THE PRINCETON UNIVERSITY
LIBRARY CHRONICLE
PUBLISHED BY THE FRIENDS OF THE LIBRARY

Editor
JULIE KITSON
Assistant Editor
ALEXANDER D. WAINWRIGHT
Associate Editors
JULIAN P. BOYD • LIBRARIAN
GILBERT CHINARD • LAWRENCE FEY
WILLARD THORP • ELMER ADLER
HENRY L. BAVADE • LAWRENCH THOMPSON
CARLOS BAKER

CONTENTS

Cyrus H. McCormick '79
by Robert Garrett '07

PAGE

Materials for the Study of the Civilization of Virginia
by Louis H. Wright

3

English and American Literature in the McCormick Collections: Some Bibliographical Notes
by JamesThorpe

16

From Columbus to J. C. Adams: Notable Americans in the McCormick Collection
by Alexander D. Wainwright '99

41

Library Notes and Queries
51

New and Notable
by Veronica E. Byles

54

Biblia
by Lawrence Heyl

58
It is a pleasure to share in a small way in the tribute to Cyrus McCormick that this issue of the Chronicle constitutes. Cyrus McCormick was a man of ability and experience. He was friendly and full of enthusiasm. I was associated with him happily for many years as a member of the Princeton Board of Trustees, and our views and interests usually coincided, even, in one instance, when a great controversy arose and had to be fought out.

Cyrus McCormick’s devotion to Princeton was shown in numerous ways. He made over a long period of years many notable gifts to the University Library that will be treasured for all time. He established, with other members of his family, the McCormick Professorship of Jurisprudence, of which his close friend Woodrow Wilson was the first incumbent. His interest in the social sciences was further demonstrated by his participation in the establishment in 1930 of the School of Public and International Affairs, now named in honor of President Wilson. He gave the funds necessary for the building of McCormick Hall for the Department of Art and Archaeology and for the closely associated School of Architecture, again drawing in several members of his family, including his mother. In addition, he made frequent contributions to the current operating account as well as to the endowment of that Department.

Cyrus McCormick was elected a Charter Trustee of Princeton in 1889 and served on the Board until his death in 1936. He gave much time to the affairs of the University, not only taking part faithfully in the meetings of the Trustees but also serving for many years as a member of two standing committees, those on Finance and on the Graduate School.
In 1947 and 1948 over 450 books and manuscripts from Mr. McCormick's small but exceptionally choice collection were presented to the University Library by his widow, Mrs. Marshall Luddington Brown, of Chicago. Many of the more important of these are described in this issue. As one of the most outstanding gifts ever received by the Library, the books and manuscripts from the McCormick collection will constitute a permanent memorial not only to the generosity of Mrs. Brown but also to Mr. McCormick's affection for the University.

Princeton is indeed glad to acknowledge her obligation both to Mrs. Brown and to Mr. McCormick.

ROBERT GARRETT '97
Chairman
Committee on Books and Manuscripts

Materials for the Study of the Civilization of Virginia

BY LOUIS B. WRIGHT

Students of the history and culture of Virginia will find in the Princeton University Library one of the most important collections in that field. That Princeton should have valuable books and manuscripts illuminating the civilization of the oldest North American commonwealth might be expected, for ever since its founding Princeton has been favored by Virginians as an institution which could provide a sound education for their sons. The roster of eminent Virginians among the Princeton alumni is long. Princeton has also had on its faculty one of the most distinguished historians of Virginia, Professor Thomas Jefferson Wertenbaker, whose professional interest has been a guarantee of the continued development of the Virginia collection. Recently the Princeton Library acquired from the collection of the late Cyrus H. McCormick some of the rarest books about Virginia in existence. This gift also included a collection of autograph letters, chiefly of nineteenth-century governors of Virginia.

Especially significant and interesting are the early works dealing with the efforts of the Virginia Company of London to establish a colony on the banks of the James. The art of advertising and promotion was not unknown in the seventeenth century, and the McCormick collection contains some of the best examples of the propaganda in favor of the Virginia enterprise.

Since every known copy of Thomas Harriot's A briefe and true report of the new found land of Virginia, London, 1588, is already safely preserved in a research library, the McCormick collection had to be content with the London 1893 reprint of De Bry's 1590 edition of this earliest description of what the sixteenth century called Virginia. It does, however, contain a copy of another work almost as rare, the "second impression" of John Brereton's A Briefe and true Relation of the Discoverie of the North part of Virginia, London, 1602, which, of course, describes the coast of New England and not Virginia. This little quarto was printed with an appendix by a veteran of Atlantic travel, Edward Hayes, who emphasized "important inducements for the planting in those parts, and finding a passage that way to the South sea, and China."

2

3
Similar in purpose was James Rosier’s *A True Relation of the most prosperous voyage made this present yeare 1605*, by Captaine George WYmouth, in the Discovery of the land of Virginia, London, 1605. Students of early travel literature who have torn their hair over the difficulty of locating places mentioned will understand the cause of some of their trouble when they read in Rosier’s preface that deliberately he had not “written of the latitude or variation most observed by our Captaine with sundrie instruments, which together with his perfect Geographical Map of the countrey, he entended hereafter to set forth.” The omission was occasioned “because some forrein Nation,” being “fully assured of the fruitfulness of the countrey,” was saying that the English efforts to settle a colony in the new land. Although Breton’s and Rosier’s narratives dealt with the New England coast, their insistence upon the natural goodness of the country helped to stimulate interest in colonial activities, which led to the settlement of Jamestown in 1607. It is worthy of note that although these promoters did not rule out the possibility of finding gold and silver mines, they emphasized other merchantable commodities which in the end proved to be the source of England’s colonial prosperity.

Since the mere landing of the first settlers at Jamestown did not insure the success of the venture, the Virginia Company was at great pains to continue advertising the colony. The year 1609 was particularly critical. News of the hardships of the colonists had drifted back and the Company needed to counteract the bad news. The public must be made to believe that the enterprise was a sound investment worth a stock subscription. To that end, the Virginia Company enlisted the aid of influential preachers and published sermons on Virginia which the ministers had delivered in their pulpits. The first official sermon which launched this barrage of propaganda was William Symonds’ *Virginia. A Sermon Preached at White-Chapel, In The presence of ... the Adventurers and Planters for Virginia. ... Published for the Benefit And Use Of The Colony, Planted, And to bee Planted there, and for the Advancement of their Christian Purpose*, London, 1609. The sermon, delivered on April 25, 1609, was soon in print. Taking as his text God’s promise to Abraham in Genesis 12:1-3, Symonds transferred this promise from Abraham to the English and showed that Englishmen were chosen of God to make a great nation in the wilderness of America. This early advocate of Manifest Destiny assured those who had invested money in the Virginia Company that their prospects were rosy and he urged them to persevere in such good work. Apparently not all preachers were so optimistic, for Symonds condemned what he called “the morting idleness of the ministry” and implied that some of the clergy were negligent in their recommendation of colonization overseas.

Precisely three days after Symonds had preached his sermon before the shareholders, Robert Gray, another minister, dated a sermon from his house in Sithes Lane and brought it out as an official publication of the Virginia Company under the title of *A Good Speed to Virginia*, London, 1609. His sermon was based on God’s promise to Joshua as related in Joshua 17:14-18 and urged Englishmen who found their island crowded to wrest a home in America from the idolatrous Indians, whom he equated with the Canaanites. If the Indians declined the offer of salvation in exchange for their lands, they might be exterminated. But Gray recommended that extermination be a last resort.

These sermons are characteristic of other promotional tracts in the McCormick collection. Daniel Price published *Sauls Prohibition Staitd ... with a reproof of those that trassude the Honourable Plantation of Virginia*, London, 1609. As a fashionable London preacher, Price’s words presumably carried weight. Virginia, he declared, would in time become “the Barne of Britaine, as Sicily was to Rome.” Upon the city’s liars, who exaggerated the hardships of life in the New World, Price called down fire and brimstone.

Almost as pious as the tracts of the preachers was a pamphlet written by an alderman of London and a member of the Virginia Company, Robert Johnson’s *Nova Britannia. Offering Most Excellent Fruites by Planting in Virginia*, London, 1609. With great unction Johnson quotes the Old Testament in proof of God’s special care that the English should lay claim to Virginia, a land of infinite riches. In that country Englishmen might expect to find the exotic products which hitherto they had purchased from foreigners at great cost to themselves. Tradesman that he was, Johnson took especial pleasure in the prospect of obtaining silk from England’s own territories—an illusory dream which haunted English mercantilists and colonial promoters until after the settlement of Georgia.
VIRGINIA richly valued.

By the description of the maine land of Florida, her next neighbour.

Out of the shirts yeare continuell rain and adiectures, for those one thouend miles East and West of the River Merche upon the East, and of five hundred able men in his company.

Wherein the truly observed the riches and plentifulness of that part, advancing with some power, plenty, and protection for the life and use of the native and other inhabitants.

Written by a Portuguese gentleman of Ebon, employed in all the action, and translated out of Portuguese by Richard Hakluyt.

AT LONDON
Printed by Felix Kyngdon for Matthew Craster, and are to be sold at the signe of the Bishop's head in Paul Churchyard. 1609.

A TRUE DECLARATION OF THE estate of the Colone in VIRGINIA.

With a confirmation of such scandalous reports as have tended to the dishonour of our country.

Published by advice and direction of the Council of Virginia.

LONDON
Printed for William Barrow, and are to be sold at the signe of the Bough and Pend in Paul Churchyard.
absent from the press," and confessed that through carelessness "some of the books were printed vnnder the name of Thomas Watson." Thereafter Captain John Smith was careful to see that his name was writ large on his accounts of the New World.

Of Smith's works, the McCormick collection has one of the twelve recorded large paper copies of The Generall Historie of Virginia, New-England, and the Summer Isles, London, 1624, which brought together narratives by Smith and various other participants in the exploration and settlement of English America. The volume was weighed down with prefatory verses by Smith's friends and admirers, including contributions by the poets John Donne and George Wither. The success of The Generall Historie encouraged Smith to publish in 1630 The True Travels, Adventures, and Observations of Captaine John Smith, In Europe, Asia, Africca, and America, from Anno Domini 1593. to 1629. In addition to the original edition, the McCormick collection has the two-volume Richmond reprint of 1819. The braggadocio and tall tales in Smith's True Travels have caused many later readers to doubt the validity of his accounts of Virginia but Smith's contemporaries found it an exciting volume—the story of a self-made man who began his career as an apprentice "with ten shillings and three pence" and rose to be "admiral of New England." This volume might be called the first important success story in American annals.

Although most of the early narratives purport to be solemn history, there is one avowed piece of fiction, a very rare novel about Captain John Smith and Pocahontas. It is John Davis' The First Settlers of Virginia, an Historical Novel, Exhibiting a View of the Rise and Progress of the Colony at James Town, a Picture of Indian Manners, the Countenance of the Country, and Its Natural Productions. The second Edition considerably enlarged, New York, 1806. That not everybody was pleased with this sugary story is evidenced by the comment of The Edinburgh Review, which, oddly enough, was reprinted as part of the prefatory material of the second edition: "We never met with any thing more abominably stupid than this romantic legend about the Princess Pocahontas, daughter of the Emperor Powhatan, who fell in love with Captain Smith. . . . Mr. Davis is a pedagogue, who would be a wit and a fine gentleman. His style is made up of pedantry, vulgarity, affectation and conceit." Actually Davis was an adventurous and self-
educated Englishman who had served as a merchant seaman and later in the British navy.

In the summer of 1689 Sir Thomas Gates and Sir George Somers commanded a fleet of nine vessels which sailed for Virginia. A West Indian hurricane scattered the fleet and wrecked the flagship, Sea Venture, in the Bermudas. Most of the ship's company survived and managed to build two small vessels in which they finally reached Virginia in May, 1610. This episode had important literary repercussions. William Strachey, who became secretary of the Virginia colony under Lord Delaware, was one of the shipwrecked party. To someone in England—unknown, but described as "an excellent lady"—he wrote a vivid account of the storm and shipwreck. This letter, which got into print in 1625, was evidently seen in manuscript by Shakespeare and appears to have influenced passages in The Tempest. One of Strachey's companions, Richard Rich, himself a poet but no Shakespeare, composed a volume of verse entitled News from Virginia. The lost Flocke Triumphant, which he took back to London and hurried into print sometime late in 1610. One of the five known copies of this little book was presented to the Library by Mr. McCormick in 1935.

Rich explained his haste to print his poem on the ground that other writers were trying to anticipate him. "I did feare prevention," his preface declares, "by some of your writers, if they shoule haue gotten but some part of the newes by the tayle; and therefore though it be rude, let it passe with thy liking." After relating the adventures of his shipmates in Bermuda, and the usefulness of the ship's dog in hunting down dogs, which swarmed over the island, Rich concludes with a fulsome commendation of Virginia to counteract the "false report" of ill-wishers. Already the governor had sent home reassuring messages, and Rich adds:

And to th'Aduenturers thus he writes,
be not dismayd at all:
For scandal cannot doe vs wrong
God will not let vs fail.
Let England knowe our willinesse,
for that our worke is good,
Wee hope to plant a Nation,
where none before hath stood.

Of Strachey's work, the Library has a remarkable manuscript of The historie of travell into Virginia Britannia, composed before the end of 1619. This is one of the most important of the early accounts of Virginia. Strachey, an intelligent, educated man with a certain amount of scientific interest, made shrewd factual observations. In 1849, this work was first printed by the Hakluyt Society from a manuscript in the British Museum. Also represented at Princeton is Strachey's volume collecting the prevailing laws—the first printing of Virginia laws—entitled For The Colony in Virginia Britannia. Laws Divine, Morall and Mariell, London, 1612. Both the Strachey manuscript and the volume of laws were received by the Library in 1935 as the gift of Mr. McCormick.

The year after the publication of Strachey's volume of laws, Alexander Whitaker, "the Minister of Henrico in Virginia," sent home account of the wonderful qualities of the country which the Company quickly published as Good News from Virginia, London, 1613. Equipped with an introduction by William Craig, which is almost as long as the text, this work proved that even disasters like the shipwreck of Gates and Somers were evidence of God's particular interest in Virginia. Whitaker himself gives an ecstatic account of the good things to be found in the colony, including an abundance of fish, many varieties of which he had taken with his own angle.

Among the books throwing light on the dreams of the English government and the Virginia Company concerning the economic development of the colony is His Majesties Gracious Letter to the Earle of Southampton, Treasurer, and to the Councell and Company of Virginia here: commanding the present setting vp of Silke works, and planting of Vines in Virginia ... Also a Treatise ... By John Bonoel Fitchinman, London, 1618. The King's prefatory letter declares that His Majesty had contemplated the excellence of Virginia soil for mulberry trees, the natural food of silkworms, and "We haue taken into Our Princely consideration, the great benefit that may grow to the Aduenturers and Planters, by the breed of Silkwormes, and setting yp of Silke works in those parts." Therefore His Majesty thought it wise to order the production of silk instead "of Tobacco; which besides much unnecessary expence, brings with it many disorders and inconveniences." The treatise which John Bonoel, the Frenchman, had composed explains in detail the care of silkworms and the growing of grapevines. This book was supplied to the planters, and King James, like the others who came after him, waited hopefully—but in vain—for the commercial production of silk and wine.
Before King James's letter, accompanied by Bonneuil's helpful treatise, could reach the colony, the Indians, on Good Friday, 1622, fell on the hapless settlers and massacred more than four hundred of them. The report of this disaster soon reached England and grew in magnitude with the telling. To combat the bad news the Company ordered printed a tract by Edward Waterhouse entitled *A Declaration of the State of the Colony and Affairs in Virginia. With a Relation of the Barbarous Massacre ... by the Native In-\[\_\_\_\_\_\_\_\_\]dects*, London, 1622. "The fame of our late unhappy accident in Virginia, hath spread itself. I doubt not, into all parts abroad," the author asserts in the preface, "and as it is talked of by all men, ... it cannot but be misreported, some carried away with over-weak lightness to beleive all they heare, how untrue soever; others out of their disaffection possibly to the Plantation, are desirous to make that, which is ill, worse. ..." This tract purports to give a factual account of the massacre, with a list of the dead. 

While the first letter announcing this catastrophe was on its way to England, Patrick Copland, a zealous chaplain of the East India Company, preached before the Virginia Company in Bow Church a sermon which was printed immediately under the title of *Virginia's God be Thanked, or A Sermon of Thanksgiving for the Happie success of the a\[\_\_\_\_\_\_\_\_\]ffayres in Virginia this last yeare*, London, 1622.

Bonneuil's advice on raising mulberry trees for silkworms and the cultivation of grapevines is reflected in another book brought out in 1650 by Edward Williams, *Virginia: More especially the South part thereof, Richly and truly valued ... The second Edition, with Addition of The Discovery of Silkworms, with their benefit. And Planting of Mulberry Trees. Also The Dressing of Vines, for the rich Trade of making Wines in Virginia. Together with The making of the Saw-mill, very usefull in Virginia. ...* This treatise is illustrated with full page woodcuts showing silks in the production of silk and a method of sawing wood by water power. One piece of curious advice to the wine maker concerns sanitary measures to be taken when animals and insects fall into the vats: "The remedy against venemous Beasts falling into the Wine, as Adders, Rats, &c. is, so soon as the dead body is found, to burne it and cast the Ashes into the same Vessel, stirring it about with a wooden stick: Others give advice to put hot bread into the Vessel which will attract all the venemous qualities to itselfe, and cleare the Wine." Moonshiners in the back country of Vir-
personal counsel: “Therefore be not led by any false reports, for thou shalt find me ready with all freeness to give thee full satisfaction in the truths that any way concerns this Place, or is contained in this Book; and this I freely offer to men of all conditions, whether Masters or Servants. You have my name in the Title Page, and you shall be directed to my Chamber in the Middle-Temple, either by M. Collinson, an Ironmonger in Cornhill, M. Pullington a Haberdasher in Lombard-Street, or M. Beadle, Stationer in Fleet-Street, next to the Middle-Temple Gate, or the Shops under the said Gate.” The volume containing this offer of personal advice on emigration is a very rare item.

Robert Gray brought out in 1662 Virginia’s Cure: or An Advisive Narrative Concerning Virginia. Discovering The true Ground of that Churches Unhappiness, and the only true Remedy. This book, written by an Anglican clergyman, states with great assurance that the source of most Virginians’ woes lay in their mode of living on scattered plantations instead of in settled towns. It is “the Duty of Christians (especially of such Christians as seat Plantations among the Heathen) to unite their Habitations in Societies in Towns and Villages, as may best convenience them constantly to attend upon the publique Ministry of Gods Word, Sacraments and worship.” The easy solution which Gray proposes is simply to order the Virginians to move together into towns where their souls might be more easily and decorously saved in accordance with the rituals of the Church of England.

Most Virginians of the seventeenth century believed that theirs was a relatively narrow continent, and that just over the mountains lay the great South Sea. Governor Berkeley himself hoped to lead an exploring expedition which would discover this ocean with its access to India and the riches of the East. Of the narratives of exploration into the back country in this period one of the most fascinating is an account by a German physician, Dr. John Lederer, which was published in 1672 as The Discoveries of John Lederer, In three several Marches from Virginia, To the West of Carolina. ... Collected and Translated out of Latin by his Discourse and Writings, By Sir William Talbot Baronet. Because Lederer gave a fantastic description of lions and leopards which he saw, not to mention Indians from California, posterity has accounted him a liar, at least in some degree.


Virginia’s unbalanced economy by reason of its dependence upon tobacco remained a problem for discussion by pamphleteers in the eighteenth century. High duties, high freight rates, and abuses by the London factors were a constant theme of complaints from the tobacco planters. One of the rare tracts, found in the McCormick collection, is The Case of the Planters of Tobacco in Virginia, London, 1733, which points out the difficulties of making a decent profit from tobacco because of the greed of both the government and the factors.

Virginia received an unflattering description in a very rare little book, comprising letters written home by an officer in Braddock’s army, which appeared in London in 1755 under the title of The Expedition of Major General Braddock to Virginia. Nothing pleased the anonymous author, not even the food, which he describes as the poorest on earth. Such is the degeneracy of the whole country, he maintains, “that a Virginian is as old at 30, as an Englishman at 60.”

The authorship of Considerations on the Present State of Virginia (Philadelphia, 1774), a famous pamphlet counseling moderation in the controversial year 1774, seems to be settled by the McCormick copy. An inscription in John Randolph’s handwriting reads: “by Mr Carters most obedient J.R.” John Randolph—if he indeed is the author—showed something less than enthusiasm for the Boston Tea Party. “That the Bostonians have acted unwarrantably cannot I think be denied, even by the most zealous American whatsoever,” he observed.

Another very rare pamphlet from the late eighteenth century is John Leland’s The Virginia Chronicle: with Judicious and Criti-
ical Remarks, Under xxiv Heads, Fredericksburg, 1790. This is a brief history of the religious sects of Virginia, written by a Baptist. "If I have born too hard upon the Episcopalians," he says in the preface, "it is because they only have been established by Law, and I am no great Admirer of legal Religion. . . ."

Much of the Virginia propaganda during the seventeenth century had been defensive, designed to refute attacks on the goodness of the commonwealth, and it is worthy of note that one of Thomas Jefferson's earliest and most famous works had an analogous inspiration. During a temporary retirement to his farm in 1781, he began writing a description of Virginia which would combat the contemporary theories of certain French philosophers that all physical life in the New World was in a state of progressive degeneration. Since this anti-Rousseauistic notion was highly controversial at the moment, Jefferson's friend, Barbe de Marbois, secretary of the French legation, begged him to write a reply based on factual observations. The result was Notes on the state of Virginia; written in the year 1782, somewhat corrected and enlarged in the winter of 1782 and published in Paris during the winter and spring of 1784-85.

The McCormick collection adds to the Princeton Library four fine copies of this work, two of the first Paris edition and two of the London edition of 1787. One of the Paris volumes contains a long presentation inscription in Jefferson's hand to Dr. Richard Price.

Other Jefferson items include An Appendix to the Notes on Virginia Relative to the Murder of Logan's Family, Philadelphia, 1800, which was incorporated with later editions of Notes on Virginia; a copy of Reports of Cases Determined in the General Court of Virginia, Charlestown, 1829; the Early History of the University of Virginia, as Contained in the Letters of Thomas Jefferson and Joseph C. Cabell, Richmond, 1858; Clement C. Moore's Observations upon Certain Passages in Mr. Jefferson's Notes on Virginia, Which Appear to Have a Tendency to Subvert Religion, and Establish a False Philosophy, New York, 1804, and Thomas Evans' A Series of Letters, Addressed to Thomas Jefferson, Esq. President of the United States, Concerning His Official Conduct and Principles: with an Appendix of Important Documents and Illustrations, Philadelphia, 1802.

The McCormick collection of Virginiana numbers seventy-three items in addition to something over forty autograph letters and documents of Virginia governors. So significant are the books and pamphlets that from these sources alone one could write a very good description of social conditions in the colony during its first century. The material for the later colonial period and the nineteenth century is much less comprehensive, but some of the items, like the Randolph pamphlet, are of great historical interest. Princeton is exceedingly fortunate in having received a body of source material which supplements so significantly other Virginiana in the University Library.
English and American Literature in the McCormick Collection

Some Bibliographical Notes

BY JAMES THORPE

Books and manuscripts of English and American literature comprise a relatively small part of the McCormick collection. They number some seventy-five items, perhaps a fifth of the entire collection. That fifth, however, is composed largely of choice rarities: it is a realization of the bibliographer's dream.

In recent years, collectors and bibliographers have been inclined to reserve a special kind of praise for a collection that consists of all of the works of one writer, or (what they think even better) all of the works of each of several related writers. A complete collection of the dozen or so books of Robert Southey, for instance, would be of interest and usefulness, but it would probably be praised in rather higher terms than the value of the individual books would seem to warrant. Furthermore, if the collector has located his books by rummaging in dusty attics and by poking behind the counters of provincial dealers and by attending country auctions where a few old books are sandwiched in among-andrins and washtubs, some variety of bibliographical omniscience is likely to be attributed to him.

This description in no way fits the McCormick collection, and in my opinion the collection is no less praiseworthy because its inception and accumulation followed another formula. It is confined pretty largely to outstanding writers, it includes works of the sixteenth, seventeenth, eighteenth, and (more extensively) of the nineteenth centuries; in numbers, it is a severely limited collection; and the books have, generally, some particular claims on our attention as students of English and American literature. Most of them were obtained in the only way that such books could have been acquired within the last fifty years: at the dispersal of the library of Robert Hoe in 1911 and 1912, at the Allis sale in 1912, at the Clawson sale in 1920, and at a dozen similar sales at which certain choice books were available. I do not offer for a moment recr-y another sort of collection: each kind has its own origins and values and uses. The prime value of the McCormick collection grows out of the fact that it consists of notable books representing four centuries of literary activity. In the notes that follow I shall try to indicate the nature and value of this collection by a discussion (largely bibliographical) of a small sampling of the books and to suggest, wherever conveniently possible, some new bibliographical information that is available as a result of an examination of these books.

The general character of the collection is typified by the copy of The Faerie Queene. Both volumes are, of course, first editions; they are in excellent condition; they do not constitute part of a Spenser collection but are representatives of a high-water mark of English literature.

The first volume, containing the first three books of The Faerie Queene, was published by William Ponsonby in 1590. It is not an especially rare book; upwards of seventy-five copies are in existence, of which more than fifty are recorded. But the present copy is a real first issue, of which only eight other copies are recorded and of which not more than perhaps a dozen are now extant. It used to be popular to establish issues on the basis of such points as whether the Welsh words were filled in on page 352 or blank spaces left for them (this copy has blank spaces); or whether the date on the title-page is widely spaced or set close (in this copy it is set close); or whether the dedication to Queen Elizabeth appears on the verso of the title-page (in this copy it does); or such highly variable matters as which pages are misnumbered or which running titles are incorrect. But these points do not establish issues; they do no more than indicate different states of particular sheets. The first issue can be distinguished only by examining Spenser's complimentary sonnets that conclude the volume. At first he wrote ten sonnets, which were duly printed on signatures [Pp6], [Pp7]. At the end of the last sonnet appeared "Finis," and the verso of that leaf set forth the "Faults escaped in the Print." Spenser was no doubt content with his efforts at laudation; he had apostrophized Sir Christopher Hatton, the Earl of Essex, the Earl of Oxford, the Earl of Northumberland, the Earl of Arundel, Lord Howard, Lord Grey, Sir Walter Raleigh, Lady Carew, and "all the gracious and beautiful Ladies in the Court." This is a sufficiently notable group of persons of prestige, wealth, intellect, and power. The binding of a few copies proceeded, and those copies, of which the present is one, constitute the first issue.
When Spenser's friends noticed his highly impolitic omission of Lord Burghley, the Lord High Treasurer and most influential of all of the Queen's ministers, they urged him to rectify this impropriety. Thomas Nashe, for instance, accused him of forgetfulness in having "let so special a pillar of Nobilitie passe vnsaluted." The verie thought of his far deriued discontent, & extraordinary parts argued for Burghley's inclusion. Spenser heeded these advices reluctantly, no doubt, judging from his treatment of Burghley in "Prosopopoeia" and "The Ruines of Time"). prepared a commendatory sonnet to Burghley and sonnets to six other members of the nobility, rearranged all the sonnets, and had them reprinted. This new printing was intended to cancel signatures [Pp6]-[Pp7], which had contained all of the original commendatory sonnets except the one to Lady Carew and the general one to the court ladies. Spenser intended signature [Pp8], which contained those last two sonnets and the errata, to be retained and continued as the concluding leaf of the book. Unfortunately, the new arrangement of the sonnets was printed as signatures Q41-[Q44]. The binder naturally took these leaves to be some new matter, and bound them in after [Pp8] without cancelling anything. As a result, the majority of extant copies of The Faerie Queene contain both printings of the sonnets. The second issue, in a very few copies, the cancelation is properly made, presumably at some later time.

The second three books of the poem were first published in 1596, by Ponsonby, in a volume uniform with a second edition of the first three books. There was only one issue of this edition, and the present copy has no special bibliographical points. Spenser's disposition of The Faerie Queene into twelve books, Fashioning xxi. Morall vertues proceeded no further than the sixth book, except for the two cantos of mutabilitie. The British Museum copy selected by Farmer for reproduction in the Turlor Fascimile Texts in 1911 is torn, trimmed, browned, and the presswork inferior in several signatures. The Victoria and Albert Museum copy includes a reprinting of signature F. The present copy collates with the British Museum copy except for a small number of variants that resulted from corrections made as the sheets went through the press. Incidentally, no one of the three modern scholarly editions was based on a collation of more than two copies, and therefore no edition satisfactorily takes into account the full range of textual variants.

Queene, which is described in the third volume of the Catalogue.

Both volumes are in admirable condition, and the paper is exceptionally clean. They are uniformly bound in brown leant morocco gilt, with gilt edges, by Francis Bedford. The first volume measures 7 3/8 by 5 3/16 inches, the second volume 7 3/16 by 5 5/8 inches. These are unusually large copies; only a very few recorded copies exceed their measurements.

Another book of the same decade—a book of less general interest but of greater rarity—is the pre-Shakespearian tragedy of uncertain authorship, The Warres of Cyrus King of Persia, London, 1594. This single edition sufficed for the reading world until the play was reprinted in 1901 in the Shakespeare Jahrbuch.

There seem to be only five other copies in existence: two at the British Museum and one each at the Bodleian Library, the Victoria and Albert Museum, and the Huntington Library. The copy at hand is the Heber-Devonshire copy and was obtained by Mr. McCormick at the Herschel V. Jones sale in 1918. No other copy has been offered for sale in some seventy years, and it appears that one will never again be offered until an unrecorded copy (if there be any) is discovered. It is significant that no copy was included in those numerous great collections—the Hoe, the Huth, the Britwell Court, and others—dispersed earlier in the present century.

The edition is one of the poorest examples of Elizabethan book-making. The composition was careless in the extreme, the presswork uneven, the paper very thin and cheap. Within these limitations, this copy is in excellent condition; it is clean and unstained, with full margins and only one repaired corner of the title-page. Of the five other copies, the only two on which I have information are both in poor condition. The Hoe copy is recorded and the presswork inferior in several signatures. The Victoria and Albert Museum copy includes a reprinting of signature F. The present copy collates with the British Museum copy except for a small number of variants that resulted from corrections made as the sheets went through the press. Incidentally, no one of the three modern scholarly editions was based on a collation of more than two copies, and therefore no edition satisfactorily takes into account the full range of textual variants.

The Warres of Cyrus is significant for reasons other than its rarity. Although its date of composition and its author have not
been generally agreed upon, there is ample evidence to conclude that it was one of the first plays (if not the first) to be presented in the first private theater established in London. That theater was, of course, the Blackfriars, which was transformed from six upstairs rooms of the old Blackfriars Monastery by Richard Farrant in 1576, shortly after James Burbage had built the first public theater in London. The Wars of Cyrus was presented by the children of the Queen's Chapel to a private audience (of “gentle gentlemen”), probably in 1577. There are several reasons to believe that Farrant himself was the author, but one cannot be certain; if so, it is the only one of his many plays now extant. It is the only extant example of all the non-classical narrative plays presented by the child actors until the Blackfriars venture collapsed in 1584; in fact, it is the only extant play from the period of Farrant’s operation of the Alfricks (1576-1586). It also seems to be the first modern five-act play presented in a regular theater and not modeled on the classic drama, the first play performed in the theater with musical intervals, and the oldest blank verse theater-play. For these several reasons, The Wars of Cyrus is invaluable in revealing information on the dramaturgy of the early private theater. However, it is not recommended for its poetic or dramatic qualities.

An apology may be appropriate for the contents of The Wars of Cyrus. That qualification, at least, is avoidable in connection with a quarto of A Midsummer Night’s Dream (“Printed by James Roberts, 1600”). This volume was the subject of a most amazing piece of bibliographical detective work. There is only one other quarto of A Midsummer Night’s Dream, that printed for Thomas Fisher and also dated 1600. Until about fifty years ago there was considerable controversy as to whether the Roberts or the Fischer quarto came first. Such eminent Shakespeareans as Furnivall and Fleay held that the Roberts quarto had priority, but the question was ultimately (and rightly) resolved in favor of the Fischer quarto. Between 1906 and 1911 a much larger question concerning the Roberts quarto was raised and resolved. Starting with a suspicion, working to a hypothesis, and concluding with the most extensive and elaborate proof, several scholars (mainly W. W. Greg and Alfred W. Pollard) established conclusively that this quarto was printed, not in 1600 by James Roberts, but actually in 1619 by William Jaggar for Thomas Pavier. They further proved that it was one of nine “Shakespearean” quartos printed by Jaggar for Pavier at the same time. Only three of them were correctly dated, and only two of those correctly dated and three that are misdated or undated bear the name of the real printer or bookseller. It appears that Jaggar and Pavier thought in 1619 that a group of Shakespeare’s plays would enjoy a considerable sale (perhaps the plans for the forthcoming folio had been divulged), and they made a shift to tap this interest in Shakespeare. It is impossible to determine the extent to which they can be properly accused of forgery, as they may have made arrangements, where necessary, with the holders of the rights to the plays. So far as this particular play is concerned, Jaggar probably did nothing worse than perpetrate a minor mythication. He seems to have bought Roberts’ printing business about 1606 and to have acquired Roberts’ copies when the latter died in 1615. The rights to this play appear to have been derelict in 1619. Although Jaggar copied the earlier printings for these plays, he and Pavier certainly did not intend to profit by an exploitation of bibliographical interest in earlier editions, an interest which was not developed by the Elizabethans and Jacobins. These plays were no doubt sold at the normal sewn rate of sixpence a play; however, it seems that many (if not most) of the copies were bound up and sold in complete sets of the nine plays. Four or five bound sets are known to have escaped the nineteenth-century practice of breaking up volumes of plays for individual sale. A Midsummer Night’s Dream was reprinted from the earlier quarto (a “good” quarto), and the 1619 reprint served as the basis for the First Folio in 1623.

Presumably as a result of the long existence of the Jaggar-Pavier quartos in bound sets, these copies are relatively numerous today and are in unusually fine condition. Although there are only eight recorded copies of the 1600 Fischer quarto of A Midsummer Night’s Dream, the 1600 Roberts [1619 Jaggar-Pavier] quarto exists in more than thirty copies. In the Bartleby and Pollard Census, the record of twenty-four copies does not include the present one (which is referred to among the unidentified copies). Mr. McCormick obtained it from the Hoe sale through Walter M. Hill. The condition of this copy is impeccable. The fact that the first and last leaves show no signs of wear suggests that it has passed most of its life as a middle portion of a bound volume. Like many of the other copies, it is unusually large, measuring 7 1/16 x 5 inches. Some fourteen other known copies, however, are as large as this one. It is in a magnificent olive levant morocco binding.
covered with rich floral and scroll tooling. The doublure is of red levant morocco with wide dentelle borders, and the edges are (invariably) gilt. The binding is the work of Lortic Frères of Paris and was presumably done in the latter part of the nineteenth century. It is similar to the binding of the Trowbridge copy of the Merry Wives of Windsor and the Kerry copy of Much Ado About Nothing, both also by Lortic.

The copy of Shakespeare’s Poems, London, 1640, is remarkable not because of its rarity but because of its condition. About fifty copies are known (many of them imperfect), but few approach the state of the present copy. It has an excellent impression of the engraved portrait of Shakespeare by William Marshall after Droeshout facing the title-page (Marshall’s is the second engraved portrait of Shakespeare), and it has both title-pages: the first title, including the full imprint, on signature [**]; and the second title, which is the same setting as the first except that the last line was reset to omit the date, on signature [A’]. The copy measures 5 9/16 by 3 7/16 inches, and the leaves are perfect. It was bound by Rivitre in brown levant morocco gilt, with gilt edges, and obtained by Mr. McCormick at the Allis sale in 1912.

This is the first collected edition of Shakespeare’s poems, and an examination reveals several noteworthy matters of seventeenth-century practice in publishing collections of poems. John Benson, the bookseller for whom the volume was printed, equivocally obtained a license for the book. The following is the entry in the Stationers’ Register:


With this, Benson proceeded to publish his book, which did contain fifteen poems at the end (out of a total of 125 poems in the volume) answerable to the description he had entered for the register; but he tried to make it appear to potential customers that the contents were all by Shakespeare. His title (“POEMS: WRITTEN BY W.I. SHAKESPEARE. Gent.”) and (even more strongly) his address to the reader capitalize on this presumption. Benson’s address—a piece of turgid bombast, even for a bookseller—intimates that the poems are all by Shakespeare, that the book contains previously unpublished poems by Shakespeare, and that the texts are more authentic than earlier printings. These giddy suggestions no doubt made purchasers out of staid-readers. But any purchaser who had leisure to examine the book more carefully found that all of those intimations were unfounded. The book actually contains 149 of the 154 Shakespeare sonnets, reprinted (with some alterations) from Thomas Thorpe’s 1609 edition; all of the poems in The Passionate Pilgrim (many of which, of course, are not by Shakespeare), reprinted generally from the 1612 edition; A Lover’s Complaint; The Phoenix and the Turtle; one lyric, part of which appears in Measure for Measure; and one lyric from As You Like It. The volume does not contain Venus and Adonis or The Rape of Lucrece, but it does contain the commendatory poems on Shakespeare (two of which are prefatory) and nineteen poems from divers hands (most of them not identified in the volume, but by Marlowe, Beaumont, Herrick, and various others—some, in fact, still unidentified). The book, therefore, is far from consisting entirely of Shakespeare’s poems, it does not contain all of Shakespeare’s poems, it contains no previously unpublished Shakespeare poem, and it has no textual authority.

The arrangement of the poems in the volume—a matter not always sufficiently considered—will surprise any who have not examined it with care. The book is not pagened nor are the poems numbered. For the most part, each poem is given a title, whether it had ever before been titled or not. The first 101 poems are an altogether haphazard and dispersed arrangement of the sonnets, the contents of The Passionate Pilgrim, and A Lover’s Complaint. The 146 sonnets included are made over into seventy-two “poems,” each containing from one to five sonnets; each is printed continuously; various alterations are made in the text so that they appear to be addressed from a man to a woman; and they are given such titles as “Injurious Time,” “Loves cruelite,” and “Magazine of beautie.” The next six poems either are by or were attributed in the seventeenth century (generally falsely) to Shakespeare, followed by three elegies on Shakespeare, followed finally by the fourteen poems frankly headed as being “by other gentlemen.” This book is a reminder of the fact that the authenticity of poems included in most collections of poetry issued in the seventeenth century and purporting to be the work of a single author (except those rela-
tively few books actually printed for the author, such as Milton's 1665 Poems) must be regarded with the utmost skepticism.

The Paradise Lost, London, 1667, is an extremely clean copy of the first edition, with the second title-page. Furthermore, it is the unique "lost" copy (containing two important inscriptions) that has been accepted as a genuine presentation copy from Milton to a friend.

The conditions under which the first edition was printed and sold should perhaps be summarized as a background for a brief discussion of this copy. Samuel Simmons, a printer, entered into a contract with Milton on April 27, 1667, to print thirteen hundred copies "of a Poem intituled Paradise lost" to be "sold and retailled off to particular reading Custumers"; Simmons paid five pounds upon receipt of the manuscript and agreed "well and truly to pay unto the said John Milton... the sum of five pounds of lawful English money" when the impression had been sold. The contract also provided for two further impressions (really editions) of similar size and for the payment of five pounds when each had been sold, but they do not concern us. The actual production of the book is a good example of early practice in a small printing-house. Simmons set one compositor to work on the job, and by August 20, 1667 the poem had been set up in type, some thirteen hundred sets of sheets printed and stacked in Simmons' warehouse, a title-page printed, and a hundred or a hundred and fifty copies of the poem bound up with that title-page from the piles of loose sheets. The sheets had been subjected to correction while being printed, and various changes were made in most sheets, probably by the compositor, Simmons, the corrector, the pressmen, Edward Phillips, and Milton. As a result, a pile of sheets would (in most cases) show several states, since corrections were made at different times in the course of the printing. When a title-page was prepared, the necessary number of loose sheets was taken from each pile to bind up copies. Since the sheets in a pile were arranged in no particular order and were taken up indiscriminately, the resulting copy naturally included various stages of correction in different signatures, with only an accidental connection between the title-page and a given textual variant. The bibliographical problems connected with the edition are therefore unbelievably complicated. The copies made up with the first title-page sufficed for the "particular reading Custumers"—at three shillings a copy, bound—for about three months, or through the fall and early winter of 1667. Simmons then bound up another hundred or hundred and fifty copies with a second 1667 title-page (the title-page of the copy at hand), and they were exhausted by the end of the winter. In 1668 Simmons used two new title-pages. The first was for another small issue. When sales began to increase later in 1668, he bound up a lot of three or four hundred copies with a second 1668 title-page; with this set he added some preliminary leaves after the title-page, including a brief note of "The Printer to the Reader," Milton's prose arguments for the ten books, Milton's note on "The Verse," and a page of errata. This issue was exhausted during the fall, and Simmons was emboldened to issue, under a 1669 title-page, some five hundred and fifty or six hundred copies, which were sold out before April of 1669. Then he collected the remaining sheets, reprinted a signature or two to make up complete copies, and issued the final lot of about a hundred copies with a second 1669 title-page. These copies were bought within a few weeks, and on April 26, 1669 Simmons paid to Milton, in accordance with their contract, the five pounds due when the first edition of thirteen hundred copies had been sold out.

The copy at hand has several notable features. Though it has the second (1667?) title-page, it includes the preliminary leaves mentioned above (the Arguments, "The Verse," the errata) as having been first printed for the fourth (1668) title-page, and it has them in their final form, as they were printed in 1669. One might suspect that this copy had been made up of imperfect copies if four other similar copies did not exist, all of which withstood the necessary tests. It appears that when Simmons was gathering together his remaining sheets in April, 1669 he found some of the second 1667 title-pages, which had perhaps been an overrun that he preferred to bind up early in 1668 for fear that the use of them might depress sales that were otherwise none too brisk. The new 1668 title-page was probably used to attract buyers. But in April, 1669 the book was selling well, and Simmons could use up those remaining second title-pages of 1667 without prejudice to his business. This copy includes the usual assortment of textual variants, but it has the first printing of signatures Z and Vv (the two that were reprinted in 1669 to complete the final lot of copies).

This copy was elegantly bound by Francis Bedford in red levant morocco, with gilt edges. The binding is probably an example of Bedford's later work (after 1855) when he was operating his own
establishment; it is typical of his use of materials at that time, and
typical of his uniformly thorough and sound craftsmanship. The
history of this copy since 1866 is clear, and during that time its
condition has remained unchanged; it came to the McCormick
collection from the Hoe library through Walter M. Hill. It is the
third copy of the first edition of Paradise Lost in the Princeton
University Library, the others being one with the fourth (1668)
title-page and one with the sixth (1674) title-page. It is remark-
able that out of the original thirteen hundred copies a total of
some two hundred have survived and are recorded. About eighty-
five per cent of the surviving copies are now in the United
States. In this case, at least, there is perhaps some justice in Mr.
John Hayward’s complaint of the “keen acquisitiveness” of American
libraries and collectors.

The second consideration in connection with this copy—that it
appears to be a presentation copy from Milton—is more intriguing.
The first leaf bears the following inscription: “For / My loving
friend Mr / Francis Rea Bookes / binder in Worcester / these
[flothers] /.” The next leaf carries this statement: “Presented
unto me by the / Author to whom I gave / a doubl sourveray /.”
And the third leaf—that immediately preceding the title-page—
bears an engraved portrait of Milton skilfully attached to the recto
of the leaf. This is a very unusual pair of inscriptions. This is the
only recorded presentation copy of Paradise Lost, and only four
presentation copies of Milton’s other works are recorded. A specu-
lator could probably find an adequate basis in these inscriptions
for manufacturing some idle and critical observations on Milton
as a niggardly man. The inscriptions have been accepted as genu-
ine, not only in the various catalogues but also in several guides
to rare books and in the Columbia edition of Milton’s works.

It is with a certain regret that I must cast some doubt on the
authenticity of these inscriptions. On the basis of an examination
of the paper, watermarks, position of chain lines, and handwriting,
it is unlikely to suppose that these inscriptions were originally
made in connection with Paradise Lost or with any of Milton’s
other works. The detailed evidence (which is too extensive for this
occasion) will be presented in a forthcoming issue of The New
Colophon. The evidence seems conclusive that this book was not
presentation copy and that the preliminary apparatus is the re-
sult of careful fabrication performed sometime before 1866 (per-
haps by Bedford) and herebefore accepted as genuine.

There is, however, a consolation prize in the form of the por-
trait on the leaf preceding the title-page. It has not been previously
identified in connection with this copy, because the artist line was
cut off before the portrait was affixed to the leaf. It is the very rare
T. Phillips line engraving (Groler number 555) after William Fa-
thorpe’s engraving of Milton from life for The History of Britain
(1670). It was singled out for special mention as an unusual rarity
among all of the engravings of Milton assembled by the Groler
Club for the very large exhibition commemorating the centen-
ary of Milton’s birth. The Princeton University Library is fortu-
nate in possessing another copy of the same engraving which has
the artist line intact.

Thomas Gray’s An Elegy Wrote in a Country Church Yard,
London, 1751, and Oliver Goldsmith’s The Vicar of Wakefield,
Salisbury, 1766, deserve our attention as representatives of the
eighteenth-century books in the collection. Gray began writing
the Elegy sometime between 1742 and 1746. After having worked
 spasmodically on it, he finally finished the poem in 1750 and sent
a copy to Horace Walpole on June 12, 1750. Walpole was delighted
with it and made various copies which he sent around to some of
his acquaintances. In December of the same year Gray complained
that the poem had, through Walpole’s fault, been made much more
public than the author had intended. In the course of the months
during which the manuscripts given out by Walpole were many
times re-copied and circulated in increasingly larger circles, a copy
finally fell into the hands of William Owen, the aggressive pub-
lisher of a periodical called The Magazine of Magazines. On Feb-
uary 10, 1751, Gray received a letter from the editors of that
magazine informing him that his poem was to be published in their
journal. This news apparently filled him with consternation, and
the next day he directed the following message to Walpole:

As you have brought me into a little Sort of Distress, you must assist me,
I believe, to get out of it, as well as I can, yesterday I had the Misfortune
of receiving a Letter from certain Gentlemen (as their Bookseller ex-
presses it) who have taken the Magazine of Magazines into their Hands.
They tell me, that an ingenious Poem, call’d, Reflections in a Country-
Churchyard, has been communicated to them, with they are printing
forthwith; that they are inform’d, that the excellent Author of it is I by
name, & that they beg not only his Indulgence, but the Honor of his
Correspondence, &c: as I am not at all disposed to be either so indul-
gent, or so correspondent, as they desire; I have but one bad Way left

26
to escape the Honour they would inflict upon me, & therefore am obliged to desire you would make Dodson print it immediately (which may be done in less than a week's time) from your copy, but without my Name, in what Form is most convenient for him, but in his best Paper & Character, he must correct the Press himself, & print it without any interval between the Stanzas, because the Sense is in some Places continued beyond them: & the Title must be, Elegy, wrote in a Country Church-yard. If he would add a Line or two to say it came into his Hands by Accident, I should like it better.

Walpole and Dodson both acted promptly; four days after Gray had written his urgent request, Dodson published the poem in an unbound quarto pamphlet with blue paper wrappers at a price of sixpence. Walpole contributed an Advertisement (signed "The Editor") that preserved Gray's honor by gracefully protesting that the anonymous author was not responsible for publication. Within five days after publication Gray had studied a copy of the pamphlet and thanked Walpole for his assistance. Gray noted some misprints, however, and observed that "Nurse Dodson has given it a pinch or two in the cradle, that (I doubt) it will bear the marks of as long as it lives." Dodson's edition had succeeded in appearing first, but with only a small margin to spare. The very next day, February 16, 1751, the February issue of The Magazine of Magazines was published; as threatened, it contained the Elegy, though a much less accurate form than Dodson's edition. The publisher had hurried out that issue of the magazine almost two weeks earlier than normal, but not quite soon enough to be first with the Elegy.

During 1751 five authorized editions of the poem were published, and it also appeared in four different magazines. Although it is sometimes difficult to distinguish between those editions, this copy is a genuine first edition with the misprint "Some hidden" on page 10, which was corrected in the next edition (printed a couple of weeks later) to "Some kindred." With one exception to be noted in a moment, it appears that this is a perfect copy. It was bound by Riviere in blue levant morocco with gilt edges. No census has ever been attempted of the exant copies of this edition, but they are very rare and have for many years commanded extraordinarily high prices. This copy measures 9 15/16 by 7 1/2 inches and is larger than all but one or two recorded in sales records. The interesting Buchanan MacGeorge copy is entirely uncotted. When it was sold at Sotheby's in 1924 (for £1,550), although there are several small marginal defects repaired and the F in "FINIS" strengthened, it was reported as measuring 11 by 8 3/4 inches. The height of the present copy is, however, illusory. Although the fact has apparently passed unnoticed before, the lower portion of the blank margin of each of the six leaves constituting the book, approximately one inch, is an incredibly skillful restoration. Sometimes before the present binding, the lower margin was probably trimmed to within three-eighths of an inch of the bottom of the signatures and catchwords. In order to equalize the lower with the upper margin (which extends one inch above the top of the pagination), the lower margin was restored. The restoration was performed exactly at the chain links (which are, of course, transverse), the wire lines were very precisely matched, and the paper can hardly be distinguished from the original. The setting of the type for the word "FINIS" at the end of the poem was imperfect in the first edition, and in most copies one of the letters (usually the F) tore the leaf. Restorations of both the F and the S have been made in this copy in such a way that they can be detected only upon the closest examination.

The indefatigable Boswell provided us with a romantic story (from Johnson's "exact narration") of the circumstances of the sale of The Vicar of Wakefield. He put the account in Dr. Johnson's words:

I received one morning a message from poor Goldsmith that he was in great distress, and, as it was not in his power to come to me, begging that I would come to him as soon as possible. I sent him a guinea, and promised to come to him directly. I accordingly went as soon as I was drest, and found that his landlord had arrested him for his rent, at which he was in a violent passion. I perceived that he had already changed my guinea, and had got a bottle of Madeira and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me that he had a novel ready for the press, which he produced to me. I looked into it, and saw its merit; told the landlord I should soon return; and having gone to a bookseller, sold it for sixty pounds. I brought Goldsmith the money, and he discharged his rent, not without rating his landlord in a high tone for having used him so ill.

There is undoubtedly a certain amount of truth in this report. But Boswell disliked (or at least envied) Goldsmith, and he never let an opportunity pass to make Goldsmith appear in the worse and Dr. Johnson in the better light. Goldsmith had actually sold The Vicar of Wakefield (or at least a one-third interest in the copy-
right) to a printer in October, 1762 for the sum of twenty pounds. Dr. Johnson rescued Goldsmith from the clutches of the landlady two years later, in the early winter of 1764. Dr. Johnson's contribution apparently consisted in convincing Francis Newbery, the bookseller, to purchase all or part of the remaining two-thirds of the copyright. The book was not published, however, until March 27, 1766, when it came out in two volumes duodecimo (for five shillings sewed, six shillings bound) with the imprint "Salisbury: Printed by B. Collins, For F. Newbery, in Pater-Noster-Row, Lon-
don: mdcclxvi." It may seem strange that there was a lapse of three and a half years after Goldsmith's original sale (and a year and a half after Dr. Johnson's alleged coup) before publication. But this lapse can be understood when one remembers Goldsmith's position as a drudge for the booksellers (his name was not used even on The Vicar of Wakefield nor in the advertising of the book) and his precarious financial situation. He was always reluctant to devote his attention to a project for which he had received a considerable advance, but he was eager to project a new work for a new advance. The delay in publishing The Vicar of Wakefield was probably caused primarily by Goldsmith's slowness in completing a manuscript that would fill two volumes.

The present copy (from the Allis sale) is in very good condition. It is in eighteenth-century calf (not the publisher's binding, however) and measures 6¼ by 4 inches (about an average size of the extant copies). Copies are very scarce and have become increasingly expensive during the last forty years. There are some twenty errors and misprints in the two volumes, mostly in catchwords and running titles, and three of these are known to exist in various combinations of corrected and uncorrected states in different copies. Mr. Iolo A. Williams, in his valuable Seven xvnith Century Bibliographies (1944), codified those combinations and recognized four variants. The present copy is yet another variant; it collates with the British Museum copy (Variant A) except that the catchword on page 99 of the second volume is properly printed in the present copy. Mr. Williams implied that the four variants constitute different issues (a thing which I am sure he did not consciously believe) and speculated as to which variant "represents the true first issue of this book." Later bibliographers (such as Temple Scott) have more dogmatically accepted those implications. It is high time that someone pointed out the obvious fact that these "variants" possess no bibliographical importance in de-
terminating priority. They do not indicate different issues of the work. The existence of an error in one copy and the same error corrected in another copy was occasioned by corrections being made in sheets while they were going through the press, and the combinations ("variants") are the result of the normally haphazard binding of corrected and uncorrected sheets. An examination of all known copies would surely develop other combinations of the three errors which exist in corrected and uncorrected states, and such an examination would possibly discover other errors which were corrected in some sheets and consequently result in new combinations. Instead of proudly calling this copy a new variant ("Variant E"), let us be content with describing it as a genuine first edition of The Vicar of Wakefield. Some further animadversions on this subject will be contained in The Papers of the Bibliographical Society of America.

The copy of Keats's Endymion, London, 1818, is a double-barreled association item. It belonged to Benjamin Robert Haydon, the eminent painter and intimate (though quarrelsome) friend of Keats's, and bears his signature on the title-page. Haydon is peculiarly connected with the composition of Endymion. When Keats was writing the poem (during the spring, summer, and fall of 1817, at the end of which time he turned twenty-two), he still regarded Haydon with a feeling little short of idolatry. He had praised Haydon in published verse, in private letters, and in conversations with friends. Haydon entered upon every endeavor with heroic standards; his paintings are all drawn on an epic scale. Keats found the magnitude of Haydon's efforts very appealing and decided to compose a long poem. His poetical manifesto about Endymion (from a letter to his brother George when composition was just commencing) suggests Haydon's opinion of the proper scope of a work of art.

I have no right to talk until Endymion is finished—it will be a test, a trial of my Powers of Imagination and chiefly of my invention which is a rare thing indeed—by which I must make 4000 Lines of one bare circumstance and fill them with Poetry.... I have heard Hunt say and [I] may be asked—why endeavour after a long Poem? To which I should answer—Do not the Lovers of Poetry like to have a little Region to wander in where they may pick and choose, and in which the images are so numerous that many are forgotten and found new in a second Reading. ... Besides a long Poem is a test of Invention which I take
to be the Polar Star of Poetry, as Fancy is the Sails, and Imagination
the Rudder.

Keats continued to be intimate with Haydon during the course
of composition and revision, and Haydon acted the part of a tute-
lar genius. When the poem was published, in April, 1818, Haydon
apparently constituted himself as a committee of one to assist in
circulating the book. Amy Lowell said that she knew of four ex-
tant copies of *Endymion* that had been given away by Haydon.
The present copy is probably one that he disposed of after a short
ownership. It contains one marginal note in ink in his hand (which
cannot be discussed here because it requires a more extended
background than is proper for the occasion), marginal marking in
ink of ten passages (probable not by Haydon), and pencil marking
of three other passages (probably not by Haydon). The enthusiasm
of those markers seems to have dwindled; the last marking in ink
occurs well before the end of the first half of the poem, and the
pencil marking barely gets into the second half.

One of Keats’ letters to Fanny Brawne is tipped into this copy.
It was apparently written on February 28, 1820, shortly after the
final phase of his fatal illness began. It is a warm and sincere let-
ter that mingle his beliefs of the ideal nature of love with admis-
sions of extreme suffering from his illness. It is printed as letter number
191 of the third edition (1947) of Mr. Maurice Buxton Forman’s edi-
tion of Keats’ letters. Since this letter has been lost to sight
for some years, Mr. Forman was never able to collate the original
with the version printed by his father, H. Buxton Forman. How-
ever, the printed version is accurate except for five trifling mis-
readings of punctuation, spelling, and capitalization.

The available bibliographical descriptions of *Endymion* are not
entirely satisfactory. It is surprising that, despite the flood of
scholarly and critical studies of Keats, very little bibliographical
work has been attempted. There seem to be two issues of the first
edition of *Endymion*. According to the received opinion, the first
issue contains an erratum page [xii] which notes one error; a slip
containing five errata (including the one on the erratum page) is
inserted between page [x] and page [xii]; no advertisements follow
the text of the poem. The second issue, published shortly there-
after, has slight differences: page [xii] is an errata page which
notes the five errors included on the inserted slip of the earlier
issue, and four pages of Taylor and Hessey advertisements (dated

May 1, 1818) follow the text of the poem. The present copy (from
the Hoe library) is an example of the second issue. It was hand-
somely bound by Rivière in maroon levant morocco with the sides
covered by a floral design. The doublure is of maroon levant, a
large center panel in lighter red, and red silk linings. Only the top
edges are trimmed and the height of the book is within one-six-
teenth of an inch of its entirely uncut state. The other copy of
the first edition of *Endymion* in the Princeton University Library is
an example of the first issue, lacking the inserted errata slip, how-
ever.

There are two variations that have not, I believe, been previ-
sously noted. One concerns the length of the short printer’s rule
above and below the author line on the title-page. In the Princeton
first issue these rules measure one inch, while in the McCormick
second issue they measure one and one-quarter inches. In each case
the rules are centered so that the difference is not immediately
noticeable. The other rule on the title-page is identical in both
copies, and the page has not been reset. Another variation concerns
the imprint on the verso of the half-title (page [iii]). In the Prince-
ton first issue the imprint (under a one and three-quarters-inch
rule) reads “Printed by T. Miller, Noble street, Cheapside.” In the
McCormick second issue this imprint (under a one and five-
eighths-inch rule) reads “T. Miller, Printer, Noble street, Cheaps-
side.”

I am reluctant to suggest that these variations are characteristic
of issues. The varying imprint on the verso of the half-title might
normally be an issue point, but the varying rules on the title-pages
may mean only that they had to be replaced (because of breakage,
for example) while the sheets were going through the press. In fact,
not enough is known of the edition to admit of even tentative con-
cclusions. A considerable number of the extant copies should be
examined by any person who wished to generalize on the bibli-
ographical details of the edition.

A little group of six works by two intimately connected poets
includes two books which are probably the most celebrated rarities
of nineteenth-century English poetry. The two poets are Elizabeth
Barrett and Robert Browning, and the two rarities are, of course,
their first books, E. B. B.’s *The Battle of Marathon*, London, 1820,
and Browning’s *Pauline*, London, 1833.

When *The Battle of Marathon* was published, its young autho-
ess was thirteen years old. The dedication, to her father, “as a
small testament of the gratitude of his affectionate child," is dated 1819. Two autograph manuscripts of the poem (which is almost fifteen hundred lines in length) were sold at Sotheby's in 1957, and the extensiveness of the revisions within and between those manuscripts suggests that she had started on the poem a year or two earlier—though probably not at the age of ten, which is often (though without good evidence) given as the time of composition, possibly so that she can compete with Abraham Cowley. Her father had fifty copies printed, "because Papa was bent upon spoiling me," she said some years later, and they went to her admiring family and intimate friends.

Although no effort was ever made to suppress the volume, it has always been excessively rare. Robert Browning never saw a copy while his wife was living; and when he first saw it, a few years before his death, he had to be convinced that it was genuine. When a type facsimile was printed in 1891, again in fifty copies, only three copies of the original had come to light. In 1921, De Rici was able to trace a total of nine. All that I know of the history of the present copy is that Mr. McCormick obtained it from Walter M. Hill, who bought it in London, possibly around 1910. It is modestly bound in morocco, and the title stamped in gilt on the spine erroneously reads "Field of Marathon." It has been slightly cut and now measures 8 1/4 by 5 1/4 inches.

Pauline is in many ways comparable to The Battle of Marathon. A juvenile production, Browning's first published work, it was written in the fall of 1832, when the poet was twenty. The poem was shown among the members of his family; an aunt, Mrs. Silverthorn, took the publication possible by a gift of thirty pounds, which covered the costs with a little to spare. The manuscript was sent, with the direction that it be published anonymously, to Saunders and Otley in Conduit Street (who five years later published Elizabeth Barrett's fourth book, The Seraphim); the identity of the author was not divulged even to the publishers. In January, 1835, the book of seventy-one pages was published, it is thought about eighty copies having been printed. It created little stir, and shortly before a single copy was sold, according to Browning—the author recalled all of the remaining copies from the bookseller and had them destroyed. His sudden change of mind about the poem cannot be explained; it is only a speculation that the installation of Miss Eliza Flower (Browning's former music teacher, who had inspired the poem) in a some-

what ambiguous position in the household of the Reverend W. J. Fox (although claimed to be innocent, it resulted in the dispossession of Mrs. Fox) caused the reversal of Browning's attitude toward the publication of the poem. In any event, Browning hoped that he had suppressed it completely and enjoined secrecy on the part of those who knew it to be his work. When Mrs. Browning asked to see a copy, Browning put her off with various excuses; and there is, in fact, no evidence that she ever saw the poem.

The "rediscovery" of the poem is generally credited to Dante Gabriel Rossetti, who ran across a copy in the British Museum about 1850, identified the anonymous author to his satisfaction, and wrote to Browning for a pronouncement. Browning reluctantly admitted to it, and a few years later he included "this crab" in his collected poems "with extreme repugnance" in order to forestall inaccurate and piratical printings which were, he thought, being planned. The search for copies of the original edition of Pauline was one of the most vigorous and publicized hunts ever conducted. After all those efforts, twenty-one copies have now been located.

The present copy has interesting associations. It belonged to Browning's uncle and bears the following inscription in his uncle's hand on the title-page:

By Robert Browning; his first publication privately distributed.

This Copy was given me by his father my eldest brother.

Reuben Browning

This copy was the second to be sold at auction in this country, when it was included in the Maxwell sale in Boston in 1895. It was obtained by Mr. McCormick at the Clawson sale in 1910. It is very elegantly bound (almost excessively so) in brown levant morocco with gilt back and sides, vellum doublure, and gilt edges, by Curin.

Another Browning item worthy of special mention is the little volume with the following wording on the title-page: "Sonnets. By E. B. B. Reading: [Not for Publication.] 1847." For many years this book, which appears to print Mrs. Browning's Sonnets from the Portugesé three years before they were otherwise first printed, was considered (next to The Battle of Marathon) as the greatest rarity among all of her books. This volume was the pièce de résistance for Meurs. John Carter and Graham Pollard, those enquirers into the nature of certain nineteenth-century pamphlets; it proved to be the focal point of their exposé of the long series of forgeries perpetrated by Thomas J. Wise and his collaborators. The story
has now been told in considerable detail by Carter and Pollard and various later enquirers: how the forgeries were produced, given the stamp of authenticity, marketed, and how most of them passed unremarked for almost fifty years. Mrs. Browning’s Sonnets will probably be remembered as the chief example of this most amazing of all literary forgeries; as such, the book has achieved another kind of interest as a rarity. The Carter and Pollard census (1884) lists a maximum of thirty-six copies. The present copy (uncut, as is usual) was obtained by Mr. McCormick at the Allis sale in 1912; it is listed in the census as “present location unknown.”

The other Browning books in the McCormick collection are two copies of Two Poems, London, 1864 (the only joint volume of poems by both Brownings), one in mint condition, the other consisting of pages 8-12 only with one word of the title to E. B. B.’s poem corrected in pencil, said (without evidence and wrongly, I suspect) to be Browning’s proof copy. The Princeton University Library has another copy, in mint condition, of this relatively scarce pamphlet. The McCormick collection also includes first editions of Mrs. Browning’s The Seraphin, and Other Poems, London, 1848, and Browning’s Men and Women, London, 1855, both in the original cloth. Mrs. Browning’s copy of Mary Shelley’s edition of Shelley’s Essays, Letters from Abroad, Translations and Fragments, London, 1840, is also present; each of the two volumes bears the neat autograph inscription on the half-title “Elizabeth B Barrett / from her beloved Papa / Torquay Jan’y. / 1840 /” and the first volume has many marginalia by her, particularly on “The Defence of Poetry” and the translations.

The collection of the works of the Brownings in the Princeton University Library now includes first editions of all of the dozens of their books published during their lifetimes, with more than one copy (including several binding variants) of several. The forgeries of Mrs. Browning’s The Runaway Slave and Browning’s Cleon are not included, but the forged Browning The Statue and the Bust and the suspicious Gold Hair are both present.

The Thoreau books can serve as a single example of the American literature in the McCormick collection. There are two copies of A Week on the Concord and Merrimack Rivers, Boston, 1849, two copies of Walden, Boston, 1854, and one copy of Letters to Various Persons, Boston, 1865, all of which are in the original cloth. There is also a group of six manuscript letters from Thoreau (and four from his sister Sophia) to Calvin H. Greene, of Rochester, Michigan.

This material was all collected by Greene, and the story of its assembling tells us a good deal about Thoreau. Greene first heard of Walden in 1854 from a notice about Walden in the New York Tribune. Greene immediately bought a copy of Walden by mail from Ticknor and Fields, the publishers of the book. When he was unable to find a copy of the Week, he wrote an appreciation of Walden to the author and asked where the earlier book could be obtained. Thoreau replied with a characteristically brief but appreciative note in which he offered to sell a copy of the Week to Greene for $1.25 postpaid (“stamps will do for change”). Thoreau had an ample supply of the Week on hand, of course. A thousand copies had been printed by James Munroe at the author’s risk. In October, 1853, about four years after publication, seventy-five copies had been given away and 219 sold. In order to clear his cellar of such goods, Munroe returned the remaining 706 copies to Thoreau, who had by that time almost succeeded in meeting the costs of publication by efforts other than literary. When Thoreau had hugged all 706 copies upstairs to his room, he remarked:

I have now a library of nearly nine hundred volumes, over seven hundred of which I wrote myself. Is it not well that the author should have the fruits of his labor? My works are piled up on one side of my chamber half as high as my head, my opera omnia. This is authorship; these are the work of my brain. There is just one piece of good luck in the venture. The unbound were tied up by the printer four years ago in stout wrappers, and inscribed—

H. D. Thoreau’s Concord River
50 cops.

So Munroe had only to cross out “River” and write “Mass.” and deliver them to the expressman at once. I can see now what I write for, the result of my labors.

Nevertheless, in spite of this result, sitting beside the inert mass of my works, I take up my pen tonight to record what thought or experience I may have had, with as much satisfaction as ever. Indeed, I believe that this result is more inspiring and better for me than if a thousand had bought my wares. It affects my privacy less and leaves me freer.

He did not cherish this privacy to the extent of not wanting to sell off some of his stock, however. When a request came, as it did from Greene, Thoreau filled in by hand the three lines that had been
dropped by the printer at the bottom of page 396. (But there were few such requests, and the remaining copies were not disposed of until 1862 when Ticknor and Fields rebound them with a new title-page dated 1862 and without the leaf announcing the future publication of Walden; that “edition” of 1862 is otherwise identical with the first edition.)

Greene then ordered from Thoreau a copy of the Week and a copy of Walden to be sent to his brother in California. Thoreau complied, for $2.60, postpaid. Thoreau wrote “ordered by your brother in Mich.” on the flyleaf of each and added the three dropped lines in the Week. Both of these copies found their way back into Greene’s hands. Greene also obtained, at Greene’s request, a daguerreotype of himself (“which my friends think is pretty good, though better-looking than I”) and sent it to Greene— for fifty cents plus sixteen cents postage; the daguerreotype is not included in the collection, but it is one of the two Worcester portraits made by Benjamin D. Maxham in June, 1856.

Greene persisted in the correspondence and had two more brief replies to his hero worship. Thoreau had said earlier to Greene that “you may rely on it that you have the best of me in my books, and that I am not worth seeing personally, the stuttering, blundering clod-hopper that I am.” And Greene never had the satisfaction of seeing Thoreau. After Thoreau had died, in 1862, Greene commenced a brief correspondence with Sophia. She sent him a copy (free, this time) of Thoreau’s Letters to Various Persons, Boston, 1865, collected and edited by Emerson, with the following inscription: “Calvin H. Greene with the kind regards of S. E. Thoreau.” In 1863 and again in 1874 Greene made pilgrimages to the shrine of Concord, where he met Thoreau’s family and friends and luxuriated in retracing Thoreau’s steps around the Concord countryside. Greene kept in his diary a detailed account of these trips and transcribed them into the copy of Walden that he had bought from Ticknor and Fields. The account fills the seven blank pages between the text of the advertisements as well as both sides of four leaves tipped in before the advertisements.

The Thoreau letters and books mentioned above are the ones included in this collection. Beside constituting a rare and choice group in themselves, they present evidence of Thoreau’s characteristic way of life. The letters, as well as extracts from Greene’s diary relating to the two trips to Concord, were published by Samuel A. Jones in his Some Unpublished Letters of Henry D. and Sophia E. Thoreau (Jamaica, N.Y., 1899). The bibliographer begs permission to add that both copies of Walden contain the eight pages of advertisements dated April, 1854. Although the book was not published until August 9, 1854, the advertisements in some copies are dated May, and in some April. Copies with the April advertisements are considered more desirable. The other first edition of Walden in the Princeton University Library (a beautiful copy in the original cloth) also has the April advertisements.

This discursive account of a few books certainly does not do justice to the English and American literature in the McCormick collection. The simple recording of a few other titles may more adequately suggest the range. There is a fine set of the first edition of Boswell’s Life of Samuel Johnson, London, 1791, in full mottled eighteenth-century calf. The first issue of the first edition of Lamb’s Elia, London, 1823, contains an autograph letter from Lamb to William Harrison Ainsworth, dated May 7, 1822, concerning the dedication of a book to Lamb. There are two Dickens first editions: The Life and Adventures of Nicholas Nickleby, London, 1839, a presentation copy to Mrs. George Cattermole (Dickens’ cousin) with a presentation letter and inscription on the dedication page; and Dombey and Son, London, 1848, in which are inserted an original drawing by “Phiz” next to the finished plate and an autograph letter of September, 1846 from Dickens to Thomas Mitton (the only boyhood friend with whom Dickens continued to be on intimate terms). There is a copy of James Russell Lowell’s first book, the privately printed Clay Poem (Cambridge, 1838, in the original brown paper covers and in virtually mint condition). After Lowell had been elected class poet, he was rusticated to Concord by the Faculty of Harvard as a result of a long series of misdemeanors (including absences from morning prayers, inattention to exercises, carving desks, and culminating in his standing up in the midst of an evening prayer service and bowing to all of his classmates until a friend pulled him into a seat and held him there). Since he was forbidden to appear in Cambridge for Class Day, he had to leave Concord. His poem was printed for distribution to his sixty-four classmates. It is doubtful that more than one or two of those copies have survived in a condition approaching that of the present copy. There is also a copy of Lowell’s Poems published in Cambridge in 1844 by John Owen, the rare large and thick paper issue. This copy (which is uncut
From Columbus to J. C. Adams
Notable Americana in the McCormick Collection

BY ALEXANDER D. WAINWRIGHT '39

The acquisition by the Princeton University Library of the collection of books and manuscripts assembled by the late Cyrus H. McCormick has strengthened materially the library's resources in the field of general Americana. Although the 149 books in the collection which may be considered as falling into the classification of general Americana constitute by any ordinary standard a small and diverse group, it is a group that includes many items of prime importance, items which rightly deserve to be called notable. And it is a group that is further remarkable for the unusually fine condition and distinguished provenance of most of the books.

Since it would be difficult in a brief article to describe all the outstanding books in such a select group without writing what would be little more than an annotated list of titles, I have chosen for mention only thirty-eight books. Ranging in date from 1490 to 1860, from Christopher Columbus to James Capen Adams, they form an impressive array that will serve to suggest the high standard of the whole general Americana section of the McCormick collection.

While homeward bound from his first voyage to the New World, Columbus wrote a brief narrative in the form of a letter in which he described his voyage, the islands he had discovered and their inhabitants. One copy of the letter was sent to Luis de Santangel, King Ferdinand's financial secretary, who had been instrumental in persuading Isabella to support Columbus' venture, and a second copy, the text of which is almost identical to that of the first, was dispatched to Gabriel Sanchez, the Crown Treasurer of Aragon. The letter to Santangel, usually referred to as the Spanish Letter because it was printed in Spanish, is known only from single copies of two editions, both printed in 1493, a folio in the New York Public Library and a quarto in the Ambrosian Library in Milan. The letter to Sanchez, the so-called Latin Letter, was translated into Latin by Leander de Cosco in 1498, and before the end of the fifteenth century it went through a number of editions, published in Rome, Paris, Basel and Antwerp, and an Italian paraphrase in
verse and a German translation were also issued. It was not published in Spanish, curiously enough, until 1858.

As the first published book relating to the New World, the Columbus Letter will always be the keystone of any important collection of early Americana, a keystone which is becoming increasingly difficult to obtain as most of the known copies now reside in institutional and public libraries. At the Crane sale in 1913 Mr. McCormick acquired the Bolton Corney-Astor-Eames copy of the second edition of the letter printed by Stephan Plancck in Rome in 1493. Of this edition the Church catalogue states that twenty-one copies are known; eleven of these are recorded as being in this country. It is worth noting that the acquisition of the McCormick copy raises to four the number of Columbus Letters now in the Library, the other three being the Silvius edition of 1495, the Basel edition of 1494 and the German translation of 1497.

Columbus was not destined to have named after him the continent he had discovered, for in 1507 Martin Waldseemüller suggested that the New World should be called America after Amerigo Vespucci and the designation was soon accepted. In fact, some began to question the priority of Columbus' voyage of discovery. In Globus mundi Declamatio sive descriptio mundi, a geographical tract printed in Strasbourg in 1509, the name "America" is used without reservation and Columbus is not even mentioned. This little volume contains one of the earliest maps upon which appears any part of the American continent.

Another early work in the collection in which Waldseemüller's misbegotten suggestion was followed is the awkwardly titled Hæbes lector: hoc linum liniatunque, a work described by Henry Stevens in his Bibliotheca Geographica (London, 1872) as a "first edition, of the very highest rarity and geographical importance." It consists of a letter from Rudolf Agricola to Joachim von Watt and the latter's lengthy reply. "Throughout the treatise," to quote Stevens again, "he [von Watt] seems well posted in the progress of discovery by the Portuguese and Spanish, and is acquainted with all the books printed relative to them. He adopts without hesitation the suggestion of the Gymnasia of St. Dié, and calls the Mundus Novus (that is Brazil) AMERICA, without explanation or qualification." The existence of this copy was unknown to the editors of Sabin who were able to locate only four other copies. Since the true nature of Columbus' discovery cannot be appreciated without an understanding of the geographical ideas com-
monly accepted in Europe in the fifteenth century, a work such as *Portolano per tutti i nauicanti*, Venice, 1490, is of the greatest interest. This is a navigator’s guide to the Mediterranean, the North Sea and the Atlantic as it was then known, describing anchorages, shoals, currents and winds, and giving the distances between ports. Portolans first appeared in the tenth or eleventh century and for over three hundred years they served as necessary guides to navigation. The McCormick copy of the *Portolano* was not listed by Miss Stillwell in *Incunabula in American Libraries* (New York, 1940), which records seven other copies.

Interesting as are the pre-Columbian works on geography, they do not have quite the same fascination to students and collectors of Americana as do the geographies published after Columbus’ discovery which reveal graphically the gradual unveiling of the New World to the Europeans. This unveiling is well illustrated by the various editions of Ptolemy’s *Geography* published in the sixteenth century. The collection has a copy of the Venice edition of 1511 which contains a map of the world—not found, according to Sabin, in all copies—bearing the first printed representation of any part of the continent of North America.

Richard Eden’s *The Decades of the newe worlde or west India*, London, 1555, is famed as the first collection of voyages in the English language. It consists of the first three *Decades* and the *De Insulis* of Peter Martyr, the Papal Bull of Demarcation of Alexander VI and sections from the writings of Oviedo, Vespucci and others. Eden was well described by Arber as “the Pioneer of British geographic research, the very First of our Naval Chroniclers, and the Herald and Forerunner of all subsequent discoveries and victories at sea.” The 1555 edition of *The Decades*, the first edition, was issued with four different colophons. Since the McCormick copy has the Sutton colophon and the Kane Collection has copies with the Jug and Seres colophons, the Library now lacks only the Roberte Toy issue of this famous work.

Another book published in the sixteenth century, and one of the choicest items in the collection, is Hakluyt’s edition of *De Orbe Novo... Decades octo*, Paris, 1587, Peter Martyr’s account of the establishment and early history of the Spanish empire in America. The book, still in its contemporary binding, is illustrated by a perfect example of the superb little copperplate map of North and South America which is lacking in most copies and is called by Harrisse “rarissima.” The map is the best representation of the geo-
graphical knowledge of the Europeans concerning the Western Hemisphere up to about 1584 and is notable as being the earliest map upon which appears the name "Virginia."

Two other sixteenth-century books in the collection are worthy of notice: the first edition of George Abbot's *A Briefe Description of the whole worlde*, London, 1599, and Hakluyt's *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*, London, 1599-1600. Abbot's book, which seems to be of considerable rarity in the first edition, was a popular geographical treatise and went through many editions in the seventeenth century. Its main interest now lies in the section on the American continent, particularly in the brief accounts of Raleigh's unsuccessful colonies in Virginia and the early voyages of exploration by the English.

Hakluyt was in a large measure responsible for much of the enthusiasm which marked the English voyages of discovery and the first attempts of the English to establish colonies in America. *The Principal Navigations*, a revised and enlarged version of a work with a similar title that he had published in 1589, is his masterpiece, and is, in fact, the classic example of such a compilation. It holds a high place in the field of Americanica because the third volume is devoted solely to narratives relating to America and contains many accounts which are of extreme rarity in the original editions. Although the first volume of the McCormick copy is of the second issue, being dated 1599 instead of 1598, it is in two respects a remarkable copy, for it has the first issue of the "Voyage to Cadiz," a section of the book suppressed after the disgrace of the Earl of Essex in 1599, and a copy of the Wright-Molyneux map in the first state. Generally considered the finest map of the world produced up to the end of the sixteenth century, the Wright-Molyneux map is the first map of the world on Mercator's projection engraved in England and has achieved a certain literary immortality by having been mentioned by Shakespeare in *Twelfth Night*.

This copy of Hakluyt was formerly in the collections of Brayton Ives, Marshall C. Jefferts and Robert Hoe and was purchased by Mr. McCormick at the Hoe sale in 1911.

Although Mr. McCormick evidently was not especially interested in the seventeenth century as far as general Americana went, he did acquire four books published during that century which are deserving of attention. The earliest of these is Bartolomé de las Casas' *The Tears of the Indians*, London, 1656. Las Casas was a Spanish churchman who devoted much of his life to a valiant attempt to ameliorate the unhappy lot of the Indians in the Spanish colonies. Although his humanitarian activities were opposed by the proprietors of Spain, he succeeded in securing the passage of laws which forbade the enslaving of Indians. By his missionary zeal and true Christian spirit, he became known as "the Apostle of the Indies." To support his contention that the Indians were being improperly treated, he wrote a series of nine tracts containing his views respecting the iniquity of slavery and descriptions of the inhumane cruelties practised by the Christian conquerors on their slaves. These tracts are still the main source of our information on the treatment of the Indians by the early Spanish colonial administrators and colonists. Following their publication in Spain in 1552 and 1553, they were translated into Latin, Italian, Dutch, French, German and English and were published in many cities throughout Europe, for the enemies of Spain and of the Catholic Church found in them perfect propaganda for their own respective causes. Much of the popular belief in the proverbial "Spanish cruelty" may be traced to Las Casas' tracts. The London 1656 edition, the work of John Phillips, Milton's nephew, is the best known of the English translations.

The *Tears of the Indians* contains as a frontispiece an etching by R. Gaywood of certain of the Spanish cruelties. This same etching was inserted in Ferdinando Gorges' *America Painted to the Life*, London, 1659, a copy of which is also in the collection. Nathaniel Brooke, the publisher of both of the books, may have been determined that the English should not forget that the Spaniards were "a Proud, Deceitful, Cruel, and Treacherous Nation," or perhaps he simply disposed of a surplus stock of the etchings by inserting them in a book on the New World. *America Painted to the Life* consists of four separate parts (each with its own pagination) and has three extra title-pages. The first and fourth parts were written by Gorges himself, the second was written by his grandfather, Sir Ferdinando Gorges, and the third, while attributed to Sir Ferdinando on the title-page, was actually written by Edward Johnson and had been published in 1654 as a separate work under the title of *A History of New-England*. Although Gorges was accused of piracy for having included in his book under false colors Johnson's *History*, it was the publisher who was to blame. Brooke had also published *A History of New-England*, which evidently did not sell especially well, for when it came time to publish Gorges' book, he
still had on hand a large quantity of the original sheets. Unknown to Gorges, he cancelled the title-page and preface of the History and incorporated it with a new title-page and introduction in America Painted to the Life. "The Gorges Tracts"—as America Painted to the Life is often called—constitute one of the major seventeenth-century works on the early settlement of New England by the English. Sir Ferdinando's "A Briefe Narration," the second of the tracts, written shortly before the author's death in 1647, contains much information on the founding of Maine; and Johnson's History is the earliest published general account of Massachusetts. The contributions of Ferdinando Gorges himself, on the other hand, are of rather secondary value.

One of the most popular writers at the end of the seventeenth century and in the first half of the eighteenth was Louis Hennepin, a Recollect priest who had accompanied La Salle on the first part of his expedition to the West in 1678-1680. Following the publication in 1683 of his Description de la Louisiana, an apparently accurate narrative, Hennepin fell from grace by refusing to return to America and found it advisable to leave France. In Utrecht in 1687 and 1688 he published two accounts of travels in America which are rich in plagiarisms, extravagant claims and flights of imagination. A combination of the two books appeared in London in 1698 as A New Discovery of a Fast Country in America, a copy of the "Bon" issue of which is in the McCormick collection. The collection has also a copy of the second edition of 1695. If Hennepin's semi-fictional works have been considered of slight value to the student of American history, they are of great interest as revealing what Europeans in the first half of the eighteenth century were willing to believe about North America.

The most desirable eighteenth-century book in the Americana section of the collection is probably Thomas Prince's edition of Major John Mason's A Brief History of the Pequot War, Boston, 1795. An active soldier and magistrate in Connecticut, Mason was in command of the Connecticut forces which broke the power of the Pequot Indians in 1637. His account of the war, written at the request of the General Court of Connecticut, was first published by Increase Mather in 1672, five years after Mason's death, in A Relation Of The Troubles which have hapned in New-England, but it

1 So called from the ending of the first line of the imprint. The Kane Collection has a copy of the "Tomson" issue.
obviously more familiar with what had taken place on the expedition than was Smith. The McCormick collection has a copy of the first English edition, published in London in 1766, containing, in addition to the engravings after Hutchins, two engravings after drawings by Benjamin West which were not issued with the Philadelphia edition.

After a distinguished career as an engineer in the British army in America, Hutchins resigned his commission in 1780 to throw in his lot with the revolting colonists. In the following year he was appointed by Congress Geographer to the United States, an office he held until his death in 1786. For both the Federal and several state governments he conducted a number of surveys. His journals and writings on American geography are characterized by a scientific accuracy that has made them historical documents of permanent value. His most notable work is A Topographical Description of Virginia, Pennsylvania, Maryland, and North Carolina, London, 1778, a copy of the first issue of which is present in the collection.

A somewhat similar work in the collection is John Bartram's Observations on the Inhabitants, Climate, Soil, Rivers, Productions, Animals, and other matters worthy of Notice. Made ... In his Travels from Pensylvania to Onondago, Oswego and the Lake Ontario, London, 1751, one of the most reliable and interesting narratives of travel in America published in the eighteenth century. Bartram, the first native American botanist, made this trip in 1743 with Conrad Weiser, the Pennsylvania Indian agent, who had been dispatched to hold a conference with the Iroquois. He accompanied Weiser primarily to study the natural features of the country, and these he carefully describes. His journal is valuable also for the information it contains concerning the Indians whom he encountered.

In October, 1752 George Washington was sent by Governor Dinwiddie of Virginia to the Ohio to demand the withdrawal of the French from lands "notoriously known to be the Property of the Crown of Great-Britain" and to report on the number and condition of their forces. Immediately following his return to Williamsburg in January, 1754, the journal of his "Proceedings to and from the French on Ohio" was put into print and was reprinted later in the same year in London. Included in the collection is a copy of the London edition, the earliest edition which most collectors and libraries could expect to acquire since of the original Williamsburg.

edition less than ten copies appear to be known and most of them have gravitated to public and institutional libraries.

The Journal of Major George Washington is of importance not only because it is Washington's first publication but also because it deals with events leading up to the French and Indian War. A contemporary account of the captivity of an American soldier during the war is A plain Narrative Of The Uncommon Sufferings, and Remarkable Deliverance Of The Hon. Thomas Brown, Of Charleston, in New-England, Boston, 1760. This little volume aroused considerable interest, for it went through at least three editions in the year of its publication. The McCormick copy of the first edition may well be called "excessively rare." J. H. Trumbull, in the catalogue of the Brinley collection, described a copy of the second edition as "perhaps the rarest of all Narratives of Indian Captivities"; and Sabin lists only the second edition. Another rare account of an Indian captivity in the collection, and one seldom found in as perfect condition as the McCormick copy, is Josiah Priest's The Captivity and Sufferings of Gen. Freightg. Patchin ... During the Border Warfare in the time of the American Revolution, Albany, 1839.

For the expansion of the United States west of the Alleghenies the collection has a number of the standard works. First in importance is an Ordinance for the Government of the Territory of the United States, North-West of the River Ohio, printed in New York in 1787, a document upon which are based the liberty and fundamental rights of the inhabitants of the states formed from the old Northwest Territory. Several of the "original narratives of travel and adventure" are included. Among these are the Philadelphia 1814 edition of the History of the Expedition under the Command of Captains Lewis and Clark, as well as the London 1809 edition of the "counterfeit" The Travels of Capt. Lewis & Clarke; A Narrative of the Captivity and Adventures of John Tanner, New York, 1830; Ross's Ae noteworthy book in the collection relating primarily to the Middle West are Thomas Henderson's Observa-
tions On the Chipeway Nation of Indians, Lexington, Ky., 1812; Victor Collot's handsomely printed A Journey in North America, Paris, 1826, only one hundred copies of which were published; A Collection of Some of the Most Interesting Narratives of Indian Warfare in the West, Lexington, Ky., 1821, by Samuel L. Metcalf, a book now as difficult to obtain as the original editions of many of the narratives which it contains; Lewis C. Beck's A Gazetteer of the States of Illinois and Missouri, Albany, 1823; G. W. Stipp's The Western Miscellany, Xenia, O., 1827, a valuable work on the early history of Kentucky; Chronicles of Border Warfare, Clarksburg, Va., 1831, by Alexander S. Withers; and John Reynolds' My Own Times, printed in Belleville, Ill., in 1855.

From this somewhat foreshortened description of some of the more notable of the books in the general Americana section of the McCormick collection, the Library's indebtedness to both Mr. McCormick and Mrs. Brown is clearly evident. Comparatively few in number, the books will yet bulk large in the Library's Americana collections, the importance of which they so admirably enhance.


deral Reference to Princeton

UNDERGRADUATE BOOK COLLECTING CONTEST

The twenty-third annual undergraduate book collecting contest was held at the University Place on May 13, 1948, with Lyman H. Butterfield, Assistant Editor of the Jefferson Papers, and Edward Naumburg, Jr., 24, Chairman of the Friends' Committee on Collectors and Collecting, serving as judges. Seven undergraduates submitted the customary ten books each and explained to the judges the reasons for their choices. The prize money of forty dollars, awarded by the Princeton University Store, was divided equally between Philip J. Finkelpoel, 48, for "Some Books on the English Fin De Siècle Movement" and Richard H. Randall, Jr., 48, for a group of "Ten Books for Illustrative Study of Arms and Armor."

THE TREASURE ROOM

A selection of books and manuscripts from the collection of the late Cyrus H. McCormick '79, presented to the Library by Mrs. Marshall Ludington Brown, was exhibited in the Treasure Room from the first of June until the first of September. Included in the exhibition were examples of fifteenth-century printing in Europe, fine bindings, first editions of English and American authors, Princetoniana, nineteenth-century American pamphlets on transportation, and some of the more outstanding items of Virginiana and general Americana in the collection.

Chief in importance among the books exhibited which have not been mentioned elsewhere in this issue of the Chronicle was the handsome Hoe copy of Homer's complete works, Florence, 1488. Both of the large folio volumes were on view, one to display the old red morocco binding, the other opened to show an illuminated initial M bearing the arms of an early owner of the
book. Another book of the incunabula period in the exhibition was Jacobus Philippus Bergomensis’ *De claris mulieribus*, Ferrara, 1497, an exceptionally fine copy of one of the most beautiful of all fifteenth-century Italian illustrated books.

Among the examples of fine bindings exhibited was the seventeenth-century Flemish repoussé silver binding of a fifteenth-century vellum manuscript of six books of the Old Testament in Hebrew. On the front cover of the binding, within a beaded border, is a large panel containing a representation of the cutting off of the thumbs and large toes of Adoni-bezek, the Canaanitish king; on the back cover is a similar panel with a depiction of Jael revealing to Barak the body of the murdered Sisera; and on the backstrip are four panels in delicate repoussé work illustrating scenes from Joshua. A copy of the Bible, printed at Edinburgh by James Watson in 1715, was exhibited together with a bill for £8 15s. 6d., presented for its binding by the master-binder Roger Payne, in curiously detailed form as follows: “Letter’d in ye most exact manner, exceeding rich small Tool Gilt Back of a new pattern studded in Compartments. The outsides finished in the Richest & most elegant Taste Richer, & more exact than any Book that I ever Bound. The insides finished in a new Design exceeding elegant. Bound in the very best manner sew’d with silk on strong & neat Bands. The Back lined with Russia Leather under the Blue morocco cover very strong & neat Boards. . . A hole in ye printing I have endeavour’d to make perfect by another Holy Bible. I cleaned all the printing part from ye other side required great care & time & several Back margins mended which cannot now be seen. Some few places had a little writing ink I took out quite safe.”

Also exhibited were a copy of Tennyson’s *In Memoriam*, London, 1885, in a Cobden-Sanderson binding of green levant morocco, elaborately decorated with a pattern of flowers and foliage in gold, and a copy of the Grolier Club edition of the *Rubaiyat*, New York, 1885, bound in dark blue levant morocco, with the covers inlaid in a mosaic of olive, brown, yellow, maroon, white and red levant in a Persian design, all delicately gold-tooled, the work of the Club Bindery.

Although only a limited number of books from the McCormick collection could be included in the exhibition, other books from the collection will serve to initiate the continuous program of exhibitions planned for the Harvey S. Firestone Memorial Library.

**CONTRIBUTORS TO THIS ISSUE**

Louis B. Wright, from 1931 to 1948 Research Professor at the Huntington Library, has been recently appointed Director of the Folger Shakespeare Library. He received an honorary degree of Doctor of Letters from Princeton University in June, 1948.

James Thorpe is an Assistant Professor in the English Department of Princeton University.

Alexander D. Wainwright ’39, Assistant Editor of the *Chronicle*, is Curator of the Morris L. Parrish Collection.
New & Notable

As always, it seems a far cry from September when the Chronicle goes to press to November when this first issue of the new academic year appears. Midsummer is not usually a high point in the Library’s acquisitive progress, but this year there were purchases and gifts which would be outstanding at any time and were really high lights in a summer filled with the noise and confusion of moving.

In the midst of all the turmoil, a slim package from England brought relief and pleasure to those who were privileged to examine its contents. Here, indeed, was a manuscript of much more than ordinary interest: the Board of Trade’s “Proposals with regard to the Disturbances in His Majesty’s Province of New Jersey,” with a covering letter of July 28, 1749 addressed to Henry Pelham and signed by the Earl of Halifax, John Pitt, James Grenville, Viscount Dunglin and Charles Townshend. This, of course, was the period of the governorship of Jonathan Belcher, Prince’s early benefactor. The riots and disorders had been rampant throughout the administration of Lewis Morris who preceded him, and showed no signs of abating. The New Jersey Assembly refused to vote Governor Belcher more than one year’s salary or to allow him a penny more than his predecessor, who, it considered, had plagued the citizens sufficiently. The document states that, according to all accounts, the Province of New Jersey is in a state of entire disobedience to all authority of government and is disposed to revolt from the Crown of Great Britain. After a short and pungent analysis of the causes of the situation, the “Proposals” are set forth, with a brief account of Bacon’s “Rebellion in Virginia in 1676” to serve as an analogy. This important document, formerly in the famous library of the late Sir R. Leicester Harmsworth, was purchased with general Library funds.

Just a quarter of a century later, Britain and the colonies were at war and Charles Lee, whose varied career had taken him from Eng-
There is always an aura of excitement about manuscript material and about old and beautiful books, but sometimes, in a large Library, a book of plain and uninteresting appearance, or a pamphlet with a plain and uninteresting title, purchased for a small sum and without fanfare proves to have a content and history well worth mentioning in New and Notable. Such a pamphlet was brought to our attention this summer by Professor Jacob Viner, who had never seen it before and was happy indeed over its appearance at Princeton. The title was not one to impress the collector: Statement of the Question of Parliamentary Reform, with a Reply to the Objections of The Edinburgh Review, No. LXI, London, 1821. However, in the opening sentences of The Minor Works of George Grote (London, 1873), Alexander Bain writes: “Mr. Grote’s literary career may be said to have commenced with a pamphlet on Parliamentary Reform, which ... he composed by the bedside of his wife, in 1821. This first essay in the field of political science was prompted by an impatience of the plausible fallacies put forth by a writer in the ‘Edinburgh Review,’ No. LXI, in an article afterwards ascribed ... to Sir James Mackintosh.” Mackintosh, essentially liberal in his political views, was in favor of reform, but in The Edinburgh Review article displayed definite opposition to universal suffrage and the ballot. Grote’s reply is vigorous. This is not the place to go into his arguments—the interest of the pamphlet is obvious to students of British Parliamentary history. The influence of Bentham and Mill is evident throughout, but Grote’s opinions are his own. The original edition of Grote’s early work is a significant addition for which the fund established by the Class of 1888 for books on economics is responsible.

To the Graphic Arts Collection has been added a lovely example of the work of that great typographer, D. B. Updike: The Allar Book: Containing the Order for the Celebration of the Holy Eucharist According to the Use of the American Church: mcxxx. By Authority, published by the Merrymount Press in 1896. The book is printed in a roman type designed by Bertram Grosvenor Goodhue, and contains two heraldic designs engraved by Charles Sherborn, and seven illustrations by Robert Anning Bell. Updike himself (Notes on the Merrymount Press & its Work, Cambridge, 1934) says, “His [Harold Brown of Rhode Island who financed it] stipulations were that the book should be as fine a piece of work as I could make.” There were many problems: the designing of the type by Goodhue, who also did the borders and initials (no two initials are exactly alike), the cutting of the type, the search for suitable handmade paper, and quarters for a hand-press. The task was begun in 1893 and completed in 1896, the presswork being done by De Vinne, and, although Updike has said that his satisfaction in its completion was dimmed by the sudden death of his mother, he must have, later, looked with pride on this beautiful piece of work. The Allar Book was purchased from general Library funds.

To add further diversity to the summer’s acquisitions, it is pleasant to mention a fine collection of twenty-eight old aeronautical broadsides, large folding posters and engravings. They are all fascinating. There is an engraving published by J. Wilkes in 1796 which shows the balloons of Montgolfier, Blanchard, Lunardi and Charles and Robert; a charming broadside of the Coronation Balloon with an ascent by Green; a broadside ballad entitled “A comical description of the Balloon” with a woodcut, about 1825, and others of equal interest, many relating to Green, and all of the eighteenth or early nineteenth century. The Edith Haggin deLong Memorial Fund brought it to Princeton.
FINANCIAL REPORT

The summary of financial transactions on the Operating Account for the year 1947-48 follows:

RECEIPTS

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance 1 July 1947</td>
<td>$1,854.14</td>
</tr>
<tr>
<td>Dues collected</td>
<td>$2,008.50</td>
</tr>
<tr>
<td>Subscriptions to Chronicle</td>
<td>$396.50</td>
</tr>
<tr>
<td>Miscellaneous (dinner)</td>
<td>$223.89</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$4,683.08</strong></td>
</tr>
</tbody>
</table>

EXPENDITURES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing of Chronicle</td>
<td>$3,182.17</td>
</tr>
<tr>
<td>Payment on debt</td>
<td>$900.00</td>
</tr>
<tr>
<td>Dinner expenses (incl. invitations)</td>
<td>$485.95</td>
</tr>
<tr>
<td>Miscellaneous (printing, postage, etc.)</td>
<td>$68.68</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$4,644.80</strong></td>
</tr>
</tbody>
</table>

The past year effected a reduction of the debt, which now is $600.00.

Printing costs compelled the decision on the part of the Executive Committee to approve a raise in the subscription charge for the Chronicle; beginning with this issue the rate is three dollars a volume, and one dollar for single issues. It is expected that this new rate will meet costs.

56 University Place house maintenance expenses were almost exactly covered by contributions received. The year ended with a balance of $4,476, but the final payment on the debt, $2,168.66, was not paid. The house expenses for 1948-49 will total $2,400.00.

CONTRIBUTIONS

Since the report made in the June issue of the Chronicle contributions totaling $1,650.00 have been received from Friends. These were designated for various uses. David H. McAlpin '30 contributed to the fund which enables us to publish the Chronicle and to carry on the various activities of the Friends. Carl Otto v. Kienbusch '06 helped the Library secure three autograph letters of John Witherspoon. Gilbert S. McClintock '08 contributed to the Marquand Fund, out of which purchases for the art library are made. An anonymous contribution increased the capital of the Rushton Fund.

GIFTS

Several splendid gifts were received from Friends. Space permits only a brief recording of a few. From Gordon A. Block, Jr. '36 came thirty-four items by Rudyard Kipling; this group contains a number of limited and signed editions as well as many first editions. A copy of The Poems of Ossian, London, 1808, was presented by Laurence R. Carton '07. Manuscripts and books were received from M. Daniel Maggin; a letter from Charles Lee to Robert Morris, dated July 4, 1775; a letter from James McHenry to Benjamin Tallmadge, January 15, 1813; the manuscript of "A Dream," by James McHenry, March 4, 1809; a letter from William Maclay to Benjamin Rush, January 16, 1790; the edition de luxe of Raemakers' The Great War in 1916, A Neutral's Indictment, London, 1917; and Robert Browning's Bells and Pomegranates, Numbers I-VII, London, 1841-45, of which Number VI is an inscribed presentation copy from the author. Dean Mathey '18 presented a group of manuscripts relating to William Paterson: Paterson's certificate of membership in the American Philosophical Society, signed by Benjamin Franklin and others, dated January 17, 1789; the docu-
ment appointing Paterson Solicitor and Councillor at Law for the Province of New Jersey, dated November 16, 1771; a letter to Paterson from George Washington (letter not in Washington's hand though signed is), dated February 20, 1783; a letter to Paterson from Phineas Miller, June 17, 1786; the diploma from the College of New Jersey awarded to Paterson in October, 1769; the document appointing Paterson Surrogate of the Province of New Jersey, August 1, 1769; the document appointing Paterson Justice of the United States Supreme Court, 1793, together with a photograph of a portrait of Paterson; also, *Domestic Architecture in Australia*, edited by Sydney U. Smith and Bertram Stevens, Sydney, 1919, Walter S. Monroe's *Encyclopedia of Educational Research*, New York, 1941, and Aymer Vallance's *The Old Colleges of Oxford*, London, 1912. From Henry N. Paul '84 the Library received a handsome copy of the Latin edition of the Nuremberg Chronicle, 1493, together with Joannes Magnus' *Historia ... De Omnibus Gothorum*, Rome, 1554, and a royal proclamation dated September 21, 1688, issued as a broadside in London in the same year. Kenneth H. Rockey '16 has helped us strengthen our holdings of first editions of American authors; his latest gift includes several volumes by Joel Chandler Harris, F. Hopkinson Smith, Booth Tarkington, Jack London, and Willa Cather, among others. From Albridge C. Smith '03 we received a lease of land executed at an unspecified date within the thirteenth century, and a paper concerned with the sale of a manor in England in the year 1594. Alexander D. Wainwright '89 presented a manuscript poem, "The Latter-day Pope," by Thomas Adolphus Trollope, and the original typescript of Phil Stong's *The Princess", together with two typed letters from Stong relating to the typescript.

Gifts were received also from the following friends: Alfred H. Bill, Ernest T. Carter '88, Andrew C. Imbrie '95, John A. Larkin '13, George A. Brakely '07, Thomas H. English '18, Carl Otto v. Kiensbusch '06, John Van Antwerp MacMurray '03, Sterling Morton '06, Lesing J. Rosenwald, and W. Frederick Stohlman '09.

**FRIENDS OF THE PRINCETON LIBRARY**

Founded in 1939, the Friends of the Princeton Library is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts and other material which could not otherwise be acquired by the Library.

Membership is open to anyone subscribing annually five dollars or more. Checks payable to Princeton University Library should be mailed to the Secretary.

Members receive The Princeton University Library Chronicle and publications issued by the Friends, and, upon completion of the Firestone Library, will have access to the facilities of the Friends' Room and will be invited to participate in meetings and in special lectures and exhibitions.

-The Council-

**Chairman**

David H. McAlpin, Chairman

Princeton, N.J.

LAWRENCE G. PAYTON, Vice-Chairman
1450 Park Ave., New York, N.Y.

LAWRENCE H. EVANS, Secretary
Princeton, N.J.

**Budget and Executive Committees**

David H. McAlpin, Chairman

William S. Boyd

Georges A. B. Paul

Lawrence G. Payton

Paul Risser

Chairman of Other Committees

Library Building: Lawrence G. Payton

Gifts and Acquisitions: Willard Poor

Purchasing: William A. B. Paul

Chairman will welcome inquiries and suggestions.

The Princeton University Library Chronicle

Published four times a year November, February, April, June

Subscription: Three dollars a year