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

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Seals from Ancient Western Asia

By Cyrus H. Gordon

In the Manuscripts Division of the Princeton University Library there is a collection of nearly two hundred stone seals from Mesopotamia and adjacent areas. These seals are of particular interest because they are the most typical artistic product of the cradle of civilization that lay between the Tigris and Euphrates Rivers; and, thanks to the sturdiness of the stone, the seals are often intact, so that we can see them exactly as they were millennia ago when they were cut by the ancient artists.

Around 4000 B.C. men began to carve stamp seals in that area. Then about the middle of the fourth millennium, at a time now known as the Uruk Age, the seal in cylindrical form made its appearance and drove the stamp seal out of use. Stamp seals, long afterward, reappeared, but it was not until the sixth century B.C. that they regained their prominence in Babylonia, with the result that the cylinder eventually disappeared. To this day in the Middle East stamp seals (now usually in the form of a signet ring) are used to authenticate documents.

From about 3000 B.C. to the dawn of the Christian Era the scribes of Babylon wrote on clay tablets. It is far more convenient for witnesses to impress a little stamp seal on a tablet than to roll a cylinder, which uses so much of the limited space. And yet it was not until around 600 B.C. that the space-saving stamp began to replace the space-consuming cylinder. Accordingly, it comes as no surprise that the cylinder seal was originally designed for a purpose other than leaving its impression on tablets.

The acquisition and possession of goods have been driving forces...
from the dawn of history. To make sure that a storage chamber was not tampered with, the ancient Mesopotamians would seal the door with a perimeter of clay and the owner would impress his seal on the clay. Obviously, a cylinder that can be rolled to impress a continuous frieze of any desired length is superior to a stamp for sealing the large perimeter of a door. The mouths of large storage jars were also effectively sealed by rolling a cylinder on clay freshly applied around the stoppers. Thus the cylinder seal became established in Babylonia of the Uruk before writing became a factor in national life. Writing was developed about 3000 B.C., but it did not become important in the economic life of Babylonia until about 2500 B.C. By that time the cylinder seal had become an integral feature of the civilization and no one thought of replacing it for practical reasons, although it did tend to be reduced in size as the cuneiform clay document became common in the economic life. It is interesting to note that in Neo-Babylonian times (sixth century B.C.) the general increase in the number of witnesses per tablet went hand in hand with the spread of the space-saving stamp.

If Mesopotamian glyptics (as the seal art is called) were simply the incising of a few lines to establish identity, like fingerprints, the subject could be disposed of in a few paragraphs. As a matter of fact, very few seals are mere scratchings. Most are scenes that have definite cultural interest. Some are to be judged as compositions. Others illustrate religious ideas and literary motifs. All of them are reflexes of a great civilization, which we may roughly describe as the Cuneiform World. The twelve seals whose impressions on modeling clay were photographed to illustrate this article are only a few samples from the Princeton collection, but they serve to convey a general idea of the material and its meaning.

Seal 1 (No. B 8) comes from around 2500 B.C., when the Dynasty of Sargon of Accad ruled Mesopotamia. It was the first Semitic empire in history. With it were infused unprecedented vigor and realism in art, marking a break with the Sumerian dominated past. The Accad kings introduced two concepts of government new to Mesopotamia; namely, that they (the kings) were divine, and that they were destined to rule the entire world. While divine kingship has not survived in modern politics (outside of exotic exceptions like Tibet), the drive toward world domination remains. Seal 1 is to be judged as a composition: an eagle grasps a pair of antithetic goats. The eye is carried from the eagle to the goats, and back to the eagle. The sloping axes of the animals’ bodies continue the lines of the spread wings to form an X. The bird’s body (continued by the animals’ hind legs) forms a vertical axis and the goats’ necks flank the composition vertically. With an economy of line and effort, the artist has conveyed the feathery texture of the bird and the shagginess of the animals’ necks. The composition is effective and appealing; like most works of ancient art, it is not an attempt to create ex nihilo but is in keeping with a well-established tradition (many examples of this theme are known).

Seal 2 (No. B 7) is an Old Assyrian seal of about 1500 B.C. Because the majority of Old Assyrian tablets and seals come from Cappadocia (now Turkey), they are often called “Cappadocians.” Already in the third millennium the Assyrians were establishing trading colonies in Cappadocia. The colonists continued to use their Assyrian language for recording their business transactions and to maintain trade with their ancestral land. The three central figures constitute a presentation scene in which a worshiper is introduced to a seated deity holding a wine cup. Since such scenes are the norms during the last quarter of the third millennium, it was probably during that time that Old Assyrian seals (of which this is a typical example) became established in Cappadocia. The subsidiary scene is a shaggy ram or goat over a line, over a stylized scorpion.

Seal 3 (No. 65) is Old Babylonian, from the time of the dynasty that included the lawgiver Hammurabi, whose reign spanned the eighteenth and seventeenth centuries B.C. The nude female facing front and holding her breasts is a goddess of fertility. The central figure is a god holding aloft his specific symbol (known from clearer examples to be a war club with a lion’s head on either side). Behind him is a man holding a ceremonial container. The inscription flanking the scene reads “Shamash-Aya.” Shamash is the sun god; Aya is his wife. The pair may be treated as a compound name. Such seals need not have been talismans, as some scholars have proposed. The fact is that seals bearing divine names such as “Shamash-Aya” are found impressed on business documents among the witnesses’ seals. Priestly representatives of such gods as Shamash-Aya impressed the divine seal to authenticate documents with divine sanction, much as oaths are administered today under the seal of a notary public.

Seal 4 (No. 46) is an Old Babylonian seal that belonged to a “servant of the god Adad”; i.e., a priest connected with the temple
of the storm-god Adad. On the left is the nude goddess, facing front in accordance with the artistic convention required for her iconography (as against the other figures, in profile). The worshiper, in the center, wears a short hunting skirt and carries a weapon. The god is appropriately identified as Adad by his fork of lightning. Inasmuch as there is no individuality in the faces, the identification of the characters depends on iconographic devices such as symbols, postures, and garments. Two symbols and a crescent moon fill the spaces between the figures.

Seal 5 (No. 6a), from Hammurabi’s Old Babylonian Dynasty, shows a goddess with raised hands hailing the god Amurru. The divine character of the figures is indicated by their horned crowns. The goddess wears a flounced jacket and skirt known from frescoes to have consisted of material gaily variegated in color. Amurru, the Amorite god, is in a short hunting or battle dress that leaves the right arm completely free for action. In his left hand is a mace consisting of a wooden shaft with a stone knob for clubbing victims. (The Amorites were Semitic immigrants and invaders from the Syrian desert. It was that steady stream of fresh blood from the desert that determined the Semitic character of Mesopotamia.) The empty space could accommodate a personal name. Apparently, after the seal was engraved as we now see it, nobody purchased it so that there was no name to engrave.

Seal 6 (No. 64) is an Old Babylonian seal, showing, from left to right, a goddess with raised hands introducing an Amorite hunter to a deity who welcomes him with a raised hand. The hind leg of an animal held by the hunter may represent the sacrifice he offers to the deity. The vacant space could be used for a name.

Seal 7 (No. B 9) was made while the Mitanni Kingdom flourished in north Mesopotamia during the fifteenth and fourteenth centuries B.C. A seated deity holding a cup is approached by a priest (?), preceded by a worshiper who brings jars as offerings. Since the two latter figures are in miniature, there is room above them for space fillers, including a large crescent moon. The subsidiary scene in two registers is calculated to bring on fertility and success in hunting and in battle. The nude female with knees drawn up symbolizes fertility. To the left, note a sphinx menacing a seated lion. Below the twisted rope separating the registers are animals to bring on an abundance of animals in the hunting field, while the cut-off heads symbolize slain foes and hence victory.
Seal 8 (No. 50) is also of Mitanni date. Note how the art of the period fills all the space, in its abhorrence of vacuum. Two figures wearing long robes salute each other. Between them is a crouching person, above whom is a flying bird. The subsidiary scene is in two registers. Below, a lion attacks a deer. Above are a bare, head, and hand. Cut-off heads and hands both figure in ancient Near Eastern art and literature as tokens of victory in battle. The symbolism developed from the actual practice of cutting off heads and hands to prove the identity of the slain enemy.

Seal 9 (No. 85) is an Assyrian seal of about the eighth century B.C. In spite of the fact that the engraver has used the drill too mechanically and too much, the seal retains some of the liveliness that characterizes this theme. A bearded hunter vanquishes a large deer. The sloping axis of each body and the running position of the hunter's feet, plus his hands in mid-action, convey an impression of motion. The space flanking the scene is occupied by three stylized fillers.

Seal 10 (No. 54) is a Neo-Babylonian seal of about the sixth century B.C. Even though the engraving is shallow, the detail is fine. A hunter with a throw-stick holds a rampant bull by the horn. Behind is the scorpion-man with human head, bird's body, and scorpion's tail. The scorpion-man is known from mythological texts.

Seal 11 (No. B 38) is a Neo-Babylonian stamp seal of the sixth century B.C. showing a worshiper at an altar. A star above suggests the divine presence. The god is not represented anthropomorphically but instead by symbols. As we have noted above, symbols often identified gods in human form, but now the symbols alone survive. Since the sixth century B.C. was the one in which Judaism was purged of idolatry, it is interesting to note that such a movement then prevailed in Babylonia precisely where the Jews at that time were exiled. It is, moreover, interesting to observe that a kind of monotheism then pervaded all of Western Asia down to the Conquest of Alexander the Great in 331 B.C. All nations worshiped the supreme God of the Heavens, who created and ruled the world. Babylonians called him Marduk, Iranians called him Ahuramazda, the Jews called him Yahweh. But there was only one great God. Thus Cyrus the Great, who conquered Babylonia in 539 B.C., invokes Ahuramazda in Persian inscriptions for Iranian consumption; but Marduk in Babylonian documents designed for Baby-
lonian propaganda; while Yahweh is the God of the Heavens in
his decrees for his Jewish subjects.

Seal 12 (No. 55) is Achaemenian, as the Persian dynasty that
ruled the world from 559 to 331 B.C. is called. The king wears the
sidaros (or Iranian crown). His jacket and baggy pantaloons are
easy criteria for identifying the art as Iranian (the Semites wear
skirts). The king seizes the paw of a rampant beast with wings
and a human head. Since this is a period that produced apocalyptic
literature with visions of composite beasts (e.g., the Book of
Daniel), it is of interest to compare such beasts in art and texts.
A rampant deer stands behind the king. A crescent moon is set
between the two beasts. The figures form two overlapping groups.
On the one hand is the king flanked by antithetic rampant beasts;
and on the other are the two beasts facing each other with the
crescent between them. Thus the eye is carried from group to
group and the composition is kept from static dullness.

These twelve seals, selected from the collection in the Princeton
Library, cover two thousand years of history. They come from a
time and place that produced high lights of civilization ranging
from Hammurabi’s laws to Hebraic monotheism. The field of
ancient Near Eastern studies is the most dynamic in the whole
range of the humanities today. The reason is that vast quantities
of art and literature are in the course of discovery. Everyone knows
that excavations produce new materials for reconstructing history.
Less familiar is the fact that many scattered museums and other
collections are full of unpublished material from which cultural
history is being made. Princeton’s Manuscripts Division is to be
numbered among such collections and can be counted on to make
interesting contributions toward the reconstruction of the human
past in the Near Eastern cradles of civilization.

1 White Cyrus’ reference to Ahuramazda is broken, the restoration of the passage
is certain. The Achaemenian successors of Cyrus frequently mention Ahuramazda
as their Iranian inscription.

2 Although Daniel was written in Hellenistic times, it is full of Achaemenian
material.

3 There is a concise account of Mesopotamian glyptic in Cyrus H. Gordon, The
Living Past, New York [191]. The standard comprehensive work is Henri Frankfort,
Cylinder Seals, London, 1939. The leading active authority is Edith Porada, whose
most recent and best illustrated work on the subject is the Corpus of Ancient Near
Eastern Seals in North American Collections [New York, 1948].
Princeton in 1784

The Diary of James W. Wilkin of the Class of 1785

James W. Wilkin, the author of the diary published below, was born on a farm in Walkill, Orange (then Ulster) County, New York, in 1752. During the American Revolution he enlisted in the Army and served also as a volunteer in the militia. At the close of the War he entered the College of New Jersey at Princeton, from which he received his degree in 1785. Wilkin then studied law for a time in New York City and, after being admitted to the bar, settled in Goshen, Orange County, New York, where he henceforth made his home until his death in 1845 at the age of eighty-three. Wilkin, whose law practice extended over Orange, Ulster, and Sullivan Counties, participated actively in civic affairs of the state and nation. He served in both the Assembly and Senate of New York and was a representative from New York in the fourteenth and fifteenth Congresses (1815-1819). Wilkin was also interested in military affairs, attaining in 1810 the rank of Major General of Artillery in the New York State service.

The diary kept for a few months while James Wilkin was a student at Princeton covers the first half of the year 1784, when he was a member of the junior class. There is little in these pages to suggest the substantial citizen that Wilkin later became. They reveal slight literary grace and contain no startlingly original thoughts. Nevertheless, the lack of pretension and even the somewhat humdrum character of these daily jottings are in themselves a commentary on the mentality of a Princeton student in 1784. The diary ends in illegibility and on a note of confusion, suggesting a crisis in the young man’s life at which we can only guess.

The Wilkin diary was recently presented to the Princeton University Library by the author’s great-great-grandson, Edwin J. Bikeman, Jr. ’27.

Monday 23rd of Febr. 1784

We recited two propositions in Euclid at nine Oclock and in the afternoon at two Oclock we recited 15 questions in Sanderson’s Introduction to Algebra. Ker¹ taught the grammar school,² I was tardy in dressing, for society.³ Came into society eight min-

¹ Oliver L. Ker ’85.
² Nassau Hall Grammar School.
³ The American Whig Society, of which Wilkin was a member.
utes to late, society gave Mr Jonston’s a dismission, society was
ajourned about ten Oclock[,] I came to my room and studied
abouth a half an hour and then went to bed.

Thursday the 24th of Febr. 1784
I recited my proposition very bad indeed at which I was not a
little morritized. Just after I cam[e] to [———] Mr [name illegible]
from G. [Goshen] came to the door and sent for Mr. Ker at who's
return he showed me a letter from his mama, and told me the [word
illegible] was going immediately to set out for Goshen. I sat down
and wrote a letter to D. Smith⁴ taught the school in the evenig.
I sat with Mr Condats⁵ after supper untill eight o clock and [words
illegible].

Wednesday 25th of Febr. 1784
Our class recited the three last pro. in the fourth book of Euclid,
and appointed seven in the beginning ad. book for the next day. Mr.
Tap⁶ affronted Mr. St.C.⁷ at recitaion, for which Mr. St C. took
him out and struck him[,] Tap. complained to the faculty. They[\y]
sat about, but I do not know what they[\y] resolved upon. Mr. St.
expects an admonition and is resolved not to except of it he is
preparing to depart. St.C. was absent at Evining prayers, after which
Dr S.⁸ speaks much about the ungenteelmanlike actions of St.C.
Mr St. C. had threatened to whip Tappan and myself.

Thursday the 26th Febr. 1784
As usual at the nine O clock bell our class met, Mr Beach⁹ came
and told us he had a great deal of business upon his hand, and
if we had not our Prop. well he could not hear us, we told him we
had them well. Mr B. [word illegible] was to meet the faculty upon
Mr St C. affray, which resolved that sd. St. C. should be suspended,
and all the students forbid to harbour him in college. We were
advised of this by Mr. B. who came to our room and told us of it and
that their sentence would be set upon the hald door by Mr Green.¹⁰

Mr. St C. sent for me to college from Mr Beekman’s tavern in order
to make up with me but I thought it advisable not to go. Mr
Whaley¹¹ and I took a walk next Dr Wigon’s[,]¹²

Friday 27th of Febry. 1784
The class recited Euclid in the morning and Algebra in the after-
noon. I spent the latter part of the afternoon in writing a piece of
composition but I did not finish it in the evening[.] Mr. Tap. Th.¹³
and myself recited six proposition[s] in the first book of Euclid.
I went bed very early before I finished my composition my theme
was the blessings of a good conscience[,]¹⁴

Saturday the 28th February 1784
I got up just after the first bell, it was very cold an[d] there was no
prayers, I resumed my pen, to write my composition, and had not
finished it before breakfast, and I had not time to for [sic] it. Th.
brought me two peaces of bread and butter[,] I had four or five
corrections in my piece, I spent the day untill about three Oclock
and then at Mr Tenbrook’s¹⁵ request I went home with him and
walked[,] it was very cold, we got there just before six[,] spent a
very talkative evening with the old people.

Sunday the 29th of Febr. 84
I slept[,] so very warm that I was lazy to get up, and did untill Mrs
Tenbrook called us to breakfast. Mr Ten B. sent his negroe with
us to town in the s[leigh, I think] I never felt a more severe day of
cold. We got to college before the first bell[,] I went to answering
my religious question but it was very difficult. Does not the seventh
commandment make all lasciviousness of thought & affection sinful,
as well as actual impurity. I had but a very indifferent answer the
worst perhaps[\] I ever had.

Monday the 1st March 1784
It was very cold in the morning so that notwithstanding we had
a good fire in our room Mr Beach invited the class to recite in his
room, we finished the five last in the fourth book Euclid. In the
afternoon I taught the grammar school, and dismissed about about
[sic] half after four and then dressed for society[,] prayer bell rung

⁴ Abel Johnston "84.
⁵ Richard Smith "95 or Charles Smith "86.
⁶ John Tappan "85.
⁷ Unidentified.
⁸ Samuel Stanhope Smith "89, Tutor, 1790-93, Professor of Moral Philosophy, 1799-
⁹ 83, Professor of Moral Philosophy and Theology, 1788-81, President, 1790-91.
¹⁰ During Witherspoon’s absence abroad in 1798 and 1799 Smith was in charge of the
¹¹ Columbian College.
¹² Samuel Beach "83, Tutor, 1791-89.
¹³ Asbel Green "85, Tutor, 1791-89, Professor of Mathematics and Natural Philo-
¹⁴ osophy, 1789-97, President, 1812-29.
¹⁵ Thomas Wiggins, M.D., Treasurer of the College, 1786-87.
¹⁶ James Thompson "85.
¹⁷ Abraham Tenbrook "84.
when I was at the barbar's business when on with a good deal of spirit, in society which was dismissed about ten o'clock.

_Thursday 2nd March 1784_

Was monthly holyday, but the bell rung for prayers as usually. I got up and went to the hall but we had not prayers. I spent the greater part of the day reviewing part of the first book of Euclid. I played [played] two or three games of wist in our room with Sq. W. and Th. I spent the evening very agreeably with a Dr. Whiggon's.] the Dr was not at home but about half the evening. I returned to college about nine o'clock and studied about an hour and a half longer or after.

_Wednesday the 3d of M. 84_

If[t] snowed all day. I was not able to do my sums in algebra. I studied very closely all day. I spoke in the evening upon the stage and blushed very much they told me. After prayers I went to get some apples at Mrs [same illegible]. There I met Mr Th. who told that Mr Gold was at the tavern. I went and found him, spent a few minutes with him, returned to college, and went and spent the evening with him and Mr C. Mr W. and Mr Cupper.16

_Thursday the 4th of March 1784_

Noth with standing I studied very hard all the morning until recitation time I could get such a knowledge of the equations in the first book of Algebra that I could do my sum. After recitation I studied a while at them and got a tolerable notion of them by noon [noonday]. In the afternoon I taught the grammar school. In the [evening] I studied seven or eight Probs in the second book [book.] I went to bed very early, being not very well, with an intention to get up very early next morning to examine Sanderson.

_Friday the 5th of March 1784_

I got [up] sometime before the second bell made on a fire and began to review Euclid. After prayers I went into the schoolroom and studied about an hour. Then came to my room and looked over my Algebra. At recitation Mr B. gave me a prob. to solve that I had not looked at before and fortunately I did it right. Between recitation and dinner I went and studied in Mr Hunt's room. The afternoon I spent at English grammar tho' I could scarce keep

my Eyes open. I was indisposed in the evening and went to bed about seven o'clock.

_Saturday 6th of March 1784_

I got out of bed between the bells and prepared for study immediately after prayers. I went again this morning into the schoolroom and studied an hour or two and then came to my room. I had [word illegible] with Mr. Henney[y],24 we recited from to is the sign of the adverb until the adverb have no government. In the afternoon Mr Henney tap[ed] and my self recited a prop in first B. Euclid. I spent the evening in transcribing a piece. Mr McWhorter18 sat in our room until almost midnight.

_Sunday 7th of March 1784_

I did not wake until day light and I thought that prayers were over. But after I had lain a few minutes I heard the man knock at the doors. I got up and went to prayer[,] But Th and Whaley laid a bed. After prayer I went into the school room and wrote my religious answer[,] after prayer I felt very unwell[,] I read a chapter in the Bible and had a pleasing meditation on the bounties of the Deity and his Mercy to the fallen race of mankind. My question for this day was When the cross of Christ shews us what reason we have to hope, does it not also shew us what reason we have to fear.

_Monday the 8th of March 1784_

I got up sometime before the first bell. and went to studying Algebra. I find it very hard. We recited 8 Prob. Mr. B told us at recitation that we must finish the study of algebra this afternoon and be examined upon it. I went into the grammar school to see[c] Mr Ramsay99 before dinner about the school business. I taught the school in the afternoon—I did not attend society this evening. I read over all most all the first book of Algebra. and then wen[c] to bed and slept awhile and then got up and prepared my recitation for tomorrow.

_Thursday the 9th of March 1784_

The class recited seven or eight prob. in Algebra, the day was cloudy. When we came out the hall from prayer in the evening Mr. Beach told Th. and me that there was a gent. at Mr Beckman

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16 Thomas Cooper '84.
17 Ralph Hunt '86 or William Pitt Hunt '86.
18 John Vernon Henry '85.
19 Alexander Cumming McWhorter '84.
20 Probably Ephraim Ramsey, Hon.A.B. 1783.
who desired to see us, we went over, it snowed a little, we found the gentleman to be Mr Garner from Goshen. We spent the evening with him very agreeably and drank a bottle of wine. I stayed some time after Th went to college. When I went to college the storm had increased and it snowed and blew very hard.

Wednesday the 10th of M. 1784
It still keep foul wether, I taught the grammar school in the afternoon. Nothing extraordinary happened through the course of the day.

Thursday the 11th d. of Mr 84
In the morning we recited Algebra and in the afternoon twenty proposition[s] in Euclid. I studied incessantly all the afternoon at algebra.[21] I went to the stage house in the evening[.] it [was] very bad walking as storm was not over.

Friday 12th of March, 84
I cleaned out my study studied in it a while[.] I find it very convenient[,] I wrote my composition after night.

Saterday the 13th March 1784
I spent the morning before breakfast in transcribing a Dialogue. Our part of the class shewed composition. I went in to the grammar school after recitation, appointed the boy[s] their parts in some dialogues and stayed with Mr Ramsy until the dinner bell rung. I walked down to Mr Andersons in the afternoon it was very muddy. I returned to Mr Vandooren’s and spent evening there with Mr W. and Miss Lo[.] I think her very handsome. I returned to college about eleven Oclock.

Sunday the 14th of March 1784
I got up just before the first bell and prepared for prayers. After prayer I read in in [sic] question book untill breakfast, and then dressed for sermon, and then began to write my religious exercise. did not finish it before the bell called us to public worship. Mr Miller[22] preached, I was very sorrow [sorry] to hear him make so indifferent a hand. He came into my room with Dr Smith and inquired for Mr Th. Told him that he was gone to New York. Dr S. did not hear our class read their answers. I did not study any because I had no candles[.] I missed my Sanderson and went to Thomsons[23] room to look for it[.]

Monday the 15th of Mch 1784
I got up and made a fire before prayers. I did not find my Algebra, last night. I went to Thomson room this morning again and found it. We did not recite today[,] Mr B was not in college, I taught the grammar school in the afternoon. And afforded one of student[s] very much. I dismiss[ed] about half after five & the[s] dressed for society. which meet as usual, the business went on with a good deal of spirit, and was dismissed about ten Oclock, I borrowed a candle of Mr Green, and studied some time afterwards.

Thursday the 16th March 1784
Mr. [B.] having not returned wed did not recite in the morning, he came in the afternoon, and came into our room and shook hand with my [me] and Mr Whaley very friendly and told us that he had got upon the wrong side of the water and could not get to college. I spent the day over[ly] studiously at Algebra, untill eight Oclock[.] Then I read a Geography a while and then having a headache I went to bed with an intention to get up before day.

Wednesday the 16th of M. 1784
I did not get[te] up sooner than the first bell not with standing the intention I had when I went to bed. I studied the Second Book of Euclid in the morning before breakfast. Not one of the class did their Equation in the third Book of Algebra. Mr Beach told us to get it over again. There[er]e[?] wanted to impose upo me all that laid in his power and it appears to me that he takes the advantage of [me] in every instance he possibly [can] and to make me appear ridiculous to every one that he save his own character at the expense of mine but I hope [not] with the better and more studious part of the students[.]

Thursday the 17th of March
I got up just before the prayer Bell and after prepared for study. I spent the morning untill recitation time studying Algebra, at recitation none of the class could solve their equation in the third book but myself. In the afternoon the class recited ten pro. in the Third Book of Euclid. I spent the afternoon at Euclid together

[23] 60
and Mr S. to go. I was not well pleased with conduct of some of the Members particular[ly] Mr R R Lyt[.] 33

Tuesday the 22nd of March 1784
I spent the the [sic] morning studying Algebra but did not recite in the afternoon[.] I taught the schole. Mr Tappan and myself[.] took a walk in the evening nearly a mile to south but did not go into any house. we returned and supper was over, we went into the kitchen to get supper and there was no milk[.] Mrs E. Woodruff[4] gave us some cold meet. I studied two or three hours and then went to bed.

Wednesday the 23rd of M 1784
I got up this morning after the servant knocked at the door dressed and [w]as the third at prayers. I was in Mr B. room before breakfast to get his assistance in a sum in Algebra. He told me that we would not have any of the exs in the last of the third book[.] I was very glad to hear it.hed not not [sic] hear us recite this morning. I thought in the Th. behaviour very drole this morning again. Sat in Mr Tap, room from dark until the bell rung for supper[.] we asked [each] other the points of the proposition[s] in Euclid[.] we took a walk after supper[.] I studied after the Eight O'clock bell rung.

Thursday 24th of March 1784
Before breakfast I studied Eight proposition[s] in 6th[.] 1st book of Euclid. I employed the remainder of the day in reviewing Algebra with tolerable success. After prayer four or five of us took [sic] a walk up Trentown road and coming back we had a sociable race for the want of candles I did not study much after dark[.] I went to bed earlier than usual for to or three days past with an intention to get up as soon as it was light to prepare my recitation[.] 34

Friday the 25th of March 1784
I devoted the fore part of the day to the study of Algebra. I did not do much more in the afternoon than prepare my speach, for it was my turn to speak upon the stage. I spoke my piece to Mr B. After prayers, I took a walk in town with Mr. Cyler, and in the evening we went and drank tea with Miss Warner, and spent the

33 Peter Robert Livingston '83
34 Mrs. Elias Woodruff, wife of the steward of the College.
evening very sociably, Mrs Davenport and Mrs Kelsey came in[,] the former gave us a stringing [striking] example of vivacity. Miss R. Lot came about nine o'clock[,] I had the pleasure to see her home. Came to college and sat up with stud[y]ying until 11 o'clock[.]

Saturday 26th of March 1784
Through the course of the day I studied through[h] the first book of Euclid from the Eight prop. to the end, and also part of the second book of Algebra. The rest of the day passed on as usual.

Sunday 27th of March 1784
I draught two or three sums in algebra, attended two sermons, Mrs Wiggens came in after first sermon and sat a while with us[,] The school boys were catechised by Dr. Smith[,] I was present[,] I was unwell through[h] the course of day[,] I went to bed about Eight.

Monday the 28th of March 1784
After prayers in the hall I went into the school room and studied until breakfast. I studied through the day the second book of Euclid taught the school in afternoon, attend[ed] society in the Evening and gave in the bill of the class and before I went to bed looked over two prop. in Algebra together with some arithmet[ic][.] I went to bed very well contented with what I had done but weighty thoughts were upon my mind a [words illegible].

Tuesday the 29th March 1784
I spent very studiously[,] I reviewed the third book of Euclid and part of the third book of Algebra.

Wednesday the 30th of March 1784
I reviewed the fourth Book of Euclid taught the school in the afternoon and studied 7 or 8 prob. in Algebra. Abought sunset I took a walk to Mrs Moffet and bought some butts and then went to Mr Chalsies and bought a half score of eggs designing to eat them for my supper but I did not.

Thursday 1st of April 1784
Mr Thom came into my room and told me that their was a letter in the post office for me. I not thinking that it was the first day of April prepared to go, but I recollected and did not go but turned the jock [joke] upon himself by making him believe I was their. Some of the students rung the bell for breakfast and made April fools of a number of the students. Mr Whaly and myself happened to fall out very severely but not so as to come to blows. I know not what may be the consequences of it but think that we shall part as roommates[.]

Friday 4th of A. 1784
I employed as [sic] usual at study and in the school[,] Mr. Whaly has not spoken to me nor me to him yet.

Saturday the 5th passed in like manner both with respect of study and not spoken to W[,] he or some one else has introduced it into college that some Lady should have said that I was a good old soul. Sunday 6th passed also with[ou]t words being changed between W. and myself one seem to be a[s] proud as the other is saucy[,] God bless him I hate him not[,] I spent from the 6d to 9th very industriously at my studies, preparing for examination and was examined on the 9th[,] The class in general passed a very good examination, on the tenth I sat [set] out for home and got lost between germenten and germentown a[nd] lodged at an old dutchmen house. In the morning I went to Mr Cobbs. And stay[ed] ther[e] untill munday morning and then went on my way[,] In short I got home and spent three weeks very agreeably. And then returned to this place Princeton[,] I spent the time at my studies and very little company till the 20th of June, and then I had the pleasure of being introduced to the beauty which I saw when I first came to this place and I admired her company and conversation as well as I did her person the first time I saw her. In about two weeks I made her another visit in company with the gentleman who introduced her to me. I said all and came in morning prayer. I spent my time at my studies mostly untill the fourth of July then the same Ladies came to town[,] I had the pleasure of her company, some part of the time. In the after[noon] of mid July I was in company with several Ladies and gentlemen at Captain M. the time passed away very agreeably. I walked with miss Sophia to her lodging and by the by called in at Mr Stott [Stockton.] I was not very happy perhaps it was because I never was introduced to the family. Afterwards I saw used to see a Lady from W. and Miss W sometime in company with Mr S. I spent the time very agreeably. for them [words illegible].
The last day of July I took another to Rockingham and had the pleasure of being introduced to two young Ladies from Philadelphia. [I] stayed all night and had some pleasure with a lover of one of the ladies. Next morning I came into college with Miss Sophia and one of her Brothers in the waggon. I was also introduced to one Mr. Emlo, who rode with us. Sunday evening I walked home with Miss W and Miss S. from singing meeting, and did not return to college until after twelve. On the Tuesday following Mr. S. and myself went to wait upon the same Ladies and a circumstance took place that gave me a true specimen of the weakness of [human] nature such a[ ] I had scarcely an idea of before. Others we love to harass ourselves to be caress'd. Complicate[d] is a man who can bear him without [sic] much study and long experience.
A Catalogue of the Gallatin Beardsley Collection

A. E. Gallatin presented to the Princeton University Library in 1948 his collection of drawings, letters, manuscripts, books, and other material relating to Aubrey Beardsley (1872-1898). Certain additions have been made to the collection since it was presented to the Library, and the Library has incorporated into it a number of items which had been previously acquired. The sources of these additional items are recorded in this catalogue.

I. DRAWINGS

A LITTLE GIRL. Ca. 1882-84. Pen and ink and crayon. 1 1/4 x 7/8. Drawn on a place card ["Mrs. Clouston"]. Unpublished. Purchased from R. A. Walker. [Not recorded in Gallatin.] No. 1


Programs of Home Entertainments

The following seven drawings were made for programs of private theatrical performances which were given at the Beardsley home in London in 1888-89 by Aubrey and Mabel Beardsley. They were formerly in the collection of John Lane, who had purchased them from the artist’s mother.

PROGRAMME, CAMBRIDGE THEATRE. Pen and ink, wash, and watercolor. 7 x 4 1/2. Reproduced in The Uncollected Work of Aubrey Beardsley, London [1925], No. 121. [Gallatin 117] No. 3

PLAN OF THE THEATRE. Pen and ink, wash, and watercolor. 7 x 4 1/2. On verso of preceding drawing. Reproduced in The Uncollected Work, No. 122. [Gallatin 118] No. 4

THE CAMBRIDGE THEATRE OF VARIETIES. Pen and ink and wash. 7 x 4 1/2. Reproduced in The Uncollected Work, No. 127. [Gallatin 119] No. 5

THE MAN OF HONOUR. Pen and ink and wash. 7 x 4 1/2. Reproduced in The Uncollected Work, No. 129. [Gallatin 120] No. 6

THE JOLLY MASHERS. Pen and ink and wash. 7 x 4 1/2. Reproduced in The Uncollected Work, No. 124. [Gallatin 121] No. 7

1 The bracketed numbers in the following list refer to A. E. Gallatin, Aubrey Beardsley; Catalogue of Drawings and Bibliography, New York, 1943. The dimensions of the drawings are given in inches.
THE MISTAKE. Pen and ink and wash. 7 x 4 1/2. Reproduced in *The Uncollected Work*, No. 125. [Gallatin 182] No. 8
songs. Pen and ink, wash, and water color. 7 x 4 1/2. Reproduced in *The Uncollected Work*, No. 126. [Gallatin 183] No. 9

Drawings in a Scrapbook

The following six drawings are contained in a scrapbook which belonged to the Beardsley family. They were executed by Beardsley about 1890. See Georges Derry [R. A. Walker], *An Aubrey Beardsley Scrap Book* [London], 1920. Purchased from R. A. Walker.

ILLUSTRATION FOR IBSN'S GHOSTS, ACT 1. Pen and ink and pencil. 8 x 8 1/2. Reproduced in Georges Derry [R. A. Walker], *An Aubrey Beardsley Scrap Book*, front. [Gallatin 165] No. 10
two heads. Pencil. 3 x 1 1/4 and 2 1/2 x 1. On same page. Unpublished. [Gallatin 166] No. 11


A CLERGYMAN. Pencil. 4 1/2 x 5. Unpublished. [Gallatin 169] No. 14

two figures in a garret. 1892. Pen and ink and wash. 4 1/4 x 3 1/4. Reproduced in *The Early Work*, No. 10. From the collection of Frederick H. Evans. [Gallatin 220] No. 16


*Le Morte DARTHUR*, 1893-94
SIR LAUNCELOT AND THE WITCH HELLAWES. Pen and ink. 12 x 9 1/4.

Plate facing p. 212. Purchased from James Tregaskis and Son, London. [Gallatin 290] No. 19


UNFINISHED BORDER AND INITIAL LETTER. Pen and ink and pencil. 11 7/16 x 8 5/16. Not used. Reproduced in A. E. Gallatin, *Whistler's Art Dicta and Other Essays*, Boston, 1904, plate facing p. 28. Purchased from S. F. Scorton-Clark, one of Beardsley's schoolmates, to whom Beardsley gave the drawing in 1893. [Gallatin 625] No. 25


"Bon-Mots," 1893-94


69


CARL MARIA VON WEBER. 1829. Pen and ink. 11 x 4 5/8. Reproduced in A. E. Gallatin, Aubrey Beardsley: Catalogue of Drawings and Bibliography, Pl. [7]. Purchased from Duttons, Inc., New York. It had been consigned for sale by an Englishwoman to whose stepmother Beardsley had given it. [Gallatin 776] No. 31

"Keynotes" Series. 1893-96

KEYNOTES: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink. 9 5/16 x 6 1/4. From the collection of John Lane. [Gallatin 796] No. 32

THE GREAT GOD PAN AND THE INMOST LIGHT: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink. 8 13/16 x 4 11/16. On verso: unfinished drawing in pen and ink and pencil of an earlier version of the same design. From the collection of John Lane. [Gallatin 800 and 841] No. 33

GREY ROSES: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink. 7 11/16 x 4 1/2. From the collection of John Lane. [Gallatin 805] No. 34

THE MIRROR OF MUSIC: DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink. 7 11/16 x 4 7/16. From the collection of John Lane. [Gallatin 810 and 822] No. 35

YELLOW AND WHITE: DESIGN FOR FRONT COVER AND TITLE-PAGE; THE THREE IMPOSTORS: DESIGN FOR KEY MONOGRAM. The two designs on the same sheet. Pen and ink. 7 11/16 x 4 7/16. From the collection of John Lane. [Gallatin 811 and 827] No. 36

THE MOUNTAIN LOVERS: DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink. 7 5/8 x 4 7/16. From the collection of John Lane. [Gallatin 813 and 824] No. 37


THE BRITISH BARBARIANS: DESIGN FOR FRONT COVER AND TITLE-PAGE.

Pen and ink. 8 3/16 x 5. From the collection of John Lane. [Gallatin 816] No. 38

PLATONIC AFFECTIONS: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink. 7 7/8 x 4 1/2. From the collection of John Lane. [Gallatin 817] No. 39

The Idler, 1894


DESIGN FOR A POSTER. 1894. Pen and ink. 14 1/4 x 9 5/16. Reproduced in Beardsley's article "The Art of the Hoarding," The New Review, XI (July, 1894), 55, and in The Early Work, No. 156. In the latter reproduction what appears to be a dog has been placed at the end of the leash. From the collection of John Lane. [Gallatin 795] No. 41

Salome, 1894

THE BLACK CAPE. Pen and ink. 8 13/16 x 6 1/4. Plate facing p. 8. Not drawn for the book; it was substituted for another drawing. From the collection of John Lane. [Gallatin 881] No. 42

The Yellow Book, 1894-95

DESIGN FOR FRONT COVER OF VOLUME II. Pen and ink. 8 1/8 x 6 5/16. From the collection of John Lane. [Gallatin 901] No. 48

THE COMEDY-BALLET OF MARIONNETTE, NUMBER I. Pen and ink. 13 3/8 x 10 1/16. Vol. II, p. [87]. In the present state of the drawing the dwarf holds a small box instead of a mask; it was thus altered to be used as an advertisement for Geraudel's pastilles. On verso: slight pencil sketch of a woman. From the collection of Raoul Ponchon. [Gallatin 905] No. 44

DESIGN FOR FRONT COVER OF VOLUME III. Pen and ink. 8 1/16 x 6 1/4. From the collection of John Lane. [Gallatin 909] No. 45

DESIGN FOR A POSTER TO ADVERTISE THE YELLOW BOOK. Pen and ink. 15 1/16 x 10 7/8. Reproduced in Beardsley's article "The Art of the Hoarding," The New Review, XI (July, 1894), 54, and in
The Early Work, No. 74. From the collection of John Lane. [Gallatin 924] No. 46

DESIGN FOR A FRONT COVER. Pen and ink. 7 5/8 x 6 1/8. Not used. Reproduced in The Early Work, No. 76. From the collection of John Lane. [Gallatin 925] No. 47

DESIGN FOR A POSTER TO ADVERTISE THE YELLOW BOOK. Pen and ink. 12 5/8 x 10 1/8. Not used. Reproduced in The Early Work, No. 75. From the collection of John Lane. [Gallatin 792] No. 48

DESIGN FOR FRONT COVER OF BEARDSLEY’S COPY OF THE VOCAL SCORE OF TRISTAN AND ISOLDA. Ca. 1895. Pen and ink and Chinese white, on brown paper. 10 1/8 x 6 15/16. Reproduced in The Later Work of Aubrey Beardsley, London, 1901, Nos. 31 and 32. From the collection of Frederick H. Evans. The copy of the vocal score itself is in the Gallatin Collection. [Gallatin 967] No. 49

MAX ALVARY AS TRISTAN. Ca. 1895. Pen and ink and wash. 9 1/2 x 5. Reproduced in The Uncollected Work, No. 10. Purchased from James Tregaskis and Son, London. [Gallatin 981] No. 50


The Barbarous Britshers, 1896

DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink. 5 3/4 x 3 1/2. From the collection of John Lane. [Gallatin 860] No. 52

The Savoy, 1896

ET IN ARCADIA EGO. Pen and ink. 8 1/2 x 5 7/8. No. 8, p. [89]. Purchased from R. A. Walker. [Gallatin 1027] No. 53

"Pierrot's Library," 1896

DESIGN FOR FRONT COVER. Pen and ink. 6 1/2 x 4 11/16. From the collection of John Lane. [Gallatin 1044] No. 54

DESIGN FOR SPINE. Pen and ink. 5 9/16 x 5/16. From the collection of John Lane. [Gallatin 1046] No. 55

DESIGN FOR FRONT END PAPERS. Pen and ink. 6 1/2 x 9 3/16. From the collection of John Lane. [Gallatin 1047] No. 56

DESIGN FOR BACK END PAPERS. Pen and ink. 6 1/2 x 9 3/16. From the collection of John Lane. [Gallatin 1048] No. 57

Design for front cover of The Yellow Book

Volume III
DESIGN FOR TITLE-PAGE. Pen and ink. 6 1/16 x 4 3/16. From the collection of John Lane. [Gallatin 1049] No. 58

*The Life and Times of Madame Du Barry*, 1896

DESIGN FOR FRONT COVER. Pen and ink. 9 9/16 x 6 1/16. Purchased from R. A. Walker. [Gallatin 1053] No. 59


*Volpone*, 1898

**VOLPONE ADORING HIS TREASURE**, Pen and ink. 11 1/2 x 8. Frontispiece. Purchased from R. A. Walker. [Gallatin 1091] No. 51

SKETCH FOR INITIAL S. Pencil. 4 x 4. Different from the initial used. On same sheet: sketch in pencil of the head of a satyr. 1 7/8 x 1. Both unpublished. Formerly owned by Miss L. C. Dash, Beardsley's nurse in his last illness and later his mother's companion. [Not recorded in Gallatin.] No. 62

**Aubrey Beardsley, by D. S. MacColl**

II. LETTERS AND MANUSCRIPTS

Written by Aubrey Beardsley

The first fourteen letters in the following list were all apparently written by Aubrey Beardsley during the years 1878 and 1879 when he was a student at Hamilton Lodge, a boarding school near Brighton to which he had been sent for his health.

To His Mother. Hamilton Lodge, October 1 [n. y.]. “I hope you are quite well.” He is quite well. 7 pp. No. 1

To His Sister. Hamilton Lodge, October 15 [n. y.]. “Thank you for your letter.” He describes his life at the school. 6 pp. No. 2

To His Father. [Hamilton Lodge; n. d.]. “I wish you a happy Christmas.” He has made his father a book mark [which is in the Galatin Collection]. With a drawing of a holly. 3 pp. No. 4

To His Mother. Hamilton Lodge, Thursday [n. d.]. “Thank you for sending my shirts.” He has been to a wedding and a circus. 6 pp. No. 5

To His Mother. Hamilton Lodge, Friday [n. d.]. “Thank you for the nice letter.” He had been to an exhibition in Hurst. 4 pp. No. 6

To His Mother. Hamilton Lodge, Friday [n. d.]. “I hope you are quite well.” He received three valentines. 3 pp. No. 7

To His Sister. Hamilton Lodge, Friday [n. d.]. “I thank you for your nice letter.” He had actually received four valentines. He is getting on much better with his music. 3 pp. No. 8

To His Mother. Hamilton Lodge, Wednesday [n. d.]. “I thank you for your letter.” He had been gathering moss to decorate the church for Easter. 3 pp. No. 9

To His Mother. Hamilton Lodge, Thursday [n. d.]. “I am quite well and happy.” He had been to the Temperance Fête at the Chinese Gardens. 3 pp. No. 10

To His Mother. Hamilton Lodge, Thursday [n. d.]. “I am quite well.” He describes the Easter holiday. Postscript, in another hand: “Aubrey forgot to thank you for the pretty Easter card, but he has gone to bed now. He was very pleased with it.—M. B[arnett].” 4 pp. No. 11

To His Mother. Hamilton Lodge, Thursday [n. d.]. “Thank you for your letter.” An account of his musical activities. 3 pp. No. 12

To His Mother. Hamilton Lodge, Friday [n. d.]. “Thank you for your letter, and for the transfers.” He is now quite settled in school again. He has been to a harvest festival and a harvest home. 4 pp. No. 13

To His Parents. Hamilton Lodge, November 27, 1879. “Miss Wise wishes me to tell you that the holidays will begin on Saturday the 20th instant, when I shall be very glad to see you all again and hope you you [sic] will be pleased with the progress I have made in my studies during the past term.” He asks them to send him the money for his trip. 3 pp. No. 14

To Mr. Keighley. 59 Charlwood St., Warwick Sq., S. W. [1893]. “I am returning you the ‘Kiss of Judas’ & must apologize for having kept it so long, but I was stopping down at Brighton when you sent it & there was a little delay in the forwarding.” He gives some suggestions concerning the drawing. 3 pp. No. 15

To Mr. Keighley. 59 Charlwood St., Warwick Sq., S. W. [March, 1893]. “I should be so much obliged if you could let me have the black & white drawing I left with you.” He wishes to include the drawing (“La Femme Incomprise”) with the other work he is going to exhibit at the New English Art Club. 2 pp. No. 16

To Frederick H. Evans. 114 Cambridge St., Warwick Sq., S. W. [1893 or 1894]. “Thanks for your letter.” He will be charmed to do something for Jeffries. 3 pp. No. 17

To Mr. Purchas. 114 Cambridge Street. S. W., February 27 [1894 or 1895]. “It was very good of you to recollect young Wrailes.” He hopes that he will soon see Mr. and Mrs. Purchas. 3 pp. No. 18

To Mrs. Savile Clark. 57 Chester Terrace, S. W., Tuesday [1895]. “It was quite delightful of you to send me that art mustin.” If his tailor finds that there is any left over, he will have some curtains made. 2 pp. No. 19

To Leonard Smithers. Café Anglais [Paris, 1895]. “Many thanks for cheque.” Concerns drawings for The Rape of the Lock. With a caricature of himself. 3 pp. No. 20

To Leonard Smithers. Grand Hôtel de Saxe, Brussels [April, 1896]. “I hope you liked the cul de lampe.” He is going to have his hair cut. With a caricature of himself. 2 pp. No. 21

To His Mother. Grand Hôtel de Saxe, Brussels [April (28th), 1896]. “Many thanks for letter.” He is much better and will be able to leave Brussels early in May. 1 p. No. 22
TO SIR EDMUND GOSSE. 17 Campden Grove, Kensington [May, 1896].

"It was not without hesitation that I allowed myself the pleasure of placing this little edition of "The Rape of the Lock" under your protection, for I feared you would find it a very poor offering."

[The dedication copy of Beardsley's edition of "The Rape of the Lock" and Gosse's letter of thanks are in the Gallatin Collection.]

He has just returned from Brussels, where he was laid up with severe congestion of the lungs. 1 p. No. 23

TO LEONARD SMITHERS. 17 Campden Grove [Kensington, June, 1896]. "Another delay in returning to Crowborough." As a result he is now off to Brighton or somewhere. 1 p. (Purchased on general Library funds.) No. 24

TO LEONARD SMITHERS. S. E. H. [Spread Eagle Hotel, Epsom]. With envelope postmarked July 6, 1896. "I shall be enchanté de vous voir any afternoon & any time this week." He praises the poetry of John Gray. 4 pp. No. 25

TO LEONARD SMITHERS. Pier View, Boscombe. With envelope postmarked August 14, 1896. "What a time you must have had moving!" He finds Boscombe a strange place. 3 pp. No. 26

TO LEONARD SMITHERS. Pier View [Boscombe]. With envelope postmarked August 18, 1896. "I hope you are much better now, & that the move is not proving too exasperating; also that you found a Pullman on your train back." He gives some ideas concerning A Book of Fifty Drawings. 4 pp. No. 27

TO LEONARD SMITHERS. Pier View [Boscombe, August or September, 1896]. "It seems to me you have an embarrass de richesses in the way of drawings." The letter is mainly concerned with A Book of Fifty Drawings. 4 pp. No. 28

TO LEONARD SMITHERS. Pier View [Boscombe], Wednesday. With envelope postmarked September 2, 1896. "So sorry you have been bad; & so glad you are better." He writes concerning A Book of Fifty Drawings. 2 pp. No. 29

TO LEONARD SMITHERS. Pier View [Boscombe], Thursday night [and] Friday [September, 1896]. "Here is another page for the album."

He suggests to Smithers a "Play book series." 4 pp. No. 30

TO LEONARD SMITHERS. Pier View, Boscombe, Bournemouth. With envelope postmarked October 25, 1896. "Words cannot describe the simple agony of depression into which I seem to have fallen chronically." He is sending him the last of the eighth number of The Savoy. 1 p. No. 31

TO LEONARD SMITHERS. Pier View, Boscombe, Bournemouth. With envelope postmarked October 26, 1896. "Quite forgot to say anything about the Conder cover."

He will be charmed to do a cover for Conder's book. (La Fille aux Yeux d'Or). With a drawing of a crown. 2 pp. No. 32

TO LEONARD SMITHERS. Pier View [Boscombe, November, 1896]. "The iconography turns out very nicely." He has made a few additions, etc., in purple pencil. 1 p. No. 33

TO LEONARD SMITHERS. P. V. [Pier View, Boscombe]. With envelope postmarked November 9, 1896. "I would have written before—but my teeth!" He has just had "a huge rock of a thing extracted." With two drawings of teeth. 2 pp. No. 34

TO LEONARD SMITHERS. P. V. [Pier View, Boscombe]. With envelope postmarked December 6, 1896. "I much would like to have a talk with you about the Liaisons & its general get up." Before he begins the drawings for the book. (Les Liaisons Dangereuses, by Choderlos de Laclos), he must have "a perfectly clear idea of what the book will be." 2 pp. No. 35

TO LEONARD SMITHERS. Muriel, Exeter Rd., Bournemouth. With envelope postmarked February 19, 1897. "I progress fairly." There are three references to Beardsley in E. F. Benson's new novel. 1 p. No. 36

TO LEONARD SMITHERS. Muriel [Bournemouth, March, 1897]. "Here is the head of Balzac, a very good portrait too as you will see."

He gives a suggestion for its printing. With a drawing of a book. 1 p. No. 37

TO LEONARD SMITHERS. Muriel, Bournemouth, Monday. With envelope postmarked March 25, 1897. "Doré has accepted my terms."

He is now staying in Bournemouth from day to day. 2 pp. No. 38

TO HIS SISTER. [Paris? 1897?] "Hachette ou Duluau will easily get the Teresa for you." He wishes her to get the inexpensive edition of Marcel Bouil's translation. 2 pp. No. 39

TO HIS SISTER. Hôtel Voltaire, Quai Voltaire, Paris, Samedi [April 10, 1897]. "Here we are as you see by my flourishing address."

He describes his trip from Bournemouth and his situation in Paris. A line of text has been cut from the bottom of the second page. 4 pp. No. 40

TO HIS SISTER. Hôtel Voltaire, Quai Voltaire, Paris, Monday [April, 1897]. "I dont know when mother wrote to you last, I believe it must be a deuce of a time." He describes his activities in Paris. 4 pp. No. 41
Dear [Name],

I was delighted to receive your letter this morning. The news of your impending visit to London is exciting. I look forward to seeing you and hearing about your experiences in the capital.

Regarding the decision regarding the letter, I believe it is best to proceed with the plan as outlined. I will outline the key points in the full letter, including the discussion of the artist's exhibition and your request for a recommendation letter. I will ensure that the letter is polished and professionally written.

Please let me know if there are any specific areas where you would like me to focus. I am available to discuss further at your convenience.

Yours sincerely,
[Your Name]
TO LEONARD SMITHERS. Cosmopolitan, Menton, January 8 [1898].
"An awful thought has just come to me, it is that the block-
maker may be contemplating 'taking out lights' in the drawings
just sent you." Smithers is to shout at the blockmaker that he is
not to "take out lights." With a drawing of a hand. 2 pp. No. 61
TO LEONARD SMITHERS. Hôtel Cosmopolitan, Menton, January 9,
1898. "Cover, my dear LS is simply ravishing!" The blue and
gold are a great success. With a drawing of a star. 1 p. No. 62
TO HIS SISTER. Hôtel Cosmopolitan, Menton, January 10 [1898].
"So glad to get your letter." He believes firmly that "a well con-
ducted Catholic quarterly review (quite serious) would have
buyers," but is afraid that "Smithers will want a lot of talking
to before he will take it up." 3 pp. No. 63
TO HIS SISTER. Hôtel Cosmopolitan, Menton, January 13 [1898].
"I feel dreadfully incapable & couldn't be sparkling to
save my life." Some thoughts on Bohemianism. 2 pp. No. 64
TO HIS SISTER. Hôtel Cosmopolitan [Menton], Friday [February,
1898]. "We are longing to hear all about the pieces." He is not
able to attend any Lenten services. The letter is badly damaged
and part of the text is missing. 4 pp. No. 65
TO HIS SISTER. Hôtel Cosmopolitan [Menton, February, 1898]. "I
was so glad to hear all about the Garrick, but how hard worked
you must be." His rheumatism is preventing him from drawing.
4 pp. No. 66

THE ART OF THE HOARDING. Written for The New Review, XI
Beardsley; Catalogue of Drawings and Bibliography, pp. 110-111.
Formerly owned by Mrs. Bellloc Lowndes. In a letter (June 14,
1947) which accompanies the manuscript she writes: "It was
given to me by Beardsley because I was at the time writing some-
thing about him. I did not ask him for it, he sent it to me. I
knew him rather well and liked him very much." No. 67

RECEIPT FOR A DRAWING. 57 Chester Terrace, S. W., August 13, 1895.
"Received of Aubrey Beardsley a coloured drawing to be used
as cover for number of 'La Plume.' ". Written by Beardsley and
signed by Edward Bella. 1 p. No. 68

A BOOK OF FIFTY DRAWINGS. A list, in Beardsley's hand, of the draw-
ings from Le Morte Darthur to be included in A Book of Fifty
Drawings. [1896.] 1 p. No. 69

THE CELESTIAL LOVER. Notes for a short story which was not written.
[1897.] 3 pp. Formerly owned by Miss L. C. Dash. No. 70

VOLPOLE. Unfinished drafts of a prospectus. [December, 1897.]
6 pp. Formerly owned by Miss L. C. Dash. No. 71

WRITTEN TO AUBREY BEARSDLEY
FROM SIR EDMUND GOSSIE. 29, Delamere Terrace, Westbourne
Square, W., May 16, 1896. "How am I to find words to thank you
for so kind a compliment and so exquisite a gift?" He thinks that
Beardsley has never had a subject which better suited his genius
than The Rape of the Lock. 3 pp. No. 72

FROM SIR EDMUND GOSSIE. 29, Delamere Terrace, Westbourne
Square, W., December 29, 1896. "I have thought much of you
this autumn, and nothing can excuse my laziness in not writing
to tell you so, but I did not know your address—a poor reason,
but one which worked in with laziness, & constantly whispered
'Wait a little longer.' " He praises Beardsley's work, hopes his
health will improve in 1897, and asks to be made useful to him.
4 pp. No. 73

BEARSDLEYANA

MRS. ELLEN AGNUS BEARSDLEY. "Aubrey Beardsley," unsigned
and undated [1904?]. Biographical sketch by the artist's mother. 8 pp.
Published in A Beardsley Miscellany, ed. R. A. Walker, pp. 75-
78. Formerly owned by Miss L. C. Dash. No. 74

SIR JAMES MATTHEW BARRIE TO MABEL BEARSDLEY. Leinster
Corner, Lancaster Gate, W., August 31, 1908. "I am distressed to find
your letter has been so long unanswered." He fears that the part
of Mrs. Darling is not open. 1 p. No. 75

SIR EDMUND GOSSIE TO MRS. ELLEN AGNUS BEARSDLEY. 29 Delamere
Terrace, W., January 6, 1897. "I am so deeply grieved by the
letter Aubrey has sent me." He is anxious to be of assistance and
assures her of his sympathy. 8 pp. No. 76

VINCENT O'ULLIVAN TO LEONARD SMITHERS. Hôtel Royal, Dieppe.
August 12, 1897. "You are entirely right about shifting the titles;
the personally I prefer them on the side." He requests a "slight
alteration" in the contract for his book—undoubtedly The
Houses of Sin, for which Beardsley made the cover design. 2 pp.
No. 77

CHARLES RICKETS TO MRS. ELLEN AGNUS BEARSDLEY. Landsdowne
House, Landsdowne Road, Holland Park, W. [n. d.]. "It would be
a great pleasure to us if you would come to tea at 4.30 on Thursday next and ask Lieut. Holloway to come too." If she cannot come Thursday, Saturday will be equally convenient. 1 p. No. 78

LEONARD SMITHERS TO MRS. SMITHERS. [Paris], Saturday. With envelope postmarked March 15, 1856. "I leave here for Brussels on Tuesday morning, so don't write till I send my address." He is not in good health. With a caricature by Beardsley of Mrs. Smithers on a bicycle. 1 p. No. 79

LEONARD SMITHERS TO CH. FARMER. [London?], May 6, 1906. "The letter from Paris by me to my wife, which you bought a week ago, contains an original drawing by Aubrey Beardsley, representing a lady on a bicycle." The sketch was drawn by Beardsley in Smithers' presence in the cafe in which he was writing the letter. 1 p. No. 80

GLEANING WHITE TO FREDERICK H. EVANS. 10 Theresa Terrace, Ravenscourt Park, W., March 24, 1898. "An exhaustive search has discovered one and only one of each of the three Studio proofs."

Concerns reproductions of Beardsley's drawings. 2 pp. No. 81

LETTERS TO A. E. GALLATIN CONCERNING AUBREY BEARDSLEY. From Mrs. Ellen Agnes Beardsley, Frederick H. Evans, Sir Edmund Gosse, Henry Harland, William King, Henry A. Payne, R. A. Walker, and others. 1893-1895. 44 letters. No. 82

LETTERS TO A. E. GALLATIN, WITH ENCLOSED, CONCERNING THE NICHOLS FORGERIES. From Joseph Pennell, Arthur Symons, and R. A. Walker, with enclosures from J. M. Dent, P. G. Konody, John Lane, Haldane Macfall, and Aymar Vallance. 1919-1921. 10 letters and enclosures. No. 83

[TO BE CONCLUDED]

SOUVENIRS OF POE'S LAST VISIT TO RICHMOND

During the month of November, 1909, the Library was privileged to show in its series of "Collector's Choice" exhibits three Edgar Allan Poe items lent through the courtesy of their owner, Mrs. Alexander McMillan Welch (Fannie Frederick Dyckman Welch), of New York. These "relics," all associated with Poe's last visit to Richmond in 1849, consist of a daguerreotype portrait of Poe, a manuscript of "Annabel Lee," and an autograph letter written by Poe. The three items all have the same provenance. They originally belonged to John Reuben Thompson (1829-1873), one-time owner and editor of The Southern Literary Messenger published at Richmond, Virginia. Upon Thompson's death in New York, his second cousin, Isaac Michael Dyckman, acquired the daguerreotype, manuscript, and letter in question. Upon Dyckman's death in 1899, they passed to his widow, Fannie Blackwell Dyckman, who in turn bequeathed them to her son-in-law, Alexander McMillan Welch, whose widow is the present owner. These Poe souvenirs were known to George E. Woodberry, author of The Life of Edgar Allan Poe (Boston, 1909); they were exhibited at the Poe centenary celebration at Columbia University in January, 1909.

The daguerreotype portrait of Poe is in its original case; pressed into the red velvet lining is the following trade device: "Print's Va Gallery, 145 Main Street, Richmond." This portrait is reproduced as the frontispiece of Volume II of Woodberry's Life. It is discussed in Amanda Pogue Schulte, Facts About Poe; Portraits and Daguerreotypes of Edgar Allan Poe (Charlottesville, 1926), pp. 54-56.

The manuscript of "Annabel Lee," written in Poe's hand on one side of two sheets of bluish paper, numbered "1" and "2" in the upper right-hand corners, has been reproduced in facsimile in Woodberry's Life, between pages 352 and 353 of Volume II. The tradition that this manuscript was given by Poe to John Reuben
Thompson during Poe's visit to Richmond in the summer and early autumn of 1849, shortly before his death (October 7, 1849), is confirmed by evidence from other sources. An examination of the available documents also shows that there were several manuscripts of "Annabel Lee," all in Poe's hand, in circulation at the time of his death, so that the manuscript shown recently at Princeton, although a manuscript of "Annabel Lee," is not, strictly speaking, the manuscript of the poem. The facts concerning the several manuscripts appear to be as follows:

Poe first refers to his poem in a letter written to his friend Mrs. Annie L. Richmond, of Lowell, Massachusetts, in the spring of 1849: "I have written a ballad called 'Annabel Lee' which I will send you soon. . . ." In another letter, also written in the spring of 1849, to Rufus W. Griswold, the editor of The Poets and Poetry of America, Poe further states: "I enclose perfect copies of the lines for Annie and 'Annabel Lee' in hope you may make room for them. . . ." Poe left New York, en route for Virginia, on June 29, 1849. He remained in Richmond and vicinity from his arrival there on July 14, 1849, until about September 26. During this period he was in touch with John Reuben Thompson. On his return journey north he died in Baltimore on October 7.

Shortly following Poe's death there appeared in the New-York Daily Tribune, October 9, a long biographical sketch of Poe, signed "Ludwig," a pseudonym of Rufus W. Griswold. This somewhat unflattering sketch prints for the first time the text of Poe's poem "Annabel Lee," with the remark that "Mr. Poe presented it in MS, to the writer of these paragraphs, just before he left New York, recently, remarking that it was the last thing he had written." The poem was reprinted in the weekly edition of the Tribune, October 20, and was included in the tenth edition of Griswold's The Poets and Poetry of America (Philadelphia, Carey and Hart, 1850), which he was preparing for the printer at about this same time.

"With regard to 'Annabel Lee,'" John Reuben Thompson wrote to Rufus W. Griswold on November 11, 1849, "I did not by any means attribute your publication of it to inconsideration or improper motives. The fact is simply this—Poe sold it to both of us, and for a high price too, and neither of us obtained anything by the transaction. I lost nearly as much by his death as yourself, as I paid him for a prose article to be written, and he owed me something at that time. . . ." In spite of this contretemps, Thompson published Poe's poem in the November 1849 issue of The Southern Literary Messenger (pp. 694-697), with this explanation: "The day before he left Richmond, he placed in our hands for publication in the Messenger, the MS. of his last poem, which has since found its way (through a correspondent of a northern paper with whom Mr. Poe had left a copy) into the newspaper press, and been extensively circulated. As it was designed for this magazine, however, we publish it, even though all of our readers may have seen it before."

Still another publisher found himself in a similar predicament. In the January 1850 issue of Sartain's Union Magazine of Literature and Art (edited by Mrs. C. M. Kirkland and Professor John S. Hart, published by John Sartain and Company, Philadelphia), Poe's "Annabel Lee" is printed (pp. 99-100) under the heading "Poe's Last Poem," with the following explanation: "In the December number of our Magazine we announced that we had another poem of Mr. Poe's in hand, which we would publish in January. We supposed it to be his last, as we received it from him a short time before his decease. The sheet containing our announce- ment was scarcely dry from the press, before we saw the poem, which we had bought and paid for, going the rounds of the newspaper press, into which it had found its way through some agency that will perhaps be hereafter explained. It appeared first, we believe in the New York Tribune. If we are not misinformed, two other Magazines are in the same predicament as ourselves. At the poem is one highly characteristic of the gifted and lamented author, and more particularly, as our copy of it differs in several places from that which has been already published, we have concluded to give it as already announced."

It is therefore apparent that there were at least three manuscripts of Poe's "Annabel Lee," all of them in his handwriting, extant at the time of his death: the one given to Rufus W. Griswold, the one given to John Reuben Thompson, and the one given to .

Sartain’s Magazine. It was the Thompson manuscript, owned by Mrs. Welch, that was exhibited at Princeton in November, 1950. The Sartain’s Magazine manuscript is now in the Pierpont Morgan Library. A third manuscript is in the Henry E. Huntington Library; we cannot state whether or not this may be the Griswold manuscript.

The existence of these different manuscript copies of “Annabel Lee” explains the variations in the published versions of the poem. The poem as published by Thompson in The Southern Literary Messenger (following the manuscript recently shown at Princeton) concludes, for example, with the line “In her tomb by the side of the sea,” while the same line in the text as printed by Griswold reads, “In her tomb by the sounding sea.” Later editors of Poe’s poems have followed, now the one, now the other, version. It would, indeed, be difficult to decide which should be the “preferred text.” From the chronological and historical evidence noted above, the Griswold manuscript was undoubtedly earlier than the Thompson manuscript, but who shall say that the latter represented deliberate modifications of the earlier version, or merely accidental variations made when writing out another fair copy of the poem? The modern reader’s preference will probably depend, not upon historical considerations about the priority of manuscripts, but rather upon his own recollection of his first meeting with the poem.

The letter from Poe to John Reuben Thompson, exhibited at Princeton, is here printed with the kind permission of Mrs. Welch. The letter is recorded in John Ostrom’s The Letters of Edgar Allan Poe (Checklist, No. 751, II, 623, from mention of it in Woodberry’s Life), but is not published therein. It is written on two sides of a folded sheet, with an embossed coat of arms in the upper right-hand corner of page 1. It may be noted that in another letter written by Poe to Thompson, January 13, 1849 (Ostrom, II, 419, No. 299), he acknowledges the receipt of copies of the Messenger containing Miss Talley’s “Genius,” requested in the present letter.

Dear Sir,

I have been out of town for some weeks, and your letter, in consequence, did not reach me as soon as it should. —Now, of course, it will be out of my power to send you anything in time for your January number—but as soon as I find time to write an article such as I think will suit you, you shall hear from me.

You know, I suppose, that I live at Fordham, Westchester Co., N.Y.—although, as we have no P.O. in the village, my letters are addressed “N. Y. City.” In our neighborhood are some ladies (the Whitting) who often speak (well) of you.

Can you spare me the number of the Messenger containing Miss Talley’s beautiful lines entitled “Genius”? If I am not very much mistaken “Susan” will, ere long, stand at the head of American poetesses. She has, in fact, more real genius than all of them put together. Not that she has accomplished so much—but she evinces a capacity to accomplish a very great deal.

If you have a spare sheet containing “Genius” please enclose it in an envelope. I hope to be in Richmond soon.

Truly your friend,

Edgar Allan Poe.

Jno. R. Thompson Esq.

COLLECTOR’S CHOICE

The series of monthly “Collector’s Choice” exhibits has continued to bring to the Library for temporary display a wide variety of rarities lent from the private collections of Princeton alumni and friends. The “Souvenirs of Poe’s Last Visit to Richmond” shown in November, lent by Mrs. Alexander McMillan Welch, of New York, are described above in some detail.

In December the exhibit consisted of a selection of illustrated sixteenth-century German books lent by Dr. Silvain S. Brunschwig, of New York. The four books shown, all containing woodcuts by Jost Amman, were: Habitus praecipuorum poposorum, Nuremberg, 1577; Cleri totius Romanae ecclesiae subjici, Frankfurt, 1585; Ritterliche Reutterkunst, Frankfurt, 1584; and Charla Luriosis, Nuremberg, 1588. The latter work is a book of hand-colored playing cards, in which the four different suits are represented by books, printers’ balls, winepots, and drinking-cups, whimsically arranged and accompanied by moralizing verses in Latin and German. Only a few copies of this work, complete with fifty-two cards,
are extant, as in most cases the illustrations were actually separated and used for playing cards.

Five volumes printed by the Gregynog Press, of Newtown, Wales, lent from the collection of John A. Saks '36, formed the exhibit for the month of January. Notable among these examples of modern fine printing were The Lamentations of Jeremiah, 1933; Psalmau Dafydd, the Book of Psalms in Welsh, 1939; and The Fables of Esopo, 1931.

The monthly “Collector’s Choice” exhibits are arranged by the Committee on Collectors and Collecting of the Friends of the Princeton Library. The Committee’s Chairman, Edward Naumburg, Jr. 24, 175 West 93rd Street, New York 25, will be glad to receive suggestions for future exhibits.

EXHIBITIONS

The Library unwittingly anticipated the celebration of the centennial of John James Audubon’s death by its exhibition, “An Audubon Anthology,” held in the Exhibition Gallery from the eighth of November through the eighth of December. The exhibition brought together an unusual variety of materials from the Princeton University collections—from the Biology Museum in Guyott Hall, the Art Museum, ‘36 University Place, and the University Library itself. In addition to materials owned by the University, important items were lent from the private collections of John S. Williams ’24 and of Mr. and Mrs. Henry L. Savage ’35. Included in the exhibition were two of the four original copper plates for The Birds of America owned by the University (presented by William E. Dodge ’79); the Library’s elephant folio (once the property of Stephen Van Rensselaer, of the Class of 1808, one of the original subscribers, and presented to the University in 1927 by a descendant, Alexander Van Rensselaer ’71); original pen and water-color drawings and oil paintings by both Audubon and his son, John Woodhouse Audubon; and manuscript letters written by Audubon in the course of his travels in search of birds and in search of subscribers to his great work. The exhibition enabled visitors to trace the entire process involved in making plates for The Birds of America and to follow the publication of Audubon’s work from his first printed scientific papers and drawings down through modern reprints and reproductions. The manuscript materials relating to Audubon and his family were supple-

mented by books of his contemporaries providing first-hand glimpses of the man and his work.

“The Bible through the Ages” was the theme of the display in the Exhibition Gallery from the eleventh of December to the twenty-sixth of January. The exhibition traced the history of the Bible texts, beginning with papyrus manuscripts of the third century A.D., through vellum manuscripts of the Middle Ages, the first printed Bibles of the fifteenth and sixteenth centuries, famous English Bibles, to modern translations dated as recently as 1930. Finely printed and handsomely bound Bibles, translations into many languages, and Bibles associated with prominent Princeton figures also formed part of the exhibition, which was arranged in cooperation with the University Chapel and the Library of the Princeton Theological Seminary, which lent a number of its notable books for the occasion. The Library’s Graphic Arts Division and the Greenville Kane and Robert Garrett Collections supplied many of the items shown. A group of Babylonian cylinder seals, contemporary with events related in the Old Testament, were the oldest documents on display, while portions of the Greek text of the Book of Ezekiel written on papyrus in the third century A.D. (on deposit in the Library from the John H. Scheide Library, Titusville, Pennsylvania) were the oldest Bible texts shown. The Library was host to many special groups of visitors from Princeton and vicinity for both the Audubon and Bible exhibitions.

Recent exhibitions in the Princetoniana Room have been devoted to mystery novels by Jack Iams (Samuel H. Iams, Jr. ’39), to John Trumbull’s “The Battle of Princeton,” and to the seventy-fifth anniversary of The Daily Princetonian. The Trumbull exhibition, which was based on the article by Professor Theodore Sizer published in the Autumn 1950 issue of the Chronicle, included the six original sketches by Trumbull owned by the Library and a small pencil sketch of the battle-field drawn by Trumbull in Princeton in December, 1790. The latter, which shows Nassau Hall on a treeless hilltop, was generously lent by Hall Park McCullough, of New York. The exhibition celebrating the seventy-fifth anniversary of The Daily Princetonian, planned and executed by members of the Princetonian Board in cooperation with the Library, featured a scrapbook kept by William Libbey ’77, the first treasurer of the Princetonian, famous front pages, books by former members of the Princetonian staff, and photographs depicting the editing, printing, and distributing of the newspaper.
Also exhibited during December and January were books by Edna St. Vincent Millay (1892-1950) with several souvenirs and original manuscripts lent by the poet's sister, Miss Norma Millay.

36 UNIVERSITY PLACE

During the month of October color woodcuts by contemporary artists and a selection of lithographs by Maxim Gottlieb and Martin Jackson were exhibited.

On the twenty-ninth of November, following a small dinner in his honor, Dard Hunter gave a brief talk on his work on the history of handmade paper. Mr. Hunter was introduced by Frederick B. Adams, Jr., Director of the Pierpont Morgan Library, who reviewed his career and achievements. The publication of Mr. Hunter's Papermaking by Hand in America was celebrated by an exhibition held from the thirteenth of November to the second of December.

The opening of the annual loan exhibition of contemporary American serigraphs on the thirteenth of December was the occasion for a small tea. The serigraphs, a number of which were acquired for the loan collection of the Princeton Print Club and the permanent collection of the Graphic Arts Division, remained on view until the end of January.

THE CATALOGUE OF 1760

On the occasion of the dedication of the Harvey S. Firestone Memorial Library, in April, 1949, the Friends of the Princeton Library issued a facsimile reprint of A Catalogue of Books in the Library of The College of New-Jersey, Woodbridge, 1760. Since the stock of this catalogue has now been exhausted, the Library would appreciate receiving from Friends copies which they no longer wish to retain.

CONTRIBUTOR TO THIS ISSUE

CYRUS H. GORDON is Professor of Assyriology and Egyptology at Dropsie College, Philadelphia.

THE BOOTH TARKINGTON PAPERS

The papers of the late Booth Tarkington '93 have been received by the Library from his widow, Mrs. Booth Tarkington. Representing the vast majority of all the material relating to Mr. Tarkington which was preserved by him and his family, the Tarkington Papers present an extraordinarily complete record of Mr. Tarkington's active and fruitful life.

In the manuscript file of the Papers are manuscripts of Mr. Tarkington's boyhood writings, all but a few of the manuscripts of his many novels, the majority of the manuscripts of his plays, short stories, essays, and other writings, and numerous original drawings that reveal his skill as an illustrator.

In the correspondence file, which contains both his personal and literary correspondence, are letters from his parents (accompanied by his letters to them) and other members of his family, from writers, actors, producers, artists, and politicians, from his agents and publishers, and from readers who wished to comment on his writings or to request his autograph. The wide range of Mr. Tarkington's interests and activities is well reflected by the thousands of letters which he preserved. Mrs. Tarkington's gift includes as well several important series of letters written by Mr. Tarkington to close friends.

Also in the Papers are scrapbooks, sketchbooks, volumes of clippings, photographs, programs of Tarkington's plays, and ephemeral material of all sorts. Finally, the collection includes over six hundred books and pamphlets by or with contributions by Tarkington and a nearly complete file of the hundreds of periodicals containing contributions by or about him. Much of this published material is of considerable rarity.

This extensive collection presented by Mrs. Tarkington, which will be described in detail in a later issue of the Chronicle, is without a doubt one of the most inclusive collections of its sort in any American library. It is supplemented by a considerable body of
other material relating to Mr. Tarkington which had been previously acquired by the Library.

THE F. SCOTT FITZGERALD PAPERS

The F. Scott Fitzgerald Papers, recently given to the Library by the author’s daughter, Mrs. Samuel J. Lanahan, consist of manuscripts of the novels and short stories of F. Scott Fitzgerald ‘17, the file of his extensive correspondence, and other related material. Included are the manuscripts of all the novels—This Side of Paradise, The Beautiful and Damned, The Great Gatsby, Tender is the Night, and The Last Tycoon—as well as the corrected typescripts, galleys, and notes for several of the novels.

Many of Fitzgerald’s short stories are present in their manuscript form, while others are represented by notes and corrected typescripts and by tear sheets from the various periodicals in which the stories were published. Numerous versions of Fitzgerald’s adaptations of various of the novels and many of the short stories for radio, stage, and screen form another significant group.

The correspondence file includes letters received by Fitzgerald from prominent literary figures who were his friends. The letters of H. L. Mencken, Ernest Hemingway, Edmund Wilson ‘16, John Peale Bishop ‘17, Maxwell Perkins, and John Dos Passos comprise especially noteworthy series.

As in the case of the Tarkington Papers, a more extended description of Mrs. Lanahan’s important gift will be published in a later issue of the Chronicle.

ARTHUR SYMONS

An interesting acquisition in the field of contemporary English literature is the gift by A. E. Gallatin of his Arthur Symons collection, consisting of some sixty books, six manuscripts, and eleven letters written by the noted English poet, critic, and translator. Arthur Symons (1865-1912) was a prominent figure of the “Beardsley Period.” A contributor to the books of the Rhymer’s Club and to The Yellow Book, he became, with Aubrey Beardsley, a founder and editor of the short-lived but brilliant literary periodical The Savoy, the entire contents of the last number of which were from his pen.


The collection contains five Symons manuscripts which were formerly in the library of John Quinn: “A Note on Charles Beaudelaire”; “Pictures in the Hermingue in Petrograd,” with the corrected typescript; “A Proposal for the Utilisation of War”; “Barbara Roscator’s Child” in one act; and “Welsh Poetry.” Included also in the corrected typescript of “The Artistic Circle of Renoir,” which appeared in Vanity Fair, April, 1900, as well as six letters to Frank Crowninshield and three letters to Mabel Wright, the sister of Aubrey Beardsley.

Additional Symons material is contained in the Beardsley collection presented to the Library by Mr. Gallatin in 1948.

J. Harlin O’Connell ’14 has presented to the Library for inclusion in the Symons collection recently received from A. E. Gallatin twenty-nine letters and cards written by Arthur Symons, the majority of which are addressed to Elkin Mathews, Symons’ publisher. The gift of the letters was made, according to Mr. O’Connell, as a mark of gratitude to Mr. Gallatin for his interest in and generosity to the Library.

JEFFERSON’S FARM BOOK

Three missing leaves from Thomas Jefferson’s Farm Book have been presented to the Library by Roger W. Barrett ’37. The gift was a gesture of appreciation to the editors of The Papers of Thomas Jefferson. “Because your outstanding work on the Jefferson papers has forged a link between the names of Jefferson and Princeton,” Mr. Barrett stated in making the gift, “I think it fitting that the Library should have some of my Jefferson manuscript notes.”

The six pages in Jefferson’s handwriting presented by Mr. Barrett became separated from the main body of Jefferson’s papers shortly after his death. The latter’s grandson and literary executor, Colonel Thomas J. Randolph, at various times gave away as sou-
venirs or specimens miscellaneous scraps of his grandfather's handwriting. In this way certain loose pages from Jefferson's Farm Book were given to Henry S. Randall, the biographer of Jefferson, and when his papers were sold after his death, they found their way into the hands of dealers and collectors. The main body of the Farm Book, however, was preserved and was presented by Jefferson's descendants to the Massachusetts Historical Society in 1898. Jefferson's Farm Book is a unique document for the study of the management of Monticello and Jefferson's other estates in Virginia. In this book, which Jefferson kept for a period of more than half a century, from 1774 until his death in 1826, he made a careful record of building, planting, and livestock, as well as a census or "roll" of the Negroes employed on his lands. These rolls record births and deaths as well as the annual rations of blankets, beds, clothing, etc. On one of the pages now at Princeton Jefferson has computed the amount of woolen and flaxen goods needed to supply the Negro population of his estates. In December, 1873, for example, he distributed 324½ yards of woolens to his Negroes.

Another of the pages given by Mr. Barrett to Princeton comes from the section of the Farm Book entitled "Aphorisms, observations, facts in husbandry." Throughout his life Jefferson was in the habit of jotting down information which he gathered from his personal observation and from his reading, arranging it under such headings as implements, buildings, animals, rotation of crops, calendar of work, and spinning. The Princeton page, devoted to "Oxen, cattle, and sheep," includes notes from the writings of the famous English agriculturalist Arthur Young, as well as advice from his fellow farmer George Washington. Even from these few pages of Jefferson's Farm Book it is evident that he fully deserves his reputation as American pioneer in scientific agriculture.

The Jefferson Farm Book will be published in the topical section of The Papers of Thomas Jefferson. This series will follow the chronological series now being published, and will group Jefferson's varied writings, as distinguished from his correspondence, under such headings as law, architecture, and agriculture.

**PAPERMAKING BY HAND IN AMERICA**

Copy Number Two of Dard Hunter's *Papermaking by Hand in America*, the gift of the author to Elmer Adler, has now taken its place as the cornerstone of the nearly complete Dard Hunter collection in the Graphic Arts Division and as one of the truly great books in the Princeton Library.

The entire volume, with the exception of the binding, was produced by Mr. Hunter's Mountain House Press, at Chillicothe, Ohio. It is printed throughout on paper made by hand twenty years ago at the author's Connecticut mill, in accordance with the methods employed by the American papermakers of the seventeenth and eighteenth centuries. Dard Hunter, Jr., designed the special font of type and the many ornaments, cut the punches, made the matrices, and cast the type. The actual setting was done by Mr. Hunter, who composed at the case with only notes for his guidance instead of the customary complete manuscript copy. Following the completion of the setting, the dampened sheets were printed, two pages at a time, on a hand press. When a colored initial was to be printed, the type was lifted from the form, inked separately, and then reinserted in the form for each impression. Although Mr. Hunter had originally planned to issue 250 copies of the book, it was not possible to assemble, for one reason or another, more than 165 copies.

The volume contains many tipped-in facsimile reproductions made from contemporary books, documents, and letters, which were printed, whenever possible, on paper especially made by hand to imitate the paper of the original printed excerpts and manuscripts. The numerous specimens of watermarks appearing as illustrations were made in the actual paper with the exact number of laid- and chain-lines of the originals. Included in the volume are also reproductions of forty-three pictorial paper labels used by early nineteenth-century papermakers to identify packages of paper.

Mr. Hunter has modestly declared in the prospectus for his book, "The detailed fabrication of this limited edition has not doubt entailed a greater amount of genuine hand work and somehow labour than any book produced in America during the past century." He might have stated, with complete assurance, "during the past three centuries." *Papermaking by Hand in America* must be numbered among the very few really notable books produced in this country.

**HUME'S A TREATISE OF HUMAN NATURE**

The first and second volumes of David Hume's *A Treatise of Human Nature*, "Being An Attempt to introduce the experi-
mental Method of Reasoning into Moral Subjects,” containing Book I. “Of the Understanding,” and Book II, “Of the Passions,” were published anonymously in London in January, 1759. The third volume, containing Book III, “Of Morals,” appeared the following year. Hume states that this, his first published work, “plan’d before I was one and twenty, & compos’d before twenty five,” was written in France, chiefly at La Flèche.

The first two volumes of the Treatise were published by John Noon in an edition of not more than one thousand copies, for which Hume was to have received fifty pounds and twelve bound copies; he received instead fifty guineas and was expected to take over all the unsold copies of the first edition “at the bookseller’s price” if a second edition should be issued. The two volumes, which sold for ten shillings the pair, did not attract as much attention as had been hoped and, according to Hume, “fell dead-born from the Press; without reaching such distinction as even to excite a Murmur among the Zealots.” Although Noon was willing to continue the venture, Hume decided, because of the conditions of sale, to have another publisher, Thomas Longman, for the third volume. In the posthumously published 1777 edition of his Essays Hume disclaimed the earlier Treatise and expressed the desire “that the following pieces may alone be regarded as containing his philosophical sentiments and principles.”

The first two volumes of Hume’s Treatise, a work on the Princeton list of the Hundred Great English Books, have recently been presented to the Library by Daniel Maggin.

**THE SCHERDIT CATALOGUE**

Mr. and Mrs. Edwin N. Benson, Jr. ’99 have enabled the Library to acquire, in memory of their son Peter Benson ’88, a copy of the catalogue of the collection of the late C. F. G. R. Scherdit, Hunting, Hawking, Shooting, London, 1926-37. The Scherdit collection of books, manuscripts, prints, and drawings relating to hunting, hawking, and shooting extended from the Middle Ages to modern times and included nearly every European as well as several Oriental languages. It was one of the finest sporting libraries ever assembled.

The catalogue of the collection is respected as a standard reference work on the three branches of sport with which it deals. It consists of four handsomely printed and lavishly illustrated volumes and was issued in an edition of three hundred copies. The copy acquired by Princeton was formerly in the library of the late

Harry Worcester Smith, distinguished American collector of sporting books, and laid in the volumes are several letters which he received from Mr. Scherdit. The fourth volume, which is a supplement to the first three, bears a presentation inscription from Mr. Scherdit to Mr. Smith.
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Volume XXII, Number 3
Winter 1951

CONTRIBUTIONS

Since the last issue of the Chronicle contributions totaling $3,105.00 have been received from the following Friends: Mr. and Mrs. Edwin N. Benson, Jr. '99, for the purchase of books in memory of their son Peter Benson '38; John G. Buchanan '09; Fred B. Howland '94; Mr. and Mrs. Donald F. Hyde, for additions to the Parrish Collection; Carl Otto von Kienbusch '06, for the purchase of five Woodrow Wilson letters; Gilbert S. McClintock '08, an addition to the Marquand Fund; Robert C. McNamara '03, for the purchase of books in the graphic arts; Willard Thorp, an addition to the U. J. P. Rushton Memorial Fund; and Louis C. West, an addition to the fund for numismatics.

GIFTS

The Library received from A. E. Gallatin his Arthur Symons collection, which is briefly described in New and Notable. A large group of additional items for the Hamilton Collection came from Sinclair Hamilton '06. Charles F. W. McClure '88 presented some twelve hundred letters which he had received from over four hundred correspondents, chiefly anatomists and zoologists, during his career as a scientist and member of the Princeton Faculty. Daniel Maggin gave the first two volumes of David Hume's A Treatise of...
PHILIP ASHTON ROLLINS

In the death of Philip Ashton Rollins ’89 the Friends of the Princeton Library have lost not only their founder and first Chairman, but one of their most interested members for many years. One evening, twenty-one years ago, on March 28, 1930, Mr. Rollins summoned a group of individuals loyal to him and to the University for dinner at the Union Club in New York. Through all his life books—particularly those covering our own American history and that of Princeton University—had been consuming passions with him. It was natural, therefore, that around the festive board, under the eye of its genial host, the talk should flow about books and the Princeton Library. The upshot of the meeting was the foundation of an association to create and develop an interest in Princeton University through the medium of books and book collecting. His vision was a broad one, something that went beyond Princeton’s immediate alumni body and an occasional new accession listed on a three by five library card. The latter would be a valuable by-product if the larger objective were held constantly in mind. Thus the Friends of the Princeton Library came into being and Mr. Rollins found himself as their Chairman.

The first gathering of the Friends was a noteworthy dinner given on April 14, 1931, in honor of one of Britain’s most distinguished novelists—John Galsworthy. Mr. Rollins presided and those fortunate enough to be present will remember it as a memorable occasion and an important literary event. It marked the coming of age of the Friends.

With this impetus the Friends were bound to grow and to develop. After three years as Chairman, Mr. Rollins turned over the leadership to younger hands, but his interest never flagged for a moment. He encouraged new developments and new conceptions of the function of such a group.

His collection of Western Americana—one of the finest in the world—he gave to Princeton. It is now available to students and collectors in the Jim Bridger Room in the Firestone Library. Those who enter this room will remember him as collector, scholar, writer and authority on the West, but we would also like to have them remember him as the founder and first Chairman of the Friends of the Princeton Library.

FRANKLIN FERGUSON HOPPER

The death of Franklin Ferguson Hopper ’00 leaves a gap in the goodly fellowship of the Friends of the Princeton Library that Father Time must struggle long to fill.

Franklin Ferguson Hopper was a lifelong friend of Princeton University: a lifelong friend of libraries and librarians and library work; for many years a member of the Advisory Council of the Princeton Library; a member of the Friends of the Princeton Library from its cradle days.

His place in his profession is shown by his work in the Library of Congress, the Carnegie Library of Pittsburgh, and the Public Library of Tacoma, Washington, and by his more than thirty years at the New York Public Library, of which he served as fourth Director. All long and faithful service, marked by ideals of the highest standards, with performance matching as closely as is given to humankind.

More than one librarian has shown technical and professional ability. More than one librarian has shown charm of personality. Few can match Franklin Hopper in happy combination of both characteristics. Few, if any, of the thousands of librarians he worked with will fail to bear spontaneous testimony on that score. So, too, all fortunate enough to know the man at play as well as at work, in social and friendly intercourse as well as in the serious matters of life, will join gladly in the chorus.

Any man able to leave such a record may surely count on knowing that “Well done, thou good and faithful servant” will be linked with him in memory by all who knew him.

JULIAN P. BOYD   DAVID H. MCAFEE
LAURENCE HEYL   HENRY L. SAVAGE
HARRY MILLER LYDENBERG   WILLARD THORP
FRIENDS OF THE PRINCETON LIBRARY

Founded in 1918, the Friends of the Princeton Library is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in furthering 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 materials 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 should be mailed to the Secretary. Members receive The Princeton University Library Chronicle and publications issued by the Friends, have access to the libraries of the Friends Room in the Princeton Library, and are invited to participate in meetings and to attend special lectures and exhibitions.

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The Princeton University Library Chronicle

Published four times a year: Autumn, Winter, Spring, Summer

Subscription: Three dollars a year

Single numbers: One dollar

Printed at the Princeton University Press