



## GRAPHIC ARTS COLLECTION

*Unless otherwise noted, all items acquired during fiscal year 2009 were purchased with funds from the Elmer Adler Memorial Endowment.*

### MODERN ARTISTS' BOOKS AND FINE PRESS EDITIONS

BEECH, JOHN, and EDWARD ALBEE. *Obscure/Reveal*. New York: Peter Blum Edition, 2008. One of 750 copies.

CORMAN, CID. *Clocked Stone*. Drawings by Hidetaka Ohno. Ashland, Mass.: Origin Press, 1959. Copy 204 of 210. Gift of Alfred L. Bush.

FITZGERALD, F. SCOTT (1896–1940). *The Great Gatsby*. San Francisco: Arion Press, 1984. Photo-engravings designed by Princeton architect Michael Graves, Robert Schirmer Professor of Architecture, Emeritus. When Arion Press invited Graves to work on a fine-press edition of *The Great Gatsby*, he chose to focus on the objects of Gatsby's world, those things that defined his life and social status. Rather than include portraits of Tom or Nick or the book's other characters, Graves depicts Gatsby's estate, the furniture, fixtures, landscaping, automobiles, telephones, cocktail glasses, and pool. Princeton's copy is one of 50 housed in a clamshell box with a terra-cotta bas-relief on the cover and two original drawings by Graves.

FROMMER, GUILLERMO. *Relatos espeluznantes* [Horrifying Stories]. 2 vols. Santiago, Chile: [Printed at the Taller Artes Visuales], 2003–2006. Copy 2 of 15.

HESSE, HERMANN (1877–1962). *Buchstaben*. Woodcuts by Karlgeorg Hofer. Offenbach am Main: Kumm KG Verlag, 1965. Copy 23 of 200.

LE GUIN, URSULA K. *Direction of the Road*. Anamorphic woodcut by Aaron Johnson. Santa Cruz, Calif.: Foolscape Press, 2007. Copy 108 of 120, signed by the author and the artist.

MAZUR, MICHAEL (1935–2009). *L’Inferno / Dante*. Selections translated by Robert Pinsky. Georgetown, Mass.: Mazur, 2001. Originally conceived by Mazur as a series of monoprints—reproduced and published in 1993—the project with met so much success that Mazur proceeded with this etched edition, printed by Robert Townsend at R. E. Townsend Editions. Gift of Michael Mazur.

MEADOR, CLIFTON. *Kora*. [Chicago]: Clifton Meador, 2007. Thirty-four loose pages stacked in a traditional Tibetan book structure. The colophon states, “These pictures were taken at the Dege Parkhang, a printing temple located in Ganze Autonomous Prefecture in western China.... The figures are line drawings from the photographs, now converted into a font, so the pilgrims have literally turned into language, at least in this book.” Dege Parkhang holds the largest concentration of Tibetan literature in the world, including thousands of wooden printing blocks. Printing is still carried out with these blocks every day, weather permitting. Pilgrims circle the temple performing Kora, an act of devotion and honor to the books housed therein. Copy 27 of 50.

MEANS, RUSSELL. *The Great Mystery*. Etchings by Peter Bogardus. [N.p.]: American Indian Mystery Press, 1997. One of 60 copies.

MELVILLE, HERMAN (1819–1891). *Bartleby, the Scrivener: A Story of Wall-Street*. [Minneapolis]: Indulgence Press, 1995. Designed, printed, and bound by Wilber Schilling, with calligraphy by Suzanne Moore. Copy 78 of 100.

MORALES-ZAMORANO, FRANCISCO. *Don Alonso: An Approach to the Morality of Cervantes, Don Alonso and La Mancha; Based on Piet Mondrian’s Composition, 1922*. New York: Morales-Zamorano, 2007. Copy 2 of 10.

NERUDA, PABLO (1904–1973). *The Book of Questions*. Pasadena, Calif.: Archetype Press, Art Center College of Design, 2001. In 1973, a few months before his death, Neruda wrote more than 70 poems based on simple, unanswerable questions. *Libro de las preguntas* (The Book of Questions) was published the following year. In 2001, printers at the Art Center College of Design’s Archetype Press were inspired to reproduce Neruda’s words as concrete poems in a virtuoso feat of

creative typesetting. "This book," states the introduction, "attempts to portray excerpts from Pablo Neruda's *The Book of Questions*, in a manner whereby the form and shape of both typography and the white space of the page combine to enrich the subtle nuances within the poet's language." One of 55 copies.

JUAN PASCOE and TALLER MARTÍN PESCADOR. Princeton University Library has acquired 84 books, 54 broadsides, and several hundred pieces of printing ephemera handset, hand-printed, and mostly hand-bound by the Mexican master printer Juan Pascoe. Born in Chicago in 1946, Pascoe was educated in the United States and spent vacations at his father's home in Mixcoac, outside Mexico City. He learned the art of letterpress printing at the age of 25 as an apprentice to Harry Duncan at the Cummington Press in West Branch, Iowa. When Pascoe moved full-time to Mexico in 1973, he set up a print shop with a renovated 19th-century R. Hoe Washington handpress and sets of Spectrum and Garamond type, with Castellar for titling and initials. In 1975, Pascoe established his own imprint, named the Taller Martín Pescador (Kingfisher Workshop) at the suggestion of the writer Roberto Bolaño. From the beginning, Pascoe set all the type by hand, inked and printed each page, and personally sewed each quire into unpretentious paper covers. As his reputation grew, the projects became more elaborate, but the technology remained the same. Authors published at the press include some of the major names in Latin American literature, such as Octavio Paz, Gabriel García Márquez, Efraín Huerta, Juan José Arreola, Roberto Bolaño, José Luis Rivas, and Francisco Segovia. For the personal account of one author, see Carmen Boullosa, "Cover Note," *Princeton University Library Chronicle* 70, no. 3 (Spring 2009). Purchased with support from Latin American Studies and the Rare Book Division.

PAST, ÁMBAR, with SARA MIRANDA and TOM SLINGSBY [text in English]; MARIA TZU, ROMINKA VET, and MARUCH MÉNDES PÉRES [text in Tzotzil, a Mayan dialect]. *Bolom Chon / The Dancing Jaguar*. San Cristóbal de Las Casas, Mexico: Taller Leñateros, 2007. Copy 42 of 99.

———. *Portable Mayan Altar: Pocket Books of Mayan Spells / Conjuros y ebriedades*. San Cristóbal de Las Casas, Mexico: Taller Leñateros, 2007.

These two books are published by Taller Leñateros, an indigenous book and paper cooperative in Chiapas, Mexico, that has been creating handcrafted books for more than 30 years. *Bolom Chon* features the music and art of the Tzotzil Indians. The covers are made from cardboard boxes mixed with coffee and printed on an 1895 letterpress. The endpapers of the book are made from agave fiber and decorated like the tiger costumes of Tzotzil ritual dancers. The centerfold features a pop-up jaguar.

PAZ, OCTAVIO (1914–1998). *Stanzas for an Imaginary Garden*. Translated by Eliot Weinberger; wood engravings by John DePol (1913–2004). Tuscaloosa: University of Alabama, 1990. Copy 2 of 75.

PISANO, MARIA G. *Hécatombe 9–11*. Plainsboro, N.J.: Memory Press, 2007. Copy 13 of 50.

PISANO, MARIA G. *O-livre Twist: In a New and Special Adapted Version*. Plainsboro, N.J.: Memory Press, 2001.

PISANO, MARIA G. *Theater of Operations*. Plainsboro, N.J.: Memory Press, 2006.

TYSON, IAN. *Ghost*. Poetry by Li He; translated by John D. Frodsham. San Diego: Brighton Press, 2005. The Chinese writer Li He, nicknamed the poet-ghost, lived during the Tang Dynasty (618–907). According to modern biographies, Li He would jot down thoughts or sentences as they came to him while on his daily rides. These tiny strips of paper would be thrown into a bag and, later that night, used as the material for his poetry. British artist Ian Tyson was inspired by Li He's method of composition and created this artist's book made of unbound printed sheets of poetry. Each volume comes in a tray case with a relief sculpture mounted on top. Copy 26 of 30.

WARHOL, ANDY (1928–1987). *Andy Warhol's Index (Book)*. New York: Random House, 1967. Warhol designed this book during the 1960s as “a children's book for hipsters.” The volume, as originally published, included 10 graphic elements; these have broken or fallen out of many copies, and so a complete book is extremely rare. The elements include a silver mylar balloon; a pop-up Hunt's tomato paste can; a pop-up castle (reference to the house in Los Angeles where rock bands recorded); a folded geodesic dome (dodecahedron); a sheet of stamps to be placed in water (reference to LSD); a paper accordion; a multicolored pop-up airplane; a paper disc with “The



Chelsea Girls” in printed type on wire spring; a 45 rpm flexi-disc (with portrait of Lou Reed), which plays an otherwise unrecorded song by Nico and the Velvet Underground; and an illustration of a nose with two colored overlays on a double-folded page. Princeton’s copy is missing the airplane.

*You Are Not My Enemy*. Combat Paper Portfolio 4. Vermont: People’s Republic of Paper, 2008. The Combat Paper series was conceived and coordinated by Drew Matott, former director of the Green Door Studio in Burlington, Vermont, and the studio’s current director, Drew Cameron, who is also an Iraq war veteran. Through papermaking workshops, veterans transform their uniforms into paper pulp, and the sheets they create are printed with images from their experiences in the Middle East. The series is published by the People’s Republic of Paper, a collaborative workshop for Iraq veterans, activists, and artists. Copy 8 of 8.

#### PRE-1900 RARE AND ILLUSTRATED BOOKS

*L’art de dessiner proprement les plans, porfils [sic], elevations geometrales & perspectives, soit d’architecture militaire ou civil....* Paris: Christophe [Ballard], 1697. Full polished cat’s paw calf binding. The most interesting portion of this dictionary identifying terms used in the arts of civil and military architecture is the final section, which includes a collection of “secrets” for the manufacture of colors and inks.

ASANO, KŌZŌ (fl. 1805). *Shirōto hōchō* [The Layman’s Cooking Knife]. Eighty-seven woodcuts by Gyokusan Okada (1737–1808?). [Osaka]: Katsuoya Rokubē, 1803. A first edition of an unusual cookbook with double-page landscapes depicting the growing, catching, and cooking of the foods used in the recipes.

BEYER, CARL (active 1800s). *Praktisches Handbüchlein der Steindruckerei*. Munich: Grubert, 1863. A rare lithography handbook with instruction in color mixing and printing, along with seven plates illustrating various types of presses, including the standing press of Alois Senefelder.

*Chronica darinnen der Römischen Keiser historien, vom ersten Keiser Julio, bis auff Carolum den fünfften, und jre Bieldnis gefunden werden*. Witteberg: Christopheri Schram, 1561. For the German edition of this history of the Roman emperors, Paulus Praetorius (1521–1564/5), was

commissioned to add 118 white-line woodcut portraits, taken from imperial coins and later commemorative medals.

[DUMÉNIL, PAUL (b. 1779)]. *Cours théorique et pratique de peinture à l'aquarelle*. Paris: Roret, [ca. 1835–1840]. This handbook of water-color technique and terminology includes four folding plates offering 108 named and hand-colored color samples.

GOSSNER, JOHANNES (1773–1858). *The Heart of Man, Either a Temple of God or a Habitation of Satan: Represented in Ten Emblematical Figures Calculated to Awaken and Promote a Christian Disposition*. Translated from the fifth German Augsburg edition. Reading, Pa.: Henry B. Sage, 1822. First published in 1812 under the title *Das Herz des Menschen*. Woodcut illustrations symbolically depict various states of a person's heart on the path to salvation or to damnation. Gift of David B. Long in honor of Gillett G. Griffin.

GOTTER, FRIEDRICH WILHELM. *Zum Andenken der Frau von Buchwald: Nebst zwey ungedruckten Briefen des Herrn von Voltaire*. Gotha: Bey Carl Wilhelm Ettinger, 1790. First and only edition of this biographical sketch of Juliane Franziska von Buchwald (1707–1789), illustrated with a frontispiece silhouette of von Buchwald at her desk.

GRANDVILLE, J. J. (1803–1847). *Les métamorphoses du jour*. Paris: Bulla et Martinet, 1829. With 73 lithographic plates drawn by Grandville and printed by Langlumé (active 1822–1840). The French artist Jean-Ignace-Isidore Gérard, working under the name Grandville (his grandparents' stage name), published several hand-colored lithographic books to satirize the bourgeois middle class of Parisian society. His best, and today the rarest, is *Les métamorphoses du jour*, in which the characters have human bodies and animal faces. The preface notes that the images depict “both the living picture of social manners and the satire of institutions and prejudices. Truth can circulate with impunity under the very eyes of the men it attacks.” Princeton's copy contains two plates issued in Belgium in 1830 but then censored. In addition, the book is extra-illustrated with four lithographs in the style of the series: *La chasse et la pêche* (1830), *La revanche ou le Français du Missouri* (1829), *Casse nationale sur les terres royales* (1830), and *Chasse aux ordonnances* (1830?).

HARBAUGH, HENRY (1817–1867). *The Birds of the Bible*. Philadelphia: Lindsay & Blakiston, 1854. Gift of David B. Long in honor of Gillett G. Griffin.

HERBERT, HENRY. *London (Illustrated): A Complete Guide to the Places of Amusement*. 8th edition. London: Herbert, 1879. Deluxe guide-book illustrated with steel engravings and 12 original albumen photographs from the studio of Elliott & Fry (founded by John Elliott [1835–1903] and Clarence Edmund Fry [1840–1897]). Unlike other commercial studios, this partnership succeeded by offering a free photographic portrait to noted actors, scientists, politicians, and writers, which was then reproduced on hundreds of cartes-de-visite and sold to the Victorian public.

JANNEY, SAMUEL MCPHERSON (1801–1880). *The Life of William Penn: With Selections from His Correspondence and Autobiography*. 2nd edition revised. Philadelphia: Lippincott, Grambo, 1853. Princeton's copy of this biography is extra-illustrated with 208 engravings, including portraits of Penn and his contemporaries, views of Pennsylvania, and maps. The book was rebound into three volumes during the early 20th century by Alfred Smith & Company.

LODGE, EDMUND (1756–1839). *Portraits of Illustrious Personages of the Court of Henry VIII*. London: John Chamberlaine, 1812. This volume represents the second attempt to reproduce the portrait drawings of Hans Holbein the Younger (1497–1543) in 84 color stipple engravings, with biographical and historical descriptions by Edmund Lodge. It was Queen Caroline (1683–1737) who found the Holbein originals in a bureau at Kensington Palace and asked to have them copied and published. The work was issued in parts over eight years beginning in 1792. Francesco Bartolozzi (1725–1815) used his newly developed technique of stipple engraving with printed color to reproduce the look of Holbein's chalk drawings. This folio edition was such a success that a large quarto edition was prepared in 1812, using additional engravers working in the style of the elderly Bartolozzi, including Antoine Cardon (1772–1813), Thomas Cheesman (1760–after 1834), Friedrich Wilhelm Facius (1764–1843), Charles Knight (1743–after 1826), Henry Hoppner Meyer (1782–1847), and W. Nicholls (active 1810–1814).

NAGLER, G. K. (Georg Kaspar) (1801–1866). *Alois Senefelder und der geistliche Rath Simon Schmid als Rivalen in der Geschichte der Erfindung des mechanischen Steindruckes, nicht der Lithographie in höherer Bedeutung*. Munich: Georg Franz, 1862.

*New Devotional and Practical Pictorial Family Bible*. Superfine edition. Philadelphia, Chicago, St. Louis, and Atlanta: National Publishing Co., 1879. The King James Bible was the Harry Potter of the 19th century. The family Bible might have been the only book purchased for an American home, and so publishers filled their editions with extras to make them more desirable. The National Publishing Company's "superfine" edition includes pages with pre-printed photograph holders, space for genealogy, maps, charts, chromolithographed prayers, and 2,500 illustrations depicting the life of Christ, the life of Saint Paul, the cities and towns of the Bible, and all the birds and animals mentioned therein. It also includes Dr. William Smith's *Dictionary of the Bible*, in which "every important scriptural word is fully explained." Gift of the Reverend Dr. Stephen White, former chaplain of Princeton's Episcopal church.

*Oratio dominica polyglotta singularum linguarum characteribus expressa et delineationibus Alberti Düreri cincta*. Edited by Franz Xaver Stoeger. Munich: J. Stuntz, [1820]. The Lord's Prayer in 100 languages, decorated with ornamental borders by Albrecht Dürer (1471–1528) and lithographed in color by Johann Nepomuk Strixner (1782–1855). Frontispiece portrait of Dürer lithographed by E. Stuntz after the artist's self-portrait.

PALATINO, GIOVANNI BATTISTA (ca. 1515–ca. 1575). *Libro di M. Giovambattista Palatino cittadino romano: Nel qual s'insegna à scriuer ogni sorte lettera, antica, & moderna di qualunque nazione*. [Rome: M. Guidotto & D. Viotto, 1556]. Originally published in 1540 with the title *Libro nuovo d'imparare a scrivere*, Palatino's manual of current writing styles became an immediate success. It went through several reprintings, and then, in 1545, a revised and enlarged edition was published with 15 additional plates and several more exotic alphabets. This is the second printing of the revised edition. One reason for Palatino's success was the extra information he included, such as discussions of cryptography and *lettera mancina* (mirror writing), recipes for ink, and illustrations of various writing tools.

PASSE, CRISPIJN VAN DE, THE YOUNGER (ca. 1597–ca. 1670). *La prima-[quinta] parte della luce del dipingere et disegnare....* Amsterdam: Ende men vintse te koop by Ian Iantsz, 1643–[1644]. The frontispiece for Crispijn de Passe's spectacular five-part manual for painters depicts Minerva as the patroness of the arts. She holds a torch to

symbolize the light mentioned in the title of this volume, and in her lap lies an open book with the artist's motto: "Nulla dies sine linea" (Never a day without a line). In this way, readers are introduced to the most comprehensive drawing book of its time, intended for such a wide audience that the text is printed in Italian, Dutch, French, and German. Each part has a separate theme: part one is devoted to proportions; part two, to drawing from the male nude; part three, to drawing from the female nude; part four, to figure studies by famous contemporary masters, including Guercino (Giovanni Francesco Barbieri), Jan Cousin, Abraham Bloemaert, and Roelandt Saverij; and part five, to the study of mammals, birds, fish, and insects. Each of the five parts has its own title page, hence the combined title, *La prima-[quinta] parte della luce del dipingere et disegnare*, used for the single bound volume. There are only four other copies of this book in the United States. Each copy is slightly different in the plates included, their sequence, and the altering of dates. Most of the 225 plates were engraved by Crispijn the Younger himself. In the years following the publication of this opus he had increasing trouble keeping up with demand for his work. In 1645, after the publication of these volumes, Passe was admitted to an asylum to be "cured of his insanity of mind." Although he returned to work, this manual remains his most ambitious project.

PESCHECK, HEINRICH EDUARD. *Das Ganze des Steindrucks, von seiner artistisch- chemisch- und mechanischen Seite*. 1st edition. Ilmenau: Voigt, 1829.

———. *Das Ganze des Steindrucks; oder, Vollständige theoretischpraktische Anweisung zur Ausübung der Lithographie in ihrem ganzen Umfange und auf ihrem jetzigen Standpunkte*. 2nd edition. Weimar: B. F. Voigt, 1843.

Both editions of Pescheck's early manuals on lithographic printing and equipment are rare. Pescheck, a former printer, describes the process with the dexterity and clarity of a working practitioner. The second edition was extensively enlarged and revised by Leo Bergman with almost 200 additional pages and three added plates.

*Petites heures*. Paris: Gruel-Engelmann, [1876]. Chromolithographed facsimile of an illuminated Book of Hours, printed by Godefroy Engelmann II (1814–1897), with a deluxe custom binding in full red morocco by Léon Gruel (1841–1923). The French printer Godefroy Engelmann I (1788–1839) was the first and foremost expert in

lithographic printing in France, having introduced the technique in 1813. Engelmann particularly excelled at color printing that reproduced the look of chalk drawings and oil paintings for fine art prints. His son, Godefroy II, joined the firm in 1837; under his direction, the company became the leading publisher of printed facsimiles of illuminated manuscripts.

SCHLICHTEGROLL, NATHANAEL. *Talhofer*. Munich: Feyertags-Schule, 1817. Dueling manual with six very early German lithographic plates.

SHELDON, FREDERICK MARTIN. *The Practical Colorist: A Pathfinder for the Artist Printer*. Burlington, Vt.: The Owl Press, 1900. Sheldon states the purpose of his book in the preface: "Believing that in the heart of every printer there is a strong desire to rise above the common level, out of the lethargic indifference of the past, into the joy of the aggressive artist printer, I have assembled the matter in *The Practical Colorist* as a means to this end. This book is not a text-book on the science of light and color.... The book treats of nothing but the simple details essential to good work, but to one who aspires to success in illuminating, these details are, of all things, most valuable. In fact, *The Practical Colorist*, from beginning to end, is one earnest plea, by precept and illustration, for simple, plain, neat, and readable type and color effects."

TØNSBERG, CHRISTIAN (1813–1897). *Oscarshal*. Christiana: Tønsberg, [1852?]. Rare chromolithographed plates depicting the home of Oscar I, king of Sweden and Norway, printed by Winckelmann & Sonner.

VIRDUNG, JOHANN (ca. 1465–ca. 1535). *Practica von dem Entcrist vn[d] dem jüngsten tag, auch was geschehen sal vor dem Ende der welt....* [Speyer: Jakob Schmidt, ca. 1525]. Virdung was a mathematician and astrologer working at the court of the Elector Palatine and making prognostications, such as this, on the Antichrist and the coming end of the world. In the compelling title page woodcut, Christ is seen with a sword on the right side of his head and a lily on the left. The lily signifies innocence and mercy; the sword is a symbol of guilt and punishment. Together they represent the final judgment for the poor souls seen below, some of whom are being pushed into Hell while others are saved.

## HISTORY AND REFERENCE

- ABBEY, J. R. (John Roland) (1896–1969). *English Bindings, 1490–1940, in the Library of J. R. Abbey*. Edited by G. D. Hobson (1882–1949). London: Privately printed at the Chiswick Press, 1940. Copy 164 of 180, signed by the author and editor.
- APOSTOL, JANE. *Vroman's of Pasadena: A Century of Books, 1894–1994*. Pasadena: A. C. Vroman, 1994. Gift of Alfred L. Bush.
- ARGETSINGER, MARK. *A Legacy of Letters: An Assessment of Stanley Morison's Monotype "Programme of Typographical Design."* Skaneateles, N.Y.: Michael and Winifred Bixler, 2008. One of 80 unnumbered copies.
- BARRETT, TIMOTHY HUGH. *The Woman Who Discovered Printing*. New Haven and London: Yale University Press, 2008. A biography of Wu hou (624–705), empress of China.
- DE SIMONE, DANIEL, editor. *Seven Perspectives of the Woodcut*. Washington, D.C.: Library of Congress, 2008. Transcripts from the symposium at the Library of Congress in conjunction with the exhibition "A Heavenly Craft" (2005), which celebrated the gift of illustrated books by Lessing J. Rosenwald.
- DINE, JIM. *Talking about Aldo*. Deluxe edition. London: Enitharmon Editions, 2008. A tribute to the master printer Aldo Crommelynck (1931–2008). This deluxe edition includes a signed etching by Dine, *Aldo Crommelynck Now*. Copy 17 of 75.
- ECKERT, HANS. *Bruce Rogers, Book Designer, 1870–1957*. Mainz: Gutenberg Museum, [2007].
- GATCH, MILTON MCC. (Milton McCormick). *The Yeats Family and the Book circa 1900: Catalogue of an Exhibition at The Grolier Club*. New York: Grolier Club, 2000. Copy 137 of 250.
- GROSS, RONI, and BARBARA HENRY. *The Vandercook Book*. New York: R. Gross & B. Henry, 2009. To celebrate the centenary of the Vandercook printing press, developed by Robert Vandercook in 1909, Gross and Henry assembled this collection of 30 printing specimens by contemporary artists from the New York Center for the Book. A bound pamphlet with essays by Henry, Henry Morris (Bird & Bull Press), Michael Peich (Aralia Press), Fritze Klinke (NA Graphics), Paul Moxon, and Perry Tymeson is also included. One of 100 copies.



*Katalog khudozhestvennykh perepletov sobraniya Karla Bekhera*. Moscow: Pashkov dom, 2007. This catalogue lists 421 book bindings collected by Carl D. Becher (d. 1911), which were bequeathed to the Museum für Buch und Schrift in Leipzig and subsequently moved to the Russian State Library in Moscow.

KELLY, JERRY. *The First Flowering: Bruce Rogers at the Riverside Press, 1896–1912; With a Checklist of the Riverside Press Editions*. Boston: David R. Godine, 2008.

OLDHAM, ROBERT W. *A Field Guide to North American Hand Presses and Their Manufacturers*. Doswell, Va.: Ad Lib Press, 2006.

SCHALANSKY, JUDITH. *Fraktur mon amour*. New York: Princeton Architectural Press, 2008.

SHIRLEY, RODNEY W. *Courtiers and Cannibals, Angels and Amazons: The Art of the Decorative Cartographic Titlepage*. Houten, The Netherlands: Hes & de Graaf, 2009.

SILVERMAN, WILLA Z. *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880–1914*. Toronto: University of Toronto Press, 2008.

TOURTILLOTT, SUZANNE J. E., and LINDA KOPP, editors. *500 Handmade Books: Inspiring Interpretations of a Timeless Form*. New York: Lark Books, 2008.

VERVLIET, HENDRIK D. L. *The Palaeotypography of the French Renaissance: Selected Papers on Sixteenth-Century Typefaces*. Leiden and Boston: Brill, 2008.

#### PRINTS, DRAWINGS, AND PAINTINGS

AMERICAN 19TH-CENTURY BIRD'S-EYE VIEWS. Gift of Leonard L. Milberg, Class of 1953.

–BENNETT, WILLIAM JAMES (1787–1844). *Boston, from the Ship House, West End of the Navy Yard*. New York: H. I. Megarey, 1833; reissued Boston: Goodspeed's, 1901. Aquatint.

–BENNETT, WILLIAM JAMES after a painting by George Cooke (1793–1849). *City of Charleston S. Carolina Looking across Cooper's River*. New York: L. P. Clover, ca. 1900. Aquatint and engraving.

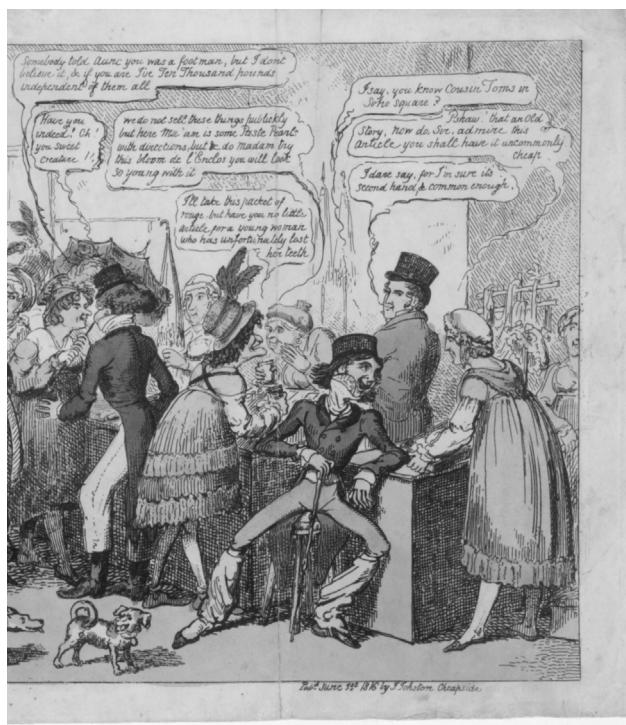
–BENNETT, WILLIAM JAMES, after a drawing by John William

- Hill (1812–1879). *New York from Brooklyn Heights*. New York: L. P. Clover, 1837. Engraving.
- HILL, JOHN (1770–1850), after a painting by John William Hill (1812–1879). *Philadelphia, from the Ship House in the Navy Yard Looking Up the River Delaware*. New York: James E. Betts, 1836. Aquatint and engraving.
- ONKEN, OTTO (b. ca. 1815), after a design by Schnicke (no dates). *Fifth Street Market*. Ca. 1848. Lithograph.
- ONKEN, OTTO, after a design by Engels (no dates). *View of Cincinnati, Ohio from Covington, Ky.* Ca. 1848. Lithograph.
- BASKIN, LEONARD (1922–2000). *Tormenting*. 1972. Pen and ink drawing. Gift of Lou Ann Garvey.
- CRUIKSHANK, GEORGE (1792–1878). *A Bazaar*. [London]: J. Johnston [*sic*], Cheapside, June 1, 1816. Etching with hand coloring. One of Cruikshank's earliest etchings.
- CURRIER & IVES PRINTS. Gift of Eugene W. Courtney, Class of 1957.
- The Four Seasons of Life: Childhood*. “*The Season of Joy*.” New York, 1868. Collotype.
- Midnight Race on the Mississippi*. New York, 1875. Lithograph.
- Noah's Ark*. New York, 1840–1850. Lithograph.
- On the Mississippi*. New York, 1869. Lithograph.
- Scenery of the Upper Mississippi. An Indian Village*. New York, ca. 1866. Lithograph.
- FEININGER, LYONEL (1871–1956). *Manhattan 3* [stone 2]. 1955. Lithograph. Gift of Lou Ann Garvey.
- FRENCH 19TH-CENTURY PRINTS. Gift of William Helfand.
- A diverse group of thirty-six lithographs and engraving by Auguste Bouquet (1810–1846), Cham (1818–1879), Alexandre Colin (1798–1875), Honoré Daumier (1808–1879), Paul Gavarni (1804–1866), J. J. Grandville (1803–1847), Louis-Claude Legrand (1723–1807), Clément Pierre Marillier (1740–1808), and Charles Vernier (1831–1887), among many others.
- GRIFFIN, GILLET G. *Self-Portrait*. Ca. 1950. Oil on board. Gift of Gillett G. Griffin.



SUZUKI HARUNOBU (1725–1770). *Tenuguiwake no kihan* [Returning Sail at the Towel Rack], from the series *Fūryū zashiki hakkei* [Eight Fashionable Parlor Views]. Ca. 1768. Color woodblock print. Purchased with funds provided by the Friends of the Princeton University Library in honor of Gillett G. Griffin.

HOGENBERG ENGRAVINGS. Gift of Bruce Willsie, Class of 1986.  
A collection of 155 engravings from the *Geschichtsblätter* (History Sheets) published between 1570 and 1610 by the Cologne print-makers and publishers Franz Hogenberg and his son Abraham. The theme is the Eighty Years War (1568–1648), also known as the Dutch Revolt. During this period, the northern provinces of the Habsburg Netherlands broke free from Spanish rule to form the Dutch Republic, while Spain maintained its hold on the southern provinces of Flanders and Brabant. Also entwined were religious wars in France and dynastic disputes in England that were partly fought out on Netherlandish battlegrounds. The third subseries of



John Bull and his family enjoy a day at the Soho Bazaar, newly opened in 1815. George Cruikshank, *A Bazaar*.

the *Geschichtsblätter* depicts events of the French Wars of Religion (1562–1598); the fourth series shows events in France as well as in England.

KOKOSCHKA, OSKAR (1886–1980). *Reconciliation of David and Absalom and Absalom's Death*. Ca. 1966. Soft-ground lithographs, printed by J. E. Wolfensberg. Gifts of Lou Ann Garvey.

UTAGAWA KUNISADA (1786–1865). Untitled [A woman holding a straw hat and shamisen]. Ca. 1820. Color woodblock print. Purchased with funds provided by the Friends of the Princeton University Library in honor of Gillett G. Griffin.

LANDACRE, PAUL (1893–1963). Four wood engravings. 1933. Three of these wood engravings were created as chapter headings for an edition of W. H. Hudson's *Green Mansions*. That edition was never published, and these proofs are the only evidence of Landacre's planned designs. The fourth is a chapter heading for Alexandre Dumas's Gold Rush novel *A Gil Blas in California*.

MARTIN, HENRY. Six cartoon drawings for *The New Yorker*, *Ladies' Home Journal*, and other publications. 1972–1994. Pen and ink wash. Gift of Henry Martin, Class of 1948.

MONOGRAMMIST C.L., after Pieter Jansz Quast (1605/6–1647). *De Actiewerld op Haar Ende*. 1720. Engraving on laid paper. Published in some copies of *Het Groote Tafereel der Dwaasheid* (1720), plate 16, but not in the edition at Princeton University.

MORRIS, ANTHONY SAUNDERS (1803–1885). *Anthony Morris Family Tree*. Lithograph by Louis Haugg (1856–1894). Philadelphia: F. Bourquin and Company, 1861. Sixteen plates mounted on linen to form one complete Morris family tree documenting nine generations of male descendants (approximately six by five feet). Haugg drew the men as the branches that continue the lineage and the women as the foliage, useful only as decoration.

ROOD, OGDEN NICHOLAS (1831–1902). Thirteen untitled drawings. Ca. 1880. Pen and gouache. A Princeton alumnus (Class of 1852) and a Columbia University chemistry professor, Rood had a passion for the science of color. He published several influential books, including *Modern Chromatics, with Applications to Art and Industry* (1879) and *Students' Text-Book of Color* (1881). Rood made a number of research trips to Europe, and this set of 13 drawings after bas-reliefs were done in Florence. Deaccessioned by Dickinson College in Carlisle, Pennsylvania.

SANDBY, PAUL (1731–1809). Album of etchings. [1747–1758]. Bound volume of 75 etchings, chiefly landscapes, mounted on 27 leaves, made during the artist's early Scottish period.

STIEDBECK, JOHANNES (1707–1772). *Certificate from the Stonemasons Guild of Strasbourg*. 1771. Engraving.

SYMPSON, JOSEPH (d. 1736). *Benefit Ticket for Fielding's Pasquin*. London: J. Rivington and Partners, 1736 or after. Etching. This print appears to be an admission ticket for a benefit performance of Henry Fielding's *Pasquin*, first performed in April 1736. Originally attributed to William Hogarth (a friend and colleague of Fielding), the etching is now a celebrated forgery. It was later attributed to Joseph Sympson, although that attribution has recently been questioned by some historians.



UNIDENTIFIED JAPANESE ARTIST. Untitled [Blind Biwa Player Chased by a Dog]. Ca. 1700s. Ink and color on paper (Otsu-e painting). Gift of Gillett G. Griffin.

#### PERIODICALS

*La Caricature, journal fondé et dirigé par Charles Philipon*. Paris: Aubert, November 4, 1830–August 27, 1835. A complete set of *La Caricature* in the original publisher's binding, with all lithographs and advertisements as originally published. Following the July revolution of 1830, artist Charles Philipon (1800–1862) took advantage of a relaxation in censorship laws to launch *La Caricature*. Through 251 issues—each consisting of four pages with two or three lithographs—over five years, *La Caricature* became the most famous of all the 19th-century satirical magazines. The major contributors were Honoré Daumier (1808–1879) and J. J. Grandville (1803–1847), but there were also lithographs by Henry-Bonaventure Monnier (1799–1877), Denis-August-Marie Raffet (1804–1860), Paul Gavarni (1804–1866), Charles Joseph Traviés de Villers (1804–1859), and others. Included in this set are the first 15 plates (out of 24 published) of the Mensuelle supplements. Purchased with support from the Rare Book Division.

ÉLUARD, PAUL (1895–1952), editor. *Proverbe*. Paris, February 1920–July 1921. A complete set of the Dada periodical *Proverbe*, edited by the French poet Paul Éluard (born Eugène Émile Paul Grindel). Not only is this an incredibly rare set, difficult to find in its complete six issues, but it is extra-illustrated with a fabulous array of Dada research materials: a handwritten letter from Éluard to the French writer Édouard Dujardin (1861–1949), July 1, 1920; an invitation to the Max Ernst (1891–1976) exhibition at the gallery Au Sans Pareil in 1920, which introduced Ernst and his collages to Parisian society; a vintage photograph of Éluard with André Breton (1896–1966), Philippe Soupault (1897–1990), Jacques Rigaud (d. 1920s), and Serge Charchoune (1888–1975) at the Ernst opening at Au Sans Pareil; a vintage photograph of Tristan Tzara (1896–1963), Breton, and Rigaud; a poster for “Excursions et visites dada. 1<sup>ère</sup> visite: Eglise Saint Julien le Pauvre,” April 14, 1921, signed by Buffet, Aragon, Arp, Breton, Éluard, Fraenkel, Hussar, Péret,

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## ENTRE VOLEURS

Mais le jeu de l'archet  
sur les trois bougies allumées,  
magnétise le coffre aux jétions...  
Un gagnant  
puis vient une ballade en lambeaux  
Le baladin est mort  
au bout de sa chanson

Céline ARNAULD.

## ÉCRIRE ENCORE

Tous les mots tournent et se pincement l'oreille vite  
A l'affût on m'achonne une herbe trop amère  
Ce qu'on chuchait on le trouve au porte-manteau  
Le couvert d'argent écrit l'excuse de ma visite  
La lampe offusquée enfin la fausse gloire du jour

Paul DERMÉE.

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(chanté)  
Hoo ! que disions-nous ? que disions-nous ?  
Nous avons perdu la mémoire.  
Hoo ! que faisons-nous ? que faisons-nous ?  
Nous avons perdu la mémoire.

Paul ÉLUARD.

## DÉRAILLEMENT

machiniste d'ombres boréales connues  
l'effigie de l'empereur nous envoie des flèches  
on des instruments de pêche  
les archanges ont aussi des besoins scandaleux  
souvenir collectif et parasitise la fontaine dans  
la boîte  
marchands de projections scarabées cabrés et  
crabes  
entre le taureau et le serpent il y a le lys  
hiver tuyau et l'emballage.

Tristan TZARA.

Il n'y a pas de main-d'œuvre et il n'y en  
aura plus de main-d'œuvre.

Avec DADA, tous les jours, rendez-vous n'importe où.

The cover of this bound set of all six issues of the Dada journal *Proverbe*, edited by Paul Éluard, features a pasted-on extra copy of the sixth issue.



Picabia, Ribemont-Dessaignes, Rigaud, Soupault, and Tzara; an original drawing by Louis Favre (1892–1956) of Céline Arnauld (1885–1952); an original prospectus and subscription bulletin for *Proverbe*; contemporary photographic portraits of Breton and Tzara printed in offset; and press clippings with photographs of Tzara and Éluard from the 1940s. The volume is bound in boards with tipped-on duplicate wrappers from *Proverbe No. 6 Numero Speciale d'Art et Poésie*. Also tipped into the volume are seven handwritten pages describing the importance of *Proverbe*, with the original bookseller's description of this special copy.

*The Modern School*. Summer number (April, May, June), 1922. Gift of Donald Farren, Class of 1958.

NEW YORK (N.Y.). BOARD OF COMMISSIONERS OF THE CENTRAL PARK. *Annual Report of the Board of Commissioners of the Central Park*. New York: Wm. C. Bryant & Company, 1867 and 1868. These two volumes complete the run of this important set of reports documenting the construction of New York's Central Park, which are illustrated with original etchings, wood engravings, and albumen photographs.

*The Philadelphia Photographer*. Philadelphia: Benerman & Wilson, 1864–1888. Four volumes, 1877–1880, have been added to Princeton's now almost complete run of this rare American periodical, edited by Edward L. Wilson (1838–1903) and originally entitled *Wilson's Photographic Magazine*. Issues of this monthly magazine include “photographic embellishments,” most of which are original mounted albumen photographs.

#### PHOTOGRAPHS AND PHOTO-ILLUSTRATED BOOKS

AGRICULTURE IN THE AMERICAN SOUTH. Untitled photograph album. Ca. 1930. This unique scrapbook contains 47 gelatin silver prints depicting the growing, harvesting, and processing of cotton, wheat, rice, and sugar cane in Mississippi and Tennessee during the 1930s. Primarily African American workers are depicted at their tasks without any mechanical equipment. One image is credited in the negative to John Calvin Coover, a Memphis photographer. Also seen through the mount are the names of photographers J. C. Allen, Bill Seaman, and Galloway.

BRAUN, ADOLPHE (1811–1877). *Souvenir costumes suisses*. Dornach (Haut-Rhin): Braun, [1869]. Album of 23 signed, mounted albumen photographs in the original binding.

CONI, EMILIO RAMÓN (1859–1907). *Historia de una afección anestésica: Contracturante, amputante y dactiliana*. Buenos Aires: Pablo E. Coni, 1877. Offprint from the 1877 edition of *Revista Medico-Quirúrgica*, edited by Condi, with an original photograph portrait of a man with macular leprosy as a frontispiece.

DALTON, JOHN CALL (1825–1889). *Topographical Anatomy of the Brain*. 3 vols. Philadelphia: Lea Brothers & Co., 1885. The volumes contain 48 heliotype plates presenting cross-sections of the human brain. The original photographic negatives were made by O. G. Mason of New York's Bellevue Hospital, and the heliotypes were printed by the Heliotype Printing Company of Boston. One of 250 copies.

GLASGOW (SCOTLAND). GLASGOW CORPORATION. WATER WORKS. *Photographic Views of Loch Katrine and of Some of the Principal [Water] Works [which Supply] the City of Glasgow; .... with ... notes by James M. Gale....* Glasgow: [The Corporation], 1889. Illustrated with 33 mounted and captioned albumen photographs by Thomas Annan (1829–1887) depicting the aqueducts, bridges, sluices, and other engineering features of the system between Loch Katrine and Glasgow.

GLASS LANTERN SLIDES. Ca. 1910. The 28 slides in three boxes include views of the Middle East and various other sites. Gift of Charles Creesy, Class of 1965, in honor of Mr. and Mrs. William Saunders.

GOWIN, EMMET, and ELIJAH GOWIN. *Maggie*. Collector's edition. Kansas City: Tin Roof Press, 2008. Copy 1 of 25, with two original gelatin silver photographs.

GREAT BRITAIN. LOCAL GOVERNMENT BOARD. *Rivers Pollution Prevention Act, 1876: Second Report to the Local Government Board by Dr. R. Angus Smith ... on the Examination of Waters*. Compiled by Robert Angus Smith (1817–1884). London: [Eyre and Spottiswoode], 1884. Illustrated with seven mounted woodburytypes by Vincent Brooks and printed by Day & Son.

LOWELL, MARIA (1821–1853). *The Poems of Maria Lowell*. Cambridge: Privately printed, 1855. The frontispiece portrait of the author is an original albumen photograph. One of 50 copies.

MAHON, ROBERT. *Variations on Pencil of Nature*. [New Jersey: Mahon], 1993. A portfolio of 24 gelatin silver photographs related to William Henry Fox Talbot's famous photographically illustrated book *The Pencil of Nature* (1844–46). Copy 1 of 5. Gift of Mark E. Fischer.

MAN RAY (1890–1976). *Résurrection des mannequins*. Paris: Jean Petithory, 1966. A portfolio of 15 original gelatin silver photographs. In 1938 the writer André Breton (1896–1966) and poet Paul Éluar (1895–1952) organized the “Exposition Internationale du Surréalisme” at the Galerie Beaux-Arts in Paris. Fifteen artists were each given a dressmaker's mannequin as a canvas and encouraged to transform the figure in any way they desired. The artists included Salvador Dalí, Oscar Dominguez, Marcel Duchamp, Leo Malet, André Masson, Joan Miró, Wolfgang Paalen, Kurt Seligmann, Yves Tanguy, Marcel Jean, Max Ernst, Espinoza, Maurice Henry, Sonia Mosse, and Man Ray. Man Ray organized the lighting and photographed the show. Twenty-eight years later, he printed and published a limited edition of these photographs, along with a descriptive text, under the title *Résurrection des mannequins*. Man Ray designed the binding and persuaded the great surrealist printer Guy Lévis Mano to design and print the pages. Princeton's copy is inscribed by Man Ray to his friend William Copley (1919–1996). In 1947 Copley opened a Los Angeles gallery dedicated to the Surrealists and to Man Ray's work in particular. When nothing sold, he closed the gallery and purchased much of the art for his private collection. Copley sold the collection in 1979 for \$6.7 million, at the time the highest auction sale of a single owner's collection in the United States. Copy 14 of 30.

MCALLISTER, JOHN, JR. (1786–1877). Untitled album of Philadelphia views. Ca. 1859. An album of 26 mounted restrikes of engravings by William Birch (1779–1851) and 16 salted paper prints from glass plate negatives by various photographers. A noted antiquarian and collector of Philadelphia history, John McAllister assembled this album of some of the earliest prints and photographs depicting the city. A similar album was given to the Library Company by McAllister's son, John A. McAllister, in 1886. The McAllister

family emigrated to America in 1775 and moved to Philadelphia in 1781, where they opened a shop that grew into an optical business specializing in spectacles and photographic equipment. The shop was frequented by the earliest practitioners in photography, who became John McAllister Jr.'s friends and colleagues. His diary indicates that he hired Frederick Debourg Richards (1822–1903) to photograph his home and his father's home, along with other Philadelphia landmarks, and several of the photographs in this album hold the photographer's blind stamp. Other photographs can be attributed to another prominent Philadelphia photographer, James McClees. Eight of the Birch engravings in this album are from *The City of Philadelphia*, published in 1800 and possibly printed by McAllister, who may have acquired the original copper plates. The other eight prints are from Birch's second book, *The Country Seats of the United States of North America* (1809). This album was previously owned by Mrs. A. A. Auchincloss, Martin P. Snider, and Jay T. Snider. Purchased with support from the Rare Book Division.

MILLAR, ALEXANDER HASTIE (1847–1927). *Castles and Mansions of Ayrshire*. [Edinburgh: W. Paterson], 1885. Author's proof copy, illustrated with 70 original albumen photographs by Thomas Annan (1829–1887) arranged alphabetically from Annick Lodge to Woodside. Many pages have holograph notes in the margins and corrections in text.

*Mirror to Our World / Un espejo de nuestra mundo*. Chiapas, México: San Cristóbal de Las Casas, 2007. Copy 5 of 100.

*Photographie vulgarisatrice*. Paris: S. Glaise, [ca. 1900]. Color lithographic poster offering an instant photography outfit. An inscription near the bottom translates: "Don't be confused. This apparatus is not cardboard. It is a serious instrument."

WHITNEY, JOSIAH DWIGHT, JR. (1819–1896). *The Yosemite Book: A Description of the Yosemite Valley and the Adjacent Region of the Sierra Nevada, and of the Big Trees of California*. New York: J. Bien, 1868. Report of a detailed geographical and geological survey organized by Whitney, the state geologist, and illustrated with 28 mounted albumen photographs by Carleton E. Watkins (1829–1916) and William Harris (dates unknown). Weston Neff called this "one of the first American books devoted entirely to photographs of the landscape." One

of 250 copies. Purchased with support from the J. Monroe Thornton Fund.

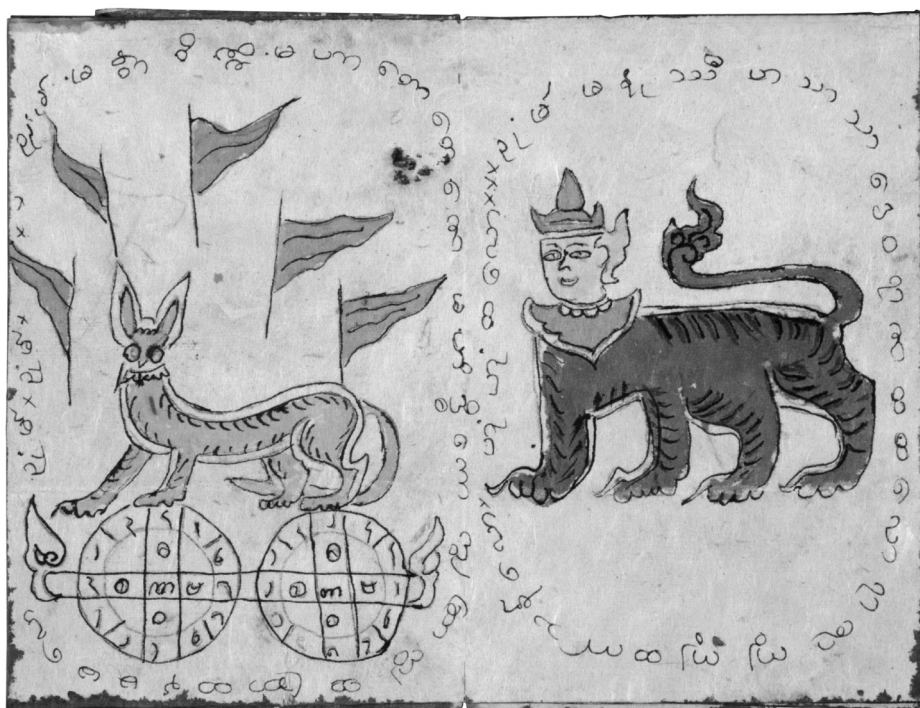
#### PRINTING AND PUBLISHING EPHEMERA

*Album Lefèvre-Utile* (also called *Album des célébrités contemporaines*). Nantes: Lefèvre-Utile, [1900?]. At the turn of the 20th century, the French biscuit manufacturer Lefèvre-Utile (LU) promoted its cookies with endorsements from celebrities of the Belle Époque. Embossed chromolithographed cards were issued with the portrait of an actor, writer, musician, or aviator and a brief testimonial to the quality of LU cookies, all designed within a colored scene thematically linked to the celebrity's profession. The public was encouraged to collect these cards, and LU produced elaborate art nouveau scrapbooks to hold them. Princeton's album contains 48 cards in preprinted mounts, with an additional 10 laid in, including cards for Yvette Guilbert, Cleo de Merode, Coquelin Aine, Jules Massenet, and George Courteline.

AMERICAN BOOKPLATES. A collection of 25 American bookplates, primarily from the first decade of the 19th century. Owners include both private and institutional collectors from Georgia, Massachusetts, New Jersey, Pennsylvania, and Vermont. They come from a collection of ephemera that was owned by Michael Papantonio, one of the two principals of the Seven Gables Bookshop in Manhattan.

BOOK OF CHARMS. 20th century. This tiny folded-paper book, or *parabaik* (also spelled *parabeik*), came to the department with no attribution or provenance. It is untitled and constructed in the traditional Burmese/Myanmar manner, with the heavy paper cut and pasted into one long strip, then folded accordion style and attached to wood boards. The binding has an identical relief decoration on either side, ornamented with glass facets. The hand-painted text, written in a round Burmese hand, forms circles around animal figures, astrological symbols, and runes. Although no one has yet translated this lovely volume, the characters do not appear to form complete sentences, but are perhaps the sounds or syllables that form magical chants or charms. Gift of Alfred L. Bush.

BURY, PRISCILLA SUSAN (1793–1869). *Proposals for Publishing by Subscriptions: Drawings of Liliaceous Plants; Arranged by Botanists in the Genera*



A twentieth-century book of charms (*parabaik*) in the traditional Burmese/Myanmar style. Gift of Alfred L. Bush.

*Crinum, Amaryllis, Pancratium, &c.* [London?, ca. 1831?]. A rare prospectus for Bury's *A Selection of Hexandrian Plants* (1831–1834), which was engraved by Robert Havell (1793–1878). Bury proposes to sell the 10-volume set, each volume with five plates, for 10 guineas, with one volume scheduled to appear every three months. When this proposal was written, the plates were planned to be drawn “on stone and printed with the greatest care, under the superintendence of Mr. [Charles] Hullmandel, whose superior scientific acquaintance with this art is well known....” This plan was ultimately suspended and Havell put in charge, even though he was in the middle of production for J. J. Audubon's *Birds of America*.

CONKWRIGHT, P. J. (1905–1986). Hand-indexed card file holding book dealer and book binder labels, along with his scrapbook of printing and engraving samples. No date. Gift of Jan Lilly, in honor of Charles Creesy and Gretchen Oberfranc.



EMILE AVOT FILS & CIE. *Papiers pour affiches*. [Paris: H. Perrier, ca. 1920–1930]. A paper sample book specifically focused on posters. The Avot Company's factory was located in Lumbres (Pas de Calais).

JARDEN LITHOGRAPHING CO. *Catalogue and Price List of Original Label Designs, Talcum Wraps, and Sachet Envelopes in Stock*. Philadelphia: Jarden Lithographing Co., [189-?]. A sample book of 60 leaves presenting 181 chromolithographed labels for toiletry products, along with 84 die-cut label specimens loose in an envelope attached to the back cover. The label samples are not pasted in but printed directly onto the pages.

LANDAUER, BELLA G. (1875–1960). Scrapbook of 273 tipped-in specimens of printed ephemera, primarily calling cards. 1920–1950. Landauer, a New York City housewife, is recognized today as the first lady of American advertising ephemera. She bought her first pieces in 1923, and her collection grew to become one of the largest in the United States. When Landauer ran out of room at home, Alexander Wall, director of the New-York Historical Society, offered her an unused kitchen on the top floor of the society's building as a workroom. This provided storage, as well as water to help soak the labels off jars and wash other specimens. Although NYHS kept some of the collection, aeronautical material was sent to the Smithsonian Institution, and other groups went to the Metropolitan Museum of Art and Dartmouth College.

MILITARY MAPMAKER'S PRINTING CASE. Ca. 1860. This portable case was designed to be used by a government-sponsored cartographer when working in the field. The buckram-covered case holds 63 brass sorts with a selection of numbers and military symbols. Also included are an ink pad and 12 glass bottles of ink, some with the label of the Paris manufacturer Dagron & Compagnie.

*Scheffer's Patent Penographic or Writing Instrument, Patronised by His Majesty George the Fourth*. Broadside. London: W. Robson & Company, ca. 1819. Patented in 1819, Scheffer's Penographic was one of the first workable fountain pens. Its secret was a flexible tube made of a goose quill and a pig's bladder. Pressure was exerted on a lever and a knob to propel ink into the nib when desired.

WATERCOLOR PAINT BOX. Ca. 1850. An English Winsor & Newton mahogany painter's kit with brass lock and draw handle. Inside



the box are two compartments, one ceramic for water and the other a tray with 18 labeled sections for watercolor pigments. Eight of the original colored cakes remain.

—JULIE MELLBY  
*Graphic Arts Curator*

## HISTORIC MAPS

*Unless otherwise noted, all acquisitions in fiscal year 2009 were purchased with Historic Maps funds or other library or departmental monies.*

BERENDSOHN, B. S. “Komische Karte des Kriegsschauplatzes.” Hamburg: Verlag von B. S. Berendsohn, [ca. 1856]. Rare political caricature map of Europe, satirizing the political situation at the end of the Crimean War.

BLAEU, WILLEM JANSZON (1571–1638). “Moluccæ insulæ celeberrimæ.” Amsterdam: Guiljelmus Blaeuw excudit, [1640]. First large-scale map of the Moluccas.

BOWEN, EMANUEL (d. 1767). “A Map of the Discoveries Made by Captn. Willm. Dampier in the Roebuck in 1699.” [London: Printed for T. Woodward, 1744–1748].

BUACHE, PHILIPPE (1700–1773). “Carte des terres Australes: Comprises entre le Tropique du Capricorne et le Pole Antarctique....” Paris: sur le Quay de l’Horloge du Palais sous le Privilege de l’Academie R<sup>le</sup> des Sciences 5 Septembre 1739, [1757].

BULLINGER, LOUIS. “Plan der Laendereien der Gloucester Landgut und Stadt Gesellschaft: Einschliessend einem Plan von Egg Harbor City.” New York: Charles Magnus..., [1866]. Developer’s promotional plan for a German-American refuge from 1850s xenophobia. The Gloucester Farm and Town Association had purchased tens of thousands of acres along Egg Harbor River in southern New Jersey for “a new German home in America.” The first of these promotional pieces was produced in 1855.

COLEMAN’S MONTREAL HOUSE. *Traveller’s Guide to Montreal and Its Vicinity: Containing a List of the Various Places of Interest in an [sic] about the City, Table of Distances, Railroad and Steamboat Routes, Tarif [sic] for*

- Cabs and Carriages, Advertisements of Some of the Leading Stores, &c., &c.* [Montreal: Coleman's Montreal House], 1857.
- COLTON, G. WOOLWORTH (George Woolworth) (1827–1901). *Colton's Nebraska: Map of the Land Grant of the Union Pacific Railroad in Nebraska*. New York: G. W. and C. B. Colton, 1877. Large map depicting the important role of the railroad in the settlement of the West.
- CORONELLI, VINCENZO (1650–1718). “L’Afrique selon les relations les plus nouvelles.” Paris: Chez I. B. Nolin, sur le Quay de l’Horloge du Palais, proche la rue de Harlay, à l’Enseigne de la Place des Victoires, 1689. Important transitional map of Africa, replacing the two Ptolemaic lakes found on earlier maps with an oval of text discussing possible sources of the Nile River.
- CORONELLI, VINCENZO. “Tabula topographica Athenarum veterum et novarum.” [Nuremberg: Studio atque opera C. Weigeli, 1720?]. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.
- FULLER, R. BUCKMINSTER (Richard Buckminster) (1895–1983). “Dymaxion Airocean World: The Raleigh Edition of Fuller Projection.” Raleigh, N.C.: Student Publications, School of Design; Forest Hills, N.Y.: Excel Co., ca. 1954. Unique projection of a world map onto a modified icosahedron that has then been unfolded. Gift of Gary D. Saretzky.
- HAPPEL, EBERHARD WERNER (1647–1690). “Die Ebbe und Fluth auff einer flachen Landt-Karten fürgestelt.” [Ulm: n.p., 1675]. Important early thematic map showing oceanographic phenomena.
- HITCHCOCK, EDWARD (1793–1864). “A Geological Map of a Part of Massachusetts on Connecticut River, 1817.” [New York: J. Eastburn and Co., 1819]. One of the earliest American geological maps.
- HUGHES, MATTHEW. “Farm Map of Hillsboro’, Somerset Co. N.J.” Philadelphia: Printed by T. S. Wagner, 38 Hudson St., 1860. Wall map. Includes vignettes of buildings, list of subscribers, and table of distances between villages and shows names of property owners and number of acres owned.
- KEULEN, GERARD VAN. “Insulae Javae pars Occidentalis edente Hadriano relando: Insulae Javae pars Orientalis edente Hadriano relando.” Amsterdam: [Joannes van Keulen, 1753]. First state of this rare Dutch colonial map.

LANE, NICHOLAS (fl. 1775–1783). A pocket globe with case. The exterior of the globe shows a terrestrial globe, “A New Globe of the Earth” (1776, but updated after 1779): 8.5 cm diameter (in case), 7.0 cm diameter sphere, 12 full gores from north to south equatorial poles, copperplate engraved, hand colored, mounted on two hemispheres of papier mâché, varnished, metal pivot at both poles; shows both Captain James Cook and Admiral George Anson’s tracks, and “Owhyee / Here c. Cook was Kill’d.” The interior of the case is a celestial globe: two concave hemispheres made of wood covered with black embossed paper, joined at the equator by a brass hinge and two brass hook-and-eye fastenings, with two notches in the red painted rim; two sets of 12 half gores, clipped at a declination of 70°, with two polar calottes.

MANESSON-MALLET, ALLAIN (1630?–1706?). *Afrique ancienne et moderne*. Paris: Chez D. Thierry, 1683. Volume 3 of Manesson-Mallet’s five-volume *Description de l’univers, contenant les differents systèmes du monde, les cartes generales & particulieres de la geographie ancienne & modern....* Contains 107 maps and views of 17th-century Africa.

MILLROY, J. J. *Millroy’s Pathfinder to Alaska and the Klondyke Gold Fields* (containing “Millroy’s Map of Alaska and the Klondyke Gold Fields”). Salt Lake City: J. J. Millroy, ca. 1897. Provides practical information (climate, what to take, medicine chest contents, and so on) for prospective Klondike miners.

ORTELIUS, ABRAHAM (1527–1598). “Maris Pacifici: (quod vulgò Mar del Zur) cum regionibus circumiacentibus, insulisque in eodem passim sparsis, novissima description.” [Antwerp: Officina Plantiniana, 1595]. First printed map of the Pacific Ocean.

ORTELIUS, ABRAHAM. “Tabula itineraria ex illustri Peutingerorum Bibliotheca quae Augustae Vindel. Est.” [Amsterdam: J. Hondius, 1619]. One map in 8 segments on 4 sheets. The Petrus Bertius edition of Ortelius’s “Peutinger Table” map, showing the *cursus publicus*, or network of roads originally created for the use of couriers of the Roman emperors.

PALMA, GAETANO. “Carte de la plus grande partie de la Turquie d’Europe....” Trieste: Palma, 1811. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

PETTENGILL, AMOS (1780–1830). *A View of the Heavens, or, Familiar Lessons on Astronomy: With a Celestial Map, by Which the Constellations Can Be Early Found; Adapted to the Use of Schools*. New Haven: Printed and published by Nathan Whiting, 1826. Purchased with support from Donald Farren, Princeton Class of 1958.

SALZIGER, PETER (attributed to). Pocket globe with case. The globe is a hand-colored and varnished lithographed terrestrial globe ([Nuremberg, first half of the 19th century]), with initials “M.P.S.”; 9.0 cm diameter of cylindrical box, 8.0 diameter sphere; with track showing “Cooks Reise um die Welt” (Cook’s third voyage). The inside top of the case lid bears a hand-colored vignette of a cartographer (Gerhard Mercator?) with globe, calipers, and open atlas, with ships in background.

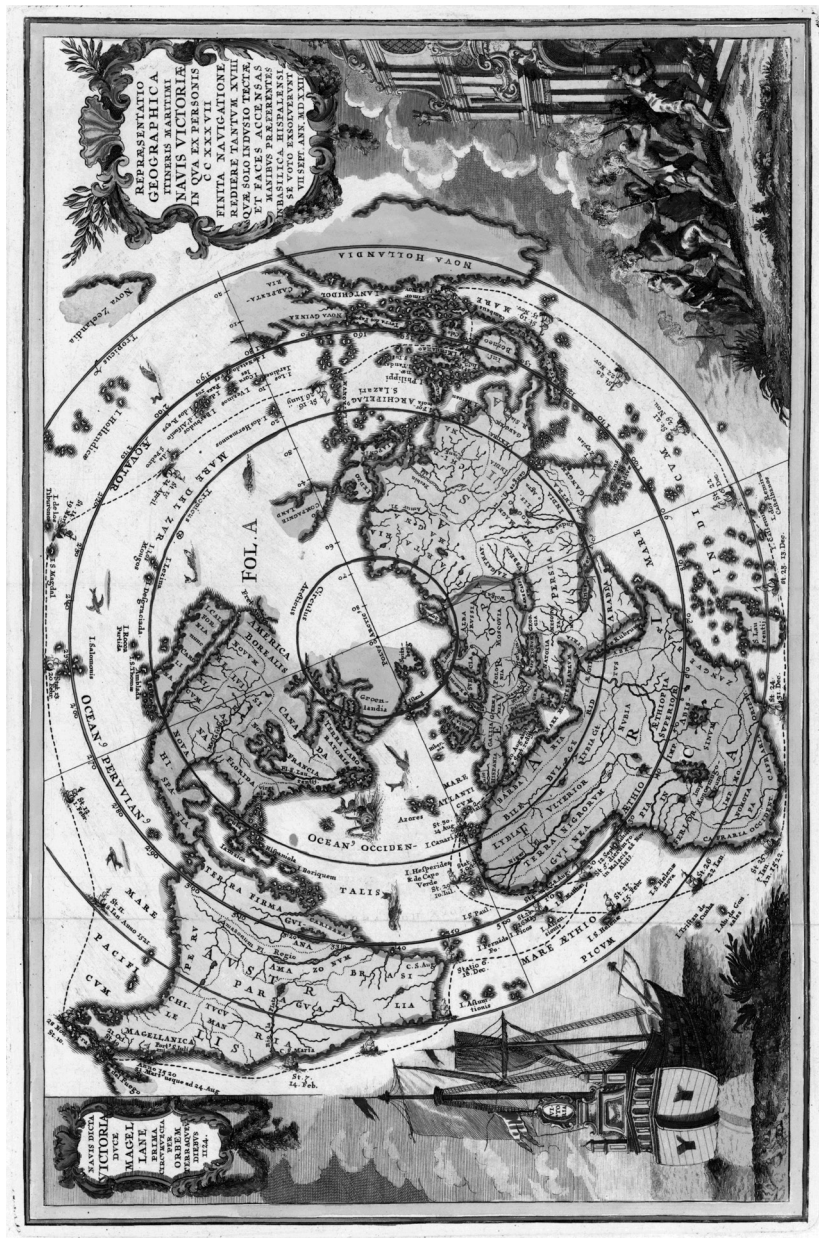
SANSON, NICOLAS (1600–1667). “Atlantis insula à Nicolao Sanson antiquitati restituta: Nunc demum majori formâ delineata, et in decem regna, iuxta decem Neptuni filios distributa: Praeterea insulae, nostraeque continentis regiones quibus imperavere Atlantici reges: Aut quas armis tentavere ex conatibus geographicis.” [Paris]: Apud autorem in aedibus regiis, 1690. Shows North and South America, called “Atlantis,” subdivided into 10 regions named after the sons of Neptune.

SCHERER, HEINRICH (1628–1704). “Repræsentatio geographica itineris maritimi navis Victoriæ....” [Munich: n.p., ca. 1700]. World map showing the circumnavigation track of Ferdinand Magellan’s expedition.

VANDERMAELEN, PHILIPPE (1795–1889). *Atlas universel de géographie physique, politique, statistique et minéralogique, sur l’échelle de 1/1641836 ou d’une ligne par 1900 toises*. 6 vols. Brussels, 1827. A landmark atlas: the first to be printed by lithography and the first to apply the same scale to maps of the whole world. Purchased with support from the Friends of the Princeton University Library.

VANNI, VIOLANTE (ca. 1732–1775/6). “Plano della città e porto dell’ Havana.” [Livorno: Gio. Tommaso Masi, e Comp., 1777]. Early detailed map of the city and port of Havana, Cuba.

VUILLEMIN, A. (Alexandre) (b. 1812). “Mapa de la Isla de Cuba: Indicando la geografía física y política y tambien las grandes lineas



Heinrich Scherer, "Representatio geographica itineris maritimi navis Victoriae" (Munich: n.p., ca. 1700)]. The vignettes show the *Victoria*, the sole surviving ship of the five that started out with Magellan in 1519, and the survivors going to church in Seville to give thanks for their safe delivery home in 1522.



de comunicacion." Paris, New York: Turgis Jne. editeur, Rue des Ecoles, 60 ..., [1851?].

ZIMMERMANN, EBERHARD AUGUST WILHELM VON (1743–1815). "Tabula mundi geographico zoologica sistens quadrupedes hucusque notos sedibus suis adscirptos." [Augsburg: n.p., 1775?]. Early thematic map showing the worldwide distribution of mammals.

—JOHN DELANEY  
*Curator of Historic Maps*

## MANUSCRIPTS DIVISION

This report on recent accessions focuses on entirely new collections of personal papers and archives, as well as sizable additions to existing collections. The Manuscripts Division also adds innumerable items to existing collections, both by gift and by purchase. Such materials include separately cataloged bound manuscripts relating to American and European literature and history; Islamic text manuscripts in Arabic, Persian, and Ottoman Turkish; individual letters, manuscripts, and other items relating to modern English, American, and Latin American literature; and hundreds of documentary photographs, albums, and travel accounts relating to the Hellenic world and the trans-Mississippi West. It is impracticable to list such a large number of items here, especially since descriptions generally go online in Voyager bibliographic records and in finding aids almost as soon as these materials are accessioned. In the future, thematic articles in "New and Notable" will focus on recent acquisitions and other developments in some of these collecting areas. For example, a forthcoming article on Ethiopic manuscripts and magic scrolls will deal with recent gifts by Bruce C. Willsie, Class of 1987, and another article will survey manuscript additions to the Robert H. Taylor Collection.

It should be noted that, since 2000, the Manuscripts Division has assumed responsibility for collection development and management of manuscripts and related nonprint materials in the Morris L. Parrish Collection of Victorian Novelists, Robert H. Taylor Collection, Theatre Collection, and Princeton Collections of Western Americana. As in the past, continued collection growth would not have been possible without the availability of endowed funds of the Department of Rare

Books and Special Collections, particularly the Theodore F. Sanxay Fund. Regular acquisitions funding has been supplemented by additional support from the Robert H. Taylor and Richard Ludwig funds (the latter donated by Michael Spence), the Friends of the Princeton University Library, particular academic departments and programs, and individual donors. Nearly all items of Hellenic interest have been acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund. As always, the generosity of Princeton alumni and their families provides a firm foundation for continued collections growth.

Significant accessions by the Manuscripts Division in the period from July 1, 2008, to June 30, 2009, include the following:

BISHOP, ELIZABETH (1911–1979). Letters, postcards, photographs, and manuscripts added to the Kit and Ilse Barker Collection of Elizabeth Bishop (C0270). Items sent to her friends include a copy of *Complete Poems* with handwritten dedication and revisions to three poems. Purchase, Theodore F. Sanxay Fund.

BURNETT, FRANCES HODGSON (1849–1924). Vivian Burnett Collection of Frances Hodgson Burnett, 1880s–1920s (C1304). Selected papers of Burnett, a well-known English-American author of novels, plays, and short stories. She is best known today for children's literature and fantasy fiction, and especially for three books: *The Secret Garden*, *A Little Princess*, and *Little Lord Fauntleroy*. The papers include more than 400 autograph letters and 15 autograph postcards from Burnett to her son Vivian (1876–1937) and other family members, dating from the 1880s until her death; the manuscript of chapter 1 of *Little Lord Fauntleroy* (1886), 14 pages; two original drawings by artist Reginald Birch for the first edition of *Little Lord Fauntleroy*, as well as James Montgomery Flagg's portrait of Burnett; 25 original photographs of Burnett, her son Vivian dressed as Little Lord Fauntleroy, and her residences in England (including the actual "Secret Garden") and the United States; and two Little Lord Fauntleroy costumes (velvet, lace, and silk), which Burnett had made for Vivian and in which he posed for photography. The collection was acquired from the family of Vivian Burnett. Purchase, Theodore F. Sanxay Fund, with support from the Richard Ludwig Fund donated by Michael Spence and from the Friends of the Princeton University Library.





Vivian Burnett posing in a Little Lord Fauntleroy costume.

CROMEK, ROBERT (1770–1812), and THOMAS HARTLEY CROMEK (1809–1873). Papers, 1792–1872 (C1313). Consists of nine bound volumes of business records, correspondence, manuscripts, and other papers of Robert and Thomas Hartley Cromeck, British father-and-son artists, engravers, and publishers of prints. Much of the original material was collected by Thomas for use in writing a biography of his father. Valuable documentation concerns the engraving of works by William Blake, J. M. W. Turner, Thomas Bewick, John Constable, and other British artists. A manuscript notebook contains a formal chronological list of many hundreds of Thomas Hartley Cromeck's watercolors, with details of titles, subjects, prices, and purchasers; among the latter are listed Prince Albert, Queen Victoria, and Edward Lear. Purchase, Theodore F. Sanxay Fund.

FALCONIERI, OTTAVIO (1636–1675). Papers (C1305). Two boxes of original manuscripts (13 autograph drafts or secretarial copies) of texts authored by the Italian humanist and cleric, mostly written in Rome, 1660–1674; plus 135 autograph drafts and secretarial copies of outgoing letters from Falconieri to Cardinal Francesco Barberini (1597–1679) and others, chiefly written while the author lived in Brussels as a diplomatic representative of the Papacy, February 1673–December 1674. Among the letters Falconieri wrote to the cardinal from London, August–October 1673, is a 23-page political account of “affari d’Inghilterra.” Falconieri’s correspondence with Barberini covers many subjects, including church affairs, international politics, books and learning, and everyday life. The collection also includes two undated letters in Latin addressed to Nicolaus Heinsius (1620–1681) and two to Stefano Gradi (1613–1683). Purchase, Theodore F. Sanxay Fund.

HARMSWORTH, DESMOND (1903–1990). Selected Papers, 1917–1988 (C1302). Nine boxes of papers of the British publisher Desmond Harmsworth (Nonesuch Press) and other members of the Harmsworth family. Includes Desmond and Dorothy Harmsworth correspondence with Stuart and Moune Gilbert, Sylvia Beach, and others, 1938–1987; legal material regarding Harmsworth’s publishing business and its founder, Francis Meynell (1891–1975), 1928–1937; and original manuscripts by Desmond Harmsworth as poet and translator of French poetry. He was the nephew of the press barons Lord Northcliffe, Alfred Harmsworth, and Lord Rothermere, Harold Harmsworth. Purchase, Theodore F. Sanxay Fund.

HOVING, THOMAS P. (1931–2009), Class of 1953, \*1958, \*1959. Papers, 1950s–1990s (C1312). More than 60 linear feet of correspondence, business files, manuscript drafts of published and unpublished books and articles, lectures, diaries, and other personal and professional papers documenting Hoving's career as an art historian, museum administrator, author, editor, and consultant. Hoving served as director of the Metropolitan Museum of Art, 1967–1977; authored several books, including *King of the Confessors* (1981) and *Making the Mummies Dance* (1993); and edited *Connoisseur* magazine, 1981–1991. Also included are research files related to the hoard of silver objects known as the Sevso Treasure and records for Hoving Associates, the consulting firm he founded in 1977. Gift of Thomas P. Hoving.

IBARGÜENGOITIA, JORGE (1928–1983). Papers, 1954–1982 (C1334). Contains 12 linear feet of manuscripts, correspondence, and other papers of the Mexican novelist and playwright. He was also known for his weekly columns in the Mexico City newspaper *Excelsior*. Purchase, Latin American Fund.

IZCUE Y ARIAS (firm). Business records and correspondence, 1786–1842 (C1297). Fifteen bound volumes chronicling the activities of the Lima mercantile firm during a turbulent period in Peru's history. Purchase, Theodore F. Sanxay Fund.

LAMBERT, JEAN CLARENCE. Selected papers relating to Octavio Paz (1914–1998), 1951–1992 (C1314). Included are 122 letters in Spanish from the Mexican author and Nobel laureate to Lambert, a French critic and translator. Lambert's notebook containing his translation of a Paz poem bears some annotations by Paz. Purchase, Program in Latin American Studies.

MIZENER, ARTHUR (1907–1988), Princeton Class of 1930, \*1934. Correspondence, 1948–1952 (C0634). Forty letters between Mizener and his Houghton Mifflin editor, Paul Brook, concerning *The Far Side of Paradise*, Mizener's biography of F. Scott Fitzgerald, Class of 1917. Purchase, Theodore F. Sanxay Fund.

PITOL DEMENEGHI, SERGIO. Papers, 1951–2005 (C1283). Pitol, a prominent Mexican writer, translator, and diplomat who started publishing novels and poetry in the late 1960s, received the Cervantes Prize for lifetime achievement in 2005. His personal and literary papers include diaries, journals, notebooks, manuscripts

of literary works, correspondence, personal documents, and writings of others about him. Pitol has corresponded with a wide range of renowned writers and artists, such as Rosario Castellanos, José Donoso, Carlos Fuentes, Witold Gombrowicz, María Luisa Mendoza, Carlos Monsiváis, Augusto Monterroso, José Emilio Pacheco, Octavio Paz, Elena Poniatowska, Manuel Puig, Juan Soriano, and Juan Villoro, among many others. Purchase, Theodore F. Sanxay Fund, Latin American Fund.

PUTNAM, GEORGE HAVEN (1844–1930). Papers, 1879–1928 (C1350). These business and personal papers include fully indexed letterbooks, 1879–1910; manuscripts and typescripts of Putnam's writings, ca. 1880–1928; scrapbooks of letters received and press clippings, 1879–1890s; and clippings and printed material, 1891–1917. Among the additional materials are a letterbook (1891–1908) dealing with the estate of Putnam's mother, Victorine Haven Putnam; an annotated copy of a printed list of contributors to the first five volumes of *Putnam's Monthly Magazine*; and a pencil portrait of Putnam by Henry Van Der Weyde, drawn while both Union soldiers were imprisoned in Danville, Virginia, during the Civil War. Purchase, Theodore F. Sanxay Fund.

SEGAL, GEORGE (1924–2000). Papers, 1940s–1990s (C1303). Contains 60 linear feet of correspondence, business files, photographs, preliminary sketches and drawing books, school notebooks, writings, tape recordings and other magnetic media, printed exhibition catalogues, scrapbooks, and other research materials documenting the life and work of the American modern artist and sculptor. In 1961, already a sculptor, Segal learned the technique of sculpting people, sometimes family and friends, by means of applying plaster bandages—a method with which he is closely identified. Many of the plaster sculptures were later cast in bronze. From the mid-1960s, Segal was able to give up chicken farming and devote himself full-time to sculpture and painting, with the coops on his South Brunswick, New Jersey, farm repurposed as his studio. His works are found throughout the world. After officials at Kent State University rejected his *Abraham and Isaac—In Memory of May 4, 1970*, Kent State University (1978), Segal donated it to Princeton University, and the George and Helen Segal Foundation has given *Circus Acrobats* (1981) to the University Art Museum. Gift, Helen Segal and the

Segal Foundation. In addition, the photographer Donald Lokuta donated 380 original photographs of George Segal at work, chiefly in his studio, 1980s–1990s.

WOODSON, CARTER G. (1875–1950). Correspondence with Charles H. Wesley (1891–1987), 1925–1950 (C1310). Considered the father of African American history as an academic field, Woodson was the founder of the Association for the Study of Negro Life and History (1915) and pioneered the concept of a “Negro History Week” (1926). During the period covered by this long correspondence, Wesley was Dean of Liberal Arts and the Graduate School at Howard University and president of Wilberforce University. Purchase.

WOOLMER, J. HOWARD. Selected correspondence, 1964–2009 (C1318). The antiquarian bookseller J. Howard Woolmer has corresponded with various poets and writers, such as Conrad Aiken, Edward Albee, Hortense Calisher, Alfred Corn, Guy Davenport, Athol Fugard, Charles Simic, Reed Whittemore, and Richard Wilbur. Gift of J. Howard Woolmer.

YURKIEVICH, SAÚL (1931–2005). Papers, 1966–2005 (C1293). The Argentine poet and literary critic Yurkievich lived and wrote in Paris. The 5 linear feet of his manuscripts and correspondence include poetry and prose manuscripts of individual works and collections. Among the major correspondents are Claribel Alegría, Homero Aridjis, Alfredo Bryce Echenique, Italo Calvino, Julio Cortázar, Tomás Eloy Martínez, Augusto Monterroso, Octavio Paz, Alejandra Pizarnik, Cristina Peri Rossi, Emir Rodríguez-Monegal, Severo Sarduy, and Tomás Segovia. Purchase, Theodore F. Sanxay Fund and Latin American Fund.

—DON C. SKEMER  
*Curator of Manuscripts*

## NUMISMATIC COLLECTION

The most important addition to the Numismatic Collection in fiscal year 2009, and one of the most important in recent years, is the gift of more than 200 European historical medals from Princeton resident Robert Ross, the initial stage of a projected series of donations from his collection of orders, medals, and decorations. The pieces acquired



this year go far to fill a major gap in our medallic holdings: pieces that illustrate the development of the medal between the Renaissance period (already well represented by past gifts from C. C. Vermeule) and the 19th century. They also fit the research program of a graduate student in the Department of Art and Archaeology, and a few have already been used for exhibition purposes in “Egypt Unveiled: The Mission of Napoleon’s Savants.”



1. Jacques Jonghelinck, cast silver medal for the Perpetual Edict, 1577.

Among the pieces acquired from the Ross collection this year is a cast silver medal by the Flemish sculptor Jacques Jonghelinck (1530–1606) celebrating the promulgation of the Perpetual Edict in 1577 by Don Juan of Austria, promising the removal of Spanish troops from the Netherlands, a short-lived episode of peace in a long-running conflict (fig. 1). Prominent among the medals donated by Ross is a series of original strikings of issues of Louis XIV, the monarch who established the medal as a premier vehicle for dissemination of the royal image by instituting the Académie des Inscriptions to write the Latin legends for his medals and hiring teams of artists to sketch the designs and sculptors to engrave the dies. The medal of 1685 celebrating the revocation of the Edict of Nantes and the reimposition of the Catholic religion on the entire populace is typical of these issues in its use of classical motifs to glorify a contemporary event (fig. 2). The classic elegance of such royal French medals is mocked on the small silver medal by Gottfried Bernhard Loos (d.





2. Jean Mauger and Thomas Bernard, struck bronze medal, Louis XIV, Revocation of the Edict of Nantes, 1685.



3. Gottfried Bernhard Loos, struck silver medal, Execution of Marie Antoinette, 1793.

1843), also a gift of Robert Ross, commemorating the execution of Marie Antoinette in 1793 with a Medusa-like figure of Justice who exclaims, “J’accuse, je juge, j’extermine” (fig. 3).

Other gifts to the Numismatic Collection this year include a silver coronation medal of James II of England of 1685 from Maurice Lee Jr., '46, \*50; and four coins of various origins given by our loyal donor who prefers to be identified as Anonymous '64.



4. Gold saracenate bezant of Tripoli, ca. 1200–1260.

Among purchases this year were eight gold coins filling in gaps in the Latin Orient collection purchased last year, acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund. Among these is a gold dinar imitating those of the Abbasid caliph al-Mustansir, probably minted in the early 13th century by Bohemond of Tripoli, as indicated by the letters B and T above the pseudo-Arabic inscriptions of each side (fig. 4). These “saracenate bezants” formed the basis of trade in the Crusader States before the establishment of the Venetian ducat as the standard gold coin there at the end of the 13th century. This coin was featured in the exhibition “Imitation and Appropriation: Coinage in the Age of the Crusades,” which opened in Firestone Library on April 24, 2009, to coincide with a symposium of the same name; both were organized by Pagona Papadopolou, a postdoctoral fellow of the Program in Hellenic Studies.

—ALAN M. STAHL  
*Curator of Numismatics*

## PRINCETON UNIVERSITY ARCHIVES

AMERICAN WHIG SOCIETY AND CLIOSOPHIC SOCIETY. Records.

The records document Princeton’s two original political, literary, and debating societies, the Cliosophic Society (1770–1941) and

the American Whig Society (1769–1941), and include some material from the American Whig–Cliosophic Society (1942–present). Transferred from the American Whig–Cliosophic Society.

AUTOGRAPH BOOK. One volume belonging to Valentine Hummel Berghaus, Class of 1864. The leather-bound and gilt-embossed book is nearly filled with classmates' messages.

AUTOGRAPH BOOK. One volume belonging to Charles Dunning, Class of 1883. The leather-bound book was signed by approximately 110 Princeton students and a few professors. Most of the signatures are dated in the month of May 1883.

DEPARTMENT OF CHEMISTRY. Manhattan Project Records. The collection documents chemistry research in support of the U.S. Manhattan Project, 1943–1952. The records consist of typed laboratory reports, drafts, original laboratory notebooks, and administrative files. Transferred from the Department of Chemistry.

DAVIS INTERNATIONAL CENTER. Records. The materials document the activities of the center, including conferences, international alumni groups, reports on international student admissions, initiatives on race and minorities, and events and programs, 1982–2002. Transferred from the Davis International Center.

ESCHENLAUER, ARTHUR C., Class of 1956. Correspondence and memorabilia. Letters from “Ace” Eschenlauer to his girlfriend and parents during his time at Princeton. Also includes his valedictory address and commencement materials for 1956. Gift of Janet C. Eschenlauer.

CARL FIELDS CENTER. Records. The documents include program and event materials, financial records, facility use records, board meeting minutes, planning materials, annual reports, and student publications and photographs, ca. 1970–1999. Transferred from the Carl Fields Center.

DEPARTMENT OF GEOLOGY. Faculty meeting minutes. The records document the department from its early days in 1905 to 1994. Transferred from the Department of Geosciences.

NEAR EASTERN STUDIES DEPARTMENT. Additions to the archives. The records document the department from the late 1960s to the early 2000s and include graduate student records, administration and professors' correspondence, event handouts, registration cards,

and other materials. Transferred from the Near Eastern Studies Department.

O'BRIEN, HARRY ZEBULON, Class of 1899. Correspondence, 1897–1899, to his sister, Annie P. O'Brien, a student at the Marshall Seminary in Philadelphia. Gift of Barbara Price on behalf of the Gloucester County Historical Society, Woodbury, N.J.

OFFICE OF THE PRESIDENT. Additions to the archives. The records document the administrations of Presidents Goheen, Bowen, and Shapiro, 1957–2004. Transferred from the Office of the President.

PHOTOGRAPH ALBUM. One volume belonging to William Alsop Bours, Class of 1904. Contains photographs of Princeton buildings, students, dormitories, and sporting and social events, 1900–1904. Notable are two images of Woodrow Wilson and one of Mark Twain. Purchased with the support of David Cleaves, Class of 1978; G. Scott Clemons, Class of 1990; Donald Farren, Class of 1958; and Vsevolod Onyshkevych, Class of 1983.

PRINCETON UNIVERSITY ATHLETICS. Tiger family hockey newsletters. Includes a series of e-mail newsletters for the families of the Princeton men's hockey team, 2007–2009. Gift of Tom and Ellen Crane.

PRINCETON UNIVERSITY FLAG. Signed by the director (Michael Bay) and cast members (actors Shia Lebouf, Megan Fox, and Ramon Rodriguez) during the making of *Transformers: Revenge of the Fallen*, 2008. Transferred from the Office of Communications.

PROGRAM IN LATIN AMERICAN STUDIES. Additions to the archives. Records consist of senior thesis lists and Stanley J. Stein Senior Thesis Prize winners, course offerings, event calendars, fellowship information, grant information, and PLAS newsletters and publications, 1998–2008. Transferred from the Program in Latin American Studies.

QUIPFIRE! Records. Consists of early promotional material and founding documents for the university's first improvisational comedy group. Gift of Christopher E. Yakaitis, Class of 2000.

ROBERTSON FOUNDATION. Records, 1959–2008. The documents include board meeting minutes, Woodrow Wilson School files, chronological files, and Investment Committee files. Transferred from the Office of General Counsel.





Poster advertising a joint performance of Princeton's improvisational comedy group Quipfire! and Yale University's Purple Crayon.

SCHOOL OF ENGINEERING AND APPLIED SCIENCE. James Wei Files. The records of the former dean of the school document the Leadership Council, curriculum development, and prospect cultivation, 1992–2000. Transferred from the School of Engineering and Applied Science.

SCRAPBOOK. One volume belonging to Gilbert N. McMillan, Class of 1890. Contains ephemera, correspondence, newspaper clippings, and social invitations and cards. The materials pertain to McMillan's time at Princeton and to his personal and family life. Two large group photographs of students are also included, 1888–1890, 1918. Gift of Edith McMillan Tucker.

SCRAPBOOK. One volume belonging to Weld Merrick Stevens, Class of 1904. Contains correspondence, newspaper articles, receipts, and notices of musical clubs and other campus groups and events, 1900–1904.

STEWART, JAMES (1908–1997), Class of 1932. Copy 327 of the first edition of 500 copies of *Old Nassau*, published in 1905 and signed by Karl Langlotz. This book was in Stewart's personal collection at the time of his death. Gift of Mr. and Mrs. Kenneth A. Goldman, Class of 1964.

—DANIEL J. LINKE  
*University Archivist*

## RARE BOOK DIVISION

From July 2008 through June 2009, hundreds of new titles and editions were added to the Library's general rare book collections and related special collections. Some of the most remarkable were gifts to the Library and are duly noted below. Others were acquired with funds provided by more than ten endowments designated for the purchase of rare books. These funds include endowments coming to the Library as gifts or as legacies from Howard Behrman, Sinclair Hamilton, Lathrop C. Harper, Maurice Kelley, Carl Otto von Kienbusch, Senator David A. Reed, Willard and Margaret Farrand Thorp, Christian A. Zabriskie, and from many individuals in memory of William S. Dix.



## AMERICAN LITERATURE

MILBERG COLLECTIONS. The American Poetry and the Jewish American Writers collections continue to grow, thanks to Leonard L. Milberg's ongoing support.

## BOOK HISTORY

ARISTOTLE. Eight texts selected from his *Organon* and *Nicomachean Ethics*, published in Paris by Denis du Pré and Gabriel Buon between 1569 and 1573 and bound in two volumes. Pierre Maillet of Lyon, while attending lectures given by Nicolas de Bonvilliers from November 1573 to September 1574 at the Collège de la Marche in Paris, annotated the texts intensively. His annotations are interlinear, in the margins, and on inserted pages. Maillet dated and signed his notes several times and named his teacher in a note in French on fol. 95v of the *Ethics*. Princeton also owns comparable annotated texts previously reported in the *Princeton University Library Chronicle*. See: Ann M. Blair, "Lectures on Ovid's *Metamorphoses*: The Class Notes of a 16th-Century Paris Schoolboy," 50, no. 2 (Winter 1989), 117–44; Anthony Grafton, "Gabriel Harvey's Marginalia: New Light on the Cultural History of Elizabethan England," 52, no. 1 (Autumn 1990), 21–24. Also see Anthony Grafton and Lisa Jardine, *From Humanism to the Humanities* (Cambridge, Mass., 1986), for a discussion of Princeton's collection of texts annotated in 1572 by Gerardus de Mayres from lectures by Claude Mignault.

[BARROIS, JACQUES-MARIE (1704–1769), compiler]. *Catalogue de la bibliothèque de feu M. Falconet, medecin consultant du roi, et doyen des medecins de la Faculté de Paris....* 2 vols. Paris: Barrois, 1763. The contents of an 18th-century library. Gift of Eugene S. Flamm, Class of 1958.

JULIEN, R. J. (Roche Joseph). *Catalogue général des meilleures cartes géographiques & topographiques: Plans de villes, sièges & batailles; Cartes astronomiques, cartes marines, & autres pièces, publiées jusqu'ici en Europe....* Paris: Chez David le père; Nuremberg: Bureau de la Société Cosmographique des Héritiers d'Homann, 1752. The first catalogue of Julien, who established the first map shop in Paris.

PASCAL, JACQUES (fl. 1607). *Discours contenant la conference de la pharmacie chymique, ou spagirique, avec la Galenique, ou ordinaire: Ensemble la*

*demonstration des abus qui se commettent sur les principaux medicamens officinaux de l'apothicaire ordinaire.* Beziers: Jean Martel, 1616. On the last leaf, the printer authenticated with his signature that the typesetting errors in the book were his responsibility.

SURREPTITIOUS PRINTING IN ENGLAND. Seven books acquired as examples of surreptitious printing in England, 1550–1640, purchased from the collection of Denis Woodfield, author of the authoritative bibliographical study.

- ARETINO, PIETRO (1492–1556). *La terza, et vltima parte de Ragionamenti.* London: Gio. Andrea del Melagrano [John Wolfe], 1589.
- ARETINO, PIETRO. *Quattro commedie.* [London: John Wolfe], 1588.
- CHURCH OF ENGLAND. *Liturgia inglesa. O Libro del rezado publico, de la administracion de los sacramentos, y otros ritos y ceremonias de la Yglesia de Inglaterra.* Augustae Trinobantum [London: Printed by Bonham Norton and John Bill], [1623].
- MACHIAVELLI, NICCOLÒ (1469–1527). *Historie.* Piacenza: Heredi di Gabriel Giolito de Ferrari [London: John Wolfe], 1587.
- MACHIAVELLI, NICCOLÒ. *I discorsi ... sopra la prima deca di Tito Livio.* Palermo: Heredi d'Antoniello degli Antonielli, a xxviij. di Gennaio. 1584. [London: John Wolfe, 1584].
- MACHIAVELLI, NICCOLÒ. *Lasino doro.* In Roma [London: Printed by John Wolfe], [1588].
- PÉREZ, ANTONIO (d. 1611). *Pedacos de historia, ô relaçiones, assy llamádas por sus auctores los peregrinos.* [London: Richard Field, 1594].

#### CHRONOLOGY

BECK, MATTHIAS FRIEDRICH (1649–1701), compiler. *Ephemerides Persarum per totum annum, juxta epochas celebriores Orientis, Alexandream, Christi, Diocletiani, Hegirae, Jesdegirdicam et Gelalæam....* Augsburg: L. Kroniger and the heirs of T. Goebel, 1695–1696.

FERENTILLI, AGOSTINO (fl. 1571). *Discorso universal.* Venice: Gabriel Giolito, 1577. This copy was profusely annotated by a contemporary

French reader who included an extract from Theodore Beze regarding virtue or, when Christianized, the character of religion.

GENEBRARD, GILBERT (1537–1597). *Chronographia in duos libros distincta: Prior est de rebus veteris populi; Posterior recentes historias, praesertimq[ue] ecclesiasticas co[m]plectitur*. Paris: Martin Juvenis, 1567.

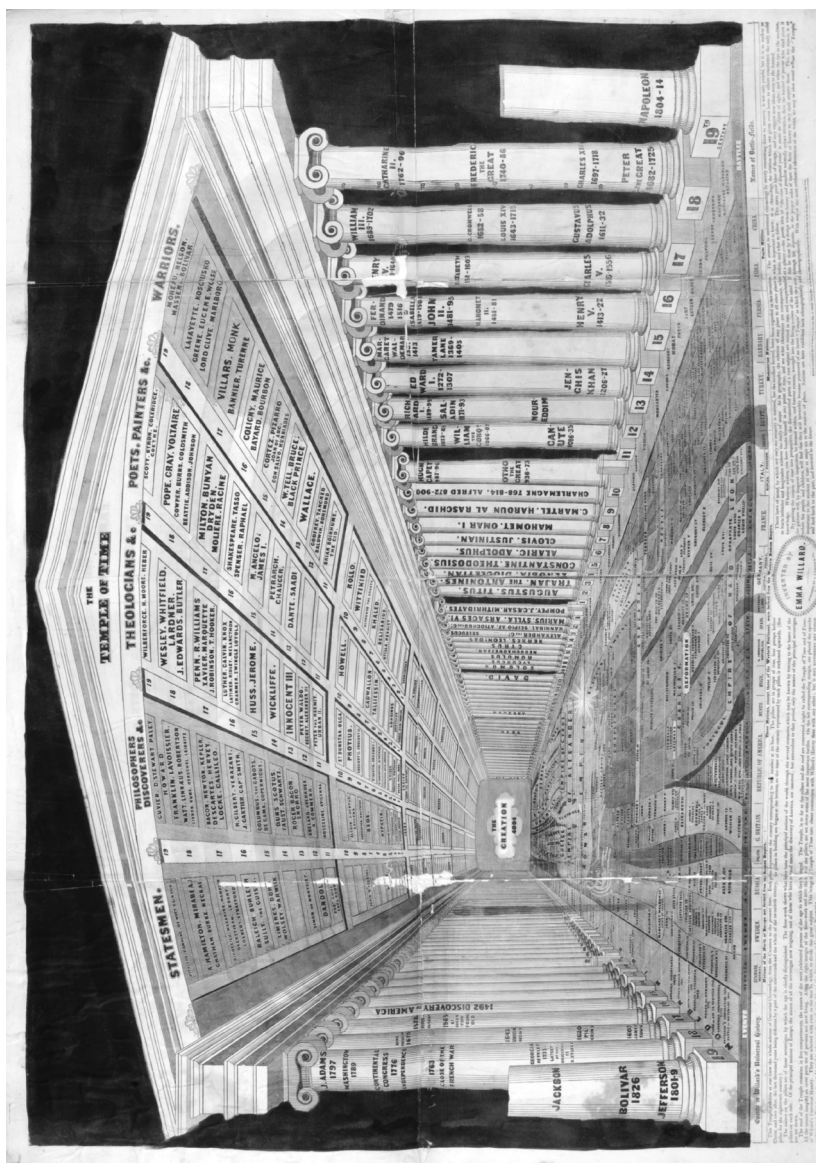
WILLARD, EMMA (1787–1870). *Willard's Map of Time: A Companion to the Historic Guide*. New York: A. S. Barnes & Co., 1846. The author's explanation: "Those laws of mind by which not only the memory is assisted, but the intellect formed, have been regarded in this invention. The attempt to understand chronology by merely committing dates to memory, is not only painful, but it is as useless as to learn latitudes and longitudes without the study of maps. As in geography, the relation of any place to all other places is what is important to know; so in chronology, the relation which any given event bears to others constitutes the only useful knowledge.... By putting the course of time into perspective, the disconnected parts of a vast subject are united in one, and comprehended at a glance;... when the eye is the medium, the picture will by frequent inspection, be formed within, and forever remain, wrought into the living texture of the mind. If this be done by a design whose beauty and grandeur naturally attract attention, then the teacher or parent who shall place it before his pupils and children, will find that they will insensibly become possessed of an inner 'Temple' in which they may, through life, deposit, in the proper order of time, the facts of history as they shall acquire them."

#### CLASSICS

OVID (43 B.C. – 17 or 18 A.D.), *Les Epistres d'Ovide traduites en vers françois, avec des commentaires fort curieux....* Bourg-en-Bresse: Jean Tainurier, 1626. Ovid's *Heroides* (*Epistulae*) were fictional letters by leading ladies of the fictional past to absent husbands or lovers. This edition is also significant as the first title to have been printed at a press in Bourg-en-Bresse.

#### EMBLEM BOOKS

HOLTZWART, MATTHIAS. *Emblematum Tyrocinia, sive, Picta poesis Latino Germanica: das ist, Eingebäumete Zierwerck, oder Gemalpoesy*. Stras-



"The Temple of Time," from Emma Willard, *Willard's Map of Time: A Companion to the Historic Guide* (New York: A. S. Barnes & Co., 1846).

bourg: Bernhard Jobin, [1581]. Regarded as the first German emblem book.

LA PERRIÈRE, GUILLAUME DE (1499–1565). *La Morosophie de Guillaume de la Perriere, Tolosain, contenant cent emblemes moraux, illutrez de cent tetrastiques latins, reduitz en autant de quatrains françoys*. Lyon: Macé Bonhomme; Toulouse: Jean Perrin, 1553. The companion to the author's other 1553 emblem book, *Théâtre de bons engins*, a copy of which is already in the Library's collections. In addition to 100 emblems, it includes a full-page portrait of the author, shown with a scale balancing a fool's rattle against a deck of cards.

RICCIARDI, ANTONIO (16th cent.). *Commentaria symbolica*. 2 vols. Venice: Francesco de Francheschi, [1591]. An encyclopedia of ancient, medieval, and Renaissance imagery, with more than 32,000 entries arranged alphabetically and analyzed by two large indexes. The title in full: Symbolic commentaries distinct in two volumes, in which are explained the infinite secrets attending to the mystical, natural, and occult significance of things, which are derived from the more abstruse, first Adamic language of all peoples, as well as from the most ancient Orphic philosophy of the Egyptians and connected peoples, and from the most sacred things of Moses and the prophets, besides the heavenly new Christian teachings and the evangelical theology of the sacred fathers, and beyond this, indeed, those things which are hidden in the visions of the most celebrated diviners, and even in the most jealously veiled secrets of the alchemists.

#### ENGLISH HISTORY AND LITERATURE

BYRON, GEORGE GORDON BYRON, BARON (1788–1824). *The Complete Works of Lord Byron with a Biographical and Critical Notice by J. W. Lake, Esq.* Paris: Baudry and Amyot, 1825. In a deluxe Parisian “English style” binding with paper-covered boards carefully marbled in imitation of tree calf.

MASON, JOHN (1706–1763). *Īoanna Masona A.M. Poznanīe samago sebya....* 3 vols. in 1. [Moscow]: V Universitetskoi Tipografii, u N. Novikova, 1783. This translation of John Mason's *Self-Knowledge* (1745) by Ivan P. Turgenev (1752–1807) was banned in Russia. “Why a moderate devotional book by an eighteenth-century

English divine should have earned such a reputation as a seditious work in official circles in Russia is one of the curiosities of literary history,” according to W. Gareth Jones. “The main reason may have been a genuine and general confusion about the author’s name: the inoffensive John Mason being understood in Russia as an authoritative and somewhat mysterious John the Mason. Whatever the real reason, the notorious legend persisted into the following century when a work by ‘John the Mason’ was one of the doubtful books harboured in the small provincial town depicted in Gogol’s *Inspector General*” (Jones, *Nikolay Novikov, Enlightener of Russia* [Cambridge, 1984], 166–67).

THACKERAY, WILLIAM MAKEPEACE (1811–1863). *The Adventures of Philip on His Way through the World: Showing Who Robbed Him, Who Helped Him, and Who Passed Him By*. Columbia, S.C.: Evans and Cogswell, 1864. Issued during the American Civil War with 12 lithographic plates also printed by Evans and Cogswell.

#### EUROPEAN HISTORY, LITERATURE, AND CULTURE

*La blanque des filles d’amour: ou La courtizane Myrthale, et sa mere Philire deuisent du rabais de leur mestier, et de la misere de ce temps*. Paris: Nicolas Alexandre, 1615. According to Jacques-Charles Brunet, this dialogue between two courtesans was also issued by the publisher under the title *Pot aux roses decouvert ou le rabais des filles d’amour*.

CLÜVER, PHILIPP (1580–1622). *Philippi Cluverii Sicilia antiqua*.... [Leiden]: Ex officina Elseviriana, 1619. ... *Italia antiqua*. [Leiden]: Ex officina Elseviriana, 1624. ... *Germaniae antiquae libri tres*. [Leiden]: Ex officina Elzeviriana, 1631. The 18th-century English geographer John Senex said of the study of geography that it “was in a manner bury’d till the last Century, when it was again reviv’d. *Ortelius* was one of the first who began to give it a new Life; after him, *Mercator* reduc’d it into a more connected System. *Cluverius* oblig’d the Publick, by bringing it into a better Method, as well as by his incomparable Books of *Germania*, *Italia* and *Sicilia Antiqua*” (introduction to *A New General Atlas* [London, 1721]).

*Liste générale et complete des impies et sacrilèges régicides qui ont voté, à la soi-disant Convention nationale, pour le meurtre de Louis XVI. roi de France*. 2nd edition. [London, 1793?]. Perhaps prepared for royalist exiles in



England, this pamphlet lists those members of the National Assembly who voted on January 16, 1793, for the king's death as well as those who voted for imprisonment, banishment, deportation, "imprisonment until peace," or "imprisonment and death in the eventuality of invasion by the enemy."

*Prière républicaine, hymnes sacrées et chansons patriotiques: A l'usage du temple de la raison des républicains de la commune de Calais.* 2nd edition. Calais: Bellegarde et Ondaatje, [1794]. Edited by Peter Philip Juriaan Quint Ondaatje, this collection includes 51 songs, such as "Hymne morale," "Chanson patriotique," "Chanson guerrière," "Le bonnet de la République," "La chasse aux tyrans," "Les saints convertis en monnaie," and "Cantique des Marseillois."

#### FESTIVALS AND CEREMONIES

AVANCINI, NICOLAUS VON (1611–1686). *Leopoldi Guilielmi, Archiducis Austriae, principis pace et bello inclyti, virtutes.* Antwerp: Ex officina Plantiniana Balthasaris Moreti, 1665. Biography and funeral rites of Leopold Wilhelm, archduke of Austria (1614–1662). Leopold famously collected art, forming the basis for the Kunsthistorisches Museum, Vienna.

*Convoi-funebre de Son Altesse Royale Anne, princesse royale de la Grande Bretagne, princesse douairiere d'Orange et de Nassau, gouvernante des Provinces-Unies, &c. &c. &c.: Exécuté le 23. fevrier 1759 dessiné exactement par P.C. La Fargue, et gravé en cuivre par Simon Fokke.* The Hague: Pierre Gosse, 1761. Bound with *Description de la chambre et lit de parade sur lequel le corps de Son Altesse Royale Anne, Princesse Royale de la Grande-Bretagne, Princesse Douairière d'Orange et de Nassau ... &c. a été exposé pendant plusieurs jours en février 1759. Le tout sous la direction de Monsieur De Lage ... Exactly dessinés par Monsieur De Swart ... & gravés en cuivre par Mr. S. Fokke.* The Hague: Pierre Gosse, 1759. Two works illustrating the funeral ceremonies and arrangements surrounding the death of Princess Anne of Hanover (1709–1759), eldest daughter of George II, king of Great Britain and Ireland, and, at the time of her death, wife of William IV of Orange, first hereditary stadtholder of the Netherlands.

MACHAULT, J. B. DE (Jean Baptiste de) (1591–1640), *Eloges et discours sur la triomphante reception du roy en sa ville de Paris, apres la reduction*



Leopold Wilhelm, archduke of Austria, admiring one of his art purchases. Nicolaus von Avancini, *Leopoldi Guilielmi, Archiducis Austriae* (Antwerp: Ex officina Plantiniana Balthasaris Moreti, 1665).

*de la Rochelle: Accompagnez des figures, tant des Arcs de Triomphe, que des autres préparatifs.* Paris: Pierre Rocolet, 1629. Louis XIII's entry into La Rochelle in October 1628 marked the end of Huguenot prevalence there. In celebration, Paris accorded the king a solemn entry on December 23 of that year. In this volume, pictures and text memorialize the series of triumphal arches and elaborately decorated floats marking the fête.

#### HISTORY OF SCIENCE

APPIER HANZELET, JEAN (1596–1647). *La pyrotechnie.* Pont à Mousson: J. & Gaspard Bernhard, 1630. Illustrated with more than 130 etchings depicting the military and pyrotechnic uses of explosives.

ARCET, JEAN-PIERRE-JOSEPH D' (1777–1844). *Recherches sur les substances nutritives que renferment les os: ou, Mémoire sur les os provenant de la viande de boucherie ... par M. D'Arcet ... et Mémoire sur l'application spéciale de ce procédé a la nourriture des ouvriers de la Monnaie royale des Médailles ... par M.A. de Puymaurin.* Paris: A la Monnaie des Médailles, 1829.

BECHER, JOHANN JOACHIM (1635–1682). *Chymisches laboratorium, oder, Unter-erdische Naturkündigung.* Frankfurt: Johann Haass, 1680. Bound with his *Trifolium Becherianum Hollandicum.* Frankfurt: J. D. Zunner, 1679.

BIOT, JEAN-BAPTISTE (1774–1862). *Relation d'un voyage aérostatique, fait par mm. Gay-Lussac et Biot; Lue à la classe des sciences mathématiques et physiques de l'Institut national, le 9 fructidor an 12.* [Paris, 1804].

BIRINGUCCI, VANNOCCIO (1480–1539?). *La pyrotechnie, ou Art du feu.* Paris: Guillaume Jullian, 1572. Second edition of the French translation of his *De la pirotechnia* (1540), divided into 10 books, dealing with (1) metallic ores; (2) the “semi-minerals” (including mercury, sulphur, gems, and glass); (3) assaying and preparing ores for smelting; (4) the parting of gold and silver, both with nitric acid and with antimony sulfide or sulfur; (5) alloys of gold, silver, copper, lead, and tin; (6) the art of casting large statues and guns; (7) furnaces and methods of melting metals; (8) the making of small castings; (9) miscellaneous pyrotechnical operations, including alchemy, distillation, smithing, and pottery; and (10) the making of saltpeter, gunpowder, and fireworks.

GARZONI, TOMASO (1549?–1589). *L'hospitale de'pazzi incurabili*. Venice: Gio. Battista Somascho, 1586. In 1600, this work was published in English under the title *The Hospitall of Incurable Fooles*.

GARZONI, TOMASO. *Il theatro de' vari, e diversi cervelli mondani*. Ferrara: Giulio Cesare Cagnacini, & Fratelli ..., 1586. The author offers a classification of mental capacities and characteristics, with examples ranging from antiquity to his own times.

GIRARD, PIERRE-SIMON (1765–1836). A collection of 26 works, consisting of proofs, offprints, extracts, and pamphlets. Paris and Cairo, 1802–1836. Included are pamphlets with annotations and corrections in the hand of the author. Girard was an engineer, director of the Paris water supply, and one-time president of the Académie des Sciences.

GREAT BRITAIN. COMMISSIONERS FOR THE CALEDONIAN CANAL. *Report of the Commissioners of the Caledonian Canal*. London: 1804–. A collection of the first 53 annual reports, together with 13 companion works as well as 12 large maps documenting the early history of this great Scottish engineering project.

LEFEBURE, SIMON (d. 1770). *Œuvres complètes*. 2 vols. in 1. Amsterdam: J.-E. Dufour & P. Roux, 1778. These two volumes include the author's account of his experiences in the Prussian Army as well as practical texts on fortification and mapmaking, including illustrations of cartographic instruments.

PASCAL, JACQUES (fl. 1607). *Discours contenant la conference de la pharmacie chymique, ou spagirique, avec la Galenique, ou ordinaire*. Beziers: Jean Martel, 1616.

PTOLEMY (2nd cent.). *Cosmografia de Claudio Ptolomeo*. Burgos: Siloé Arte y Bibliofilia, 2006. Color-printed facsimile of “Le petit Ptolémy” (1490), MSS Latin 10764, held by the Bibliothèque nationale de France.

#### ILLUSTRATED BOOKS AND BROADSIDES

*Biblia cu[m] concordat[i]o[n]is veteris et noui testamenti [et] sacrorum canonu[m]*. Venice: Lucantonio Giunta, 1511. The first illustrated Latin Bible by Giunta, with 144 woodcut illustrations, some full-page.



CLARK, JONATHAN. *The First Great Western Empire: or, The United States of America*. 8th edition. Albany: Printed by and for the author, at the press of R. Packard, no. 51, State-Street, Albany, June 1812. Color-printed broadside with wood-engraved portraits of Washington, Adams, Jefferson, and Madison, together with patriotic emblems and letterpress text. "Executed with American Materials."

GOLTZIUS, HUBERT (1526–1583). *Fastos magistratuum et triumphorum Romanorum ab urbe condita ad Augusti obitum*. Bruges: Hubert Goltzius, 1566. A work on Roman history illustrated with many depictions of Roman coins, medals, and inscriptions. It includes an engraved title page, together with an explanation of it, being among the earliest such recorded.

PASSE, CRISPIJN VAN DE (ca. 1565–1637). *Metamorphoseon Ovidianarum typi aliquot*. [Cologne: C. van de Passe], 1602–1604. Stephen Orgel describes this volume as "one of the most famous Ovidian iconologies, produced by a brilliant and influential engraver. De Passe ... was a native of Zeeland, and worked in Amsterdam, Cologne, London and Paris. He was a friend and close associate of [Peter Paul] Rubens and [Abraham] Blomaert. He first became known for his animal studies, particularly of horses. He was very successful in England, where he issued an extraordinary series of engraved portraits of notable people, including a magnificent print of Queen Elizabeth in her robes of state. The *Metamorphoseon* was one of a number of iconologies he published, including sets for Homer, the Book of Genesis, and, more briefly, Virgil. His many other publications ranged from botanical studies and naval prints to emblem books, historical portraits and landscapes" (Orgel, introduction to van de Passe, *Metamorphoseon Ovidianarum* [New York, 1980]).

*Philosophia rationalis*. Douai: Jacobus Franciscus Willerval, 1753. Broadside made up of two sheets of equal size: upper, an engraving depicting the judgment of Solomon; lower, an engraved architectural tablet surrounding letterpress text announcing the defense of theses in rational philosophy by Joannes Antonius Domincus Verhulst of Bruges, held at the Jesuit College Aquicinctinus in Douai on March 4, 1753, and presided over by Petrus de Cassal. According to Louise Rice, "the sheet was distributed to members of the audience during the defence itself; it served as a kind of program, which enabled the audience to follow the progress of the disputation, and

was taken home as a record or souvenir of the event" (Rice, "Jesuit Thesis Prints," in *The Jesuits*, ed. John O'Malley et al. [Toronto, 1999], 148–69).

RAPHAEL (1483–1520). *Picturae peristyli Vaticani*.... [Rome: Caleografia Camerale, 1790]. Gift of Cheryl H. Sauerbrun.

*Le recueil des hystoires rommaines: Extraictes de plusieurs hystoriographes comme Titus liuius, Orose, Valere, Lucan, Suetonius, Justin, Eutropius et plusieurs autres; avecques la destruction de Thebes et de Troye la grant.* New edition. Paris: François Regnault, [between 1512 and 1525]. Illustrated with numerous woodcuts. In 1512 Guillaume Eustace published a new illustrated edition of *Le recueil des hystoires rommaines*, a compilation of classical and later sources on the history of Rome translated into the vernacular. In 1528 François Regnault published a second edition of the *Recueil*, celebrated for some elaborate full-page woodcuts. This new accession appears to be an unrecorded variant of the first, 1512 edition of the *Recueil*. Its collation is the same as that for Eustace's 1512 edition. The variant's publisher, Regnault, was a business associate of Eustace. Between 1514 and 1515, Eustace published the first two volumes of a vernacular history of Livy, but the third was issued by Regnault. Given these business intertwinings, it is possible that this variant is another joint project, consisting of Eustace's remaindered sheets, to which was added Regnault's title page.

*Teuerdank*. [Die geuerlicheiten und eins teils der geschichten des lobliche(n) streitbaren und hochberumbten helds und Ritters Tewrdannckhs.] Augsburg: durch den Eltern Hansen Schönsperger, 1519. Second edition of one of the most lavishly illustrated books of the German Renaissance. This edition incorporated changes to a large number of illustrations, such as the illustration for chapter 118, where an entire armored figure was cut out and replaced with a large rectangular plug depicting foliage. For discussion of a later edition of *Teuerdank*, see Michael Curschmann, "Truthful and entertaining histories," *Princeton University Library Chronicle* 66, no. 1 (Autumn 2004), 97–139.

#### INCUNABULA

CICERO, MARCUS TULLIUS. *Epistolae ad familiares*. Milan: Uldericus Scinzenzeler, 1489. Gift of Arthur W. Machen, Class of 1942.

LOCHER, JACOB (1471–1528). *Panegyricus ad Maximilianum, Tragoedia*



*de Turcis et Soldano, Dialogus de heresiarchis*. Strasbourg: Johann Reinhard Grüninger, 1497. The author's *Tragedy Concerning the Turks and Their Sultan* is one of the earliest printed plays regarding western Europe's fear of the expansion of Islam. In this edition an illustration represents the chorus of the play as six children holding a sheet of music.

NIDER, JOHANNES (ca. 1380–1438). *Manuale confessorum cum tractatu de lepra morali*. [Paris: Ulrich Gering, Martin Cranz, and Michael Friburger, April 1477]. Provenance: Purchased by Arthur W. Machen (1837–1915) in 1900; by descent to Arthur W. Machen, Class of 1942, who donated it to the Library in August 2008.

*Psalterio abbreviato di sancto Hieronymo*. Florence: Bartolommeo di Libri, for Piero Pacini, ca. 1495. Illustrated with two woodcuts, one of St. Jerome kneeling at the Crucifixion and the other of him in his study.

#### IRISH LITERATURE

MILBERG COLLECTIONS. Leonard L. Milberg, Class of 1953, continued to build and donate three Irish collections. At the end of June 2009, the Irish Theater Collection (chiefly 20th century), given in honor of Paul Muldoon, the Irish Poetry Collection, given in honor of Richard M. Ludwig, and the Irish Prose Collection, given in honor of J. Howard Woolmer and the late Robert Fagles, each had grown to about 1,300 items.

#### LIVRES PHILOSOPHIQUES

[MEISTER, JACQUES-HENRI (1744–1826)]. *De l'origine des principes religieux*. [Zurich?], 1768. Bound with [Bordes, Charles (1711–1781)]. *Le Cathécumène, traduit du chinois*. Amsterdam [Geneva?]: [Cramer?], 1768. Bound with [Voltaire (1694–1778)]. *Rélation du bannissement des jésuits de la Chine*. Amsterdam [Geneva?]: [Cramer?], 1768. Bound with [Voltaire]. *Les questions de Zapata*. Leipsik [Geneva?]: [Cramer?], 1766 [1767?]. Four *livres philosophiques* bound together in a contemporary binding with spine title: *Origine des principes religieux*. These four are numbers 507, 82, 619, and 587 in Robert Darnton, *The Corpus of Clandestine Literature in France, 1769–1789* (New York, 1995).

THÉVENEAU DE MORANDE, CHARLES (1741–1805). *La gazette noire, par un homme qui n'est pas blanc, ou, Oeuvres posthumes du Gazetier cuirassé*. [Paris?]: Imprimé a cent lieues de la Bastille à trois cent lieues des Présides, à cinq cent lieues des Cordons, à mille lieues de la Sibérie, 1784. Darnton, no. 207.

#### NEAR EAST

BRUYN, CORNELIS DE (1652–1726/7). *A Voyage to the Levant: or, Travels in the Principal Parts of Asia Minor, the Islands of Scio, Rhodes, Cyprus, &c. With an Account of the Most Considerable Cities of Egypt, Syria and the Holy Land*. London: Jacob Tonson and Thomas Bennet, 1702. The author traveled in the Levant in the 1680s and early 1690s and first published this account in Delft in 1698. Translated into English by “W.J.” Heavily illustrated with 214 depictions distributed across 96 plates.

RIEDELSE, FRIEDRICH ADOLF, FREIHERR VON (1738–1800). *Voyages en Sicile, dans la grande Grèce et au Levant, par M. le baron de Riedesel; suivis de L'histoire de la Sicile, par Le Novairi*. Paris: H. J. Jansen, An X [1802].

SHU'URI (d. 1693). *Lisan al-'ajam, ya farhang-i shu'uri*. Qustantiniyah: I. Muteferrika, 1742. Ibrahim Muteferrika was a Hungarian convert to Islam who received a permit to print from Sultan Ahmet the Third in 1726. The 17 books he produced in Istanbul between January 1729 and his death in 1745 were an important influence on Ottoman culture and its opening to the Western world. With this acquisition, the Library now holds 14 of the 17.

#### ROCKEY FUND

*Ponts et chaussées: Établissement de pisciculture de Huningue; Atlas des bâtiments & appareils*. [Strasbourg], 1868. Illustrated with 24 albumen photographs by Adolphe Braun, together with lithographic plates (some colored) and a map documenting this *piscifactorie* in the Alsace.

RAINES, HOWELL. *The One That Got Away: A Memoir*. New York: Scribner, 2006. A deluxe copy bound in Nigerian goatskin by Priscilla A. Spittler and signed by the author and the binder.

TAPPLY, WILLIAM G. *Gone Fishin': Ruminations on Fly Fishing*. Guilford, Conn.: Lyons Press, 2006. Autographed by the author and the

binder, Priscilla A. Spitler. In slipcase as issued, with an original fly tied by the author's father, H. G. Tapply, in a sunken mount.

#### VIRGIL

*Les faictz merueilleux de Virgille*. Paris: Jacques Techener, 1831. An illuminated lithographic facsimile of an early 16th-century Paris edition of this medieval romance about the magical deeds of Virgil. Unlike the copy of this facsimile acquired by Junius Spencer Morgan, also printed on vellum, this copy provides the following crucial publishing information on the last leaf: "Lithographié et peint par H. Jouy, 29 b[oulevard] Petites."

#### WOMEN'S HISTORY

POOR CLARES. *La maniere de donner l'habit de la religion aux postulantes, & de recevoir à la profession les novices du monastère des religieuses déchauffées de l'Ordre de sainte Claire de Limoges, vulgairement appellées, du petit couvent*. [Limoges?], 1696. Both a memorial and a record of the ceremony marking a woman's entrance into the order.

#### MISCELLANEOUS

THORP, ROBERT, OF ALNWICK. Collection of printed and manuscript music formed by Robert Thorp of Alnwick. Ca. 1700–ca. 1800.

UNITED STATES. WAR DEPARTMENT. GENERAL STAFF. *Order of Battle of the German Army, April 1943*. Revised edition. Washington, D.C.: Military Intelligence Service, 1943.

#### GIFTS

Bruce Willsie, Class of 1986, donated 48 separately published early printed books, many illustrated, which roughly divide into two groupings: (1) 34 books or broadsides dating from 1518 to 1800, and (2) two composite volumes, one with four 18th-century English imprints bound in, the other with 10 17th- and one 18th-century English imprints bound in. He also gave an extraordinary collection of "catchpenny dreadfuls," nearly 40 English sensationalist broadsides published in the late 18th and early 19th centuries detailing murders,

their perpetrators, the victims, confessions by the criminals, and descriptions of their executions.

Gifts were also received from Mrs. G. Ernest Dale, Paula Dietz, Jay Dillon, Richard S. Kinsey \*49, and Bruno Morelli.

—STEPHEN FERGUSON

*Curator of Rare Books*

## TWENTIETH-CENTURY PUBLIC POLICY PAPERS

*During the academic year 2008–2009 the Seeley G. Mudd Manuscript Library received the following manuscripts, which augment or supplement existing papers or established collections, or which represent new collections.*

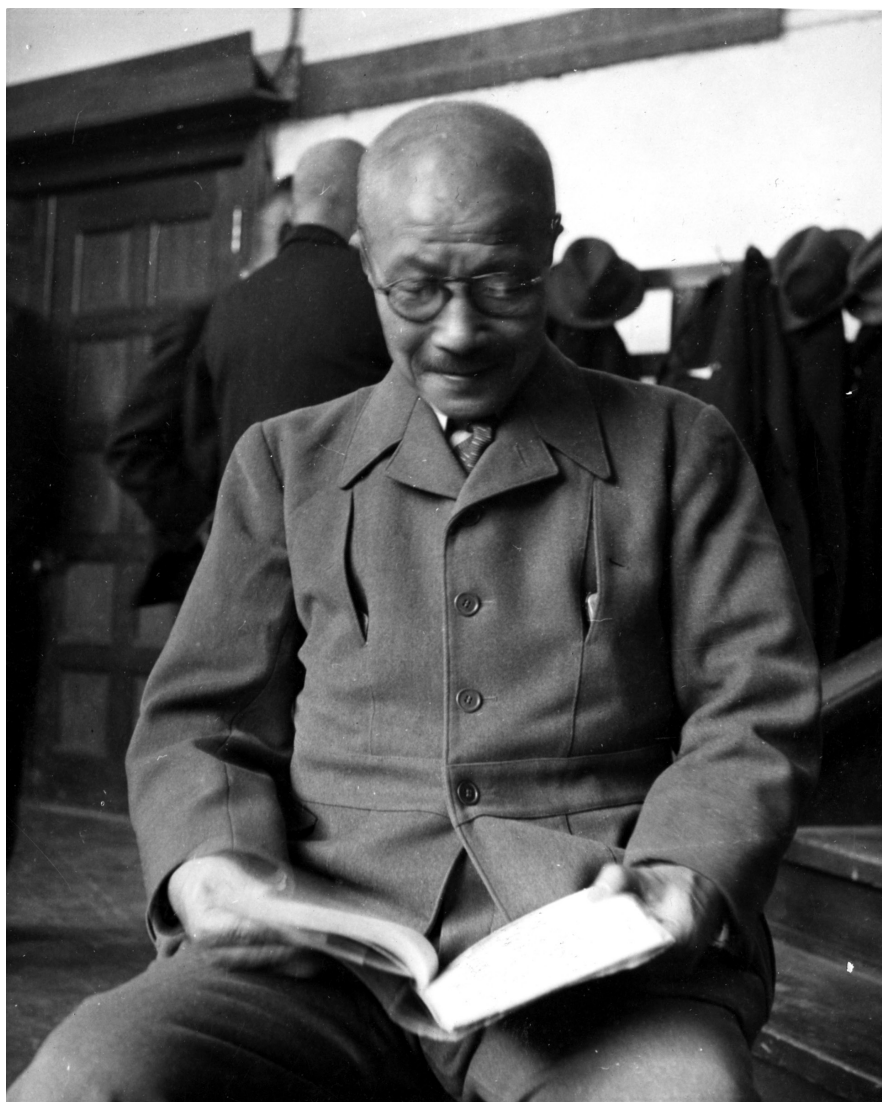
CLEVELAND, HARLAN (1918–2008), Class of 1938. Forty cartons of Cleveland's writings and speeches, as well as subject files, correspondence, photographs, oral history transcripts, and travel logs that span his career as a statesman, educator, and author, 1937–2007. Gift of Zoe Cleveland.

COUNCIL ON FOREIGN RELATIONS RECORDS. Additions to the archives. Thirty-two cartons of materials that document the Council's administration and programs, 1996–1999.

CRESPI, LEO P. (1916–2008), \*42. Twenty-two cartons of materials that document Crespi's eight years of teaching psychology at Princeton and his public opinion research work, 1939–1999. Gift of Jeffrey Crespi.

FULLER, JEFFREY E. (1917–1970). Eight cartons of materials that document Fuller's military service and his work for the American Civil Liberties Union; they include his personal and professional pursuits from high school until the end of his life, 1930–1970. Gift of Cordelia Fuller.

KANTROWITZ, NATHAN. Tokyo War Crimes Trials Photographs. Consists of 140 black-and-white negatives as well as prints of scenes from the International Military Tribunal for the Far East taken by Kantrowitz while serving with the U.S. Army photography unit, 1946–1947. Gift of Nathan Kantrowitz.



General Hideki Tōjō (1884–1948), the former prime minister of Japan, reading in the defendants' room between sessions of the International Military Tribunal for the Far East, 1946. Photograph by Nathan Kantrowitz.



MASSIE, ROBERT KINLOCH, Class of 1978. Thirteen cartons of the Reverend Massie's research files concerning anti-apartheid activism in South Africa, 1952–1992. Gift of Robert Massie.

MUSGRAVE, RICHARD A. (1910–2007). Seven cartons of materials that document Musgrave's career as an economist and professor. Included are writings, speeches, syllabi for Harvard courses, discussion papers, conference materials, e-mail correspondence, and written correspondence, 1920–2007. Gift of Peggy B. Musgrave.

TAYLOR, HOWARD F. Black Leadership Network Study Papers. Consists of nine cartons of Taylor's survey files, including a project summary, questionnaires, automated quantitative analyses, resumes and biographies, and clippings, 1984–1992. Gift of Dr. Howard F. Taylor.

—DANIEL J. LINKE  
*Curator of Public Policy Papers*

## PRINCETON COLLECTIONS OF WESTERN AMERICANA

*All items added to the Western Americana Collections were purchased on the J. Monroe Thorington, Class of 1915, Fund, unless otherwise noted.*

ALEXANDER, CHARLES WESLEY (1837–1927). *General Sheridan's Squaw Spy, and Mrs. Clara Blynn's Captivity Among the Wild Indians of the Prairies*. Philadelphia: Cooperative Publishing House, 1869. The story revolves around a fictional "Secret Service" organized by Sheridan among the Indians during the Washita Campaign of 1868–1869 to locate and rescue white captives. According to the title page, "This narrative will bring tears to every eye."

BENHAM, HENRY WASHINGTON (1813–1884). *Recollections of Mexico and the Battle of Buena Vista, Feb. 22 and 23, 1847*. Boston, 1871. Reminiscences by a civil engineer of Zachary Taylor's greatest victory, which led shortly thereafter to his election as president of the United States. Presentation copy with author's emendations

COCHRAN, M. A., MRS. *Posie, or, From Reveille to Retreat: An Army Story*. Cincinnati: Robert Clarke Co., 1896. A fictional account of army life in the West. Includes 13 photographs.

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OREGON INDIAN MEDICINE CO. [aka Warm Spring Indian Medicine Co.]. *Indians Are Now Exhibiting....* Corry, Pa., ca. 1894. The Oregon Indian Medicine Company produced “genuine Indian remedies,” such as “Indian Cough Syrup,” “War Paint Ointment,” and “Warm Spring Consumption Cure,” for sale by mail and at “Indian medicine shows.” The cure-all “Modoc Oil” could be had for 25 cents per bottle, or 50 cents for a large bottle. “It is a doctor in the house.”

POSTCARDS OF MEXICO, ca. 1900–1960s. A collection of more than 10,000 postcards of Mexico organized into categories: occupations (everything from basketmaking and farming to bullfighting); music and dance; games and sports; religion; markets; curio shops; fiestas; houses; bars; archaeology; 1968 Olympics; airlines; roads and trains; the border; patriotic; military and revolution; politics; Porfirio Díaz; centenario; Maximilian; artwork; murals; humor; drawings of Mexican history; publishers; Mexican states (including cities in those states); and much more. Funded in part by the Rare Book Division.

SILLIMAN, BENJAMIN (1816–1885). *Review of the Nature, Resources and Plan of Development (now in Progress) of the Northern Division of the Mariposa Estate*. New York, 1873. Silliman, professor of chemistry and geology at Yale, was in California seeking to evaluate oil properties for New York investors when he was asked by Frederick Law Olmsted to weigh the possibility of finding gold on John C. Frémont's estate in Mariposa County. This is Silliman's glowing report.

TOURISM IN MEXICO, 1880–1968. The 2,300 items are divided into the following categories: by rail; by automobile; by air; guide books; travel scrapbooks, photograph albums, journals and letters;



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view books; maps; tour companies; general tourism; cities, states, and regions; commerce, industry, and immigration; periodicals; posters; miscellaneous; and Mexican iconography in the United States. Funded in part by the Rare Book Division.

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