

GRAPHIC ARTS COLLECTION

MODERN FINE PRESS AND ARTIST ILLUSTRATED BOOKS

ADLER, ELMER (1884–1962). *Three Glimpses of Elmer Adler, at Pynson, Princeton, and Puerto Rico: Together with a slip of paper ... which was made twenty years ago by his students at 36 University Place, in Princeton, N.J. Elmer used this paper as wall paper to decorate the walls and halls of the place.* New York: [s.n.], 1966. Gift of Donald Farren, Class of 1958.

BARBUSSE, HENRI (1873–1935). *Quelques coins du coeur: Proses.* 24 woodcuts by Frans Masereel (1889–1972). Geneva: Éditions du Sablier, 1921. Best remembered for his graphic novels, in the classic sense of the term, the Flemish artist Masereel returned to Paris in 1921 and undertook the illustration of Barbusse's novel *Quelques coins du coeur* (*Some Corners of the Heart*). As a pacifist, soon to be member of the French Communist Party, Masereel had great sympathy for the work of Barbusse, who was also politically outspoken. Both campaigned in 1921 in support of Sacco and Vanzetti. Copy 395 of 600.

BERGER, D. SIDNEY. *Chiyogami Papers.* Newtown, Pa.: Bird & Bull Press, 2011. These decorative woodblock designs, originally developed in Japan's Edo period (1603–1867), were often made into colorful paper dolls or pasted on tea tins or small paper boxes. In the 20th century, the patterns began to be applied as screen prints, and this technique continues today. Copy 99 of 120.

BONNARD, PIERRE (1867–1947), and Paul Verlaine (1844–1896). *Parallèlement.* Paris: Ambroise Vollard, 1900. Illustrated with a lithographic frontispiece, wood-engraved title vignette (repeated on the front wrapper), 108 rose-colored lithographs printed by Auguste Clot, and eight wood engravings cut by Tony Beltrand (1847–1904) after Bonnard designs. Pierre Bonnard's personal copy of his masterpiece,

with a four-page handwritten letter from Bonnard to his mother that includes a significant reference to the the French government's famous objection, and later rejection, of the original wrappers. Also included is a letter from Madame Terrasse confirming that this copy passed down through the family from Bonnard to her husband, musician Claude Terrasse (1867–1923). Includes prospectus and both the censored wrapper and the published version with the official “Republique Française” symbol removed. Copy 67 of 200.

CARSON, ANNE. *Nox*. New York: New Directions, 2010. A facsimile of the accordion-fold diary Carson created after the death of her brother Michael, in which she inserted poetry, family photographs, and letters, along with her translation of Poem 101 by Gaius Valerius Catullus.

CHEKHOV, ANTON PAVLOVICH (1860–1904). *Easter Week*. Engravings by Barry Moser. Mainz: Shackman Press, 2010. Copy F of 10 copies lettered A–J.

CUADRA, PABLO ANTONIO (1912–2002), and Eckhard Froeschlin. *El Nicán-Náuat*. Wuppertal: Editions Schwarze Seite, 2003. Edition Schwarze Seite (Black Page Edition) is the small fine art press run by the German artists Anne Buessow and Eckhard Froeschlin. For the last twelve years, Froeschlin spent part of each year in Nicaragua, conducting printing workshops and collaborating with the Taller-Contil group in Matagalpa. This is one of four artists' books so far completed, focused on the culture, poetry, and graphic arts of Nicaragua. Copy 10 of 25.

FOER, JONATHAN SAFRAN. *Tree of Codes*. [London]: Visual Editions, 2011. Foer's textual narrative was developed from a copy of *The Street of Crocodiles* by Bruno Schulz (1892–1942), which Foer literally carved into his own story. The Belgian printing and publishing group Die Keure used Foer's model to create a unique die-cut for every page and produce the paperback edition. The book is as much a sculptural object as it is a work of storytelling.

GAUGUIN, PAUL (1848–1903). *Noa Noa: Bois dessinés et graves d'après Paul Gauguin*. Edition definitive. Paris: G. Crès, 1924. Gift of Brad Tesh.

GILL, ERIC (1882–1940). *Notes on Postage Stamps: With a Series of Preparatory Drawings*. Deluxe edition. Cambridge, Mass.: Kat Ran Press, 2011. *Notes on Postage Stamps* contains a previously unpublished essay by Gill with eight of his unpublished drawings for postage stamps.

Most of the 56 full-color illustrations are surprising, even to historians and enthusiasts of Gill's work. Princeton University owns a deluxe edition, which includes 15 mint stamps designed by Gill.

GOTAY, CONSUELO. *Alfabet*. [Cataño, Puerto Rico: C. Gotay], 2010. Portfolio of 28 woodcut letterforms, printed on a Vandercook press at the artist's workshop. Copy 1 of 25.

HEYMAN, DANIEL, and NICK FLYNN. *Re d acted*. [Philadelphia: Heyman, 2011]. Over the past four years, Daniel Heyman, Princeton University Lecturer in Visual Arts, has been making images about the war in Iraq, specifically the abuse and torture of innocent Iraqis at Abu Ghraib and other prisons. For this work, Heyman traveled to Jordan and Turkey, where the chine-collé images were drawn on copper plates during interviews with the detainees. Heyman shared these and other portraits with Flynn, who used them as inspiration for the suite of seven poems. Copy 1 of 8, signed and numbered by the artist and the writer.

HUGHES, LANGSTON (1902–1967). *Sunrise Is Coming After While*. Poems selected by Maya Angelou; screen prints by Phoebe Beasley. New York: Limited Editions Club, 1998. Copy 170 of 300.

HUIDOBRO, VINCENTE (1893–1948). *Une exposition de poèmes de Vincent Huidobro*. [Paris: Galerie G. L. Manuel Freres], 1922. Catalogue for a Paris exhibition by the Chilean poet Vicente Huidobro at Théâtre Eduard VII, including the visual poems Huidobro referred to as paintings, a portrait of Huidobro by Pablo Picasso, and one of Huidobro's letterpress calligrams titled *Paysage (Landscape)*, dedicated to Picasso. Folded and laid in was the poem/manifesto *Moulin*, whose lines form the image of a windmill, designed by Robert Delaunay.

KARASIK, MIKHAIL. *The Drama of Marinetti, or The Story of How the Leader of World Futurism Flopped in Russia*. St. Petersburg, Russia: Karasik, 2008. Twelve plates with a combination of lithography and offset printing. Text printed in Russian with a separate English translation. A visual narrative depicting the legendary trip to Russia made by Filippo Tommaso Emilio Marinetti (1876–1944), the founder of Futurism. One of 15 copies.

KENTRIDGE, WILLIAM. *Sheets of Evidence*. New York: DD Publishing Program in collaboration with Dieu Donn  Press, 2009. Kentridge's text and drawings are presented in 18 watermarks, crafted with the assistance of Susan Gosin and Paul Wong. The concept was "to

create a book whose surface revealed nothing, and instead encouraged the viewer to, not simply read between the lines, but to look beneath the surface.” Copy 3 of 20.

MELVILLE, HERMAN (1819–1891), and JOSEPH SCANLAN. *Two Views*. Brussels: Bartleby & Co., 2003. This artist’s book collects the stories *Bartleby, the Scrivener* by Herman Melville and *Window Stunt* by Joe Scanlan, Professor of Visual Arts in the Lewis Center for the Arts and Director of the Program in Visual Arts at Princeton University. The limited edition includes a stereoscopic viewer and stereo photograph of Wall Street from the same era as Melville’s story. Copy 26 of 50.

MERWIN, W. S., and CHARLES HOBSON. *Trees*. San Francisco: Pacific Editions, 2010. Book artist Charles Hobson worked with the poet William Merwin, Class of 1948, to create this accordion-fold artist’s book housed in a custom-made wooden box. The hinged pages and monotype images can be read horizontally and/or vertically, in daylight or using the tiny flashlight that comes attached to the box. Copy 8 of 30.

PARKER, ROBERT ANDREW. *De Acróbatas al Zorro, dibujos por Roberto Andrés Parquero*. New York: Ink, Inc., 2010. Copy 7 of 140. Gift of Alfred L. Bush.

Portugal 1934. Lisbon: SPN, 1934. One of the first undertakings of the authoritarian Portuguese “New State” under Prime Minister António de Oliveira Salazar (1889–1970) was to establish the powerful Secretariado da Propaganda Nacional to present a dynamic image of the country to the rest of the world. This is its first publication, with high-quality graphics, including photomontage, full-page bleeds, and multiple fold-outs.

ROTH, DIETER (1930–1998). *Book AC 1958–1964*. [New Haven, Conn.]: Ives-Sillman, 1964. Copy 9 of 250.

RŪMĪ, MAULANA JALĀL AL-DĪN (1207–1273). *Fragments of Light 5*. Translation by Zahra Partovi. Sculpture by Linda Schrank. New York: Vincent FitzGerald & Company, 2010. A book of verse by the 13th-century Sufi philosopher and poet Rūmī designed in the style of the Chinese slat book. Thirty-two slats (or clear acrylic tiles) hold the text in English and Persian, along with 10 tiles for the title page and colophon. Copy 12 of 35.

SACKS, OLIVER, and ABELARDO MORELL. *The Island of Rota*. Designed by Ted Muehling. New York: Library Council of the Museum of Modern Art, 2010. The text is excerpted from Sacks's *The Island of the Colorblind*, a study of a Micronesian island population with an extreme form of color blindness. The tactile volume in black-and-white and sepia includes 13 cliché-verres by Morell, housed in a wooden box, along with castings of cycads and sea fans in handmade paper for the interior. Copy G of 25 deluxe copies.

STEVENS, ELISABETH. *Sirens' Songs*. Sarasota: Gross Press, 2011. Artist's book with 48 poems and 13 etching by Stevens. Copy 18 of 20. Gift of the Elisabeth Stevens Schleussner in memory of her husband, Robert Clinton Schleussner Jr., Class of 1948.

Telehor: The International Review New Vision / Mezinárodní časopis pro vizuální kulturu / Internationale Zeitschrift für visuelle Kultur / Revue internationale pour la culture visuelle. Brno, Czechoslovakia: František Kalivoda, 1936. Only one issue published. Essays by László Moholy-Nagy (1895–1946) and design, typography, and postscript by Kalivoda (1913–1971). Text in English, French, German, and Czech.

Le Théâtre Alfred Jarry et l'Hostilité Publique. Photomontages by Eli Lotar (1905–1969). Illustrated wrappers by G. L. Roux. Paris: Antonin Artaud and Roger Vitrac, 1930. In 1925 the French playwright Roger Vitrac (1899–1952) and artist/director Antonin Artaud (1896–1948) were expelled from the Surrealists by André Breton (1896–1966). Together, they conceived and established the Théâtre Alfred-Jarry, named in honor of Alfred Jarry (1873–1907), author of the Ubu trilogy and inventor of pataphysics. This small volume offers an overview of the next season (which was never realized).

THOMPSON, JIM. *South of Heaven*. Duotone offset lithographs by Raymond Pettibon. San Francisco: Arion Press, 2010. Copy 5 of 400.

TÓIBÍN, COLM, and CALLUM INNES. *conor* from the series *water | colour*. New York: Sean Kelly Gallery, 2010. The Irish writer Tóibín was inspired to compose the short story *water | colour* in response to the watercolors of the Scottish painter Innes. Each of the 10 copies of this artist's book is unique, each named for one character in Tóibín's story, with five different and original watercolors by Innes. One of 10 unique books.

WARD, LYND (1905–1985). *Song Without Words*. [New York: Random House, 1936]. Copy 838 of 1250.

WILLIAMS, JONATHAN. *Kinnikinnick brand kickapoo joy-juice: Meta-fours*. Drawings by John Furnival. Designed and printed by Sandra Liddell Reese. Isla Vista, Calif.: Turkey Press, 2004. Copy 97 of 145.

XU BING. *The Post Testament: Connoting Today's Standard Version*. Madison, Wis.: Publication Center for Culturally Handicapped, Inc., 1993. Artist's book with a hybrid text created by combining the King James Version of the New Testament with that of a pulp novel, alternating each word of the texts. As a result, the only way to read the complete text taken from either book is to skip every other word. Artist's proof copy.

PRE-1900 RARE AND ILLUSTRATED BOOKS

Almanach des Bergers [Shepherd's Almanac] pour l'année M.DCC.LIX. Liège: V. G. Barnabe, 1759. Bound with three other almanacs from the same year: *Almanach pour cette Année M.DCC.LIX. Supputé par Mte Mathieu Laensbergh Mathématicien; Pronostication particulière pour l'an de notre Seigneur 1759*; and *Continuation des choses les plus remarquables arrivées par toute l'Europe & autres parties du monde*.

Alt und neuer Crackauer Schreib-Kalendar für das Schalt, Jahr 1776. Vienna: Trattner, 1776. Almanac with paper relief portraits of Empress Maria Theresa (1717–1780), the only female ruler of the Habsburg dominions, and her eldest son, Joseph II (1741–1790), who was Holy Roman Emperor from 1765 to 1790.

ASTIER, F. J. (active 1800s). *Graphodromie, ou Écriture cursive applicable à tous les idiomes ... inventée et adaptée à la langue française*. Paris: Astier, Tardieu, Courcier; printed by De Pillet, 1816. Fourteen plates of etchings by Ambroise Tardieu (1788–1841). A treatise presenting a new form of shorthand or phonetic writing, in which one records the sound of the word rather than transcribing the letters.

BLUMAUER, ALOYS (1755–1798), editor. *Gedichte und Lieder verfasst von den Brüdern der Loge zur Wahren Eintracht im O. v. W.+++*. [Vienna]: Thirst, Fried, Wappler, 1784.

BREITKOPF, JOHANN GOTTLÖB IMMANUEL (1719–1794). *Ueber den Druck der geographischen Charten: Nebst beygefügter Probe einer durch die Buchdruckerkunst gesetzten und gedruckten Landcharte*. Leipzig: Breitkopf,

1777. Bound with: *Beschreibung des Reichs der Liebe* and *Der Quell der Wünsche*. Here bound together are three books by the Leipzig music publisher and typographer, each illustrated with a map printed by typometry (that is, with moveable type). The first book contains a map of Leipzig and its surroundings; the second, a map of the Empire of Love “written, drawn, composed, and printed within three days, on the occasion of a wedding”; the third, a map of the origins of desire, from enthusiasms to money, happiness to peace and quiet.

CHAMPION, JOSEPH (1709–ca. 1765). *A New and Elegant Sett of Copies in German Text: With the Engrossing Alphabet*. [Philadelphia]: Jno. Bioren, 1808.

COLOMBO, REALDO (1516–1559). *De re anatomica libri XV* (Venice: Vincenzo Valgrisi for Nicolai Bevilacqua, 1559) and the original woodblock for the frontispiece of Colombo’s *De re anatomica libri XV*. Pearwood block (291 × 205 mm), with cartouche cut-out at top for the title type inset. Colombo’s only published work was a response both in text and in imagery to Andreas Vesalius (1514–1564), *De humani corporis fabrica libri septem* (1543). Although the artist who designed the frontispiece has not been identified, the names of Titian and Giuseppe Salviati have been suggested, given Titian’s friendship with Colombo and Salviati’s similar design for Francesco Marcolini’s *Sorti* in 1540. Originally, the book was to have been illustrated by Michelangelo Buonarroti (1475–1564), who never finished the work. Woodblock purchased with funds donated by Ronald A. Brown, Class of 1972; G. Scott Clemons, Class of 1990; Dr. Eugene S. Flamm, Class of 1958; Professor Joshua T. Katz; Professor James H. Marrow; Vsevolod A. Onyshkevych, Class of 1983; Dr. Robert J. Ruben, Class of 1955; Mark S. Samuels Lasner; Terry I. Seymour, Class of 1966; W. Allen Scheuch II, Class of 1976; Bruce C. Willsie, Class of 1986; an anonymous donor; the 75th Anniversary Fund of the Friends of the Princeton University Library; and funds from the Princeton University Library.

DEXTER, ELISHA. *Narrative of the Loss of Whaling Brig William and Joseph, of Martha’s Vineyard, and the Sufferings of Her Crew for Seven Days, a Part of the Time on a Raft in the Atlantic Ocean*. 2nd ed. Boston: Charles C. Mead, 1848. Illustrated with wood engravings.

FINÉ, ORONCE (1494–1555). *Orontii Finaei delphinatis, regii mathematicarum Lutetiae professoris, Quadratura circuli, tandem inuenta & clarissime*



Original woodblock for the frontispiece of Realdo Colombo's *De re anatomica libri XV* (1559). Graphic Arts Collection, Department of Rare Books and Special Collections, Princeton University Library.

demonstrate. Lutetiae Parisiorum: Simonem Colinaeum, 1544. A collection of treatises on geometry, circle squaring, and scientific instruments, with 42 woodcut illustrations designed by Finé, along with some decoration by Geoffroy Tory (1480–1533). This example of French 16th-century typography comes late in the output of Simon de Colines (d. 1546), one of the key figures in the transformation of the printed book.

HEAD, FRANCIS BOND (1793–1875). *Bubbles from the Brunnens of Nassau*. 1st ed. London: J. Murray, 1834. The first fully cloth-bound book published with pictorial covers. The first edition sold out, as did the second edition published the same year. This appears to be a presentation copy of the first edition with the design on vellum.

Hole in the Wall: or A Peep at the Creed-Worshippers; Embellished with Cuts by the Author. [S.l.: s.n.], 1828. The author/illustrator's name remains a mystery, kept secret because of the controversial nature of the text. Gift of David B. Long in honor of Gillett G. Griffin.

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. and the Application of It to the Making Paper Hangings of Taste, Duration, and Elegance*. London: A. Millar, 1754. Jackson's manual for printing wallpaper with chiaroscuro woodblocks.

LANDER, SARAH WEST (1810–1872). *Spectacles for Little Eyes*. Boston: Walker, Wise, 1862. Includes 16 pages of advertising illustrated with three wood engravings designed by Winslow Homer (1836–1910). Gift of Tom Lange.

The Life and Exploits of Jack Sheppard: A Notorious Housebreaker and Footpad.... (Derby: Thomas Richardson; London: Simpkin, Marshall and Co.; Portsea: S. Horsey, [1830?]). Folded frontispiece with a hand-colored etching depicting the events of Sheppard's life.

MALLARMÉ, STÉPHANE (1842–1898). *L'après-midi d'un faune. Églogue* [*The Afternoon of a Faun. Eclogue*]. With frontispiece, fleurons, and cul-de-lampe by Édouard Manet. Paris: Alphonse Derenne, 1876. In 1865 Stéphane Mallarmé composed a poem about the sensual experiences of a faun who wakes from an afternoon nap and describes his encounter with several nymphs earlier in the day. He originally titled it *Le Faune, intermède héroïque* (*The Faun, a Heroic Intermezzo*) and submitted it to the Théâtre-Française, only to be rejected. Mallarmé's pastoral was finally published in April 1876, with the text printed in

pecially designed Elzevir type and with particular attention paid to typography, spacing, and punctuation. His best friend, Édouard Manet (1832–1883), created four wood-engraved embellishments that were printed in black and hand tinted in pink by Manet himself to save money. Princeton's copy contains an ex libris with a vignette by Manet mounted on the blank leaf preceding the half title, inscribed with the name of the original owner, the French artist and draftsman Émile-Antoine Bayard (1837–1891). Copy 57 of 195, signed by Mallarmé. Purchased with funds provided by the Friends of the Princeton University Library.

PARRA, ANTONIO (Parra y Callado, born 1739). *Descripción de diferentes piezas de historia natural las mas del ramo marítimo: Representadas en setenta y cinco laminas*. Havana: En la imprenta de la Capitanía General, 1787. With 75 copper plate etchings, one hand colored. Parra and his son, Manuel Antonio Parra y Muñoz (fl. 1700s), published an exhaustive study of the fish of Cuba, which is believed to be the first scientific treatise published in Cuba, as well as the first Cuban illustrated book. The volume describes and illustrates 60 different species of fish and 23 crustaceans. Among the most interesting images is a folding plate following the title page that presents a group of lobsters on an elaborate silver platter. Purchased with the fund given by Kenneth H. Rockey, Class of 1916, in memory of his wife, Isabel A. Rockey.

PAS, JAN (fl. 1737). *Mathematische of wiskundige behandeling der schryf-konst: Behelzende een manier om alle de gemeene letteren van het regt- en schuin Romeins, Curcyf, Italiaansch, Nederduitsch, en Fractuur....* Amsterdam: Pas, 1737. Includes 52 engraved plates on the construction of letterforms.

PEPOLI, CORNELIO (1708–1777). *Lettere istruttive intorno alla Tavola di Cebete*. Venice: Francesco Sansoni, 1771. Frontispiece after Hans Holbein the Younger (1497–1543). Latin prose and Italian verse versions of the Kebētos Thēbaiou pinax, on facing pages. Cebes of Thebes (ca. 430–350 BCE) was a member of Socrates' inner circle. One of the dialogues attributed to him is the *Pinax* or *Tabula*, also known as the *Tablet of Cebes*; the *Tabula* was well known in antiquity and, after the first modern publication in the late 15th century, popular in Europe through the 18th century (such as this example). Pepoli's bilingual text is a dialogue describing a vast panoramic painting of human life in allegorical terms and depicting the dangers and temptations that the frail human pilgrims encounter.

ROSTAND, EDMOND (1868–1918). *Les romanesques: Comedie en trios actes en vers*. Paris: privately printed by Eugene Grivaz, 1904. Each deluxe volume was hand painted in watercolors and bound in an elegant, decorative binding. Copy 3 of 10, signed by Rostand. Gift of an anonymous donor.

Wahre Beschreibung des Seewunders oder Wassermanns, der im letzten Herbst im Venetianischen Meerbusen auf der dalmatischen Küste sich gezeigt hat... Nachrichten aus Italien, 1796. A news pamphlet illustrated with a large woodcut of a merman and describing a sea monster that appeared off the coast of Dalmatia near the city of Ragusa (present-day Dubrovnik) in October 1795. It was reported to have eaten several young boys.

WESTON, JAMES (1688–1751). *Stenography Compleated, or The Art of Short-Hand Brought to Perfection*. London: Printed for the author, 1727. All four of Weston's books are bound together in one volume, presenting his geometrical system of shorthand.

ZEISLOFT, E. IDELL, editor. *The New Metropolis*. New York: D. Appleton and Company, 1899. Described by Zeisloft as a compilation of "Memorable events of three centuries, from the Island of Manahat-ta to greater New York at the close of the nineteenth century, illustrated with one thousand engravings." Copy 89 of 250. Gift of Daniel R. Nordlund.

PHOTOGRAPHY AND PHOTOGRAPHIC VIEWING DEVICES

BRADY, MATHEW (1822–1896). *Composite of the Members of The United States Senate*, 1859. Salted paper print. One of only three known imperial prints of this historic image. Brady and his operators photographed each member of the Senate individually, then cut and collaged the photographs, and, finally, re-photographed the composite. By the time Brady was ready to sell copies of this photograph, it was already out of date because South Carolina had seceded from the Union.

CERVANTES SAAVEDRA, MIGUEL DE (1547–1616). *The History of Don Quixote of the Mancha*. Translated by Thomas Shelton. [London: privately printed, 1913]. This four-volume set belonged to the photographer and bookseller Frederick Henry Evans (1853–1943) and is extra-illustrated with 99 photographic facsimiles of illustrations

drawn by Arthur Boyd Houghton (1836–1875) and printed by the Brothers Dalziel. According to a note from Evans, the printing of each negative was limited to three platinum prints before the negative was destroyed. One of three copies.

DAGONET, HENRI (1823–1902). *Nouveau traité élémentaire et pratique des maladies mentales, suivi de considérations pratiques sur l'administration des asiles d'aliénés* [*New Elementary and Practical Treatise on Mental Illness*]. 2nd ed. Paris: Bailliere, 1876. Illustrated with 33 photoglyptie (woodburytype) portraits of patients at Sainte Anne's Asylum by J. Valette (active 1870s).

HAYMANN, LUDWIG (b. 1902). *Die Olympischen spiele 1936* [*The Olympic Games 1936*]. Diessen, Germany: Raumbild-verlag Otto Schönstein, 1936. Housed in linen-covered wooden covers are viewing glasses and 100 stereoscopic photographs by Heinrich Hoffmann (1885–1957), the official photographer for Adolf Hitler (1889–1945).

KERLIN, ISAAC NEWTON (1834–1893). *The Mind Unveiled; or A Brief History of Twenty-Two Imbecile Children*. Philadelphia: U. Hunt & Son, 1858. As part of a fund-raising campaign for the Pennsylvania Training School for Feeble-Minded Children, Kerlin published *The Mind Unveiled*, which historian of photography Weston Naef called “the first photographically illustrated medical book published in the United States.” Copies vary. Princeton's copy has one varnished salted paper print by Philadelphia photographer Frederick Gutekunst (1831–1917).

POLYORAMA PANOPTIQUE. Paris, ca. 1850. This optical viewing device was first sold in 1822 as a souvenir for visitors to the auditorium-sized diorama designed by Louis Jacques Mandé Daguerre (1787–1851). Simply constructed with a wooden frame and paper bellows, the box holds a single hand-colored lithographic slide that has been pierced with small holes and hidden additions of color, which are illuminated when the light source moves from the front to the back.

TABLETOP STEREO VIEWER. French, ca. 1890. This *visionneuse* (viewer) was discovered by Nicole Canet and included in her 2009 exhibition “Maison Closes” (Brothels) at the Galerie au Bonheur du Jour, Paris. The stereo viewer originally sat in the waiting room of a Paris brothel, where patrons could peruse a series of paper stereo photographs depicting the “pensionnaires travaillant dans la maison” (boarders working in the house). Princeton's box holds two dozen

cards on a wire frame linked together in a continuous loop. Special thanks go to Rubén Gallo, Professor of Spanish and Portuguese Languages and Cultures and Director, Program in Latin American Studies, for his assistance in the acquisition of this historic optical device.

WILLIS, WILLIAM (1841–1923). *Willis's Pencillings in Wales*. [Bromley, Kent: Willis], 1881. In 1873 Willis patented the photographic process called platinotype. He writes, "The Pictures in this Book are Photographic Reproductions of Drawings printed in Platinotype and subsequently retouched with crayon by the Artist. The original Drawings were executed with black lead and chalk pencils in the years 1877–78 by W. Willis. Bromley, Kent, July 1881."

PRINTS, DRAWINGS, AND PAINTINGS

ASAMBLEA DE ARTISTAS REVOLUCIONARIOS DE OAXACA [Assembly of Revolutionary Artists of Oaxaca (ASARO)]. A collection of prints, posters, and broadsides focusing on the 2006 Oaxaca teachers' strike and the violence that followed. In the ASARO collective, where no individual names are used, work is made to commemorate public actions and critique political responses.

BARTOLOZZI, FRANCESCO (1728–1815), attributed to, after Lorraine Smith (1751–1835). *The Game of Hazard*, May 1782. Etching with aquatint. A caricature depicting the Whig politician Charles James Fox (1749–1806) and Frederick North, 2nd Earl of Guilford (1732–1792), playing the popular dice game called Hazard. The print is inscribed, "Here goes at the Treasury and all in the Ring, Seven's the Main & Seven's a Nick."

BIFFIN, SARAH (1784–1850). *Portrait of Captain James West (1808–1884)*, 1844. Watercolor on paper created by an artist with no hands, arms, feet, or legs. Gift of W. Allen Scheuch II, Class of 1976, in honor of Meg Whitman, Class of 1977.

BROTHERS DALZIEL. A collection of approximately 300 drawings, printing proofs, and woodblocks by the Brothers Dalziel, previously owned by the bookseller Nigel Williams (1962–2010). Projects include *The Bible*; *Adoration of the Magi*; *Dalziel Bible Gallery*; *The Arabian Nights*; *The History of Ancient and Modern Wines*; and several unidentified or unpublished series.

COX, H. F. *Post Office, San Francisco, California. A Faithful Representation of the Crowds Daily Applying at that Office for Letters and Newspapers*, [ca. 1850]. Lithograph.

CRAIG, WILLIAM MARSHALL (ca. 1765–ca. 1834). *Original Drawings by William Marshall Craig painter to Queen Charlotte & H.R.H. Duke of York, together with many of his coloured drawings for the Marquess of Stafford Gallery 1810–12*. [London, early 19th century, some dated 1803 and 1811]. Sketchbook with nine wash drawings and 41 hand-colored etchings, including “Pleasures of the Imagination.”

MARTIN, HENRY. 64 original drawings, 1990s. Pen and ink. Many with references to Princeton University or the Class of 1948. Gift of David K. Reeves, Class of 1948.

NAST, THOMAS (1840–1902). *Leaders of the Democratic Party*, 1868. Wood-engraved broadside.

PÉLICIER, ALPHONSE. *Dernières paroles de Louis XVI* and *Dernières paroles de Marie-Antoinette*, ca. 1830. Two engraved silhouettes created from texts written by Louis XVI (1754–1793) and his wife, Marie-Antoinette (1755–1793). The king’s words come from his will, written on Christmas Day, 1792. Marie-Antoinette’s are drawn from a letter to her sister-in-law, dated October 6, 1793.

PHILLIPS, JOHN (fl. 1825–1831). *One of the Graces Making a Man; or, Frankenstein Outdone*, July 1827. Etching with hand coloring.

PODWAL, MARK. A collection of 32 original drawings, 1995–2001. Acrylic, gouache, and colored pencil on paper. Gift of the estate of A. Bernard Ackerman, Class of 1958.

POPOV, VALENTIN. 21 *Original Etchings Based on Ivan Turgenev’s The Torrents of Spring*. San Rafael: Gordian Press, 2009. Each edition, designed by Stephen Black of San Rafael, is presented in a clamshell box covered in Japanese silk with a copper plate affixed in a debossed area on the cover. One of 5 artist’s proof editions. Gift of Dr. Gunther Haller and Lyhn Haller.

STEIG, WILLIAM (1907–2003). Collection of 187 drawings. Pencil, ink and wash, watercolor, gouache. Although some of the drawings have been published in the *New Yorker* and in Steig’s monographs, other sketches and cartoons have never been seen before. Gift of the Steig Family Estate.

Weekly Freeman Cartoons, 1892. Dublin: Weekly Freeman, 1891–1892. Presentation album with 45 lithographed caricatures issued as week-end supplements to the *Freeman's Journal*. Artists include Thomas Fitzpatrick (1860–1912) and John Fergus O'Hea (ca. 1838–1922). Purchased in honor of Leonard L. Milberg, Class of 1953.

EPHEMERA

CARTON, CHARLES LOUIS. *Album descriptif des fêtes et ceremonies religieuses à l'occasion du Jubilé de 700 ans du Saint-Sang, à Bruges*. Bruges: Daveluy, 1850. Reference source on the collecting of Belgian porcelain trade cards, donated along with eight other volumes. Gift of W. Allen Scheuch II, Class of 1976.

Coming: Uncle Tom's Cabin. [United States]: Ora Martin, Inc., [ca. 1925]. Broadside announcing an outdoor performance of Harriet Beecher Stowe's popular novel.

COOK, ELIZA (1818–1896). *Little Topsy's Song*. [New York]: H. De Marsan, ca. 1860. Music broadside, with words by Eliza Cook (1818–1896) and music by Asa B. Hutchinson (1823–1884).

LIBRARI, ANNARITA. Watermarked paper depicting the *Madonna dell'Umilità*, by Gentile de Fabriano. Fabriano, Italy: Fabriano Paper Mill, 2006. A second sheet depicts Gentile's *Coronation of the Virgin*. Chiaroscuro watermarking has a long history in Fabriano. At the end of the 1800s, Giambattista Miliani devised a technique using engraving on wax to create the watermark's image. Annarita Librari has revived the process, selecting the paintings of Gentile da Fabriano (ca. 1370–1427) as inspiration. She spends up to a year on each individual wax engraving before the image is transferred to a metal dies and embossed onto the mould surface. The final sheet of handmade paper from the Fabriano Paper Mill looks almost empty until it is held to the light and the design is revealed.

LOUIS PRANG AND COMPANY. *American Album*. Boston, 1864. Twenty-five leaves with 100 chromolithographed cards. Between 1864 and 1876, the American printmaker Louis Prang (born in Poland, 1824–1909) issued a series of collectible albums offering examples of his company's brilliant chromolithographs, or *Prang's Chromos*. The cards were issued in sets of 12, presented together on double-page spreads. Princeton's album contains 12 scenes each of the Hudson River,

Central Park, birds, ferns and mosses, leaves, roses, butterflies, fruit blossoms, wildflowers, and pansies.

SIGN PAINTER'S PATTERN BOOK. France, ca. 1880–1890. A large folio pattern book/trade catalogue of signs and labels for clothing shops, holding approximately 205 printed examples on 53 stiff-card leaves, each with a dust sheet.

STEYN, WILLEM. *Super Fyne Knasser Tabak*. Amsterdam, [1810–1860]. Tobacco packaging paper with engraving.

Le tour du monde en 80 jours d'après le roman de Jules Verne [Around the World in 80 Days after the Novel by Jules Verne]. Paris: [Société Française de Jeux et Jouets, ca. 1915]. Chromolithographed board in the original box. An adult board game following Verne's novel. The box has no publisher or date, but the printed abbreviation "J.J." may stand for the toy publisher Société Française de Jeux et Jouets; other collectors have dated this chromolithographed edition to around 1915. An earlier version had a lithographed board with hand coloring.

—JULIE L. MELLBY
Graphic Arts Curator

HISTORIC MAPS

Unless otherwise noted, all acquisitions in fiscal year 2011 were purchased with Historic Maps funds or other library or departmental monies.

ADLUM, JOHN (1759–1836), and JOHN WALLIS (1734–1793). "A Map Exhibiting a General View of the Roads and Inland Navigation of Pennsylvania, and Part of the Adjacent States: Respectfully Inscribed to Thomas Mifflin, Governor, and the General Assembly of the Commonwealth of Pennsylvania." [Philadelphia: s.n., 1791]. Folded in original slipcase with handwritten label: "Adlum's & Wallis's Map belonging to R. L. Hooper Esqr. 1792." An important early American map that explores the young country's potential for using existing and proposed roads and inland waterways and canals for transportation. Contains one of the earliest American illustrations of a canal. This particular copy of the map belonged to Robert Lettis Hooper (1737?–1797), a New Jersey patriot who served as deputy quartermaster general in the Continental Army and later became involved

in the iron industry in New Jersey, particularly in Ringwood. Purchased with funds provided by the Friends of the Princeton University Library.

BEERS, F. W. (Frederick W.). *Atlas of Morris Co., New Jersey from Actual Surveys*. New York: Beers, Ellis & Soule, 1868. First atlas of Morris County.

BERGHAUS, HEINRICH KARL WILHELM (1797–1884). *Dr. Heinrich Berghaus' Physikalischer Atlas: oder, Sammlung von Karten, auf denen die hauptsächlichsten Erscheinungen der anorganischen und organischen Natur nach ihrer geographischen Verbreitung und Vertheilung bildlich dargestellt sind*. Gotha: J. Perthes, 1845–1848. First great scientific physical atlas, which created a new genre of thematic atlases. Purchased with funds provided by the Schein Fund and the 75th Anniversary Fund of the Friends of the Princeton University Library.

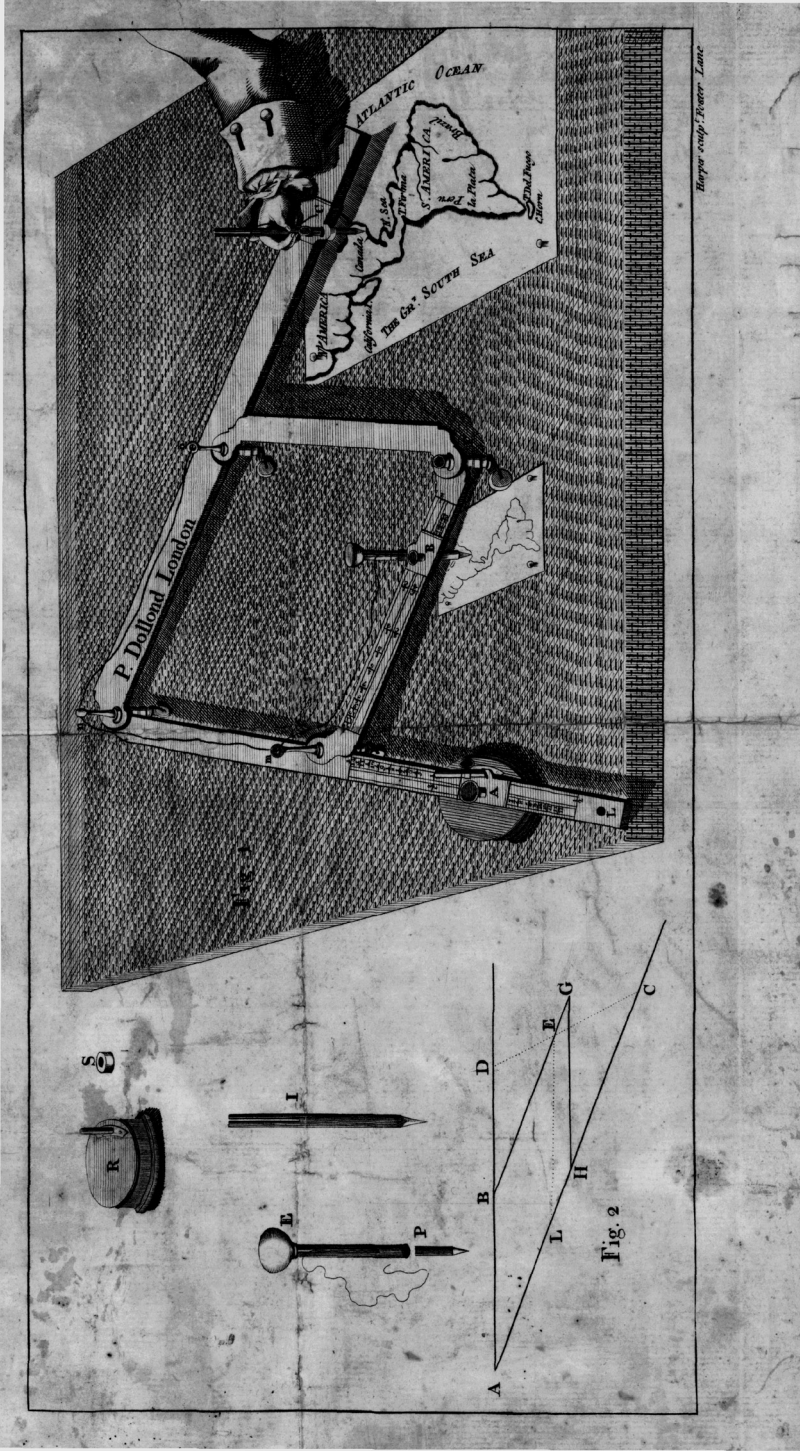
BREITKOPF, JOHANN GOTTLOB IMMANUEL (1719–1794). “Das Reich der Liebe: Zweyter Landchartensatz-Versuch.” Leipzig: Aus Breitkopfs Buchdr., 1777. Unusual thematic map printed by moveable type.

DISTRITO FEDERAL (Mexico). Consejo Superior de Gobierno. “Plano oficial de la ciudad de México: Edición especial para el Consejo Superior de Gobierno del Distrito Federal, con motivo de la reunión del X Congreso Geológico Internacional, septiembre de 1906.” [Mexico, D.F.]: Departamento del Distrito Federal, [1906?].

DOLLOND, PETER (1730–1820). *The Description and Use of the Pantographer, or Instrument for Copying Drawings*. London: P. Dollond, [ca. 1770]. Broadside, with an illustration of the pantograph being used to copy a map of North and South America. The Historic Maps Collection has also acquired a 19th-century pantograph. See the entry for W&S Jones below.

DYES, GUSTAVE. “Junction City, Kansas.” St. Louis: Juls. Hutawa, lith., ca. 1870. A town plan with six views of buildings and a bird’s-eye view of the city. Notes in a contemporary hand identify unnamed views.

ELECTRIC AND INTERNATIONAL TELEGRAPH COMPANY. “The Electric and International Telegraph Company’s Map of the Telegraph Lines of Europe, 1856.” London: published under the authority of the Electric Telegraph Company, by Day & Son, lithrs., 1856.



The DESCRIPTION and USE of the PANTOGRAPHER, or Instrument for copying DRAWINGS.

Made and Sold by PETER DOLLOND, Optician to His MAJESTY and to His ROYAL HIGHNESS the Duke of YORK,
Near *Exeter-Exchange* in the Strand, London.

THIS Instrument (which is represented by Fig. I. in the Plate annexed) consists of *Four Rulers*, two long ones and two shorter; the two long ones are joined at the Extremities by a Joint or Center, about which they are easily moved. One end of each of the shorter is moveable about on a Joint fix'd near the Middle of the long ones, and the other ends are fastened together by another Joint, so that in what manner soever the Instrument is moved, the Four Rulers always form a Parallelogram; Under each of the Joints is a small Roller to facilitate the Motion of the Instrument. The two long Rulers and one of the shorter have each a Box fix'd to it; that at the end of the longer at C is screw'd fast, but the other two at A and B are moveable, and may be fix'd to any Part of the Rulers on which they slide, and by means of a Finger-Screw at the Top of each Box may be fastened. These Boxes have each a Cylindric Hole, wherein may be alternately applied the Tracing Point I, the Port Crayon E, or the Fulcrum R, which is the first Point or Center upon which the Instrument moves.

In the Cup on the Top of the Port Crayon may be put Shot or any Weight, in order to keep the Pencil down on the Paper; there is also a Silk String fix'd to the Port Crayon serving to raise the Crayon or Pencil, so that it may not touch the Paper while it is moving from one Place to another; and this String is thus used, when the Crayon is in the Boxes A or B, pass the loose end through the Holes in the upright Pieces *m, n, o*, then holding the end in the Hand at C, the Crayon may be raised whenever there is occasion, even while the Instrument is moving; but when the Crayon is put in the Box at C, the loose end must pass through the upright Pieces *o, n, m*, and so to the Hand, which in this Case will hold the String at A.

The small Ring S, which fits on the Pin of the Fulcrum, is used when the Fulcrum is placed in the Boxes B or C.

When the Port Crayon is used in the Boxes A or C, it will be necessary to unscrew the Roller at E, and screw it into that end of the Ruler at which the Port Crayon is used.

On one of the long Rulers and one of the short ones are Divisions with Figures, shewing where to fix the chamfer'd Edges of the Boxes, according to the intended Proportion of the Copy to the Original, and the Divisions or Ratios, thought most proper to put on the Rulers, are $\frac{1}{2}, \frac{2}{3}, \frac{3}{4}, \frac{4}{5}, \frac{5}{6}, \frac{6}{7}, \frac{7}{8}, \frac{8}{9}, \frac{9}{10}, \frac{10}{11}, \frac{11}{12}, \frac{12}{13}, \frac{13}{14}, \frac{14}{15}, \frac{15}{16}, \frac{16}{17}, \frac{17}{18}, \frac{18}{19}, \frac{19}{20}, \frac{20}{21}, \frac{21}{22}, \frac{22}{23}, \frac{23}{24}, \frac{24}{25}, \frac{25}{26}, \frac{26}{27}, \frac{27}{28}, \frac{28}{29}, \frac{29}{30}, \frac{30}{31}, \frac{31}{32}, \frac{32}{33}, \frac{33}{34}, \frac{34}{35}, \frac{35}{36}, \frac{36}{37}, \frac{37}{38}, \frac{38}{39}, \frac{39}{40}, \frac{40}{41}, \frac{41}{42}, \frac{42}{43}, \frac{43}{44}, \frac{44}{45}, \frac{45}{46}, \frac{46}{47}, \frac{47}{48}, \frac{48}{49}, \frac{49}{50}, \frac{50}{51}, \frac{51}{52}, \frac{52}{53}, \frac{53}{54}, \frac{54}{55}, \frac{55}{56}, \frac{56}{57}, \frac{57}{58}, \frac{58}{59}, \frac{59}{60}, \frac{60}{61}, \frac{61}{62}, \frac{62}{63}, \frac{63}{64}, \frac{64}{65}, \frac{65}{66}, \frac{66}{67}, \frac{67}{68}, \frac{68}{69}, \frac{69}{70}, \frac{70}{71}, \frac{71}{72}, \frac{72}{73}, \frac{73}{74}, \frac{74}{75}, \frac{75}{76}, \frac{76}{77}, \frac{77}{78}, \frac{78}{79}, \frac{79}{80}, \frac{80}{81}, \frac{81}{82}, \frac{82}{83}, \frac{83}{84}, \frac{84}{85}, \frac{85}{86}, \frac{86}{87}, \frac{87}{88}, \frac{88}{89}, \frac{89}{90}, \frac{90}{91}, \frac{91}{92}, \frac{92}{93}, \frac{93}{94}, \frac{94}{95}, \frac{95}{96}, \frac{96}{97}, \frac{97}{98}, \frac{98}{99}, \frac{99}{100}$. Having determin'd the Proportion of the Copy to the Original, if this Proportion is $\frac{1}{2}$, or less to 1, then the Fulcrum must be placed in A, the Port Crayon in B, and the Tracer in C; but if the Proportion of the Copy to the Original be greater than $\frac{1}{2}$ to 1, then the Fulcrum must be placed in B, the Tracer in C, and the Port Crayon in A.

If the Copy is intended the same as the Original, the Fulcrum must be put in the Box B at the Division $\frac{1}{2}$, the Port Crayon at the Box A at the Division $\frac{1}{2}$, and the Tracer at C.

The Construction of this Instrument requires the Rulers to be so connected together that in any Position they may form a Parallelogram whose Sides are AB, BG, GH, and HA. Fig. 2. and the Theory depends on the Triangles CAD and EBD being similar, consequently the Tracer, Port Crayon and Fulcrum must always be in a Right Line; then the Ratio of A C, when the Tracer is at C, to the Side BE; when the Port Crayon is at E being assum'd, the Place of the Fulcrum at D may be found by the following Theorem:

Suppose the Line LE parallel to AB = $\frac{1}{2}$ AC, and from the Point C draw CED; then by similar Triangles CL : LE (AB) :: AC : AD, suppose AC : BE :: m : n. Then $m - n$: $\frac{1}{2} m$:: m : AD. Therefore $\frac{\frac{1}{2} m m}{n - m} = AD = \frac{\frac{1}{2} m}{1 - \frac{n}{m}}$ when AC (m) = 1.

But if the Tracer be in C, and the Port Crayon in D, and the Ratio of AC to AD be assum'd, the Place of the Fulcrum E may be found by this Theorem : AD : AC :: BD : BE. Suppose AC : AD :: m : n. Then n : m :: n - $\frac{1}{2} m$: BE. Therefore $\frac{n - \frac{1}{2} m}{n} = BE = \frac{n - \frac{1}{2} m}{n}$ when AC (m) = 1.

Broadside published by Peter Dollond to advertise the usefulness of the pantograph. Historic Maps Collection, Department of Rare Books and Special Collections, Princeton University Library.

EVELYN, JOHN (1620–1706). “Sir John Evelyn’s Plan for Rebuilding the City of London after the Great Fire in 1666.” [London: J. Cooke, 1776].

FER, NICOLAS DE (1646–1720). “Routes des postes d’Italie.” Paris: Chez l’auteur dans l’Isle du Palais sur le Quay de l’Orloge à la Sphere Royale, 1705. First postal map of Italy. Purchased with funds provided by the Friends of the Princeton University Library.

FOWLER, L. D. *Atlas of Jersey City, New Jersey, from Actual Surveys and Official Plans*. Philadelphia: G. W. Bromley & Co., 1887.

The Geographical and Commercial Gazette: A Monthly Publication. New York: Published for the proprietors by J. Disturnell, 1855. Vol. 1, no. 1 (Jan. 1855)–vol. 1, no. 5 (May 1855).

GUERRY, A.-M. (André-Michel) (1802–1866). *Essai sur la statistique morale de la France, précédé d’un rapport à l’Académie des sciences, par MM. Lacroix, Silvestre et Girard*. Paris: Crochard, 1833. One of the first cartographic applications of statistics to national issues, such as crime, education, and poverty.

HALLEY, EDMOND (1656–1742). “A New and Correct Chart Shewing the Variations of the Compass in the Western & Southern Oceans as Observed in ye Year 1700 by His Maties. Command.” [London: s.n., 1701?].

HARRIS, GEORGE S. “The Hannibal & St. Joseph Rail Road Co. Offer for Sale over 500,000 Acres of Prairie, Timber, and Coal Lands in Northern Missouri.” [Hannibal, Mo.?: s.n., ca. 1856].

HENRY, EVERETT. “The Voyage of the Pequod from the Book, Moby Dick, by Herman Melville.” Cleveland: Harris-Seybold Co., ca. 1956.

HOMANN, JOHANN BAPTIST (1663–1724). “Accurata Utopiæ tabula....” [Nuremberg: Officina Homanniana, ca. 1720]. The lengthy subtitle of this first of the so-called maps of Schlaraffenland (land of milk and honey) is translated as: “This is the newly invented, humorous chart of the World of Fools, frequently called the Land of Cockaigne, which has never been found, showing and explaining in a beautiful and useful manner any and all vices by kingdom, province, and domain, also the border countries of the faithful as well as the regions of the beginning and end of time and eternal doom.”

- HOPKINS, GRIFFITH MORGAN. *Combined Atlas of the State of New Jersey and the County of Hudson: From Actual Survey, Official Records & Private Plans*. Philadelphia: G. M. Hopkins, 1873.
- HUGHES, MATTHEW. "Farm Map of Greenwich Township, Warren Co., N.J." [Philadelphia?]: Matthew Hughes, 1860.
- JACOBSZ, THEUNIS (1632?–1679). "Pascaerte van Caphalonia, het eylant Zante en de cust van Morea tot aen C. de Sapienza." [Amsterdam: by Jacob Teunisz op't water inde Lootsman, ca. 1667.] Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.
- LEWIS, SAMUEL (1753/4–1822). "A Map of the Country from Rariton River in East Jersey to Elk Head in Maryland: Shewing the Several Operations of the American and British Armies, in 1776 & 1777." Philadelphia: C. P. Wayne, [1807].
- LIGHTFOOT, J. "Map of Morris County, New Jersey, from Original Surveys." Morristown, [N.J.]: J. B. Shields, 1853. Wall map showing property owners and illustrated with local residences.
- LOUIS PRANG & COMPANY. "War Telegram Marking Map." Boston: L. Prang & Co., ca. 1862. Issued to allow purchasers to follow, with colored pencils, the Civil War movements and battles of the Union and Confederate armies.
- "Maps of Peiping and Its Environs in Full Colors." Peiping [i.e., Beijing]: Published by Science Press ...; distributed by Lynns Book Store ..., [late 1930s]. Includes two maps, "The Map of Peiping" and "Famous Resorts of Peiping and Environs," in pictorial color sleeve.
- MCLOUGHLIN BROS. "Map of the United States." [S.l.:] McLoughlin Bros., 1897. A puzzle map (28 pieces), 8.5 × 13.5 inches, with decorative cardboard box bearing the title "Dissected Map of the United States."
- MOHAWK RUBBER COMPANY. Tourist Service Department. "Mohawk-Hobbs Grade and Surface Guide: National Dixie Highway and Other Roads, New York–Florida." Akron, Ohio: Tourist Service Department of the Mohawk Rubber Company, ca. 1925.
- MOITHEY, MAURILLE ANTOINE (1732–ca. 1810). "La récréation Européenne, ou jeu des princes de l'Europe." [Paris]: Se vend a Paris chez Crepy rue S. Jacques pres la rue de la parcheminerie a S. Pierre, [1770?].

NOLIN, JEAN BAPTISTE (1648–1708). “Le canal royal de Languedoc, pour la jonction de l’océan et de la mer Méditerranée: Dédié et présenté à Mgrs. des estats de Languedoc.” Paris: Chez I. B. Nolin ... sur le quay de l’Horloge du Palais à l’Enseigne de la Place des Victoires vers le Pont-Neuf, January 1697. Large wall map, in original colors, memorializing the Canal du Midi, the largest engineering project of the 17th century, which linked the Mediterranean through southern France to the Atlantic Ocean.

“Official New York World’s Fair Dimensional Pop-Up Map” (1964). A pop-up map measuring 9 × 12 inches folded, 12 × 22.5 inches unfolded. Identifies 24 numbered buildings and structures on the 3-D map. “Map of the Fair” (verso) shows 5 colored areas: Industrial, International, Federal and State, Transportation, and Lake Amusement.

ORTELIUS, ABRAHAM (1527–1598). “Daphne” ([Antwerp: apud Ioannem Bapt. Vrintium, 1603]) and “Tempe” ([Antwerp: Typis Roberti Bruneau, 1609]). Both acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

PETERMANN, A. (August) (1822–1878). “To Her Most Excellent Majesty Queen Victoria This Hydrographical Map of the British Isles, Exhibiting the Geographical Distribution of the Inland Waters.” London: published for the author by Wm. S. Orr, 147, Strand, July 1849.

PRESTON, JNO. B. (John B.). “‘A’ Diagram of a Portion of Oregon Territory.” [Washington, D.C.: General Land Office, 1851].

PRICHARD, JAMES COWLES (1786–1848). “Six Ethnographical Maps, Illustrative of ‘The Natural History of Man,’ and ‘Researches into the Physical History of Mankind.’ by James Cowles Prichard....” 2nd. ed. London and New York: H. Ballière, 1851. Continental maps showing Prichard’s landmark studies of human races.

RAND MCNALLY AND COMPANY. *The Complete Camp Site Guide and Latest Highway Map of U.S.A., Together with Official Directory of Aeroplane Landing Fields*. Waterloo, Iowa: United States Touring Information Bureau, ca. 1923. Contains two large thematic maps on either side of one sheet.

- ROBIDA, ALBERT (1848–1926). “Carte des voyages très extraordinaires de Saturnin Farandoul: Pour servir à l’intelligence du texte.” [Paris: Librairie illustrée?, 1879].
- ROBINSON, E. (Elisha). *Robinson’s Atlas of Morris County, New Jersey: Compiled from Official Records, Private Plans & Actual Surveys*. New York: E. Robinson, 1887.
- SANSON, NICOLAS (1600–1667). “Carte géographique des postes qui trauersent la France.” Paris: Par Melchior Tauernier ... en l’Isle du Palais sur le quay qui regarde la Megiserie, 1632. First map to show postal routes. The Historic Maps Collection has also acquired John Senex’s map with corrections to Sanson (see below).
- SAUTHIER, CLAUDE JOSEPH (1736–1802). “A Topographical Map of the Northn. Part of New York Island: Exhibiting the Plan of Fort Washington, Now Fort Knyphausen, Shewing the Several Attacks of the Royal Army.” [London: C. Stedman], 1793.
- SCHOUW, JOAKIM FREDERIK (1789–1852). *Grundzüge einer allgemeinen Pflanzengeographie*. 2 vols. Berlin: Gedruckt und verlegt bei G. Reimer, 1823. First thematic atlas devoted to the distribution of vegetation.
- SENX, JOHN (d. 1740). “A New Map of France: Shewing the Roads & Post Stages Thro-out That Kingdom, as Also the Errors of Sanson’s Map Compard wth ye Survey Made by Order of ye Late French King.” [London: J. Senex], 1719. The reference in the title is to Nicolas Sanson (see above).
- SEUTTER, MATTHAEUS (1678–1756). “Mappa geographiae naturalis sive tabella synoptic.” Augsburg: Matthaeo Seutter, [1730?].
- . “Representation symbolique et ingenieuse projetée en siege et en bombardement comme il faut empecher prudemment les attaques de l’amour = Symbolische Sinnreiche in einer Belagerung u. Bombardirung entworffene Vorstellung wie man den anfallen und Versuchungen der Liebe klug und tapffer zu begegnen.” [Augsburg: M. Seutter, ca. 1730.] Early symbolic map showing the fortress of the heart being bombarded by the forces of love.
- STATIA, W. E. *Statia’s Official Hotel List Guide of the United States and Canadas*. Philadelphia: W. E. Statia, 1876. Special edition. This copy inscribed on front free endpaper, “Rockwell House, 1896,” and on p. 3: “This book belongs to the Rockwell House, Glens Falls, N.Y.

Sold to R. A. Armstrong, Providence, R.I." Bears bookplate of Julia Parker Wightman. Gift of Bruce C. Willsie, Class of 1986.

STRADA, FAMILIANO (1572–1649). "Novus XVII. inferioris Germaniæ provinciarum." [Rome: Apud Hermannum Scheus, 1653]. A copy of the iconic "Leo Belgicus" map, showing the Low Countries in the form of a lion.

W&S JONES (London). Brass pantograph in tapered, hinged mahogany case, ca. 1840. Beautifully preserved 19th-century exemplar of an instrument designed to make copies of drawings, such as maps, as described and illustrated in Peter Dolland's broadside (see above).

YOSEMITE STAGE AND TURNPIKE COMPANY. "Yosemite: Wawona Route via Mariposa Big Trees, Inspiration Point and Glacier Point...." San Francisco: Yosemite Stage & Turnpike Co., [ca. 1904].

—JOHN DELANEY
Curator of Historic Maps

MANUSCRIPTS DIVISION

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 generally go 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, created

by the bequest of Theodore F. Sanxay (1843–1925), Class of 1864. Regular acquisitions funding has been supplemented by additional support from the Robert Taylor and Richard Ludwig funds (the latter donated by Michael Spence), Western Americana Fund, Barksdale-Dabney-Henry Fund (established by Mrs. Margaret Nuttle), the Friends of the Princeton University Library, particular academic departments and programs, and individual donors. Significant funding has been received from the University Librarian's Discretionary Fund, as well as acquisitions budgets administered by the Library's bibliographers for Latin American Studies, Near Eastern Studies, and History (including History of Science). Nearly all Hellenic items 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.

The emphasis in this report is on newly acquired collections rather than additions to existing collections.

ANDERSON, PHILIP W. Papers, ca. 1950–1990. Approximately 24 linear feet of research files, including articles, book drafts, grant files, and memos. Philip Anderson is a condensed-matter theorist and professor emeritus of physics at Princeton University. He was a research scientist at Bell Laboratories until 1984, when he became Joseph Henry Professor of Physics at Princeton. He won the 1977 Nobel Prize in Physics along with Sir Nevill Francis Mott and John Hasbrouck van Vleck for “fundamental theoretical investigations of the electronic structure of magnetic and disordered systems.” Gift of Philip W. Anderson. C1405.

ASH, MICHAEL (b. 1822). “A Cruise in the Mediterranean of the U.S. Steam Ship Princeton,” 1847–1849. Manuscript account kept by an American sailor aboard the U.S.S. *Princeton*, which visited many ports in Italy, as well as Piraeus, Greece, where King Otto visited the ship. C0938, no. 537.

CAMERON, EVELYN (1868–1928). Photographs mounted on board (15), mostly Montana ranching scenes. Cameron was born in England and moved to Montana, where she began photographing the environs. On a view of a group of men aboard a ferry on the Yellowstone River, Cameron noted, “Fourth of July Party 1903 / Fallon.

Mont.” This photograph is of special interest because the artist Charles Russell is in the group. C1404.

DUPUY, PIERRE (1582–1651). “Relation exacte de tout ce qui s’est passé en la mort du mareschal d’Ancre et en consequence d’icelle, durant quelques jours aprez, avril–mai 1617.” Dupuy was a French historian and editor. This text was formerly attributed in error to the French jurist Michel de Marillac (1563–1632). Dupuy’s account concerns the assassination in 1617 of Concino Concini (1575–1617), a powerful minister to Louis XIII of France (r. 1610–1643) and a favorite of his mother, Maria de Medici. Louis eventually decided to free himself from Concini’s control. Dupuy made extensive revisions in this 60-page manuscript, which differs considerably from the first printed edition of the work (1659). Purchased with funds provided by the Friends of the Princeton University Library. C0938, no. 548.

FARWELL, STEPHEN THURSTON (d. 1900). Diaries and papers, 1856–1896. Farwell worked for a hardware merchant in Chicago from 1856 to 1864, and his diaries record events of the Civil War. In 1865 he made three journeys to Denver and eventually moved there and then to Wyoming, where he was elected the first superintendent of public instruction (1891–1898). C1382.

GANO, DANIEL (1794–1873). Scrapbook documenting the California Gold Rush, including his son’s journey to the gold fields and subsequent experiences. There are 17 letters: 11 sent home by Stephen Gano; two by his cousin Samuel Jones, who followed a different route west; and four by friends interested in Stephen’s fate. Daniel Gano was the clerk of the county court at Cincinnati, Ohio, from 1818 to 1856. The scrapbook includes a hand-colored print depicting “California Gold Diggers” at work in a Sacramento gold field, a broadside addressed “To California Emigrants,” and a photographic portrait labeled on verso “Stephen Gano, My Grandfather.” C1398.

HAHN, REYNALDO (1875–1947). Letters (56) to Hélène Vacaresco, Euphrosine Vacaresco, and other recipients, 1916–1944. Hahn was a French composer, born in Venezuela, and an intimate friend of Marcel Proust. Hélène Vacaresco (1864–1947) was a Romanian-French writer and laureate of the Académie Française. She was a permanent delegate to the League of Nations in 1925–1926 and the only woman to serve with the rank of ambassador. C1386.



Douglas Kent Hall, *Aspen Dancers, Picuris Pueblo, New Mexico*, ca. 1969–1970. Douglas Kent Hall Papers, Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library. Reproduced with permission.

HALL, DOUGLAS KENT (1938–2008). Papers, 1960s–2008. Includes 75 linear feet of manuscripts, correspondence, and photographs of Hall, an American writer and professional photographer. The papers include more than 50,000 prints, negatives, contact sheets, slides, and transparencies related to Hall's work covering the American West and Native Americans, Arnold Schwarzenegger, prisons and prisoners, and other subjects. Gift of Dawn Hall. c1384.

HEMINGWAY, ERNEST (1899–1961). Walter Houk Collection of Ernest Hemingway, 1946–2005. Includes original letters of Ernest Hemingway (9) and Mary Hemingway (14); Juanita Jensen Houk's stenographer's notebooks of letters dictated by Ernest Hemingway (with transcriptions), 1949–1952 (5 volumes); correspondence of Walter Houk with Carlos Baker and others about Ernest Hemingway; nautical charts and original photographs of Hemingway; and writings of Walter Houk about Hemingway. Walter Houk, an officer of the American embassy in Havana, Cuba, from 1949 to 1952, married Juanita Jensen, another embassy employee and part-time

secretary to Ernest Hemingway. The Houks remained friends with the Hemingways. Gift of Walter Houk, acting as trustee of the Walter P. and Juanita J. Houk Trust. c1390.

HOYT, DAVID STARR (1821–1856). Manuscripts, 1852–1853. David Starr Hoyt, a native of Deerfield, Massachusetts, served in the Mexican War and in 1856 led several thousand men to the fighting in Kansas, where he was killed by “border ruffians” on August 12, 1856. The collection consists of two manuscripts by Hoyt: (1) an account of his overland journey to the California gold fields, dated 9 May–2 July 1852, probably transcribed from a journal; and (2) his account of Native Americans drawn from experiences as a member of Isaac Stevens’s expedition surveying a route for the Northern Pacific Railroad from Oregon to Wisconsin in 1853. c1407.

IRVINE, WILLIAM (1863–1947). Letters from Jerusalem, 1911–1945. Consists of typescript copies of letters (6 volumes) sent from Jerusalem by evangelist William Irvine to his followers. Irvine was born in Scotland and came to North America in 1903. He preached that the Age of Grace was coming to an end. In November 1919 he moved to Palestine, where he spent the rest of his life. Many of the letters are addressed to Willie Edwards, a follower charged with disseminating Irvine’s message. c1388.

JANVIER, FRANCIS DE HAES (1817–1888). Correspondence, writings, and personal papers of Francis De Haes Janvier, as well as material created or collected by other members of the Janvier family. Janvier was a Philadelphia businessman and writer whose poem “God Save Our President” (1857) was set to music by George Felix Benkert and performed at the inaugurations of Presidents Abraham Lincoln, Ulysses S. Grant, and Rutherford B. Hayes. The collection includes drafts and manuscript copies of Janvier’s poetry and prose writings. c1399.

KRONENBERGER, LOUIS (1904–1980). Papers of the American author, literary critic, novelist, and biographer. He was drama critic for *Time* magazine from 1938 to 1961. The most valuable portion of these papers is Kronenberger’s personal correspondence (about 300 items). Among his correspondents were authors such as W. H. Auden, Saul Bellow, John Cheever, Alfred Kazin, Bernard Malamud, and Edmund Wilson. Also includes Kronenberger’s manuscripts for his books, articles, and lectures. c1406.

LEONARD L. MILBERG AUTOGRAPH COLLECTION. Additions. Letters of Flann O'Brien, Sean O'Casey, Seamus Heaney, Liam O'Flaherty, Brian Friel, and other Irish authors. Gift of Leonard L. Milberg, Class of 1953. c0902.

LUSHINGTON FAMILY. Pre-Raphaelite letters. This collection consists of two groups of letters: (1) those to Vernon Lushington (1832–1912) and other Lushington family members; and (2) those to others. Letter writers include Edward C. Burne-Jones, William Holman Hunt, Frederic Leighton, John Everett Millais, Morris family members, Rossetti family members, John Ruskin, Alfred Lord Tennyson, and Thomas Woolmer. Purchased with support from the Richard M. Ludwig Fund donated by Michael Spence, Class of 1966. c0181.

NEW MEXICO COLLECTION, 1777–ca. 1890. Sixty-six notarial and other documents, chiefly in Spanish, pertaining to New Mexico, arranged chronologically. c1397.

PHILLIPS FAMILY. Papers. Includes manuscripts, photographs, and ephemera relating to Ed Phillips, his wife, Marie Kempton Phillips, their daughter Jean, and the family's path from working ranch to stage and screen. Highlights include approximately 366 negatives dating from around 1904 by Marie depicting life on the Montana ranch, Marie's diary for 1904, and Ed's draft autobiography, telling the story of his life as a real and onscreen cowboy. Present also are several period photographs of Kempton family members (many with stamps from the Miles City, Montana, studio of frontier photographer L. A. Huffman), albums of Ed's press clippings, a small notebook recording Ed's movie work for Columbia Studios (1939–1942), and a 1939 diary of daughter Jean. c1387.

SAER, JUAN JOSÉ (1937–2005). Papers, 1958–2004. This Argentine author, poet, and literary critic was born in Serodino, Santa Fe, where he was educated. He moved to Paris in 1968 and served as a lecturer on literature at the University of Rennes. In such novels as *Nadie nada nunca* (1980) and *La pesquisa* (1994), Saer used the framework of crime fiction to explore the nature of representation and the limits of interpretation. The papers contain notebooks and drafts for such works as *Glosa*, *La grande*, *Nadie nada nunca*, and *La pesquisa*, as well as drafts of much work that remains unpublished. c1393.

TUMIN, MELVIN M. (1919–1994). Selected papers, 1942–1994. Tumin was a professor of sociology and anthropology at Princeton University

from 1947 to 1989. His papers include research notes; correspondence with Saul Bellow, Iris Murdoch, and Philip Roth; two photograph albums pertaining to the ethnology of Guatemala; and a draft of his last, unpublished book, "Freedom, Fairness and Wealth." Gift of Sylvia Tumin. c1396.

VALDIVIESO, MERCEDES (1924–1993). Literary correspondence, 1961–1993. This Chilean author's literary career began in 1961 with the publication of *La brecha*, a pioneering Latin American feminist novel. She wrote several other novels, founded two journals, taught at Rice University for 20 years, and returned to Chile in 1991. The papers contain her correspondence with Latin American writers and literary critics such as Fernando Alegría, Margo Glantz, Octavio Paz, Gonzalo Rojas, Manuel Rojas, and Jaime Valdivieso. Drafts of short essays and talks include an interview with Octavio Paz. c1385.

VARGAS LLOSA, MARIO. Additional papers of the Peruvian author, who was the recipient of the Nobel Prize in Literature for 2010. The Manuscripts Division already held most of Vargas Llosa's papers from the 1950s to the late 1990s. Additional papers from the author's offices in Lima and Madrid are chiefly from 2000 to the present, including manuscripts, corrected proofs, and notebooks for two novels, *Fiesta del chivo* and *El sueño del celto*; drafts and proofs for other publications; correspondence and business files; magnetic media; and juvenilia dating back to the 1940s, including poetry and other early writing. c0641.

—DON C. SKEMER
Curator of Manuscripts

MARQUAND LIBRARY OF ART AND ARCHAEOLOGY

PHOTOGRAPHY

BELLMER, HANS (1902–1975). *La poupée*. Paris: GLM, 1936. Landmark work of Surrealist photography with 10 original silver gelatin prints. Bellmer had first published these disturbing erotic images of an articulated mannequin two years earlier in a small German edition. The 1936 French translation by Robert Valençay was produced after

Bellmer's photographs caused a sensation among the Paris Surrealists. Marquand's copy is number 23 from an edition of 100, and one of 20 deluxe copies with vellum photo mounts and text printed on a distinctive rose paper.

EMERSON, PETER HENRY (1856–1936). *Pictures of East Anglian Life*. London: Sampson Low, Marston, Searle, & Rivington ..., 1888. One of the English photographer's picturesque publications that captured the essence of rural life in a rapidly changing era. Illustrated with 32 photogravures and 15 relief collotypes after Emerson's original photographs.

Kōga [Light pictures]. Tokyo: Kōga-sha, 1932–1933. Complete run of a journal that became the voice of the New Photography movement (*Shinkō Shashin*) in Japan. Edited by Nojima Yasuzō.

ONCHI KŌSHIRŌ (1891–1955). *Hikō kannō* [Sensation of flight]. Tokyo: Hangasō, 1934. With his photography, typography, abstract color woodcuts, and poetry, artist Kōshirō captured the “new art” he saw during his first airplane flight in May 1927.

TALBOT, WILLIAM HENRY FOX (1800–1877). *Sun Pictures in Scotland*. London, 1845. *Sun Pictures* is the first photographically illustrated work in book form completed for sale. It appeared while Talbot's *Pencil of Nature*, which was published in parts (1844–1846), was being released. *Sun Pictures* contains 23 original Talbotypes, a form of photography patented by Talbot, and the first instance of photos secured on paper with a negative-positive process. Unlike daguerreotypes, which were unique images on copper, Talbotypes could be produced in multiple copies. Unfortunately, Talbot did not anticipate that the adhesive securing his Talbotypes to the mounts would cause the images to fade unevenly—a characteristic of all copies of this book.

ANCIENT AND EARLY MODERN

BERTOTTI SCAMOZZI, OTTAVIO (1719–1790). *Les bâtimens et les desseins de André Palladio*. Vicenza: Chez Jean Rossi, 1786. Second edition of the Vicentine architect's four-volume compilation of Andrea Palladio's works, including plates reproducing measured drawings of most of Palladio's surviving buildings.

CHACON, ALFONSO (1540–1599). *Historia vtriusque belli Dacici a Traiano Caesare gesti: [ex simulachris quae in columna eiusdem Romae visuntur collecta]*.

Rome: apud Franciscum Zanettum & Bartholomaeum Tosium socios, 1576. The Spanish scholar's explanatory text is accompanied by more than 130 intaglio prints attributed to Girolamo Muziano (1532–1592). The plates meticulously replicate the entire sculpted marble relief that spirals Trajan's Column, which was erected in Rome in A.D. 113 to celebrate the emperor's victories over the Dacians.

CORONELLI, VINCENZO (1650–1718). *La Brenta*. [Venice: Vincenzo Coronelli, 1711?]. A volume of 162 plates depicting magnificent villas built by nobility of the Veneto region, published by the erudite cartographer Vincenzo Coronelli.

———. *Le Singolarità di Venezia e del serenissimo suo dominio*. [Venice: Vincenzo Coronelli, 1708–1709]. An encyclopedic record of Venetian architecture with scenes of civic life, in two volumes of 447 plates.

DA CORTONA, PIETRO (1596–1669). *Tabulae anatomicae....* Rome: Impensis Fausti Amidei bibliopolae in via Cursus; Ex typographia Antonii de Rubeis apud Pantheon in via Seminarii Romani, 1741. One of the most artistic anatomical atlases ever produced, after drawings made by the young Pietro da Cortona around 1618. Possibly engraved by Luca Ciamberlano (fl. 1599–1641); edited by Gaetano Petrioli 100 years after da Cortona's death.

KITAGAWA UTAMARO (1753?–1806). *Ehon mushi erami* [Picture book of selected insects]. Edo: Tsutaya Jūzaburō, 1788. Two color woodblock-printed volumes bound as one. Humorous and risqué love poems are paired with the young Utamaro's pictures of insects, plants, and reptiles in this lavishly produced volume with hand-painted covers. Flaunting sumptuary laws of the period, for which the publisher was later jailed, Utamaro's exquisite images still glitter with a glaze of crushed mica.

———. *Kyōgetsubō* [Crazy full moon]. Tōto: Kōshodō (Tsutaya Jūzaburō), 1789. This color woodblock-printed volume is another of Utamaro's earliest extant works. The widely varied images in this book demonstrate the range of artistic styles in which the artist could work.

LA BARAUDERIE, JACQUES BOYCEAU DE (ca. 1562–ca. 1634). *Traité du iardinage selon les raisons de la nature et de l'art....* Paris: Chez Michel Vanlochow, [1638]. An important theoretical and practical treatise on French garden design, including many patterns for royal



Écorché from Pietro da Cortona's *Tabulae anatomicae* ... (Rome, 1741). Marquand Library of Art and Archaeology, Princeton University.

commissions, such as the gardens at the Tuileries and Versailles. Boyceau, the superintendent of royal gardens from 1602, was the era's leading authority on garden planning.

LE ROUGE, GEORGES-LOUIS (ca. 1712–1790?). *Détail des nouveaux jardins à la mode*. Paris: Chez Le Rouge, [1776–1788?]. A folio suite with more than 480 plates showing European gardens in the Anglo-Chinese style—such as Stowe, Kew, the Désert de Retz, and Schwetzingen—and the imperial gardens of China. Marquand's set is exceptionally fresh, comprising 19 of the 21 parts in the publisher's original wrappers.

PALLADIO, ANDREA (1508–1580). *The Architecture of A. Palladio in Four Books*.... London: Printed by John Darby for the author, and all the plates by John Vantack, 1721. The second edition of the first complete English translation of Palladio's influential treatise. Translated by Nicholas du Bois from Giacomo Leoni's Italian edition and illustrated with more than 200 etchings after the original woodcuts.

Zhongguo li dai fa shu jing pin da guan [Grand view of fine works of Chinese calligraphy]. Beijing: Wenwu chubanshe, Zijincheng chubanshe, 2008. One-hundred-volume set reproducing renowned works of calligraphy by more than 50 calligraphers, from literatus Lu Ji (261–303) of the Western Jin to late Ming loyalist Ni Yuanlu (1593–1644). This series showcases master works of all major forms—cursive, clerical, running, and standard scripts. Each piece is reproduced in color in its entirety and supplemented with colophon materials, which are essential to the study of historical context and provenance.

MODERN AND CONTEMPORARY

Cobra. Copenhagen, Amsterdam, Hannover, 1949–1951. Complete run of the avant-garde association's official organ. Edited by Christian Dotremont, the journal focused on the work of the movement's founders—Karel Appel, Constant, Corneille, Asger Jorn, Joseph Noiret, and Dotremont—and other experimental artists in Denmark, Belgium, and Holland.

DEPERO, FORTUNATO (1892–1960). *Depero futurista*. Milan, New York, Paris, Berlin: Edizione italiana Dinamo Azari, [1927]. Depero's self-promoting graphic design anthology is considered a masterpiece of Futurist book design. The cover boards are fastened with two out-

sized aluminum bolts secured with cotter pins. An embodiment of the machine aesthetic, Depero's book evokes aggression and resistance to assimilation. Copy 369 of 1,000, signed by the artist.

HAGIWARA KYOJIRO (1899–1938). *Shikei senkoku: Shishū* [Death sentence: Poetry collection]. Tokyo: Cho-ryu-sha Shoten, 1926. Profusely illustrated with original woodcuts by Okada Tatsuo, this book is one of the most famous collaborative projects of the Japanese avant-garde artists' group MAVO.

JACOBET, TH. [Théodore] (fl. 1827–1848). *Atlas général de la ville, des faubourgs et des monuments de Paris*. Paris: Ch. Picquet, ca. 1827–1837. Atlas comprising 54 loose-leaf plates, all but two mounted on linen. A detailed record of Paris and its environs before the sweeping changes wrought by Baron Haussmann. Includes ground plans of major buildings within the maps.

KANAGAKI ROBUN (1829–1894). *Ansei fūbunshū* [Reports of (natural disasters of) the Ansei period (1854–1859)]. [Japan]: Zekuntei zō, 1856. Three color woodblock-printed volumes with images hauntingly similar to those of the 2010 tsunami. This set was banned by a Japanese government wishing to suppress depictions of natural disasters that befell the country during this period.

KATSUSHIKA HOKUSAI (1760–1849). *Ehon kyōka yama mata yama* [Picture book of “comic poems”: Mountains upon mountains]. Tōto: Kōshodō (Tsutaya Jūzaburō), 1804. Three color woodblock-printed volumes. Like *Itako zekkushū* (see next entry), this is a rare and important example of Hokusai's early “Sōri-style.” Hokusai used the name “Sōri” between 1795 and 1804 when he made his first foray into book illustration.

KATSUSHIKA HOKUSAI and FUJI NO KARAMARO. *Itako zekkushū* [“Chinese-style” songs of Itako]. Edo: Tsutaya Jūzaburō, 1802. Two color woodblock-printed volumes. Banned by sumptuary laws for its luxurious printing—a euphemism for erotica—this picture book celebrates the famous prostitution district of Itako in Hitachi province. Itako was also a pilgrimage town where river boats ferried travelers to area temples, and Karamaro captured that irony in clever verses derived from the boatmen's songs.

KIENHOLZ, EDWARD (1927–1994). *Documentation Book for Five Car Stud Tableau and the Sawdy Edition*. Los Angeles: Gemini G.E.L., [1972].

A conceptual version of the horrific installation Kienholz created for Documenta V that graphically depicted an interracial assault (Kassel, 1972). *Five Car Stud* was deemed so incendiary that the installation was not exhibited in the United States until 2011. This hand-assembled book is composed of proof sheets and enlarged photographic images, articles, clippings, and a text written and signed by the artist.

Poesia. Milan: [s.n.], 1905–1909, 1920. Extremely rare complete runs of the first and second series of this landmark Futurist journal. Founded and directed by F. T. Marinetti, *Poesia* was revived briefly in 1920 by Mario Dessy. Altogether, 66 numbers in 36 physical issues.

ROTH, DIETER (1930–1998). *Daily Mirror* [von] Dieter Rot. Cologne: Edition Hansjörg Mayer, [1970]. Artist's book with 472 pages of enlargements from the *Daily Mirror* newspaper, enclosed in a bright yellow corrugated wrapper that incorporates two miniature books made from scrap newspaper. Deluxe version of volume 10 of Roth's *Gesammelte Werke*. Copy 15 of 100.

———. *Poeterei: Doppelnummer der Halfjahresschrift für Poesie und Poetrie*. Stuttgart: Edition Hansjörg Mayer, 1967–1968. Artist's book with an original drawing of a ram signed and dated by Roth 1972. The volume, with food stains introduced by the artist, is intended to decay and embodies Roth's fascination with impermanence. The primitive leather cover is by Rudolf Rieser.

Ur. New series, nos. 1–7. Paris: s.n., 1963–1967. A complete run of the Lettriste periodical, with 91 original signed artworks by Maurice Lemaître, Isidore Isou, and others.

ZOLA, ÉMILE (1840–1902). *Mon Salon*. Paris: Librairie centrale, 24, boulevard des Italiens, 1866. A presentation copy of Zola's criticism, inscribed by the author to the painter Antoine Guillemet.

FACSIMILES

CHINESE TEACHING COLLECTION. A substantial group of uncataloged materials, comprising original artworks, rubbings, and facsimile reproductions, has recently returned to the library and is being added to Marquand's rare book holdings. This pedagogical collection for Chinese art history was secured in off-site storage during the Marquand renovation. More than 100 scrolls of calligraphy and painting are complemented by nearly 26 cases of mounted, flat-sheet rubbings

of calligraphic works and pictorial subjects that range thematically from landscapes and gardens to the highlights of military campaigns.

DA VINCI, LEONARDO (1452–1519). Several facsimiles of his drawings, including the monumental 24-volume *Codice atlantico della Biblioteca ambrosiana di Milano* (Florence: Giunti-Barbèra, 1975–1980) with 1,286 items ranging from drawings of technological inventions to preparatory studies for such paintings as the *Adoration of the Magi*. The codex was assembled in the 16th century by sculptor and collector Pompeo Leoni.

ISLAMIC MANUSCRIPTS. Facsimiles of three manuscripts from the Bibliothèque nationale, Paris: *Kitāb al-Diryāq* [Thériaque de Paris] (Sansepolcro: Aboca Museum Edizioni, 2009), an Arab medical text dated 1198, painted in the Mosul School style of northern Iraq; *Miʿrāgnama* [Apocalypse of Muhammad] (Valencia: Patrimonio Ediciones, 2008), a description of Muhammad's journey through the celestial sphere, produced in Herat, Afghanistan, in 1436; and *Maṭā-li' al-sa'ādah* [Book of felicity] (Barcelona: M. Moleiro Editor, 2007), an Ottoman astrological manuscript by Muhammad ibn Amir Hassan al-Su'udi, commissioned by Sultan Murad III for his daughter Fatima and illuminated in 1582 by the master Ustad 'Osman and his workshop.

RENAISSANCE BOOKS OF PRIVATE DEVOTION. New facsimiles include: the magnificent *Très riches heures de duc de Berry* from the Musée Condé, Chantilly (Modena: Franco Cosimo Panini, 2010), commissioned by Jean de France, duc de Berry, with illuminations begun by the brothers Jean, Herman, and Pol de Limbourg around 1412 and completed after their deaths by Jean Colombe in the late 1480s; the *Hours of Catherine of Cleves* from the Pierpont Morgan Library, New York (Gütersloh/Munich: Faksimile Verlag, 2009), produced around 1430 in the northern Netherlands; the *Isabella Breviary* from the British Library, London (Barcelona: M. Moleiro Editor, 2006–2010), illuminated by Flemish artists for presentation to Queen Isabella of Spain around 1479; and the *Great Hours of Anne of Brittany* from the Bibliothèque nationale, Paris (Barcelona: M. Moleiro Editor, 2008–2010), illuminated ca. 1503–1508 by Jean Bourdichon.

—SANDRA LUDIG BROOKE

Librarian, Marquand Library of Art and Archaeology

NUMISMATIC COLLECTION

The Numismatic Collection has continued to benefit from the ongoing generosity of Robert Ross with the gift of fifty-four orders and medals. In keeping with the plans for a major exhibition in Firestone Library in 2013, “Honores a los Liberadores,” this year’s donation comprised pieces from Latin America that illustrate the ongoing tradition of bestowing wearable honors on individuals distinguished in civilian as well as military pursuits. To supplement this gift, we have been building a collection of reference books on orders and decorations, some of which are themselves rare collectibles.

Two coins were purchased for display in the 2012 exhibition “Capping Liberty: The Invention of a Numismatic Iconography for the New American Republic.” These supplement our already strong holdings of coins of the period of the Articles of Confederation, before the adoption of a national coinage and the opening of the United States Mint. One is a 1787 state cent of Massachusetts, the only American coin to feature a Native American before the end of the nineteenth century (fig. 1). The other is a cent dated 1791, with an obverse of George Washington, made speculatively by a private British mint seeking a contract for the anticipated federal coinage; the image of an individual, living or dead, was not to appear on official U.S. coinage for more than a century (fig. 2).

In keeping with our goal to build a collection to illustrate the interrelationships of medieval coinages of the Mediterranean region, we have purchased the collection of Scott Redford, Class of 1978, with funds from the Friends of the Princeton University Library. Redford, who is associate professor in the Department of Archaeology and History of Art at Koç University, Istanbul, gathered 124 Islamic coins, chiefly of the Seljuks of Rum and the Kwarazmshahs. Another focus of this collection is on the largely figurative coinage of twelfth- and thirteenth-century Anatolia, whose imagery, derived from Roman and Byzantine prototypes, constitutes a rarity in the generally epigraphic tradition of Islamic coinage (fig. 3).

Another aspect of the internationalization of coinage in the Mediterranean Middle Ages is the widespread imitation of successful coin issues by a variety of mints. This year, the Numismatic Collection purchased at auction four fourteenth-century gold ducats issued by



1. Massachusetts, copper cent, 1787.



2. Washington pattern cent, 1791.



3. Zangids of Mosul, Nasir ad-Din Mahmud, AH 541–569 (1145–1173 CE), copper fals.



4. Rome, fourteenth century, gold senatorial ducat.

the medieval Roman Senate (which identified itself on the reverse with the classical abbreviation SPQR: Senatus Populusque Romanus) (fig. 4). These coins were clearly modeled on the popular ducat of Venice, with Saint Peter replacing Saint Mark on the obverse and the place of the doge taken by an anonymous senator. The purchase of these coins, which complement the imitation ducats from eastern Mediterranean mints we have acquired in recent years, was made specifically for a project undertaken by a graduate student in the Seminar in Ancient and Medieval Numismatics offered in spring 2011.



5. Cappadocia, brass token, Kelveri, 1884.

This year, with support from the Stanley J. Seeger Hellenic Fund, we purchased a collection of Cappadocian tokens as an aspect of our ongoing effort to build in areas related to the interests of scholars in the Program in Hellenic Studies. These nineteenth-century uniface brass tokens, produced by Christian communities in Asia Minor, represent one of the few numismatic manifestations of Greek ethnic and religious identity within the Ottoman state (fig. 5). The 131 examples in the collection, representing most known dies and including some unpublished varieties, constitute the largest public collection of such material available for study.

—ALAN M. STAHL
Curator of Numismatics

PRINCETON UNIVERSITY ARCHIVES

AUXILIARY TO THE ISABELLA MCCOSH INFIRMARY. Records, ca. 1973–1999. Three cartons of research materials, procedures, correspondence, reports, protocols, strategic planning materials, admission and discharge books, and other materials. Gift of Edith Pike.

BERG, MORRIS “MOE” (1902–1972), Class of 1923. Dr. and Mrs. Arnold S. Breitbart Collection on Moe Berg, 1934–1993. One carton plus one poster relating to Berg, with newspaper clippings, photographs, and baseball memorabilia, as well as Berg’s declassified Office of Strategic Services file. Gift of Dr. and Mrs. Arnold S. Breitbart, Class of 1981.

DEPARTMENT OF CHEMISTRY RECORDS. Three cartons of records that document faculty members, the department’s history, Princeton’s 250th celebration, the Industrial Associates Program, as well as minutes of departmental faculty meetings. Transferred from the Department of Chemistry.

CLASS OF 1971. Memory Book: Letters from the Women of the Class of ’71. A survey conducted among the women of the Class of 1971 before their 35th reunion in 2006 is included in this booklet, along with responses. Gift of Christine Stansell, Class of 1971. Added to Princeton University Class Records (AC130).

DANCE AT PRINCETON ARCHIVES. Two cartons containing DVDs produced by the Program in Dance, slides of Ze’eva Cohen’s dance classes from the 1970s, and photographs of classes and performances, 1969–2010. Transferred from the Lewis Center for the Arts, Program in Dance.

FEHON, CHARLES (1928–1988), Class of 1950. Papers, 1949–1954. Consists primarily of eight watercolor stage designs drawn by Fehon for the University Players, Theatre Intime, and the Triangle Club. Transferred from the Graphic Arts Collection (formerly TC017).

OFFICE OF GOVERNMENT AFFAIRS. Princeton Plasma Physics Lab files, 1986–2003. Four cartons of records kept by Chris Carter, Associate Director of Government Affairs. Transferred from the Office of Government Affairs.



Ze'eva Cohen and student dancers, ca. 1969. Dance at Princeton Archives, Princeton University Archives, Department of Rare Books and Special Collections, Princeton University Library.

PRINCETON IN AFRICA. Records, 2001–2009. One carton of information on fellows, organizational newsletters, promotional materials, news releases, and fundraising materials.

SCRAPBOOK. One volume kept by Frank Powel Allen, Class of 1881. Includes Princeton admission examination, event programs, grade cards, athletic programs, order of examinations, and related items, 1873–1895. Added to the Scrapbook Collection (AC026).

STOCKTON, RICHARD (1730–1781), Class of 1748. A list of expenses incurred by a woodworker, to be paid by the Treasurer of the College. Signed by Stockton during his tenure as a trustee at the College of New Jersey, 1765. Added to the General Manuscripts Collection (AC001).

TRIANGLE CLUB BOARD OF TRUSTEES RECORDS. John F. Ball '52 files, ca. 1966–1984. Two cartons of materials that document the governance of the Triangle Club by the graduate Board of Trustees. The files were kept by John Ball, Class of 1952, who served as chairman of the board from 1973 to 1985. Gift of John F. Ball.

WPRB. Addition to the records. One reel of audiotape plus four CDs of recordings of WPRB's broadcast of the teach-in that took place on the Princeton campus in opposition to the Vietnam War, October 1969. Gift of Herrick E. Chapman, Class of 1971, *1972.

—DANIEL J. LINKE
University Archivist

PUBLIC POLICY PAPERS

AMERICAN CIVIL LIBERTIES UNION. Additions to the archives. Sixty-three cartons of records.

AMERICANS UNITED FOR SEPARATION OF CHURCH AND STATE. Additions to the archives. Includes six cartons of committee meeting minutes, board of trustees meeting minutes, bylaws, and other materials, 1969–2007.

ASSOCIATION ON AMERICAN INDIAN AFFAIRS. Additions to the archives. Twelve cartons of materials that include board packets (2008–2010), the 2009 annual report, newsletters, records from the Wyoming Sawmills case, sacred lands/Medicine Wheel records, and the records of scholarship recipients, 2007–2010.

BAKER, JAMES A., III. Papers, 1960s–2000s. Ninety cartons that contain Baker's personal financial and legal documents, correspondence, events and regrets files, board membership records, materials regarding the writing of his 2008 memoir, published government documents, expense justification reports from the Baker Botts law firm, 1968 campaign contribution records, and 2000 Florida recount records. Gift of James A. Baker III.

DECKER, CLINTON A. (1893–1952). Additions to the papers. One carton containing a revised edition of *Mission to Russia: An American Journal*, a published collection of letters by Decker describing his experiences as a witness to the Russian Revolution in St. Petersburg. Also included is a short biography compiled by Charles J. Decker and several photographs of an exhibition of the original letters displayed at the Mudd Manuscript Library in 1998. Gift of Charles J. Decker.

HOSKINS, HAROLD (d. 1977), Class of 1917. Additions to the papers of the businessman, diplomat, and educator who worked in Middle

East affairs. One carton containing Hoskins's diaries and publications. Gift of the American Heritage Center.

RYDER, NORMAN (1923–2010), *1951. Papers, 1916–2004. Eight cartons of published and unpublished material by demographer and sociologist Norman Ryder, as well as his personal and professional correspondence, notes, photographs, and statistical data. Gift of Anne Poulter.

TIMOTHY, KRISTEN. Papers, 1990–2000. Ten cartons of records that include Timothy's working papers in preparation for the 1995 United Nations Fourth World Conference on Women held in Beijing. Gift of Kristen Timothy.

TUTWILER, MARGARET. Journals, 1989–1992. Two binders containing typescripts of journal entries created by Tutwiler during her tenure as State Department spokesperson and Assistant Secretary for Public Affairs to Secretary of State James A. Baker III. Gift of Margaret Tutwiler.

WERNER, ELMER C. Papers, 1937–1944. One carton of diaries, notes, and newspaper clippings pertaining to Werner's experience as a special agent for the Internal Revenue Service investigating contributions to Lyndon Johnson's U.S. Senate campaign in 1941. Gift of Julia Werner Gary.

WILSON, WOODROW (1856–1924), Class of 1879. One letter from Woodrow Wilson to Connecticut Congressman Thomas L. Reilly, January 2, 1912.

WOMEN'S WORLD BANKING RECORDS. Additions to the archives. Three cartons containing materials relating to the organization's global leadership program in Tanzania, as well as correspondence, meeting records, program records, and VHS tapes of television appearances, 1978–2010.

WOOD, CHALMERS BENEDICT (1917–1991). Papers, 1929–1991. One carton of personal documents, correspondence, clippings, and State Department documents from Wood's time as a Foreign Service officer in Vietnam. Gift of Felicity Wood.

—DANIEL J. LINKE
Curator, Public Policy Papers

RARE BOOK DIVISION

From July 2010 through June 2011, several hundred 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.

AMERICANA

ARMISTEAD, WILSON (1819?–1868). *A Tribute for the Negro: Being a Vindication of the Moral, Intellectual, and Religious Capabilities of the Coloured Portion of Mankind; With Particular Reference to the African Race. Illustrated by Numerous Biographical Sketches, Facts, Anecdotes, etc. and Many Superior Portraits and Engravings.* Manchester: William Irwin [and London: Charles Gilpin; New York: William Harned; Philadelphia: H. Longstreth and G. W. Taylor], 1848. Deluxe edition of the impassioned treatise by Armistead, a Leeds mustard manufacturer and Quaker abolitionist. Inscribed by the author: "To a friend of the negro from a friend of the negro, 12. 21. 48." Ex libris John Ralph Willis (1938–2007), professor emeritus in Near Eastern Studies.

ERSKINE, RALPH (1685–1752). *Gospel Sonnets, or, Spiritual Songs.* 4th ed. enlarged and improved. London: Printed for J. Oswald, and sold by the booksellers of Edinburgh and Glasgow, 1734. This is a remarkable copy in several respects. First, on the title page is the signature of the author's eldest son, Henry Erskine, who served as a secession minister in Falkirk; on a free endpaper preserved at the front is a further inscription, "Henry Erskine his book, July 19. 1740." This copy has manuscript annotations, apparently in the same hand, on some 16 pages of the text: some are simply corrections of errata, one translates a Greek phrase, several provide alternative readings, one rewrites two lines of verse (p. 204), and one is a seven-line note in shorthand. Second, this copy contains a 26-line poem written out

by Henry Erskine on both sides of a leaf preserved between the free endpaper bearing his signature and the frontispiece portrait. It is titled: "A poem, dedicated to the Revd. Mr. Ralph Erskine, by Mrs. Sarah Moorhead, spouse to the Revd. Mr. John Moorhead of Boston in New England, upon reading his Gospel Sonnets." Prior to the discovery of this transcription by Erskine, this text was known only from a late 18th-century publication that identified the author as "a lady of New England." This acquisition adds to the canon of Mrs. Moorhead, who, together with famed Anne Bradstreet, was one of the first American women to publish her verse in book or pamphlet form.

FOWLER, WILLIAM CHAUNCEY (1793–1881). Ninety-seven titles from the library of W. C. Fowler were added to the 311 already here. Some of these additions were once part of the book stock of the Book Company of Durham, Connecticut, one of the earliest public libraries founded in the United States (est. 1733).

LEVERETT, JOHN (1662–1724), former owner. John Strang, *De voluntate & actionibus Dei circa peccatum libri quatuor* (Amsterdam: Louis and Daniel Elzevir, 1657). An addition to the Library's holdings of books owned by Americans before 1701. Leverett, the president of Harvard College from 1707 to 1724, dated his acquisition "21.8.1684." His books were sold at auction in Boston in November 1724, and the Reverend Thomas Foxcroft (1697–1769) acquired this volume in 1725.

[SAIGE, JOSEPH (1735–1812)]. *The Manual of a Free Man, or Reasonable Exposition of the Fundamental Points of Universal Political Right (Originally Published in Holland before the French Revolution) Translated from the French by a Citizen of Virginia, with Notes by the Translator*. Richmond: Printed by John Dixon, 1799. Also acquired was a copy of the French original, *Manuel de l'homme libre* (Amsterdam, 1787), making Princeton the only library to hold both works. Although Phillip Mazzei is said to be the translator, this claim has not been proven.

TWAIN, MARK (1835–1910). *Prints i nishchii: Istoricheskii roman dlia iunoshetva vsekh vozrastov. Sochinenie Marka Tvena (Saluelia Klemensa) s 150 risunkami v tekste. Perevod s angliiskogo* [The Prince and the pauper: A historical novel for young people of all ages. A work by Mark Twain (Saluel [sic] Clemens) with 150 illustrations in the text. Translated from the English]. St. Petersburg: Izdanie A. S. Suvorina, 1884.

WEST INDIES. Forty-five books and pamphlets printed in Antigua, Barbados, Grenada, British Guiana, St. Vincent, Tobago, and Trinidad

relating to the education, religious conversion, and/or philanthropic efforts directed toward, variously, plantation slaves, poor free blacks (mulattoes), and poor whites of several British West Indian colonies from 1818 to 1833, with most imprints dating from the 1820s.

CONTINENTAL HISTORY AND LITERATURE

GIRALDI, LILIO GERGORIO (1479–1552). *De Deis Gentium varia et multiplex Historia*. Basel: Johann Oporinus, 1548.

GRUTERUS, JANUS (1560–1627). *Inscriptiones antiquae totius orbis Romani, in corpus absolutiss redactae*. Heidelberg: Ex officina Commeliniana, 1603?

HEINSIUS, NICOLAAS (1656?–1718). *L'Avanturier Hollandois, ou La vie & les aventures divertissantes & extraordinaires d'un Hollandois. Avec figures*. Amsterdam: Chez Herman Uytwerf, 1729. The first Dutch picaresque novel.

Hoc in volumine haec continentur M: Val: Probus de notis Roma ... Petrus Diaconus de eadem re ... Demetrius Alabaldus de Minutiis. Idem de ponderibus. Idem de mensuris. Ven. Beda De computo per gestum digitorum. Idem de loquela. Idem de ratione unciarum. Venice: Joannes Tacuinus, 1593. A collection of works concerning abbreviations, symbols, weights, measures, and inscriptions, including a text by Bede said to be “our almost only source for the study of medieval finger reckoning.”

MONTANO, BENITO ARIAS (1527–1598). *Elucidationes in Quatuor Evangelia ... quibus accident eiusdem elucidationes in Acta Apostolarum*. Antwerp: Christopher Plantin, 1575.

MÜNSTER, SEBASTIAN (1489–1552). [*Hokhmat ha-Mazalot be-tekufot u-me'ubarot ve-ha-kevi'ot*] *Kalendarium hebraicum*. Basel: Johann Froben, 1527. Signed on title page “G. Strachanus 1611.”

PATRIZI, FRANCESCO (1529–1597). *Della historia deici dialoghi: Ne'quail si ragiona di tutte le cose appartenenti all'istoria, & allo scriverla & all'osservarla*. Venice, Andrea Arrivabene, 1560. Annotated by a contemporary reader. Bound with Daniele Barbaro (1513–1570), *Della eloquenza dialogo, nuovamente mandato in luce da Girolamo Ruscelli* (Venice: Vincenzo Valgrisi, 1557). “In [the Ten Dialogues on History] Patrizi made clear to what good effect he had studied Plato.... Like Plato, he staged his ten dialogues vividly, offering readers something like

a tour of Venice. He and his friends argued about history as they walked to the Palazzo of San Marco, as they rode in a gondola, as they confronted the vast historical library of Nicola Zeno.... Modeling his persona on that of Socrates, Patrizi made his book an ironic commentary on himself—the self-portrait of an annoyingly committed historical sceptic who bothered every Venetian patrician he could find with his doubts about history and would go to any lengths to keep his interlocutors engaged” (Anthony Grafton, *What Was History?* [Cambridge, 2007], 127).

POSSEVINO, ANTONIO (1533–1611). *Bibliotheca selecta*. Rome: Typographia Apostolica Vaticana, 1593.

SPITZLIN, CHRISTINA ROSINA (1710–1740). *Poetische Ergötzungs-Stunden*. Augsburg: D. R. Mertz & J. J. Mayer, 1731. Includes an allegorical frontispiece engraved by the author’s father, J. A. Corvinus, and a mezzotint portrait of the author by Cornelius Popp.

EMBLEM BOOKS

Catechismus ex decreto sacrosancti Concilii Tridentini. Venice: Fioravante Prati, 1601.

LE MOYNE, PIERRE (1661–1706). *De l’Art de regner: Au Roy*. Paris: Sebastien Carmoisy et Sebastien Mabre-Cramoisy, 1665.

PORCHÈRES, LAUGIER DE (1572?–1653). *Cent lettres d’amour, écrites d’Erandre à Cleanthe et recüeillies par le Sieur du T*. Paris: Chez Augustin Courbé, 1646. Hitherto unrecorded as an emblem book. This copy includes a separately printed supplement made up of second copies of the emblems first published in the main text, together with new explanatory text.

SOLÓRZANO PEREIRA, JUAN DE (1575–1655). *Emblemas regio-políticos*. Valencia: Bernardo Nogués, 1658–1660. “The Spanish translation of Solórzano Pereira’s *Emblemata centum regio-politica* ... consists of ten volumes of varying size (16mo, 12mo, 24mo) published between 1658 and 1660. Each volume (of no less than 400 pp.) contains ten emblems with epigrams and their corresponding prose commentary. According to [Antonio Palau y Dulcet] they were all translated by Mateu y Sanz and published in Valencia by Bernardo Nogués, in the following sequence: First and second *Décadas*: 1658; third, fourth, fifth, and seventh *Décadas*: 1659; eighth, ninth, and tenth *Décadas*: 1660.

With the exception of the first volume, of which I have seen several copies, this edition is very rare” (Pedro Campa, *Emblemata Hispanica* [Durham, 1990], 104).

ENGLISH LITERATURE AND HISTORY

BARCLAY, JOHN (1582–1621). *Ioannis Barclaii Argenis*. Paris: Nicolas Buon, 1621.

COLERIDGE, SAMUEL TAYLOR (1772–1834). *Aids to Reflection in the Formation of a Manly Character on the Several Grounds of Prudence, Morality, and Religion*. London: Taylor and Hessey, 1825. Presentation copy inscribed by the author to the Italian revolutionary Gioacchino de’ Prati. This copy includes (1) autograph annotations, corrections, and revisions in ink to at least 44 pages of the text and (2) a two-page autograph manuscript with 37 lines of notes, signed with initials, tipped in between pages 306 and 307. Purchased on the Richard M. Ludwig Fund donated by Michael Spence, Class of 1966.

The Copper Plate Magazine, or Elegant Cabinet of Picturesque Prints Consisting of Sublime and Interesting Views in Great Britain and Ireland, Beautifully Engraved by the Most Eminent Artists from the Paintings and Drawings of the First Masters. 5 vols. London: Printed for J. Walker, Engraver, by H. D. Symonds, [1792–1803].

HAWTAYNE, GEORGE HAMMOND (1832–1902). *West Indian Yarns*. Demerara [British Guiana]: J. Thomson; London: E. A. Petherick & Co., 1890.

HAYS, MARY (1759–1843). *La Chapelle d’Ayton, ou Emma Courtney*. Tome premier-[cinquieme]. Paris: Maradan, 1798/9. Bound with Sophie Marie Risteau Cottin (1770–1707), *Claire d’Albe par la C* (Paris: Maradan, 1798/9). First French edition of Hays’s notorious novel, *Memoirs of Emma Courtney* (London, 1796).

Repository of Anecdote & Wit: Containing Smart Sayings, Singular Adventures, Eccentric Biography, Curious Incidents and a Variety of Other Interesting Subjects. 3rd ed. London, [1800s].

SHAKESPEARE, WILLIAM (1564–1616). *Hamlet, Prince of Denmark: A Tragedy. In Five Acts. As Performed at the Theatre in Boston*. Boston: John West, 1794. First publication of Shakespeare in the United States. This copy, in original condition, is inscribed on page 3: “Return the

Borrowed Book to Amos T. Jenckes, 16 Jany. 1795.” It is also signed on the title page “Mary S. Cushing.” Both names are Rhode Island families.

TIMBERLAKE, HENRY (1570–1625). *A Trve and Strange Discourse of the Trauailles of Two English Pilgrimes What Admirable Accidents Befell Them in their Iourney to Ierusalem, Gaza, Grand Cayro, Alexdria [sic], and Other Places: Also What Rare Antiquities, Monuments, and Notable Memories (Concording with the Ancient Remembrances in the Holy Scriptures), They Saw in Terra Sancta, with a Perfect Description of the Old and New Ierusalem, and Scituation of the Countries about Them. A Discourse on No Lesse Admiration; Then Well Worth the Regarding: Written by One of Them, on the Behalfe of Himselfe, and His Fellowe Pilgrime*. London: Thomas Archer, 1608. Unique copy of a best-selling Elizabethan travelogue. The hitherto unrecorded third edition naming—for the first time—its author.

HISTORY OF SCIENCE

BAYER, JOHANN (1572–1625). *Explicatio characterum aeneis uranometriarum imaginum, tabulis, insculptorum, addita*. Augsburg, 1624. Explanatory text to accompany Bayer’s grand star atlas titled *Uranometria*, a copy of which has been in the Library since the 19th century.

NATTER, LORENZ (1705–1763). *Traite de la method antique de graver en pierres fines*. London: Haberkorn & Comp, 1754. “The first to attempt an explanation of the tools, accessories, materials, and methods employed in the carving of engraved gems” (John Sinkankas, *Gemology* [Metuchen, 1993], vol. 2, p. 749, no. 4721).

PHRENOLOGY COLLECTION. A collection of more than 350 items, mostly 19th-century books in English, on or associated with phrenology and physiognomy, gathered by Denis Gahagan and including his files documenting the creation of this collection. Purchased with support from the History of Science Fund.

PTOLEMY. *Die Cosmographia des Claudius Ptolomaeus: Codex Urbinas Latinus 277*. Zurich: Belser Verlag, 1983. Deluxe facsimile edition.

VESALIUS, ANDREAS (1514–1564). Special funds available at the end of the fiscal year made possible two major acquisitions: the first and second editions of Vesalius’s *De humani corporis fabrica*, published in 1543 and 1555, respectively. This towering monument in the his-

tory of science has long been lacking in the Library's collections. If Princeton had a medical school, there might have been an earlier imperative to obtain this work marking the beginning of modern anatomical studies. During the past several decades growing campus interest in the history of science has involved classroom presentations of original editions of important landmarks of science already held by the Library, such as the *De revolutionibus* of Copernicus (1543). Those presentations well demonstrated our wealth of such key books in the mathematical and physical sciences, but they also showed that we lacked some equally revolutionary works in medicine. These two new acquisitions unquestionably strengthen our ability to bring into the classroom virtually all the monumental works marking the beginning of modern science during the Renaissance.

—*De humani corporis fabrica*. Basel, 1543. [Call number: (Ex) QM21 .V418 1543f.] Some notable aspects of this copy: (1) Leaf M3 (“Venarum, arteriarum, nervorumque omnium integra delineatio”) has eight contemporarily colored figures of organs mounted on recto and verso, providing a three-dimensional perspective of the human anatomical figure. (2) The volume is bound in contemporary German calf over wooden boards; the spine has six compartments; covers show seven vertical rows with alternating motifs of a married couple and of a lamp flanked by chalices; outer border shows rosettes and floral motifs; vestiges of catches and clasps are apparent at the fore-edge.

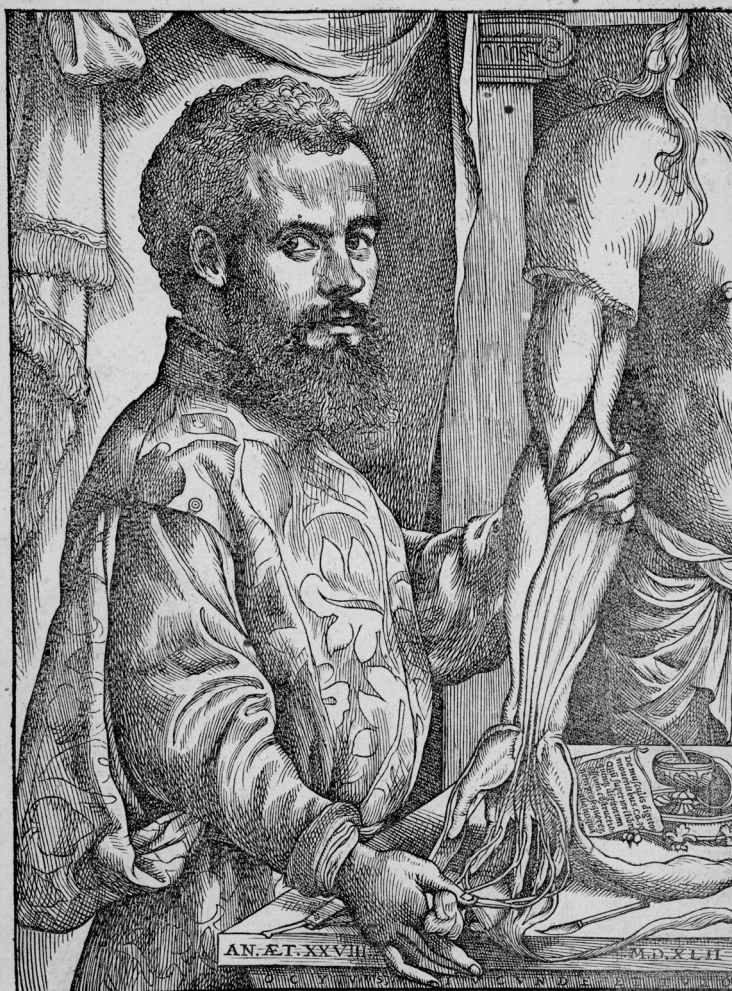
—*De humani corporis fabrica*. Basel, 1555. [Call number: (Ex) QM21 .V418 1555f.] Bound in 17th-century Dutch paneled vellum. Armorial bookplate of Sir William Sterling-Maxwell (1818–1878) on front pastedown; his “Arts of Design” bookplate on back pastedown.

INCUNABULA

ANDREAS VERONENSIS. *Tabula Pascalis diuersarum variationum temporum*. Bononie [Bologna]: Plato stampator [Franciscus de Benedictis], 19 May 1488. Only recorded copy.

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

ANDREÆ VESALII.



Frontispiece portrait of Andreas Vesalius in *De humani corporis fabrica* (Basel, 1543). Rare Book Division, Department of Rare Books and Special Collections, Princeton University Library.

extensive interlineations and marginal annotations in a contemporaneous hand. Inscribed at end, “Est abbatie Florentine.” This is the library of the Badia Fiorentina, at the time a Benedictine abbey in Florence. Acquired with matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

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.

NEAR EASTERN STUDIES

Further additions to the Library’s collection of Ottoman incunabula:

BOSNAVI, OMER, and IBRAHIM MUTEFERRIKA (1674?–1745). *Ahval-i gazevat der diyar-i Bosna*. Istanbul: Ibrahim Muteferrika, 1741.

IBN ‘ARABSHAH, AHMED IBN MUHAMMAD (1392–1450). *Tarih-i Timur Gurkan*. Istanbul: Ibrahim Muteferrika, 1730.

ROCKEY FUND

BOWLKER, RICHARD. *The Art of Angling, Improved in All Its Parts, Especially Fly-Fishing*. Worcester: M. Olivers, [1746?]. This copy was sold for £1.2.6 on March 10, 1826, at Sotheby’s, London, as lot 796 in the sale of a “very curious collection of works on archery, hunting, and fishing” belonging to Richard Haworth (1731–1819), who was known as “the father of the Society of Apothecaries & c. & c.” It is inscribed “Rich. Haworth 1765” on the title page and has his annotations in Latin and English. He used Latin for taxonomic notes on fish and flies. His English notes focus on his angling experiences: “In Wales they fish for salmon with a very large & rough red fly made chiefly of Bitterns feathers with the blue feather of a Jay in the tail” (opp. p. 8); “A very good fly for grayling in the Wye south Wales. I made it of water Rats fur the wing of the bluest part of the starling; a few turns of Blue Hackle under the wing” (p. 62, the Little Iron-Blue Fly).

This copy was recorded for sale in 1899 as item 66 in catalogue 584 (March 10) of the London bookseller Henry Sotheran.

LACHNEAULICUS [pseudonym]. *Neuabgefasste allgemeine und stetswährende Haus- Land- und Wirtschafts-Regeln in zweyen Abtheilungen*. Nuremberg: Riegel, 1770. Sumptuously illustrated practical guide to the calendar, astronomical data, and weather phenomena, with advice for farmer, forester, fisherman, and general householder.

RUSSIAN LITERATURE AND CULTURE

COHN, NIK. *Rok s samogo nachala*. [Russia, after 1974]. A *samizdat* publication of the author's *Pop from the Beginning* (London, ca. 1969), published in the United States as *Rock from the Beginning* (New York, 1969). Produced on a typewriter with manuscript additions for English words and names and then mimeographed.

NABOKOV, VLADIMIR (1899–1977), annotator. His working copy of Aleksandr Pushkin, *Poezija* [Poems], ed. G. Makogonenko (Moscow: Gos. izd. chudozestvennoj literatury, 1949). Annotations and markings on 125 pages in English and Russian, especially on virtually every page of *Eugene Onegin*. This volume joins two other books annotated by Nabokov, listed among last year's new accessions.

VIRGIL

VIRGIL. *Poetarum facile principis Georgica cum disertissimis Servii Mauri honorati et fere Antonii Mancinelli commentariis*.... Rouen: Jacques Le Forestier et Raulin Gaultier, à la Fleur de Lys, [between 1504 and 1509]. A hitherto unrecorded edition.

MISCELLANEOUS

THOMASON, EDWARD (1769–1849). *Enammelled Impressions Struck Off from the Splendid Series of Medal Dies*. Birmingham: E. Thomason, [1830s].

VIEW BOOKS. A collection of 280 photo-lithographically illustrated, small-format books issued by American, English, French, German, and Italian publishers during the late 19th and early 20th century. They were intended for sale to tourists to cities, monuments, historic houses, exhibitions, natural wonders, as well as to travelers along scenic railroad routes.

GIFTS

PRADON, JACQUES (1644–1698). *Les Oeuvres*. Amsterdam, 1695. Gift of Bruce Willsie, Class of 1986.

—STEPHEN FERGUSON
Curator of Rare Books

PRINCETON COLLECTIONS OF
WESTERN AMERICANA

All items added to the Western Americana Collections between July 1, 2010, and June 30, 2011, were purchased on the J. Monroe Thorington, Class of 1915, Fund.

COLORADO. DEPARTMENT OF STATE. *The New Colorado Brand Book: Containing All Stock Brands on File in the Office of Secretary of State Up to and Including August 31, 1900*. Denver: Smith-Brooks Printing, 1900. Princeton's collection of brand books is one of the finest in the world.

Colorado Illustrated Business Directory for 1887–8. Denver: C. A. Boland, 1887.

Colorado State Business Directory. Denver: J. A. Blake, 1879.

Corbett, Hoye & Co.'s III Annual City Directory of the Inhabitants, Institutions, Incorporated Companies, Manufacturing Establishments, Business, Business Firms, Etc., in the City of Denver, for 1875. Denver: Corbett and Hoye, 1875. Princeton has a superb set of city directories for the Mountain West.

History and Description of the Cripple Creek Mining District: Mining and Business Directory, City of Cripple Creek and Adjacent Towns. Cripple Creek, Colo.: Hazeltine and Co., 1894. Cripple Creek was one of the largest communities in Colorado during its silver mining heyday.

JACKSON, WILLIAM HENRY (1843–1942). “The Loop, near Georgetown,” 1884. Mammoth print no. 1115. Albumen print of Engine #8 taken along the Union Pacific Railroad in Georgetown, Colorado.

LOMAS, THOMAS J. *Recollections of a Busy Life*. Cresco, Iowa: 1923. This author's busy life included an overland journey from the Midwest to Honey Lake, California, in 1864.

—BEN PRIMER
*Associate University Librarian for Rare Books
and Special Collections*