



New & Notable

COTSEN CHILDREN'S LIBRARY

This “New & Notable” focuses on recent accessions of artwork, from preparatory sketches to artists’ dummies, which complement important collections purchased en bloc that included few drawings and the like. By striking out in this direction, Cotsen could build simultaneously upon strengths and expand its extensive holdings of artwork for illustrated children’s books. The purpose of this list is as much to provide a peep into Cotsen’s collection of artwork as to offer brief descriptions of new purchases. Every effort has been made to identify where the original appears in the publication except in those cases where Cotsen has no edition of the book, which will be noted.

HANS CHRISTIAN ANDERSEN COLLECTION

In 1994 Mr. Cotsen purchased a major collection—more than 1,000 items—of Hans Christian Andersen first editions, inscribed copies, translations, holograph manuscripts, scrapbooks, paper cuts, photographs, and reference works. There were a few sets of drawings—one by Herluf Jensenius and another by Rick Schreiter, to mention two. Given the high standing of Andersen’s fairy tales as classics of imaginative book illustration, adding artwork prepared for important editions seemed a lovely and logical way to extend this collection’s reach.

HEINRICH LEFLER (1863–1919)

—Watercolor and pencil drawing for page 21 of Hans Christian Andersen’s “Princessen paa Aerten,” for *Andersen-Kalendar* 1911 (Vienna: Munk, 1910), 37.5 × 30 cm. Lefler departed significantly from the story when he drew the just-awakened princess being leered at by her future father-in-law instead of grilled by the old queen. Gift of Justin G. Schiller.

—Watercolor and pencil drawing for page 45 of H. C. Andersen, “Svinedrengen,” for *Andersen-Kalendar* 1911 (Vienna: Munk, 1910), 37.5 × 30 cm. The splendid drawing of the ladies-in-waiting forming a circle with their skirts around the princess to conceal her from prying eyes when kissing the swineherd in exchange for the magical cooking pot was reproduced in the Cotsen publication *Wonderful Stories for Pictures: Hans Christian Andersen and His Illustrators*. Gift of Justin G. Schiller.

THOMAS HEATH ROBINSON (1869–1953)

—Pen and ink drawing, “The Eastwind took the Prince in his arms and bore him over,” for H. C. Andersen, “The Garden of Paradise.” 48 × 40 cm.

—Pen and ink drawing, “Away they flew through the storm,” for Andersen, “The Traveling Companion.” 48 × 40 cm.

These two images were reproduced as full-page illustrations (pages 211 and 523, respectively), in *Fairy Tales from Hans Christian Andersen*, the Art Nouveau edition of Andersen’s fairy tales published by J. M. Dent in 1899. The three Robinson brothers, Thomas Heath, Charles (1870–1927), and W. Heath (1872–1944), collaborated on the numerous illustrations and decorations. Cotsen also has three drawings by W. Heath Robinson, including a “Hey diddle diddle” design for a line of nursery china manufactured by W. R. Midwinter, 21 drawings by Charles Robinson for *Songs of Love and Praise for Home Singing* (1907), and another 151 drawings executed by Charles for *The Reign of King Oberon* (London: J. M. Dent, 1902).

HONOR C. APPLETON ARCHIVE

Some years ago Mr. Cotsen acquired an archive of materials from the estate of British artist Honor C. Appleton. It included editions of her works, ranging from classics to schoolbooks, as well as the Josephine series by Mrs. H. C. Cradock (Cradock’s only child, Aline Mary, was the model for the heroine), for which Appleton is best known. With the archive came a battered suitcase that contained most of the original dolls and toys that were the models for Josephine’s “family.” Given the delicacy and charm of Appleton’s watercolors, it was a shame that the archive had just a few specimens: three highly finished pencil sketches for Christine Chaundler’s *The Thirteenth Orphan*



Thomas Heath Robinson, "Away they flew through the storm." Pen and ink drawing for "The Traveling Companion," in *Fairy Tales from Hans Christian Andersen*, trans. Mrs. E. Lucas (London: J. M. Dent, 1899), 523. Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library.

(London: Nisbet & Co., 1920), a sketch and finished watercolor for Frank and Letty Underwood's *Our Nursery Rhyme Book* (London: Herbert & David, 1912), a watercolor of Gerda riding the reindeer for Hans Christian Andersen's *The Snow Queen*, and one from *Josephine Goes Travelling* (1940). Three additional drawings have been added to this group.

HONOR C. APPLETON (1887–1951)

- Pen and ink drawing, “Golly himself,” for page 30 of Mrs. H. C. Cradock's *Where the Dolls Lived* (London: Society for Promoting Christian Knowledge; New York: Macmillan, 1920), 26 × 22 cm.
- Watercolor drawing, “Agrippa just behaved disgracefully,” for page 12 of Mrs. H. C. Cradock, *Me and My Pussies* (London: Thomas Nelson, 1924), 31.5 × 25 cm. Signed “Honor C. Appleton” in the lower right-hand corner with penciled directions to the printer. Agrippa is a large, very put-upon black tom cat.
- Watercolor drawing, “There is No War,” for page 15 of Mrs. H. C. Cradock, *Josephine and Her Dolls* (London: Thomas Nelson, 1916), framed to 42.5 × 38 cm. Signed “Honor C. Appleton” in the lower right-hand corner. Here Josephine rallies her dolls and toys to support the war effort.

DICK AND JANE COLLECTION

Cotsen's “New and Notable” section in the *Chronicle's* Autumn 2002 issue highlighted English-language books from the 18th and 19th centuries marketed to families giving lessons to their children at home for some or all of their education. This represents a tiny fraction of the children's instructional materials in Cotsen, which Princeton students, faculty, and visiting scholars are using. The history of education collection also includes an interesting selection of standardized textbooks—Italian Fascist primers, German elementary readers (*Fibel*), and books that were adopted by the Golden State for use in the public schools but subsequently deemed unsuitable (this last group is fondly known as the “California discards”).

In 2003 a comprehensive collection of the Dick and Jane books developed and published by Scott Foresman & Company was purchased for Cotsen. In addition to the primers and readers, the collection also has teacher's editions, workbooks for pupil “seatwork,” unused read-

ing tests, a version for the visually impaired, folios designed for the teacher to display on an easel, cardboard figures of Dick, Jane, Puff, and Spot on stands, picture cards to place on the windowsill of the classroom, promotional materials, a valentine, and a nice selection of knock-offs by other publishers, all issued between 1930 and 1970. Anyone who grew up in post-World War II America is likely to remember learning to read from some book in the series, whose focus was daily life in a white suburban family that any child anywhere in the country could relate to (an African-American family was introduced to the series in the 1960s).

Reading expert William S. Gray and a team of distinguished collaborators developed a battery of graded primers based on the whole word, or look-say, method, which relies upon repetition of words drawn from age-appropriate vocabulary lists and was regarded as superior to phonics drills or sounding out words using letter-sound associations, which had been the traditional foundation of reading instruction for centuries. The chief problem of the look-say method in practice (however sound the theory) was that it produced remarkably stilted, lifeless prose. (The compiler of this list recalls resorting to desperate measures to get excused from intoning “See Spot run” in reading circle.)

Because of the severely restricted vocabulary, the reading selections needed to be heavily illustrated to help the child associate words with things and meanings. It would be fascinating to know if the Scott Foresman illustrators worked largely from editorial directions or if they had some freedom to imagine scenes from the frequently scanty textual clues. In spite of the house illustrators’ enormous contribution to the series, they have been largely ignored in reference books and critical studies on American children’s book illustrators, presumably because they worked for a textbook instead of a trade publisher. Original drawings for the Dick and Jane series come on the market only very rarely, so Cotsen was lucky to acquire a set of any kind.

—Four unsigned gouache drawings for a story about Sally, Jane, Spot, and a squirrel for a volume in the New Basic Readers, not before 1962, 15.5 × 20 cm. The format of these drawings is identical to the wordless stories in four images that were a distinctive feature of the series *We Read More Pictures*, which were pre-primers developed in the 1960s for slow readers. Jane’s belted slacks and

Sally's overalls in these drawings point to a publication date in the 1960s rather than the 1950s, when the girls almost always appeared in skirts or dresses. Unfortunately, Cotsen does not seem to have the volume in which these images appeared.

GERLACH JUGENDBÜCHEREI

Early 20th-century picture books from the German-speaking world can stand comparison with the best of any century. Whether from Germany, Switzerland, or Austria, the books were showcases of graphic design because of the way the elements—binding, endpapers, type, illustrations, and so on—were artfully integrated into a volume. One of the period's most outstanding series was the Gerlach Jugendbücherei, which was issued in 34 volumes between 1900 and 1920 by Viennese publisher Martin Gerlach (after 1904 he was in partnership with Walter Wiedling). To call the little square books lavishly illustrated is something of an understatement. Most volumes have decorated initials, headpieces, tailpieces, and borders, not to mention half-page and full-page illustrations in line, in two or full color.

Although Cotsen has a fine collection of Viennese Sezession children's books, including the entire set of the Gerlach Jugendbücherei, there was never an opportunity to buy much in the way of artwork for book illustrations until recently, when an archive of drawings for the Gerlach Jugendbücherei became available. Although the artwork for some titles had already been dispersed, much of interest remained. Thanks to the support of the Bernard Breslauer Foundation, Cotsen was able to acquire the surviving files for 16 titles, which will allow this valuable resource about a major publishing venture for children to be kept intact for future study. We are very grateful to the foundation for a third major gift underwriting another important addition to Cotsen's German collections.

A preliminary description of the contents of the Gerlach Jugendbücherei archive arranged by volume number follows. Previous purchases of illustrations for titles in the series are integrated into the list.

- Volume 2 (1901). Ludwig Bechstein, *Märchen-Sammlung*, illustrated by Karl Fahringer (1874–1952). 86 designs, including numerous unused ones.
- Volume 4 (1902). *Aus des Knaben Wunderhorn*, illustrated by Bertold Löffler (1874–1960). Previous purchase of 16 pen, ink, and

- gouache drawings appearing on pages 3, 4, 11, 19, 44, 49, 51, 52, 58, 59, 69, 71, 82, 89, 90, and 109.
- Volume 5 (1902). Brothers Grimm, *Kinder- und Hausmärchen* (Grimm, bd. III), illustrated by Karl Fahringer (1874–1952). 80 designs.
 - Volume 7 (1902). Josef von Eichendorff, *Gedichte*, illustrated by Paul Horst-Schulze (1878–1937). 80 designs.
 - Volumes 8–9 (1902). Johann Wolfgang von Goethe, *Reineke Fuchs*, illustrated by Karl Fahringer (1873–1952). 184 designs.
 - Volume 10 (1903). Nikolaus von Lenau, *Ausgewählte Gedichte*, illustrated by Hugo von Steiner-Prag (1880–1945). 43 designs (including a previous purchase of two watercolor passepartouts).
 - Volume 12. Brothers Grimm, *Kinder- und Hausmärchen* (Grimm, bd. IV), illustrated by Otto Tauschek (1881–1975). 74 designs.
 - Volume 14 (1905). Johann Peter Hebel, *Erzählungen und Schwänke*, illustrated by Carl Otto Czeschka (1878–1960). 14 designs (including a previous purchase of a gouache and ink drawing, “Drei Wünsche”).
 - Volume 16 (1905). *Die Blume im Lied*, illustrated by Rudolf Sieck (1877–1957). 71 designs.
 - Volume 18 (1907). J. A. K. Musaeus, *Rübezahl, der Herr des Riesengebirges*, illustrated by Hans Schwaiger (1854–1912) and Joseph J. Loukota (1879–?). 50 designs.
 - Volume 19 (1907). *Fahrten und Abenteuer des Freiherrn von Munchhausen*, illustrated by Franz Wacik (1883–1938). 69 designs (including a previous purchase of the watercolor and gouache drawing of the Baron shoving a rifle down a crocodile’s throat, reproduced as a full-page color illustration on page 37).
 - Volume 20 (1908). Clemens Brentano, *Gockel, Ginkel und Gackelaia*, illustrated by Franz Wacik (1883–1938). 41 designs (including a previous acquisition of watercolors reproduced on pages 13 and 53).
 - Volume 23 (1909). E. T. A. Hoffmann, *Nussknacker und Mausekönig*, illustrated by Otto Bauriedl (1881–1961) and Ernst Kutzer (1880–1965). 43 designs.



Design by Ernst Kutzer for E. T. A. Hoffmann, *Nussknacker und Mausekönig* (1909).
Cotsen Children's Library, Department of Rare Books and Special Collections,
Princeton University Library.

- Volume 26 (1909). Gustav Schwab, *Die Schildbürger*, illustrated by
Ernst Liebenauer (1884–1970). 75 designs.
- Volume 30 (1912). Brothers Grimm, *Deutsche Sagen*, illustrated by
Ernst Liebenauer (1884–1970). 47 designs.



Two devils drawn by Siegmund von Suchodolski for pages 52–53 of *Deutsche Schwänke* (1913). Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library.

- Volume 31 (1913). *Deutsche Schwänke*, illustrated by Siegmund von Suchodolski. 64 designs.
- Volume 33 (1920). Christoph von Schmid, *Die Ostereier. Der Weihnachtsabend*, illustrated by Ferdinand Staeger (1880–1976). 52 designs.

A selection of drawings from the two volumes of Grimms' fairy tales will be featured in the 2015 exhibition honoring the bicentenary of the publication of the *Kinder- und Hausmärchen*.

THE PÈRE CASTOR COLLECTION

Cotsen's collection of activity books—a genre that could be defined as any book consisting of instructions, patterns, and/or materials for children's art projects, usually guaranteeing its mutilation or total consumption—is very extensive. In terms of quality, some of

the finest examples pedagogically and artistically were produced by the Paris publisher Flammarion under the editorship of Paul Faucher. The albums in Flammarion's celebrated Père Castor series were praised upon their appearance and are now considered to be among the high points of 20th-century graphic design for children. Cotsen's collection of Père Castor albums is by far the largest and most distinguished in North America at nearly 140 titles, the majority issued between 1931 and 1945. The Library of Congress has a total of 40, only 10 of which are from the 1930s, while the University of Chicago has nearly 25.

But the Cotsen collection had no original artwork for any of the books, so it was very gratifying to be able to acquire a partial dummy for *Baba Yaga*, one of the earliest Père Castor albums, with the assistance of the Friends of the Princeton University Library. Its author/artist was Nathalie Parain, the Russian-born wife of a French diplomat, whom Faucher brought on board. Parain was instrumental in rounding up a roster of exceptionally talented artists who had fled the Soviet Union—notably Hélène Guertik and Alexandra Exter (one of the so-called Amazons of the 1920s avant-garde)—to work with her. Together the women created the “look and feel” of the series, with its distinctive melding of the Constructivist and Art Deco styles.

NATHALIE CHELPANOVA PARAIN (1897–1958)

- Artist's partial unbound dummy for the French-language edition of *Baba Yaga* (Paris: Flammarion, 1932). Drawings of various sizes mounted on sheets 36 × 56 cm. Provenance: the artist's family. Parain's drawings for this famous Russian fairy tale illustrate the version collected by Afanasy Afanasyev, in which the little girl escapes the child-eating witch with the assistance of animals and objects to whom she had been kind. The dummy includes 8 original designs in gouache, colored pencil, and some collage for the illustrations on pages 3, 5, 10–11, and 18; they are annotated by the artist in French and Russian. With three rejected designs for other illustrations and two designs for the cover of the 1952 reprint. Gift of the Friends of the Princeton University Library.
- Unused gouache drawing, “Fruits. Primeurs,” for Nathalie Parain, *Faites votre marché: Jeux et loto* (Paris: Flammarion, 1936), framed to 28 × 27. Signed “NP” in the lower right-hand corner. The design “Legumes. Primeurs” was used instead of this.



Design by Nathalie Chelpanova Parain for page 10 of the French-language edition of *Baba Yaga* (1932). Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library. Gift of the Friends of the Princeton University Library.

Cotsen has copies of 16 of the 22 albums Parain contributed to the Père Castor series, including three of the four editions of *Baba Yaga* issued between 1930 and 1952. To see more examples of Parain's work for Flammarion, visit "Serious Fun: Père Castor's Activity Books" on the Cotsen website: <http://library.princeton.edu/libraries/cotsen/exhibitions2/PereCastor/index.html>.

BEATRIX POTTER COLLECTION

Cotsen's renowned collection of Beatrix Potter has been fully described and lavishly illustrated in *The Beatrix Potter Collection of Lloyd E. Cotsen* (Los Angeles: Cotsen Occasional Press, 2004), which is now

unfortunately out of print. Although Cotsen's collection of Potter's artwork cannot rival that of the Victoria and Albert Museum, it can boast of many gems: the scientific studies of a male Jumping Spider, fish fossils, specimens of fungi *Russula sardonia*, a spray of Regal Pelargonium, two watercolors with mechanical illustrations created for young relatives, studies of Samuel Whiskers trundling along with the rolling pin, and the finished pen and ink drawings for the line art in *The Pie and the Patty Pan*.

When new Potter drawings come on the market, they not only fetch high prices but also frequently set new records for the artist. Given the fierce competition for Beatrix's artwork from the estate of her brother Walter Bertram Potter (1872–1918), auctioned at Sotheby's London, July 17, 2008, Cotsen was very fortunate to have acquired two drawings, thanks to the Friends of the Princeton University Library.

BEATRIX POTTER (1866–1943)

- Pencil and ink wash preparatory drawing of Little Red Riding Hood and the wolf, ca. 1894, 20 × 16.5 cm. Like the foxy gentleman in *The Tale of Jemima Puddleduck*, the wolf practically devours the little girl with his eyes while he talks to her (her plump little legs do look as if they ought to be nibbled). This image exists in a finished pencil drawing in the collection of the Free Library of Philadelphia. Cotsen also possesses a photograph taken by Beatrix ca. 1894 of a little girl in a hooded cape posed on a stile, which may have been intended as the model for another illustration in the classic fairy tale (it is described and illustrated as item 425 in the Cotsen Potter catalogue). Around 1912, Potter drafted her own retelling of Perrault, which was rewritten for inclusion in *The Fairy Caravan* (1929) but never used. It is delightful and can be found in Leslie Linder's *The History of the Writings of Beatrix Potter*.
- Unfinished pencil drawing of two rabbits with the faint outline of a sparrow watching them in the lower left-hand corner, ca. 1894, 25.5 × 17 cm. Potter's acute powers of observation are very much in evidence in the precise rendering of the two rabbits. There is a related study in the Victoria and Albert collection, where the two rabbits are eating a turnip while a sparrow looks on. Neither seems to have been published. This drawing dates from a fascinating decade in Potter's life, when she was attempting to break into the



Drawing by Beatrix Potter. Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library.

market for illustrated children's books, but before finding the style that was to make her world famous. It offers an interesting contrast with other drawings of rabbits throughout the Cotsen collection, such as the lively pen and ink sketch of rabbits flying kites in one of the manuscript picture letters or the drawing "Rabbit's House with Five Rabbits, Cabbages and Carrots."

SOVIET CHILDREN'S BOOKS

Cotsen is the North American collection of record for Russian-language children's books, particularly for the Silver Age and early Soviet period. It continues to grow steadily, attracting historians and literary critics to Firestone to consult its rich holdings.

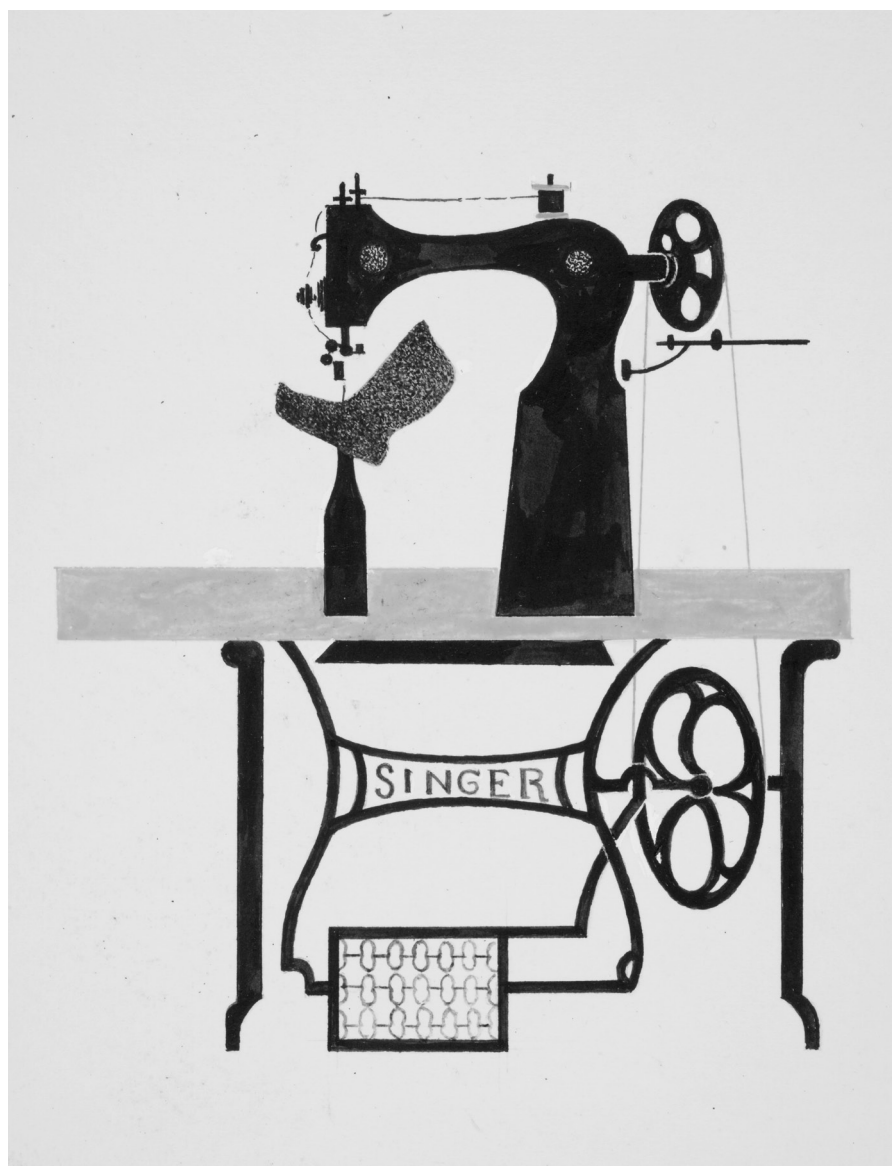
RADUGA PUBLISHING HOUSE

One of the cornerstones of Cotsen's 20th-century Russian-language children's books is an extensive collection of Raduga imprints (the en bloc purchase of 44 books from the daughter of publisher Lev Kliachko was the subject of the Cotsen "New & Notable" in the *Chronicle's* Winter 2004 issue). Cotsen is always on the lookout for more examples of artwork for illustrations in Raduga books, and two more have been added to the collection (16 of Iurii Annenkov's finished drawings for one of Raduga's best-known books, Korneii Chukovskii's *Moidodyr* [Wash 'em Clean] are in Cotsen).

- Ilya Moisevich Mazel (1890–1967), gouache and pencil drawing for the front wrapper of *Tyubeteika* [The Cap] (Leningrad, Moscow: Raduga, 1927), 22 × 19 cm. The publication date of 1926 has been crossed out and a note penciled in above.
- Varvara Rayevskaia, gouache and ink drawing for the design for the front cover of *Al'bom zhivotnykh* [Animal Album] (Leningrad: Raduga 1926), 14 × 19 cm. Cotsen does not have a copy of this picture book of animals.

OTHER RUSSIAN-LANGUAGE ACQUISITIONS

- Evgeniia Konstantinovna Evenbakh (1889–1981), pen, ink, and watercolor drawing of a Singer treadle sewing machine for page 7 of M. Il'in, *Kozha* [Leather] (Leningrad: GIZ, 1929), 23 × 18.5 cm.
- Konstantin Vassilevich Kuznetsov (1886–1943), drawing in pastels of a toy in the shape of a bearded man for page 10 of Iakov



Pen, ink, and watercolor drawing of a Singer treadle sewing machine by Evgeniia Konstantinovna Evenbakh for page 7 of M. Il'in, *Kozha* [Leather]. Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library. Gift of the Friends of the Princeton University Library.

- Petrovich Meksin, *Samodelki* [Do It Yourself] (Moscow: GIZ, 1930), 21 × 17 cm.
- Vladimir Vasil'evich Lebedev (1891–1967), artist's partial bound dummy for pages 5–11 and the rear wrapper of Samuil Marshak, *O glupom myshonoke* [The Silly Little Mouse] (Leningrad: GIZ, 1928), 22.5 × 19 cm. This beloved poem tells about a little mouse who asks his mother to find an animal nanny to sing him to sleep. The pasted-up text and printed illustrations are extensively annotated in different hands in graphite, blue pencil, black and red ink.
 - , five watercolors for *Kras' i risui* [Color and Draw!] (Moscow: Ogiz Gvardia, 1932), 12 × 14 cm. Illustrations for pages 3, 5–7, and 9 for this drawing book of horses. The group also included a sixth drawing of a giraffe for another publication.
 - , pen, ink, and red pencil studies for Samuil Marshak's *Mister Twister* [Mister Twister], ca. 1933. One sheet, 14 × 7 cm., with two mounted illustrations; a second sheet, 22 × 8 cm., with six studies of heads.
 - , drawing in pastels for the cover design of Samuil Marshak, *Usatyi polosatyi* [Whisker-stripes] (Leningrad: DETGIZ, 1930), 23 × 18 cm. A charming picture of a little girl hugging a tiger-striped kitten in her lap.

The foregoing represent a major addition to Cotsen's excellent holdings of Lebedev's artwork for children's book illustrations, which include another artist's dummy for Vladimir Mayakovskii's *Chto ni stranitsa, to slon, to l'vitsa* [On Every Page, Either an Elephant or a Lioness], ca. 1954, and 11 gouache and ink drawings for Samuil Marshak's *Vchera i segodnia* [Yesterday and Today] (Leningrad: Raduga, 1925).

A MISCELLANY OF ACQUISITIONS, CHIEFLY
FAIRY TALES, NURSERY RHYMES, AND CLASSICS, WITH
A LIBER AMICORUM, A TOY STORY, AND A TIGER

EDWARD ARDIZZONE (1900–1979)

- Pen and ink drawing, “Mammy Two Coats,” for Eleanor Farjeon, *Kaleidoscope* (London: Oxford University Press, 1963), 20 × 29 cm. Farjeon's story about a boy growing up in an English village was first published in 1928 without any illustrations (Cotsen lacks both editions).

Other examples of Ardizzone's drawings in Cotsen include a drawing for Eleanor Farjeon's *Old Nurse's Stocking Basket* (1965), 26 drawings for James Reeves, *The Lion That Flew* (1974), 44 drawings for Christianna Brand, *Nurse Matilda Goes to Town* (1967), and 54 drawings for J. M. Barrie's *Peter Pan* (1962).

L. LESLIE BROOKE (1862–1940)

- Two pen and ink drawings reproduced on pages 165 (“Mother Hubbard”) and 193 (“Hey diddle diddle”) of Andrew Lang, *The Nursery Rhyme Book* (London, New York: Warne, 1898), 21.5 × 19 and 19 × 19, respectively. Both drawings are signed “L.L.B.” in the lower left-hand corner and have penciled directions to the printer. The Cotsen collection also has the vignette, “The Nursery Rhyme Book *I* Historical,” for page 29 of the same book.
- Pen and ink drawing of the three bears for the endpapers of *The Golden Goose* (London: Frederick Warne & Co., 1905), 37 × 27 cm. With penciled directions to the printer in two different hands.
- Pen and ink drawing, “And the seal,” reproduced on page 42 of *Johnny Crow's Party* (London: Frederick Warne, 1907), 23 × 24 cm. The drawing is signed “L.L.B.” in the lower right-hand corner and has a penciled notation to the printer. The drawing depicts a seal, a sole, a crow, and a huge plate of currant scones.

These drawings join a watercolor and ink drawing of the three wise men of Gotham that appeared in *The Man in the Moon* (1913) and in *A Nursery Rhyme Picture Book*, no. 1 (1913), and another, “This little Pig Had None,” which appeared in *This Little Pig Went to Market* (1922) and in *A Nursery Rhyme Picture Book*, no. 2 (1922), all published by Frederick Warne Ltd.

MARCIA BROWN (1918–)

- Watercolor drawing for pages 16–17 of Charles Perrault, *Cinderella* (New York: Scribner, 1954), framed to 23 × 46.5 cm. This sumptuous illustration depicts the fairy godmother transforming Cinderella's rags into a beautiful ball gown while the coach waits in the background.

WILLIAM COLE (1919–2000)

- The Poetry-Drawing Book*, edited by William Cole and Julia Colmore (New York: Simon & Schuster, 1960). Cole compiled many poetry



Edward Gorey's illustration for James Stephens's poem "The Wood of Flowers," in *The Poetry-Drawing Book*. Cotsen Children's Library, Department of Rare Books and Special Collections, Princeton University Library. Gift of the Friends of the Princeton University Library.

anthologies, some of which are still recommended by teachers. It is impossible to tell from the cover of this publication that it is a very special copy. The spiral-bound book was designed to encourage elementary schoolchildren to respond to poetry by providing them with space to draw, and Cole turned this one over to his artist-friends—Jules Feiffer, Tomi Ungerer, Shel Silverstein, André François, Edward Gorey, and Mark Alan Stamaty—with predictably funny and sometimes naughty results.

CHRIS CONOVER

—Watercolor drawing for pages 7–8 in *Froggie Went A-Courting* (New York: Farrar, Straus Giroux, 1986), 32 × 47 cm. This cutaway view of Uncle Rat's two-story house shows Miss Mousie upstairs

luxuriating in her bath, while below the cook prepares high tea in the kitchen and the gentlemen play billiards. Conover's double-page spreads are a pleasure to study because of the way she reimagines a familiar scene in a detailed new setting that goes far beyond the literal text, while respecting its spirit.

- Watercolor drawing for pages 9–10 in *The Adventures of Simple Simon* (New York: Farrar, Straus Giroux, 1986), 28 × 52 cm. The detail of the tiger magician from this teeming fairground scene was featured in the Cotsen publication *More Tigers in the Cotsen Children's Library* (2008).

CHARLES FOLKARD (1878–1963)

- Pen and ink drawing, “The ill educated parrot,” for chapter XIX of the English-language edition of Carlo Collodi's *Pinocchio* (London: J. M. Dent; New York: E. P. Dutton, 1911), 24 × 10.5 cm. The sheet is signed with Folkard's monogram in the lower right-hand corner and has penciled instructions to the printer. The wayward puppet is sitting by the river, collecting water in an old shoe to water his buried gold pieces, which the Fox and Cat assured him would grow like beans. The parrot is informing him that he has played right into the hands of those two rascals yet again. Cotsen has no edition with the Folkard illustrations, which were the standard set for decades. There are three other Folkard drawings in the collection, including a cover design for the 1946 edition of *The Land of Nursery Rhymes*.

MAUD PETERSHAM (1890–1971) & MISKA PETERSHAM (1888–1960)

- Artists' bound dummy for the picture book *Get-a-Way and Háy János* (New York: Viking Press, 1933), 29 × 23 cm. Considered the Petershams' masterpiece, this story chronicles the adventures in Toyland of a worn-out stuffed horse and an old toy soldier, named after the hero of *The Veteran* by János Garay, a comic epic famous in Hungarian literature. The dummy has 43 pencil drawings, 24 in full color, with paste-up galleys annotated in the Petershams' hands. Cotsen also has a dummy for the Petershams' *The Ark of Father Noah and Mother Noah* (New York: Doubleday Doran, 1930).

TONY SARG (1882–1942)

- Charcoal drawing, “Whom did Hansel and Gretel meet in the forest?” ca. 1939, 36 × 28 cm. Possibly a commission for a magazine

illustration. The witch stands in front of her cottage, which is decorated with pretzels and slabs of lebkuchen with scary faces made of slivered almonds. Signed “Tony Sarg” in the lower right-hand corner, with penciled instructions. Tony Sarg is perhaps best known as the designer of the original helium-filled balloons for Macy’s Thanksgiving Day parades and of the department store’s animated holiday window displays.

ERNEST H. SHEPARD (1879–1976)

- Pen and ink drawing, “Climbed deftly down the porch like a white rat,” on page 66 of Kenneth Grahame’s *The Golden Age* (London: J. Lane, the Bodley Head, 1928), 25 × 19 cm. Shepard does not follow the text literally: with a somewhat tentative expression on his face, the boy slides down the porch roof in his nightshirt. Cotsen has a rather nice selection of Shepard’s artwork: 28 pencil drawings (8 of which were not used) for George MacDonald’s *At the Back of the North Wind* (London: Dent; New York: Dutton, 1956); “The House in the Tree” from A. A. Milne’s *Winnie the Pooh* (London: Methuen, 1926); a wrapper design for the 1969 edition of Kenneth Grahame’s *The Wind in the Willows*, for which Shepard’s line art was colored; a pen and ink drawing of Father Noah asleep; and a pen and ink drawing, “Sing a song of sixpence.”

WILLIAM STEIG (1907–2003)

- Pen and wash drawing, “Then began men to call upon the name of the Lord,” for Jeanne Steig, *The Old Testament Made Easy* (New York: Farrar, Straus, Giroux, 1990), 33.5 × 51 cm. Signed “W. Steig” in the lower right-hand corner.
- Pen and wash drawing, “The Beast proposes marriage to Beauty,” for Jeanne Steig, *A Handful of Beans* (New York: HarperCollins, 1998), 26 × 33 cm. Signed “W. Steig” in the lower right-hand corner. A caption, “‘Will you be my wife?’ (Beauty and the Beast)” to the left of the caption has been lined through. Cotsen has neither of the Steig titles.

LYND WARD (1905–1985)

- Acrylic painting on Japanese unryushi paper of a tiger for page 58 of Elizabeth Coatsworth, *The Cat Who Went to Heaven* (New York: Macmillan, 1958), 35 × 30 cm. (See plate 3.)

MARCUS WARD

—Gouache painting highlighted with gold for “The King Awakes” in Alfred Tennyson’s *The Sleeping Beauty or the Enchanted Palace*, 17 × 24 cm. The illustration was published in several formats (perhaps most famously in the first series of the *Royal Illuminated Book of Legends*) by the Edinburgh printer William P. Nimmo during the 1870s.

PAUL WOODROFFE (1875–1954)

—Pen and ink drawing, “Ye True Tale of Tom the Piper’s Son,” for page 41 of *Ye Second Booke of Nursery Rhymes* (London: George Allen, 1896), 30 × 33 cm. Also in the collection is Woodroffe’s full-page illustration, “Ye Carrion Crow,” for page 47 of the same book.

—ANDREA IMMEL

Curator, Cotsen Children’s Library

GRAPHIC ARTS COLLECTION

ARTISTS’ BOOKS AND FINE PRESS EDITIONS

ARP, JEAN (1887–1966). *Vers le blanc infini* [*Toward the Infinite White*]. Lausanne: La Rose des vents, 1960. In the last years of Arp’s life, he was persuaded to create two beautiful livres de peintres. *Vers le blanc infini* begins with an etching, followed by a poem, followed by an etching, and so on for a total of eight poems interspersed with eight prints. The prints are not illustrations of the poems, nor are the poems reactions to the prints. In this way, the free-thinking Arp plays with the convention of the livre de peintre in the very act of creating it. Copy 395 of 499.

BORGES, JORGE LUIS (1899–1986). *Los Rivero*. Illustrations by Carlos Alonso. Madrid: Del Centro Editores en colaboración de la Fundación Internacional Jorge Luis Borges, 2010. Issued to commemorate the bicentennial of the Revolution of May, which occurred in Buenos Aires on May 25, 1810, resulting in the establishment of the first autonomous government in the Rio de la Plata. Copy 39 of 100, signed by the author.

———. *El ultimo prologo de Jorge Luis Borges*. Buenos Aires: Ediciones “Dos Amigos,” 1990. Illustrations by Josefina Robirosa, Rodolfo

Ramos, Roberto Páez, Norma Bessouet, Alica Scavino, Gabriela Aberasturi, Vechy Logioio, Julio Pagano, Libero Badii, and Luís A. Solari.

CHAR, RENÉ (1907–1988). *The Summons of Becoming: Marking the Centenary of a Poet*. Translated by Mary Ann Caws. Lithographs with hand coloring by Ed Colker. Millwood, N.Y.: Haybarn Press, 2007. Copy 37 of 50.

CHEN, JULIE. *A Guide to Higher Learning*. Berkeley: Fishing Fish Press, 2009. Artist's book in the form of a board game.

CLEMENCEAU, GEORGES (1841–1929). *The Veil of Happiness: A Play in One Act*. New York: Privately printed for the members of the Beechwood Players, 1920. Illustrated and printed by Thomas Maitland Cleland (1880–1964).

COCKX, JAN (1891–1976). *9 Houtsneden*. [Antwerp, 1921]. Following World War I, a small group of Antwerp artists, writers, and social activists came together to publish a monthly journal titled *Ça ira* (*It Will Go*). Graphic artists included Floris Jaspers (1889–1965), Paul Joostens (1889–1960), Frans Masereel (1889–1972), and Jan Cockx (1891–1976). Thanks to the recognition Cockx received, he found the financial backing to publish this small portfolio of nine woodcuts with a striking color linocut on the wrapper. The copy acquired by Graphic Arts is from the collection of Maurice van Essche, the editor of *Ça ira*. Copy 57 of 100.

COLKER, ED, and MICHAEL ANANIA. *Gathering: Fifteen Poets/Poems*. Millwood, N.Y.: Haybarn Press, 2010. A portfolio issued in honor of 50 years of poetry and prints from Ed Colker and his presses Editions du Grenier and Haybarn Press, featuring one poem each from 15 poets and visual responses from Colker. The letterpress printing is by Bradley Hutchinson, and the color lithograph frontispiece was printed by Maurice Sanchez at Derrière L'Etoile Studio. Copy 47 of 125.

CZECH BOOK COVER DESIGNS. During the period between the two world wars, the Czechoslovak Republic was an important center for avant-garde book design. Bold graphics and experimental design techniques were the mark of the artists of the Devetsil Artistic Union. Some of the volumes now at Princeton, with their original wrappers, include:

- KNICKERBOCKER, HUBERT RENFRO (1898–1949). *Rudý obchod hrozí* [*The Red Trade Menace*]. Prague: Nakladem česka grafické unie, 1932. Wrapper design by Josef Hesoun.
- LE FÈVRE, GEORGES (active 1930s). *Jsem vyvrhel!* Prague: Knihy Litevny, 1931. Cover design by L. Hradský (active 1930s).
- PROCHÁZKA, THEODOR (active 1940s). *V předvečer války*. Prague: Melantrich, 1945. Cover design by Karel Teige (1900–1951).
- RENN, LUDWIG (born Arnold Friedrich Vieth von Golsseneau, 1889–1979). *Válka*. Prague: Václav Petr, 1930. Wrapper design by Josef Kaplický (1899–1962).
- SCHULZ, KAREL (1899–1943). *Dáma u vodotrysku*. Prague: Ladislav Kunčíř, 1926. Wrapper design by the partnership of Jindřich Štyrský (1899–1942) and Toyen (born Marie Cerminova, 1902–1980).
- SLANG (pseudonym of Fritz Hampel, active 20th century). *Křižník Potěmkin: Povstání námořníků před Oděsou 1905*. Prague: Jan Fromek, 1926. Wrapper design by Karel Teige (1900–1951).
- VÁVRA, JAROSLAV R. (1902–1990). *Petrolejáři: Román z anglo-americké petrolejové války 1927*. Prague: Družstevní práce, 1937. Wrapper design by John Heartfield (1891–1968).
- DUBUFFET, JEAN (1901–1985), and PIERRE ANDRÉ BENOIT (1921–1993). *Oreilles gardées*. [Alès]: P. A. Benoit, 1962. Benoit (who signed with his initials P.A.B.) lived and worked from Alès in the south of France. Artists either came to him or mailed their art to him (often simple sheets of celluloid scratched with a needle), to which he would add his own poetry and print limited editions for their friends. With *Oreilles gardées*, Dubuffet was experimenting wildly with rubber stamps and lithographic plates (a transitional point at the beginning of his Hourloupe period). Benoit was able to take Dubuffet's originals and produce a self-consciously naïve book. Copy 198 of 300.
- Gilgamesh*. Translated by William Ellery Leonard (1876–1944). Illustrated by Irving Amen (b. 1918). [Lunenburg, Vt.]: Limited Editions Club; printed by Stinehour Press, 1974. Copy 994 of 2000.
- GRIFFIN, GILLETT G. *Drawn from His Letters*. Bryn Mawr, Pa.: privately printed and bound by Willman Spawn, 1994. Gift of David B. Long in honor of Gillett G. Griffin.

IRIBE, PAUL (1883–1935). *Blanc et rouge. Rose et noir. Bleu blanc rouge.* [Paris]: Établissements Nicolas, 1930–1932. A trilogy of colorful publications from the wine merchant Nicolas, satirizing foreign drinking habits and promoting the virtues of French wine. Each one was printed in an edition of approximately 500 copies.

KEROUAC, JACK (1922–1969). *On the Road.* Göttingen: Steidl; Gagosian Gallery, 2009. Ed Ruscha has reinterpreted Kerouac's book with a design that incorporates 55 original photographs. Copy 226 of 350.

LIBROS SAN CRISTÓBAL (cooperative). Handmade untitled artist's book. [San Cristóbal: Christopher Beisel, ca. 2005]. Gift of Alfred L. Bush.

MALUTZKI, PETER, and INES VON KETELHODT. *Zweite Enzyklopädie von Tlön.* Lahnstein, Oberursel, and Flörsheim: von Ketelhodt and Malutzki, 1997–2006. "If our foresight is not mistaken, a hundred years from now someone will discover the hundred volumes of the *Second Encyclopedia of Tlön*," wrote Jorge Luis Borges (1899–1986) in the epilogue to his 1941 story "Tlön, Uqbar, Orbis Tertius." Borges's words led the German artists Peter Malutzki and Ines von Ketelhodt to spend nearly 10 years constructing the *Second Encyclopedia of Tlön* in a 50-volume, limited edition set. Each volume, although uniform in format, is unique in concept and execution, including its binding. The artists write, "Because our system of order was the alphabet, we of course wanted all letters to be represented in the end. We did realize that we could only do justice to our presumptuous ambition of packing the whole world into 50 volumes in details and fragments; but we hoped the found shards would give a notion of the whole structure."

———. *Zweite Enzyklopädie von Tlön: Ein Buchkunstprojekt von Ines von Ketelhodt und Peter Malutzki 1997–2006.* [Flörsheim am Main: the artists, 2007]. Catalogue published to accompany exhibitions of the *Zweite Enzyklopädie von Tlön* project.

MARINETTI, FILIPPO TOMMASO (1876–1944). *F. T. Marinetti presenta i nuovi poeti futuristi.* Rome: Edizioni futuriste di "Poesia," 1925. An early anthology of visual poetry by the Italian Futurists.

Monografieën over Filmkunst. Edited by C. J. Graadt van Roggen. Rotterdam: W. & J. Brusse's Uitgeversmaatschappij, 1931–1933. Com-

plete in 10 numbers with the original wrappers designed by Piet Zwart (1885–1977).

PETTIBON, RAYMOND. *Captive Chains*. Lawndale, Calif.: SST Publications, 1978. California artist Pettibon has published 44 magazines, 120 fliers, and a variety of album covers. This was his first publication, distributed by SST Records, an imprint established by his brother, Greg Ginn, the guitarist for the punk band Black Flag.

PFEIFFER, WERNER. *Abracadabra: An Homage to Hendrik Nicolaas Werkman; A Set of Typographic Explorations*. Red Hook, N.Y.: Pear Whistle Press, 2007. One of 52 copies.

———. *Errantry*. Red Hook, N.Y.: Pear Whistle Press, 2008. Artist's book in the form of a 27-foot scroll inspired by *Der Triumphzug Kaiser Maximilians* (1515), a series of 130 woodcuts by Hans Burgkmair the Elder (1473–1531) and others. The title and the text that joins the series of pictures are based on a poem written by J. R. R. Tolkien (1892–1973). A timeline chronicles the wars of the 20th century and their casualties. The scroll is housed in a 105 mm Howitzer artillery brass casting manufactured in 1943. Copy 10 of 52.

RÉGNIER, HENRI DE (1864–1936). *La cité des eaux*. Paris, 1912. Unique, completely hand-painted book by Alcide Theophile Robaudi (1850–1928) in watercolor with gouache highlights, created and sumptuously bound for Louis-Sylvestre Bougier (b. 1851) 10 years after Régnier's book of poems was first released. Gift of an anonymous donor.

ROSTAND, EDMOND (1868–1918). *Les romanesques*. Paris, 1904. Created and privately published by the painter Eugène Grivaz (1852–1915), each deluxe volume is hand-painted in watercolor with gouache highlights. Copy 3 of 10. Gift of an anonymous donor.

SCHÄPERS, VERONIKA. *Kokugo nyūushi mondai hisshōhō = Sichere Anleitung zum Bestehen jeder Universitätsaufnahmeprüfung im Fach Japanisch. [A Safe Method to Pass University Entrance Exams in the Subject of Japanese]*. Story by Shimizu Yoshinori. Tokyo: [Schäpers], 2003. Hand-printed rubber stamps and letterpress text printed by zinc-clichés in German and Japanese. Copy 28 of 40.

SINCLAIR, UPTON (1878–1968). *Das Geld schreibt*. Translated by Elias Canetti. Berlin: Malik-Verlag, 1930. Two copies of the German translation of *Money Writes!*—the uncensored hardback and

the censored paperback—with cover designs by John Heartfield (1891–1968).

———. *So macht man Dollars*. Translated by Paul Baudisch. Berlin: Malik-Verlag, 1931. Photomontage cover design by John Heartfield (1891–1968). Malik Press, run by Heartfield's brother Wieland Herzfelde (1896–1988), published inexpensive German editions of leftist books on social issues. Then, as today, Heartfield's innovative covers attracted more attention than the texts.

TEIRLINCK, HERMAN (1879–1967). *De ekster op de galg*. Antwerpen: De Sikkels, 1937. Illustrated by Frans Masereel (1889–1972). Copy 590 of 700.

THOMAS, SUZANNE. *The Wine*. Santa Cruz: Thomas, 2008. A miniature artist's book bound into a wine cork, featuring a quotation from Homer's *Odyssey* (Book XIV): "The wine urges me on / the bewitching wine / which sets even a wise man to singing / and to laughing gently / and brings forth words / which were better unspoken." One of 150 copies.

PRE-1900 RARE AND ILLUSTRATED EDITIONS

ALEAUME, JACQUES (1562–1627). *La perspective speculative, et pratique*. Paris: Melchior Tavernier and François Langlois, 1643. First edition, large paper copy, of Aleaume's treatise on perspective and projective geometry, published posthumously.

BALLANTYNE, ROBERT MICHAEL (1825–1894). *The Invalids: A Tragedy*. [1859]. Unfinished play, handwritten in ink with 15 pen-and-ink illustrations by the author. Inscribed to Mrs. John Faed and signed by Ballantyne, "Edinburgh, 1st January 1859."

BELON, PIERRE (1517–1564). *L'Histoire de la nature des oyseaux, avec leurs descriptions, & naïfs portraits retirez du naturel*. Paris: Benoist Preuost, 1555. Seven parts in one volume with 161 woodcuts. Belon intended to become a doctor but left these studies when financier François de Tournon agreed to subsidize his travel and study of natural history. His history of birds is one of the first ornithological compendiums to be based, in part, on field observations, and many of the woodcuts were drawn from actual specimens. Belon attempted to match his depictions with the names used by Aristotle and Pliny, hence the captions in Greek. The woodblocks for this work were used again in

1557 for the first part of Belon's *Portraits d'oyseaux, animaux, serpens ... d'Arabie & Egypte*. Purchased with funds from the Henry Matthews Zeiss Memorial Book Fund.

Catalogue of the Engraved Work of Asher B. Durand. Introduction by Charles Henry Hart (1847–1918). New York: Grolier Club, 1895. Grolier Club exhibition catalogue extra-illustrated with 134 etchings by Asher Brown Durand (1796–1886).

The Fawcettonian; or The Budget of Mirth Laid Open. London: S. Lee ... and A. Kidwell..., [ca. 1809]. Engraving with hand coloring by Isaac Cruikshank (1756?–1811?).

GAMELIN, JACQUES (1738–1803). *Nouveau recueil d'ostéologie et de myologie, dessiné d'après nature ... pour l'utilité des sciences et des arts*. Toulouse: J. F. Desclassan, 1779. One volume in two parts, containing 41 full-page engraved plates and 10 etched vignettes. French painter and engraver Jacques Gamelin entered the Art Académie Royale de Toulouse under the patronage of Baron de Puymaurin, a wealthy industrialist to whom Gamelin dedicates this book. Puymaurin then financed a trip to Rome, where Gamelin rose to the position of chief painter to Pope Clement XIV. After his father died in 1777, Gamelin returned to Toulouse, using his inheritance to begin work on a new anatomical atlas. Gamelin was given access to the corpses of executed criminals, which he both dissected and sketched. Two engravers were hired to assist with the plates, and after two years Gamelin published his masterpiece in an edition of 200 copies, priced at 40 livres. Unfortunately, the book sold poorly, Gamelin went bankrupt, and most of the remaining copies were either pulped or dismembered, which accounts for the book's exceptional rarity.

GARDINER, WILLIAM (1766–1825). *The Story of Pigou, a Malay Boy*. London: Printed in stereotypes, for D. Mackay; Edinburgh: W. Blackwood, [1822]. Frontispiece etching designed by George Cruikshank (1792–1878).

GOETHE, JOHANN WOLFGANG VON (1749–1832). *Faust*. Translated by Philipp Albert Stapfer. Paris: C. Motte [etc.], 1828. Illustrated with 17 lithographs by Eugène Delacroix (1798–1863), plus two variant issues of Delacroix's portrait of Goethe and an added portrait of Delacroix. Front and rear original illustrated wrappers, design attributed to Achille Devéria (1800–1857). "Delacroix has

surpassed my own vision,” wrote Goethe when he was shown a copy of this book. “It must be admitted that I myself scarcely imagined the scene so perfectly!” This 1828 illustrated edition of Goethe’s *Faust* is considered by most historians to be among of the finest publications of the 19th century. Gordon Ray (*Art of the French Illustrated Book*) praised Delacroix’s illustrations as “the high point of Romantic book illustration,” and David Bland (*History of Book Illustration*) called the volume “one of the very greatest of all illustrated books.” Princeton’s copy survives in particularly fine condition, with brilliant impressions of the lithographs printed on white, rose, blue, and light gray Chine collé. Purchased jointly with the Rare Book Division.

JACKSON, JOHN BAPTIST (1701–1780?). *An Essay on the Invention of Engraving and Printing in Chiaro Oscuro, as Practised by Albert Durer, Hugo di Carpi, &c.* London: [Jackson], 1754. In 1745 the British printmaker Jackson returned from Italy to his home in London and found work designing calico cloth. After six years, he saved enough money to establish a wallpaper manufacturing company that he hoped would revolutionize the industry. To help promote his work, Jackson published two books on printing: *Enquiry into the Origin of Printing in Europe* (London, 1752) and *Essay on the Invention of Engraving and Printing in Chiaro Oscuro* (London, 1754). The latter has an eight-page essay and eight color plates (with description), printed from multiple woodblocks with oil-based inks, which sold for two shillings and sixpence.

Kidd’s Comic Scrap-Book, or, Book of “Symptoms,” a Parlor Portfolio. London: W. Kidd, [1836?]. Etchings by George Cruikshank (1792–1878), Robert Cruikshank (1789–1856), Robert Seymour (1798–1836), and others.

MORLAND, GEORGE (1763–1804). *Four Humorous Rustic Groups: Sketched from Nature.* [London: E. Orme, 1806–1807]. With etchings by Morland published posthumously.

PLANBERG, PETER. *Ständig års räkning eller almanach.* Stockholm: Trykt hos Johan Georg Lange, 1784. History and examples of the Swedish runic calendar.

SAINT-VICTOR, CHEVALIER. *Aquarelle-miniature perfectionnée.* Milan: Imprimerie et Librairie de Félix Rusconi, 1835.

SEALY, THOMAS HENRY (1811?–1848). *The Little Old Man of the Wood, or, The Tale of a Comical Stick*. London: H. Cunningham; Bristol: G. Davey, [1839]. Etching by George Cruikshank (1792–1878).

SPONSEL, JEAN LOUIS (1858–1930). *Das moderne Plakat*. Dresden: Gerhard Kuhtmann, 1897. A German overview of French poster art from the Belle Époque, with 52 full-page chromolithographed facsimiles.

TAILFER, ROBERT (1710–ca.1736). *True and Correct Tables of Time: Calculated for the Old Stile for 784 Years viz. from A.D. 1300, to 2083, Both Inclusive; and for the New Stile....* London: n.p., 1736. Engraved throughout by George Bickham (1684?–1758?). Designed to ease the conversion between the Gregorian calendar and the Julian (Old Style) calendar.

WEB, M. *The Malignants Conventicle*. London: Printed for Anti-Dam-mee, in Tell-troth Lane, at the signe of the Holly-wand, 1643. Illustrated with a woodcut printed from a 1503 woodblock, first used by Richard Pynson (1448–1529) to illustrate *Sir Bewys of Southampton* (now in the Bodleian Libraries, Oxford). While we know it was common for printers to save blocks and reuse them, it is most unusual to find one still being printed after 140 years.

Wonder of the World!! Fairburn's Account of the Mermaid, the Most Extraordinary Animal in the Creation, Half Woman & Half Fish. London: John Fairburn, [1822]. Frontispiece designed by Robert Cruikshank (1789–1856) and etched by George Cruikshank (1792–1836).

CALLIGRAPHY AND WRITING BOOKS

BABBITT, EDWIN D. (1828–1905). *The Science & Art of Penmanship*. New York: Newman & Ivison, 1852. Gift of Donald Farren, Class of 1958.

Howard's Large and Small Round Text Copies: With the New Rules for Learners. Newburyport, [Mass.]: Pub. & sold by Thomas & Whipple Booksellers, 1805. Gift of Donald Farren, Class of 1958.

KUCHENREITER, ANTON (active 1800s). *Die Calligraphie in ihrem ganzen Umfange, geschrieben in Stein* [*Calligraphy in Its Entirety, Written in Stone*]. Neuburg an der Donau, 1831. The first and only edition of this German writing album contains 32 plates by Kuchenreiter. The

The Malignants Conventicle:

O R,

A learned Speech spoken by M. WEB, a Citizen,
to the rest of his Society,

Which did consist of { Citizen-
Malignants, } Priests,
Papists, } Apprentices,
Wenchers.

At their common Tavern meeting-house in *Lincolnes Inne-field*.

*In which are many things very necessary to be observed, and of so great con-
cernment, that if you will not believe, then take what
followes: For now all is out.*



LONDON, Printed for Anti-Dem-mee, in Tell-troth Lane, at the
signe of the Holly-wand. 1643.

Title page with a woodcut printed from a 1503 woodblock first used by Richard Pynson. M. Web, *The Malignants Conventicle* (London, 1643). Graphic Arts Collection, Department of Rare Books and Special Collections, Princeton University Library.

prints are excellent examples of lithographic engraving, used more often for printed music than text. This acquisition is a dedication copy for Princess Therese von Thurn und Taxis (1773–1839), and the bookplate bears the Thurn und Taxis arms.

SHINTON, WILLIAM EDWARD. *Lectures on an Improved System of Teaching the Art of Writing*.... London: Longman, Hurst, Rees, Orme, Brown ..., 1823. Gift of Donald Farren, Class of 1958.

TOMKINS, THOMAS (1743–1816). *The Beauties of Writing*. 2nd ed. London: Tomkins, 1808–[1809].

VELDE, JAN VAN DEN, I (1568–1623). *Spiegel der schrijfkonste: In den welcken ghesien worden veelderhande gheschriften met hare Fondementen ende onderrichtinghe Wighegeven*. Amsterdam: Willem Iansz, 1609. The 57 engravings in *Mirror of the Art of Writing* include the engraved title page cartouche designed by Karel van Mander (1548–1606) and a portrait of Velde. This acquisition is the rare, complete third edition of an important *Schrijfmesterboek* (writing-master's book) from the Golden Age of Dutch art, printed by cartographic publisher Willem Janszoon Blaeu (1571–1638). Velde's motto was "La voix se perd, l'écriture demeure" (The voice vanishes, but writing persists). Purchased with assistance from the Friends of the Princeton University Library.

PHOTOGRAPHY AND PHOTO-ILLUSTRATED BOOKS

AFRICAN AMERICAN PORTRAITS, 1860s–1880s. A collection of 20 19th-century photographic portraits of African American men, women, and children, including one sitter identified as Sally Rice, Bourbon, Georgia. The group includes 14 hand-painted tintypes, 2 albumen prints, and 4 salted paper prints. Purchased with funds from the Graphic Arts Collection, African American Studies, and Women's Studies.

Art-Union Monthly Journal 8 (May 1846). Illustrated with one original mounted Talbotype (that is, calotype) by William Henry Fox Talbot (1800–1877), along with lithographs, steel and copper etchings and engravings, and wood engravings. Talbot began production of his first photographically illustrated book, *The Pencil of Nature*, in 1844. The following year he made a deal with Samuel Carter Hall (1800–1889), editor of the *Art-Union*, to include one of his paper photographs in every copy of the May 1846 issue, thus creating

the first magazine illustrated with original photography. To make the approximately 6,000 calotypes for the *Art-Union* edition, Talbot's printer, Nicolass Henneman (1818–1898), used every negative he could find in the shop. More than half of the twenty-four images that appear in *Pencil of Nature* also turn up in copies of the *Art-Union*. Unfortunately, the prints were not properly exposed, fixed, or washed, and the images faded almost as soon as they were created. The publicity Talbot received was all negative, and *Pencil of Nature* ceased production that same year after only six fascicles. Marquand Library has a complete set of *Art-Union*, but the calotype was cut out and taken to the Princeton University Art Museum many years ago (a common practice). This copy allows researchers to examine the print as it was originally meant to be seen.

GULLAND, ALEXANDER DUDGEON (d. 1924). Photograph album documenting the Morant Bay rebellion (Jamaica) and other locations, [1860s–1880s]. The volume contains 165 albumen silver photographs: 59 of the Morant Bay rebellion in Jamaica (1865), 32 of the Indian North-West Frontier Hazara Campaign (1867–1870), and 64 scenes of Malta, Ireland, Guernsey, and elsewhere. The prints are primarily by unidentified amateur photographers, although there are 8 by Samuel Bourne (1834–1912) and 5 by Giorgio Sommer (1832–1814), and those from Jamaica are attributed to the studio of Adolphe Duperly (1801–1865). The album appears to have been compiled by a surgeon in the British Army, Alexander Dudgeon Gulland, who appears in two photos in the album.

LAFON, LOUIS (active 1870s). *Marinoni Printing Press*, ca. 1880. Mammoth albumen silver print from a wet collodion negative.

MONT BLANC STEREOSCOPIC SLIDES, ca. 1870. A collection of 123 glass stereoscopic slides depicting a climb up Mont Blanc, the highest mountain in the Alps.

Souvenirs d'Égypte, 2 vols., [1875–1885]. Albums holding approximately 55 albumen photographs by Pascal Sébah (1823–1886), Félix Bonfils (1831–1885), and others.

PRINTS AND DRAWINGS

ASAMBLEA DE ARTISTAS REVOLUCIONARIOS DE OAXACA (ASARO), 2006–2009. A collection of 49 woodcuts, screen prints, and posters

by the contemporary Mexican collective, many as large as 100 x 70 cm. The organization grew out of the 2006 Oaxaca teachers' strike and the violence that followed. The members work in a variety of mediums to commemorate public protests and acts of civil disobedience and to critique the political responses through a dialogue with all sectors of society.

BLACK PANTHER PARTY. *Bobby Huey, Political Prisoners of USA Fascism*. San Francisco: Ministry of Information, Black Panther Party, 1968. Poster.

BONNEVILLE, FRANÇOIS (active 1787–1810). *Tableau des papiers monnoies qui ont eut cours depuis l'époque de la révolution française*, 1797. Hand-colored engraving. On February 19, 1796, a pile of money was built and then burned on Paris's Place des Piques. The bills that were burned were assignat, the state bond used as the national currency since 1789. In the months following, a number of trompe l'oeil engravings began to circulate throughout Paris that depicted piles of crumpled assignats. This is one example.

BRIDGMAN, C. F. *Monumenta*. Lewes, ca. 1880. A pattern book of 80 watercolor and wash designs for Victorian gravestones and 12 roundels designs for grave ornaments.

C. H. Perkins' *Original Virginia and Texas Colored Concert Company*, ca. 1882. Lithographic poster.

Circonstances principales de la vie du R. P. Quesnel & ses principaux écrits, ca. 1720. Engraved broadside depicting the Jansenist Pasquier Quesnel (1634–1719) at his desk. The surrounding garland lists his published works and serves as a visual bibliography.

Collection complète des tableaux historiques de la Révolution française. 2 vols. Paris: Pierre Didot l'aîné, 1798. 144 engravings. The French painter and draftsman Jean Louis Prieur the younger (1759–1795) is principally known for his drawings of the French Revolution, sketched as events were taking place and later engraved by Pierre Gabriel Berthault (ca. 1748–ca. 1819) in several editions. Commentary by François-Xavier Pagès de Vixouze (1745–1802) is also included.

MARTIN, HENRY, Class of 1948. Collection of more than 700 original drawings for *The New Yorker*, *Punch*, the *Princeton Alumni Weekly*, and other publications, along with several dozen books and magazines containing the published work. 1964–2009. Gift of the artist.

—. Collection of 45 original drawings for Princeton University, along with the printed Thanksgiving cards after these designs, 1997–2010. Gift of Princeton University, Office of Development, Office of Gift Planning.

MAVERICK, PETER (1780–1831). *Révolution française*, ca. 1790. Engraving. From the collection of Junius Spencer Morgan (1867–1932), Class of 1888. Gift of Mr. and Mrs. A. Perry Morgan.

ORME, EDWARD (1774–ca. 1838). Transparent prints, 1798–1799. Three etchings with engraved captions: *Outside of a Castle. To Lady Charlotte Campbell*; *A Glass House*; and *The Tomb of Rosicrucious. A Blacksmith's Shop*.

PODWAL, MARK. A collection of 32 pastel and ink drawings, 1995–2001. Gift of the estate of A. Bernard Ackerman, Class of 1958.

ROBINSON, HENRY R. (publisher, active 1833–1851). *Seventh Ward Beggars*, 1839. Lithograph. This print is a satire of the banking policies of former president Andrew Jackson, who is seen sitting on a bag containing \$100,000. A group of bankers at his feet beg for these funds.

—. *Treasury Note*, 1837–1839. Designed by Napoleon Sarony (1821–1896). Lithograph. Parody of the “shinplasters” or worthless paper money issued by banks leading up to the Panic of 1837.

—. *The Would-Be Mayor Preparing to Quell a Riot*, 1837. Lithograph. Political cartoon satirizing the New York City mayoral election of 1837.

SUZUKI, SUMIHARU, compiler. *New 100 Komon Designs Used in Kimono/Costumes Used in Ancient Court Ceremonies*. Kyoto: Maria Shobo, [1936]. A portfolio of pochoir designs.

THACKERAY, WILLIAM MAKEPEACE (1811–1863). *The Mirror: A Periodical Paper*. London: Printed for A. Strahan and T. Cadell, 1787. Three volumes from the library of William Thackeray with 24 pencil drawings by Thackeray in the margins.

AFTER WILSON, BENJAMIN (1721–1788). *The Repeal, or The Funeral Procession of Miss Americ-Stamp* (also called *The Funeral of Miss Americ-Stamp*), 1766. Engraving with etching and contemporary hand coloring. Due to the tremendous popularity of this print, multiple copies were issued within the same week. Researchers at the British

Museum have identified Wilson's original etching and six contemporary variants, A–F. This acquisition is an excellent impression of copy B, a reduced, chiefly engraved variant of Wilson's print.

PRINTING EPHEMERA

Birmingham Brass Stamper's Trade Catalog. [Birmingham: n.p., ca. 1780].

BRASS DIE STAMP. Used for the upper cover of an 1857 edition of Peter Cunningham's *The Letters of Horace Walpole*. From the collection of Junius Spencer Morgan (1867–1932), Class of 1888. Gift of Mr. and Mrs. A. Perry Morgan.

The Chinese Question Solved. New York: Printed by Donaldson Brothers, ca. 1882. This lithographed transformation card is an advertisement for the Peerless Wringer washing machine. It features Dennis Kearney (1847–1907), an Irish immigrant who settled in San Francisco. The charismatic Kearney was the leader of the Workingmen's Party of California, whose platform declared, "The Chinese laborer is a curse to our land, is degrading to our morals, is a menace to our lives, and should be restricted and forever abolished, and the Chinese must go." The party's efforts resulted in the Chinese Exclusion Act, signed into law on May 8, 1882.

CIGAR LABEL ALBUM. Collection of 46 mounted cigar labels, primarily chromolithographed, from the early 20th century.

CRUIKSHANK, GEORGE (1792–1878). Copper printing plate for *The British Bee Hive*, 1867. One of the last copper plate etchings George Cruikshank completed was this taxonomy of British society in the form of a beehive. Although he sketched the design in 1840, Cruikshank did not etch it until February 1867; he self-published the print in March of the same year. Graphic Arts also holds one of Cruikshank's first pencil sketches for this print.

EDISON MIMEOGRAPH MACHINE. Chicago: A. B. Dick Company, ca. 1890. Thomas A. Edison (1847–1931) filed a U.S. patent for autographic printing by means of an electric pen in 1876, and a second patent further developed his system to "prepare autographic stencils for printing." Albert Blake Dick (1856–1934) licensed the patent and in 1887 released the model "o" flatbed duplicator, called the

Edison Mimeograph, selling for \$12. Our example has a printing frame (missing the screen), inking plate, ink roller, a tube of ink, and a tube of waxed wrapping paper housed in a hinged wooden box. One container is empty, perhaps for a stylus and/or other writing tools. Gift of Douglas F. Bauer, Class of 1964.

FOWLER, JOHN (1812–1845). Receipt book of the Caxton Printing Offices. Leicester, 1818–1868. A large receipt book for John Fowler's (later called Caxton) Printing Offices. The volume includes 350 pasted-down items relating to 50 printing firms and approximately 350 specimen woodcuts.

Hancock. Hancock. Cock-a-doodle-doo. New York: Printed by George H. Hanks, 1880. This lithographed transformation card was produced for the 1880 presidential race between Republican James A. Garfield (1831–1881) and Democrat Winfield Scott Hancock (1824–1886). This card not only predicts Hancock's defeat, depicting him as a cock that loses its feathers, but accuses him of racism in the verse on the back. In his campaign, Garfield used this slogan, "Hancock. Hancock. Cock-a-doodle-doo. Hancock. Hancock. Boo-Hoo-Hoo."

HARRILD & SONS. *Catalogue of Printing Machinery and Materials with Selected Type Specimens*. London: Harrild & Sons, ca. 1895. In 1813 printer Robert Harrild (1780–1853) joined the debate raging through the London printing community concerning the use of rollers to ink a printing plate. The majority of hand-printers preferred inking balls, but Harrild's demonstration of his invention was so successful that rollers became compulsory in every print shop throughout the city. Harrild established a company, located at 25 Farringdon Street, to manufacture the rollers and eventually all kinds of printing equipment.

HENNING, JOHN (1771–1851). Large metal relief plaque designed for the upper cover of a bookbinding. Signed: Henning F [*fecit*] 1822. Attached to a folio album with blank sheets. When the Scottish sculptor Henning visited London and saw the Elgin marbles at Burlington House, he stayed for the next 12 years copying the Parthenon reliefs. Henning began working in wax, then carving in ivory, and finally making slate moulds, from which plaster models were cast. By 1821, he began selling his casts, which were housed in mahogany cabinets with nine drawers to hold the series. The cost was

£42 for a set approximately 2 inches high by 24 feet long. Unfortunately, Henning failed to copyright his work, and thousands of reproductions were pirated and sold, bankrupting the poor sculptor, who died in poverty. The metal plaque, with two relief panels from his Parthenon series and two decorative angels, might have been one of the many ways Henning hoped to market his work.

HOLTZAPFFEL & CO. *Printing Apparatus for the Use of Amateurs: Containing Full and Practical Instructions for the Use of Cowper's Parlour Printing Press*. 3rd edition enlarged. London: Holtzapffel & Co., 1846.

HOMAR, LORENZO (1913–2004). *PLAS*, ca. 1992. Original design for the logo of Princeton University's Program in Latin American Studies. Gift of the Program in Latin American Studies.

MORGAN, JUNIUS SPENCER (1867–1932), Class of 1888. Collection of book labels. Housed in a small envelope from the [Grolier] Club Bindery, these labels are printed in red and green. Also included are several bookplates for "Junius Spencer Morgan Jr.," the name he used until his grandfather's death. Gift of Mr. and Mrs. A. Perry Morgan.

ROSS, CHARLES J. (active 1800s). Stipple paper process scrapbooks. [Burlington County, N.J., 1880s]. A U.S. patent for Charles Ross's "relief stipple paper" was granted on October 3, 1882. In his application Ross stated, "The object of my invention is the production of a drawing paper or equivalent material having a surface of fine uniform dotted stipple-points in relief, on which drawings in crayon or ink may be made, more especially for reproduction by photolithographic or phototypographic processes...."

RUSSIAN BROADSIDES. [Moscow, 1820, 1830, 1833–1835]. A collection of 32 broadsides inserted as advertising supplements in *Moskovskie Vedomostie* [*Moscow Records*], the newspaper of Moscow University and one of Russia's longest-running periodicals. Included are announcements of bull- and bear-baiting, lottery results, horse auctions, new medicines, mechanical theatricals, and new books.

SELLOS (clay seals). Pre-Columbian era and post-Conquest until 1600 C.E. The collection consists of 147 clay stamp seals and roller or cylinder seals, chiefly from Mesoamerica but possibly from other places in the Americas. These seals include anthropomorphic,

zoomorphic, floral, and geometric designs, and were probably used to decorate fabric and/or the human body. Some of the stamps bear the residue of pigments. Gift of Gillett G. Griffin.

—JULIE MELLBY
Graphic Arts Curator

HISTORIC MAPS COLLECTION

Unless otherwise noted, all acquisitions in fiscal year 2010 were purchased with Historic Maps funds or other library or departmental monies.

D. G. BEERS & CO. *Atlas of Columbia County, New York: From Actual Survey's and Official Records*. Philadelphia: D. G. Beers & Co., 1873.

BEERS, S. N. and F. W., L. B. LAKE, and C. S. WARNER. "Map of Cumberland Co., New Jersey: From Actual Surveys." Philadelphia: A. Pomeroy, 1862. Wall map with 19 insets of town plans showing property owners.

BELLIN, JACQUES NICOLAS (1703–1772). "Carte réduite de l'isle de Cube." [Paris?: Dépôt des cartes, plans et journaux de la marine, 1762?].

BÉNARD, ROBERT (b. 1734). "Carte de la Nle. Zelande visitée en 1769 et 1770 par le Lieutenant J. Cook Commandant de l'Endeavour, vaisseau de sa Majesté." [Paris: Saillant et Nyon, 1774]. French version of Captain James Cook's foundation map of New Zealand, showing the track of the *Endeavour* around both islands.

BERGHAUS, HEINRICH KARL WILHELM (1797–1884). "Der warme Meeresstrom des Atlantischen und der kalte Strom des grossen Oceans in Parallele nach geograph." [Hildburghausen: Bibliographisches Institut, ca. 1855].

BERTELLI, DONATO (fl. 1558–1584). "Issola de' Rhodi." [Venice: Donato Bertelli, 1574]. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund and matching funds provided by Amelia Brown, Class of 1999, and Graham Elliott, Class of 2001.

BERTIUS, PETRUS (1565–1629). "Descriptio terræ subaustralis." [Amsterdam: J. Hondius, 1616].

- BRAUN, GEORG (1540/41–1622), and FRANZ HOGENBERG (d. 1590?). “Candia, La cita de Corphu.” [Cologne: Braun and Hogenberg, ca. 1575]. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund and matching funds provided by Amelia Brown, Class of 1999, and Graham Elliott, Class of 2001.
- BRAUN, GEORG, and FRANZ HOGENBERG. “Sevilla.” [Cologne: Braun and Hogenberg, ca. 1590].
- CHUTE, ELMER J. “Elmer J. Chute’s Map of U.S. Patent and Location Surveys in the Goldfield Mining District, Esmeralda and Nye Counties, Nevada.” [Goldfield, Nev.: E. J. Chute], 1907.
- COLTON, J. H. (1800–1893). “North America.” Philadelphia: J. H. Colton, 1860. One of Colton’s “dissected maps” mounted on 29 wooden jigsaw puzzle pieces, with original wooden box and lithograph guide map.
- CRUZ CANO Y OLMEDILLA, JUAN DE LA (d. 1790). “Karte der Magellanischen.” [Vienna], 1787.
- FAGAN, L. *Township Map of Berks County, Pennsylvania, from Actual Surveys*. Philadelphia: H. F. Bridgens, 1862. One of the earliest American county atlases.
- FREUDENFELDT, H. “Der Preussische Staat in seiner territorialen Entwicklung unter den Hohenzollern.” Berlin: Verlag von Franz Lohbeck, 1863. Gift of Marvin Swartz, Class of 1963.
- GOOS, PIETER (ca. 1616–1675). “Pascaert vande Caribes Eylanden.” Amsterdam: Pieter Goos, [1666].
- GORDON, THOMAS (1778–1848). “A Map of the State of New Jersey: With Part of the Adjoining States; Compiled under the Patronage of the Legislature of Said State.” 2nd ed., improved to 1833. Trenton: Published by author; Philadelphia: H. S. Tanner, ca. 1833. Wall map with wooden roller and metal grommets for hanging. Label on recto: “Clerk of the township of Sandiston. For the use of the town and school committees of said township, agreeably to ‘An act relative to the Map of New-Jersey,’ passed February 14, 1831.”
- GREENOUGH, THOMAS. Surveyor’s compass. Boston, ca. 1760. Compass diameter (including frame), 6.25 inches; between the sights, 12 inches; height, 6 inches. With cherrywood stand and frame

support. The paper compass card shows a man in a red coat holding a quadrant instrument and looking out to sea toward a sailing vessel on the horizon.

HENSEL, GOTTFRIED. "Europa poly glotta ... Asia poly-glotta ... Africa poly-glotta ... America cum supplementis poly-glottis." [Nuremberg]: Excusa prostat in Officina Homanniana, [1741]. First linguistic maps, with charts showing alphabets used on each continent.

HUBER, EGON. "Rodi = Rhodes = Rhodos = Rodos = Rhodus." [Rome?]: Ente nazionale per le industrie turistiche, Governo delle isole italiane dell'Egeo, 1935. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund and matching funds provided by Amelia Brown, Class of 1999, and Graham Elliott, Class of 2001.

HUGHES, THOMAS. "Map of Somerville: The Seat of Justice of Somerset County, N.J." Philadelphia: Lith. of Friend & Aub ..., 1857. Wall map featuring a list of subscribers and 24 views of local buildings.

JEFFERYS, THOMAS (d. 1771). "A New Chart of the River St. Lawrence, from the Island of Anticosti to the Falls of Richelieu: With All the Islands, Rocks, Shoals, and Soundings, also Particular Directions for Navigating the River with Safety. Taken by the Order of Charles Saunders, Esqr.... in the Expedition against Quebec in 1759." [London, 1760]. First published map attributed largely to efforts of the young Englishman James Cook, the future circumnavigator. Published in twelve sheets measuring (in total) approximately seven feet by three feet.

LANGENES, BARENT. "Nova Guinea et In. Salomonis." [The Hague?: De l'imprimeries d'Albert Henry, pour Corneille Nicolas, 1600?].

MUELLER, A. H. [August H.]. *Atlas of Part of Morris Co., N.J.: Embracing the Town of Morristown, the Boroughs of Madison, Florham Park, Chatham and Mendham, Morris Township, and Parts of Chatham, Hanover, Mendham, and Passaic Townships*. Philadelphia: A. H. Mueller, 1910.

MÜNSTER, SEBASTIAN (1489–1552). "Von den Inseln so bey den vorgemeldten Ländern im Meere ligen, und zum Landt gerechnet werden: Rhodyss die Insel und Hauptstatt darinn: Cap. vv." [Basel?:

Officin Henricpetrina?, ca. 1550]. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

“National Political Map of the United States.” New York: A. Ranney; Chicago: Rufus Blanchard, 1856. First map to feature a Republican presidential candidate, John C. Frémont, who was also the first presidential candidate to oppose slavery.

ÓLSEN, ÓLUF NICOLAI. *Topographisk tegnekunst*. Copenhagen: Den kongelige Generalqvarteérmester-Stab, 1831–1845. Volumes 1–2 (1831–1832) of a six-volume work on topographical draftsmanship related to maps.

ORTELIUS, ABRAHAM (1527–1598). “Peregrinationis divi Pauli typus corographicus: In quo et noui testamenti, in primis autem apostolorum historiae, à sancto Luca descriptae, omnia ferè loca geographica, oculis inspicienda, exhibantur.” [Antwerp: C. Plantin, 1587]. Shows travels of Saint Paul in the Mediterranean region, with insets of two scenes from his life. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund and matching funds provided by Amelia Brown, Class of 1999, and Graham Elliott, Class of 2001.

OTTENS, FREDERIK. “Staeten Landt bezylt en ontdekt met de scheepen Heemskerk en de Zeehaen onder het Commande van den E. Abel Tasman, in den iaare 1642, den 13 December; Aldus ver-toont zich het Drie Koningen Eyland, als gy het aen de noort west zyde op 40 vademmen van uw heft.” [Dordrecht: Joannes van Braam; Amsterdam: Gerard onder de Linden, 1724–26]. First printed view of the New Zealand coastline and first printed European portrayal of Maori Indians.

PORCACCHI, THOMASO (ca. 1530–1585). Set of 16 maps (1576?) of Greek islands. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund and matching funds provided by Amelia Brown, Class of 1999, and Graham Elliott, Class of 2001.

QUAD, MATTHIAS (1557–1613). “Chica sive Patagonica et Australis Terra, MDC.” Cologne: Formulis Jani Buxemacheri in platea Maximinia, 1600.

Der rechtschaffne Professionist: Ein Taschenbuch für alle Handwerker. Meissen, Uz, [1826?]. A travel book/manual for craftsmen looking for work. In a contemporary linen-covered wallet binding; endpapers

with expanding calf pockets for folding map and table; sheath for pencil. Purchased with funds generated by the Friends of the Library Book Adoption, 2010.

ROE, FREDERICK B. (1845–1905). *Atlas of the City of Harrisburg, Dauphin County, Penn'a. Compiled and Drawn from Official Plans and Actual Surveys*. Philadelphia: Fred'k B. Roe, 1889.

TAB'HANE-YI HÜMAYUN. *Cedid atlas tercümesi*. [Istanbul]: Bu evanimin ikbala mahrus-ı Üsküdar'da müceddeden bina ve inşa buyurlan Tab'hane-yi Hümayun'da tab'a ve tekmili müyesser olmuştur ve bi-Allah'l-tevfik, sene 1218 [1803]. First Turkish atlas. Purchase supported with funds provided by the Friends of the Princeton University Library.

The Universal Magazine of Knowledge and Pleasure ... Jan.–June, 1774. London: Publish'd ... according to Act of Parliament, by John Hinton ..., [1774]. Includes two early maps of Boston: "A New and Acurate Plan of the Town of Boston, in New England" and "A New Plan of Boston Harbor, from an Actual Survey." Purchased with support of the Barksdale-Dabney-Henry Fund.

WIT, FREDERIK DE (1629/30–1706). "Insula Candia: Ejusque fortification." [Amsterdam]: Frederick de Wit inde Kalverstraet inde Witte Paskaert, [ca. 1680]. Gift of the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund and matching funds provided by Amelia Brown, Class of 1999, and Graham Elliott, Class of 2001.

—JOHN DELANEY
Curator of Historic Maps

MARQUAND LIBRARY OF ART AND ARCHAEOLOGY

Marquand adds some 300 titles per year to its rare books collection. The items below are noteworthy in their own right and also represent the range of acquisitions over the past few years.

ANCIENT

BORBONI, GIOVANNI ANDREA. *Delle statue*. Rome: I. Fei d'And. F., 1661. One of the earliest art-historical treatments of ancient and modern Roman sculpture.

DUBOIS-MAISONNEUVE, M. *Introduction à l'étude des vases antiques d'argile peints, vulgairement appelés étrusques*. Paris: De l'Imprimerie de P. Didot l'ainé, 1817–[1834?]. Very rare, hand-colored issue of a scholarly portfolio depicting black- and red-figured vases from famous collections.

GELL, WILLIAM, Sir (1777–1836). *The Topography of Troy, and Its Vicinity*. London: Printed by C. Whittingham; for T. N. Longman and O. Rees, 1804.

GUIS, JOSEPH. *Description des arènes ou de l'amphithéâtre d'Arles*. Arles: F. Mesnier, 1665. Earliest published description of the amphitheater, illustrated with two remarkable plates showing it in Roman times and as a ruin after successive medieval adaptations.

PANVINIO, ONOFRIO (1529–1568). *Onuphrii Panuinii Veronensis Antiquitatum Veronensium libri VIII*, bound with *Epigrammata reperta per Illyricum a Cyriaco Aconitano apud Liburniam*. [Padua: Typis Pauli Frambotti, 1648].

RE, ANTONIO DEL. *Dell'antichità tiburtine. Capitolo V*. Rome: Appresso Giacomo Mascardi, 1611. One of the earliest studies of Hadrian's Villa at Tivoli.

WEDGWOOD, JOSIAH (1730–1795). *Account of the Barberini, now Portland, Vase*. [London?: 1788?]. Published by Wedgwood to accompany his first Jasperware copy of the famed 1st-century C.E. cameo-glass vessel.

WINCKELMANN, JOHANN JOACHIM (1717–1768). *Description des pierres gravées du feu Baron de Stosch*. Florence: André Bonducci, 1760. First complete catalogue of a celebrated collection of antique engraved gems, with plates by Johann Adam Schweikart (1722–1787) found only in this luxury edition.

EARLY MODERN

ACCOLTI, PIETRO (1579–1642). *Lo Inganno de gl'occhi....* Florence: Appresso Pietro Cecconcelli, 1625. A treatise on perspective, important in its own right and for incorporating an essay on painting by Leonardo da Vinci once thought to be lost.

ALBERTI, LEON BATTISTA (1404–1472). *Libri De re aedificatorio decē*. Paris: [Impressum opera magistri Bertholdi Rembolt & Ludouici

Hornken, 1512]. The first edition of Alberti's treatise to be divided into 10 distinct chapters and the first Renaissance architectural book published in France.

ALBERTI, LEON BATTISTA (1404–1472). *De pictura praestantissimae, et numquam satis laudatae, libri tres*. Basel, 1540. The first published edition of Alberti's 1435 treatise on painting.

BLONDEL, JACQUES-FRANÇOIS (1705–1774). *Architecture française*. Paris: C. A. Jombert, 1752–1756. Monumental and still authoritative survey of French architecture, in four folio volumes, lavishly illustrated with 500 plates. Purchase supported by the John Rupert Martin Book Fund.

BRETEZ, LOUIS. *Plan de Paris: Commence de l'année 1734*. [Paris?, 1739]. Bound set of 20 plates that could be assembled to form a monumental map. The Plan de Turgot gives a minutely detailed, bird's-eye view of the buildings, gardens, and surrounds of Paris.

CHIPPENDALE, THOMAS (1718–1779). *Le guide du tapissier, de l'ébéniste, et de tous ceux qui travaillent en meubles*. London: T. Becket & P. A. De Hondt, 1762. Translation of his *Cabinet-maker*, with 200 plates showing the latest styles for a Francophile audience. Purchase supported by the Elise and Wesley Wright, Jr. '51 Marquand Book Fund.

DELLA CROCE, MARSILIO. *L'istoria della publica et famosa entrata in Vinegia del serenissimo Henrico III. re di Francia, et Polonia*. Venice, 1574. With illustrations of ephemeral architecture designed by Andrea Palladio.

SANDRART, JOACHIM VON (1606–1688). *Teutsche Academie der Bau-Bildhauer- und Maler-Kunst*. Nuremberg: Verlegt in der Johann Andreas Endterischen Handlung, 1768–1775. Johann Jacob Volkmann's (1732–1803) greatly expanded edition of Sandrart's 1675–1679 encyclopedia. In eight volumes, with more than 700 engraved plates. Purchase supported by the John Rupert Martin Book Fund.

SERLIO, SEBASTIANO (1475–1554). *The First [-Fifth] Booke of Architecture*. London: Printed for Robert Peake ..., 1611. The first English translation of Serlio's *Tutte l'opere d'architettura*, issued in five parts.

STALKER, JOHN, and GEORGE PARKER. *A Treatise of Japaning and Varnishing*. Oxford: Printed for, and sold by the authors, George Parker; London: By John Stalker, 1688. Exceptionally complete copy of one

of the earliest English chinoiserie pattern books. Purchase supported by the Elise and Wesley Wright, Jr. '51 Marquand Book Fund.

TENSINI, FRANCESCO (1586–1630). *La fortificatione, guardia difesa, et espugnatione delle fortezze sperimentata in diverse guerre*. Venice: Appresso Euangelista Deuchino, 1624. With 48 etched plates by Odoardo Fialetti (1573–1638) that imaginatively combine diagrammatic, pictorial, and mythological imagery.

VREDEMAN DE VRIES, HANS (1527–ca. 1604). *Scenographiae, sive, Perspectivae: (ut Aedificia, hoc modo ad opticam excitata, pictorum vulgus vocat) pulcherrimae viginti selectissimarum fabricarum*. Antwerp: en la maison de Hieronymus Cock, 1563.

WATTEAU, ANTOINE (1684–1721). *Figures de différents caractères, de payssages, & d'étudez dessinées d'après nature*. Paris: Chez Audran ... et chez F. Chereau, 1726–1728. Published by Jean de Jullienne (1686–1766), this collection of 351 etchings in two folio volumes reproduces drawings by the recently deceased painter Watteau. The etchings were done by some of the foremost engravers of the day, including François Boucher (1703–1770).

MODERN AND CONTEMPORARY

Aspen: The Magazine in a Box. New York: Aspen Magazine, 1965–1971. Avant-garde journal published in 10 artist-designed boxes. Each box is filled with a variety of print and multimedia materials (booklets, postcards, and flexi disc records). Contributors include Andy Warhol (1928–1987), Quentin Fiore, and Dan Graham.

HAMILTON, RICHARD. *Collected Words, 1953–1982*. London: Thames and Hudson, 1982. Deluxe edition with nine original prints.

KANDINSKY, WASSILY (1866–1944). *Über das Geistige in der Kunst, insbesondere in der Malerie*. Munich: R. Piper, 1912. First German edition of one of the most important manifestoes of modern art. With 10 original woodcuts.

KATSUSHIKA, HOKUSAI (1760–1849). *Fugaku hyakkei* [*One Hundred Views of Mount Fuji*]. Three woodblock-printed volumes. Vols. 1–2: Edo: Nishimura Yūzō, 1834–1835. Vol. 3: Nagoya: Eirakuya Tōshirō, ca. 1847. Earliest and finest edition of one of Hokusai's most



Portrait of Antoine Watteau by François Boucher from *Figures de différents caractères, de paysages, & d'étudez dessinées d'après nature*, the memorial volume of Watteau's drawings published by his friends and associates (Paris, 1726–1728). Marquand Library of Art and Archaeology, Princeton University.

renowned works, the so-called “Falcon Feather edition.” The compositions are printed in subtle gradations of black that epitomize the term “colors of ink.”

MALEVICH, KAZIMIR SEVERINOVICH (1878–1935). *O novykh sistemakh v iskusstve: Statika I skorost'* [On New Systems in Art: Statics and Speed]. Vitebsk: [Rabota i izdanie arteli khudozhestvennogo truda pri Vitsvomase], 1919. The first lithographic rendering of Malevich's famous squares, with woodcut covers by El Lissitzky (1890–1941). Both text and illustrations were printed with hand-pulled lithography. Very few copies of this foundational Suprematist tract survived the post-Revolutionary turmoil and World War II devastation of Vitebsk.

MARINETTI, FILIPPO TOMMASO (1876–1944). *Les mots en liberté futurists*. Milan: Edizioni futuriste di “Poesia,” 1919.

MAYAKOVSKY, VLADIMIR (1893–1930). *E'imne*. Moscow: Gos. izd-vo, 1923. Mayakovsky's erotic poem *Pro eto*, with photo-montage illustrations and decorative wrappers by Aleksandr Rodchenko (1891–1956).

MÖNCHENGLADBACH MUSEUM EXHIBITION CATALOGS. Nearly complete collection of innovative, artist-designed boxed catalogs, created under the direction of Johannes Cladders (1924–2009) for shows at the German museum, 1967–1978. Artists include Joseph Beuys (1921–1986), Jasper Johns, and Carl Andre.

ŌTANI, SONYŪ (1885–1939), and KASHŪ IGUCHI (1880–1930). *Tōkaidō gojūsantsugi emaki* [Scrolls of the Fifty-three Stations of the Tōkaidō]. Kyoto: Nakamura Taikan, 1922. Very rare set of eight handscrolls with more than 170 feet of images printed with woodblocks over colotype. The series of impressionistic landscapes was inspired by the prints made by the artist Andō Hiroshige (1797–1858) of his travels along the celebrated 300-mile-long highway known as the Tōkaidō. Luxuriously produced with silk brocade wrappers and gold-leafed decoration; housed in a black lacquer box.

Pan. Berlin: Verlag Pan, 1895–1900. Jugendstil journal celebrated for its typographic design and original graphic art. Marquand's set is in unusually fine condition and has all 106 *hors texte* prints, including works by Henri de Toulouse-Lautrec (1864–1901), Peter Behrens

(1868–1940), and Käthe Kollwitz (1867–1945). Five folio volumes bound in contemporary, three-quarter blue morocco, with colored morocco inlays and other decoration.

Removedor. Montevideo, 1944–1953. Full run in 28 volumes of the Taller Torres-García's official journal. Through his studio and publications, Joaquín Torres-García (1874–1949) introduced European modernism to Latin America.

REPTON, HUMPHRY (1752–1818). *Fragments on the Theory and Practice of Landscape Gardening*. London: Printed by T. Bensley and Son ... for J. Taylor at the Architectural Library ..., 1816. Inventively illustrated with hand-colored aquatints that include fold-over flaps depicting Repton's improvements at notable estates. Purchase supported by the Elise and Wesley Wright, Jr. '51 Marquand Book Fund.

SAITŌ, CHŌSHŪ (1737–1797), YUKITAKA SAITŌ (1772–1818), GES-SHIN SAITŌ (1804–1878), and SETTAN HASEGAWA (1778–1843). *Edo meisho zue* [*Illustrated Guide to the Famous Sites of Edo*]. Edo: Suwaraya Mohee and Suwaraya Ihachi, 1834–1836. Set of 20 wood-block-printed volumes bound with silk thread. An illustrated guide to Japan's capital city, present-day Tokyo, which caused a sensation when published. The more than 600 illustrations by Settan range from block-by-block delineations of shops and daily activities to panoramic views of surrounding landscapes.

TAUT, BRUNO (1880–1938). *Alpine Architektur*. Hagen i. W.: Erschienen im Folkwang-Verlag, 1919. Utopian fantasy of architecture and its regenerative power, from the mountains to the cosmos, elaborately illustrated with Taut's visionary watercolors.

Ver sacrum: Organ der Vereinigung Bildener Künstler Österreichs. Vienna: Verlag Gerlach & Schenk, 1898–1903. One of the most complete runs of the Vienna Secession's artist-designed journal. Replete with original prints by Gustav Klimt (1862–1918), Koloman Moser (1868–1918), Josef Hoffmann (1870–1956), and others. Princeton's set includes some of the exceptionally rare special issues.

LES XX EXHIBITION CATALOGS. Rare, complete set of catalogs for the exhibitions, 1884–1893, of the Belgian group Les Vingt, whose members included James Ensor (1860–1949), Fernand Khnopff (1858–1921), and Théo Van Rysselberghe (1862–1926).

ZOLA, ÉMILE (1840–1902). *Éd. Manet; Étude biographique et critique....* Paris: E. Dentu, 1867. With a portrait of Edouard Manet (1832–1883) by Félix Bracquemond (1833–1941) and an etching by Manet after his painting *Olympia*.

PHOTOGRAPHY

BALDESSARI, JOHN. *Throwing three balls in the air to get a straight line: Best of thirty-six attempts*. Milan: Giampaolo Prearo/Galleria Toselli, 1973.

DAGUERRE, LOUIS JACQUES MANDÉ (1787–1751). *The History and Practice of Photogenic Drawing on the True Principles of the Daguerriotype*. London: Smith, Elder, 1839. Rare and early translation by J. S. Memes of a technical work by Daguerre, published only a few months after his invention was made public.

EMERSON, PETER HENRY (1856–1936). *Wild Life on a Tidal Water*. London: S. Low, Martson, Searle, and Rivington, 1890. With 30 photogravures by Emerson and T. F. Goodall (1856/57–1944).

FELDMANN, HANS-PETER. *Bilder*. [Germany?], 1972–1973. Portfolio with 10 themed booklets (chambermaid, streets, ambulances, and so on) that repurpose photographs taken from 1968 to 1976.

GOWIN, EMMET. *Concerning America and Alfred Stieglitz, and Myself*. Richmond, Va., 1965. An homage to Stieglitz and Robert Frank by the young Gowin, consisting of 14 gelatin silver prints bound in an illustrated card portfolio. Inscribed by the artist, “For my dear mother and father—PAX VOBISCUM.” Purchase supported by the Elise and Wesley Wright, Jr. ’51 Marquand Book Fund.

JAPANESE PHOTO BOOKS. A substantial number of works by a wide range of 20th- and 21st-century photographers, including Araki Nobuyoshi, Fukuhara Shinzō (1883–1948), Horino Masao (1907–1999), Hosoe Eikoh, Ishiuchi Miyako, Kimura Ihee (1901–1974), Narahara Ikkō, Nojima Yasuzō (1889–1964), Shōji Ueda (1913–2000), Suzuki Kiyoshi, and Tokiwa Toyoko.

RUSCHA, EDWARD. *Dutch Details*. [Netherlands?]: Octopus Foundation, 1971. Completes Princeton’s collection of Ruscha photo books. Each of the panoramic, fold-out pages is punctuated with progressive snapshots of buildings and bridges in four Dutch towns.

FACSIMILES

BEATUS MANUSCRIPTS. Marquand has become a major repository for facsimiles of versions of the manuscript commentaries by Beatus de Liébana (d. 798) on the Apocalypse, most of which were illuminated in different scriptoria between the 10th and 13th centuries, including the *Códice de Gerona* (now in Girona Cathedral), with extraordinary and complex iconography, illuminated in the 10th century at the San Salvador de Tábara scriptorium.

CHINESE PAINTING AND CALLIGRAPHY. Facsimiles chiefly of works from the National Palace Museum in Taiwan, such as the genre painting handscroll *Jiāng xíng chū xué tú* [*Traveling Along the River at First Snow*] (Tokyo: Nigensha, 1997), by Zhao Gan of the Southern Tang dynasty (937–975); the handscroll *Jī zhī wén gāo* [*Funeral Address for My Nephew Jiming*] (Tokyo: Nigensha, 1983), by the Tang dynasty statesman and calligrapher Yan Zhenqing (709–785); and a set of album leaves by various painters of the Song dynasty (960–1279), *Sòng huà rén wù jiē huà lóu tài xuān* [*Song Dynasty Paintings of Figures and Architectural Subjects*] (Tokyo: Nigensha, 1998).

Qīng gōng cǐ qí dāng ān quán jì [*Archives of the Complete Collection of Porcelain and China Wares of the Qing Imperial Palace*]. Beijing: Zhongguo hua bao chu ban she, 2008. Fifty-two-volume chronological reprinting, in facsimile, of documents pertaining to ceramics collected by the Qing court from the Yongzheng reign to the end of the dynasty (1723–1911). Two volumes of abstracts provide entries with dynasty, year, month, date, named individuals, and general contents summaries, also with some corrections to errors in the original manuscripts.

—SANDRA L. BROOKE
*Librarian, Marquand Library of
Art and Archaeology*

MANUSCRIPTS DIVISION

This report on accessions from July 1, 2009, to June 30, 2010, focuses primarily on new collections of personal papers and particularly significant additions to existing collections. The Manuscripts Division has approximately 150 new accessions each year by gift and by

purchase. Such materials include individual 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 individually, especially since descriptions are generally available online in Voyager bibliographic records and in finding aids.

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 (all purchases have been made with this fund unless otherwise noted). Regular acquisitions funding has been supplemented by additional support from the Robert Taylor and Richard Ludwig Funds (the latter donated by Michael Spence, Class of 1966), 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. In the descriptions that follow, the collection or shelf number is usually indicated last.

ALEGRÍA, CLARIBEL. Papers, 1924–2010. The collection consists of the Nicaraguan poet's notebooks, drafts of writings, photographs, and correspondence with other Latin American writers, such as Mario Benedetti, Julio Cortázar, Juan Ramón Jiménez, Alfonso Quijada Urias, and Sergio Ramírez. Also includes audiovisual material and the writings of others on Alegría. C1363.

AMULET ROLL. Germany, mid-17th century. This roll on parchment (215.0 × 6.0 cm) contains texts, illustrations, and seals used for per-

sonal protection from a wide array of misfortunes and adversaries. Gift of Bruce C. Willsie, Class of 1986. c0938, no. 496.

BALDWIN FAMILY. Gold Rush Collection, 1849–1852. Several members of the Baldwin family of Utica, N.Y., participated in the California Gold Rush. There are four journals (1849–1852), as well as miscellaneous correspondence and documents (1845–1851), of James Baldwin, who sailed to California from New York aboard the *George Washington* in February 1849; one notebook on minerals and ores of Edward Baldwin Jr. (of “Middle Chute, Gallatin Valley, N.T.”); and miscellaneous correspondence and documents (1850) of Ebenezer Baldwin, who sailed for San Francisco from New York aboard the *Saratoga* in February 1850 and later died in California. Purchased with support from the Friends of the Princeton University Library. c1357.

BEARDSLEY, AUBREY (1872–1898). Drawing for *Le Morte d'Arthur* (1893). Added to the Aubrey Beardsley Collection donated by Albert Gallatin. c0056.

CARDANO, GIROLAMO (1501–1576). “Principis Metoposcopicarum observationum Liber ingenuus,” ca. 1615. French scribal copy of Cardano’s treatise on metoposcopy, or divination by means of the lines on one’s forehead. Contains 769 engraved drawings of human faces, with forehead lines and prognostications written in by hand. c0938, no. 499.

CHASE, EDWARD T. (1919–2005), Class of 1941. Papers, 1904–2002 (bulk 1979–2002). Consists of selected papers, primarily correspondence and editorial files, documenting Chase’s career as an editor at various publishing companies (1964–1994) and as senior editorial vice president and editor-in-chief at New York Times Books (1978–1983). A small amount of material relates to the Chase family’s connections to the artists’ colony in Woodstock, N.Y., including a 1904 letter by Chase’s father, the American painter and illustrator Edward Leigh Chase (1894–1965), containing pen-and-ink drawings. Gift of Chevy and Jayni Chase. c1348.

COMMONPLACE BOOK. “Notes de lecture,” ca. 1578–1620. More than 90 sections of readings transcribed or summarized from printed books by ancient, medieval, and contemporary authors, including Jean Bodin (1530–1590) and Michel de Montaigne (1533–1592).

The anonymous French compiler may have been an ancestor of the humanist Louis-Emery Bigot de Sommesnil (1626–1689), perhaps his grandfather Jean Bigot (1555–1625). c0938, no. 512.

CORVIN, OTTO VON (1812–1886). Letters, 1867–1880. The collection consists of 122 letters by Polish-German author Otto von Corvin to his London publishers, Richard Bentley & Son. In addition to his publications, Corvin discusses Charles Dickens, his experiences as a correspondent for American, German, and English journals and newspapers, and the Franco-Prussian War and other political events. c1368.

EDGEWORTH, MARIA (1767–1849). Letters related to landed estates, 1824–1829. Gift of Leonard L. Milberg, Class of 1953.

FITZGERALD, F. SCOTT (1896–1940), Class of 1917. Additional Fitzgerald files (approximately 100 items) from his Hollywood agent, H. N. [Harold Norling] Swanson, 1939–1951. c1089.

———. Typed letter, 1938, and six-page note, undated. Both items concern the scriptwriter William C. Hodapp's adaptation for the theater of Fitzgerald's "A Diamond as Big as the Ritz." c0188.

FORBACH DE DEUX-PONTS FAMILY. "Suite de journal des campagnes 1780. 1781. 1782." A French military journal of the final months of the American Revolution. Members of the Forbach de Deux-Ponts family led forces in Rochambeau's army and distinguished themselves at the Battle of Yorktown. This manuscript records the daily movements of five French divisions through Virginia and Maryland from July 1 to September 20, 1782. Purchased with support from the Barksdale-Dabney-Henry Fund. c0938, no. 469.

GLANTZ, MARGO. Papers, 1956–2009. The collection includes drafts of the Mexican author's major works (with her corrections); her correspondence with friends, scholars, and Latin American writers, such as Julieta Campos, Griselda Gambaro, Angélica Gorodischer, José Kozer, Sergio Pitol, Ángel Rama, Mercedes Valdivieso, and Luisa Valenzuela; and audiovisual material about her. c1358.

GREEK MANUSCRIPTS, 11th–16th century. Post-Byzantine collection of fragments, leaves, and cuttings from six manuscripts, including portions of texts by Theophylact of Ohrid, St. John Chrysostom, and Ephraem the Syrian (attributed). Formerly in the collection

of Constantine Simonides (1820–1867) and a private collection in France. Princeton MS. 215. Two Greek ostraca acquired with the collection have been transferred to Princeton Papyri Collections, C0401, box 58.

GYLL, GORDON WILLOUGHBY (b. 1802). Travel writings, 1826–1840. Ten separate journals bound together in two volumes, along with his commonplace book. A third volume contains copies of his speeches (1829–1875). Gyll lived at Remenham House, Buckinghamshire, and was the author of various books on travel and language. C1356.

HUMPHREY, LUZERN (1811–1857). Papers, 1852–1854. These materials relating to Humphrey's overland journey from Kanesville, Iowa, to the Oregon Territory in 1852–1853 and his return to Iowa in 1854 include 51 letters to his wife, a diary, an account book, and a glossary of Walla Walla and Nez Perce words. Humphrey's manuscript journal, originally part of the Rollins Collection (C0199, no. 534), has been integrated into this collection. C1353.

IRELAND, WILLIAM HENRY (1775–1835). Extra-illustrated version (ca. 1813) of Samuel Ireland's *Miscellaneous Papers and Legal Instruments under the Hand and Seal of William Shakespeare* ... (London, 1796). This copy contains 98 pages of the son's "original" Shakespeare forgeries. The texts include the "complete" *King Lear*, a fragment of *Hamlet*, and a letter and verses to Anne Hathaway. RTC01, no. 215.

JAMES, G. P. R. [George Payne Rainsford] (1801?–1860). Correspondence with the London publisher Richard Bentley, 1829–1852. Consists of 139 autograph letters, chiefly relating to the publication of James's novels and historical works. Included are retained copies of three outgoing letters by Bentley and a few letters by other people. Gift of Mrs. Victoria T. Murphy. C1374.

MORGAN FAMILY PAPERS. Additional correspondence and other items, 1880–1930. These materials chiefly pertain to Josephine Perry Morgan (1869–1962) and Junius Spencer Morgan (1867–1932), Class of 1888. Gift of Mr. and Mrs. A. Perry Morgan. C0553.

OSTRIKER, ALICIA. Additional papers of this American poet, 1985–2005. Included are manuscripts, reviews, correspondence, and other materials. Gift of Alicia Ostriker. C0910.

OWENS, GWINN F. (1922–2009). *Marked for Glory* (1963). A 16-mm copy of Owens's documentary film about the life of F. Scott Fitzgerald, which includes interviews with daughter Scottie Fitzgerald Lannahan and friends of Fitzgerald. Together with the film's script and photographs of Fitzgerald. Owens was an editor and editorial writer for the *Baltimore Sun*. Gift of the family of Gwinn Owens. c0188.

PAGE, ANTHONY (d. 1661). Commonplace book, 1620s–1661. Page, an English lawyer and landowner active in Saxthorpe, Norfolk, and later Cambridge, interleaved pages of published law books on Roman law and English common law, transcriptions from other printed books (chiefly on law and government), and notes on literature, epitaphs, weights and measures, and other subjects. RTC01, no. 216.

PRAYER BOOK AND DEVOTIONAL MISCELLANY. Germany, ca. 1470. A hybrid book, probably produced in Cologne, composed of a series of booklets containing prayers and other devotional texts, which were illustrated with eight hand-colored woodcuts, based on a series probably produced in south Germany ca. 1440–1450. Princeton MS. 214.

PRETYMAN, GEORGE (1750–1827). Selected papers, 1741–1886. The papers relate chiefly to William Pitt the Younger (1759–1806), who was prime minister of Great Britain from 1783 to his resignation in 1801. Included are more than 100 pages of memoranda (one on Pitt's resignation) and drafts of parliamentary speeches, with occasional annotations in Pitt's hand. In addition, there are approximately 50 pages of financial documents and notes (ca. 1741–1802) regarding subsidies granted by Parliament to foreign governments and documents (1791–1805) relating to British politician John Eliot (1761–1823) and his niece. Gift of Mrs. Victoria T. Murphy. c1383.

PRIVATEER ACCOUNT BOOK. American, 1780–1781. These accounts for the Salem (Mass.) privateer *Junius Brutus* pertain to the seizure of the British merchant ship *Russell* in 1780. Purchased with support from the Barksdale-Dabney-Henry Fund. c0938, no. 484.

SHERIDAN, RICHARD BRINSLEY (1751–1816). Scribal manuscript of *The Duenna*, dated April 15, 1777. This version predates the authorized published edition of 1794. RTC01, no. 213.

SIGILLOGRAPHY. Additions to the Bruce C. Willsie Collection of British Sigillography. The recent items collected by Willsie, Class of 1987, include royal charters of Richard I and Elizabeth I, together with other documents issued with the Great Seal of the Realm. C0953.

SILSBY, DANIEL (d. 1791). Letterbook, 1767–1778. Silsby was a Boston merchant fiercely loyal to the British rule of America. He moved to London in 1775 and was instrumental in the funding of several Loyalist Quaker projects through his connection with the Society of Friends in St. Martin's Lane. Silsby returned to New York in 1778 but was soon forced to leave the country and take up residence in Flanders, where he died in 1791. His letterbook of 61 leaves, with index, contains carefully transcribed copies of his letters addressed, for the most part, to like-minded American Loyalist merchants during the early years of the American Revolution. They are dated from Boston (April 23, 1767–June 17, 1775), London (August 1775–October 8, 1777), and New York (December 14, 1777–November 8, 1778). Purchased with support from the Barksdale-Dabney-Henry Fund. C0938, no. 497.

STANGOS, NIKOS. Papers, 1953–2009. The collection comprises twenty archival boxes of manuscripts, personal and business correspondence, and other files pertaining to Stangos as a Greek poet and translator and as an art editor in London (1967–2003) for Penguin Books and Thames and Hudson. The papers include personal correspondence with major Greek poets and writers (such as G. Ritsos, N. Valaōritēs, A. Empeirikos, K. Tachtsēs, G. Iōannou, and N. Chatzidaki), as well as with American and English artists and intellectuals (such as David Hockney and John Berger). Also included are many letters from his mother and other close family members to Stangos, his student notebooks from Athens College and Harvard University, newspaper clippings, literary magazines, autograph and typescript drafts of his poems, and many drafts of his translations of modern Greek poetry. Gift of the estate of Nikos Stangos, through David R. Plante. C1375.

STEVENS, JOHN (d. 1726). Composite volume of autograph manuscripts, ca. 1679–1690. Among the texts by this Jacobite author and soldier are his eyewitness account of the Battle of the Boyne

(1690), an English translation of the first two books of the novel *Argenis* of John Barclay (1582–1621), and several travel accounts. Stevens was well known as a translator of Spanish literature. RTC01, no. 217.

SWINBURNE, ALGERNON CHARLES (1837–1909). “Flogging Papers,” ca. 1863–1864. A bound manuscript containing 14 pages in Swinburne’s hand, in which he obsessively recounts the floggings of various schoolboys. RTC01, no. 212.

TRIGUEIROS, LUIZ FORJAZ. Correspondence, 1935–1995. Approximately 100 letters and postcards addressed to Trigueiros, a Brazilian journalist and novelist, from seven correspondents: Jorge Amado, Antônio S. Celestino, Manuel Ferreira, Jesué Pinharanda Gomes, Antônio Guedes de Amorim, Afonso Lopes Vieira, and José Rodrigues Júnior. Purchased with support from the Kenneth R. Maxwell *70 Fund. C1367.

TYNDALE, H. M. Family photograph album, 1860s–1870s. The album, made by the Henry Altemus Company of Philadelphia, contains 32 tintypes and 16 cartes-de-visite, with an index of names. Almost all of the subjects are African Americans. The compiler, whose name is on the cover, has not been identified. C0938, no. 511.

WESLEY, CHARLES HARRIS (1881–1987). “Personal Recollections of Carter G. Woodson,” 1975. Added to the Carter Godwin Woodson correspondence with Charles H. Wesley. C1310.

—DON C. SKEMER
Curator of Manuscripts

NUMISMATIC COLLECTION

During fiscal year 2010, Robert Ross continued his ongoing series of annual donations with a generous gift of 138 historical and commemorative medals and 20 sets of Latin American Orders and Decorations. The latter group represents the initial stage of the projected transfer of his world-class collection of such material, which will form the basis of the exhibition “Honores a los Liberadores” scheduled for 2013 in commemoration of the 200th anniversary of Simón Bolívar’s initiation of the Latin American independence movement.



Group portrait from the H. M. Tyndale Family Photograph Album, Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library.

A particularly noteworthy piece from this gift is the collar of the Orden Nacional del Cóndor de los Andes of Bolivia, initiated in 1925 for exceptional merit, either civil or military, shown by Bolivians or foreign nationals. The collar, of beautifully enameled gilt silver, is the highest of six grades (plate 4).

Other gifts to the Numismatic Collection this year include 13 silver coins and jetons of England and France from Mrs. Elisabeth Morgan, and four coins of various origins given by our loyal donor who prefers to be identified as Anonymous '64. Mitchell A. Battino gave support to our growing reference library through his gift of 27 numismatic books, 50 issues of numismatic periodicals, and 29 numismatic catalogues.

The most significant single purchase of this year, and of the past several years, is a gold solidus of the Byzantine emperor Justinian II (r. 685–711) from the late 7th century that bears the first use on a coin of the face of Christ (fig. 1). Until the reign of Justinian II, the image on the obverse of the coins had been the head of the emperor, usually in military dress, with symbolic religious images relegated to the coin's reverse. Early in his reign, Justinian introduced this revolutionary new coin, which put Christ on the front and moved his own depiction to the reverse. Moreover, the image of Christ on these coins, especially on the superb example acquired by Princeton, is in a bold naturalistic style dramatically unlike the stylized linear portrait of the emperor on the reverse, which was typical of Byzantine coins. The legends also reverse the priority of the figures, with the obverse proclaiming "Jesus Christ, Lord, King of those Reigning," whereas Justinian's name appears only on the reverse, with the title of "Servant of Christ" rather than the usual designations of imperial power. The issue of this coin, dated to 692 by current numismatic scholarship, had major political repercussions throughout the Mediterranean world. Within two years, the Islamic caliph Abd el-Malik introduced a reform that removed all imagery from Islamic gold and silver coins, a tradition that would last a millennium. In the West, the bold appearance of Christ on the coinage of Constantinople strengthened the opposition of the Roman church to what it viewed as idolatry in Byzantium and contributed to the developing schism between the churches. Soon after the issue of this coin, iconoclasm became the dominant ideology of the ruling emperors, and religious imagery on Byzantine coinage was again reduced to simple,



1. Byzantium, Justinian II, 685–711, gold solidus.

often small crosses. The coin was acquired with funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund, in celebration of the 30th anniversary of the Program.

Another major acquisition by the Numismatic Collection this year is the Armenian Heritage Collection of ancient and medieval coins, assembled by an expert collector who sought to represent the various periods in the pre-modern age when Armenia produced its own coinage. The collection includes coins of two distinct periods, both of interest to the academic concerns of the University. The earliest coins in the collection are those of the Artaxiad dynasty, which became the largest political power east of Rome in the first century B.C.E. The coins of most relevance to Princeton's existing holdings are those minted in the reign of Tigranes the Great, who is believed to have ruled from the Seleucid capital of Antioch-on-the-Orontes from 95 to 55 B.C.E. The two silver tetradrachms and 19 bronze coins in his name (fig. 2) hold special interest for Princeton because University scholars led the excavations of the site of Antioch in the 20th century. The collection's holdings of more than 30,000 coins found there lack any in the name of Tigranes, calling into question the documentary sources for his effective rule there. The second component of this newly acquired collection comprises coins of the medieval kingdom of Cilician Armenia, on the south coast of what is now Turkey. The kingdom, ruled by the Roupenid family, had strong ties to its surrounding powers, Byzantine, Islamic, and Crusader. These



2. Seleucid, Tigranes the Great, 95–55 B.C.E., silver tetradrachm.



3. Cilician Armenia, Hetoum I, 1226–1270, silver tram.

connections are illustrated by a large silver coin of Hetoum I, equivalent to the European groat or the Islamic dirham, which bears on its front an image of the king on horseback in European style, surrounded by a legend in Armenian characters, while on the back it bears writing in Arabic (fig. 3). The Armenian Heritage Collection was acquired by the Princeton University Numismatic Collection with funds from the Friends of Princeton University Library and matching funds provided by the Stanley J. Seeger Hellenic Fund.

—ALAN M. STAHL
Curator of Numismatics

PRINCETON UNIVERSITY ARCHIVES

AUTOGRAPH BOOK. One volume owned by George W. Mehaffey, Class of 1854. The bound volume contains 78 pages with sentiments of varying length. It is of particular significance because it has autographs of many students from southern states. Gift of Donald Faren, Class of 1958.

CLASS OF 1895. A class reunion umbrella that belonged to class member James Stoner Crawford. Gift of James W. Crawford, Class of 1961.

FIELDS, CARL A. (1919–1998). Ten cartons of materials that document the life and career of Carl A. Fields. Included are correspondence, reports, research material on race relations and minority education, handwritten notes, and project proposals, 1971–2001. Gift of Mrs. Hedda L. Fields.

FIRESTONE LIBRARY WEATHERVANE. A life-sized drawing produced by J. W. Fiske Iron Works, ca. 1940. Gift of Mr. Joseph Fiske.

LECTURE NOTES. A two-volume notebook kept by Elijah Rosengrant in February and March 1791 for President John Witherspoon's lectures on Moral Philosophy.

LECTURE NOTES. Notes taken by Samuel Motter, Class of 1842, for Professor Joseph Henry's Natural Philosophy course given in 1841.

MATHEY, DEAN (d. 1972), Class of 1912. Three archival boxes of materials documenting Mathey's familial relationships, service to Princeton, tennis career, and other activities from his undergraduate days to the end of his life, ca. 1900–1972. Gift of Michael Middleton.

OFFICE OF ADMISSIONS. Additions to the archives. Twenty-three cartons of reports, administrative files, and subject files pertaining to Princeton and to broader topics of university admissions, 1941–1978. Transferred from the Office of Admissions.

OFFICE OF INFORMATION TECHNOLOGY. Thirty-nine cartons of paper records and electronic media related to the administration and implementation of information technology at Princeton University, 1956–2009. Transferred from the Office of Information Technology.

—. Broadcast Center Recordings. The materials include more than 2,300 video recordings of Princeton-related lectures, conferences, symposia, events, ceremonies, and creative works, 1982–2009. Transferred from the Office of Information Technology.

OFFICE OF THE PRESIDENT. Additions to the archives. One carton of files from William Bowen's tenure documenting gifts to the university, 1969–2001. Nineteen cartons of records from Harold Shapiro's tenure pertaining to gifts to the university, personnel, facilities, grounds, community relations, athletics, and student activities. Transferred from the Office of the President.

OFFICE OF THE PROVOST. Fourteen journals kept by Jeremiah Ostriker during his tenure as University Provost. The journals contain notes from meetings regarding faculty matters, university initiatives, academic programs, and related issues, 1995–2001. Transferred from the Office of the Provost.

OFFICE OF RELIGIOUS LIFE. Twelve cartons of Princeton University Chapel documents, including correspondence files, subject files, programs, event information, and records of baptisms, funerals, and memorials, 1920–2000. Transferred from the Office of Religious Life.

PHOTOGRAPH ALBUM. The album compiled by William Miller Jr., Class of 1880, contains images of administrators and faculty, students, Prospect House, interiors of campus buildings, the football team, Chancellor Greene, the museum in Nassau Hall, and other Princeton locales, ca. 1876–1880.

POTTER, WILLIAM A. (1842–1909). *The Commencement Hall, Princeton College, Princeton N.J. American Architect and Building News*, December 12, 1891. Boston: Heliotype Printing Co. The architect's rendering in color of Commencement Hall (now Alexander Hall).

PRINCETON LESBIAN GAY BISEXUAL ALLIANCE. Additions to the archives. Two cartons of materials related to the ALLY Project, LGBT Pride events, the LGBA Task Force, and the HIV Project, as well as event and program fliers, *Daily Princetonian* articles, and resource guides, 1970–2007. Transferred from the Princeton Lesbian Gay Bisexual Alliance.

PRINCETON UNIVERSITY WOMEN'S CENTER. Four cartons of materials documenting the administration and the activities of the



A view of a student's room. From the photograph album compiled by William Miller Jr., Class of 1880. Princeton University Archives, Department of Rare Books and Special Collections, Princeton University Library.

Women's Center through reports, correspondence, photographs, and research materials, 1973–2007. Transferred from the Women's Center.

—DANIEL J. LINKE
University Archivist

PUBLIC POLICY PAPERS

AMERICAN CIVIL LIBERTIES UNION. Additions to the archives. The 152 cartons contain case files, project files, correspondence, and subject files, 1900–1995.

BAKER, JAMES A., III, Class of 1952. Additional papers. Additions include a comic book by Ruchir Shah, *James A. Baker III: Public Servant Through Six Presidents*, 2010. Gift of Ruchir Shah. Also added to the collection is *James A. Baker III: An 80th Birthday Book* by Françoise

Djerejian, 2010. Gift of the James A. Baker III Institute for Foreign Policy.

———. Additions to the Baker Oral History Collection. One addition consists of five video recordings related to the groundbreaking ceremony for the James A. Baker III Institute for Public Policy at Rice University, 1994. Speakers include Gerald R. Ford, James Carter, Ronald Reagan, and George H. W. Bush. Another addition is a video recording of George H. W. Bush's address on the occasion of Baker's 80th birthday celebration, 2010. Gift of the James A. Baker III Institute for Foreign Policy.

COLES, JULIUS E., *1966. Five cartons of records from Africare, an African-American-led non-governmental organization dedicated to delivering aid to communities in African countries and to addressing African development and policy issues, as well as materials documenting Coles's earlier career in the Foreign Service and his involvement in USAID programs, 2002–2009. Gift of Julius E. Coles.

COUNCIL ON FOREIGN RELATIONS. Additions to the archives. Twenty-four cartons of materials that document the Council's administration as well as its Washington and New York programs, 1992–1999. Thirty-eight cartons of weekly reports, Washington and New York program meeting files, Studies Department files, and Executive Office files, 1997–2000.

FORRESTAL, JAMES V. (1892–1949), Class of 1915. Additional papers. Notable items include a personal notebook from 1949; a letter from Harry Truman to Forrestal dated October 8, 1946; four memos by Franklin D. Roosevelt dated July 13, December 9, and December 11, 1944; and one memo to Roosevelt dated November 9, 1944.

KENNAN, GEORGE F. (1904–2005), Class of 1925. Additional papers. Seven cartons of materials, including diaries, photographs, correspondence, and honorific certificates, 1927–2005. Gift of Christopher J. Kennan.

KERR, CHESTER BROOKS (1913–1999). One carton of papers documenting Kerr's involvement with Atlantic Monthly Press and his employment at Reynal & Hitchcock, as well as his work with the

United States International Book Association, 1936–1948. Gift of William Reese.

MATTHEWS, H. FREEMAN (1899–1986), Class of 1921. Five cartons of correspondence, speeches, book drafts, clippings, and films related to the career of this U.S. ambassador, 1924–1970. Gift of Nancy Matthews.

PROJECT ON ETHNIC RELATIONS RECORDS. Twenty-nine cartons of reports, correspondence, meeting notes, agendas, grant records, country files, and news clippings, 1990–2008.

ROSS, ROBERT. Papers on development and investment in Latin America and Africa. One carton of reports on the U.S.S.R., investment proposals and government reports, and annual reports of Adela Investment Company, Latin American Agribusiness Development Corporation, and the Société Internationale Financière pour les Investissements et le Développement en Afrique, 1956–2004. Gift of Robert Ross.

WALLACE, HUGH C. (1863–1931). Additional papers. The four documents include memos and correspondence pertaining to Edward Mandell House, 1920–1926.

WILSON, WOODROW (1856–1924), Class of 1879. Additional papers. A pamphlet in Yiddish supporting Wilson's bid for re-election in 1917.

WOMEN'S WORLD BANKING. Additions to the archives. Forty-eight cartons of historical documents pertaining to workshops, programs, training, media coverage, and meetings. Materials include compact disks, correspondence, newsletters, and reports, 1990–2006.

WORLD PRESS FREEDOM COMMITTEE RECORDS. Thirty-nine cartons of documents concerning the activities of the organization, including project files, meeting minutes, files of the coordinating committee, correspondence, and publications, 1978–2009.

—DANIEL J. LINKE
Curator of Public Policy Papers

RARE BOOK DIVISION

From July 2009 through June 2010, 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 HISTORY AND LITERATURE

BARTLETT, WILLIAM HENRY (1809–1854). *Gezigten in Amerika, naar afbeeldingen op de plaats zelve geteekend door W. H. Bartlett*. Text by Nathaniel P. Willis; translated by C. J. Zweerts. Amsterdam: G. J. A. Beijerinck, 1841–1843. British artist Bartlett first visited the United States in 1835. *American Scenery*, with fine engravings of Bartlett's drawings, was published in 30 monthly parts in London between 1837 and 1839. This is the Dutch edition of the hugely popular work, also in 30 parts; it is the only copy in an American library.

Brother Jonathan. New York: Wilson & Co., 1851–1861. A collection of 15 issues published in this newspaper's lavishly illustrated extra "Pictorial Jubilee," usually issued twice yearly, for July 4 and for Christmas and New Year's. A typical issue opens to 29 × 42 inches.

Harper's Weekly. Vol. 5, no. 226 (April 27, 1861)–vol. 9, no. 450 (August 12, 1865). The issues published during the Civil War years contain more than 40 wood engravings by Winslow Homer and more than 60 by Thomas Nast, including his famous rendering of Santa Claus.

LAPIDUS, SIDNEY, Class of 1959. Gift of 185 books, pamphlets, and other items described in the exhibition catalogue *Liberty & the American Revolution: Selections from the Collection of Sid Lapidus, Class of 1959* (2009).

NEWBROUGH, JOHN BALLOU (1828–1891). *Oahspe: A New Bible in the Words of Jehovih and His Angel Embassadors*. New York: Oahspe Pub. Association, 1882. Described in the *New York Times* on October 21, 1882, as “an ‘inspired’ volume giving the history of 24,000 years.”

MILBERG COLLECTIONS. The American Poetry and the Jewish American Writers collections continue to grow, thanks to the ongoing support of Leonard L. Milberg, Class of 1953.

WERTHAM, FREDERIC (1895–1981). *Seduction of the Innocent*. New York: Rinehart, 1954. From the copyright page: “Part of the material in this book appeared in somewhat different form in the *Ladies Home Journal* under the title of ‘What Parents Don’t Know About Comic Books.’”

BOOK HISTORY

Nos los inquisidores apostólicos, contra la herética pravedad y apostasía: En la Ciudad de México, estados y provincias de esta Nueva España, Guatemala, Nicaragua, Islas Filipinas, sus distritos y jurisdicciones, por autoridad apostólica, real y ordinaria, &c.... [Mexico City]: Santo Oficio, [1808]. The Holy Office bans 40 books even for those with a license to read banned books, prohibits “in totum” the reading of 6 others (among them, Francisco Lozano’s play *El fenix español*), and orders the expurgation of two works, including *Los dos Robinsones, o Aventuras de Carlos y Fanny*. Among the above-mentioned 40 are *The Woman of Pleasure’s Pocket Companion* (Paris, 1767), *Le petit fils d’Hercule* (1801), and the Marquis de Sade’s *Justine*. The Library also has two other comparable Inquisition mandates regarding books, for the years 1798 and 1806.

CHRONOLOGY

HÖRWARTH, HANS GEORG, VON HOHENBURG (1553–1622). *Novae, verae et exacte ad calculm astronomicum revocatae chronologiae*. Monachii Bavariarum: Ex officina Nicolai Henrici, 1612. According to Anthony Grafton, the author was “a patron and correspondent of Kepler, and this extremely strange chronology was a source of amusement to Casaubon, Welser, and others and of horror to Kepler and his Tübingen teacher Maestlin.”

PITATI, PIETRO (1490–1567). *Compendium Petri Pitati veronensis in Academia Philharmonica Mathesim Profitentis, super annua solaris, atque lunaris anni quantitate, Paschalis item solennitatis iuxta veteres Ecclesiae canones recognitione, romaniq[ue]....* Verona: apud Paulum Ravagnanum, 1560. An important work on calendar reform. This copy has a contemporary owner's annotations, is inscribed at the foot of the title page "[purchased] 20 solid[i]. 1584," and is signed "Lauratius."

CLASSICS IN TRANSLATION

EURIPIDES (485–406 B.C.E.). *Hecuba, et Iphigenia in Aulide* [and] *La tragédie d'Euripide*. Paris: Ex officina Michel de Vascosani and Robert Estienne, 1544. Erasmus's Latin translations, printed with the Scottish humanist George Buchanan's version of *Medea*, the first edition of his first literary work. Montaigne recalled how he acted in Buchanan's plays in the *Essais* (I, 26): "I played the chief characters in the Latin tragedies of Buchanan, Guerente and Muret, which were put on in our College de Guienne with dignity."

OVID (43 B.C.E.–17 C.E.). *Metamorphoses d'Ovide traduites en françois*. Translated by l'abbé Banier (1673–1741). Paris: Nyon père, Didot, Huart, Quilleau, Nyon fils, 1738.

EMBLEM BOOKS

HOHBERG, WOLFGANG HELMHARD, Frieherr von (1612–1688). *Lust- und Artzeney-Garten des königlichen Propheten Davids*. Regensburg: Gedrucket bey Christoff Fischern in Verlegung G. S. Freysingers des ältern und J. C. Emmerichs, 1675. The Psalms rendered in German in verse. Most of the music is by the composer and organist Hieronymous Gradenthaler, with melody and music for one to two voices and with figured bass. Each psalm is accompanied by a double-sided engraving, an emblem with a Latin motto and a German quatrain, and a finely engraved and very detailed depiction of a plant, again accompanied by a verse. The drawings of the plants are by the author and were engraved by Georg Christoph Einmart. Plates 71, 77, and 179 show American plants.

LE MOYNE, PIERRE (1602–1671). *De l'art de regner: Au roy*. Paris: Chez S. Cramoisy, & S. Mabre-Cramoisy, 1665. All 14 emblems have the sun as their theme, in keeping with the book's dedication to *le Roy-Soleil*.

TURENNE, LOUIS-CHARLES DE LA TOUR D'AUVERGNE, prince de. *Ludovico Magno Theses ex universa philosophia*. Paris: College of Clairmont, 1679. Twelve unsigned engraved pages of text and illustrations containing a total of 12 philosophical theses dedicated to the military campaigns of Louis XIV. The emblems are said to have been devised by Claude-François Menestrier (1631–1705).

ENGLISH HISTORY AND LITERATURE

ALDINE DETECTIVE TALES. London: Aldine Pub. Co., 1890s. More than 330 sensational titles.

BLAKE, WILLIAM (1757–1827). *William Blake's Watercolour Inventions in Illustration of The Grave by Robert Blair*. Lavenham, Suffolk: The William Blake Trust, 2009. Copy 27 of 36 containing facsimiles of the 19 "Designs for Blair's Grave."

CHAPBOOKS. (1) A bound collection of 26 chapbooks, most of which were printed in Newcastle, ca. 1770. Evidence suggests this was once the printer's copy, "M. Angus and Son, Printers, Newcastle." (2) A collection of 38 sensational texts published in England during the 1850s and 1860s, bound in one volume with the spine title "Penny Chap Book." Included are such titles as *Confessions of a Detective Policeman*, *Narrative of the Massacres of the Christians in Syria*, *The Original Comic Song Book*, *Mysteries of Mormonism*, and *Midnight Meetings of the Social Evil!!*

DYERS' COMPANY. *The Othe of the Brethern and Free Men*. London, ca. 1575. Not in the English Short-Title Catalogue. The earliest known such broadside that can be assigned to a specific trade.

GRANGER, JAMES. *A Biographical History of England, from Egbert the Great to the Revolution*. 2 vols. London: T. Davies, 1769. Formerly owned by Junius Spencer Morgan. Annotated by William Cole (1714–1782), with notes transcribed from the copy of his friend Horace Walpole. Gift of Margaret Morgan. After receiving this gift, the Library purchased from a Canadian dealer William Cole's annotated copy of the continuation of Granger, *A Supplement, Consisting of Corrections and Large Additions, to a Biographical History of England* (London: T. Davies, 1774). Remarkably, the three volumes, bound identically, are back together after a long separation.

The othe of the Brethern and free men.

Ye shalbe true vnto our soueraigne Lady the Queene, and to her heires, Kinges and Queenes of England, &c. ye shalbe also true and faithfull to the craft of Dyers, enfranchised within the Citie of London, keeping as much as in you is, loue and charitie amongst them, not stirring oz moving any occasion of strife oz debate, through which the said craft and fraternitie, oz any person of the same might be hindred oz hurt.

2 Also ye shalbe in all thinges lawfull, obedient alwaies to the wardens of the said craft and fraternitie, for the time beeing, and all the lawfull rules, statutes and ordinances, made and ordained for the good ordering of the same craft, oz hereafter to the same extent to be made truly and duly ye shall maintain, performe, obey and support to your power.

3 Also ye shall duely and truly pay oz doo to be paid, the quartreages, and other duties peerly belonging to the said felowship, and to be contributoy to all maner of lawfull and reasonable charges, belonging and necessarily appertaining, as other brethern doo to your power.

4 Also ye shall obey all manner of lawfull commons doon in the sayd wardens name, by the Clark oz Bedle, for any thing concerning the welfare and worship of the said Citie, and honestie of the same craft and fraternitie.

5 And all the said articles in the same ordinance expressed, made for the lawfull ordering of the same felowship, ye shall performe and maintaine to the best of your power, without fraud oz male engine.

6 And for none obseruing of this othe, ye shall obey all manner of paines for the punishment thereof, according to the ordinance heer specified. So G D D you help, and the holy contents of this Booke.

God saue the Queene.

Dyers' Company, *The Othe of the Brethern and Free Men* (London, ca. 1575). Rare Book Division, Department of Rare Books and Special Collections, Princeton University Library.

Horatio of Holstein. 3 vols. London: Printed for R. Dutton, 1800. This copy has the book label of Robinson's "new and increasing" Circulating Library in Baltimore, active between 1809 and 1842. The set has the vestiges of the paper wrappers that Robinson's put on the volumes to protect their leather bindings.

The Humble Representation, and Address, of the Right Honourable the Lords Spiritual and Temporal in Parliament Assembled, Presented to Her Majesty the Fourteenth Day of March, 1704. And Her Majesties Most Gracious Answer Thereunto; With Their Lordships Thanks for the Same. London: Printed by Charles Bill, and the Executrix of Thomas Newcomb, deceas'd, printers to the Queens Most Excellent Majesty, [1705]. Heavily annotated in the margins of five pages, with contemporary comments relative to the case of the "Aylesbury Men."

Minutes of the Evidence Taken at the Bar of the House of Lords, upon the Order Made for Taking into Consideration the Present State of the Trade to Africa, and Particularly the Trade in Slaves. [London, 1794]. From the library of Henry Thornton (1760–1815), banker and philanthropist as well as cousin of William Wiberforce. This copy has bound in Thornton's handwritten "Index to the Evidence" for 1793 (32 p.) and 1794 (32 p.).

The Secret History of the Loose and Incestuous Loves of Pope Gregory VII., Commonly Call'd St. Hildebrand, and of the Cardinal de Richelieu. London: Printed for T. Warner, 1722. A rare exemplar of the popular "secret history" genre; this copy is bound with Madame de la Fayette's *Fatal Gallantry* (London, 1722).

SIDNEY, PHILIP, Sir (1554–1586). *The Works of the Honourable Sir Philip Sidney, Kt. in Prose and Verse.* 15th ed. Dublin: Printed by S. Powell, for T. Moore, 1739. Copy formerly belonging to Anthony Trollope (1815–1882).

EUROPEAN HISTORY, LITERATURE, AND CULTURE

EUSTATHIUS, MACREMBOLITES. *Les amours d'Ismene et de la chaste Ismine, nobles de la Grece.* Translated by Jérôme d'Avost. Paris: Nicolas Bonfons, 1582.

GIRALDI, LILIO GREGORIO (1479–1552). *De deis gentium varia et multiplex historia: In qua simul de eorum imaginib. et cognominib. agitur, vbi plurima etiam hactenus multis ignota explicantur, et pleraque clarius tractantur.* Basel: Johann Oporinus, August 1548.

HELVÉTIUS, CLAUDE ADRIEN (1715–1771). *De l'esprit, Lettre au Révérend Pere *** Jésuite*, and other works. Paris: Durand, 1758. Bound with nine texts concerning the condemnation of this work, as well as Helvétius's own four-page defense of it.

MONCRIF, FRANÇOIS AUGUSTIN PARADIS DE (1687–1770). *Les Chats*. Paris: Gabriel-François Quillau, 1727. The first book on cats, discussing them throughout history, presented as a series of letters to a lady of the court.

PEREZ DE MENDOZA Y QUIXADA, MIGUEL. *Resumen de la verdadera destreza de las armas, en treinta y ocho asserciones*. Madrid: Por Francisco Sanz, 1675. A rare work on fencing, with a large folding plate for taking "advantage of true skill with all manner of weapons."

RONSARD, PIERRE DE (1524–1585). *Les oeuvres de Pierre Ronsard, gentil-homme vandomois, prince des poètes françois*. Paris: Nicolas Buon, 1623. A large paper copy, abusively annotated by an early Huguenot reader.

FESTIVALS AND CEREMONIES

Arcus triumphalis: In honorem invictissimi Romanor. Nuremberg: Sump-tibus Wolffg. Jun. & J. A. Endterorum, 1658. Attributed to Georg Philip Harsdörffer (1607–1658). Bound with *Kurtze Relation und Entwurff, der Röm. Käyserl. Mayest. Leopoldi* (Nuremberg, 1658), an illustrated four-sheet broadside composed of two etched leaves and two letterpress leaves, providing a view of the city and the imperial procession.

OLEARIUS, JOHANN (1611–1684). *Unsterblicher Nachklang des hochverdienten Helden-Lobes weyland des hochwürdig-durchlauchtiger Fürsten und Herrn Augusti des Jüngern Hertzogs zu Sachsen Jülich Cleve und Berg Dompropstens zu Magdeburg*. [Halle an der Saale, 1674]. Bound with three other works. The complete series of publications honors the 24-year-old Duke August von Sachsen-Weißenfels, who died August 11, 1674.

HISTORY OF SCIENCE

ALBERTI, GIUSEPPE ANTONIO (1712–1768). *La pirotechnia, o sia, Trattato dei fuochi d'artificio*. Venice: Gio. Battista Recurti, 1749. The first Italian fireworks book.

BOERHAAVE, HERMAN (1668–1738). *A New Method of Chemistry: Including the Theory and Practice of That Art, Laid Down on Mechanical Principles, and Accommodated to the Uses of Life*. London: Printed for J. Osborn and T. Longman, 1727. Heavily annotated by the Philadelphia Quaker physician John Paschall (1706–1779). Ownership inscriptions show possession by other Quaker physicians at different times. Job Goodson (1675–1742) signed it “London Bot the 20th day of June.”

DARLES DE LINIÈRE, M. *Pompes sans cuirs: Descriptions, propriétés & figures gravées en taille-douce, des nouvelles pompes sans cuirs, de l'invention de M. Darles de Liniere, ecuyer, qui les a primitivement présentées pour le service de la Marine, & successivement appropriées pour les incendies & tous autres usages*. Paris: A la Manufacture royale desdites pompes ... et chez Antoine Boudet, 1768. On pages 77–81, the author outlines the particular advantages that his pumps would have in the sugar mills of the American colonies. This copy has a label pasted into the front affirming the author's intent to benefit humanity: “La plus heureuse invention reste sans fruit pour la société, si son utilité n'est pas connue C'est sous ce point de vue qu'on présente avec confiance cet Ouvrage qui annonce de grands avantages pour l'humanité.”

DICKINSON, EDMUND (1624–1707). *Physica vetus & vera: sive Tractatus de naturali veritate hexaëmeri Mosaici*. London: H. Illife for H. Ribotteau, 1702. The author was elected honorary fellow of the College of Physicians in 1664 and was physician to both Charles II and James II.

KHUNRATH, HEINRICH (1560–1605). *Amphitheatrum sapientiae aeternae, solius verae, christiano-kabalisticum, divino-magicum, nec non physico-chymicum tertriumum, catholicon*. 2nd ed., enlarged. Hanau: Excudebat Guilielmus Antonius, 1609. A landmark in theosophical alchemy and the occult sciences, condemned by the learned of the Sorbonne in 1625.

PTOLEMY. *Cosmographia*. Modena: Il Bulino, 2004. Copy 200 of 499. Facsimile of the *Atlante di Borso d'Este* prepared by the German humanist Nicholas “Germanico” and bought by Duke Borso d'Este in 1466. The original is now in the Biblioteca Estense Universitaria di Modena, shelf mark Alpha.x.1.3.

STURM, JOHANNES (1507–1589). *Ludus fortunæ: Ad recreandam societatem Latinis versibus omnibus in contrario sensu retrogradis exhibitus, et in tres libros distributes* [and] *De accurata circuli dimensione et quadratura, cum syluula epigrammatum, ænigmatum: Aliorumque versuum de numeris, ad animum, partim instruendum, partim recreandum, inventis*. Louvain: Typis Francisci Simonis, 1633. The *Game of Fortune* has some curious literary devices, such as a number of chronograms, a Baroque literary device in which a date (via Roman numerals) is encoded in a text. It also has “retrograde verse,” that is, a poem in two parts; the first argues a point positively, and the second part, in a rearrangement of more or less the same words, argues the negative.

TRADESCANT, JOHN (1608–1662). *Musaeum Tradescantianum, or, A Collection of Rarities Preserved at South-Lambeth Neer London*. London: Printed by John Grismond, 1656. This copy was owned by Caleb Lowdham (fl. 1665–1712), surgeon of Exeter, and contains his engraved bookplate, showing his monogram within the elaborate arms of the Livery Company of Surgeons and Barbers of London, with the motto “De praescientia dei” below. Lowdham’s signatures appear on leaves C I (Caleb) and L I (Lowdham).

ILLUSTRATED BOOKS

BIMONT, JEAN FRANÇOIS. *Principes de l’art du tapissier: Ouvrage utile aux gens de la profession, & à ceux qui les emploient*. Paris: De l’Imprimerie de Lottin l’aîné, 1774. An important source for the history of furniture during the reign of Louis XVI.

Collection des différentes gravures, allégories, critiques, portraits, batailles & autres, qui ont eu rapport à la révolution belge commencée l’an 1787. Lille: Chez Jaquet, [1790]. Suite of prints illustrating the Brabant revolution.

Conchyliarium Marianum vetustissimæ, & venustissimæ gemmæ Moraviæ. Brno: Typis M. B. Swobodianæ, 1736. An illustrated book from a provincial Czech town celebrating the miraculous portrait of the Virgin at St. Thomas, Brno. Purchased with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

KAMP, ADOLF VOM. *Beschreibung der Begrebnuss weilandt des durchleuchtigsten Hochgebornen Fürsten u. Herren Herren Iohan-Wilhelm*. [Düssel-

dorf, 1629]. Forty-two etched plates of the funeral procession and three folding etched views of the church ceremonies documenting the interment of Johann Wilhelm, Duke of Jülich-Cleve, in October 1628. In his preface, the author touches on funeral ceremonies in the Americas.

VELDE, JAN VAN DEN (1568–1623). *Spiegel der schrijfkonste: In den welcken ghesien worden veelderhande gheschrijften met hare fondementen ende onderrichtinghe vtghegeven*. Rotterdam: Jan van Waesberghe, 1605. First edition of an important writing book from the Golden Age of Dutch art.

VICO, ENEA (1523–1567). *Romae ab antiquo repertum*. Rome: Io. Iacobus de Rubeis, 1543? A bound suite of 15 plates, chiefly of ancient vases. The front cover is stamped in gold with the arms and motto of Heneage Finch, fifth earl of Winchilsea. Inscribed on the first leaf: “Given to my son Heneage 15 Jan. 1681. Winchilsea.”

INCUNABULA

JOHANNES CRASTONUS (15th cent.). *Dictionarium graecum copiosissimum secu[n]dum ordinem alphabeti cum interpretatione latina*. [Lexicon Graeco-Latinum]. Venice: Aldus Manutius, December 1497. Gift of Arthur W. Machen, Class of 1942.

IRISH HISTORY AND LITERATURE

MILBERG COLLECTIONS. Leonard L. Milberg, Class of 1953, continues to build and donate three Irish collections: 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 Robert Fagles and J. Howard Woolmer. Particulars about the later collection are found in Renée Fox and Greg Londe, eds., *The Cracked Lookingglass: Highlights from the Leonard L. Milberg Collection of Irish Prose Writers* (2011).

NUMISMATICS

ERIZZO, SEBASTIANO (1525–1585). *Discorso ... sopra le medaglie antiche*. Venice: Nella bottega Valgrisia, 1559. “The relationship between the coin books of the sixteenth century and the emblem books was

a close one.... Roman coin types, were incorporated intact into the standard repertoire of emblems.... Sebastian Erizzo's 1559 *Discorso* ... follows an Alciati-like 'emblematic' structure with its woodcut illustrations" (John Cunnally, *Images of the Illustrious* [1999]).

RUSSIAN LITERATURE

Poety Gruzii. Edited by Nikolo Mitsishvili (b. 1896). Tiflis: s.s.R.G. gos. izd-vo, 1921. First edition of verse by 16 Georgian poets, translated into Russian by five writers, including Osip Mandelshtam, whose papers are in the Library.

PUSHKIN, ALEKSANDR SERGEEVICH (1799–1837). *Sochineniia* [Works]. Berlin: In Kommission Petropolis-Verlag, 1937. The working copy of Vladimir Nabokov (1899–1977), who annotated approximately 228 pages in English and Russian, including virtually every page of *Eugene Onegin*. Nabokov published an English translation of *Eugene Onegin* in 1964.

TIUTCHEV, FEDOR IVANOVICH (1803–1873). *Stikhotvoreniia* [Poems]. Berlin: Slovo, 1921. Annotated by Vladimir Nabokov (1899–1977) on 35 pages in English and Russian.

VIRGIL

VIRGIL. *P.V. Maronis omnia opera cum figuris nuper additis; & expositoribus Seruio, Landino, Donato, Anto. Mancinello, Domitio; annotationes item in Seruium suis locis posita*. Venice: A Philippo pincio Mantuano, 1505. First illustrated Virgil published in Venice.

VOYAGES AND TRAVELS

BOUGAINVILLE, LOUIS-ANTOINE DE (1729–1811). *Voyage autour du monde: Par la frégate du roi La Boudeuse, et la flûte L'Étoile; en 1766, 1767, 1768 & 1769*. Paris: Chez Saillant & Nyon, 1771. First edition of this important voyage around the world. Regarding Tahiti, he said, "Je me croyais transporté dans le jardin d'Eden...."

GILBERT, LUDWIG WILHELM (1769–1824). *Handbuch für Reisende durch Deutschland*. 3 vols. Leipzig: Schwickert, 1791–1795. Early travel guide to Germany and Austria, including a large folding, partly colored, engraved map of the postal services in Germany.

SEBASTIANI, PIETRO DE. *Viaggio curioso de'palazzi e ville più notabili di Roma* [and] *Viaggio curioso di Roma sagra, e profana gentile: Per contentare i forastieri*. Rome: Per il Moneta, 1683. The first of these early guide-books describes some two dozen palazzi of Rome, and the second covers the remarkable sights in Rome, ancient and modern, sacred and secular.

WOMEN'S HISTORY

CARLILE, RICHARD (1790–1843). *Every Woman's Book, or, What Is Love?* London: Printed for the booksellers, by R. Carlisle [sic], [1880]. A newly discovered edition of the first book in English devoted to a discussion of birth control, originally published in 1825.

OWEN, ROBERT DALE (1801–1877). *Moral Physiology, or, A Brief and Plain Treatise on the Population Question*. New York: Wright & Owen, 1831. Published in the same year as the first edition, this is the second edition of the earliest American book to openly advocate birth control.

QUENTIN-BAUCHART, ERNEST (1830–1910). *Les femmes bibliophiles de France (XVIe, XVIIe, & XVIIIe siècles)*. 2 vols. Paris: Deamascène Morgand, 1886. Biographical notices of more than 120 women book collectors, together with illustrations.

TRISTAN, FLORA (1803–1844). *Promenades dans Londres, ou L'aristocratie et les prolétaires anglais*. Paris: Raymond-Bocquet & Prevot, 1842. Bound with: *Union ouvrière ... Deuxième édition ... contenant un chant La Marseillaise de l'atelier, mise en musique par A. Thys*. Paris: Chez tous les libraies, 1844. Early editions of works by an early feminist and grandmother of artist Paul Gauguin.

MISCELLANEOUS

HAWTAYNE, GEORGE HAMMOND (1832–1902). *West Indian Yarns by "X Beke."* Demerara [British Guiana]: J. Thomson, Argosy Press, 1890. Heavily corrected by the author with added ink and wash drawings showing West Indians of African descent.

Peutingeriana tabula itineraria quae in Augusta Bibliotheca Vindobonensi nunc servatur adcurate exscripta. Vienna: Ex Typographia Trattneriana, 1753. Early printed edition of the entire "Peutinger Table," a map

of military roads of the western Roman Empire dating from around the 4th century C.E. The Library has two earlier 17th-century publications of the map.

SCHOOCK, MARTINUS (1614–1669). *Admiranda methodus novae philosophiae Renati des Cartes Vltraiecti*: Ex officina Joannis van Waesberge, 1643. Bound with: Balthasar Bekker (1634–1698), *De philosophia Cartesianiana admonitio candida & sincera* (Vesaliae: Ex officina Andreae ab Hoogenhuysen, 1668), [and] Johannes Tepelius (b. 1649), *Historia philosophiae Cartesianae* (Nuremburg: Endter, 1674). The first title is a notable anti-Cartesian work.

TRIPLET, ROBERT. [*Writing tables with a kalendar for xxiiii. yeeres, with sundry necessarie rules.*] [London, ca. 1605]. 16mo in eights, 29 leaves (of 32; wanting A1, C4, and D8). In the calendar for December there are directions about how to care for the “tables” or leaves for writing and erasing: “To make cleane your Tables, when they are written on. Take a little peece of a Sponge, or a Linnen cloath, being cleane without any soyle: wet it in water, and wring it hard, & wipe that you have written very lightly, and it will out, and within one quarter of a hower you may write in the same place againe: put not your leaves together, whilst they bee very wet with wiping.”

VALERIANO BOLZANI, GIOVANNI PIERIO (1477–1560). *Hieroglyphica, sive, De sacris Aegyptiorum aliarumque gentium litteris commentariorum libri LVIII cum duobus aliis ab eruditissimo viro annexis. Editio novissima*. Cologne: A. Hierat, 1631.

GIFTS

Gifts were also received from Fredric H. Cowart II, David Long, Robert Forbes Morgan, Class of 1952, and the estate of Lucia Moreira Salles.

—STEPHEN FERGUSON
Curator of Rare Books

PRINCETON COLLECTIONS OF
WESTERN AMERICANA

All items added to the Western Americana Collections between July 1, 2009, and June 30, 2010, were purchased on the J. Monroe Thornton, Class of 1915, Fund.

ALLEN, J. A. [Joel Aspah] (1838–1921). *The American Bisons, Living and Extinct*. Cambridge: University Press, 1876. The first important zoological work on the American bison, with a map illustrating the animal's shrinking habitat from 1800 to 1876. Allen was the first curator of mammals and birds at the American Museum of Natural History.

ATCHISON, TOPEKA AND SANTA FE RAILROAD. *Panhandle and South Plains of Texas*. [Chicago: Poole Bros., 1937]. An informative pamphlet on life and activities in 32 counties in the Texas Panhandle and South Plains, with data on and photographs of the livestock industry.

BARRY, W. J. [William Jackson] (1819–1907). *Up and Down, or, Fifty Years' Colonial Experiences in Australia, California, New Zealand, India, China, and the South Pacific*. London: Sampson Low, Marston, Searle, & Rivington, 1879. Barry's adventures in the Australian outback, in the gold fields of California and New Zealand, and on whaling and trading ships in the Pacific provided enough material for three flamboyant books, of which this is the first.

The Black Hills: A Description of a Wonderful and Picturesque Mining Region and Natural Sanitarium. [Chicago?]: Passenger Dept., Chicago & North-Western Railway, 1903.

COFFIN, GEORGE. *A Pioneer Voyage to California and Round the World, 1849 to 1852*. Chicago: Privately printed, 1908. Coffin, captain of the *Alhambra*, set sail for California in April 1849 with a variety of passengers, "all eager for a short passage to the new found land of gold."

Colorado Brand Book and Stockgrowers and Breeders Ready Reference.... Denver: S. H. Standart, 1887.

Cripple Creek, Colorado, ca. 1918. A panoramic view, approximately 15 inches tall by 15 feet wide, taken by an unknown photographer using a Kodak Cirkut Camera.

FALDING, F. J. [Frederick John]. *Notes of a Journey Round the World: Made in 1875 by Thomas Coote, Esq. Jun., and Dr. Falding*. Sheffield: Leader and Sons, Printers, 1876. The travels of the minister and his young friend included an extended tour of the “grand country” of California.

Fort Hays 1870. Photograph by an unknown photographer, mounted on a board with a handwritten caption below. Printed on the verso of the mounting board: “Tallman & Collins’ Fine Hair Oil Highly Perfumed.” The image shows twelve Indian women and children.

FRAZIER, R. T. *R. T. Frazier’s Saddlery: Illustrated Catalog and Price List*. Pueblo, Colo.: Rocky Mountain Bank Note Company, ca. 1920. Catalogue 34 from Frazier, “the original designer, owner & maker of the famous Pueblo Saddle.” The catalogue consists of 136 enamel-coated pages, profusely illustrated.

Hand-book of Southern Kansas. Chicago: C. S. Burch Publishing Co., 1886.

Letters from Golden Latitudes ... from a Well-Known Correspondent, Who Visited the Northwest in May and June, 1885 ... Faithfully Setting Forth the Actual Condition and Future Prospects ... of That Region. St. Paul: Pioneer Press, 1885. Advertised in *American Agriculturist* (March 1886) as “a large, finely illustrated pamphlet ... compiled from official sources.”

MATTHEWS, LEONARD (1828–1931). *A Long Life in Review*. [St. Louis]: Privately printed, [1928?]. One of the early adventures in this long life was an overland journey to the gold fields of California.

The Negroes of Nebraska. Lincoln: Woodruff Printing Company, 1940. Written and compiled by workers of the Federal Writers Project in the State of Nebraska. Sponsored by the Omaha Urban League Community Center. Essays describe slavery, immigration, settlement, social and economic problems, becoming a citizen, schooling, church, culture, public life, and interracial relations.

PITTSBURGH HINGE COMPANY. *The Quadrate Barb Fence Wire, Manufactured by the Pittsburgh Hinge Co., Limited*. Beaver Falls, Pa.: Privately printed, 1879. In the center of this promotional broadside a large illustration depicts two men constructing a barbed wire fence. In the background cattle belonging to their “improvident neighbor” have broken through his wooden fence and are rampaging through his crops and running toward an oncoming train.

Polk's Arizona and New Mexico Pictorial State Gazetteer and Business Directory: 1912-1913. St. Paul: R. L. Polk, 1912. Advertised as the "first statehood edition."

H. B. SCUTT & COMPANY, LIMITED. *Useful Information about Fences—Steel Cheaper Than Wood*. Pittsburgh: H. B. Scutt & Co., n.d.

Sunlight Views of Fort Collins and Surroundings. Fort Collins: Press of the Courier Printing and Publishing Co., [1907?]. Tells of the coming of the railroad in 1870, agricultural development, the beet sugar industry, the state agricultural college, and other amenities.

TAYLOR, JOE F., comp. *The Indian Campaign on the Staked Plains, 1874-1875*. Canyon, Tex.: Panhandle-Plains Historical Society, 1962. Compilation of military correspondence related to the U.S. Army campaigns and battles fought against the Comanche and Kiowa Indians in the Texas Panhandle region during the 1870s.

Terrible! Thrilling! True! History of the Donner Party: A Tragedy of the Sierra. Sacramento: H. S. Crocker & Co., Printers, [1879]. A promotional broadside for C. F. McGlashan's *History of the Donner Party* (1879). The central image shows the peaceful valley where the Donner Party wintered.

WILLIAMS, J. E. *Fifty-eight Years in the Panhandle of Texas*. Austin: Firm Foundation Publishing House, [1944]. An account of living and ranching in west Texas and the Panhandle, especially the Bar X, Quarter Circle Heart, Turkey Track, LX, LS, XIT, Rocking Chair, JA, T Anchor, and many other ranches.

—BEN PRIMER

*Associate University Librarian for Rare Books
and Special Collections*