



COTSEN CHILDREN'S LIBRARY

THE ANNA BAKSHT BENJAMIN FAMILY COLLECTION
OF RADUGA BOOKS

In 2002 the Cotsen Children's Library took advantage of an extraordinary opportunity to acquire a collection of forty-three Russian children's books issued by Raduga, one of the most important publishing houses of its kind not only during the Soviet period, but of the early twentieth century. Raduga—Rainbow, in English—flourished for just eight years before it was shut down and the jewels of its backlist were taken over by the state publishing authority, GOZIDAT. Those titles included brilliant verses for preschoolers by two of Russia's most distinguished children's poets: *Moidodir* (Wash 'em Clean) and *Tarakanische* (Cockroach) by Korneii Chukovskii; and *Morozehnoe* (Ice Cream), *Pozhar!* (Fire!), and *Tsirk* (Circus) by Samuil Marshak.

Much loved, widely influential, and, for a time, highly controversial, these poems were inspired by the English tradition—its nursery rhymes, the nonsense verses of Lewis Carroll, and the *Just So Stories* of Rudyard Kipling. Yet, unlike the works to which Chukovskii and Marshak paid tribute, the Russians' poems are still committed to memory because they continue to exert a powerful hold on their young readers' imaginations. A Russian scholar visiting the Library noticed on my desk the Cotsen copy of Chukovskii's *Barmaelei*, the tale of a ferocious pirate's downfall and reform, and spontaneously recited several stanzas from it with a spirit that English-language children's poetry rarely seems to inspire. Nor was this the first time that someone who grew up in the former Soviet Union has responded with such pleasure at the sight of the rare original editions of these works.

This collection of books was purchased from Barbara Karshmer, parent of six Princeton graduates and a descendant of Raduga's

proprietor, Lev Moisevich Kliachko. Known as the prince of reporters for his remarkable connections and forthright coverage of events during the first two decades of the twentieth century, he was arrested and imprisoned more than once. But his bravery nearly cost him his life: the journalist was among the three hundred prominent intelligentsia targeted for execution by the new revolutionary government, and Kliachko would have been killed if Maxim Gorkii had not interceded at the last moment to have his name struck from the list.

Once it was too dangerous to continue writing for the Soviet press, Kliachko decided to try his hand at publishing. For his first venture in 1921—a library of memoirs by fellow Jews—he hired his old friend the celebrated critic Korneii Chukovskii to edit and fact-check the manuscripts, most of which Chukovskii judged too poorly written to stand as testimonies to the times. The venture seemed doomed to failure. Kliachko had no working capital beyond some small loans, no office space except the two rooms in his seven-room apartment in Leningrad that had been turned over to this purpose, and no authorization from Soviet officials to run a private business. Organization was not Kliachko’s strong suit, according to Samuil Marshak.

But the kasha began to boil, as the Russian saying goes, when Chukovskii stopped by Kliachko’s apartment during a family celebration. Decades later, Chukovskii described in his diary how Raduga was reborn that night as a children’s publisher. He read to Kliachko *Moidodir* and *Tarakanische*, which he had written some years earlier and then tucked away. Believing the nonsense poems to be unpublishable, Chukovskii was not entirely unprepared when Kliachko, who had had a few drinks, interrupted him with “Idiot! What an idiot!” before he had finished. Realizing that the embarrassed Chukovskii had misunderstood the meaning of his outburst, Kliachko explained, “I called myself an idiot. Here is exactly what we should be publishing in our Raduga. Give me your manuscripts!”

Kliachko knew nothing about poetry—indeed, Chukovskii speculated that this incident may have been his only introduction to verse before he launched into publishing it—leaving everyone else dubious about his boisterous enthusiasm for the trifles he insisted on reading to anyone he could buttonhole. Disregarding the pointed remarks that he had lost his mind, Kliachko paid Chukovskii 7,000 rubles for each of the two poems, commissioned illustrations from Iurii Annenkov for *Moidodir* and from Sergei Chekhonin for *Tarakanische*, then

arranged to have 7,000 copies of each of the two large, lavishly illustrated pamphlets produced. For the times, these were enormous print runs for children's books, much less ones priced as high a ruble. In 1922 the market for children's books in the Soviet Union was comparatively small for such a large country because the literacy rate among children had yet to rise dramatically as the result of government campaigns.

Contrary to everyone's expectations, Kliachko had the golden touch—which is not to say that he got rich publishing children's books. For a few glorious years, between 1922 and 1925, Raduga's reputation was as radiant as a rainbow. Not only did Chukovskii's poems go back to press again and again, but Kliachko was able to attract the talents of writers of the caliber of Samuil Marshak, Vitalii Bianki, Elena Dan'ko, Agnaia Barto, and Evgenii Shvarts to write new works that would be illustrated by an equally brilliant group of artists. Raduga's picture books were also exhibited abroad and won international acclaim. Around 1926, Kliachko issued a catalog of 217 titles for children, with three double-page full-color collages of Raduga's most famous and popular large picture books illustrated by the notable artists Mstislav Dobushinskii, Vladimir Konashevich, Eduard Krimmer, Vladimir Lebedev, Alexei Radakov, Sergeii Rakhmanin, Konstantin Rudakov, Mikhail Tsekhanovskii, and V. S. Tvardovskii.

If those collages of artfully arranged Raduga cover designs represented the apex of the publishing house's contemporary reputation, they also were a showcase for the qualities that would be sharply criticized by the new wave of proletarian literary critics coming to the forefront during Stalin's rise to power. The best of Raduga's books may have been elegantly made fantasies by undeniably gifted writers, but critic Anna Grinberg felt compelled to ask what values they communicated to the Soviet preschooler of 1925. It was as if Raduga's authors willfully ignored the circumstances in which children were being raised, she suggested. Or perhaps these bourgeois writers found it impossible to change with the times and could not provide appropriate material for the new child reader, for whom a scientific approach to literature was relevant and, what's more, comprehensible. Even Raduga's books on production, such as Nikolai Agnitsev's *Vintik-Shpuntnik* (The Little Screw), *Kak Primus zakhotel Fordom sdelataia* (How the Primus Wanted to Become a Ford), and *Chashka chaia* (A Cup of Tea), Grinberg thought at best unsuccessful concessions to the times. Such

poems were too “superficial, hasty, confused, vacuous, and foolish” to put into the hands of children who actually knew something about manufacturing processes and who would find the humor disrespectful to workers. Raduga’s books, therefore, were completely inappropriate reading in this new society.

Attacks like Grinberg’s—and the even more damning one by Lenin’s wife, Natalaia Krupskaya—would have been difficult for any publisher to weather. Along with the increasing official disapproval, Kliachko faced mounting financial problems, which he was ill prepared to handle. He was squeezed by the government presses he was forced to lease because, as a private publisher, he was not allowed to own the necessary equipment. By 1926, Kliachko’s ongoing cash-flow problems had begun to undermine the artistic relationships he had so successfully cultivated. The creation of innovative children’s books for Raduga had offered a credible outlet for the talents of many writers and illustrators anxious to avoid antagonizing the current regime. When Kliachko found it increasingly difficult to pay his most outstanding people, they began drifting away to GOZIDAT, taking some of Raduga’s most valuable literary properties with them. By 1927, the quality of Raduga’s publications had fallen off to such an extent (or so it was claimed by the government) that Kliachko was forbidden to reissue 81 percent of his backlist—a crippling blow. Increased competition from government-sanctioned presses and internal squabbling eroded morale further. Raduga was shut down in 1930, and for a brief time before his death from tuberculosis in 1933 Kliachko served as a consultant to GOZIDAT.

Great publishers naturally inspire the people associated with them—many of them professional storytellers—to spin tales. So it is not easy to determine how heavily the view of Raduga in firsthand accounts has been colored by memory. Documents relating to Kliachko’s publishing enterprise may exist in Russia, although his surviving daughter Adele (who now lives in Boston) presumes everything to have been lost, including Kliachko’s legendary diary. But the books purchased by Cotsen, which were brought to America in 1929 by a relative visiting the publisher in Leningrad shortly before Raduga’s demise, offer another record of the firm’s activities. As it turns out, the majority of them seem to have been issued during the last four years of the press’s existence, a period not well covered among the Library’s other Raduga holdings.

Now that it is possible to examine in the Cotsen Children's Library more than a hundred titles produced by the press, some interesting questions about its operations have begun to emerge. Even if Kliachko was more visionary than businessman, his production decisions suggest that there may have been more than a little method to his madness. First editions of Raduga books were produced in four distinct formats in four price ranges: 11.5 × 14.5 cm for ten or twelve kopecks; 18 × 14.5 cm for twenty-three kopecks; 22 × 18.5 cm for thirty-five kopecks; and 29 × 23 cm for a ruble (Raduga's most famous books, like Chukovskii's *Moidodir*, were issued in the largest, most expensive format). More surprising is the size of the first editions: the print run of the cheapest books was 50,000 copies; the twenty-three-kopeck books, 30,000; the thirty-five-kopeck books, 20,000; and the one-ruble books, between 5,000 and 10,000 copies. These numbers raise a corresponding question: if Raduga is supposed to have issued around four hundred titles during its eight-year existence, how was Kliachko distributing all those copies of all those books? The booklists that sometimes appeared on the backs of the large picture books could not have been the sole marketing device! We look forward to welcoming scholars who will address this question—and many others—about this fascinating twentieth-century children's book publisher.

AUTHOR AND ILLUSTRATOR INDEXES
FOR THE ANNA BAKSHT BENJAMIN FAMILY COLLECTION
OF RADUGA BOOKS

(All imprints, "Leningrad, Moscow [or Moscow, Leningrad]: Raduga.")

Author Index

An asterisk before an author's name indicates a title acquired subsequent to the purchase of the collection. Translations are not provided for titles composed of nonsense words.

*AGNIVTSEV, NIKOLAI. *Tvoi mashinniye druz'ia* (Your Machinery Friends). Illustrator: Alekseia Efimova. 1926.

*ANDREEV, MIKHAIL. *Maslyanitsa* (Pancake Week). Illustrator: V. Apostoli. 1926.

ANDRIEVSKAYA, M. *Matematik Khavatik* (Snatcher the Mathematician). Illustrator: M. A. Purgold. 1926.

Цена 1 руб

Издательство „РАДУГА“

МОСКВА, Петровка, 20, тел. 4-90-76.

ЛЕНИНГРАД, Стрелкиная, 14, тел. 1-48-32.

**КНИГИ ДЛЯ ДЕТЕЙ
И
ЮНОШЕСТВА.**



*Подробные сведения о всех выпускаемых изданиях
помещены в каталоге издательства на 1925 г.*

Ленинградский Губизд № 8083

Тираж 10000 экз.

Дир. Гос. Худож. Промышл. Техник. Демонстр. пер., 6.

A characteristic rear wrapper for the large picture books. The famous Raduga logo designed by Sergeii Chekhonin is centered within the frame. The price of 1 ruble is in the upper left-hand corner, and the publisher's name and the addresses of the editorial offices in Moscow and Leningrad appear below that. The edition size of 10,000 copies is recorded in the lower right-hand corner. Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library.

- BIANKI, VITALII. *Odnodnevki* (Day-old Dragonflies). Illustrators: M. and Sergeii Rakhmanin. [Ca. 1926?].
- BIANKI, VITALII. *Pervaia okhota* (First Hunt). Illustrator: V. Svarog. 1924.
- BONCH-OSMOLOVSKAIA, OLGA. *Deti narodov* (Children of Nations). Illustrated by the author. [Ca. 1926].
- CHEREMISOVA, K. *Lenivaya snegurochka* (Lazy Snowgirl). Illustrator: Teviashova. 1929.
- *CHUKOVSKII, KORNEII. *Chudo derevo* (The Miraculous Tree). Illustrator: Vladimir Konashevich. 2nd ed. [Not before 1924].
- CHUKOVSKII, KORNEII. *Domok: Narodnye stishki* (Little House: Folk Verses). Illustrator: Sergeii Chekhonin. [Between 1922 and 1930].
- CHUKOVSKII, KORNEII. *Putanitsa* (A Muddle). Illustrator: Vladimir Konashevich. 3rd ed. 1929.
- CHUKOVSKII, KORNEII. *Zakaliaka*. Illustrator: Sergeii Chekhonin. 2nd ed. [Not before 1926].
- DAN'KO, ELENA. *Iogann Gutenberg: Poema* (Johann Gutenberg: A Poem). Illustrator: V. Tronov. 1925.
- DAN'KO, ELENA. *Vaza bodikhana* (Bodikhan's Vase). Illustrator: E. Khiger. 1925.
- FEDORCHENKO, SOF'IA. *Priskazki* (Little Folk Verses). Illustrator: Kuz'ma Petrov-Vodkin. 1924.
- FEDORCHENKO, SOF'IA. *Skazki* (Little Tales). Illustrator: P. Pastukhov. 1925.
- GLINKA, GLEB. *Vremena goda* (Seasons of the Year). Illustrator: Victor Tambi. 1929.
- GUR'IAN, S. *Iarmarka* (The Fair). Illustrator: V. Zarubina. 1926.
- IL'INA, E. *Soroka vorona* (Magpie the Crow). Illustrator: M. Pashkevich. 1929.
- INBER, VERA, and V. TIPOT. *Kroshki sorokonozhi* (The Centipede's Babies). Illustrator: V. S. Tvardovskii. 3rd ed. 1928.
- IUZ, V. *Lai na lunu* (Barking at the Moon). Illustrator: V. Svarog. 1926.
- KHIGER, E. *Azbyka* (ABC). Illustrated by the author. 1925.

- KHIGER, E. *Narody Afriki* (Peoples of Africa). Illustrated by the author. [Between 1922 and 1930].
- KHIGER, E. *Narody Azii* (Peoples of Asia). Illustrated by the author. [Between 1922 and 1930].
- KHOLODOV, A. *Iabloki* (Apples). Illustrator: L. Mileeva. 2nd ed. [Between 1922 and 1920].
- KHOLODOV, A. *Venik* (The Broom). Illustrator: E. Belukh. [Between 1922 and 1929].
- KRIMMER, EDUARD. *Ptichnik* (The Birdhouse). Illustrated by the author. 3rd ed. [Between 1922 and 1930].
- MAKLETSOVA, V. *Telushkin zvonok* (The Cow's Bell). Illustrator: L. Mileeva. 1929.
- MARSHAK, SAMUIL. *Dva kota* (Two Tomcats). Illustrator: Eduard Krimmer. 1928.
- MARSHAK, SAMUIL. *Knizhka pro knizhki* (A Book about Books). Illustrator: Sergeii Chekhonin. 3rd ed. [Ca. 1925].
- MARSHAK, SAMUIL. *Morozhenoe* (Ice Cream). Illustrator: Vladimir Lebedev. 1925.
- MARSHAK, SAMUIL. *Pozhar!* (Fire!). Illustrator: Vladimir Konashevich. Cover design by Boris Kustodiev. 4th ed. [Ca. 1926].
- MARSHAK, SAMUIL. *Priklyucheniya stola i stula* (Adventures of a Table and a Chair). Illustrator: Mikhail Tsekhanovskii. 2nd ed. 1928. (Adapted from the poem by Edward Lear of the same name.)
- MARSHAK, SAMUIL. *Pudel'* (Poodle). Illustrator: Vladimir Lebedev. [1927].
- *MARSHAK, SAMUIL. *Sem' chudes* (Seven Wonders). Illustrator: Mikhail Tsekhanovskii. 1926.
- MAZEL', ELI. *Tiubeteika* (The Embroidered Hat). Illustrated by the author. [Between 1922 and 1930].
- MAZURKEVICH, V. *Ulita edet* (The Snail Crawled). Illustrator: Eduard Krimmer. 2nd ed. 1926.
- OSTROUMOV, A., and S. SHERVINSKII. *Kak Pak ot bedy ushel* (How the Lobster Walked Away from Misfortunes). Illustrator: Yurii Cherkesov. 1925.

- POLOTSKII, SEMEN. *Butylochka* (A Little Bottle). Illustrator: Eduard Krimmer? [Between 1922 and 1930].
- POLOTSKII, SEMEN. *Port* (Port). Illustrator: Eduard Krimmer. 1926.
- *POLOTSKII, SEMEN. *Zhen'ka Pioneer* (Zhenka the Pioneer). Illustrator: E. Khiger. 1926.
- RAKHMANIN, SERGEII EVGENEVICH. *Domiki* (Little Houses). Illustrator: M. Rakhmanina. 1929.
- *SHAKAPSKAYA, M. *Aleshiny galoshi* (Alosha's Galoshes). Illustrator: A. Zhab. 2nd ed. 1926.
- SHERVINSKII, S. *Tiulia-tiulen* (Tulya the Seal). Illustrator: G. Levin. 1928.
- SHVARTS, EVGENII. *Nos: Kartinki-shutki* (The Nose: Pictures and Jokes). Illustrator: Vladimir Konashevich. [Between 1925 and 1930].
- SHVARTS, EVGENII. *Petka-Petukh—derevenski pastukh* (Peter the Rooster—Village Shepherd). Illustrator: Z. Astapovich. 1929.
- SHVARTS, EVGENII. *Voina Petruskhi i Styopki Rastrepki* (The War between Petrushka and Slovenly Steven). Illustrator: Alexei Radokov. 1925.
- STEPANOVA, M. *Posle dozhdia* (After the Rain). Illustrator: L. Tevia-shovaya. 1929.
- TAGER, E. *Venchiki bubenchiki* (Little Bells). Illustrator: L. Mileeva. 1929.

Illustrator Index

Excludes books illustrated by the author.

APOSTOLI, V.

—*ANDREEV, MIKHAIL. *Mashianitsa* (Pancake Week).

ASTAPOVICH, Z.

—SHVARTS, EVGENII. *Petka-Petukh—derevenski pastukh* (Peter the Rooster—Village Shepherd).

BELUKH, E.

—KHOLODOV, A. *Venik* (The Broom).



This double-page illustration by Sergeii Chekhonin for Korneii Chukovskii's *Zakaliaka* portrays the author to the left and his beloved daughter Mura, who appeared in several of his books, to the right. Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library.

CHEKHONIN, SERGEII

- CHUKOVSKII, KORNEII. *Domok* (Little House).
- CHUKOVSKII, KORNEII. *Zakaliaka*.
- MARSHAK, SAMUIL. *Knizhka pro knizhki* (A Book about Books).

—Что ж ты бросила тетрадь,
Перестала рисовать?

—Я её боюсь!



CHERKESOV, YURII

—OSTROUMOV, A., and S. SHERVINSKII. *Kak Pak ot bedy ushel* (How the Lobster Walked Away from Misfortunes).

EFIMOVA, ALEKSEIA

—*AGNIVTSEV, NIKOLAI. *Tvoi mashinniye dryzhia* (Your Machinery Friends).

KHIGER, E.

—DAN'KO, ELENA. *Vaza bodikhana* (Bodikhan's Vase).

KHIGER, E. (*cont.*)

—*POLOTSKII, SEMEN. *Zhen'ka Pioneer* (Zhenka the Pioneer).

KONASHEVICH, VLADIMIR

—*CHUKOVSKII, KORNEII. *Chudo derevo* (The Miraculous Tree).

—CHUKOVSKII, KORNEII. *Putanitsa* (A Muddle).

—MARSHAK, SAMUIL. *Pozhar!* (Fire!).

—SHVARTS, EVGENII. *Nos: Kartinki-shutki* (The Nose: Pictures and Jokes).

KRIMMER, EDUARD

—MARSHAK, SAMUIL. *Dva kota* (Two Tomcats).

—MAZURKEVICH, V. *Ulita edet* (The Snail Crawled).

—POLOTSKII, SEMEN. *Butylochka* (A Little Bottle).

—POLOTSKII, SEMEN. *Port* (Port).

KUSTODIEV, BORIS

—MARSHAK, SAMUIL. *Pozhar!* (Fire!), cover design.

LEBEDEV, VLADIMIR

—MARSHAK, SAMUIL. *Morozhenoe* (Ice Cream).

—MARSHAK, SAMUIL. *Pudel'* (Poodle).

LEVIN, G.

—SHERVINSKII, S. *Tiulia-tiulen* (Tulya the Seal).

MILEEVA, L.

—KHOLODOV, A. *Iabloki* (Apples).

—MAKLETSOVA, V. *Teleshkin zvonok* (The Cow's Bell).

—TAGER, E. *Venchiki bubenchiki* (Little Bells).

PASHKEVICH, M.

—IL'INA, E. *Soroka vorona* (Magpie the Crow).

PASTUKHOV, P.

—FEDORCHENKO, SOF'IA. *Skazki* (Little Tales).

PETROV-VODKIN, KUZ'MA

—FEDORCHENKO, SOF'IA. *Priskazki* (Little Folk Verses).

PURGOLD, M. A.

—ANDRIEVSKAYA, M. *Matematik Khavatik* (Snatcher the Mathematician).

RADOKOV, ALEXEI

—SHVARTS, EVGENII. *Voina Petruskhi i Styopki Rastrepki* (The War between Petrushka and Slovenly Stephen).

RAKHMANNINA, M.

—RAKHMANNIN, SERGEII. *Domiki* (Little Houses).

RAKHMANNINA, M., and SERGEII RAKHMANNIN

—BIANKI, VITALII. *Odnodnevki* (Day-old Dragonflies).

SVAROG, V.

—BIANKI, VITALII. *Pervaia okhota* (First Hunt).

—IUZ, V. *Lai na lunu* (Barking at the Moon).

TAMBI, VICTOR

—GLINKA, GLEB. *Vremena goda* (Seasons of the Year).

TEVIASHOVA, L.

—CHEREMISOVA, K. *Lenivaya snegurochka* (Lazy Snowgirl).

—STEPANOVA, M. *Posle dozhdia* (After the Rain).

TRONOV, VLADIMIR

—DAN'KO, ELENA. *Iogann Gutenberg* (Johann Gutenberg).

TSKEHANOVSKII, MIKHAIL

—*MARSHAK, SAMUIL. *Priklyucheniya stola i stula* (Adventures of a Table and a Chair).

—*MARSHAK, SAMUIL. *Sem' chudes* (Seven Wonders).

TVARDOVSKII, V. S.

—INBER, VERA, and V. TIPOT. *Koroshki sorokonozhi* (The Centipede's Babies).

ZARUBINA, V. I.

—GUR'IAN, S. *Iarmarka* (The Fair).

ZHAB, A.

—*SHAKAPSKAYA, M. *Aleshiny galoshi* (Alosha's Galoshes).

Related Artwork for Raduga Publications

ANNENKOV, IURII PAVLOVICH. Original artwork for Korneii Chukovskii's *Moidodir* (Wash 'em Clean). [Leningrad? ca. 1922]. See the cover note, *Princeton University Library Chronicle* 62, no. 1 (Autumn 2002), 146–49.

- BONCH-OSMOLOVSKAIA, OLGA. Cover design for her *Deti Narodov* (Children of Nations). [Leningrad? ca. 1926?].
- FOGT, M. Cover design for M. Froman's *Zhelezo* (Iron). [Leningrad? ca. 1926?].
- FOGT, N. Cover design for Mikhail Andreev's *Nebylitsy* (Tales). [Leningrad? ca. 1927?].
- LEBEDEV, VLADIMIR. Eleven gouache and ink drawings for Samuil Marshak's *Vchera i segodnia* (Yesterday and Today). [Leningrad? ca. 1924].
- *RAKHMANIN, SERGEII. Paste-up for *Komar* (Mosquito). [Leningrad? ca. 1929?].
- ROSTOVTSOV, A. Cover design for Rusudana Orbeli's *Blozhka v bane* (Little Flea in the Bath). [Leningrad? ca. 1926?].

—ANDREA IMMEL
Curator, Cotsen Children's Library

THE GRAPHIC ARTS COLLECTION

Highlights among the materials acquired for the Graphic Arts Collection between July 1, 2002, and June 30, 2003, include a copy of the earliest important printer's manual published in France, *La science pratique de l'imprimerie*, by Martin-Dominique Fertel, issued in 1723. The volume contains a wealth of engravings illustrating such topics as case layout, imposition, press operation, and printers' tools. To mark the opening of the exhibition "Unseen Hands: Women Printers, Binders, and Book Designers" in the Leonard L. Milberg Gallery, we purchased an exquisite example of the work of S. T. (Sarah Treverbian) Prideaux, one of the foremost binding designers of the nineteenth century and an artist whose work was not previously represented in Princeton collections. A number of other important titles on bookbinding were acquired from the sale of the library of Phiroze K. Randeria.

Funds provided by the Friends of the Princeton University Library enabled us to purchase a sketchbook containing more than eighty drawings of Greece and Italy by the prolific and talented illustrator Walter Crane. We acknowledge with gratitude an anonymous donor

whose gift of *A Selection of Hexandrian Plants Belonging to the Natural Orders Amaryllidæ and Liliacæ*, from drawings by Mrs. Edward Bury, is a splendid example of nineteenth-century botanical illustration and printing technique. Engraved and published in London in 1831 by Robert Havell (who also engraved Audubon's *Birds of America*), the volume contains thirty plates in aquatint showing the beautiful six-stamened flowers at full scale. Additional generous donations to the collection are identified in the individual listings below. Unless otherwise noted, all purchased items were funded by the Elmer Adler Endowment.

BOOKBINDING

ABBEY, JOHN ROLAND (1896–1969). *French and Italian Collectors and Their Bindings*. Oxford: Printed for presentation to the members of the Roxburghe Club, 1953. Roxburghe Club Publications, 220. Half brown morocco.

ADLER, ROSE (1890–1959). *Reliures présenté par Rose Adler*. Paris: C. Moreau, 1930. Art international d'aujourd'hui, 17. Bookplate of Phiroze K. Randeria.

BIBLIOTHÈQUE MUNICIPALE DE LYON. *Exposition de reliures*. Organisée par Henry Joly, conservateur. Lyon: Bibl. Lugd. Amicor. impensis, 1925. One of 311 copies. Bookplate of Phiroze K. Randeria.

BIBLIOTHÈQUE NATIONAL. *Reliures précieuses*. Paris: Herscher, 1991. Bookplate of Phiroze K. Randeria.

The Bookbinding Trades Journal. Issued by the Book-binders' and Machine Rulers' Consolidated Union. 2 vols. Manchester: The Union, 1904–1914. Only two volumes issued. Half black gilt morocco.

BRESLAUER, BERNARD H. *Count Heinrich IV zu Castell: A German Renaissance Book Collector and the Bindings Made for Him during His Student Years in Orléans, Paris, and Bologna*. Austin: W. Thomas Taylor, 1987. Copy no. 138 of 175.

COPPENS, CHRIS. *De prijs is het bewijs: vier eeuwen prijsboeken*. Leuven: Centrale Bibliotheek K.U. Leuven, 1991. Bookplate of Phiroze K. Randeria.

DAVENPORT, CYRIL (1848–1941). *Cameo Book-Stamps*. London: Edward Arnold, 1911.

- DAVENPORT, CYRIL. *Samuel Mearne: Binder to King Charles II*. Chicago: Published by the Caxton Club, 1906. One of 252 copies printed on American handmade paper. Paneled dark green goatskin, signed by Zaehnsdorf, London. Bookplate of Phiroze K. Randeria.
- DEVAUGHELLE, ROGER. *Joseph Thowenin et la reliure romantique*. Paris: Claude Blaizot, 1987. Copy no. 162 of 250.
- ELLENPORT, SAMUEL B. *An Essay on the Development & Usage of Brass Plate Dies: Including a Catalogue Raisonné from the Collection of the Harcourt Bindery*. Boston: Harcourt Bindery, 1980. Copy no. 161 of 500 printed by the Heron Press. Bookplate of Phiroze K. Randeria.
- ELLENPORT, SAMUEL B. *The Future of Hand-Bookbinding*. Boston: Harcourt Bindery, 1993. Copy no. 33 of 150, signed by the author.
- EXPOSITION "LIVRES EN BRODERIE" (Bibliothèque de l' Arsenal, 1995). *Livres en broderie: Reliures françaises du Moyen Age à nos jours*. Sous la direction de Sabine Coron et Martine Lefèvre. Paris: Bibliothèque Nationale de France, 1995. Bookplate of Phiroze K. Randeria.
- GARRIGOU, MARCEL. *Georges Cretté*. Toulouse: Arts et Formes, 1984. Copy no. 332 of 450. Bookplate of Phiroze K. Randeria.
- GIBSON, STRICKLAND (1877–1958). *Early Oxford Bindings*. Oxford: Printed for the Bibliographical Society at the Oxford University Press, 1903.
- GIBSON, STRICKLAND. *Fragments from Bindings at the Queen's College, Oxford*. London: Bibliographical Society, 1932.
- GONET, JEAN DE. *Jean de Gonet, relieur: Une première rétrospective*. Brussels: Bibliotheca Wittockiana, 1989. Bookplate of Phiroze K. Randeria.
- GUMUCHIAN AND COMPANY. *Catalogue de reliures du XVe au XIXe siècle*. Paris, 1929. Bookplate of Phiroze K. Randeria.
- HEDBERG, ARVID (1872–1949). *Stockholms bokbindare 1460–1880*. 2 vols. Stockholm: P. A. Norstedt & Söner, 1949–1960. Bookplate of Phiroze K. Randeria.
- HOBSON, GEOFFREY DUDLEY (1882–1949). *English Binding before 1500*. Cambridge: At the University Press, 1929. The Sandars Lectures, 1927. One of 500 copies.
- HOE, ROBERT (1839–1909). *One Hundred and Seventy-Six Historic and Artistic Book-Bindings Dating from the Fifteenth Century to the Present Time*,

- Pictured by Etchings, Artotypes, and Lithographs after the Originals.* 2 vols. New York: Dodd, Mead, 1895. One of 200 copies printed by the De Vinne Press, New York. Dark blue goatskin, ruled and tooled in gold, by Zaehnsdorf, London. Bookplate of Phiroze K. Randeria.
- LARSEN, SOFUS (1855–1938). *Danish Eighteenth Century Bindings, 1730–1780.* Copenhagen: Levin & Munksgaard, 1930.
- LIBRAIRIE THÉOPHILE BELIN. *Livres des XVe & XVIe siècles dans leurs reliures originales.* Paris: Théophile Belin, 1914. Bookplate of Phiroze K. Randeria.
- LINDBERG, STEN G. *Kungliga bokband c. 1490–1962.* Stockholm: Kungliga Biblioteket, 1962. Kungliga bibliotekets utställningskatalog, 32. Signed by the author. Bookplate of Phiroze K. Randeria.
- MALAGUZZI, FRANCESCO. *Regiam sibi bibliothecam instruxit: Legature di pregio del secondo Cinquecento dalla raccolta di Gian Federico Madruzzo.* Trento: Società di studi trentini di scienze storiche, 1994. Collana di quaderni, 5. Bookplate of Phiroze K. Randeria.
- NIXON, HOWARD M. *Twelve Books in Fine Bindings from the Library of J. W. Hely-Hutchinson.* Oxford: Printed for presentation to the members of the Roxburghe Club, 1953.
- PERRAULT, CHARLES (1628–1703). *La belle au bois dormant; & Le petit chaperon rouge: Deux contes de ma Mère l'Oye.* London: Hacon & Ricketts, 1899. One of 224 copies with ornamentation by Lucien Pissarro, engraved on wood by Esther and Lucien Pissarro, and printed at the Eragny Press. Binding designed by S. T. Prideaux (1853–1933), executed in brown goatskin, with cover design of a flowering rose bush, tooled in gold; spine lettered in gold and decorated with a thorned stem in gold; all edges gilt; signed “S.T.P. 1900” on rear turn-in. In reddish-brown marbled slipcase.
- SCHMIDT, CHRISTEL. *Jakob Krause, ein kursächsischer Hofbuchbinder des 16. Jahrhunderts.* Leipzig: K. W. Hiersemann, 1923. Inscribed by the author to Phiroze K. Randeria, with Randeria's bookplate.
- STORM VAN LEEUWEN, JAN. *De achttiende-eeuwse Haagse boekband in de Koninklijke Bibliotheek en het Rijksmuseum Meermanno-Westreenianum.* The Hague: Koninklijke Bibliotheek, 1976. Presentation copy to Phiroze K. Randeria, with his bookplate.
- TIDCOMBE, MARIANNE. *The Bookbinding Career of Rachel McMasters Miller Hunt.* Pittsburgh: Hunt Botanical Library, 1974. Text set in

Monotype Spectrum. The display type is Hunt Roman, designed for the Hunt Botanical Library by Hermann Zapf.

TREGASKIS, JAMES (1850–1926). *International Bookbinding Exhibition by the Chief Craftsmen from All Parts of the World, at the "Caxton Head."* London: J. & M. L. Tregaskis, "Caxton Head," 1894. Bookplates of Alan G. Thomas and Phiroze K. Randeria.

Twenty-Five Gold-Tooled Bookbindings, an International Tribute to Bernard C. Middleton's Recollections. Edited by Marianne Tidcombe. New Castle, Del.: Oak Knoll Press, 1997. Copy no. 187 of 200, signed by Bernard C. Middleton.

Two Bindings by Roger Payne in the Library of Lord Rothschild. Lord Rothschild, 1947. One of 100 copies, privately printed, the text in Cambridge at the University Press, the color plates in London at the Chiswick Press. Bookplate of Phiroze K. Randeria.

BOOKPLATES

BRAUNGART, RICHARD. *Das Exlibris der Dame.* Munich: Franz Hanfstaengl, 1923. Copy no. 63 of 75. Bookstamp of F. Fasting. Bookplate of Phiroze K. Randeria.

CONTEMPORARY ARTISTS' BOOKS

AESCHYLUS. *Oresteia.* A version by Ted Hughes (1930–1998), with woodcuts by Leonard Baskin (1922–2000). Rockport, Me.: Gehenna Press, 2001. Printed letterpress by Arthur Larson and Daniel Keleher. Bound by Claudia Cohen. Copy no. 37 of 60, signed by Lisa Unger Baskin and Carol Hughes.

BUKOWSKI, CHARLES (1920–1994). *Heat Wave.* Serigraphs by Ken Price. Santa Rosa, Calif.: Black Sparrow Graphic Arts, 1995. Copy no. 169 of 170.

CAVAFY, CONSTANTINE (1863–1933). *In Simple Clothes.* Etchings by William Brice. Translation by Alan Boegehold. Woodside, Calif.: Occasional Works, 1992. Printed by Eric Holub in black and red on mold-made Arches Velin paper. Text set in Eric Gill's Sans Serif Light; title in Lithos, a type designed by Carol Twombly. Binding, slipcase, and portfolio by Foolscap Press. Copy no. 35 of 65, signed and numbered by the artist. Acquired with matching funds provided



Plate from Sarah Horowitz, *Mohn* (Portland, Ore.: Wiesedruck, 2003). Graphic Arts Collection, Department of Rare Books and Special Collections, Princeton University Library.

by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

GBK ABC. Santa Cruz, Calif.: GBK Book Arts, 2002. One of 15 copies designed, illustrated, and printed by Gary Young and the Georgiana Bruce Kirby Book Arts students.

HOROWITZ, SARAH. *Apple of Carthage*. Designed, printed, and illustrated with hand-pulled etchings by Sarah Horowitz. Portland, Ore.: Sarah Horowitz, 2001. Text hand-printed in Bodoni by Macy Chadwick of In Cahoots Press. Copy no. 11 of 20, signed by the artist.

HOROWITZ, SARAH. *Mohn*. Etchings by Sarah Horowitz. Poem, "Corona," by Paul Celan. Portland, Ore.: Wiesedruck, 2003. Printed

- from hand-set Centaur on Japanese mulberry paper. Copy no. 11 of 20, signed by the artist.
- JONES, SHIRLEY. *Soft Ground, Hard Ground & a Little Light Relief with Shirley Jones*. Croydon, Surrey: Red Hen Press, 1989. Twelve poems and prose pieces written by Shirley Jones, accompanied by 12 of her color etchings, employing soft ground and hard ground techniques. Hand-set and printed by the artist. Bound by Jen Lindsay. Copy no. 7 of 40, signed and dated by the artist.
- KOUDELKA, JOSEF. *Limestone*. Paris: Atalante-éditions, 2001. Folding book. Copy no. 506 of 2000. Gift of Peter C. Bunnell.
- KUCH, MICHAEL. *Falling to Earth: Poems & Intaglios*. Florence, Mass.: Double Elephant Press, 2002. In metal-edged clamshell box. Copy no. 31 of 110, signed by the author.
- POE, EDGAR ALLAN (1809–1849). *The Tell-Tale Heart*. With 24 aquatint etchings by Wolfgang Buchta. Vienna: Wolfgang Buchta, 2001–2002. In red felt slipcase. Copy no. 24 of 43, signed by the artist.
- STEWART, SUSAN A. *The Elements: A Poem*. With lithographs by Enid Mark. Wallingford, Pa.: ELM Press, 2002. Copy no. 16 of 45, signed by the author and the artist.
- WAKEFIELD, SOLANGE. *I, Solange*. With etchings by D. R. Wakefield. Goole, East Yorkshire: Chevington Press, 2001. Endpapers and text on handmade paper. Marbled paper over boards; green leather spine with title in gilt. Copy no. 1 of 46, signed by the artist.

FINE PRINTING AND PUBLISHING, COLLECTORS
AND BOOKSELLING

- ALDIS, HARRY GIDNEY (1863–1919). *The Printed Book*. Cambridge: University Press; New York: Putnam's Sons, 1916. Bookplate of Phiroze K. Randeria.
- BROMER, ANNE C. *Strings Attached: Dorothy Abbe, Her Work and WAD*. Boston: Boston Public Library; Society of Printers, 2001. Set in Intertype Waverley and Monotype Colonna at Firefly Press, Somerville, Massachusetts. Text printed at Wild Carrot Letterpress, Hadley, Massachusetts. One of 500 copies.

CATHOLIC CHURCH. *The Sherborne Missal: Reproductions of Full Pages and Details of Ornament from the Missal Executed between the Years 1396 and 1407*. Oxford: Printed for presentation to members of the Roxburghe Club, at the University Press, by F. Hall, 1920. Bookplate of the Printer's Library of Oxford University.

CHARLES, J. B. [Willem Hendrik Nagel] (1910–1982). *Terzinen van de Mei*. Netherlands: Bezige Bij, 1944. Printed by Hendrik Nicolaas Werkman (1882–1945). A rare example of clandestine printing in Holland during World War II.

Curwen: Forty Years in Print, The Curwen Studio and Royal Academicians. Special edition. Cambridge: Curwen Studio, 2000. Copy no. 94 of 350, numbered and signed by the artist, Peter Blake.

ECCLES, MARY HYDE (1912–2003). *Mary Hyde Eccles: A Miscellany of Her Essays and Addresses*. Selected and edited by William Zachs. New York: Grolier Club, 2002.

ELTON MANOR. *Elton Manorial Records, 1279–1351*. Transcribed and edited by S. C. Ratcliff. Cambridge: Privately printed for presentation to the members of the Roxburghe Club, 1946. Roxburghe Club Publications, 208.

FERTEL, MARTIN-DOMINIQUE (1684–1752). *La science pratique de l'imprimerie*. 1st ed. Saint Omer: Martin Dominique Fertel, 1723. Title in red and black, with a woodcut device of St. Francis. Contemporary full brown mottled sheep; gilt spine with raised bands and green lettering piece; red edges.

The History of the Rebellion in the Years 1745 and 1746. From a manuscript now in the possession of Lord James Stewart-Murray. Edited by Henrietta Tayer. Oxford: Printed for the Roxburghe Club by J. Johnson at the University Press, 1944. Roxburghe Club Publications, 206.

The Holy Gospel According to Matthew, Mark, Luke and John. Verona: Officina Bodoni, 1962. With a wood-engraved title page by Reynolds Stone and 114 woodcuts from the 1495 *Epistole et Evangelii*, recut by Bruno Bramanti after the illustrations by Bartolomeo di Giovanni. Set in Giovanni Mardersteig's Zeno type. Full red morocco; cloth slipcase. Copy no. 81 of 320. Bookplate of O. C. Hugo.

INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN. *Keepsakes for Their Thirtieth Annual Convention*. 1st ed. San Fran-

- cisco, 1949. Nine miniature souvenir books in slipcase: "Alluring British Columbia"; "The Discovery of Gold in California," by Donald C. Cutter; "Early Printing in California," by Herbert Fahey; "Excerpts from *The Tramp Printer*, Sometime Journeyman of the Little Home-Town Papers in Days That Come No More," by Ben Hur Lampman; "The Hawaiian Bible and Other Early Printing in the Islands"; "Old Days in Seattle," by Frank McCaffrey; "Pioneer Printing in Idaho, 1839–1900"; "The Spanish Press in California, 1833 to 1845," by Robert Ernest Cowan; "The Story of Printing in Los Angeles," with Ward Ritchie's participation.
- A Jacobite Miscellany: Eight Original Papers on the Rising of 1745–1746*. Edited, with an introduction and notes, by Henrietta Tayler. Oxford: Printed for the Roxburghe Club by C. Batey at the University Press, 1948. Roxburghe Club Publications, 209.
- KOCH, RUDOLF (1876–1934). *Schriftgiesserei im Schattenbild*. 2nd ed. Offenbach am Main: Gebr. Klingspor, 1936. Original sheets from the 1936 edition, newly bound by Claudia Cohen in full tan leather with black and red inlays and gilt stamp on cover and spine and pastepaper endpapers.
- MCDONALD, JAMES HAROLD. *The Poems and Prose Writings of Robert Southwell, S.J.: A Bibliographical Study*. Oxford: Printed for presentation to members of the Roxburghe Club, at the University Press, 1937. Roxburghe Club Publications, 204.
- MEYER, HEINRICH (1812–1863). *Gutenbergs-Album: 1840, Gedichte, Sprüche, Essais*. Braunschweig: Johann Heinrich Meyer, 1840.
- MURRAY, SIR JOHN (1851–1928). *Lord Byron and His Detractors*. London: Printed for private circulation by Ballantyne & Co., 1906. Roxburghe Club Publications, 149.
- MUSÉE ROYAL DE MARIEMONT, BIBLIOTHÈQUE (Morlanwelz-Mariemont, Belgium). *Prestige de la bibliothèque*. Morlanwelz-Mariemont: Musée de Mariemont, 1967.
- NEWCASTLE TYPOGRAPHICAL SOCIETY. *An Important Collection of Twenty-Three Publications of the Newcastle Typographical Society*. 4 vols. Newcastle: Printed by and for S. Hodgson and sold by Emerson Charnley, 1817–1836.
- ÖHLBERGER, REINHARD. *Wenn am Buch der Händler klebt*. Vienna: Löcker, 2000. Twelve original booksellers' tickets in an envelope affixed to the back cover. Copy no. 553 of 999.

PLATO. *Crito: A Socratic Dialogue*. Paris: Pleiad, 1926. First use of Fred-
eric Warde's Vicenza type (an earlier version of his Arrighi). Copy
no. 239 of 475 printed by Officina Bodoni, Montagnola, Switzer-
land.

WALPOLE, SIR HUGH (1884–1941). *The Apple Trees: Four Reminis-
cences*. With wood engravings by Lynton Lamb. Waltham Saint
Lawrence, Berkshire: Golden Cockerel Press, 1932. Copy no. 423 of
500, signed by the author.

Will Bradley, Dean of American Typographers . . . On Your Eightieth Birthday.
New York: Typophiles, 1948. Broadside. Printed by the Typophiles
to honor Will Bradley on his eightieth birthday (July 10, 1948) and
presented to him at a luncheon on July 7, 1948. Signed by Frederick
B. Adams, Bruce Rogers, Joseph M. Whitehead, and others.

ILLUSTRATED BOOKS

BURY, MRS. EDWARD (Priscilla Susan Falkner; 1793–1869). *A Se-
lection of Hexandrian Plants Belonging to the Natural Orders Amaryllidæ and
Liliacæ*. From drawings by Mrs. Edward Bury, engraved by Robert
Havell. London: Published by Robert Havell, 1831–1834. Thirty
aquatints with text on facing pages. Dark green three-quarter goat-
skin with green moiré silk sides. In light green cloth slipcase. Anony-
mous gift.

BUSHBY, LADY FRANCES (1838–1925). *Easie Rules on Earlie Rising
by a Late Philosopher*. London: Day & Son, 1866. Text by Henry Jef-
freys Bushby (b. 1820). Seven chromolithographs from illustrations
by Lady Frances Bushby. Printed for private circulation. Original
cloth; front cover gilt stamped; back cover blind stamped with the
same design; all edges gilt.

CLUYSENSAAR, JEAN-PIERRE (1811–1880). *Maisons de campagne, cha-
teaux, fermes, maisons de jardinier, garde-chasse et d'ouvriers, etc. exécutés en
Belgique*. Brussels: B. Van der Kolk, 1859. Fifty colored and tinted
lithographic plates of country houses and related buildings designed
by Belgian architect Cluysenaar. Original cloth; front and back cov-
ers blind stamped; cover title gilt.

*La décoration artistique: Documents du peintre décorateur, publication mensu-
elle*. Directeur: Henri Guédy. Paris: Administration et Rédaction,
[1908–1909].

Echoes of Hellas: The Tale of Troy & The Story of Orestes from Homer & Æschylus. With introductory essay & sonnets by Professor George C. Warr, M.A., presented in 82 designs by Walter Crane. 2 vols. London: Marcus Ward, 1887–1888. Volume 1: text and illustrations, printed in terracotta and black; volume 2: music arranged for pianoforte, composed by Otto Goldschmidt, Malcolm Lawson, Walter Parratt, and Professor W. H. Monk. Original vellum. Copy no. 85 of 250. Bookplate of the Library of Chelton College. Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

FISCHBACH, FREDERIC (1839–1908). *Album de tapisserie.* Paris: Ducher & Cie., ca. 1885. Gift of Robert Milevski.

GRAMONT, SANCHE DE (1888–1918). *Antérôs, poèmes en prose.* Designs by George Barbier (1882–1932). Paris: La belle édition, 1913. Copy no. 311 of 475.

The Graphotyping Co., Limited: Engravers for Letterpress Printing. London: Graphotyping Company Ltd., ca. 1870. A sample book of plates made with the graphotype process, developed as a less expensive alternative to illustrations made from wood engravings or lithographs. Contemporary morocco.

LOCKWOOD, MARY SMITH (1831–1922). *Art Embroidery: A Treatise on the Revived Practice of Decorative Needlework.* By M. S. Lockwood and E. Glaister. With 19 chromolithograph plates from designs by Thomas Crane, Walter Crane's elder brother. London: Marcus Ward; Belfast: Royal Ulster Works, 1878. An important early color plate book of the Aesthetic Movement. Original cloth; front and back covers embossed with a floral design; front cover title gilt stamped; all edges gilt.

MUSSET, ALFRED DE (1810–1857). *Nouvelles.* Philadelphia: George Barrie & Son, 1900. "Edition Magnifique," with 17 etchings and a fore-edge painting. The plates appear in four printings: one in bistre, on Japanese etching paper, remarqué; one on papier de Chine, mounted on plate paper; one on India paper, impressed upon Japanese vellum; and one on Dutch handmade paper, in colors. Full blue morocco with raised bands; all edges gilt; gilt white leather turn-ins; doublures of gilt-tooled ivory morocco with cream-colored silk and gilt-tooled painted paper onlays; brocade-covered free end-

papers. In silk-covered, morocco-edged slipcase. Copy no. * [i.e., 1] of *****.

RACINET, AUGUSTE (1825–1893). *Le costume historique: Cinq cents planches ... avec des notices explicatives, une introduction générale, des tables et un glossaire*. 6 vols. Paris: Firmin-Didot et Cie., 1888. Gift of Anne H. Kimberly.

SCHRANZ, JOSEPH (1803–1872). *Vue générale du Bosphore de Constantinople à Roumeli-Hissari, prise d'Asie*. Constantinople: Schranz et Percheron, ca. 1855. Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

SEBAH & JOAILLIER. *Panorama de Constantinople pris de la Tour de Galata*. Istanbul: Sebah & Joaillier, ca. 1885. Red morocco-grained cloth. Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

Select New York: One Hundred Albertype Illustrations. New York: Albertype Company, 1890.

THURBER, MRS. EDWARD A. *The Colorado Springs Day Nursery*. Photography and book design by Laura Gilpin (1891–1979). Colorado Springs: Dentan Printing Co., 1924. Gift of Peter C. Bunnell.

WARD, LYND (1905–1985). *Vertigo: A Novel in Woodcuts*. New York: Random House, 1937.

WERTHEIM, FRANZ. *Recueil des outils et machines: A l'usage des instituts techniques*. Vienna: Charles Gerold fils, Libraire Éditeur, 1868. Forty-five plates containing 1,081 images.

ORIGINAL DRAWINGS AND PRINTS

CRANE, WALTER (1845–1915). Sketchbook of Greece, 1888. Artist's sketchbook of 45 leaves containing approximately 80 pencil drawings of Greece and northern Italy, most with captions and dated by the artist between April 27 and May 14, 1888. Inscribed in pencil by the artist and by the artist's son, Lionel F. Crane, on the front pastedown. Provenance: Lionel F. Crane; Major J. R. Abbey, with his ink accession number and date on rear pastedown and with three pencil caricatures of him laid in (sale, Sotheby's London,



Walter Crane, "On Mars Hill," May 1, 1888. From Walter Crane's Sketchbook of Greece, 1888. Graphic Arts Collection, Department of Rare Books and Special Collections, Princeton University Library.

October 19, 1970, lot 2697); Kenneth A. Lohf, with his bookplate on chemise (sale, Christie's New York, November 20, 1992, lot 40). Purchased with the assistance of the Friends of the Princeton University Library.

CRUIKSHANK, GEORGE (1792–1878). A Collection of Proofs of Cruikshank Etchings for Book Illustrations. Approximately 60 examples.

Gashukoku President shokan wakai and *Gashukoku shokan wakai*, after 1852. Translation of the letter from U.S. President Millard Fillmore to the Emperor of Japan, which was delivered by Admiral Matthew Perry. Color woodcut on board. Gift of Jean Jansen.

HOGENBERG, FRANZ (ca. 1540–ca. 1590). *Huguenot Massacre, Paris, August 22, 1572*. Engraving. Gift of Bruce C. Willsie, Class of 1986.

HOGENBERG, FRANZ. *Massacre of Protestants by Spanish Troops, Antwerp, November 4, 1576*. Engraving. Gift of Bruce C. Willsie, Class of 1986.

Korean Ambassadors Presenting Letters to the Japanese Government Regarding the Annexation of Korea, ca. 1889. Color woodcut affixed to a scroll. Gift of Jean Jansen.

SWAN, DON. Seven Etchings of Princeton University Scenes. Gift of Lisa Papamarkou Jewell and Keith Jewell in memory of Alexander P. Papamarkou, Woodrow Wilson School, M.P.A. 1952.

Tokei Nihonbashi ... [Busy street scene in Nihonbashi, Tokyo], late nineteenth century. Color woodcut, published by Iseya Kanekichi. Gift of Jean Jansen.

WILMANS, HELEN (1831–1907). *A Search for Freedom*. Sea Breeze, Fla.: Freedom Publishing Co., 1898. Original cloth. Unique copy, annotated throughout with notes and drawings by the cartoonist Charles Henry (Bill) Sykes (1882–1942).

PAPERMAKING

CRANE, Z. and W. M. *Crane's Superfine Ladies' Note Papers and Envelopes*. Dalton, Mass.: Z. and W. M. Crane, 1879. Textured boards. Sample book for Crane Stationery, with 30 envelopes and 34 samples of notepaper tipped to the boards along with two samples of color-printed bands. Price list dated 1889 laid in.

Marbreur de papier. Yverdon, 1775. Extract from Section x of *Encyclopédie, ou, Dictionnaire universel raisonné des connaissances humaines. Supplement*.

SÖNMEZ, NEDİM. *Türkisch Papier = Ebru = Turkish Marbled Paper*. Tübingen: N. Sönmez & Y. Jäckle-Sönmez, 1987. Copy no. 222 of 230, signed by the artist.

TYPE DESIGN

JAMMES, ANDRÉ. *Spécimens de caractères de Firmin et Jules Didot*. Paris: Librairie Paul Jammes; Editions des Cendres, 2002. Copy no. 21 of 275.

PAUCKER, PAULINE. *New Borders: The Working Life of Elizabeth Friedlander*. Oldham, England: Incline Press, 1998. Copy no. 233 of 325, signed by the author.

—REBECCA WARREN DAVIDSON
Curator of Graphic Arts

HISTORIC MAPS

Unless otherwise noted, all items added in fiscal year 2003 were acquired on the Robert M. Backes, Class of 1939, Fund.

ALBRIZZI, GIOVANNI BATTISTA (fl. 1680). “Carta geografica del Canada nell’America Settentrionale.” [Venice], ca. 1742. Hand-colored view of the Hudson Bay and Great Lakes area, with attention to Baron de Lahontan’s imaginary Long River.

ANVILLE, JEAN BAPTISTE BOURGUIGNON D’ (1697–1782). *Nouvel Atlas de la Chine*. La Haye: Chez Henri Scheurleer, 1737. The most important Western atlas of China produced since the Martini-Blaeu atlas of 1655 (see below). It contains the first separate map of Korea by a European cartographer, the first serious study of Tibet, and the first illustration of Vitus Bering’s first voyage (1725–1728), which is also the earliest cartographic representation of Russian Alaska. Purchased with funds from the Friends of the Princeton University Library. The maps can be seen online at <http://libweb5.princeton.edu/visual_materials/maps/danville1737/contents.html>.

BLAEU, WILLEM JANSZON (1571–1638). “Regiones sub Polo Arctico.” [Amsterdam, 1640]. Rare arctic polar map.

BORDON, BENEDETTO (1450–1530). *Isolario di Benetto Bordone nel qual si ragiona di tutte l’isole del mondo*. [Venice: Nicolo d’Aristotile, 1534]. Mixed copy of first and second editions, with extensive contemporary annotations. Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

CORONELLI, VINCENZO MARIA (1650–1718). “Antica, e moderna citta d’Atene. . . .” Venice, ca. 1691. Rare engraved city view of Ath-

ens, with a key to thirty-nine sites. Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

COUNTY ATLASES. These volumes include hand-colored village and town maps, listings of property owners, and numerous engravings of private properties and businesses.

—*Combination Atlas Map of Burlington County, New Jersey*. Philadelphia: J. D. Scott, 1876.

—*Combination Atlas Map of Lancaster County, Pennsylvania*. Philadelphia: Everts and Stewart, 1875.

—*Combination Atlas Map of Middlesex County, New Jersey*. Philadelphia: Everts and Stewart, 1876.

—*County Atlas of Warren, New Jersey*. New York: F. W. Beers, 1874.

DE WIT, F., R. OTTENS (1698–1750), and J. OTTENS (1704–1765). “Septentrionaliora Americae & Groenlandia, per Freta Davidis.” [Amsterdam, 1745]. A fine chart of Hudson Bay, Baffin’s Bay, and western Greenland. This rare fourth state by the Ottens includes a large number of smaller changes to the chart and an inset map of Qeqertarsuaq on Greenland.

FRIES, LORENZ (ca. 1490–1531). “Ta. Moder. Bossinae, Serviae, Graeciae, et Solavoniae.” [1522/1525]. A hand-colored map of contemporary Greece, from the 1525 edition of Fries’s Ptolemy. Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

JACOBSZ, THEUNIS (called Loots-man, 1632?–1679). “Pas-caerte van Groen-landt. Ysland, Straet-Davids.” [Amsterdam], ca. 1667. Rare chart (the second state of four) centered on Greenland and its adjacent waters, with the coastline of Nova Francia added and the David and Hudson Straits named. Intended to provide information on approaches to the Northwest Passage, it also depicts Iceland and the northeastern part of America.

MAGNUS, CHARLES. “Complete Map of the Cities of New York, Brooklyn and Williamsburgh.” New York, 1853. This hand-colored lithograph map features three vignettes (University Washington



Scenes of hunting, whaling, and a Lapland market animate Heinrich Scherer's copperplate map, "Regionum Circum Polarium Laponniae Islandiae Novae et Veteris Nova Descriptio Geographica" (1701). Historic Maps Collection, Department of Rare Books and Special Collections, Princeton University Library.

Square, the City of New York, and City Hall) and a street index; it folds into brown covers. Pasted inside is a small map, "Vicinity of New York," with a series of 1850 population statistics, including those for New York, Brooklyn, and Newark.

MARTINI, MARTINO (1614–1661). *Novus Atlas Sinensis*. [Amsterdam: Willem Janszoon Blaeu, 1655]. The first Western atlas of China. Father Martini was the Jesuit superior in Hangzhou, having entered China in 1643. He traveled widely, collecting historical and survey data and determining the relative locations of towns and geographical features. About 1650, he returned to Rome via Amsterdam, where he arranged for the Blaeu publishing house to engrave maps from his surveys and issue this atlas, which was quickly incorporated as Volume VI in Blaeu's expanding *Novus Atlas*. It contains general maps of China and Japan and fifteen provincial maps with highly decorative cartouches depicting Chinese contemporary life, much of it seen in Europe for the first time. The maps provided the West's standard view of China for the rest of the century. The maps can be viewed online at <http://libweb5.princeton.edu/visual_materials/maps/martini1655/contents.html> (See also the Anville atlas described above.)

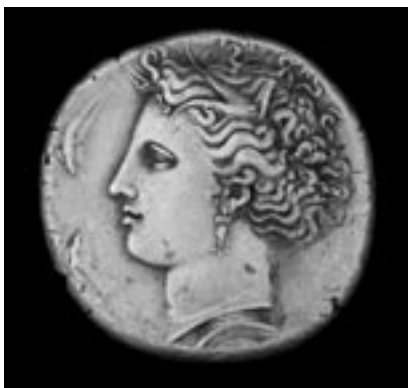
SCHERER, HEINRICH (1628–1704). "Regionum Circum Polarium Lapponiae Islandiae et Groenlandiae Novae et Veteris Nova Descriptio Geographica." [Munich], 1701. Rare arctic polar map.

WILLIAMS, WILLIAM (1787–1850). "The Tourist's Map of the State of New York." Utica, 1828. Hand-colored, cased map of New York State, including a "Stage, canal, and steam-boat register, &c."

—JOHN DELANEY
Curator of Historic Maps

THE NUMISMATICS COLLECTION

Between July 1, 2002, and June 30, 2003, forty-five items were added to the Numismatics Collection. First mention must go to three outstanding ancient coins, of a quality well beyond our usual reach: a silver Syracusan dekadrachm of ca. 400 B.C. (Dewing 893-5); a gold Ptolemaic octodrachm of 159/158, from the mint of Kition (an unpublished issue, but cf. Svoronos 1470); and a gold Constantinian multiple of A.D. 327, from the mint of Thessalonike. Their acquisition was made possible by a generous gift of funds from Cornelius C. Vermeule III. Half of this donation, at the donor's wish, was used for the purchase of the three coins. The other half endowed the Townsend-Vermeule Fund, named also for Dr. Vermeule's wife, the late Emily Townsend Vermeule. Income from this fund will continue to serve the cause of numismatics at the University.



A silver Syracusan dekadrachm, ca. 400 B.C. Numismatics Collection, Department of Rare Books and Special Collections, Princeton University Library.

Other gifts were ten Colombian paper money proofs and vignettes, from William Anton, Jr.; six Colombian proof notes in sheet form, from William Anton III; thirty-one Greek telecards, from Dimitri Gondicas and the Program in Hellenic Studies; twelve German postcards illustrating euros, from Professor and Mrs. Theodore Ziolkowski; a bronze coin of Sidon, from John Delaney; six Roman and one modern German coin, from a member of the Class of 1964 who wishes to remain anonymous. Notable purchases included a tet-

radrachm of Mithridates VI of Pontus (de Callataÿ D55); a tetradrachm of the Second Jewish Revolt (Mildenberg 79); and a silver pattern penny of George III (Brown 311).

—BROOKS LEVY
Curator of Numismatics

PRINCETON UNIVERSITY ARCHIVES

ALUMNI (Undergraduate). Twenty-three letters written by Maxwell Kratz, Class of 1899, describing his activities and course-work challenges. Gift of John V. Kratz.

AUTOGRAPH BOOKS. Two books belonging to George Blackburn Kinkead, Class of 1870. Gift of Martha Walton Coonley.

CLASS RECORDS, CLASS OF 1870. Packet of letters and bills documenting George Blackburn Kinkead's attendance at his 40th reunion celebration. Gift of Martha Walton Coonley.

CREW TEAM COLLECTION. Twelve cartons of photographs, programs, scrapbooks, and other records, 1874–1999. Gift of William H. Walton, Class of 1974.

GOODRICH, ADMIRAL CASPER FREDERICK. One archival box of documents on the Naval Unit at Princeton University, and the Paymaster's School at the Graduate College, both established in 1917. Gift of Patrick McConahay, Witherspoon Art & Book Store.

NEWSPAPER. *The Portfolio*, by Oliver Oldschool, published in Philadelphia on April 3, 1802; contains a story on the Nassau Hall fire of 1802. Gift of Bruce Willsie, Class of 1986.

PHOTOGRAPHS. Sixteen black-and-white photographs of the June 11, 1912, commencement ceremony, including images of William Howard Taft (honorary degree recipient) and President John Grier Hibben. Gift of George C. Hibben.

PHOTOGRAPHS AND ETCHINGS. 118 portraits of Princeton undergraduate students and campus workers, 1799–1861. Gift of the Princeton Theological Seminary.

TRIANGLE POSTER COLLECTION. Addition of two posters: "Simply Cynthia" / A Musical Comedy Presented by the Princeton



Alfred N. C. Scudder, assistant to Professors Joseph Henry and Stephen Alexander, ca. 1861. One of 118 portraits of students and campus workers donated by the Princeton Theological Seminary. Historical Photograph Collection, New Additions, Princeton University Archives, Department of Rare Books and Special Collections, Princeton University Library.

Triangle Club / The Casino / May 27, 1911; "Main Street" / A Musical Comedy Presented by the Princeton Triangle Club / Casino / May 1, 1912. Gift of W. Allen Scheuch, Class of 1976.

WEDGWOOD PRINCETON PLATES. Twelve blue-and-white plates of campus scenes, 1930. Gift of John Montague Ely Jr., Class of 1941.

—DANIEL J. LINKE
Princeton University Archivist

RARE BOOKS DIVISION

The title-by-title listing in the New and Notable section of the *Princeton University Library Chronicle* first appeared in the Winter 1964 issue (volume 25, number 2). It was compiled by Earle E. Coleman, who had just been appointed to the staff of the Library as Curator of Special Collections.

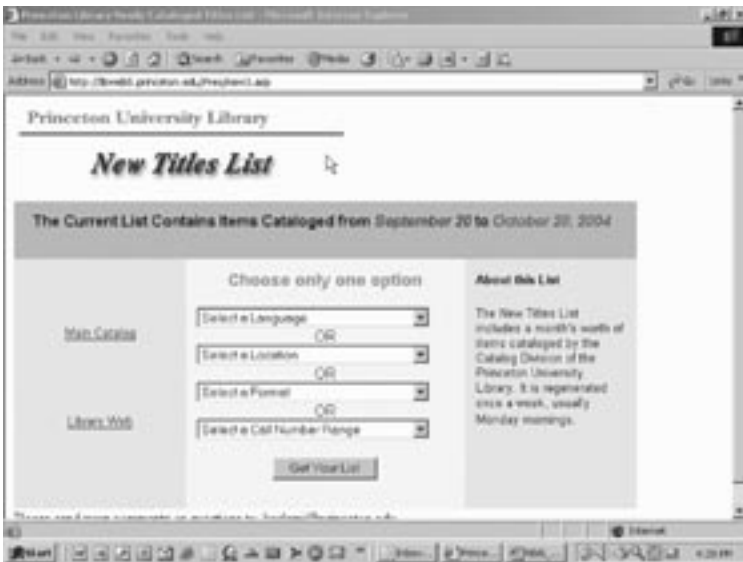
Why did the listing appear? At the time, the Library was eagerly expanding its collections, as evidenced not only in the activities of the Friends, staff, and others, but also in the publication by University Librarian William S. Dix of *Needs: An Occasional Discursive List of Books and Manuscripts Earnestly Desired by the Library*. "How is the Library doing?" was always a question that the staff tried to answer both in person and by means of publications. However, there was no easy way for the public to get a systematic idea of what the Library had gathered in the way of rare books and special collections during each fiscal year. Although this information was obtainable from the annual reports of the University Librarian, starting as early as the tenure of Frederick Vinton in the 1870s, the lists were not widely published. Nor would systematic consultation of the Library's card catalog easily reveal the latest acquisitions. Back in the days of cataloging on cards, the system of production was, by today's standards, quirky at best. The correct filing of a finished card into the catalog depended on many hands doing a variety of jobs, from the complicated task of rule-based bibliographic description to the typing and retyping of cards at machines fitted with specially designed platens. And in the end, the precious information appeared in one and only one place, the central catalog in Firestone. To keep up, a reader would need to make a pilgrimage to more than 5,107 wooden drawers.

In 1964, then, a published list of accessions made sense because it solved problems of timely and wide communication about the Library's collecting progress. Much has changed during the intervening forty years. Today, in 2004, the Library communicates with its public by means undreamt of even five years ago. Thanks to the Internet and the protocols of the World Wide Web, the Library's catalog is available, in today's jargon, 24/7 worldwide. Moreover, its contents literally change by the minute. A so-called integrated system provides staff with a single database in which to record orders, receipts, finished

records, changes in holdings—in short, all manner of detail about the more than six million books held by the Library. Certain particulars of this dynamic database are publicly viewable around the clock. As with the proverbial moving stream, patrons nowadays do not enter the same catalog twice.

This shared database, together with the economies and disciplines of operation it allows, both makes it possible and requires that we record new accessions as they occur. A book cannot be purchased without a record in the database. Moreover, it is the Library's policy to make these order records viewable to the public; after all, its collecting is in the service of users.

All of this background is a rather roundabout way of saying that future appearances of the New and Notable listing for the Rare Book Division will take into account the fact that our Web-based online main catalog can provide readers with more timely and more detailed information than a printed list appearing once a year. The benefits even include hyperlinks to pictures and other references associated with the catalog records.



In brief, to see a list of recent acquisitions, simply consult the Library's main catalog. There are several ways to do so, but the chief method is just to log on to <catalog.princeton.edu> or, more spe-

cifically, to libweb5.princeton.edu/Pres/new3.asp, which opens a dialogue box that enables visitors to view a month's worth of newly cataloged items.

As remarkable and useful as the online catalog is, however, it cannot provide interpretative detail about new acquisitions and their place in overall collection development. Therefore, starting with this issue, we will try to provide more background about recent acquisitions. What follows are our first attempts.

SIX BOOKS FROM THE LIBRARY OF GABRIEL HARVEY

Scholars' work changes with the generations. Many years ago, when the Library first began to collect manuscripts and early printed books in depth, the purpose was to serve a generation focused on establishing and editing authoritative texts. Interests have changed over the years, and the Library now serves a generation of scholars who focus not on the author but on the social, professional, and personal ways in which texts were assimilated. Today, scholars want to know about readers.

This shift has rejuvenated scholarly interest in rare book collections and provided opportunities for the Library's established collections to be used in new ways. At the same time, it has also suggested new paths for collecting. This renewed interest in collections has been especially invigorating at Princeton because several faculty members are in the vanguard of this scholarly pursuit. Their interest and enthusiasm kindles and reinforces that of the staff.

Books owned and annotated by the Elizabethan courtier Gabriel Harvey have long been favorites among collectors. He had a large library for his day, about 3,500 books, of which fewer than 5 percent survive, scattered in libraries in Europe and North America. At Princeton, prior to the Library's purchase of six volumes from the estate of Lucius Wilmerding, Harvey books could be found in the Robert Taylor Collection and the Scheide Library.

Harvey was something of a self-made man for his day. Through self-education, he strove to achieve a place of power and influence at the court of Queen Elizabeth I, and his books leave us a remarkable record of his progress. The Library's newest Harvey acquisitions are particularly interesting for the political character of a number of the books.

Most important is Harvey's copy of Livy (Basle, 1555), which was the centerpiece of a study of books and their readers published by Lisa Jardine and Anthony Grafton in 1990. Even though this copy had been known for a number of years, Jardine and Grafton were the first to anatomize the dense corpus of handwritten annotations left by Harvey as he purposefully read the text during the 1570s and 1580s. At the time, Harvey was seeking appointment to the queen's service, a post that required learning and training in fields that we today call political science, diplomacy, and government policy.

Other books of a political ilk in this rich tranche include Harvey's annotated copy of the English translation of Machiavelli's *Arte of Warre* (London, 1573) as well as the following:

FREIGIUS, J. T. *Paratitla . . . juris civilis*. Basle, n.d.

MAGNUS, O. *Historia de gentibus septentrionalibus*. Rome, 1555.

MELANCHTON, P. *Selectarum declamationum*. . . . Strassburg, 1564.

SMITH, SIR T. *De recta & emendata linguae anglicae*. Paris, 1568.

NIETZSCHE COLLECTION

In December 2002 the Library purchased a collection of thirty-two of Friedrich Nietzsche's sixty-four works, including first editions of many major titles, such as *Also sprach Zarathustra*. Alexander Nehamas, professor of comparative literature and philosophy, generously supplied a portion of the funds that accompanied his 2001 Distinguished Achievement in the Humanities Award from the Andrew W. Mellon Foundation. The Library and the University also contributed to the acquisition.

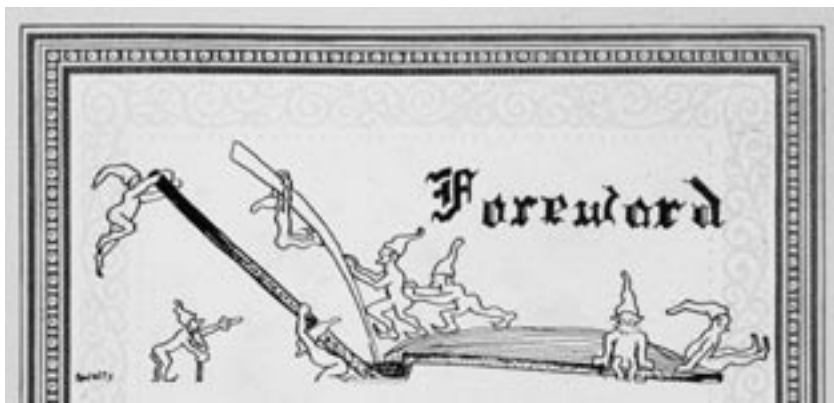
Nietzsche's reputation and popularity were not established until after his death in 1900, according to Professor Nehamas. First editions of his works are rare because they were published in small numbers and went unsold and uncollected. The previous owner of the Library's new collection, William Schaberg, a Nietzsche bibliographer, accrued the books during his research for *The Nietzsche Canon*, which he published in 1995. What is remarkable about this collection is that all of the books are in their original condition. Many are in paper wrappers, which is the way they were published at the time.

Professor Nehamas describes the collection as the "most complete set of first editions of Nietzsche's works outside the Nietzsche

Archive in Weimar.” He had been interested in bringing the books to Princeton since learning of their availability in early 2001. As he notes, “Their text often differs from the reconstructed text of the standard edition scholars and philosophers are now using; these differences will be of great importance to historians of German letters and German philosophy, and the collection, especially if we eventually complete it, will draw them to Princeton.” Professor Stanley Corngold of the Department of Germanic Languages and Literatures adds that the collection “will contribute enormously to a more nuanced, more apt apprehension of the author and his work, and of the bond between the author and his work, for these are the books of himself that Nietzsche could have held in his own hands.”

WELTY COLLECTION

Through the generosity of Michael Spence, Class of 1966, and his wife, Monica, the Library has acquired a remarkable collection of the works of Eudora Welty. The purchase was made possible by income from the endowment established in 2001 in honor of Spence’s mentor at Princeton, Richard M. Ludwig (1920–2003), professor of English emeritus and former chair of the Program in American Studies. The purchase is the second major acquisition acquired by the Library with the Spence gift. (The first was the Ottley Collection of William Ewart Gladstone Correspondence, 1841–1908.)



This drawing and the one on page 382 were done by Eudora Welty for *Quadruplane*, the 1923 yearbook of Jackson (Mississippi) High School. Rare Books Division, Department of Rare Books and Special Collections, Princeton University Library.



Welty appeared on the Princeton campus in 1985 as a Belknap Visitor in the Humanities, and she received an honorary doctorate from the University in 1988. The new collection of her works includes more than 180 items, ranging from first editions of her novels and short stories to ephemeral items, such as her drawings for her high school yearbook. It joins strong holdings of writers from the South, a program of collecting first undertaken by the Library together with the English department in the 1930s. Over the years, the program has secured manuscripts and books by Allen Tate, Caroline Gordon, and William Faulkner.

FIRST PRINTED BOOK ON FISHING

More than four generations of Princetonians have combined a love of fishing with their endeavors in literature. At the head of this progression is Henry Van Dyke (Class of 1873), the first Murray Professor of English Literature, a post he held from 1899 until his retirement in 1926. A popular lecturer both on and off campus, he earned fame as an outdoors writer with *Little Rivers* (1895) and *Fisherman's Luck* (1899), both best-sellers for Charles Scribner's Sons. Most recently, John McPhee (Class of 1953) and James Merritt (Class of 1966) have written on fishing and angling. In *The Founding Fish* (2002) McPhee brings the tradition back to local waters.

Following Van Dyke and preceding McPhee and Merritt are a number of other Princeton angling writers. One of the most important, George M. L. La Branche Jr. (Class of 1922), may have been a student of Van Dyke's. He is best known for *The Dry Fly and Fast Water*, originally published in 1914 and recently reissued by Greycliff Publishing Company as the first volume in its "Heritage Series" of angling books. La Branche not only wrote about angling but also

collected such books. In 1965 he gave the Library a copy of the first English-language edition of one of the fundamental books of any angling collection: the *Haliieutics* of Oppianus. Oppianus was a second-century A.D. Greek naturalist whose text on fishing and fishes survived in manuscript and was eventually printed both in the original and in translation. La Branche's gift is the edition published at Oxford in 1722 and issued to the nearly 250 men and women who had subscribed to the book in advance. The subscriber of the Princeton copy remains unknown; its earliest marks of ownership are the binding and bookplate of Daniel Fearing, a one-time mayor of Newport, Rhode Island, and a Harvard graduate who gave his massive and famous collection of angling books to his alma mater around 1914. On the title page, "Dup" is written in a careful hand, so presumably La Branche purchased a duplicate from the Fearing collection.

But La Branche's gift is not the earliest edition of the *Haliieutics*. That trophy eluded a number of Princeton's most avid angling collectors, including Kenneth Rockey (Class of 1916) and Otto von Kienbusch (Class of 1906), who donated their large collections to the Library. The opportunity to fill this gap came in December 2002, when financial difficulties led the Swedish businessman Percy Barnevik to send a larger number of early printed books and manuscripts to auction in London. Economic downturns have sometimes made it possible for institutions to stretch their dollars further than they would go in the usual buoyant antiquities market of prosperous times. During the 1920s, for example, Princeton and other university libraries acquired German books, both old and new, at bargain prices.

Our new acquisition, purchased with funds from the endowment established by Kenneth Rockey in memory of his wife, is the first printed appearance of Oppianus's poem (1478). The Italian humanist Lorenzo Lippi prepared the Latin translation and added recipes for fish, poetic distichs on animals, fruits, minerals, and precious stones, and a life of Oppianus. The whole is dedicated to Lorenzo de Medici. This first printed book on fishing (also the earliest printed sporting book) not only fills a significant gap in the Library's collection of fishing books but also adds to its growing selection of early printed books of import for the study of Renaissance humanism.

With the intention of adding to that latter group, the Library also purchased from the Barnevik sale the *Epistolae* of Pseudo-Phalaris ([Rome: Johannes Reinhardi], 1475), translated from Greek into

Latin by Francesco Griffolini Aretino (Francesco Accolti d' Arezzo). The Library's copy is in contemporary Italian goatskin over wooden boards, ruled and tooled in blind, together with parchment paste-downs from a manuscript (text side pasted down). It is rubricated in red, gold, and blue. Barnevik acquired it at the sale of books belonging to the New York collector Helmut N. Friedlaender, who in turn purchased it from New York bookseller Lathrop Harper. This printed edition joins and provides useful comparison to two fifteenth-century Italian manuscripts in Latin already in the collections (Princeton MS. 26 and Kane MS. 24). The Aretino translation seems to have been prepared for Malatesta Novello, prince of Cesena, to whom Giovanni Marcanova dedicated his collection of antiquities (see Garrett MS. 158).

SAMMELBANDE OF PRINTED BOOKS AND MANUSCRIPTS

In 1938 Curt Bühler, Keeper of Printed Books at the J. Pierpont Morgan Library, published the first of a series of articles on books composed of both early printed and manuscript texts. To describe them, he used both a Latin phrase, "Libri impressi cum notis manuscriptis," and the German noun *Sammelbände*. Not only was Bühler among the first scholars to introduce American bibliographers to this term, but he immediately broadened knowledge of the subject. In his third article (1946), Bühler stated that it had been "difficult to place the results of several of these studies in learned journals, largely (I expect) because these discoveries rarely presented a homogeneous unit corresponding to the interests of the editors." He then observed that the "study of the book per se—be it all manuscript, all printed work or part of each—has not, it seems, been considered a proper subject for special research by American scholars, . . . [and] in the libraries themselves these books present problems" of classification for purposes of shelving. In some instances, he noted, later owners broke *Sammelbände* apart and bound their texts separately.

Today, *Sammelbände* are of great interest, for they offer a glimpse of the experience of readers during the first decades after the advent of printing in Europe. The mix of texts in a *Sammelband* can range widely, encompassing works on a single theme, such as astrology, or covering a great variety of subjects and genres. The dates of creation or issuance of the texts can sometimes range over centuries. Each

Sammelband is thus a unique creation, reflecting the interests, needs, and culture of the original compiler.

FRENCH SAMMELBAND OF PRACTICAL MEDICAL WORKS. Two incunables and two manuscripts:

—ATTRIBUTED TO ALBERT MAGNUS. *Liber aggregationis, seu, Liber secretorum Alberti magni: de virtutibus herbarum lapidum & animalium quorundam*. [Geneva: Louis Cruse, after 1487].

—*Traicte de eaux artificielles*. [Paris: Antoine Caillaut, ca. 1490].

—ARNOLDUS DE VILLA NOVA [?]. “Thesaurus pauperum” (65 leaves) and “Preservation et curation de l’epidemie” (8 leaves). [France: last quarter of the 15th century].

The volume is bound in contemporary French blind-stamped calf; additional blank leaves at the beginning and end are filled with contemporary medical recipes, verses, pen trials, and other annotations. The text of *Traicte de eaux artificielles* is preceded by a full-page, hand-colored woodcut of Magister and pupils, an icon of early books also found in many of the early printed books donated recently to the Library by Lloyd E. Cotsen (Class of 1950). Early inscriptions of ownership are those of Raoul Fresqueau(?) and Jehan Trioch (1581), together with the recent bookplate of the New York collector Joseph A. Freilich. Ex-libris Percy Barnevik.

AUSTRIAN SAMMELBAND. One incunable and six manuscripts:

—AUERBACH, JOHANNES (15th century). *Summa magistri. Iohannis. De aurbach. Vicarij. Bambergensis*. [Augsburg: Günther Zainer, 1469].

—TORQUEMADA, JUAN DE (1388–1468). “Tractatus de sacramento eucharistiae”; “Libellus contra impugnantes paupertatem Christi et apostolorum”; “Meditationes (Contemplationes) posita in claustro S. Mariae supra Minervam.”

—MONTENERO, GIOVANNI DI (d. ca. 1446). “Tractatus contra impugnantes privilegia fratrum mendicantium.”

—JACOBUS DE THERAMO. “Tractatus contra impugnatores exemptionum.”

—OSWALDUS REINLEIN DE NORIMBERGA. “Tractatus contra Hussitas.”

Bound at the Dominican Convent in Vienna in blind-stamped pigskin over wooden boards. Prior to Percy Barnevik, this book was owned by the Pennsylvania collector Ned J. Nakles.

SOUTH GERMAN SAMMELBAND. Four incunables and three manuscript texts bound in at the end, dating ca. 1492–1497 and covering 49 leaves:

–*Floretus in se continens sacre theologie & canonum flores ad gaudia paradisi finaliter eos (qui se in illis exercitauerint) perducentes.* [Cologne, Germany: Heinrich Quentell, ca. 1494].

–**JOHANNES DE LAMPSHEYM.** *Speculum conscientie et nouissimorum; Soliloquiū[m] regis eterni superni; Soliloquium anime delicate; Alphabetum exhortatorium.* [Speyer, Germany: Conrad Hist], 1446 [i.e., 1496].

–*Speculu[m] artis bene morie[n]di: de temptat[i]onibus, penis infernalibus interrogat[i]o[n]ibus agonisantium, et varijs orat[i]onibus pro illorum salute faciendis.* [Cologne: Heinrich Quentell, ca. 1495].

–**BALDUNG, HIERONYMOUS.** *Aphorismi compunctionis theologicales / Hieronymi Baldung, artiu[m] et medici[n]ar[um] doctoris &c.; ad reuerendissimu[m] in [Christ]o patre[m] et d[omi]n[u]m, d[omi]n[u]m Eri-dericum [sic] presule[m] Augustensem &c.* [Strasbourg: Johann (Reinhard) Grüninger, 6 Jan. 1497].

–**ALBERTANUS CAUSIDICUS OF BRIXEN** (for his “son” Stephan). “Compendiosus tractatus de arte loquendi et tacendi multum vtillis.” The writer of the manuscript states that it is copied from a printed book, the Cologne 1486 edition printed by Heinrich Quentell.

–“Tractatulus compendiosus,” dated 1492. A dialogue between bishop and priest, forming an exhortation on the celebration of the mass. Written by a “timid and devout man.”

–“Opusculum deuotum pro animi retentatione a distractionibus et laudibus in diuinis.” Ends with a prayer.

In a contemporary south German blind-tooled pigskin binding, with original manuscript label on the front cover, pink leather index tabs (one detached), and vellum sewing guards cut from a twelfth-century manuscript with oratorical neumes. Prior to Percy Barnevik, this book was owned by the Pennsylvania collector Ned J. Nakles.

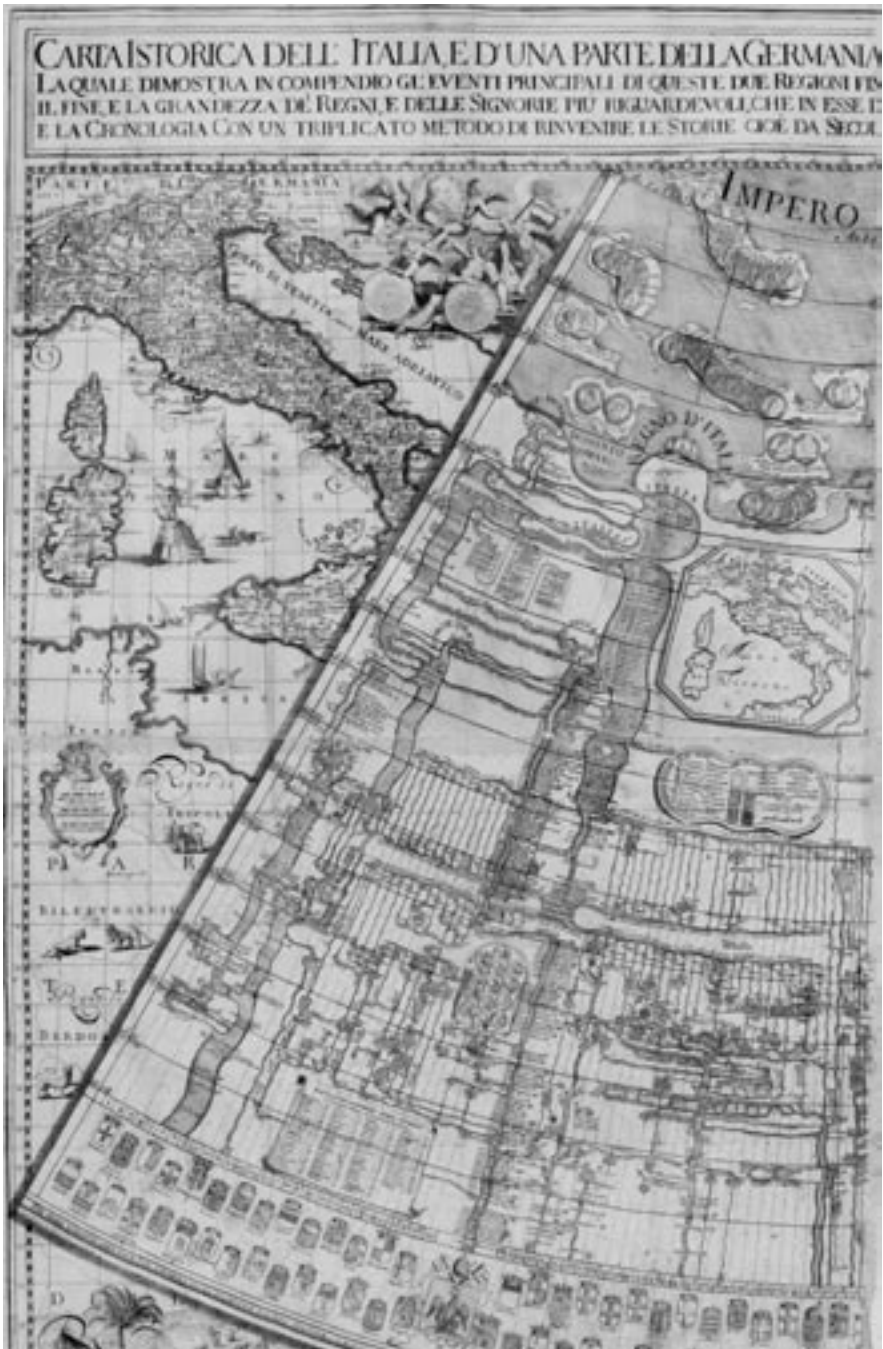
MILBERG COLLECTIONS

In October 2002, Leonard Milberg (Class of 1953) began a new collecting effort: Irish Theater (chiefly twentieth century). At the end of fiscal year 2003, it stood at more than 600 items. He continues to add substantially to the following three established collections: American Poetry (3,700 items), Jewish American Writers (1,755 items), and Irish Poetry (more than 1,800 items).

OTHER NOTEWORTHY ADDITIONS

Diogenis Laertii De vitis, dogmatis & apophthegmatis eorum qui in philosophia claruerunt, libri X. In quibus plurimi loci integritati suae ex multis vetustis codicibus restituuntur, & ij quibus aliqua deerant, explentur / cum annotationibus Henr. Stephani; Pythag[oreorum] philosophorum fragmenta, cum Latina interpretatione. [Geneva]: Henricus Stephanus, 1570. In this edition of Diogenes Laertius's third-century compendium of the *Lives and Opinions of the Famous Philosophers*, Henri Estienne presented for the first time the many new passages he had discovered in manuscripts, along with thirty-six pages of his notes on the text. The Library's copy belonged to the German humanist Joannes Caselius (1533–1613), who annotated many leaves in a strong, readable hand in Greek and Latin. Caselius was born of a noble family in Göttingen and studied at Wittenberg under Philip Melanchthon. He annotated this copy around 1571, during the years he taught philosophy and eloquence at the University of Rostock.

MARTIGNONI, GIROLAMO ANDREA. *Carta istorica dell'Italia, e di una parte della Germania dalla nascita di Gesu' Cristo fino all'anno MDCC.* Rome, 1721. Timeline bound with Martignoni's explanatory letterpress text, *Spiegazione*. The eighteenth-century Italian scholar Martignoni sought to present all human history in the compass of a single engraved sheet. Selecting the metaphor of many rivers flowing together to form a common central source, he grouped the rivers by geographical region. In all, the project divided the world into six major sectors. In addition to the sector for Germany and Italy, presented here, he also published the particulars of the England-France sector in a work issued in French in 1721 (also in the Li-



One of four plates detailing Girolamo Andrea Martignoni's unique interpretation of the history of Italy and part of Germany. *Carta istorica dell'Italia, e di una parte della Germania dalla nascita di Gesu' Cristo fino all'anno MDCC* (Rome, 1721). Rare Books Division, Department of Rare Books and Special Collections, Princeton University Library.

brary). After the publication of these parts, however, Martignoni apparently never completed his project; no more sections are known to have been published. This acquisition adds to our growing collection of timelines, which in turn forms part of our larger holdings on the uses of visual methods to convey hitherto strictly verbal information.

Mexico Illustrated in Twenty-six Drawings by John Phillips and A. Rider; With Descriptive Letterpress in English and Spanish; Lithographed by Messrs. Riders & Walker. London: E. Atchley, Library of Fine Arts, 1848. In honor of Alfred Bush's retirement at the end of 2002, the Friends of the Princeton University Library purchased this spectacular volume. It joins what Bush describes as Princeton's "extraordinarily strong gathering of color plate books concerning Mexico." He adds, "My own long association with Mexico (since participating in an archaeological excavation in western Campeche in 1958) made it also a personal choice."

... *Proverbiorum Arabicorum centuriae duae / ab anonymo quodam Arabe collectae & explicata: cum interpretatione Latina & scholiis Iosephi Scaligeri ... et Thomae Erpenii.* 2nd ed. Leiden: Ex typographia Erpeniana, linguarum Orientalium; Prostant apud Iohannem Maire, 1623. A first edition of this collection of Arabic proverbs (1614) came to the Library in 1905 along with 3,500 books formerly owned by the German noble family Goertz of Wrisberg, part of a library totaling more than 12,000 volumes and put together over more than two hundred years. The second edition was dedicated by the learned editor Thomas Erpenius to Meric Casaubon, the tenth of the seventeen children of the scholar Issac Casaubon. This copy of the second edition is interleaved with a gathering of blank leaves at the front, headed in manuscript "Praxis in aliquot Proverbia," and another group of blanks at the end, headed in manuscript "Index verborum Alphabeticus qua reperiuntur in hisce Centuriis Proverbiorum Arabicorum." Clearly, this copy belonged to a scholar, but who that scholar was, we do not yet know. We do know from an inscription written on the verso of the title page that the book came to its first owner from Meric Casaubon himself ("Hunc librum donavit mihi D. Mericus Casaubonus Is[accii] Filius ..."). Eventually, this copy made its way to the Free Public Library of Nottingham, England, which released it to the English book trade, from which the Library obtained it.

Works of the Rev. Jonathan Swift, D.D., Dean of St. Patrick's, Dublin: Arranged by Thomas Sheridan, A.M., with Notes, Historical and Critical. Edited and revised by John Nichols. 19 vols. London: Printed for J. Johnson . . . , 1801. This copy, once owned by Thomas Babington Macaulay, has extensive annotations by him in pencil, some of which have been traced over in ink by his nephew Sir George Otto Trevelyan. The front free endpaper of the first volume carries a presentation inscription to Sir John Plumb by Macaulay's grand-nephew George Macaulay Trevelyan.

—STEPHEN FERGUSON
Curator of Rare Books

TWENTIETH-CENTURY PUBLIC POLICY PAPERS

During the academic year 2002–2003 the Seeley G. Mudd Manuscript Library received the following manuscripts, which augment or supplement existing papers or established collections, or which represent new collections.

CLARK, BLAIR. Two cartons documenting Clark's career as a journalist, including files from his work for CBS and subject files on elections. Several pieces of correspondence with John F. Kennedy (5 items), Jacqueline Kennedy Onassis (4 items), Eleanor Roosevelt (1 item), Lillian Hellman, and other prominent people in government. Gift of Joanna Clark.

CLOSE, GILBERT F., Class of 1903. One carton of documents and photographs, many of which are from Close's tenure as Woodrow Wilson's confidential secretary, 1918–1920. This collection details the president's triumphant trip to the Paris Peace Conference, as well as his ill-fated national tour in 1919 to gather support for the Treaty of Versailles. Gift of Helen Close McCann.

HIRSCHMAN, ALBERT O. Addition to his papers. Eleven cartons of the economist's subject files, along with articles written by him, correspondence, financial reports by Hirschman and George Kalmanoff, research proposals, and reviews of articles, books, and manuscripts. Gift of Albert O. Hirschman.



Woodrow Wilson addressing soldiers in Europe, possibly during his Christmas visit in 1918. Gilbert F. Close Papers, Public Policy Papers, Department of Rare Books and Special Collections, Princeton University Library. Gift of Helen Close McCann.

LABOUISSÉ, HENRY R., JR. Thirty cartons that document Labouisse's career appointments, specifically his work with the Marshall Plan, UNICEF, UNRWA, the World Bank (Venezuela and the Congo), the International Cooperation Association, the Task Force to Reorganize Foreign Aid, the American embassy in Athens, Greece, and the American Farm School (Thessaloniki, Greece). Gift of Anne Peretz.

ROSENTHAL, BERNARD G. Two folders of correspondence, newspaper clippings, and other materials documenting Rosenthal's participation in the Greater Boston Committee for a Sane Nuclear Policy and the anti-Vietnam war movement. Gift of Judith S. Rosenthal.

WOMEN'S WORLD BANKING. Sixty cartons containing files from the organization's first fifteen years: annual reports, articles and newsletters, budget and other financial materials, correspondence,

loan reports and country portfolios, publicity materials, and Michaela Walsh's files. Gift of Stichting to Promote Women's World Banking.

YOST, CHARLES W., Class of 1928. Two cartons containing notes made by Yost while he was in the Foreign Service, a file on the founding of the United Nations, personal journals, and both personal and professional correspondence. Yost served in Egypt, Poland, Thailand, Czechoslovakia, Austria, Greece, France, Laos, Syria, and Morocco. Gift of Nicholas C. Yost.

—DANIEL J. LINKE
Curator, Public Policy Papers

THE PRINCETON COLLECTIONS OF WESTERN AMERICANA

The following imprints, photographs, and prints were added to the Princeton Collections of Western Americana between July 1 and December 31, 2002. Unless otherwise noted, all were purchased on the fund established by the bequest of Dr. J. Monroe Thorington, Class of 1915.

INDIGENOUS PEOPLES

CANNON, MILES (1862–1938). *Waiilatpu, Its Rise and Fall, 1836–1847: A Story of Pioneer Days in the Pacific Northwest . . . Featuring the Journey of Narcissa Prentiss Whitman, the First American Woman to Cross the Continent and Look upon the Columbia River*. Boise, Id.: Capital News Job Rooms, 1915.

CARTER, E. RUSSELL. Untitled manuscript for a popular reading book on the theme "Indian Americans." New York: Department of Adult Work, Joint Commission on Missionary Education, 1954. "This tentative, confidential manuscript has been submitted for publication by the Joint Commission on Missionary Education of the National Council of the Churches of Christ in the United States of America, and is to be revised in the light of comments received from members of the reviewing committee. . . . Deadline for comments, November 25, 1954." Published as *The Gift Is Rich* (New York: Friendship Press, 1955).

- DEERSKIN GLOVES WITH SILK EMBROIDERY. Acquired by Ernest Moore Foster in 1906 on the Colville Indian Reservation, Washington. Gift of Eileen Leonard Foster (wife of David Ewing Foster, Class of 1937).
- GRAND CANYON NATIONAL PARK. Eighteen silver prints of scenes in the park, including Navajo and Hopi Indians at Hopi House, ca. 1910. Probably removed from an album.
- HOPI KACHINA DANCE. Albumen print. Hopi Villages, Arizona, ca. 1900.
- JACKSON, WILLIAM HENRY (1843–1942). “House of the Capitan of Shung-a-Pah-We.” Albumen print. Hopi Villages, Arizona, ca. 1870. Mount reads: “Department of the Interior, U.S. Geological Survey of the Territories, Prof. F. V. Haden in Charge.” Printed on mount: “W. H. Jackson, Photo.”
- JACKSON, WILLIAM HENRY. “Pueblo of Santa Clara.” Stereo card. Santa Clara Pueblo, N.M., ca. 1885. Printed on face of card: “San Juan, Santa Cruz, and Santa Clara/W. H. Jackson & Co., Denver, Colorado.”
- LAUGHLIN, ROBERT M. *La gran serpiente cornuda: Indios de Chiapa, no escuchan a Napoleón!* San Cristóbal de Las Casas, Chiapas, México: Programa de Investigaciones Multidisciplinarias sobre Mesoamérica y el Sureste, UNAM, 2001. Gift of the author, Class of 1956.
- MARBLE, HARMON PERCY (1870–?). “Butterfly Dance 1913.” Albumen print. A Hopi social dance photographed in the Hopi villages of Arizona.
- MARBLE, HARMON PERCY. Four Indian women in front of reed hut. Albumen print, n.d. One of a group of photographs labeled “Navajo/Hopi/Menominee.”
- MARBLE, HARMON PERCY. Menominee (?) funeral. Albumen print. One of a group of photographs labeled “Navajo/Hopi/Menominee.”
- MARBLE, HARMON PERCY. “Young Navaho Girl 1912.” Albumen print. Photographed on the Navajo reservation, Arizona.
- NAVAJO HUNTING PARTY. Albumen print. Navajo reservation, Arizona, ca. 1900.
- NAVAJO WEAVER WITH LOOM (swastika design). Albumen print. Navajo reservation, Arizona, ca. 1920.

- "1915 Indian Ceremony." Albumen print. Lakota Sioux from the Pine Ridge reservation, South Dakota.
- O'SULLIVAN, TIMOTHY H. (1840-1882). "Navajoe Indians near Old Fort Defiance." Albumen print. Arizona, ca. 1871.
- "Pine Ridge Indian Encampment, 1940." Silver print. Pine Ridge, South Dakota.
- POCKET COMPASS AND SURVEYOR'S COMPASS. Once owned by Ernest Moore Foster. Gift of Eileen Leonard Foster (wife of David Ewing Foster, Class of 1937).
- PRICE, HARRIETT K. H. *From Dreams to Reality: The Birth of the Mid-America All-Indian Center and the Lives It Touched*. Wichita, Kan.: H. K. H. Price, 1981.
- RAY, P. F. "Indian Dances on Main Street on the 4th of July." Albumen print. Rushville, Nebraska, n.d. Probably Lakota Sioux from the Pine Ridge Reservation, South Dakota.
- RAY, P. F. "Sioux Indians, Summer Camp at Rushville, Nebr." Albumen print, n.d.
- RINEHART, FRANK (1861-1928). "Coup Dance." Stereo card. Omaha, Nebraska, 1900.
- RINEHART, FRANK. "Crow [Scout?]." Stereo card. Omaha, Nebraska, 1900.
- "Taos Indian Pueblo, Old Mission." Postcard, ca. 1940. In pencil on reverse: "Taos Indian Pueblo/Old Mission/Indians Built before 1617/Destroyed 1680-rebuilt 1692/used by Indians until 1847-48/American soldiers burned and destroyed walls."
- "View in a Hopi Village." Albumen print. Arizona, ca. 1900. Hopi man seated on a ladder; three figures on roof. Attributed to a photographer named Hall.

WESTERN PLACES AND PEOPLE

- BERNAUER, BARBARA HANDS. *Still "Side by Side": The Final Burial of Joseph and Hyrum Smith*. Kansas City, Mo.: B. J. Bernauer, 1994. Gift of Alfred Bush.
- BLISS, W. P. "Santa Fe from N.E." Stereo card, ca. 1878. View of Santa Fe and Fort Marcy in the snow. Printed on reverse: "W. P.



Timothy H. O'Sullivan, "Navajoe Indians near Old Fort Defiance." Albumen print, ca. 1871. Princeton Collections of Western Americana, Department of Rare Books and Special Collections, Princeton University Library.

- Bliss, Portrait and View Photographer, Views of Indian Territory, New Mexico and South-West, Santa Fe, New Mexico No.”
- JACKSON, WILLIAM HENRY (1843–1942). “Church of San Miguel, Santa Fe, New Mexico.” Albumen print, ca. 1880. Printed on reverse of mount: “W. H. Jackson & Co., Photographers of Rocky Mountain Scenery, Denver, Colorado.”
- “Old Church [San Miguel] & College, Santa Fe, N.M.” Albumen print, ca. 1890. On reverse of mount, extensive text about Santa Fe “For the Health Seeker” and advertisement for “Gold’s Old Curiosity Shop.”
- “Old Hospital, Cathedral and Park, Santa Fe, N.M.” Albumen print, ca. 1880.
- PARKER, FRANCIS E. (1831–1910?). “Chihuahua, Mex.” Albumen print. El Paso, Texas, ca. 1887. Printed on reverse: “F. Parker, Instantaneous Portrait & Landscape Photography, El Paso, Texas.”
- PARKER, FRANCIS E. “Guadalupe Church, Paso Del Norte, Mex.” Albumen print. El Paso, Texas, ca. 1887.
- PASSY, PAUL (1859–1940). *Dans le far-west américain*. Paris: Librairie populaire . . . , 1897.
- WEITZ, HUGO. “First Notre Dame Convent and Parish Church, Redwood City, California.” Albumen print, ca. 1890. Printed on mount: “Weitz, St. Louis Art Studio, 34 Third Street, San Francisco.”
- WITTICK AND BLISS. “View of Santa Fe, New Mexico.” Stereo card, ca. 1878. Printed on reverse: “Wittick & Bliss, Landscape and View Photographers, Views of Indian Territory, New Mexico and South-west, Santa Fe, New Mexico.”

—ALFRED L. BUSH

Curator, The Princeton Collections of Western Americana