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.

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—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, “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.
(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)**


—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 4 (1902). _Aus des Knaben Wunderhorn_, illustrated by Bertold Löffler (1874–1960). Previous purchase of 16 pen, ink, and


—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).


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.


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 dis-
tinguished 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 assis-
tance of the Friends of the Princeton University Library. Its author/
artist was Nathalie Parain, the Russian-born wife of a French diplo-
mat, 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 es-
capes the child-eating witch with the assistance of animals and
objects to whom she had been kind. The dummy includes 8 origi-
nal designs in gouache, colored pencil, and some collage for the il-
ustrations 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.

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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


—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 Evgeniiia 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 lvitsa* [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)


—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)


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.


**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*.


—Artists’ bound dummy for the picture book *Get-a-Way and Háry 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)**


**Lynd Ward (1905–1985)**


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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)

—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. *Ver 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.


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


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 Jespers (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.


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:

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—Le Fèvre, Georges (active 1930s). *Jsem vyvrhel!* Prague: Knihy Litěvny, 1931. Cover design by L. Hradský (active 1930s).


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.


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MALUTZKI, PETER, and INES VON KETELHODT. Zweite Enzyklopädie von Tlön. Lahnstein, Oberursel, and Flörheim: 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 Terrtius.” 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.”


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.


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).


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


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.


*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.


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.


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 Beuys 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


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. VV E B, a Citizen,
to the rest of his Society,

Which did consist of

Citizen-Malignants, 
Prickes, 
Malignants, 
Papists, 
Apprentices, 
Wenchses.

At their common Tavern meeting-houle in Lincolnes Inne-fields;
which are many things very necessary to be observed, and of so great con-
scernment, that if you will not believe, then take what 
followes: For now all is out.

LONDON, Printed for Anti-De-vinc, in Trint-troth Lane, at the 
signe of the Holly; and, 1643.
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.


VELDE, JAN VAN DEN, I (1568–1623). *Spieghel der schrijfkonste: In den welcken ghesien worden veelderhande gheschriften met hare Fondementen ende onderrichtinghe Wtgegeven*. 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 *Schrijfmeesterboek* (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.


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.


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.


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.


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.


——. 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.


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.

CRUIKHANK, GEOGE (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 “0” 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.


**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.


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.


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.


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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].


CRUZ CANO Y OLMEDILLA, JUAN DE LA (d. 1790). “Karte der Magellanischen.” [Vienna], 1787.


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.


**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?].


**Münster, Sebastian (1489–1552).** “Von den Inseln so bey den vorgemeldten Ländern im Meere lügen, und zum Landt gerechnet werden: Rhodyss die Insel und Hauptstatt darinn: Cap. vv.” [Basel?:
Thomas Hughes, “Map of Somerville” (Philadelphia, 1857). Historic Maps Collection, Department of Rare Books and Special Collections, Princeton University Library.
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.


Ottens, Frederik. “Staeten Landt bezylt en ontdekt met de scheepen Heemskerk en de Zeehaen onder het Commande van den E. Abel Tasman, in den iaaare 1642, den 13 December; Aldus vertoont zich het Drie Koningen Eyland, als gy het aen de noort west zyde op 40 vademen 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.


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.


TAB’HANE-YI HÜMAYUN. Cedid atlas tercümesi. [İstanbul]: Bu evinden ikbala mahrus-ı Üsküdar’dada müceddden bina ve inşa buyurulan Tab’hane-yi Hümayun’da tab’a ve tekmili müyesser olmuşdur ve bi-Allah’l-tevfik, sene 1218 [1803]. First Turkish atlas. Purchase supported with funds provided by the Friends of the Princeton University Library.


—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


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.


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.


**EARLY MODERN**


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.


**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.


WATTEAU, ANTOINE (1684–1721). Figures de différents caractères, de paysages, & 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


KAINDINSKY, 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.

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.


ŌTANI, SONYÛ (1885–1939), and KASHÛ IGUCHI (1880–1930). Tō-kaidō 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.


Saitō, Chōshū (1737–1797), Yukitaka Saitō (1772–1818), Gesshin 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.


*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).

PHOTOGRAPHY


DAGUERRE, LOUIS JACQUES MANDÉ (1787–1851). The History and Practice of Photogenic Drawing on the True Principles of the Daguerro-type. 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.


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.


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 *Jiang xing chu xue tu [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 Jìming]* (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), *Song huā rén wù jiē huà lóu tài xuān [Song Dynasty Paintings of Figures and Architectural Subjects]* (Tokyo: Nigensha, 1998).

Qing gōng cì qí dāng ān quán jí [Archives of the Complete Collection of Porcelain and China Wares of the Qing Imperial Palace]. Beijing: Zhongguo huá bào chu bān shè, 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 Urías, 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.


**Cardano, Girolamo** (1501–1576). “Principis Metoposcopiarum 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.


**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.


——. 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 compagnes 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.

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.


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.

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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. Valaoritēs, A. Empeirikos, K.Tachtsēs, G. Ioannou, 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 Ar-\textit{genis} 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.


—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 Liberaadores” 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 by 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,
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
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.


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.


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.


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.


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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.


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


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
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).** *Gezichten 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.


*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.


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.


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 toto” the reading of 6 others (among them, Francisco Lozano’s play El fenix español), and orders the expurgation of two works, including Los dos Robisonos, 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

HÖRWARNTH, HANS GEORGE, VON HOHENBURG (1553–1622). Novae, verae et exactæ ad calculation astronomicae 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 Proficientis, super annua solaris, atque lunaris anni quantitate, Paschalis item solennitatis iuxta veteres Ecclesiae canonos recognitione, romanis.... 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.”


EMBLEM BOOKS

HOHBERG, WOLFGANG HELMХARD, Friiherr von (1612–1688). Lust- und Artzeney-Garten des koniglichen 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 quatrains, 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.

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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**


**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.

The othe of the Brethern
and free men.

Chalbe true unto our soueraigne Lady the Queene, and to her hertes, Kings and Queens of England, &c. Ye chalbe also true and faithful to the craft of Dyers, enfranchised within the City of London, keeping as much as in you is, love and charite amongst them, not fluring or moving any occasion of strife or debate, through which the said craft and fraterntite, or any person of the same might be hindered or hurt.

2. Also ye chalbe in all thinges lawfull, obedient allwayes to the wardens of the said craft and fraterntite, for the time being, and all the lawfull rules, statutes and ordinaires, made and ordained for the good ordering of the same craft, or 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 duly and truly pay of doo to be paid, the quarteres and other duties perdy belonging to the said fellowship, and to be communicated to all manner of lawful and reasonable charges belonging and necessarily appertaining, as other brethren doo to your power.

4. Also ye shall obey all manner of lawfull common doon in the said wardens name, by the Clark or Seble, for any thing concerning the welfare and worship of the said City, and fraterntite.

5. And all the said articles in the same ordinance expressed, made for the lawful ordering of the same fellowship, ye shall perfoyme and maintaine to the best of your power, without fraud or male engine.

6. And for none observing of this othe, ye shall obey all manner of painses for the punishment thereof, according to the ordinance here specified. So O Lord, doo you help, and the holy contents of this Book.

God save the Queene.
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.).


European history, literature, and culture


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.


PEREZ DE MENDOZA Y QUIXADA, MIGUEL. *Resumen de la verdadera destreza de las armas, en treinta y ocho aserciones*. 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.”


**FESTIVALS AND CEREMONIES**


**HISTORY OF SCIENCE**


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, écuyer, 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.


STURM, JOHANNES (1507–1589). *Ludus fortunae: 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, enigmatum: 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 c1 (Caleb) and l1 (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 belgique commencée l’an 1787*. Lille: Chez Jaquet, [1790]. Suite of prints illustrating the Brabant revolution.

*Conchylianum Marianum vetustissimae, & venustissimae gemmæ Moravie*. Brno: Typis M. B. Swobodiane, 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 Hochgeboren Fürsten u. Herren Herren Johan-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.


**Incunabula**


**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 Valgrisiana, 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.


VIRGIL


VOYAGES AND TRAVELS


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 guidebooks 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


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.


MISCELANEOUS

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 accurate eascripta. 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.


Triplet, Robert. [Writing tables with a kalendar for xxiii. 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 Spunge, 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 wyping.”


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 Thorington, 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.


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.

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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.


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