japanese Classical Stage.

I have been challenged as to whether "imagism" was "any good for anything save very short poems". Obviously the dogma that poetry should be as well written as prose applies equally to very short poems regardless of length. Questioned as to "the image itself", I have been able to reply that the Japanese "Noh" plays seem to me in many cases to be built "out of the image". That is to say their structure in many cases seems to me to be built from a single image, or from two or three images in dramatic relation. And the image, or the succession of images in relation, is in each case reinforced by the metric of the Noh speech, by the line of the movements and the dancing.

It seems to me that much of the "difference" between the Chinese and Modern Japanese and the Europeans is due to a difference in the nature of their categories. Much of their mutual misunderstanding is probably due to their not understanding this difference in the nature of their respective categories.

The European thinks by "ideas", the Jap by "images". They are different systems of grouping. It would probably be vain for me to attempt to present my own belief that one can be and is quite as accurate as the other.
If we are in for a Japanese alliance we may as well use whatever means we have of trying to understand the Japanese mind. I cannot imagine that we shall evade, but the fate of the only peace-makers, and they survive any number of conquests. With Lovain in ruins and cannon metaphorically "about us" we may well take a minute in some calm thought of the site.

In my Vortice et arte "Vorticism" I mentioned the Japanese Noh, as examples of long poems, or short plays, or eddies, or whatever we shall finally decide to call them, built out of an intense image. That image has a sort of centripetal force, drawing in the mind upon beauty, and in each case upon some particular beauty, or upon some particular tone of beauty.

Working from day to day upon Professor "Endless's" novel, I am more and more led to believe that the difference between East and West is largely a difference in their nature of "categories".

What seems perfectly definite to an oriental seems mere indefinite fog to the mind of Western habit.

The "land thinks by colour." I mean his thought is a tone rather than a definite statement. But that tone is fully exact.

His language exists without syntax, or without much that we would call syntax.

For example he can say something which is literally "one tree, one river's stream to dip, other life's relation ".

which means, you can not dip in the same river, beneath the same tree's shadow without bonds in some other life.

But I am told that this sentence is not clear and definite. I am told so by no less a person, than Mr. J.B. Wate who is English synonym for all sorts of vagueness.

To satisfy such a critic I must make a comprehensive list of translations. I must say:

You can not dip in the stream, without it being predefined, ditto, without your having brought it on yourself by some act in some former incarnation, ditto, without its entangling the forces of some other world,

In the play of Mishikigi, where this passage occurs, it is spoken by the ghost of woman, who wishes to than the Faki, or attendant priest, for an act of simple pity. His pilgrimage to her tomb, and his Buddhist service have united her to her lover a lover whom she had refused in her life time, and whose spirit she had up to that time, been unable to unite.
A Japanese thinking in what we call definite form is possibly as rare as an accidental thinking in "tone" or "colour". We may say that genius is thrilled more than the critics fairly working together, that is, that the ambition of the critic to think in terms of poetic event, are at that which have in them the "jene sais quoi" of the critics, "possessed of that subtle quality which defies definition" as every paper says once a week in the review of something or other.

We are still not bound by Aristotle and Aquinas that we can not accept other sorts of categories, - the musician, the painter, to whom such categories are instinctive, is set aside as a freak or an impractical person "vague", "up in the air" or with a wave of the "hand" "off there somewhere".

Yet thought, no we don't call it thought, we call it, colour sensitiveness or an accurate sense of "pitch", anyway, this form of perception is just as precise, for those who possess it, - as the schoolman's statement concerning the number of holy angels commodiously to be lodged on a hat-pin, or the scientist statement that twelve inches were one yard.

The attempt to say one sort of these things in the other sort of language, makes art. At least think it one of the strongest impulses toward art.

I would illustrate by meaning in the following Noh play "Sajitomi".

Those who desire to have more information as to the statue and history of the Japanese Noh, are referred to my article in the Quarterly Review for October. Like the Greek plays, the Noh are based on some knowledge familiar at the disposal of the audience, but where the Greek plays make some definite assertion, such as "It is not suitable to make violent love to your servant" or "ENRAGE!" the Noh present an image and its attendant emotions.

Thus the "Sajitomi", we have a field of flowers at sunset. We have a priest, an anointment into the guineas, and a chalice.

The audience knows that Kagiya, the hero Genji was walking in the land of Fukuju. That he saw a cottage covered with such flowers as one is supposed to see Genji upon the stage. There may even be a cluster of flowers brought before him.

In old the Kagiya sent a servant to fetch him the flowers. The boy proprietors of the cottage, and so on sends the flowers laid on a fan. And on the fan are some verses. Genji replies, sending a poem of his own. The rest of the story is so old, and so little other. Otherwise the Japanese says very little about it. The lovers of Genji and Fujima, date reminiscences.
This incident, the flower bursts her nose from the earth, as flower and bird burst the nest in the presence of Hellenic mythology.

The play however begins by presenting an image, not the image of Genji sending his groom to the cottage of Yuzawa. That was an event, a transient thing, something which "happened." It was what we on the western stage would demand.

The author's little "sermon" however, presents not this image, but the image of something which is happening, I mean, which is constantly happening, that is to say, it is permanent, something that is always going on. It is not an old story retold in the theater at will. The priest is thinking over an old text when he that not only men, but women and trees and all things, try to run up to God, try if they may "become" Buddha.

To enter the stage he, the hero, is told to look for a form of entrance. He announces himself, tells the audience what his symbolic gestures represent, in short does most of the things which an actor could not allow to do. The play has nothing we would call action. It reminds its audience of an event. It shows what a certain ordinary recurring scene, or simple act of ritual like the flower-service, might, or should mean to the Japanese, inside or outside the play-house.

This "lay is one in which there is a "succession of images." Having begun with the permanent or recurrent event, the play moves or "the mind is carried" to the more particular event. And the second scene is "At the deserted temple of Kowara no In, whither Gengi had gone with Yuzawa. There the ghost of the princess Rokuyo, his former love, had appeared to them."

However this will be more clear to the reader if I quote the lay in its entirety, and so let him see for himself.

The title "Hajitomi" refers to this second less obvious scene, it means the wooden upper barred door of a temple. It is hinged from the top. These doors were used also in nobles' houses.

The characters are
A Priest
The Harpy, 1st appearance
The Harpy, 2nd appearance.

First she appears as a country girl among the flowers at evening. And, she appears coming out from the temple door.
The general drift of her speech is perfectly obvious. It is a philosophical generality, but it is not bare or abstract. It has in it a certain colour and a certain objectivity.

She says there is intermolecular relation uniting two plains of existence.

She says, your simple act, done out of a general respect for the 'truth or an old story, and out of a rather vague goodness or heart, her been of very direct and definite service to us too ghostly, yet I am told that her speech, is to even the Celtic mind 'too indefinite', 'vague, unintelligible, indefinite'.

I am amused by the daily news of sheltering an animal from a typhoon wretched, so I may as well stand to crease.

The day has a sort of colour sense of ideas. The underlying idea of my four sentence beginning with these is perfectly clear to him, quite unconfused with any other unity.

There are a of facts about ghosts which can not be entirely arised with greater exactness. He expresses the general emotion, or tone, or feel, that simple devotion to grandpa, or to beautiful legend, or to one's love and wonder, is of some one.

He firmly affirms that the beautiful exists or that the unconsciousness of the right moment.

The Adventures of the Lion Knight
Story and Picture in the Princeton Yvain

BY JAMES A. RUSHING, JR.

It has long been a truism among art historians, as it was canonical wisdom in the Middle Ages, that images were a substitute for texts—a separate and equal mode of communication for those who could not read. In the medieval dictum usually traced to Pope Gregory the Great, pictures were the "literature of the laity." A considerable debate has developed recently about precisely what this formula means. In what sense can pictures replace words for the illiterate? Did Gregory speak literally or metaphorically? Was he perhaps simply wrong? This is not the place for a general discussion of the theoretical issues, but some contribution to the debate can be made by considering in detail the function of the images in Princeton’s copy of Chrétien de Troyes’ Yvain.

The story of Yvain begins, in its now canonical form, at the court of King Arthur, where Calogrenant tells Guinevere and a group of knights the story of his defeat, ten years earlier, at the hands of a powerful knight who appeared when Calogrenant poured water from a magic fountain onto a block of emerald. Having heard the
story, Arthur vows to go in two weeks with all his knights to the fountain, and avenge Calogrenant's defeat. But Yvain wants the adventure for himself, so he sneaks away that very day, makes his way to the fountain, pours the water on the rock, and mortally wounds the fountain knight, Esclados. Pursuing the dying knight into his castle, Yvain becomes trapped between two portcullises, one of which falls on his horse, slicing it in half. Yvain is assisted by the maiden Lunete, who remembers that he was the only knight at Arthur's court who would speak to her when she went there as a messenger; she now gives him a magic ring that makes him invisible, and thus enables him to hide from Esclados's angry men. Esclados dies, and his widow Laudine tears at her hair and her clothes in lamentation while Yvain, watching her, falls in love. Again, Lunete assists him, persuading Laudine that she really must remarry, because someone must protect the fountain — and who could be better for the job than the man who defeated the previous fountain knight? So Yvain and Laudine marry, and Esclados is forgotten.

A few days later, the Arthurian troops arrive, and Yvain, in his new role as fountain defender, unhorses Key. Arthur and his knights then spend several days at Yvain's court, celebrating his good fortune. When they leave, Yvain's friend Gauvain persuades him that he should not let marriage make him soft and idle, but should come with them to jousts and tournaments. Laudine grants Yvain permission to leave, but specifies that he must return within a year. When he forgets the deadline, Lunete shows up at Arthur's court to denounce him and take back a ring Laudine had given him. Yvain goes mad with shame and grief, and lives naked in the forest until a group of ladies from Noroisone find him asleep and cure him with a magic ointment.

Yvain now embarks on a new series of adventures in which he aids people in distress. After defending Noroisone against an attacking enemy, he rides into the forest, where he finds a lion and a dragon in combat. He kills the dragon, and the grateful lion becomes his companion, often coming to his aid at crucial moments in combat. Yvain defeats the giant Harpin, who was terrorizing Gauvain's brother-in-law and niece; on the same day, incognito except to Lunete, he defeats Laudine's seneschal and his two brothers, thus saving Lunete from being executed for treason for her role in persuading Laudine to marry Yvain. At the Castle of Pesse Avanture, he frees three hun-
dreaded noblewomen who had been enslaved by two "sons of the devil." Finally, he fights on behalf of the younger daughter of the Lord of the Black Thorn against a knight representing her sister. After a long and difficult battle, in which neither can get the upper hand, this knight is revealed to be Gauvain, and the two friends refuse to fight each other any more. Arthur resolves the dispute between the sisters. Now Yvain appears to have proven himself. Lunete again intervenes, and tricks Laudine into accepting the "Knight with the Lion" as protector of the fountain. Laudine is angry when this turns out to be Yvain, but he begs for forgiveness, and she grants him his "peace."

The story of Yvain is familiar to most modern medievalists through the Old French text of Chrétien de Troyes and the Middle High German version of Hartmann von Aue, but it also exists in a variety of pictorial manifestations. Perhaps best known is the early-thirteenth-century mural cycle at Rodenegg in South Tyrol, which has attracted considerable attention since its discovery in the early 1970s. Yvain is also depicted in a set of wall-paintings in Schmalkalden (Thuringia), on the Malterer Embroidery at Freiburg, on five English misericords, in the expanded Nine Worthies mural series at Runkelstein in South Tyrol, and in two manuscripts of Chrétien's Yvain. One of those is found in Princeton University Library's Garrett 125, a manuscript probably written in Picardy between 1290 and 1300. It also contains fragments of the Roman de Judas Machabée, Garin de Monglane (most likely not part of the original codex), and Chrétien's Chevalier de la charrette, as well as a nearly complete version of Yvain. The seven miniatures that are the subject of this paper are in the Yvain:

Fol. 40r. Thematic introduction: Calogrenant telling his story.
Fol. 52r. The wedding of Yvain and Laudine.
Fol. 37r. Yvain's rescue of the lion.
Fol. 56v. Yvain's battle against Harpin.


Fol. 58v. Yvain’s battle against the seneschal and his brothers.
Fol. 26v. Pesme Avanture.
Fol. 38r. Yvain’s fight with Gauvain.

The investigation of such images must begin with a concrete question: How did medieval users of manuscripts like this “consume” or “use” the texts and the images? Was the mode of consumption public reading, private reading, or non-literate viewing of the pictures? While, at the one extreme, some users of an illustrated manuscript must have encountered the pictures while reading the text, it is safe to assert that many and perhaps most viewers were not readers. The usual illiteracy of high medieval noblemen is well known, as is the more widespread literacy among noble ladies. The households which purchased or commissioned manuscripts like Garrett 125 quite likely consisted of literate ladies and illiterate lords. Moreover, the primary mode of literary consumption in the late thirteenth and fourteenth centuries was still listening.

Someone—whether the author, a professional narrator, or, as in the court Yvain visits at Pesme Avanture, the nobleman’s daughter—read from the manuscript, and the majority of the court received the story by listening. Thus, knowledge of the story even in a household that owned the manuscript was primarily disseminated through a kind of secondary orality. Consumers of the manuscript probably included people who looked at the pictures without knowing the story at all, people who read the entire text themselves and looked at the pictures as they came to them, and all kinds of users in between. This means that the miniature cycle had two functions, and must be analyzed in two ways: as an integral part of a multi-media art work consumed by readers, and as an independent pictorial narrative consumed by viewers more or less ignorant of the text.

In positing these two audiences, I am by no means asserting that all of the actual users of a manuscript like Garrett 125 fell into these two groups. In reality, the majority of users probably fell somewhere between the two extremes: they possessed limited literacy or, probably more often, participated in group literacy, hearing the story or parts of it read aloud in formal or informal settings, or at least hearing about the story in conversation. Nonetheless, considering the pictures as they would have been perceived by the two groups I postulate at the extremes is essential to improving our understanding of the ways in which medieval pictorial narrative may have been received by all its audiences, including the large group in the middle of the spectrum.

The term “illustration,” usually used carelessly to refer to any picture in a text, might well serve to designate the role of the pictures as consumed by readers. The illustrative function is by no means simple. Very few secular books attempt to provide for every narrative moment an illustration in close proximity to the relevant textual passage. Most, like Garrett 125, scatter a few pictures through a vast
amount of text, and the images are often located some distance from the passages they “illustrate.” The two variables in the interrelation of illustration and text, therefore, are selection and location: Which narrative moments are pictured, and where are the images located? What principles underlie the selection of scenes and the choice of locations?

The selection of narrative moments to be depicted requires some concept of narrative segmentation. Will the illuminator attempt to create a picture of the macro-segment “Yvain’s adventure at the fountain” or of the micro-segment “the moment when the lances break in the combat between Yvain and Esclados”? Of course, the illuminator does not necessarily try to illustrate every segment that he perceives in the story. He may even depict a micro-segment in one miniature and a macro-segment in another. Nonetheless, an inquiry into the selection and location of images in a text might well begin with an attempt to determine what principle of segmentation is involved.

In Table I, Yvain has been divided into four large sections and twenty-two episodes. ¹¹ As the table shows, the miniatures of Garrett 125 illustrate virtually every episode in the second part of Yvain’s story, but only one episode — the climactic one, the wedding — from the first part of his story, and no episode from Calogrenant’s narration. The omission of Calogrenant’s story makes perfect sense in terms of the economical creation of pictorial narrative, since his adventures are nearly identical to Yvain’s. The narrator of a text can easily tell the story in detail, once, and then simply remark that Yvain took the same route, came to the same place, performed the same actions — but with a different outcome. Since a pictorial narrative cannot tell us that Yvain did the same things Calogrenant had done, the easiest thing for the artist to do is to eliminate the Calogrenant narrative altogether, as is done at Rodenegg, Schmalkalden, and here. But why is the first part of Yvain’s story represented by only one image? Did the illustrator simply choose to ignore all the episodes in Yvain’s life prior to his marriage? Or is some other principle of segmentation in operation? To approach an answer, we must first consider the nature of the other segments illustrated.

In the latter part of Yvain’s life, beginning with his rescue of the lion, every major event of his knighthly career is depicted. He fights against Harpin, he rescues Lunete from the stake, and he defeats the two “sons of the devil”; finally, he battles against his incognito friend and peer, Gauvain. If we consider which specific narrative moment is chosen to represent each segment, we find each time that a dramatic moment — but not necessarily the climactic moment — of the episode has been chosen. More often than not, the high point of the action or the turning point of the combat is depicted — the wedding, the rescue of the lion, the defeat of Harpin, the battle against the two

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¹¹ This segmentation is intended solely for my present purposes and has no pretensions to being an analysis of Chrétien’s poem. For a thorough analysis of the episodic structure of Yvain, see Hansjürgen Linke, “Epische Strukturen in der Dichtung Hertmanns von Aue: Untersuchungen zur Formkritik, Werkstruktur und Vertragsgliederung,” (Munich: Wilhelm Fink, 1968), pp. 97–106.
ness — usually, as here, a wife and a land to rule — which they then lose due to ethical or moral failings — in Yvain’s case, most obviously, the failure to return on the agreed date. In a second series of adventures, then, the knight atones for his “sin” and eventually regains, this time permanently, all that he had apparently won earlier. This sort of interpretation has appeared persuasive to many modern scholars, when applied to the texts of romances like Yvain. But the illuminator of Garrett 125 apparently perceived no bipartite structure, no doubled sequence of adventures. Instead, he evidently saw the entire “Yvain wins Laudine” action as one lengthy episode, which climaxed in the wedding.

This theory is supported by the principle of location which is evidently at work in the manuscript, as illustrated in Table II. The last illumination (Yvain versus Gauvain) appears within the text of the large segment it illustrates, and before the specific moment depicted. The whole Yvain and Gauvain episode begins at line 5866 in the manuscript (F. 5872), the miniature appears between ms. 6028 and 6029 (F. 6040 and 6041), and the actual battle begins at ms. 6037 (F. 6106). The placement of four of the other five illuminations in the second part of Yvain follows the same principle: the miniature is located within the large segment and before, although not usually immediately before, the specific moment illustrated. The miniature depicting the rescue of the lion appears immediately before the large segment, thus technically violating the postulated rule while remaining clearly within its spirit.

Since the designer of Garrett 125 followed this principle so consistently in these five segments, it is reasonable to assume that he followed it in the first segment as well, and that he regarded the entire story up to the wedding as one long aventure, “Yvain wins Laudine,” the first stage of Yvain’s career. The wedding picture is the first illustration after the introductory scene, and appears shortly before the brief narration of the actual wedding begins.

The whole poem, then, is seen as a series of adventures, of which

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"Yvain Battles the Seneschal and His Brothers," from Chrétien de Troyes, Le chevalier au lion (Garrett 125), Rare Books and Special Collections, Princeton University Library.

demons — but the illustration of the fight against the seneschal and his brothers depicts the beginning of the combat, and the Yvain-Gauvain illustration represents a random moment during the fight. Two-thirds of these miniatures depict the climactic moment of the macro-segment illustrated. That makes a trend, but hardly an ironclad principle of scene selection. The larger principles of segmentation and selection, however, seem clear. Each major event in the hero’s life corresponds to a narrative segment, and each segment is depicted pictorially.

If we apply this principle to the first part of Yvain’s career, we find that the illuminator of Garrett 125 must not have shared a common modern understanding of the structure of the Arthurian hero’s life. This frequently invoked model of interpretation holds that the heroes of many Arthurian romances, including Yvain, undertake two series of adventures. In the first, the heroes win apparent happiness — usually, as here, a wife and a land to rule — which they then lose due to ethical or moral failings — in Yvain’s case, most obviously, the failure to return on the agreed date. In a second series of adventures, then, the knight atones for his “sin” and eventually regains, this time permanently, all that he had apparently won earlier. This sort of interpretation has appeared persuasive to many modern scholars, when applied to the texts of romances like Yvain. But the illuminator of Garrett 125 apparently perceived no bipartite structure, no doubled sequence of adventures. Instead, he evidently saw the entire “Yvain wins Laudine” action as one lengthy episode, which climaxed in the wedding.

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\(^{13}\) For a quick overview of this trend in interpretation, with further bibliography, see James A. Schultz, The Shape of the Round Table: Structures of Middle High German Arthurian Romance (Toronto: University of Toronto Press, 1983), pp. 4-5.

\(^{14}\) For line numbers in the manuscript, hereafter designated as “ms.,” I have relied on Rahilly’s transcription (“The Garrett Manuscript”); for comparison, I also give the line numbers from Förster’s edition, cited as “F.”

\(^{14}\) The wedding miniature appears after ms. 6058 (F. 2078), while narration of the wedding begins at ms. 2129 (F. 2150).
no one is much more important than another. How Yvain wins Laudine is not important; marriage to the lady for whose sake the knightly deeds are done is simply the starting point of the aventure chain. Based on this understanding of the story of Yvain, the illuminator of Garrett 125 divided the text into a prologue and six episodes, devoting a miniature to each of these large structural units. In each case, as we have seen, the picture illustrates an important moment, often the climax of the episode, and appears in the text shortly before the moment depicted.

Nonetheless, this theory does not explain the omission of Yvain's estrangement from Laudine and his madness. The "Yvain wins Laudine" episode is clearly closed out by the wedding, and the entire sequence of Yvain's rejection by Laudine, life in the wilderness, and rescue by the ladies of Noroison cannot possibly be seen as belonging to the lion segment. These narrative segments have simply been omitted. The effect of this omission on readers is surely intended to guide their reception of the text: although they read the story of Yvain's exile, the illustrations suggest that these segments are not important, or at least not as important as others. The program of illuminations pushes the reader towards an unproblematic understanding of Yvain's adventures as representative of knightly behavior. It must be stressed, however, that these findings do not prove anything about Chrétien's intentions or about "the medieval understanding of Yvain." They do suggest that whoever was responsible for the illustrations of Garrett 125 understood Yvain's adventures as unambiguously exemplary, and created a miniature cycle which would guide the reader of that particular manuscript towards such a reading.15

15 Beat Brench has used the term "conceptualizer" to designate the person responsible for deciding which scenes to illustrate and how to illustrate them; see his "Le Texte et l'image dans la Vie des saints au Moyen Âge: Rôle du concepteur et rôle du peintre," Texte et image: Actes du Colloque International de Chantilly (October 13–15, 1984) (Paris: Les Belles Lettres, 1984): 31–93. Since it is impossible to know which individual did what in the workshop that produced the Garrett Yvain, I have found it preferable to refer simply to an abstract "illuminator" or use circumlocutions like the one chosen here. To be precise, I am really talking about what Wayne Booth might have called the "implicit author"—the creating consciousness that is implied by the miniature cycle and is not necessarily identical with that of any individual. It is always possible, for example, that the actual artist or chef d'atelier might have personally understood Yvain differently, or not known the text at all, and might have been ordered by his patron to produce this reading. For Booth's notion of the "implied author," see his The Rhetoric of Fiction, 2nd ed. (Chicago: University of Chicago Press, 1985), especially pp. 71–76.
Under the influence of the pictures, the reader may ignore the question of Yvain's guilt and redemption, madness and recovery, and simply read the "Yvain in the wilderness" section as one more knightly adventure.

On the other hand, readers may engage themselves more actively with the book. They may complain about the selection of scenes for illustration and refuse to accept the reading of the text towards which the paintings push them. Nonetheless, they can hardly avoid being influenced by the pictures. Any reading of the text which emphasizes Yvain's failure to return to Laudine on time and the purgatorial nature of his subsequent adventures is surely weakened when the text is accompanied by a picture cycle that ignores Yvain's guilt altogether. Readers, then, however they might read the text alone, are guided by the pictures towards an unproblematic, exemplary understanding of Yvain's career.

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At the other extreme are those viewers who do not read, and do not know the story in advance, but only look at the pictures. Obviously, these non-reading viewers have no choice but to understand Yvain's life as the pictures tell it. What they find in the manuscript is a complete, coherent, pictorial narrative of the Yvain story — but not Chrétien's Yvain. This pictorial narrative begins with the image of some knights and a queen talking. The reader, or the viewer who has been told the story as the text tells it, will undoubtedly identify this scene as Calogrenant's narration of the fountain adventure. If the scene is so identified, the image serves as a sort of prologue, which self-reflexively thematizes courtly story-telling, much as does Chrétien's text, although, since no scenes from Calogrenant's story are depicted, the thematization of aventure is not so well-developed as it is in the text. When we consider the picture from the point of view of the non-reader, however, we find that we cannot insist too strongly on the identification of the scene as one of storytelling. Clearly, some courtly folk are gathered. One man, standing, speaks, and the rest appear to form a sort of audience. One of these, however, seems to have interrupted the speaker (probably a common enough occurrence during informal and even formal storytelling at court). And the queen is just
entering, gesturing as if to request calm or quiet. The gist of this scene, for the ignorant viewer, is clearly that knights and a lady are talking at court. The fact that the speaker stands while most of the listeners are seated may suggest storytelling, but even if it does not, the image is nonetheless one of courtly discourse, which serves to link the courtly world of the viewer with the courtly world in which the story takes place. The image links the viewer to the Arthurian world through the activity of courtly discourse, rather than courtly combat, inviting viewers to identify themselves with the Arthurian knights in their role at court, not in the forest of adventure. The opening image thus may emphasize, even to the non-reading viewer, the fictionality of the narrative to be presented, suggesting that the subject of the narrative is primarily discourse, the story as narrative, rather than action.

The narrative begins at court in another sense, too. The next scene after the prologue is the wedding, and only after the wedding does the knight ride out to seek aventure. This is not a knight-errant who must establish himself at court and provide himself with a bride through his first series of adventures. This knight’s adventures begin at court, and are undertaken for the wife. This sort of beginning, it is important to note, does not imply any particular ending. Since the knight already has a position at court and a noble wife — the usual goals of knight-errantry — his adventures have no obvious telos. With this beginning, the story is almost certain to be open-ended and episodic.

After marrying, the knight rides out into the woods and discovers a lion and dragon fighting. He rescues the lion, who then becomes a loyal companion. Up to this point, the pictorial narrative might be summarized as “Knights tell stories: here is one. There once was a knight who married a beautiful lady and rode out to seek adventure in her service. He soon freed a lion from a dragon, and the lion became his loyal companion. Together, they had many adventures.” The rest of the narrative relates a series of these adventures. One might see a certain progression in the first three episodes: the hero must overcome first one giant, then three knights at once, then two creatures — the lords of Pesme Avanture — who must have appeared to be the very embodiment of evil. But the final miniature, showing the hero (without his lion) in combat with another knight, does not offer any sense of closure. It is not even clear how this com-
but will end. Whereas the hero has appeared to be winning each of the preceding fights, here he appears to be achieving no more than a draw. The pictorial narrative evidences no interest in a conclusion, and since the beginning has not created any tensions demanding resolution, there is no need for closure. The series of adventures could be continued indefinitely, it seems; there is no particular significance to the fact that it breaks off here.

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The pictorial narrative in Garrett 125 is open-ended, episodic, and unproblematic. It shows the adventures of the lion-knight not as a symbolic or allegorical progression, but as a series of exemplary scenes of knightliness. At the same time, by locating the narrative at the court where story-telling takes place, the image of courtly conversation that begins the miniature cycle may suggest that this exemplary knightliness is purely fictitious, that the exemplariness relates to the Arthurian rather than the real world.

Clearly, even though existing in close association with a text, the miniature cycle of the Princeton manuscript is an independent interpretation of the Yvain story, which it presents as an unproblematic series of knightly adventures. This pictorial narrative will affect our hypothetical groups of manuscript users in markedly different ways. Those who look at the pictures without reading and without extensive knowledge of the textual version will perceive the story of Yvain as a straightforward series of exemplary adventures. Manuscript users who have a fair knowledge of Chrétien's version from listening to a performance of the text or from informal retellings or discussions of the story will be less dependent on the images than non-reading viewers and more strongly influenced by the pictures than readers of the manuscript. Indeed, it might seem that the influence of the pictures on manuscript users would rise in inverse proportion to the users' knowledge of the text. But even readers, we must remember, are consuming a text that can be understood in more than one way. And as they read, they will find that the pictures push them gently towards one particular understanding of that text. Far from being merely an illustrative adjunct to the text, the miniatures in Garrett 125 are both an independent pictorial narrative and a part of a carefully planned multi-media work of art.
Charlotte Smith's Letters and the Practice of Self-Presentation

BY SARAH ZIMMERMAN

In a letter to her publishers written in March 1797, Charlotte Smith requests changes to a portrait for a new edition of her Elegiac Sonnets, the collection of poems which had already undergone seven editions since its initial appearance in 1784. The engraving provided a visual counterpart to the verbal self-portrait that her writings comprised. Smith was sharply aware that her continuing success was generated largely by her readers' sympathetic response to a figure of herself as elegiac poet. The alterations represent subtle refinements in a practice of self-presentation which had helped to make her, by the time she wrote the letter, one of the most popular English writers of the late eighteenth century. "In regard to my picture" she wrote,

1 Quotations from Elegiac Sonnets are taken from a copy of the eighth edition held by the Department of Rare Books and Special Collections, Princeton University Library: Elegiac Sonnets and Other Poems, 8th ed., 2 vols. (London: T. Cadell, Jr., and W. Davies, 1797). The Library holds copies of several other editions: Elegiac Sonnets, 4th ed., corrected (London: J. Dodsley, H. Gardner, J. Bew, 1786); and Elegiac Sonnets, 5th ed. (London: T. Cadell, 1789). The Graphic Arts Collection of the Princeton University Library holds a copy of the first Worcester, Massachusetts, edition, printed by Isaiah Thomas (1795). This edition has a full-leather, gilt-stamped binding made by Henry B. Legge for Thomas. The volume has colored illustrations and wove paper, features that required processes still in their early, experimental stages in America. The Library also holds copies of The Romance of Real Life (1787), Emmeline (1788 and 3rd ed., 1789), Ethelinda (1789), Celestina (1791), Desmond (1792), The Emigrants (1793), The Old Manor House (1793 and 3rd ed., 1822), an extract from that novel printed separately as Raymond Hall; or, The Remarkable Adventures of Orlando Sommersville (1810), The Wanderings of Warnewick (1794), Menalberi (1795), The Banished Man, and ed. (1795), Marchmont (1796), The Young Philosopher (1798), The Letters of a Solitary Wanderer (1800–1801), and Beacly Head (1807).

2 In her introduction to The British Novelist's edition of The Old Manor House (London: F. C. and J. Rivington, 1810), vol. 36, p. iii, Anna Laetitia Barbauld recalls: "Her Sonnets, which was the first publication she gave to the world, were universally admired. That species of verse, which in this country may be reckoned rather an exotic, had at that time been but little cultivated. For plaintive, tender, and polished sentiment the Sonnet forms a proper vehicle, and Mrs. Smith's success fixed at once her reputation as a poet of no mean class." Stuart Curran credits Smith's sonnets with generating not only a vogue for the genre, but also "the beginnings of Romanticism," and "the rise of a definable woman's literary movement." See his Poetic Form and British Romanticism (New York: Oxford University Press, 1980), pp. 30–31. See a fuller discussion of Smith as one of a group of women authors writing within the social and cultural context of British Romanticism but producing an alternative poetic, see his essay "The I Altered" in Romanticism and Feminism, ed. Anne K. Mellor (Bloomington: Indiana University Press, 1988), pp. 185–207.

3 Smith to Thomas Cadell, Jr., and William Davies, 5 March 1797, General Manuscripts [Misc.] C 0141, Rare Books and Special Collections, Princeton University Library. Unless otherwise noted, all of the letters cited are held in this collection. They are reproduced with Smith's spellings and punctuation intact.


tered group with a cumulative import which seems out of proportion to their number.⁷

In the 1797 letter to her publishers, we find Smith paying minute attention to the production of her works, a process which she oversaw repeatedly, from the proposal of a new idea, through negotiations with her publishers, to the presentation of the volumes themselves, including their illustrations. The letter is exemplary of the care that she took with her epistolary prose. For Smith, letter-writing was not only an expected accomplishment for an eighteenth-century author but also a way to win the support of persons who could help her.

Smith was persistent and shrewd in her dealings with publishers, but aware that she — and the family she supported — depended primarily upon a general audience, and her greatest effort went into turning her life into appealing reading material. In the 1797 letter, she strikes a Shakespearean pose to allude to her own particular circumstances. In her works, Smith repeatedly adopted gestures familiar to her readers from literary tradition in order to tell — in a reassuring guise — the story of a late-eighteenth-century woman supporting her children by writing.⁸ Although Elegiac Sonnets includes translations of sonnets by Petrarch, Goethe, and Metastasio in which a male speaker addresses a female lover, Smith’s own poems exclude the subject of erotic love to protect her self-portrait as a mother who wrote only to support her family.

Smith’s letters are written by a steady hand that consistently adorns certain letters with a flourish, a style that avoids the appearance of either harshness or frivolity. In all of her correspondence we find a writer at work, managing a prolific career of more than twenty-two years during which she published, on average, one book each year.

was William Cowper’s first publisher, but because he was at the center of a group of intellectuals and political radicals that included Joseph Priestley, Thomas Paine, William Godwin, Henry Fuseli, William Blake, and Mary Wollstonecraft. Johnson employed Wollstonecraft as a literary critic for the journal he founded in 1788, The Analytical Review, in which she reviewed several of Smith’s works. See Ian Maxwell, The London Book Trades 1775–1800 (Folkestone, England: Dawson, 1977).


For an extensive list of Smith’s correspondence, which is dispersed primarily among libraries in the United States and Great Britain, see Stanton, “Charlotte Smith’s ‘Literary Business’.”

⁷ For a detailed discussion of Smith’s “literary business,” see Stanton, “Charlotte Smith’s ‘Literary Business’.”

⁸ The letters to her publishers include one letter to the publishing house of Robinson; one letter to Dodder; thirteen letters to Thomas Cadell and to his successors, Thomas Cadell, Jr., and William Davies, along with a letter to Smith from them. The Cadells and Davies were Smith’s principal publishers.

Beginning with the first edition of Elegiac Sonnets, Smith’s works emerged from Britain’s most prestigious publishing houses. Thomas Cadell, Sr., was acquainted with some of the leading literary figures of the day, including Samuel Johnson and David Hume, and began what was considered the premier publishing house in Great Britain. Joseph Johnson published Smith’s Conversations Introducing Poetry, A Natural History of Birds, and Beathy Head. Joseph Johnson would have been a significant figure for Smith not only because he...
An engraved portrait of Charlotte Smith, derived from a drawing by George Romney. Rare Books and Special Collections, Princeton University Library.

An engraved portrait of Charlotte Smith, derived from a drawing by George Romney. Rare Books and Special Collections, Princeton University Library.
The Library's letters elaborate the circumstances in which her works were written: she apprises her publishers of the progress of her volumes, requests advances and, occasionally, more time. The group of letters spans a period nearly as long as Smith's career. The earliest dated letter was written in January 1788, four years after Elegiac Sonnets first appeared, and the latest letter was written in June 1804, just two years before her death.

The Library also holds three prints from engravings of the portrait by George Romney that Smith mentions in the 1797 letter to her publishers. A fourth print in the Library may have been drawn from the same portrait. The group of portraits provides visual evidence to support Smith's implicit contention in the letter that, in engravings, small alterations produce significant effects: her expression changes from a dejection bordering on listlessness to the "spirited" gravity that she wanted to convey.

The letters provide us with detailed accounts of how Smith managed a career of continual self-presentation, but they are also important works in themselves. In her published writings Smith claims to write directly from her own experience. Her letters employ a similar rhetoric of actuality, as she tells various readers parts of the story that she rehearses at length for a general audience. In what follows, I will argue that Smith's letters are emblematic of her published writings in that, in her correspondences, she borrowed gestures from literary convention to present her case directly to her readers, a practice that she maintained in the works themselves. In all of her writings, Smith adopted the familiarity of epistolary prose to give her distressed circumstances a human face.

* *

In her letters and published writings, Smith left distinct outlines of her life for readers to follow. Her critics have found circumstances that lend themselves to narration. Smith's birth in 1749 into a prominent family that owned property in Surrey and Sussex was followed, three years later, by her first and perhaps her greatest tragedy. Charlotte's mother died in childbirth, leaving three children in the care of their father and aunt. A minor poet himself, Charlotte's father encouraged his daughter's early enthusiasm for reading and writing, but her fashionable education prepared her primarily for an advantageous marriage, an event which came early, when she was fifteen. Her brief engagement to Benjamin Smith, a suitor chosen by Charlotte's guardians, was followed by a married life of increasing instability. Her husband's gambling and brutality brought financial ruin to a growing family and led to the couple's separation.

Even before she left her husband, Charlotte found herself responsible for her children's -- and often her husband's -- support. She began to write for publication in an effort to maintain the family's social standing until her father-in-law's estate could be settled. Richard Smith had attempted to ensure a comfortable existence for his daughter-in-law's family by leaving the bulk of his property to her children, but his complex will provoked a legal battle about which one critic recalls, "The Jardine case itself was not a greater godsend to the Chancery Bar." The estate was settled shortly after Charlotte's own death, thirty years later.

In 1783, Benjamin Smith was sentenced to serve seven months at the King's Bench for debt. In an attempt to raise money for his husband's release, and to support, at the time, nine children, Charlotte approached a prominent London publisher and bookseller, James Dodsley, with a small selection of poems. Dodsley declined to publish the collection, but offered to print them at cost in exchange for any profits generated. In an early show of her business acumen, Smith refused his proposal only to return with permission to dedicate the volume to the poet William Hayley, patron of William Blake, along with the confidence to have the poems printed at her own expense. She was rewarded for her daring by the immediate success of Elegiac Sonnets and Other Essays. In the course of ten subsequent editions, the collection grew from a slim volume of twenty-five sonnets with three other poems to a two-volume set with ninety-two sonnets.
nets and twenty-seven poems. As successive editions of the sonnets appeared, Smith published two other volumes of poetry, eleven novels, two translations from the French, four works for young readers, a journalistic narrative of a shipwreck, a book of natural history, and a history of England. An autobiographical thread can be traced throughout the works, emerging in characters who resemble Smith in the novels and works for children, and, most recognizably, as the first-person speakers in her poems.

In a review of her long poem, The Emigrants, a critic for The European Magazine describes Smith as a poet "whom we can discover almost at the bottom of every page, as we may the portrait of some of the most renowned painters in the corner of their most favourite pictures." Smith's fate in literary history, however, has been to fall somewhere between periods conventionally defined by Thomas Gray and William Wordsworth. Her features were still easily recognizable to the generation of writers that followed her. Although he pointedly distanced himself from most of his eighteenth-century predecessors, William Wordsworth acknowledged Smith's significance to his poetry. In an explanatory note to his "Stanzas Suggested in a Steamboat off St. Bees' Heads, on the Coast of Cumberland," he memorializes a poet "already fading from public view in 1835: "The form of stanza in this Poem, and something in the style of versification, are adopted from 'St. Monica,' a poem of much beauty upon a monastic subject, by Charlotte Smith: a lady to whom English verse is under greater obligations than are likely to be either acknowledged or remembered." Coleridge turned to Smith's poetry in his attempt to theorize the sonnet. In his introduction to a collection of sonnets printed and circulated privately in 1796, he argues that, since Smith

and William Lisle Bowles were the poets who "first made the Sonnet popular among the present English," he is "justified" in "deducing its laws from their compositions." Smith herself declined to theorize her writings. Instead of producing poetic manifestos, she found herself from the time of her first publication having to justify her reasons for writing.

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Most of Smith's volumes open with prefaces in which she addresses her readers directly, telling them her own story in an attempt to win their sympathy and their readership. In a letter to her publisher, Thomas Cadell, Sr., she announces her decision to publicize her circumstances:

I think it necessary to say that in the preface I mean to touch on the hardship of my situation — Who after waiting nine years while the estate of Richard Smith the Grandfather was at (?) now, that all his debts are confessedly clear'd — & Effects arising every day, am no better off than before because Mr. Dyer whose children have an 8th share (& that partly conditional, in the property) opposes any division till his youngest child is of age, who is abt. Seventeen — tho he has not the shadow of pretence for it. I am driven almost to despair by these circumstances; and the conduct of Mr. Smith — who lives upon the interest of my fortune, with a Woman he keeps, leaving me to support as well as I can his seven Children who are in England.

In all of her writings, Smith presents her case to the public: in the prefaces, letters, poetry, prose works, and even in the novels, she depicts herself as a woman wronged by a profligate husband and by a society that excuses his financial abandonment and his emotional and physical abuse. By offering an account of indignence in the language

15 Unsigned review in The European Magazine 24 (July 1798): 41.
16 Wordsworth urged anthologists to include more of Smith's sonnets in their collections. He penciled his name onto a list of subscribers to the fifth edition of Elegiac Sonnets in the copy he owned as a student at Cambridge. For a description of his marginalia in the collection, see the essay by Bishop C. Hunt, Jr., "Wordsworth and Charlotte Smith," The Wordsworth Circle 1 (Summer 1970): 85–94. His essay offers an extensive, detailed analysis of Smith's significance to Wordsworth.
20 Smith to Thomas Cadell, Sr., April 1792.
ELEGIAIC SONNETS,
AND
OTHER POEMS,
By CHARLOTTE SMITH.

The Eighth Edition

LONDON:
Printed for J. Robson, 1768, and sold by him
[and others.

Frontispiece to Volume 1, Charlotte Smith, *Elegiac Sonnets*, eighth edition. Rare Books and Special Collections, Princeton University Library.

of sensibility, Smith presented herself as a sympathetic figure to a public familiar with tales of women's suffering from the sentimental novels that followed the example of Samuel Richardson's *Clarissa.*

In *Elegiac Sonnets*, Smith assumed a role that was already available—the heroine of sensibility—but she revitalized the story by providing her readers with details from her own life—an on-going plot. The prefaces that open most of her works became, in effect, a serialized autobiographical narrative.

In the preface to the first edition of *Elegiac Sonnets*, she predicted that her readers will be "the few, who, to sensibility of heart, join simplicity of taste." Smith presented herself as a woman who had entered the literary marketplace only when she found herself responsible for supporting her family. She confided to her readers,

Smith seems to speak candidly, but her account follows an established convention of denying a desire to publish writings which were written exclusively for the pleasure of friends. Her disclaimer, however, provided Smith with more than the appearance of a becoming modesty; it offered a necessary justification for her prominent position in the literary marketplace. A year after Smith’s death, a critic described the precarious position of women writers in late-eighteenth-century England: "The penalties and discouragements attending the profession of an author fall upon women with a double weight; to the curiosity of the idle and the envy of the malicious, their sex affords a peculiar incitement: arraigned, not merely as writers, but as women, their characters, their conduct, even their personal endowments, become the subjects of severe inquisition." Smith’s case was complicated by her active involvement in a legal battle, a circumstance which she publicized to win sympathy and support from her readers. The critic recalls: "Mrs. Smith individually created enemies by the zeal and perseverance with which she endeavored to obtain justice for her children, on the part of men who hated her in proportion as they had injured her."

Despite her candor about her financial situation, Smith was sharply aware of the need to remain a sympathetic figure. In her preface to the sixth edition of *Elegiac Sonnets*, she reassures her readers that “notwithstanding I am thus frequently appearing as an Authoress, and have derived from thence many of the greatest advantages of my life, (since it has procured me friends whose attachment is most invaluable,) I am well aware that for a woman — The Post of Honor is

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SONNET XXXVI.

Should careless wanderers, following on his way,
Ref for a moment of the library's hour,
And the' the path tree' throns and neighd her,
Pluck the exit wile, or wainlent's guiding flower;
Waving gay wintre, beneath some delighting tree,
The god of sorrow, he wilt yet may lole;
So here I sought thy favour, fair Poet;
Such are my ways, with friendship and the muse.
But darker now grows ple's unhappy day,
Dark, with new clouds of evil, yet to come,
Her panting following Fancy throns away,
And every hope refires upon the wind;
And paines my wits in that trysted shore,
Where the gale spits the care, purifies more.

The reluctance I ever feel to give you farther trouble, who have already so much and who have voluntarily undertaken so much on my account; has prevented me mentioning my renewed apprehensions about the Smiths taking the residue of what may be in your hands, on my behalf — but now it becomes necessary for me to inform you that a month since, he wrote to me to say, that as he had taken his passage for Barbados, he beg'd to see his children before he went.

As I could not doubt an assertion so positive; and as many of our joint friends to whom he had represented his sorrow at being parted from his "dear Wife and children"; thought I ought to comply with this request; I not only assented to it, but instead of sending his children to meet him at the Inn as he supposed I should, I hired a post chaise and met him myself at Godalming, desirous not only to convince him I had no malice against him; but to conceal his journey from his numerous creditors in Hampshire and Sussex — concluding he would only stay a day or two and then return to sail for the West Indies.

But I soon found reason to repent my credulous folly — Tho my house is so small & I have eight children at home

writings. Shortly after Smith's death, Hayley worried: "I fear your mother was rather displeased by the very honest advice I ventured to give her against an idea of printing a volume of her letters — However excellent her Letters might be & they certainly excelled in that brand of literature I thought the measure of printing her letters in her life-time not suited to the dignity of her literary character."

The letters themselves provide evidence that she considered them publishable. In both her correspondence and in her published works, Smith relies on practices of narration and description to win an audience. Writing to her publisher, Thomas Cadell, Sr., in one of the Library's letters, Smith turns her sure sense of plot to her own pressing circumstances. In an attempt to persuade them not to relinquish her earnings to her husband, she tells them a "story" which is worth quoting at length:

a Private Station." Smith's rhetorical agility is exemplified in the way that she praises the institution of domesticity even as she submits another edition to the public.

In both her letters and her published writings, Smith was careful to placate potentially censorious readers. Writing to Thomas Cadell, Sr., in one of the Library's letters, she explains "I should not Sir trouble you with this history, but to account not only for steps if lost must still be compelled to take, but to shew you that I cannot afford to lose the smallest profit that may arise from my exertions; which but for these difficulties, I should never make."

A letter in the Library from William Hayley to Smith's daughter, Charlotte Mary, suggests that Smith made no distinction between her "public" and her "private"
& am therefore forced to put a tent bed up in my little Book room; he took possession of it, & treated me with more than his usual brutality — threatening to sell the furniture, the Books and every accessory which I have since saved from the rapacity of his Creditors. This is the situation I have been in for three weeks; yet I have borne it with patience, in hopes of obtaining what I at length got him to do, a deed providing out of my fortune for his three younger children; born since the death of their Grandfather, who has given to the rest some provision. But within these two or three days a new fit of frenzy has seiz'd him; he has broke open all my drawers where my papers were; taken away several sign'd receipts for the Sonnets (of which Heaven knows what use he may make;) and foul copies of many things I am writing, all of which he has taken with him; and he openly declared a resolution of demanding of you, the money you hold of me. To day he is gone — to London; & there is reason to suppose may make immediate application to you — I now believe him capable of anything, and therefore relying entirely on you, beg the favor of you if you have any apprehensions of his having the power to take the money; that you will be so good as to pay it into the hands of your own Bankers, or any confidential friend; and on your informing me that you have done so, I will instantly forward to you a receipt in full of all demands — And I am informed that on your producing such receipt to Mr. Smith he can have no power to molest or trouble you — I shall be extremely uneasy till I hear from you or Mr. Davis on this matter — as he appears careless of every thing, & totally regardless of the infamy that must attend on such an action — From his own account he is connected with persons in Town, who are engaged in the desperation of gaming houses, and I know not what — & from such a Man so acquainted I and my family have every thing to fear.”

Smith’s apprehensions were prescient, but even she could not foresee how long she would have to evade her husband’s claims. His “circumstances” remained desperate until his death, which came just six months before her own.

Smith’s letters and published works share a vocabulary of sensibility. In letters to her publishers, she often interjects requests for better financial terms and advances into narrative accounts that read like novels. In one of the Library’s letters, she writes to Cadell and Davies to propose a price for Celestina, her third novel, of “£50 a volume,” and requests that the transaction be completed as quickly as possible. She explains that although “the Ballance if any will be but small, it will be of service to me now, as I am straining every reserve to keep up appearances till my daughters establishment with a Man of fortune who has been some months attach’d to her is secured.” She describes her situation with a disarming frankness, but concludes with a distinctly literary phrase: “For this, as it is worth every thing to me & my other children, I would spare no exertion; & indeed it is well worth every effort; as the one of few things that wd. give a new colour to my hitherto dark & sad destiny —.”* For her, letters are an occasional genre: she presents her publishers with a dated document informing them that, while she has “never been more distressed,” it is in their power to help her. Smith’s writings deliberately confuse conventional distinctions between autobiography and fiction in order to add the interest of “real life” to the appeal of familiar literary forms.

* Smith to Thomas Cadell, Sr., 22 August 1770. Robert H. Taylor Collection (RT C 011), Princeton University Library.

** Smith to Thomas Cadell, Sr., 14 January 1788. In a later letter, Smith resumes the story of her husband’s returns. Roughly two years later, on 22 August 1790, she writes
Smith recognized that her success was partly due to the believability of her self-portrait. An unidentified poet published a "Sonnet to Mrs. Smith" in The European Magazine rapturously lamenting the circumstances that inspired her:

Than thine no tenderer plaints the heart can move,
More rouse the soul to sympathetic love;
And yet — sad source! they spring from real woe.\(^{30}\)

Smith also used the pale tints of pastoral to "colour" the circumstances of her life for public presentation. She sketches a natural setting for her self-portrait: a landscape comprised of details culled from her indigenous surroundings and the familiar props of pastoral tradition. At the back of each volume of poetry is a section of "Quotations, Notes, and Explanations" in which she cites allusions to other authors, provides short biographies of poets mentioned, and descriptions of plants and animals. In the notes, Smith addresses her readers directly and verifies her personal knowledge of the scenes and events in the poems. In Elegiac Sonnets, a landscape with carefully documented botanical and ornithological detail is peopled by an incongruous crowd: the shepherds and nymphs of pastoral tradition share the countryside with local poets Thomas Otway, William Collins, and William Hayley, and with Smith herself.

The notes elaborate a common ground for the sonnets and become increasingly important in later editions. Some of them, in fact, seem to be prose accompaniments to the poems. The note to Sonnet XLIV, "Written in the Church-Yard at Middleton in Sussex," is nearly as long as the poem itself:

Press'd by the Moon, mute arbitress of tides,
While the loud equinox its power combines,
The sea no more its swelling surge confines,
But o'er the shrinking land sublimely rides.
The wild blast, rising from the Western cave,
Drives the huge billows from their heaving bed;
Tears from their grassy tombs the village dead,
And breaks the silent sabbath of the grave!
With shells and sea-weed mingled, on the shore

Lo! their bones whiten in the frequent wave;
But vain to them the winds and waters rave;
They hear the warring elements no more:
While I am doom'd — by life's long storm oppressed,
To gaze with envy, on their gloomy rest.\(^{31}\)

In the note, the sonnet's imagery is recycled into a brief, self-sufficient narrative. The information provided seems, at best, incidental to the poem, but the note manages to situate an event which could take place anywhere within Smith's local landscape. "Middleton," she informs us,

is a village on the margin of the sea, in Sussex, containing only two or three houses. There were formerly several acres of ground between its small church and the sea, which now, by its continual encroachments, approaches within a few feet of this half ruined and humble edifice. The wall, which once surrounded the church-yard, is entirely swept away, many of the graves broken up, and the remains of bodies interred washed into the sea: whence human bones are found among the sand and shingles on the shore.\(^{32}\)

Although the scene is horrific in the generality of its details — the very namelessness of the dead suggests a universal destruction that borders on the apocalyptic — the note locates the event within a familiar setting, and thereby enhances the poem's autobiographical appeal.

In many of the sonnets, a speaker elliptically laments the fate that led her away from the early pleasures of her native countryside only to cast her back into the landscapes in which she wanders, drawn to solitary expanses but estranged from their serenity. Most of the poems depict a speaker who resembles the elegiac figure of the frontispiece portrait, wandering in a landscape which seems to be Smith's own rural Sussex. Her claims for the authenticity of her writings require an attention to natural detail. Sonnet II, "Written at the Close of Spring," rehearses the story in its most succinct form:

\(^{30}\) The European Magazine 10 (August 1786): 195. This sonnet appears in a group of poems signed by a "constant Reader," "W.P.," which includes "Advice to Mrs. Smith. A Sonnet."

\(^{31}\) Smith, Elegiac Sonnets, vol. 1, p. 44.

Sonnet XII

ON some rude fragment of the rocky shore,
Where the sea-turban'd billows lisp,
Mixing my military leap of breath,
And listen to the deep and solene roar.

O'er the dark waves the wide tempestuous bowl
The broad-winged swallow's gale the troubled sea;
But the wild gypsy foam has charmed for me,
And fills the moral visage of my soul.

Already hushed by the forms of fate,
Like the poor wader croucher I stood,
Call on a rock, who feels the distant load;
From whence no former owner—or comes no bane.
False and fair are heard his faithful cries,
'Till in the rising tide, eth subsidedoffline dies.

SONNET

The garlands fade that Spring so lately wove,
Each simple flower, which she had nursed in dew,
Anemones, that spangled every grove,
The primrose wan, and hare-bell, mildly blue.
No more shall violets linger in the dell,
Or purple orchis varigate the plain,
Till Spring again shall call forth every bell,
And dress with humzard her wreaths again.—
Ah! poor humanity! so frail, so fair,
Are the fond visions of thy early day,
Till tyrant passion, and corrosive care,
Bid all thy fairy colours fade away!
Another May new buds and flowers shall bring;
Ah! why has happiness -- no second Spring?35


Sonnet II opens Smith's collection with a clear but unacknowledged echo of the second stanza of Gray's "Ode on a Distant Prospect of Eton College." Standing where he can view the landscape of his childhood, Gray's speaker mourns the period when he was "A stranger yet to pain." Smith, too, posits an Edenic state from which she was banished to become a mother and a popular writer. Her autobiographical narrative traces a fall from a pastoral world into the arena of the literary marketplace. Her marriage is the unmentioned turning-point in her story, after which began a decline in her social and economic position. There can be no "second spring" for a mother who must support a family by her writing in late-eighteenth-century England.

While she displayed a surprising frankness about her circumstances, Smith recognized that she must temper their details before presenting them to an audience. The story of Leonora in The Letters of a Solitary Wanderer has seemed to many of her critics a pastoral version of Smith's childhood. Having lost her mother early in life, Leonora turns to a feminized natural world. She recalls, "Accustomed to wild and romantic scenery from my earliest remembrance, and being suffered, till I was seven years old, to be almost as free as the birds that inhabited the woods where I wandered; I was educated till then by nature, and have ever since been enthusiastically attached to my first instructress." In Leonora's narrative, Smith offers an account of her own fascination with natural history, an interest which became her trademark. She seems to be explaining her own interest in her natural surroundings as Leonora explains: "There are some very common plants of which I am particularly fond, because they were cultivated in a border that I was allowed to call my garden; and the wild flowers which grew on our hills, now give me when I see them in other places, a sort of melancholy gratification."34

Smith's credibility as a natural historian was important to maintain the rhetoric of actuality that characterizes her writings. Her claims to write from personal experience are supported by her assiduous documentation of natural detail in the sonnets. In one of the Library's letters, she asks her publishers to make typographical changes in order to preserve her trademark accuracy, worrying, "Since I have got..."
Smith's Tour, I find I have made some mistakes in regard to the names of the plants, which names I should be very sorry to print incorrectly. I cannot recollect the page but I *** out I have somewhere written Rododendron Alpinum. It ought to be Rhododenrum Ferrugineum." Later in the letter in which she requests changes to her portrait, she threatens to omit a poem contributed by a friend if she cannot confirm its natural details. She predicts that compiling the notes to her new edition of Elegiac Sonnets "will take at least three days, as I will not be told as I was before (by Dr. Darwin & another judge) that I was deficient in correctness of natural History." She explains:

In some very beautiful verses of my poor friends, there are some descriptive lines of the scenery & natural productions about Lisbon which for want of being accustomed to study such objects are I am sure represented by wrong names & in other respects incorrect — Nothing is more easy to correct without injury to the Poetry or Spirit — but I have not been able to obtain any history of Portugal to enable me to do this — & I am afraid I must omit the Poem on that account — if you know of any such book as relates to the plants & trees of Portugal & could borrow & send it me, I could perhaps please myself in the alterations I wish. "

The explanatory notes that appear at the back of each volume of poetry juxtapose references to Milton and Gray with citations from Erasmus Darwin and Linnaeus. Smith's writing can be described as lyric realism: her first-person speaker in the poems is a natural historian who carefully observes the world around her and who strongly resembles Smith herself. Walter Scott admired the way she "preserves in her landscapes the truth and precision of a painter." He confirms her own conviction about the importance of maintaining her scrupulous attention to detail by finding it "remarkable that the sea-coast scenery of Dorset and Devon, with which she must have been familiar, is scarce painted with more accuracy of description, than the tower upon a rugged headland on the coast of Caithness, which she could only become acquainted with by report." Smith's insistence on botanical accuracy extended from her verse to the accompanying illustrations. In the letter concerning her portrait, she also requests changes to an engraving for Sonnet XXXVI:

I believe I shall be able to send off the book entirely ready for the press on Wednesday evening, but not to lose any more time about the last drawing I return it herewith & beg the favr. of you to say, that I am charm'd with the landscape part which is the prettiest thing I ever saw in my life, but I think the figure of the Nymph too fat — It takes off all that pensive look which becomes such an ideal being & looks more like the plump damsel of the Dairy than a Naiad — Nor do I like the bracers; they look too modern — & take off the classical appearance which such a figure ought to have A very little alteration wd. do away all these objections & I dare say Mr. Corbould wd. have the goodness to name to the engraver these little remarks, so as to have them, (the changes) made without altering the drawing — which is so very pretty in point of scenery that it cannot be better — I hope the engraver will take care of it for me — & instead of flowers round the head a reedlike wreath, or what represents aquatic plants was substituted, I think it would be more characteristic."

In the process of critiquing the illustration, Smith defines the qualities that characterize her writings: a "pensive" tone combined with "characteristic," plausible detail. By cataloging her poems' natural details, she emphasizes their veracity, and, by logical extension, validates the story of her life that she presents to her readers.

Smith's success enabled her to support her family, but her on-going legal battles and the need to provide for her husband and children kept her just ahead of her creditors. Evidence of the strain of her prolific writing and publishing began to emerge as an increasing bitterness and a new bluntness about the sources of her misery in her

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58 Smith to Cadell and Davies, n.d. (1796).
59 Smith to Cadell and Davies, 5 March 1797.
letters and published writings. In 1795, Smith's favorite child, Anna Augusta, died giving birth. In one of the Library's letters, she remarks, with an uncharacteristic flatness, "The Trustees have refused me not only assistance for my daughter while she lived, but where-withal to bury her."

In the year that she found herself unable to afford her daughter's funeral, Smith published the seventh edition of *Elegiac Sonnets*, her eighth novel, and her first work for children.

The success of *Elegiac Sonnets* brought Smith a measure of celebrity, but she was continually aware that her children's welfare depended upon maintaining her popularity. In one of the Library's letters, Smith requests an extension, citing her need to protect "an increasing reputation" which "I am of course very unwilling to risk," arguing that it would be better "to be a few weeks later than to send an hurried or incorrect performance abroad." Mindful, as always, that her success was her source of bargaining power, Smith adds:

> It may perhaps be not unpleasant to you to hear that my literary acquaintance & of course my fashion is daily increasing I have been introduced among others to Mr. Sheridan who complimented me very highly on both the Novels & indeed I have reason enough to be proud of [the?] attention I daily receive —.

Smith was under the continual necessity of turning her "fashion" to immediate account. In a letter to a publisher written in 1789, she proposes a collection of "tales" to the publishing house of Robinson and urges favorable financial terms by mentioning her "reputation": "I shd. perhaps want some advance before the delivery of the book, which may & probably will be in April, but certainly none, till the Books were in considerable forwardness & approved by the first literary Judges." Robinson, apparently, declined her proposal.

Smith's works were widely reviewed in the periodicals of the day, including *The Gentleman's Magazine*, *The Monthly Magazine*, *The Analytical

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* Smith to Cadell and Davies, n.d. (1795).
* Smith to Thomas Cadell, Sr., 1 August 1796, Taylor Collection.
* Smith to Robinson, 28 September 1789, John Wild Autograph Collection, C0047, Princeton University Library.

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Review, and *The European Magazine*. Her dramatic public figure elicited lavish praise and sharp censure, and occasional parody. Samuel Egerton Brydges, essayist, editor, and bibliographer, was Smith's ideal reader; he championed her cause by confirming and enhancing her self-portrait. In his *Imaginative Biography*, he retells her story, adding his own flourishes: "Sorrow was her constant companion; and she sang with a thorn at her bosom, which forced out strains of melody, expressive of the most affecting sensations, interwoven with the rich hues of an inspired fancy."

Smith proved an equally tempting figure to satirists. In an essay on "The Sorrows of Mrs. Charlotte Smith," Viscount St. Cyres dryly observes that "contemporary critics had a certain case against her":

> Take, for example, her sixty-second sonnet, written "while passing by moonlight through a village, while the ground was covered with snow." The reader inevitably pictures her hurrying back to her cottage near Chichester, intent on a change of boots and a cup of tea; and it comes as a serious shock to his nerves when she informs him that really

> I wander, cheerless and unblest,
> And find in change of place but change of pain.
> For me, pale Eye of Evening, thy soft light
> Leads to no happy home; my weary way
> Ends but in sad vicissitudes of care:
> I only fly from doubt — to meet despair.

Although St. Cyres relishes her potential for parody, he recognizes clearly that "quite an appreciable proportion of her tears was due to purely literary requirements." Although he claims, in apparent outrage, that "No other grief that ever sighed has worn so much crape and bombazine," he assesses Smith's practice of self-presentation shrewdly: "Mrs. Smith was a servant of the public, and her many-headed master called for a melancholy tune." St. Cyres realized that Smith's apparent candor and self-assurance obscure the fact that she was writing under the pressure of immediate economic necessity, and
that her self-presentation was shaped in response to popular demand and according to the roles available to a woman writer in late-eighteenth-century England.

Despite her precarious position, however, Smith refused to limit herself to subjects considered safe for women writers. In the course of telling her own story, Smith chronicled social abuses that produced other victims and became an advocate for various political causes in her writings. Smith drew the wrath of conservative critics by protesting English marriage laws, the trade in African slaves, and the plight of the poor in England. In her first long poem, The Emigrants, she pleaded the case of exiles from post-revolutionary France, whom she recognized as the victims of a cause that she had initially supported. Smith used the rhetorical techniques that she had learned in presenting her own situation to publicize the circumstances of others; her prominence and her popularity made her a particularly effective spokesperson.

In 1795, Smith suspended work on her ninth novel, Marchmont, to lend her name to a particular cause. In November of that year, a storm destroyed six ships off the coast of Portland, taking nearly 250 lives. In an effort to raise money to support two survivors of the disaster — appropriately, a mother and her child — friends of the victims asked Smith to prepare an account of the event for sale by subscription. Narratives of shipwrecks were a popular genre, and their marketability could be enhanced by a prominent author. Working from the accounts of survivors and witnesses, Smith prepared A Narrative of the Loss of the Catherine, Venus, and Piedmont Transports, and the Thomas, Golden Grove, and Αelous Merchant Ships, Near Weymouth, on Wednesday the 18th of November Last. After her death Smith's earliest biographer, her sister Catherine Anne Dorset, recalls: “She was always the friend of the unfortunate, and spared neither her time, her talents, nor even her purse, in the cause of those she endeavoured to serve.”

Smith's fourth novel, Desmond, drew her earliest and harshest re-

views from conservative critics incensed by its sympathy for radical political reform in England and France. In her preface, Smith makes an argument in support of women's education in which she implicitly defends her own stance as woman author and public figure:

But women it is said have no business with politics — Why not? — Have they no interest in the scenes that are acting around them, in which they have fathers, brothers, husbands, sons, or friends engaged? — Even in the commonest course of female education, they are expected to acquire some knowledge of history; and yet, if they are to have no opinion of what is passing, it avails little that they should be informed of what has passed, in a world where they are subject to such mental degradation; where they are answered as affecting masculine knowledge if they happen to have any understanding; or despised as insignificant triflers if they have none.

The position that Smith defines for women is, of course, one that she had adopted herself: that of the "informed" and "knowledgeable" observer of the "scenes that are acting around them," a task for which Smith's own education had not prepared her. In writing her own History of England, Smith makes a gesture toward redressing the inequalities in men's and women's education by arranging her account "in a series of letters to a young lady at school." In her two long poems, The Emigrants and Beady Head, Smith provides panoramic views of her contemporary surroundings from the


Wordsworth is often mentioned as the only Romantic poet to have visited the continent in the early, heady days of political ferment. It seems significant, then, that on his way to France in 1791, Wordsworth should have visited Smith in Brighton. She gave Wordsworth letters of introduction to her acquaintances, including Helen Maria Williams, who by that time had already published works sympathetic to the revolutionary movement, her Letters Written in France, and a poem, A Farewell for Two Years, to England. Wordsworth gives a brief account of the meeting with Smith in a letter to Richard Wordsworth, dated 19 December [1791]. See The Letters of William and Dorothy Wordsworth, The Early Years, 1787 — 1805, ed. Ernest de Selincourt, rev. Chester Shaver, and ed. (Oxford: Clarendon Press, 1957), pp. 68–69.

Smith, Desmond, Preface, p. iii.

perspective of a first-person speaker who chronicles and comments on the events, both natural and human, that unfold in front of her. Her practice of observing and describing the natural world and her reputation for scrupulous attention to detail made Smith a believable witness. Politically conservative critics were alarmed by a female speaker who could arouse sympathy and anger on behalf of other “unfortunates” by pleading her own cause. Smith’s success in raising financial relief for survivors of a natural disaster seemed to indicate a similar capacity to aid those victimized by their social environment. In Beachy Head, a poem left unfinished at her death in 1806, Smith’s speaker extends her line of sight beyond the contemporary political scene to document historical event. In her last works, Smith herself assumed the role of natural and social historian, in A Natural History of Birds and the unfinished History of England.

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In Elegiac Sonnets, Smith introduces herself as a heroine of sensibility, a role that becomes politicized as she begins to chronicle her contemporary world and to protest the abuses she witnesses. In Beachy Head, Smith begins to articulate a final stance: by climbing a cliff that overlooks the sea, the speaker in Beachy Head finds that she can not only see farther, but also to other points in time. From this elevated position, she can chronicle the events of individual lives, national history, and geologic time. In the landscape she describes, she discovers not only the traces of her own life, but the evidence of successive generations that preceded her, from before the Norman conquest. In her last poem, Smith’s speaker shifts her attention to focus on the history inscribed in the landscape which she had originally described as the setting for her own story. The poem has few autobiographical references, and its lengthy explanatory notes are filled with accounts of contemporary and historical events. The speaker herself seems to become nearly transparent in long, blank verse paragraphs that build minutely observed details into panoramic views. But even as she becomes an almost impersonal narrator her position becomes more integral. As long passages of description are broken by recollections from her own life, we are continually reminded that the scenes that we are viewing are presented from her perspective. We are intermit-

tently recalled from views of war and natural change to the speaker who remembers them.

In her last poem, we find Smith sketching the profile of a figure who represents a new role for herself: she is a mediating figure whose “knowledge” and “understanding” are responsible for what we can see. The speaker imagines “Contemplation,” as a figure who “High on her throne of rock, aloof may sit, /And bid recording Memory unfold /Her scroll voluminous.”* This emerging figure lends the capacity and resources of an individual “Memory” and the practices of description, narration, and persuasion developed in a lifetime of letter-writing and publication to a new task: the work of cultural recollection.

AN ESSENTIAL ARCHIVE

The collections of twentieth-century public affairs papers held in Princeton’s Seeley G. Mudd Manuscript Library are an essential source of information for researchers who come to Princeton from all over the world. During 1990, scholars produced a remarkable number of works based in large measure on research conducted there.

Most widely and favorably reviewed, perhaps, is Samuel Walker’s *In Defense of American Liberties* (Oxford University Press), the first comprehensive history of the American Civil Liberties Union. (The archives of the ACLU are in the Mudd Library.) Walker, a professor of criminal justice at the University of Nebraska, argues that the organization has played a central role in creating the very American mainstream ideas — free speech, privacy, fair play, and equality — that its opponents often invoke. The author also acknowledges the help he was given by the Mudd Library’s staff, Jean Holliday and retired Curator Nancy Bressler, noting that the “service was, without question, the best I have received at any research library.”

Paul W. Drake, of the University of California, San Diego, published *Money Doctor in the Andes* (Duke University Press) on five of the Kemmerer economic missions to South America, 1923 – 1933. Professor Edwin Walter Kemmerer’s papers at Mudd provided the primary materials for Drake’s conclusion that the missions were vital to the economic and political development of the Andean republics in the interwar period.

The papers of John Foster Dulles and Allen W. Dulles enabled Nancy Lisager and Frank Lipsius to sort out the history of the New York law firm, Sullivan & Cromwell, in their book *A Law Unto Itself* (Paragon). The authors note that a “great deal of the material that went into the book” came from the Mudd collections. They commend Nancy Bressler for having “meticulously curated the papers” and also “thank Jean Holliday for her cheerfulness and Carl Esche for his patience doing thousands of pages of photocopies.”

Pierre-Th. Braunschweig’s book on the Swiss intelligence service, *Geheimer Draht nach Berlin*, uses extensive records from the Allen Dulles and Philip Strong papers. He, too, notes the assistance of Bressler and Holliday, saying “zugänglich machen und es mir ermöglichen. in angenehmster Weise im Archiv an der Olden Street zu arbeiten.” (They “made [the records] available and enabled me to work in the archive on Olden Street in the most agreeable manner.”)

Finally, two works edited and published by Princeton University Press rounded out an impressive year. Volume two of *The Collected Papers of Albert Einstein* was based on the Library’s holdings of the Einstein Duplicate Archive. Richard Immerman edited *John Foster Dulles and the Diplomacy of the Cold War*, which contains nine chapters on Dulles’s role in American foreign policy, many by scholars who have used the Mudd Library extensively. The book is dedicated to Nancy Bressler “for her incalculable contribution to the study of John Foster Dulles.”

The Seeley G. Mudd Manuscript Library has received grants from both the New Jersey Historical Commission and the New Jersey Committee for the Humanities for support of a project entitled “World War II Records at Princeton.” The project will allow us to process all current holdings at Mudd relating to the war and to produce a guide to these manuscript records. In addition, the Mudd Library plans to mount an exhibition that will open on 7 December 1991, the fiftieth anniversary of Pearl Harbor.

— BEN PRIMER
Curator, Public Affairs Papers

JOHN FREDERICK MASON, 1913 – 1991

John Frederick Mason, a member of the Council of the Friends of the Princeton University Library since 1970, died on 3 May 1991 at the age of seventy-seven.

Born in Los Angeles on 20 November 1913, John Mason received the B.A. and M.A. degrees at the University of Southern California,
where he was elected to both Phi Beta Kappa and Sigma Xi. He took his Ph.D. degree at Princeton in 1941, after having received a Class of 1883 Fellowship in geology in 1937. His first corporate position, as an exploration geologist, took him to Egypt with the Socony-Vacuum Oil Company. Here, in 1939, he met and married Margaret Wells Arms, by whom he is survived along with two sons and two daughters.

Mr. Mason was affiliated with four other major oil companies, in exploration geology, until his retirement from the Continental Oil Company in 1975, after having been with that company for sixteen years.

Mr. Mason was the author of a number of publications on stratigraphy and paleontology as well as on oil exploration. He was active on the publications advisory committee of the American Geological Institute, editing specialized bibliographies for its reprint series. He was the senior technical advisor on petroleum geology to China and served also as an independent consultant to the United Nations Department of Technological Cooperation and Development. He was also an advisor to the American Museum of Natural History.

A generous benefactor to the University Library, “Terry” Mason, as he was known to his friends, was the donor of numerous manuscripts acquired during his travels as a geologist to remote parts of the world. The largest group comprises fifty from the island of Sumatra, forty-five of which are identified as being in the Batak language, that of the Batak people of the Northwestern part of the island. These manuscripts contain folktales along with proverbs, magic formulas, and medical advice and prescriptions for everything connected with fertile fields and prosperous life. Most are written on thin bark sheets, folded together in fanfold fashion and held between wooden covers, several of which display ornamental carving. In addition to black ink, red ink is also seen in some of these manuscripts. There are English translations for several of them. This group, with a few other Batak manuscripts in the Library’s possession, is believed to comprise the largest collection of Batak manuscripts in the Western world.

Among Mr. Mason’s other gifts, there are ten manuscripts from Ethiopia, including prayer scrolls and codices, and three Javanese manuscripts.

In addition to his gifts of exotic manuscripts, John Mason was the donor of close to 130 books, with additional texts in photocopy or facsimile, on the geology and mineralogy of various parts of the world, on topography, on exploration for oil, its production and the economics thereof. There are related maps, atlases, and guidebooks in these areas, with numerous publications sponsored by national, international, and private agencies concerned with oil production.

John Mason had a serious interest in genealogy, in which subject he had considerable skill. His donations to the Library in this field include nearly fifty titles. Most of these books are the familiar compilations tracing the descendants and often the ancestors of early English settlers in America and their fortunes here. Of related interest are a number of books on heraldry and the orders of chivalry.

The Library is grateful for John Mason’s support over many years, for his faithful attendance at meetings of the Council of the Friends, for his company, along with Mrs. Mason, at exhibition openings and other Library events, and for his many donations of books and manuscripts.

— ALEXANDER P. CLARK

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1 Princeton had earlier received three Batak manuscripts as part of the Robert Garrett '96 Collection. There is also a Batak manuscript in the Scheide Library.
**RARE BOOKS**

**AMERICAN LITERATURE AND HISTORY**

**Bautista, Fray Juan** (1555 – ca. 1613). *Advertencias para los confesores de los naturales compuestas por el padre fray Joan Baptista*. Segunda parte. México: En el convento de Santiago Tlatilulco, por M. Ocharte, 1600. One of the first books printed at the press in Tlatilulco, outside Mexico City, in the monastery where the Franciscans had established a school for educating sons of Aztec nobles. The author covers not only instructions for religious who are parish priests to the Indians but also the royal decrees, papal bulls, *audiencia* and viceregal decisions affecting missionaries to the Indians and regulating their relations with them. Purchase. David A. Reed Fund.


**Douglas, Amanda.** A collection in seventy-one volumes of the writings of Amanda M. Douglas, including her first book, *In Trust; or, Dr. Bertrand’s Household* (Boston, 1866). Gift of Paul M. Douglas, Class of 1941.

**Kunze, John Christopher** (1744 – 1807). The book-plate of this important Lutheran clergyman of Philadelphia, in his copy of Quintus Curtius, *Historiarum libri*. (Leyden, 1633, i.e. 1653). Gift of Mr. Percy Preston, Jr., and Miss Frances L. Preston.

**Pound, Ezra.** *Digest of the Analects* [of Confucius]. Milan, XV [i.e. 1937]. Gallup A44. Purchase. English and American Literature Fund.


**ENGLISH LITERATURE AND HISTORY**

**Bailie, Johanna.** *Epilogue to the Theatrical Representation at Strawberry Hill. Written by ... and spoken by the Hon. Anne S. Damer, November 1800*. [London, 1800 or 1804]. Purchase. Christian A. Zabriskie Fund.

**Bentley, Richard, and Son, Publishers.** *A List of the Principal Publications Issued from New Burlington Street during the last three Months of the Year 1829. ...* London, 1829 – 1920. A private list “for Official Use only” of all the publications of the firm from its beginning in 1829 as Colburn and Bentley to its acquisition by Macmillan’s in 1898. Set in double-page format; on the left: author, title, production details; on the right: notes giving biographical information about authors, summaries of plots, press reviews, even remarks on lawsuits. A full set except for the number for 1897. Purchase. David A. Reed Fund.


DILLWYN, ELIZABETH AMY. The Rebecca Riots: A Story of Killig Life. London, 1880. The author was a pioneer of women's rights in industrial and public life. This is her first book and covers the tax protest in South Wales in 1843, whose male participants disguised themselves as women, known as "Rebecca and her Daughters." Purchase. David A. Reed Fund.


FARQUHAR, GEORGE. The Stage Coach. A Comedy, As it is Acted at the Theatre-Royal in Drury-Lane, by His Majesty's Servants. London, 1718. Purchase. David A. Reed Fund.


KULL, OWEN [pseudonym]. Sandfordiana Hibernica. Volume II. Chapter V. Containing the Writings, Sayings, and Actions, of Lady Ann Sandford during the Month of April, 1749. London, 1749. Unrecorded comic novel. According to Nicolas Barker in The Book Collector 39, no. 4 (Winter 1990), p. 540, this is "apparently a masterpiece of facetious nonsense alluding to Tom Jones. [There is some thought, but . . . no evidence to link this talented piece with the young Goldsmith." Purchase. David A. Reed Fund.


RICE, WOODFORD. The Rutland Volunteer Influenza's; or, A Receipt to Make a Patriot, a Soldier, or a Poet. London, 1783. A satiric poem mocking the British military. With an etched frontispiece showing a soldier holding open a copy of this poem, the work included references to pamphleteers of the period, such as Richard Price, Josiah Tucker, and Samuel Johnson. Purchase. Wilard Thorp Fund.


CONTINENTAL LITERATURE, HISTORY, AND LAW

ABEL, PIERRE. Observations sommaires sur la coutume de Bretagne, . . . avec la réduction de la même coutume, . . . Laval, 1689. Purchase. History Fund.

BOXHORN, MARCUS ZUELIUS. Monumenta illustrium virorum, et elogia. Curae ac studio Marci Zuerii Boxonni. Amstelodami, 1638. This is the reworking of Tobia Yendi's 125 engravings by Marcus Zuelius Boxhorn. Yendi's suite of epitaphs and sepulchral monuments was first issued in 1574 in Frankfurt by Sigmund Feyerabend. Boxhorn, evidently, added text to face each engraving and had the plates reissued by Janzon in Amsterdam in 1638. In the Princeton copy, the 125 plates are divided into two parts: Monumenta illustrium virorum (plates 1–87) followed by Monumenta aliquat sepulchralia veterum romanorum aerincisa (plates 88–125). In the Princeton copy, Boxhorn's commentary ends with plate 72. Purchase. David A. Reed Fund.


Diario gaditano (Cadiz, Spain), Numbers 140–289; 1 February 1821 to 30 June 1821. Partial run of a very rare Spanish periodical. Gift of Bruce M. Willis, Class of 1986.

Ermanung fur die Jugend. Basel, printed by Samuel Apiario, [1570?]. Broadside with verse and woodcuts warning children against the vices that lead to beggary. Curiously, the verso of the broadside is the outer forme of quire D from an unknown edition of The Testament of the Twelve Patriarchs. There are similar or identical copies of this broadside at the Pierpont Morgan Library and in Munich. Purchase. Carl Otto von Kienbusch Fund.


GOUSTE, CLAUDE. Traitez de la puissance et autorité des rois. Paris, 1561. Unrecorded edition of a translation from the Latin. Gouste was evidently Callician in leanings; both editions were issued without mention of publisher or royal privilege. Purchase. Christian A. Zabriskie Fund.


JARRY, ALFRED. Additions to the Library's collections relating to Alfred Jarry, including numbers nine to sixteen of the Monitores du cibulum pataphysicum. Gift of Charles K. Warner.


LAVATER, JOHANN CASPER. A sammelband of five early French translations from the German, covering physiognomy, character, and personality analysis, as well as handwriting analysis. Purchase. David A. Reed Fund.


NORMANDY. La Coutume reformée du pays et duché de Normandie, anciens ressorts et enclaves d'Iceby. Commenté par M. Josias Béraud, Jacques God-
EMBLEM BOOKS


ALCIATI, ANDREA. Emblemata libri duo. Geneva: Jean de Tournes, 1614. In this copy, the imprint place “Geneva” is struck over the rubbed-out original “Colonia Allobrogum.” Moreover, the last numbered page is “241”, a misprint for “257.” The Landwehr copy. Purchase. Katharine Jeanette Palmer Sutton Memorial Fund.


WOMEN'S STUDIES


HISTORY OF SCIENCE

BRAHE, TYCHO. *Epistolae astronomicae libri*. Frankfurt, 1610. The colophon has the imprint Uraniborg, 1596. The third issue of the first edition printed at Tycho Brahe's press on the island of Hven. These letters are chiefly the scientific correspondence of Brahe with his patron, William, Landgrave of Hesse. Includes illustrations of an observatory. Purchase. History of Science Fund and Friends of the Library Fund.


GALILEI, GALILEO. *Discorsi e dimostrazioni matematiche: intorno à due nuove scienze, attinenti alla mecanica & i movimenti locali... con una appendice del centro di gravità d'alciuni solidi*. Leyden, 1638. First edition of Galileo's last and greatest work, considered to be the first modern physics textbook and the foundation of modern mechanics. Signed on title page: C:Baltemore. This "C:Baltemore" may well be one of the colonial proprietors of Maryland, either the second Lord Baltimore, Cecil Calvert (1605–1675) or his son, the third Lord Baltimore, Charles Calvert (1639–1715). The Princeton University Library holds a 1689 document signed by the third Lord Baltimore, and the signature on that document shows close similarity to that on the title page of the Galileo book. Given to the Library by the Andrew W. Mellon Fund.
Foundation in honor of Dr. William O. Baker, Ph.D. 1939, in recognition of more than two decades of service as an adviser and trustee of the Andrew W. Mellon Foundation and as a Trustee of Princeton University, December 1990.


NEAR EASTERN STUDIES

ABU MASHAR. Traumbuch Apomasaris, das ist, Kurzze Auszlegung und Bedeutung der Traume nach der Lehre der Indianer, Persier, Eyyptier und Araber. Wittenberg, [ca. 1610]. Translation into German by an unknown translator, from Apamasaris Apostelsemata; sive, Di significatis et eventis insomniarum, the Latin translation made by Johannes Leunclavius from the Greek and first published in 1577. The Greek, in turn, was translated from the Arabic. A copy of the 1577 Latin edition is in the Library’s Cook Chess Collection. Purchase. Lathrop C. Harper Fund and Near Eastern Fund.


MISCELLANEOUS

About eighty books dating from the sixteenth century to the early twentieth century, including several important travel books, such as John Ross’s Voyage of Discovery . . . Exploring Baffin’s Bay (London, 1819). Gift of Hugh Trumbull Adams, Class of 1935, in memory of his classmates Richard Lindsay Freeman, Gordon Lithgow Keen, and Duncan Van Norden.

A Jean Rhys collection and a Mary Webb collection as well as single books of poetry, all signed, by Padraic Colum, José Garcia Villa, Marianne Moore, Stephen Vincent Benét, Stephen Spender, Paul Engle, John Drinkwater, and Tennessee Williams. Also included for the Theatre Collection is a large photograph of Robert M. Crawford. Gift of Edward Naumburg, Jr., Class of 1924.


— STEPHEN FERGUSON
Curator of Rare Books

THE ROBERT H. TAYLOR COLLECTION

The following books and manuscripts were added to the Taylor Collection in the academic year 1990-1991. With two exceptions, all were purchased on the Robert H. Taylor Fund, an endowment for the conservation and expansion of the collection.

MANUSCRIPTS

CLARENDON, EDWARD HYDE, EARL OF (1609 - 1674). A Short View of the State of Ireland from the Yeare 1640 to the Yeare 1652. This copy is dated 5 March 1678. The Short View complements the author's History of the Rebellion and Civil Wars in England, the profits from which were used to build the Clarendon Press at Oxford.

POETICAL MISCELLANY. Late-seventeenth-century commonplace book, about 350 pages long, containing about forty pieces of prose and 140 pieces of verse, including a dozen or more by John Wilmot, Earl of Rochester.

RICHARDSON, SAMUEL (1689 – 1761). Autograph letter, signed, dated “April 9. at Night” and “April 10.” The English printer and novelist’s response to a fan letter. First lines: “All the Faults in the History of Sir Charles Grandison! How could my beloved Sister put down so very few; yet distinguish, by double Scores, the Word All.”

SMITH, SIR THOMAS (1513 – 1577). Dialogue on the Queen’s Marriage. Contemporary copy of the English statesman’s tract, originally written in April 1561. The dialogue consists of the arguments of four friends on the relative advantages of Elizabeth’s marrying a foreigner or an Englishman. England, 1561 or soon after.


WITHER, GEORGE (1588 – 1667) AND CHARLES LAMB (1775 – 1834). Early proofs of an edition of the works of the English poet, edited, printed, and interleaved with blank leaves by John Matthew Gutch, and heavily annotated on the interleaves by Charles Lamb. Bristol, 1810. This set of proofs, inscribed by Lamb to James Brook Pulham, was later owned by Algernon Charles Swinburne and by John A. Spoon. The projected edition of Wither’s works was published in four volumes under the title Juvenilia: A Collection of Poems (Bristol, 1820).

PRINTED BOOKS


BLAKE, WILLIAM (1757 – 1828) AND JOHN VARLEY (1778 – 1842). A Treatise on Zodiacal Physiognomy: Illustrated by Engravings of Heads and Features, and Accompanied by Tables of the Time of Rising of the Twelve Signs of the Zodiac. London, 1828. John Varley, a close and credulous friend of William Blake, included in his treatise two engravings of Blake’s “Ghost of a Flea.” The original sketch of this subject was one of about fifty “Visionary Heads” drawn by Blake in Varley’s presence. The vision to which these two images pertain is described by Varley on pp. 54–55.

This spirit visited his imagination in such a figure as he never anticipated in an insect. As I was anxious to make
the most correct investigation in my power, of the truth of these visions, on hearing of this spiritual apparition of a Flea, I asked him if he could draw for me the resemblance of what he saw: he instantly said, "I see him now before me." I therefore gave him paper and a pencil, with which he drew the portrait, of which a fac-simile is given in this number. I felt convinced by his mode of proceeding, that he had a real image before him, for he left off, and began on another part of the paper: to make a separate drawing of the mouth of the Flea, which the spirit having opened, he was prevented from proceeding with the first sketch, till he had closed it. During the time occupied in completing the drawing, the Flea told him that all fleas were inhabited by the souls of such men, as were by nature blood-thirsty to excess, and were therefore providentially confined to the size and form of insects; otherwise, were he himself for instance the size of a horse, he would depopulate a great portion of the country.


—mark r. farrell
curator, robert h. taylor collection

manuscripts

the following manuscripts were added to the library's collections during the academic year 1990 – 1991. this list does not include manuscripts housed in the library on deposit, nor does it include microfilms of manuscripts housed elsewhere. Papers of twentieth-century public affairs in the seeley g. mudd manuscript library are listed separately.

adler, elmer. a group of 111 letters written to kneeland mcnulty ("ding"), and related papers, including portraits of adler. princeton

and various places, 1942 – 1962. gift of the late kneeland mcnulty, class of 1948.

ainsworth, william harrison. letter to bernard h. becker of the world, 18 december 1877. for the morris l. parrish collection of victorian novelists. purchase. friends of the library fund.

allen, grant. manuscript, with corrections, of grateful joe. haslemere, sussex, n.d. gift of alexander d. wainwright, class of 1939.

antoninus of florence. "confessionale," bound with several other latin works by fifteenth-century and earlier medieval preachers and writers, including matthew of cracow and st. bernard of clairvaux. written for use in a franciscan friary, probably in italy, ca. 1450. purchase with funds given by helen m. moore in memory of charles harbaugh moore, class of 1931.

arenas, reinaldo. three boxes of miscellaneous papers and correspondence, from and to the novelist, who died in 1990. purchase. latin american fund.

arenas, reinaldo. a letter to roberto valero regarding his novel provisionally entitled "este viento de cuaresma." gift of roberto valero.

besant, sir walter. two letters from the english novelist, london, 18 and 19 january 1892. purchase. theodore f. sanxay fund.

black, cyril e. typescripts of articles and books on russia, by the late james s. mcDonnell distinguished university professor of history and international affairs, to add to his papers. gift of corinne m. black.

bryan, joseph, iii, class of 1947. typescript with corrections of man of letters: finis farr, 1904 – 1982. farr, who wrote biographies of frank lloyd wright (1961) and franklin d. roosevelt (1979), was a member of the class of 1926. gift of glen c.h. perry, class of 1926.

bury, lady charlotte maria. letter to james macinnies of edinburgh. london, 19 july 1825. purchase. theodore f. sanxay fund.

butler, benjamin franklin. three letters, new york, 1835, to g. a. simmons, and other papers from the american lawyer, to add to his papers. gift of professor j.c.n. paul.

CHILE, REPUBLIC OF. A collection of 223 slides and 77 photographs encompassing the later years (September 1984 – March 1990) of the regime of General Augusto Pinochet Ugarte. It includes images of antidemocracy, pro-democracy, and human rights demonstrations and graffiti, of various presidential and senatorial campaigns and celebrations (Patricio Aylwin, Hernán Buchi, Francisco Errázuriz, etc.), and slides of election day, 14 December 1989. Purchase. Latin American Fund.


COBO BORDA, JUAN GUSTAVO. One folder of incoming correspondence and drafts of poetry, to add to the collection of his papers. Purchase. Latin American Fund.

COLLINS, WILKIE. Two letters: to Dear Sir, 12 January (no year); and to Peter Cunningham, 9 May 1856(?). For the Morris L. Parrish Collection of Victorian Novelists. Purchase. Theodore F. Sanxay Fund.


COZZENS, JAMES GOULD. Sixteen long letters from the novelist-to-be to his fellow Harvard student and friend, John Adams Abbott, 1924 – 1926, about his writing plans and progress, including two letters written from Cuba when he was tutor to an American sugar planter's family. To add to the Cozzens Papers. Purchase. Theodore F. Sanxay Fund.


CRAIK, DINAH MARIA MULOCK. Five letters: to Miss Smith, Saturday (no date); to Dear Sir, 17 June 1882; to Dear Sir, 6 July (no year); to Mrs. Wilson, no date; and to Mr. Parker, 6 October (no year). For the Morris L. Parrish Collection of Victorian Novelists. Purchase. Friends of the Library Fund.


ELIOT, GEORGE [pseudonym]. Receipt for £44, 6s. 9d. from the trustees of the estate of Marian Evans' father, Robert Evans, dated 21 June 1870, with the one-penny revenue stamp, signed Marian Lewes, and docketed by her. For the Morris L. Parrish Collection of Victorian Novelists. Gift of Alexander D. Wainwright, Class of 1939.


HOWELL, WILBUR SAMUEL. Papers of the Professor of Rhetoric and Oratory, Emeritus, including correspondence and works. Princeton, ca. 1950–1990. Gift of Professor W. Samuel Howell.

HUGHES, THOMAS. Two letters to Mrs. Maurice, 20 April 1883, and 14 November 1884; and a letter to Dear Sir, 16 January 1887. For the Morris L. Parrish Collection of Victorian Novelists. Purchase. Friends of the Library Fund.


MACWILLIAM, MARY ELIZABETH BRADDON. Two letters from the author of Lady Audley's Secret: to Mr. Boyes, 1 December 1890; and to Mr. Robinson, 2 November (no year). For the Morris L. Parrish Collection of Victorian Novelists. Purchase. Friends of the Library Fund.

MILTON, JOHN. Transcript of his poems from the manuscript in Trinity College, Cambridge, including revisions and deletions in Milton's manuscript faithfully reproduced by Arthur Young. Cambridge, 1792. Purchase. Theodore F. Sanxay Fund.


MURRAY, JOHN. Three letters from Mr. and Mrs. Murray to Mr. or Mrs. George W. Childs in Philadelphia. London, 1875–1876. Gift of Alexander D. Wainwright, Class of 1899.


OIDA [pseudonym]. Four letters and a signed fragment from Louise de la Ramée to the musician Isidore de Lara, no dates; and four letters (two incomplete) to various correspondents. For the Morris L. Parrish Collection of Victorian Novelists. Purchase. Theodore F. Sanxay Fund.


OIDA. A letter from Louise de la Ramée to George Bentley, undated but ca. 1887. For the Morris L. Parrish Collection of Victorian Novelists. Gift of Bernard Quaritch Ltd.


Reade, Charles. Leaf of the autograph manuscript of his novel *Christie Johnstone* (1853), with a presentation inscription from Reade to Arthur McLellan of Portland, Maine; and a note from Reade to McLellan, 15 March (no year). For the Morris L. Parrish Collection of Victorian Novelists. Purchase. Friends of the Library Fund.


Smith, Goldwin. Two letters from the English historian, one to Mr. Parker, the other to Mr. Balfour. Reading and Oxford, 1854. Gift of Alexander D. Wainwright, Class of 1939.


Spanish Documents. Three documents, two with notary’s seals, 1347 – 1650, to add to the Charles Carroll Marden Collection of Spanish Documents. Gift of Professor Marden’s great-grandson, David Carroll Marden.

Spitzer, Lyman, Jr., Ph.D. 1938. Papers of Princeton’s Charles A. Young Professor of Astronomy, Emeritus, and former chairman of the Department of Astrophysical Sciences, particularly relating to the “Copernicus” satellite launched in 1972. Gift of Professor Spitzer.


Tarkington, Booth, Class of 1893. Letter to Mr. Johnson about his visit to the Pope at the Vatican, and about his writing. Capri, 2 December 1903. Purchase. Theodore F. Sanxay Fund.


VARGAS LLOSA, MARIO. Seven boxes of correspondence, 1967—1972, addressed to the Peruvian novelist and politician, to add to his papers. Purchase. Latin American Fund and Tinker Foundation Fund.


WOOD, ELLEN PRICE. Four letters from the author of East Lynne: to E. Tinsley, Wednesday night, no date; to Mrs. Sedgwick, 2 August 1866; to Dear Sir, 7 March 1881; and to Mr. Sedgwick, New Year's Eve, 1889. Also, a fragment of a letter to Mrs. Bensusan, no date. For the Morris L. Parrish Collection of Victorian Novelists. Purchase. Friends of the Library Fund.


YEATS, JOHN BUTLER. A group of 113 letters to Mary Tower Lapsley Caughhey, many with drawings, and xerox copies of many other Yeats letters. V.p., 1910—1922. Gift of Mary Tower Lapsley Caughhey.


—JEAN F. PRESTON
Curator of Manuscripts

TWENTIETH-CENTURY PUBLIC AFFAIRS PAPERS

During the academic year 1990—1991, the Seeley G. Mudd Manuscript Library received the following manuscripts which augment or supplement existing papers or established collections, or which represent new collections.

AMERICAN CIVIL LIBERTIES UNION. Thirty-five cartons containing general correspondence and legal files for 1986, together with three folders of backlog material consisting of correspondence and reports for 1985. Princeton houses the archives of the A.C.L.U.


GIBSON, HUGH. The diary of the former member of the Herbert Hoover Food Mission, March—May 1946, consisting of carbon copies of 186 typewritten pages of notes on his visits to Paris, Rome, Geneva, Prague, Warsaw, Helsinki, Stockholm, Oslo, London, Baghdad, Karachi, New Delhi, Bombay, Bangalore, Bangkok, Manila, Shanghai, Nanking, Seoul, and Tokyo. The diary includes Mr. Gibson's impressions of World War II destruction and his notes on conversations with agricultural and food experts, diplomats, political representatives of various governments, and royalty. Gift of Professor Emeritus Sheldon Judson.

HENSEL, H. STRUVE, Class of 1922. Two scrapbooks. The first contains press releases, newspaper clippings, articles and speeches by the former official of the Truman and Eisenhower administrations; an address by James V. Forrestal; correspondence; forty-three photographs principally relating to Mr. Hensel's oath of office as Assistant Secretary of the Navy (30 January 1945); materials and photographs related to the launching of the aircraft carriers U.S.S. Franklin D. Roosevelt (4 April 1945, christened by Mrs. John H. Towers) and U.S.S. Princeton (8 July 1945, christened by Mrs. Harold Dodds). The second scrapbook contains newspaper clippings relating to the Army-McCarthy hearings and denials of charges raised against Mr. Hensel, then Assistant Secretary of Defense for International Security Affairs, by Senator McCarthy. Gift of H. Struve Hensel.

RYAN, WILLIAM FITZ, Class of 1944. The papers of the former New York Congressman including the records of his Congressional career, 1961—1972: legislative and research materials relating to programs of social progress during the Kennedy-Johnson years; speeches, reports, and memoranda; campaign files, 1960—1972; photographs and tape recordings; correspondence with constituents and with
leaders in government, politics, education, and the civil rights and peace movements. The papers also include materials related to the political development of the Democratic party in New York City and the liberal caucus in the House of Representatives, and Mr. Ryan’s diaries for the years from 1952 through 1972. Portions of the collection are sealed. Gift of Priscilla M. Ryan.

__STEVENSON, ADLAI E., Class of 1922. Additions to the Stevenson papers:__

__STEVENSON, ADLAI E., Class of 1922. Additions to the Stevenson papers:__
Harriet Wellin’s papers, including correspondence with Stevenson, 1944-1961, the undated manuscript of her speech on Stevenson, and her contribution to Columbia University’s Oral History Program, 1968; also five letters from Stevenson to his wife Ellen, ca. 1941-1942, and his correspondence with his son Adlai, 1956; his diplomatic passport, 1961-1965; and Lady Spencer’s letter of condolence to his son Adlai, 1965. Gift of Adlai E. Stevenson, III.

— BEN PRIMER
Curator, Public Affairs Papers

MARQUAND LIBRARY OF ART AND ARCHAEOLOGY

The following were the most significant additions to the collection of the Marquand Library during the 1990-1991 academic year.

CAVALLERI, GIOVANNI BATTISTA. Romanorum Imperatorum effigies. Elogiis, ex diversi scriptoribus, per Thomam Treterum, S. Mariae. Transstyberim canonicum collectis, illustratae. Rome, 1583. This very rare first edition adds to the current strengths in emblem books held both in the Marquand Library and in Firestone Library’s Department of Rare Books and Special Collections. Purchase. Art and Archaeology Endowment.

HAMILTON, WILLIAM. Campi Phlegraei: Osservazioni sui Vulcali del Regno delle Due Sicilie . . . Naples, 1889. A beautifully produced and bound facsimile of the 1774 edition of a work by the British scientist and envoy to the Court of Naples. Fifty-four plates depicting the volcanos from various aspects permit study not only of the region as it appeared in the eighteenth century but also of the plates themselves, executed by Pietro Fabris. Gift of the Banco di Napoli.

PIRENESE, FRANCESCO. Pianta delle fatricche esistenti nella villa Adriana. Rome, 1781. Both the Marquand Library and Firestone Library’s Department of Rare Books and Special Collections hold important collections of Piranesi materials. This plan of Hadrian’s villa consists of etchings on six sheets and was dedicated to King Stanislas of Poland.

— JANICE POWELL
Librarian, Marquand Library of Art and Archaeology

THE GRAPHIC ARTS COLLECTION

The following list is a selection of the most important prints, drawings, and illustrated books added to the Graphic Arts Collection during the academic year 1990-1991.

EUROPEAN GRAPHIC ARTS


VAN DEN BERG, ARJ. ABC. Amsterdam, 1889. A collection of copper engravings and aquatints of which this work is number 10. Also her catalogue, Grafisch Werk (S'Gravenhage, 1899). Gift of Arja Van Den Berg.


AMERICAN GRAPHIC ARTS


MODERN PRIVATE PRESS BOOKS


CARICATURES AND CARICATURES


—DALE ROYLANE
Curator of Graphic Arts

THE NUMISMATIC COLLECTION

In the year ending 15 June 1991, the collection acquired more than sixty items by gift and purchase. Only the most noteworthy are mentioned here.

Through purchase we acquired silver tetradrachms of Ptolemy II (285–246 B.C.) from the mints of Tyre, Sidon, Joppa, and Gaza, as well as a didrachm from Sidon's rare late autonomous series (BMC Phoenicia 116: 43/44 A.D.). With the acquisition of two shekels and two half-shekels of the autonomous silver coinage of Tyre, Princeton now has a representative showing of ten examples from that historically important series (the "thirty pieces of silver" of Matthew 26:15 were almost certainly Tyrian shekels).

Our Roman imperial and provincial holdings were augmented by twenty coins, eleven of them the anonymous gift of an alumnus. Particularly notable among the Roman acquisitions is a very rare and fine silver tetradrachm struck for the mint of Tarsus under Trajan (Coll. Waddington 4523), and an almost equally rare denarius of Nero, perhaps his latest imperial silver issue (BMCRE 107–8; 68 A.D.).


Clyde Hubbard of the Class of 1938 presented to the Library two limited-edition 1990 publications from the Mexico City Mint: Primera Memoria de la Casa de Moneda de México, and Casa de Moneda de México—Presencia en el Mundo 1555–1990. The numismatic infor-
mation and most of the illustrations for these splendid volumes were the work of Mr. Hubbard, an internationally recognized authority on Mexican coinage.

— BROOKS LEVY
Curator of Numismatics

THE PRINCETON COLLECTIONS OF WESTERN AMERICANA

The following manuscripts, books, pamphlets, and photographs were added to the Princeton Collections of Western Americana during the academic year 1990–1991.

MANUSCRIPTS

CARD, VIRGINIA. Thirteen letters to Joan Cassidy, 14 August 1889–8 January 1901, describing contemporary American Indian life. Gift of Joan Cassidy.


BOOKS AND OTHER PRINTED MATERIALS


GWIN, WILLIAM MCKENDREE. Speeches of Mr. Gwin, of California, on the National Railroad Bill—Homestead Bill—California Indian War Debt...Washington, D.C., 1853. Purchase. Friends of the Library Fund.

The Kit Carson Camp. Cimarron, New Mexico, ca. 1919. Gift of Thomas Lange.

LORENZANA Y BUTRON, FRANCISCO ANTONIO. Don Francisco Antonio Lorenzana, por la gracia de Dios, y de la Santa Sede Apostólica...Mexico, 1769. Lorenzana orders his ecclesiastical underlings to abandon the use of indigenous Mexican languages in their efforts at proselytizing. Purchase. Friends of the Library Fund.


NAHAABIL, K'OS. Notes from the Centex of the Earth. Auburn, California, 1974. Gift of Virginia Card.


REEDER COLLECTION. Two hundred thirty-two imprints from the Judge William H. Reeder Collection on Utah and the Mormons, including the 1852, 1869, and 1879 Liverpool editions of the Doctrine and Covenants; B. H. Roberts, Mormonism: To the Editor of the Cambria Daily Leader (N.p., 1888), and Utah and the "Mormons," Investigation by the United States Congress (N.p., 1890). Gift of William Reese.


UTAH TERRITORIAL IMPRINTS. Pamphlets that were once part of Judge William Reeder's collection, including C. M. Hawley, Dissenting Opin-


— ALFRED L. BUSH
Curator, Collection of Historic Maps

THE THEATRE COLLECTION

The William Seymour Theatre Collection received the following additions to its holdings during the academic year 1990 – 1991.


BOURNONVILLE, AUGUSTE. Autograph letter, signed and undated, but
probably ca. 1860, by the Danish dancer, choreographer, and founder of the Royal Danish Ballet, responding to criticism of the costumes and props used in a revival of his ballet Toreador. Purchase. Friends of the Library Fund.


GRAHN, LUCILE. Signed autograph letter by the ballerina to her friend Clara. Hamburg, 30 September [1849]. Grahn studied with August Bournonville, becoming his first Sylphide in 1856. Purchase. Friends of the Library Fund.

GRISI, CARLOTTA. Autograph letter, signed, from the creator of the title-role of Giselle (1841) to Théophile Gautier, author of the libretto. 22 November 1864. Purchase. Friends of the Library Fund.


Lettre d'un François à Londres à un de ses amis à Paris; ou, relation de ce qui s'est passé sur le théâtre Anglais, à l'occasion du Sieur Noiverre, N.p. (Paris?), 1755. First edition of a work attributed to Ange Goudar. An eyewitness account of the riots occasioned by David Garrick's Chinese Festival at Drury Lane in November, 1755, in which Jean Georges Noverre's company of French dancers performed his Metamorphoses Chinoises. Purchase. Friends of the Library Fund.


TRIANGLE CLUB. A program for the Club's 1921–1922 season presentation, "Española." Gift of Frederick L. Redpath, Class of 1939.

[VESTRIS, ELIZA]. Memoirs of the Life, Public and Private Adventures, of Madame Vestris: Of the Theatres Royal Drury Lane, Covent Garden, Olympic and Haymarket, with Interesting and Amusing Anecdotes of Celebrated Characters in the Fashionable World... London, 1839 [i.e. ca. 1886]. Second edition, with twenty-five portraits, three plates of theaters, and six
original playbills of Madame Vestris's performances. Purchase. Friends of the Library Fund.

— MARY ANN JENSEN
Curator of the Theatre Collection

PRINCETON UNIVERSITY ARCHIVES

The following represent significant additions to the Princeton University Archives during the academic year 1990 - 1991.

ALUMNI COUNCIL. Materials relating to the Class Officers’ Association of the University, 1903 – 1908: minutes of the meetings of the Association and its Executive Committee; correspondence by the Secretary, including several letters by Woodrow Wilson; and information regarding the origins and membership of the Association. The major focus of the Association was on reorganizing Reunions in order to increase loyalty to Princeton and to provide better discipline at those events.

CLASS OF 1877. A sterling silver cup by Tiffany presented to John A. Campbell and celebrating the victory of the class crew at the intercollegiate rowing regatta on Saratoga Lake in the summer of 1874; this was the only nineteenth-century intercollegiate victory by a Princeton crew and the first time orange and black were worn as Princeton colors. Also, two bound volumes, one for the twentieth reunion, the other for the thirtieth. Gift of Martha Dallas.


COFFIN, DAVID R., Ph.D. 1940. Graduate and undergraduate notes from classes in art and archaeology at Princeton and Yale, 1936 – 1947. Gift of Professor Coffin.

ENGINEERING. Records of the Department of Graphics and Engineering Drawing, ca. 1881 – 1966, which merged with the Department of Civil Engineering in 1966 – 1967. Also, two large framed drawings from the World's Columbian Exposition, 1893. Transferred from the Department of Civil Engineering by Professor Steven M. Slaby.

FOOTBALL. The program for the game against Navy, 27 October 1923. Gift of Frederick L. Redpath, Class of 1939.

HEATH, ROY, Class of 1939. A collection of in-depth interviews conducted by Professor Heath with thirty-six members of the Class of 1954 during their four years at Princeton (1950 – 1954). The collection is closed, but may be used for statistical purposes with permission. Gift of the late Professor Heath.


ORITA, HIKOICHI. Class of 1876. Two booklets in Japanese about Hikoicchi Orita, written by Principal Sohzo Itakura of the Hikoicchi Orita Institute in Yokohama, Japan, and two photocopies of Orita’s Princeton diplomas. Orita was one of the few international students who studied at Princeton during the nineteenth century. Gift of Sohzo Itakura.


TOADVIN, E. STANLEY. Class of 1869. A bound autograph book to join the collection of such books by undergraduates at the College of New
Friends of the Library

MEETING OF THE COUNCIL

The Chairman, Jamie Kamph, called the autumn meeting of the Council of the Friends of the Princeton University Library to order at 5:05 p.m., Friday, 26 October 1990, in the Graphic Arts Collection.

The Chairman called for a motion to dispense with the reading of the minutes of the meeting of 28 April 1990. A motion was made and seconded, and the minutes were approved.

The Chairman asked the Secretary, William L. Joyce, to report on the membership of the Council. The Secretary reported the deaths of Council members Henry E. Gerstley and Charles Rahn Fry, and the appointment of G. Scott Clemons to the Council by the Chairman. The Secretary also noted that this was the first meeting attended by Laird U. Park, Jr., elected at the annual meeting last spring, and that new Council members Robert M. Backes and A. Perry Morgan, Jr., also elected last spring, had been unable to attend.

The Treasurer, Alexander D. Wainwright, was then asked by the Chairman to deliver his report. After delivering his report, the Treasurer also alluded to the Membership Report that he had also distributed. There were no questions concerning either report.

The Treasurer then requested the permission of the Council to transfer $500 each in memory of Henry E. Gerstley and Charles Rahn Fry from the Friends operating account to the principal of the endowed Friends of the Library Book Fund. The motion was seconded and approved.

The Chairman then reviewed the calendar of events that had been planned for the 1990–1991 academic year, and noted that the calligraphy workshop scheduled for early December had been cancelled.
owing to the ill health of the workshop leader, calligrapher Fritz Eberhardt.

The Treasurer (and Curator of the Morris L. Parrish Collection of Victorian Novelist) then read a statement describing a marvelous gift to the Library, the manuscript of Anthony Trollope's novel *Orley Farm*, from Albert H. Gordon.

The Librarian, Donald W. Koepp, then reported on recent Library construction activity that affected the Friends. The C-floor vault project had been subdivided into three discrete phases (the perimeter walls and flooring, the installation of compact shelving, and climate control equipment, of which the last was not yet undertaken because of the lack of funds) and was nearing completion as books and manuscripts were moved back into the space. The Friends had lent $240,000 from four accounts, essentially for the second phase of the project, and now the third phase was being planned. After faculty complaints concerning the lack of adequate climate control systems, the University administration agreed to use funds for "infrastructure projects" both in the C-floor vault and on the main floor of the Department of Rare Books and Special Collections. While the C-floor vault posed no difficulty in planning the installation of suitable equipment, the main floor presented a number of engineering problems that would be less easy to resolve. Therefore, the conservation project that entailed using McKernan funds for renovating the conservation facility is delayed pending completion of these other projects. The Librarian consequently withdrew his request that McKernan funds be used for that purpose. The funds will be returned to the Friends.

With the further deferral of the conservation project reported by the Librarian, the Chairman announced that this was a good time for her to resign after six years. She reported that the Executive and Finance Committee met to discuss this and other matters earlier this month, and that a number of individuals had been approached about serving as chairman. In the ensuing discussion, it was noted that several options were under review to facilitate the appointment of the next chairman. These included the idea of co-chairmen and the imposition of terms, perhaps of two or three years, that would be renewable. Chairman Kamph noted that the job took up an average of about a half-day per month, though there were some months when the time involved was greater, and some when it was less. The Chairman encouraged councilors to make suggestions to any member of the Executive and Finance Committee (the composition of the Committee is printed on the inside back cover of each issue of the *Chronicle*).

The Chairman then announced that Library staff members Ms. Jean Ariste, Ms. Mary Ann Jensen, Mr. and Mrs. Ben Primer, and Mr. Dale Roylance were guests of the Friends at the dinner, and that Councilors and their guests might enjoy the exhibitions, "The Art of the English Book" in the Milberg Gallery, and "Edmund Spenser's 'The Faerie Queene'" in the Main Exhibition Gallery, on their way to Prospect House for cocktails and dinner.

Secretary Joyce then read a resolution in honor of Honorary Council member Arthur C. Holden on the occasion of his one-hundredth birthday that Council members and Library colleagues were being asked to sign:

**TRIBUTE TO ARTHUR C. HOLDEN**

Whereas Arthur C. Holden of the Princeton Olass of 1912 has long been an active and dedicated supporter of the Princeton University Library, both in terms of donating materials (such as the Miriam Y. Holden Collection on the History of Women and many, many other books and documents) and visiting the Library as frequently as he has; and

Whereas Arthur C. Holden has also served faithfully and well, first as a long-time member of the Council of the Friends of the Princeton University Library and more recently as a Honorary Member of that body; and

Whereas Arthur C. Holden is now one of the oldest living Princeton University alumni, and whose loyalty and steadfastness in support of his alma mater has been a source of inspiration and example to countless other Princetonians; and

Whereas Arthur C. Holden will celebrate his one-hundredth birthday on Thursday, November 29, 1990:

Now therefore be it resolved that his many friends and colleagues in the Princeton University Library salute Arthur
C. Holden on the occasion of his one-hundredth birthday, thank him for his exemplary devotion and support over these many years, and honor him for his long and productive life not only in service to his University but also to his fellow man.

Recorded in Princeton, New Jersey, on this twenty-sixth day of October in the year one thousand nine hundred and ninety.

The meeting adjourned at 6:15 p.m.

— WILLIAM L. JOYCE
Secretary

FINANCIAL REPORT

The summary of financial transactions on the Operating Account and on the Publication Fund for the year 1990 – 1991 is as follows:

OPERATING ACCOUNT

Brought forward 1 July 1990 $ 16,200

RECEIPTS

Charles G. Stachelberg '20 Fund $ 990
Hobart G. Weekes '23 Fund 20,883
Dues for 1990 — 1991 58,725
Dues for 1991 — 1992 67
Matching gifts 1,155
Contributions* 11,920
Chronicle subscriptions & sales 7,101
Receptions, dinners, & special events 9,000

Total receipts $109,841
Balance $126,041


DISBURSEMENTS

Chronicle, Vol. 52, nos. 1 & 2 $18,854
Newsletter, Nos. 6 & 7 1,666
Invitations, brochures, stationery, etc. 5,559
Personnel 27,818
Receptions, dinners, & special events 16,792
Postage 5,688
Telephone, photoduplication, etc. 1,439
Transfers to Rare Book Department acquisitions fund 15,490
Transfers to Friends of the Library Book Fund 1,000

Total disbursements $94,306
Cash balance 30 June 1991 $ 31,735
5 Transfers to the principal of the endowed Friends of the Library Book Fund in memory of two deceased members of the Council, Henry E. Gersley '20 and Charles Rahn Fry '65.

PUBLICATION FUND

Brought forward 1 July 1990 $ 2,088

RECEIPTS

Sales $ 6,080
Royalties 1,156

Total receipts $ 7,236
Balance $ 9,324

DISBURSEMENTS

Postage & handling $ 235
Total disbursements $ 235
Cash balance 30 June 1991 $ 9,089

* Includes $5,000 from Mrs. Charles H. Moore in memory of Charles H. Moore '31; $5,000 from GEAC Canada Ltd. (first payment on a five-year pledge of $25,000); contributions in memory of Edgar M. Gemmill '34 and Dr. Robert H. Muller '43; and contributions from T. Edmund Beck '26, The Viscountess Eccles (in honor of Jamie Kamph), Mrs. David H. McAlpin, Mr. and Mrs. Harry E. Riddell, and David A. Robertson, Jr. '36.
The indispensable Max Beerbohm, present on our cover, has been present also in the Library over these past months. In one sense, of course, Sir Max has been with us for quite a long time: he was one of Robert H. Taylor's favorite authors, and the Taylor Collection holds some splendid examples of Beerbohm's art and letters. Over the summer, however, his presence increased. We were privileged to see a small but very rich exhibition mounted in the lobby of Firestone Library. "Max Beerbohm: Books, Manuscripts, and Caricatures from the Library of Mark Samuels Lasner" was one of the regularly scheduled "Collector's Choice" exhibitions. It brought smiles to the faces of all sorts and conditions of humankind.

In his beautifully printed catalogue for the exhibition, Mr. Lasner asks the essential question: "What makes Max so appealing?" He goes on to explain the phenomenon:

He was (to use Shaw's oft-repeated sobriquet) "the incomparable Max" — the greatest English caricaturist of his day as well as a first-rate essayist, wit, dandy, and, in later years, radio broadcaster. Max also knew, or drew, or had something to say about everyone in the late Victorian and Edwardian periods, so he is additionally a good starting-point from which to consider other authors and artists. Moreover, Max is fun to collect, and there are continual opportunities to do so. . . . Finally, there is Max's personality. He was not perfect (his "blind spots" included women writers, Rudyard Kipling, and America), but of the people of his time, he seems the happiest and nicest, the one I would most like to meet.

In spite of his doubts about America, Sir Max's happy spirit would have found two other summer exhibitions in the Library congenial places for an afternoon stroll, with or without his boutonniere (created from red sealing-wax on the original self-caricature in the Taylor Collection). "Smile Please! A Short History of American Caricature and Cartoon Art" in the Leonard L. Milberg Gallery for the Graphic Arts demonstrated our ability to make fun of ourselves and to exaggerate our own foibles and fancies in ways quite familiar to Beerbohm. Irreverent undergraduate humor was on display in "Eternal Triangle: The First Hundred Years," in the Main Exhibition Gallery. Appropriately, the poster for that exhibition was designed by Princeton's own Henry R. Martin, Class of 1948, whose New Yorker cartoons are famous for revealing the character of our times.

The creation and display of character, both in art and literature: this Sir Max knew how to do as few others have ever done. Beerbohm's enduring spirit is present in this issue of the Chronicle, which explores that very theme in the work of Ezra Pound, Charlotte Smith, and Chrétien de Troyes.

— PATRICIA H. MARKS
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.

Membership is open to those subscribing annually fifty dollars or more. Checks payable to Princeton University Library should be addressed to the Treasurer.

Members receive the Princeton University Library Chronicle and are invited to participate in meetings and to attend special lectures and exhibitions.

THE COUNCIL

David A. Robertson, Jr., Chairman
P. Randolph Hill, Vice-Chairman
Mary N. Spence, Vice-Chairman
William L. Joyce, Secretary
Alexander D. Wainwright, Treasurer
Princeton University Library
One Washington Road, Princeton, New Jersey 08544

1989–1990
Nathaniel Burt
Richard W. Couper
Edward M. Cantine, Jr.
The Viscountess Eccles
Victor Lange
Richard M. Ludwig
Louise S. Marshall
Leonard L. Milberg
S. Wyman Rolph, III
Mary N. Spence
Geoffrey Steele

1990–1993
Robert M. Backes
Douglas F. Bauer
G. Scott Clemens
Joanna Hitchcock
Paul M. Ingersoll
Jamie Kampf
A. Perry Morgan, Jr.
Glendon T. Odell
Susan J. Pack
Laird U. Park, Jr.
Andrew C. Rose
William H. Scheide
William P. Stoneman
Frank E. Taplin

1991–1994
John R.B. Brett-Smith
David DuVivier
Joseph J. Felcone
Christopher Forbes
Peter H.B. Frelinghuysen
P. Randolph Hill
Richard M. Huber
J. Merrill Knapp
Mrs. Gerard B. Lambert
John L. Logan
John F. Mason
David A. Robertson, Jr.
Frederic Rosengarten, Jr.

HONORARY MEMBERS

Gerald Eades Bentley
Arthur C. Holden
Edward Naumburg, Jr.

EXECUTIVE AND FINANCE COMMITTEE

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Joseph J. Felcone
P. Randolph Hill
Paul M. Ingersoll
William L. Joyce
Jamie Kampf
Donald W. Knepp

Leonard L. Milberg
Edward Naumburg, Jr.
William H. Scheide
Mary N. Spence
Richard R. Spies
Alexander D. Wainwright