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The Achievement of Ridgely Torrence

BY WILLARD THORP

Friends of Princeton and friends of the late Ridgely Torrence '97 (for there are, happily, many who survive him) will welcome the good news that Mrs. Torrence (Olivia Howard Dunbar) plans to give his literary papers to Princeton University. They will add immeasurably to our records of his literary generation. We shall place them on our shelves beside letters and manuscripts of his friends E. A. Robinson and William Vaughn Moody which Mr. Torrence was instrumental in procuring for Princeton. In his memory and in his honor the Library will hold, in the fall, an exhibition of Torrence's published and unpublished works.

His classmates of '97 may remember Ridgely Torrence as Hermann Hagedorn describes him: "a faun-like creature, born in the moonlight, somewhere between the stars and Xenia, Ohio." We of a later generation know of him as one who unobtrusively his whole life long devoted himself to letters, to his friends, and to the cause of the American Negro.

Torrence transferred to Princeton from Miami University, Ohio. In his short time at Princeton he made his way in Clio, the Philadelphian Society, the Nassau Lit, the Tiger, and the Triangle Club. The Triangle production of May, 1896—The Mummy; A High Old Egyptian Extravaganza—presented him in the cast as "Atossa, the maiden sister of the Rameses, with a longing for love and cork-screw curls. A good hypnotic subject." It is possible that Torrence's enduring interest in the stage began in these days when The Mummy was being rehearsed on the boards of the old Casino.

1 These gifts are described in the Chronicle, II, No. 4 (June, 1941), 156.
Torrence left Princeton in the middle of his senior year. He was later to have close ties with his alma mater, Miami, serving on its English faculty in 1920-1921 and as Fellow in Creative Writing in 1941-1942. In 1937 Miami conferred on him the Litt.D.

On leaving Princeton, Torrence headed for New York. His apprenticeship to letters was served from 1897 to 1903 with the New York Public Library in the old Astor Library building, which still stands in Lafayette Place, near Fourth Avenue. Working late in the catalogue room one day Torrence came on a slender volume of verse entitled The Children of the Night. He was spellbound by what he read and he soon sought out its author, E. A. Robinson, who was struggling, like himself, to find a place in the literary world. Robinson’s biographer, Hermann Hagedorn, contrasts the two young men who were soon to become firm friends:

Torrence had been captivated by “The Children of the Night” and, in the hospitality of his gay and expansive personality, was ready to take its author to his heart. Robinson was unprepared for this sprightly, mischievous being, this incarnation of youth, so individual, yet so free of pose, so fluid, so witty, so imaginative, yet so honest, and so loyal. He was outwardly almost the complete antithesis to Robinson, a social being to his fingertips, picking adventure from every bush; a fountain of gracefully rising and falling entertainment, giving himself with careless generosity, yet, like Robinson, wholly self-sustaining; unpossessed and unpossessable. There was a touch of St. Francis in him and of Johnny Appleseed and of Till Eulenspiegel; of Venetian color and richness and of Florentine efflorescence; and he was not wholly at home in his time.

From service in the Library, Torrence moved on to an associate editorship of The Critic. This now-forgotten magazine was a lively and forward-looking champion of all the arts. It boasted, in fact, that no topics were barred from consideration in the columns “with the exception of politics and technical science.” In 1905 Torrence left The Critic for The Cosmopolitan, in those days a magazine with broad interests, resembling in the audience it sought the Harper’s or Atlantic of today. One gathers that librarianship and editorial work had afforded Torrence little time for creative writing. Yet he managed to bring out three works during these years: the traditional slender first volume of verse, The House of a Hundred Lights (1900), and two verse plays—El Dorado (1909) and Abelard and Heloise (1907). His first book bears the subtitle “A Psalm of Experience after Reading a Couplet of Hfpled.” Fitzgerald’s Omar burdens the young poet but he occasionally throws off his pack of borrowed images and mannerisms and stands upright. When he does, he speaks, as his friends Robinson and Frost also did on occasion in their early verse, with a terse wit which was new in American poetry.

Ulysses rehearsed before his goat, and practiced speech each day above it, Until his fame spread far and wide, and yet—the goat—knew nothing of it.

Why! 'mongst all languages of earth there's none so sweet nor yet so fine As that one spoken daily thrice by two and thirty teeth of mine.

Torrence’s excursion into verse-drama was almost inevitable for a writer of his generation. In the early 1900’s the hope still lingered with the poets that they might yet do something to redeem the English-speaking stage from the claptrap melodramas and silly farces which had infested it for more than a century. Before them was the example of Coleridge, Shelley, Browning, Tennyson, Swinburne, and more recently of Stephen Phillips. We can understand now why these valiant efforts for the most part ended in the “closet” and not in successful runs. Mr. T. S. Eliot’s recent essay on Poetry and Drama suggests the reasons. The themes and settings were of antiquarian interest only, with little relevance to modern life, and the writers made no attempt to invent a new and functional verse form. As they discovered, the traditional blank verse of the Elizabethan dramatists would not serve the modern stage.

What was needed, as Eliot points out and as the success of his verse-plays demonstrates, was verse which would not call attention to itself but would still possess all the power of poetical discourse. Something of this, I believe, Torrence foresaw when he was working on the second of these two dramas, El Dorado is conventional and decidedly of its time. But there is a considerable advance in dramatic effectiveness in Abelard and Heloise. I think it would “go,” now that we are again convinced that poetic drama is possible. Its dedication to Madame Alla Nazimova suggests how much the American theater missed in never seeing her in the role of Heloise.

When Torrence turned to drama again the circumstances and the outcome were very different. The impact and the subsequent influence of his Plays for a Negro Theater (1917) form an im-
portant chapter in the history of the American stage. Two of these three plays, Granny Maumee and The Rider of Dreams, came di-
rectly from his memories of the Negro community in Xenia, where
he was born and raised. As Edith J. R. Isaacs says in The Negro in
the American Theatre: “The rhythm of Negro movement, the
background and foreground of Negro history and religion, the
music of Negro song and speech, were familiar to him from early
childhood and made a special appeal to the poet within him. So
when he started to write Three Plays for a Negro Theatre, the
situations and the characters were already there in his mind and
waiting to be released.”

The production of these plays at the old Garden Theatre, for-
merly Wallack’s, in April, 1917, was little short of sensational.
Looking back into the records now, one catches the excitement of
the occasion. Here at last, many thought, was something genuinely
American, something that could fairly be compared with the work of
the dramatic revival in Ireland. How impressive the production
was we can judge by noting the names of those who were engaged
in it and who were moved to write about it. The scenes were
designed and the plays directed by Robert Edmond Jones—his
first professional assignment as a director. Robert Benchley, in the
Tribune, wrote eloquently of what he had experienced. Randolph
Bourne was likewise deeply moved, and James Weldon Johnson
expressed his gratitude, in The New York Age, for what Torrence
had contributed to Negro life and art. In The New Republic
Francis Hackett declared that the event marked the “emergence
of an artistic Cinderella into the palace where she belongs. One
undiscovered country in emotional America is Negro country, and
these productions have disclosed it in a fresh and vigorous and
lovely way.”

Years later, in 1948, Torrence was again to do a great service for
the Negro. His biography of John Hope, published in that year,
is one of the finest studies of an American educator ever written.
Though John Hope was a man of great stature, the creator of the
first graduate school of university grade that Negroes have had,
discovering and weaving together the strands of his complex career
must have required an immense research. Hope’s life was not
spectacular, yet the biography is dramatic and very moving. That

5 Granny Maumee had been presented by the Stage Society in March, 1914. Sarah
Bernhardt was enthusiastic about the play. Her plan to take it on an American tour
was thwarted by the outbreak of the Great War.

it is so is a result of Torrence’s ability to uncover the inner stresses
as well as the public pressures (from both the white and Negro
communities) over which Hope so magnificently triumphed. Biog-
rapher and subject were happily allied. Through the whole book
runs the strain of indomitable idealism which was a part of Tor-
rence and which he discovered was also a dominant motive in
Hope’s thought and action.

Those who care about the progress of poetry in America will
regret that Torrence published so little verse. There are only three
volumes, The House of a Hundred Lights (1900), the Hesperides
of 1925 and Poems (1941). All of the Hesperides poems are re-
printed in the third volume, some with altered titles. Thus the
number of new poems collected in 1941 is only fourteen. Torrence
set high standards for himself. There is nothing that is careless
and little that is derivative in his later verse. He belonged to no school
and followed no fashion. His voice is clear and recognizable. Pos-
sibly, to him, only this excellent handful of poems measured up.

He was no escapist. To the end Torrence clutched the inviolable
hope; yet again and again in his verse one comes on images which
prove that he knew enough about the sick hurry and the divided
aims of his time. But he never yielded hope and he never deserted
his vision. The note of quiet faith which one hears in Hesperides
is not in the key of other American works contemporary with it—
Manhattan Transfer, for example, and What Price Glory. Yet the
theme of the title poem is modern enough, for all the Tennysonian
connotations of the title and, occasionally, of the imagery. The
young man’s dream—the capture of the golden apples—can no
longer be realized by sailing westward, beyond the lives of men.
We must ever bring back into this world (where we can never
escape from the “pitiful sound of the city”) the vision of the garden
fed by the song and stream.

So he knew there was no escape at the world’s
end stored,
No escape in a sleep or beyond to a sea more vast,
But here where he breathed was the island,
glittering-shored,
By the sound of whose waters the songs were a
shadow cast.

This is the theme that recurs throughout the Hesperides volume.
The variations are in different keys. Sometimes we hear echoes
from the cold, hard-lighted yet beautiful city (the city that Hart
Crane knew); again the lament for the “stricken ones” whose “darkened faces turn away from sight” is sometimes more insistent than the melody of the lines which are meant to bring comfort. But the dominant voice is in a major key, nowhere more excellenty heard than in the two final poems—“Ritual for Birth and Naming” and “Ritual for the Body’s Passing.” This was the voice that Robert Frost heard and responded to, in his Stoic measure, in “A Passing Glimpse—to Ridgely Torrence, on Last Looking into his Hesperides.” Frost uses the image of flowers seen from a passing car but never found again—because, like Torrence’s faith, they are so rarely glimpsed, being heaven-given.

Was something brushed across my mind
That no one on earth will ever find?
Heaven gives its glimpses only to those
Not in position to look too close.

I should guess that the oncoming of the second World War brought Torrence an access of creativity. Most of the new poems in the 1941 volume relate to war and, one supposes, the war of that time. One finds in them his old steadfastness in the face of change and calamity. But the language is nearer that of his contemporaries and the power is more concentrated in “Men and Wheat” and “The Watcher” than in the ampler and more leisurely poems of the Hesperides volume. Writing about the emotions of war-time can be a trap for a poet. But these war poems escape the snare of sentimentality and chauvinism. They will be remembered. The best of them, “Europa and the Bull,” is, ironically, the only one in which despair wins over hope.

And when the seed of this has sprung up armed,
Half beast, all monster, swift to bring about
Its battles for the coming of the dark,
Whoever lives and still has eyes unharmed
May see at last those hoof-like feet stamp out
The torch of mind, man’s dream, to the last spark.

These Poems of 1941 brought considerable, if belated, recognition to Torrence, including, in 1947, a grant of five thousand dollars from the Academy of American Poets. In reviewing the volume for The New Republic, a fellow-poet, Rolfe Humphries, reminded his readers of other services to poetry beyond the creation of it which Ridgely Torrence had performed. From 1920 to 1934 he was poetry editor of The New Republic. As one turns the yellow pages of those years, one is bound to be struck by the fine selectivity of his editorial work. Much of the best poetry, English as well as American, of that time is to be found here. One might expect to discover, as one does, poets already well known, such as Hardy, Sandburg, and De La Mare. But there, early, before they had become “accepted,” are Elinor Wylie, Wallace Stevens, Louise Bogan, Hart Crane, Léonie Adams, and Yvor Winters. One comes on difficult poems, too, such as Allen Tate’s “Last Days of Alice,” which must have vexed some of the liberal professors and men of affairs who read the magazine for its comment on political and economic problems. Much labor, much taste and knowledge, were expended in this quiet work. As Mr. Humphries says: “He helped us all, a great deal; but that was only part of it.” Perhaps there is an answer here to the question why Torrence wrote comparatively so little verse. His high devotion to poetry lives in the work of the many younger writers whom he encouraged so substantially.

I have read Ridgely Torrence’s books. I have searched the printed record for details of his life. What I have read makes me hope that a biography of him will soon be undertaken. For his was a dedicated life and his words and deeds touched many who had need of his idealism. Two sentences from a letter of Robert Frost to Harriet Converse Moody are sufficient to indicate how much there is to tell about Ridgely Torrence. Mrs. Moody’s brother had just died, in January, 1923, and Mr. Frost is writing her a brief letter in sympathy.

I had one of my great times with Ridgely last week. I always keep seeing a light as I talk with him—and of course losing it as quickly; the thing is the seeing it.

THE WORKS OF RIDGELY TORRENCE

BOOKS

The House Of A | Hundred Lights | By Frederic Ridgely Torrence | [devicer] | Small Maynard & Company | Boston | 1900
Ornamented green boards. 3 leaves, 87 unnumbered pp. 750 copies printed. Decorations and cover design by Bertram Grosvenor Goodhue. Printed at the Heintzmann Press, Boston, in November, 1899.
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To Children ("Invitation" and "Jean Singing"), New Republic, XVII (Dec. 28, 1918), 251.
The Apples, Nation, CX (Jan. 5, 1920), 854.
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On Storm King Edge, New Republic, XCIX (June 7, 1939), 125.
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[Letter to the Class of '97:] Triennial Record of the Class of 1897—Princeton University [1901], 216-217.
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Verse—Recent and Old, Critic, XLV (Aug., 1904), 151-156.
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This Simian World, by Clarence Day (review signed R. T.), New Republic, XXIX (July 21, 1920), 233.
Elinor Wylie's Leavetakings (review of Angels and Earthly Creatures), Nation, CXXVIII (June 19, 1929), 741.

CONTRIBUTIONS TO COLLECTIONS
AND ANTHOLOGIES
COMPILED BY JULIE HUDSON

An effort has been made to check all important anthologies but some minor collections have been omitted. In the case of poems appearing in several editions of the same anthology only one edition, preferably the latest, has been listed.


Princeton Verse, ed. Raymond Blaine Fosdick, 95, Buffalo, Hau-
Prose and Poetry of Today, Regional America, ed. Harriet Mar-
A Small Child's Book of Verse, ed. Pelagie Doane, New York, Ox-
The Third Book of Modern Verse, ed. Jessie B. Rittenhouse, Bos-
ton, Houghton Mifflin Company, 1927. Contains: Three-
O’Clock, p. 147-148. Santa Barbara Beach, p. 154-155. The
Bird and the Tree, p. 179-180.
Twentieth-Century Poetry, ed. John Drinkwater, Henry Seidel
Victory! Celebrated by thirty-eight American Poets, ed. William
Stanley Braithwaite, with an introduction by Theodore Roose-
velt, Boston, Small, Maynard & Company, 1919. Contains:
Peace, p. 58.
The Winged Horse Anthology, ed. Joseph Auslander and Frank
The World's One Thousand Best Poems, Volume Nine, ed. Berton
Braley, New York, Funk & Wagnalls Company, 1929. Con-
tains: The Son, p. 117.
Recollections of Ridgely Torrence

BY AUSTIN M. PATTERSON '97

I CANT recall a time when I did not know Ridgely Torrence. His father and my grandfather were associated in business and the families were intimate friends. The Torrence house is just across the street from ours. Frederic Ridgely Torrence was born in Xenia, Ohio, November 27, 1874 (the erroneous date 1875 somehow got into print and has apparently never been corrected), and died in New York City December 25, 1950. In his boyhood he was known to everyone as "Fred"; he did not drop the "Frederic" until after going to New York. "Ridgely" was his mother's maiden name.

Boy life in Xenia at that time was much like that described in Howells' A Boy's Town. (Howells as a boy lived in that county for two years.) We had various chores, such as helping care for the family horse and perhaps a cow or chickens; we played baseball in vacant lots and marbles in the alleys; in winter we skated on the ponds and in summer swam in the river three miles distant. In the evenings we played "detective" with smelly kerosene dark lanterns. At one time a crude stage was fitted up in the Torrence woodhouse and devoted to melodrama of our own composing. Fred and I did a good bit of reading together, starting with Grimm's and Andersen's fairy tales and going on to stories of adventure. We devoured Rider Haggard; his Cleopatra and Wallace's The Fair God roused in us an interest in extinct civilizations which was further fed by open-air spectacles given in Cincinnati under such names as "Moses in Egypt," "Rome under Nero," and "The Aztecs; or, The Fall of Montezuma."

We prepared for college together in a small private school conducted by Miss Anna MacCracken (a sister of Chancellor MacCracken of New York University). The MacCrackens were natural teachers and Miss Anna and her niece Mary furnished us much stimulation. The little school was run in a very "progressive" manner and we were allowed a great deal of freedom. One of my memories is of reading Vergil's Eclogues under the trees back of the building. Fred, as I recall, was not very studious at this time but was alive to new impressions of all kinds. The school occupied rooms in an otherwise vacant brick building that had belonged to a young ladies' seminary. Roaming through the empty rooms, Fred and I discovered an old library of classics. From it we selected some sheep-bound volumes of poems, brought them down to our desks and read them while not in class; this is my first association of Fred with poetry. I remember especially Coleridge and Crabbe.

Fred entered Miami University (Oxford, Ohio) at the same time that I entered Princeton; we did not correspond but were together again in vacations. I have the impression that Miami gave him a really big stimulus and awakened his ambition to be a writer. He used to talk of a Professor Johnson (a Princeton graduate, I think?) who took a special interest in him and of some of his "Decker" brothers, such as Dubois, an older student who fathered him, and Upham, who afterward became president of Miami.

In the summers Fred and I tried working in the parental lumberyard but did not find much congenial there except the typewriter, which we learned to use. In the summer of 1895 we formed a partnership to sell tar roof paint and put it on ourselves. We worked very hard and got very hot and blistered—tar paint, you know, should be applied in the hottest of weather—but it was a time of depression and very few roofs were to be found that wanted our services. I think we were rather relieved that this was so.

That summer Fred talked a great deal about hoping to go to Princeton and, of course, I encouraged him. Between the two families this was finally made possible. We went to Princeton together that fall; he entered as a freshman and roomed with me. We had a room high up in Edwards (53 South Edwards), even then a little popular dormitory sometimes known as "poller's heaven," but housing many good fellows.

"Freddie," as he was soon called by my friends, had a vivid imagination and a very keen sense of humor, and he quickly made a place for himself. Princeton was a new world to him and he took every opportunity to explore it. He gave first attention to English courses, including Bliss Perry's "Poetics" and probably his "Prose Fiction." But he also tried for the Tiger, the Lit, and the Triangle Club and made them all. So far as I know, his first published poetry is to be found in The Nassau Literary Magazine, although he may have had some pieces in Miami student publications. I doubt if his humorous articles in the Tiger are credited to him.

1 Probably Roger B. C. Johnson '87 (1867-1946), who was Professor of Mental and Moral Philosophy in Miami University from 1888 to 1909. One of President Wilson's original group of preceptors, he was a member of the Princeton Faculty from 1905 until his retirement in 1925. —C.
there. The Triangle play of that year was *The Mummy*, in which his role was “Atossa,” a female part that called for some falsetto singing. A note in my diary says this was “well received.”

In order to save money, Torrance boarded at the Seminary refectory. I joined him there for a while but couldn’t take the three-dollars-a-week board for very long. In November he began to suffer from a bladder ailment which gave him more or less trouble during the rest of the year. At times he was in bed under the care of a doctor and I took his meals to him; nevertheless, he managed to keep up with his work. The first contribution in the May *Lit* was a poem by him entitled “The Owl.”

Back in Xenia, in the summer of 1896, my diary tells me that Torrence often shared in the activities of the little group of friends who were home from college. He seemed fairly well, but I noted once that “Fred feels very blue about things generally.” He had not recovered entirely, and I have no doubt that his active imagination magnified his trouble far beyond its real proportions. His doctor, a very cautious physician, did not allow him to return to Princeton until December. He stayed only a week. He borrowed what money I was able to spare, which was little enough, and left for New York. He did not write back. When I saw him again, much later, in Xenia, he told me of the hardships he had suffered, living in the cheapest quarters, on insufficient food, hunting for jobs—and writing. Once he sent me a little poem, “Astarte,” which may have been his first published piece after Princeton. In time he found work in the New York Public Library. I think it was Edmund Clarence Stedman who first gave him substantial encouragement and introduced him to other writers.

Ridgely did not attend a class reunion for many years. When he did he was welcomed by his old friends and enjoyed the experience so much that he returned several times afterward. At our fiftieth reunion, in 1947, he received special honor at the class dinner and read to us one of his latest poems, “Yngdrasil.”

Our friendship strengthened through the years. We saw each other in New York and in Xenia, and once I was able to persuade him to spend ten weeks at Antioch College, reading his poems and consulting with students interested in creative writing. He came through his bitter experiences to become one of the noblest characters I have known.

The Rittenhouse Orrery

The *orrery*, or planetarium, made in Colonial days by David Rittenhouse for the College of New Jersey, long considered one of the chief sights of Princeton, has recently come to light again after being considered lost for over half a century. This famous astronomical machine for demonstrating the movements of the heavenly bodies, the marvel of earlier generations of Princeton students, is at present in the keeping of the University Library and the task of studying its history, with a view to its ultimate restoration and display, has been delegated to members of the Library staff.

The Rittenhouse orrery was acquired for Princeton in 1771 by President John Witherspoon, who had for some time been concerned about the lack of adequate scientific equipment in Nassau Hall. The Trustees of the College, who recognized this “great want of philosophical apparatus for the use of the students in Natural Philosophy,” appointed at their meeting of September 29, 1769, a committee to determine what apparatus seemed most essential, and authorized this committee to send orders to England where necessary. As a result of this action, the College two years later was the proud owner of an orrery constructed by David Rittenhouse, the Pennsylvania clockmaker and astronomer.

Rittenhouse, whose skill in making scientific instruments had brought him in touch with learned circles in Philadelphia, had long been interested in designing an “orrery” or planetarium. The name “orrery” had been given by the English clockmaker George Graham to a machine for demonstrating the movements of the planets which he made for the Earl of Orrery. Rittenhouse himself used this current term, although certain American patriots like Thomas Jefferson protested that it was a misnomer. Orreries were known in America chiefly through printed accounts and from the rare examples imported from England like the one presented to Harvard College by Thomas Hollis in 1738. In March, 1767, Rittenhouse sent his brother-in-law Thomas Barton a “description of a new orrery” which he planned to construct. This description, with some modifications, was communicated by Dr. William Smith, President of the College of Philadelphia, to the American Philosophical Society in March, 1768, and was printed in the first volume of the Society’s transactions issued in 1771.

1 See the Chronicle, V, No. 8 (Feb., 1944), 80; and VI, No. 1 (Nov., 1944), 34-47.
It is probable that it was Rittenhouse’s description of his projected orrery that prompted John Witherspoon, a member of the American Philosophical Society, to look homeward rather than abroad for some of the scientific apparatus which he had been authorized to acquire for the College of New Jersey. In April, 1770, Witherspoon visited Rittenhouse at the latter’s farm in Norriton and persuaded Rittenhouse to sell his marvelous instrument, then nearing completion, to the College at Princeton. Dr. Witherspoon’s accounts, recorded in the College ledger, show that payments totaling 220 pounds were made to Rittenhouse “for what is finished of the Orrery” in February and April, 1771. Further payments in April of the same year indicate that 7 pounds, 4 shillings were paid for “carriage of the Orrery from Philadelphia,” and 2 pounds, 7 shillings, and 8 pence for “incident charges for going for the Orrery.”

The acquisition of Rittenhouse’s orrery by the College of New Jersey aroused some resentment in Philadelphia, especially on the part of Dr. Smith, who had expected that the instrument would go to the College of Philadelphia. Rittenhouse smoothed ruffled feelings by offering to make a second instrument, which seems to have been completed in 1771 at about the same time as the instrument which went to Nassau Hall.

Rittenhouse’s own words still provide a good description of his orrery. “This machine,” he wrote, “is intended to have three faces, standing perpendicular to the horizon: That in the front to be four feet square, made of sheet brass, curiously polished, silvered and painted in proper places, and otherwise ornamented. From the center arises an axis, to support a gilded brass ball, intended to represent the sun. Round this ball move others, made of brass or ivory, to represent the planets: They are to move in elliptical orbits, having the central ball in one focus; and their motions to be sometimes swifter, and sometimes slower, as nearly according to the true law of an equable description of areas as is possible, without too great a complication of wheel-work. . . . When the machine is put in motion, by the turning of a winch, there are three indexes, which point out the hour of the day, the day of the month and the year (according to the Julian account), answering to that situation of the heavenly bodies which it then represented; and so continually, for a period of 5000 years, either forward or backward.” One of the two lesser “faces,” or dials, was intended to show the movements of the moon, the other the movement of Jupiter and Saturn.
It is known that Rittenhouse completed only the "lunarium" for the Philadelphia instrument; there are also indications that such an appendage once formed part of the Princeton orrery but did not survive the eighteenth century.

Of the two Rittenhouse orreries, which are similar but not identical, the Philadelphia instrument may be seen today, in the Library of the University of Pennsylvania, in good working order. After a long period of neglect, it was restored in the 1950's through the efforts of the late Howard McClenahan '95, then Secretary of the Franklin Institute in Philadelphia and formerly Dean of the College at Princeton. The Princeton orrery has had a more troubled history. The first crisis came during the American Revolution, when Nassau Hall was occupied during the winter of 1777-1778 by British troops and later by American militia. At the time it was rumored that the orrery was to be sent to King George III as a trophy of war—a rumor which the rebel propagandists made the most of. However, it incurred only slight damage at the hands of the British, and Princeton authorities later admitted that the chief damage was from American militiamen who thought the funny little wheels made "handsome curiosities." Having survived the War, the orrery more than ever came to be considered one of the treasures of the College. Rittenhouse himself, to whom Princeton had granted an honorary Master of Arts degree in 1772, received in 1789 the degree of Doctor of Laws. The orrery is frequently mentioned in letters and travel accounts of the period. "A very beautiful astronomical machine," the Marquis de Chastellux noted in 1780, while Ashbel Green, a Princeton student of the Class of 1783, wrote in 1782 to one of his young friends: "Among the Curiosities I must not forget to mention the Orrery which is the greatest Curiosity of the place. This Machine was constructed by the famous Rittenhouse of Philadelphia, and has but one equal in the World, which was made by the same person. By turning a small Crank on one side of this Machine, a person standing on the other may at one view see all the Revolutions of the heavenly Bodies (if I may so speak) in miniature."

In spite of its pride in the orrery, the College, which was passing through a period of dire financial difficulties, took a long time in getting war damages repaired. In 1795, the Trustees requested Ashbel Green, who was by then one of their number, "to wait upon Dr. Rittenhouse and request him to repair and complete as soon as possible the Orrery belonging to the College." Green reported
assurances from Rittenhouse that the request of the Trustees would be complied with, “health permitting,” as soon as possible. Unfortunately, David Rittenhouse died in June, 1796, so that the Princeton Trustees, learning that “no repairs of any account” had been made, were then concerned with obtaining from Rittenhouse’s executors “such parts of the Orrery as were in his possession” and taking further steps to “get these repaired, and if possible the Orrery completed.” In this same year of 1796 an act of the Legislature of the State of New Jersey appropriated a sum of six hundred pounds for the aid of the College, specifying that it should be used “for repairs of the buildings of the college, its library, orrery, and philosophical apparatus.” The Committee on the Orrery thus seemed nearer achieving its objectives, when a fire raged Nassau Hall on March 6, 1802. Although the books of the College library were almost totally destroyed in this disastrous fire, which President Samuel Stanhope Smith attributed to prevalent Jacobin machinations, some of the scientific apparatus was saved by student volunteers.

Finally, at a meeting of the Trustees held in April, 1804, the Committee on the Orrery presented a contract entered into with Henry Voigt (or Voight), of Philadelphia, for repairing the instrument. Later records of the Trustees indicate that $500.00 was paid to Henry Voigt in 1807 for “repair of Orrery.” The same year $168.00 was paid to George Rankin for “the case of the Orrery.” Further payment of $16.00 was made to Voigt for “packing and crating the Orrery to Princeton.” Henry Voigt was a Philadelphia clockmaker who had long been associated with Rittenhouse; he became in 1794 the chief coiner and first superintendent of the United States Mint at Philadelphia, of which Rittenhouse was the first director. The two names are still coupled on the face of the Princeton orrery, which is inscribed: “Invented by David Rittenhouse. A.D. 1768. Repaired and Extended by Henry Voigt. A.D. 1804.” Both of Philadelphia.” On the reverse side of the orrery is the name of Henry Voigt’s son, Thomas Voigt, who presumably “executed” the repair work under his father’s direction.

The next half century appears to have been an uneventful one in the existence of the orrery, which continued to occupy an honored place in Nassau Hall. Pencilled signatures of Princeton students of the 1850’s and 1860’s still visible on the reverse side, suggest, however, that it was viewed with less veneration than formerly. Soon after 1870 it was moved into the newly-built School of Science building, and is mentioned in descriptions of Princeton published in 1879 and 1885. By now, however, the orrery had ceased to be an essential teaching aid; with the progress of scientific knowledge, it became relegated to the status of an antiquarian curiosity. According to an account printed in 1892, the Rittenhouse orrery was “brought to light in the Science building this summer after being stored away in obscurity for a number of years.” At this same time plans were being made for the Princeton exhibit at the World’s Fair in Chicago. Along with other treasures, including Joseph Henry’s scientific apparatus, the orrery was given a place of honor in the New Jersey educational exhibit at the Chicago Fair. The orrery was apparently not in working order at this time, for, as one member of the committee on arrangements for the Fair later called, “The wreck of the Orrery was taken in a glass case to Chicago.”

After the World’s Fair was over the orrery was shipped back to Princeton with the other parts of the College exhibit. From that time its history was shrouded in mystery, and as time went on it was often assumed that the orrery was lost or had been destroyed in one of the various fires which punctuated the history of the Princeton campus. The credit for the rediscovery of the orrery belongs to a member of the Department of Astronomy, the late Professor N. L. Pierce, whose attention was called to “a curious old astronomical instrument” stored in the basement of McCosh Hall. Professor Pierce recognized it as the Rittenhouse orrery and hoped to study the instrument in view of its restoration. Unfortunately, his untimely death in 1950 prevented him from carrying out his plan. Early in 1951 the orrery was moved to the Firestone Library, where it will eventually be on permanent display.

In order to complete the story of the orrery and to assemble information useful for its restoration, additional data is solicited. It would be useful, for example, to establish the identity of George Rankin (mentioned above), who made a case for the orrery in 1807. Photographs of interiors of College buildings which might show the orrery, photographs or descriptions of the Princeton exhibit at the 1893 Chicago World’s Fair, as well as personal recollections of the instrument, will all be welcome.*

* Correspondence concerning the orrery should be addressed to Howard G. Rice, Jr., Princeton University Library.
A Catalogue of the
Gallatin Beardsley Collection

III. ILLUSTRATIONS


THE BRIGHTON GRAMMAR SCHOOL ANNUAL ENTERTAINMENT, AT THE DOME, ON WEDNESDAY, DEC. 19, 1888. PROGRAMME & BOOK OF WORDS. [Brighton, Tuck’s Steam Printing Works, 1888.] "Prologue, written by Mr. A. W. King. Charade, invented and arranged and grand choral march, written and composed by Mr. C. T. West. The comic opera, written by Mr. F. Edmonds, and composed by Mr. C. T. West. The illustrations are original etchings by A. V. Beardsley, a present boy." Eleven drawings to illustrate the comic opera (The Pay of the Pied Piper; A Legend of Hamelin Town). Beardsley was a member of the cast. With bookplate of Frederick H. Evans.


TRAVELING IN THE U.S.A. AND CANADA. Reproductions of four drawings illustrative of comic incidents which befell two Englishmen. The drawings were made in 1888 for lantern slides for a lecture at Brighton Grammar School. One of a few sets printed on plate paper in 1891, when the drawings were reproduced in Past and Present. From the collection of Henry A. Payne.


SYDNEY SMITH AND R. BRINSLEY SHERIDAN. 1893. [The same.] No. 70 of 100 large-paper copies. CHARLES LAMB AND DOUGLAS JERROLD. 1893. [The same.] No. 70 of 100 large-paper copies. SAMUEL FOOTE AND THEODORE HOOK. 1894. [The same.] No. 70 of 100 large-paper copies.

* For Parts I (Drawings) and II (Letters and Manuscripts), see the Chronicle, XII, No. 6 (Winter, 1891), 67-94.


EX LIBRIS JOHN LYMSEN PROPER. 1893. Bookplate designed by Beardsley.


KEYNOTES. By George Egerton [pseud. of Mary Chavelita Dunne Bright]. 1893. (Vol. I.) [The same.] Paper wrappers. One of first 500 copies.


A CHILD OF THE AGE. By Francis Adams. 1894. (Vol. IV.)


PRINCE ZALESKI. By M. P. Shiel. 1895. (Vol. VII.)


WOMEN’S TRAGEDIES. By H. D. Lowry. 1895. (Vol. IX.)


AT THE FIRST CORNER AND OTHER STORIES. By H. B. Marriott Watson. 1895. (Vol. XI.)

MONOCHROMES. By Ella D’Arcy. 1895. (Vol. XII.)
AT THE RELTON ARMS. By Evelyn Sharp. 1895. (Vol. XIII.)
THE GIRL FROM THE FARM. By Gertrude Dix. 1895. (Vol. XIV.)
THE MIRROR OF MUSIC. By Stanley V. Makower. 1895. (Vol. XV.)
YELLOW AND WHITE. By W. Carlton Dewe. 1895. (Vol. XVI.)
THE MOUNTAIN LOVERS. By Fiona Macleod [pseud. of William Sharp]. 1895. (Vol. XVII.)
THE WOMAN WHO DIDN’T. By Victoria Crosse [pseud. of Vivian Cory]. 1895. (Vol. XVIII.)
THE THREE IMPOSTORS; OR, THE TRANSMUTATIONS. By Arthur Machen. 1895. (Vol. XIX.)
NOBODY’S FAULT. By Netta Syrett. 1896. (Vol. XX.)
THE BRITISH BARBARIANS. A hill-top novel. By Grant Allen. 1895. (Vol. XXI.)
PLATONIC AFFECTIONS. By John Smith [pseud.]. 1896. (Vol. XXII.)
20 MINIATURE POSTERS. Drawn by Aubrey Beardsley. Representing the title designs of the "Keynotes Series." Boston, Roberts Brothers [1896].


[THE SAME.] 3 vols., vellum. Publisher’s device on title-page and twenty-two initials rubricated. No. 16 of 500 copies on Dutch handmade paper.


THE CAMBRIDGE A. B. C. No. 2 (June 9, 1894). Design for front wrapper.


POSTER TO ADVERTISE T. FISHER UNWIN'S "CHILDREN'S BOOKS." BOSTON, GEO. M. WALKER & CO. [1894].

THE PRINCE'S LADIES GOLF CLUB. Printed invitation to the opening of the club. 1894. Drawing of two women golfers with Pierrot as caddie.


[Purchased on the Class of 1875 English Poetry Fund.]

[THE SAME.] BOSTON, JOHN W. LUCE & COMPANY, 1906. (Graphic Arts Division.)


[THE SAME.] BOSTON, JOHN W. LUCE & CO., 1912. (Parker Lloyd-Smith Memorial Collection.)

[THE SAME.] BOSTON, JOHN W. LUCE & CO., 1930. In French. The drawings have been vulgarized. (Presented by James B. Shropshire.)


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A PORTFOLIO OF AUBREY BEARDSLEY'S DRAWINGS ILLUSTRATING "SA-
LOME" BY OSCAR WILDE. [London, John Lane, 1907.] This series
includes the drawing "Salome on Settle," which does not appear
among the illustrations in the published work.

THE WORKS OF EDGAR ALLAN POE. Newly collected and edited, with
a memoir, critical introductions, and notes, by Edmund Clarence
Stedman and George Edward Woodberry. The illustrations by
Albert Edward Sterner. Chicago, Stone & Kimball, 1894-95. 10
vols.] Reproductions of four drawings commissioned by the
publishers for the large-paper issue of this edition, but not pub-
lished in that issue. The plates are enclosed in a vellum port-
folio, the cover design (not by Beardsley) of which is similar to
that of the volumes in the large-paper and Japan paper issues.
These reproductions apparently accompanied the Japan paper
issue, which consisted of only ten sets.

FOUR ILLUSTRATIONS FOR THE TALES OF EDGAR ALLAN POE, DRAWN
BY AUBREY BEARDSLEY. Chicago, Herbert S. Stone & Company, 1901.
No. 16 of 250 copies.

ILLUSTRATIONS TO EDGAR ALLEN" POE FROM DRAWINGS BY AUBREY
BEARDSLEY. Indianapolis, Privately Printed for the Aubrey
Beardsley Club, 1926. No. 16 of 107 copies. The four Stone and
Kimball drawings and thirteen of the forgeries published by
H. S. Nichols in 1920.

THE YELLOW BOOK. An illustrated quarterly. Vols. I-II: London,
Elkin Mathews & John Lane; Boston, Copeland & Day, April
and July, 1894. Vols. III-IV: London, John Lane; Boston, Cop-
eland & Day, October, 1894, and January, 1895. 4 vols. With
prospectuses for the four volumes and poster.

Vol. I. Four drawings, designs for title-page, front and back
covers, and spine.

Vol. II. Six drawings, designs for title-page, front and back
covers, and spine.

Vol. III. Six drawings, designs for title-page, front and back
covers, and spine.

Vol. IV. Four drawings, designs for title-page, front and back
covers, and spine.

* See:

4 The design on the spine of Vol. II is repeated on Vol. III, while the design on the
spine of Vol. II is repeated on Vol. IV. The design for the back cover is the same
on all four volumes, except that the initials "E.M." and "J.L." are omitted from
Vols. III and IV.


CATALOGUE OF RARE BOOKS OFFERED FOR SALE BY LEONARD SMITHERS. London, Leonard Smithers, 1896. Nos. 5-7: Design (lady reading on sofa) for front wrapper.


PERRIOT'S LIBRARY. Vols. I-II: London, John Lane; Philadelphia, Henry Altemus, 1896. Vols. III-IV: London, John Lane; Chicago, Rand McNally & Co., 1896. 4 vols. Cover design and designs for title-page and front and back end papers. The designs are the same in all four volumes but the cover design is printed in different colors.

PIERROT! A STORY. By H. de Vere Stacpoole. (Vol. I.)
MY LITTLE LADY ANNE. By Mrs. Egerton Castle [Agnes Sweetman Castle]. (Vol. II.) With bookplate of Paul H. Kelly. (Presented to the Gallatin Collection by J. Harlin O'Connell.)

SIMPLICITY. By A. T. G. Price. (Vol. III.) (Presented to the Gallatin Collection by J. Harlin O'Connell.)

MY BROTHER. By Vincent Brown. (Vol. IV.) (Presented to the Gallatin Collection by J. Harlin O'Connell.)


THE SAME. One of 25 copies printed on Japanese vellum and bound in vellum. The dedication copy. With bookplate of Sir Edmund Gosse, to whom the edition is dedicated. Beardsley's letter of presentation and Gosse's letter of thanks are both in the Gallatin Collection (Letters and Manuscripts, Nos. 23 and 72).


THE SAME. Another copy. Bound in leather. (Blau Memorial Collection.)

DER LOCKENRAUS. Ein komisches heldengedicht von Alexander Pope. Mit neun zeichnungen von A. Beardsley. Leipzig, Insel-Verlag, 1908. Translated by Rudolf A. Schröder. No. 58 of 800 copies. Design for front cover and nine drawings. (Blau Memorial Collection.)


No. 1 (January). Designs for front cover, title-page (repeated in No. 2), and contents page, seven drawings, large Christmas card laid in. Beardsley's poem "The Three Musicians" and Chapters I-III of his story Under the Hill.

No. 2 (April). Design for front cover and four drawings. Chapter IV of Under the Hill.

No. 3 (July). Designs for front wrapper and title-page (latter repeated in all succeeding numbers) and two drawings. Beardsley's poem "The Ballad of a Barber."

No. 4 (August). Design for front wrapper.

No. 5 (September). Design for front wrapper and one drawing.

No. 6 (October). Design for front wrapper and one drawing.

No. 7 (November). Design for front wrapper and two drawings: Beardsley's translation of Catullus' "Carmen CI."

No. 8 (December). Design for front wrapper and twelve drawings.

THE SAME. Another copy. Bound in publisher's cases. 3 vols. De-
sign for title-page of No. 1 printed on front covers and with designs by Beardsley on back covers and spines. With placard for bound volumes and prospectus.


[THE SAME.] No. 42 of 50 copies bound in vellum. (Blau Memorial Collection.)


IV. ALBUMS OF REPRODUCTIONS


[THE SAME.] No. 44 of 50 copies printed on Japanese vellum and bound in vellum.


Fifty Drawings by Aubrey Beardsley. Selected from the collection owned by Mr. H. S. Nichols. Published for subscribers only. New York, H. S. Nichols, 1920. No. 383 of 500 copies. With announcement of the exhibition of the drawings at H. S. Nichols' Bookshop, New York, April 14-19, 1919. All these drawings are forgeries.


V. Single Impressions

The Procession of Jeanne d'Arc. 7 1/8 x 2 9/16. Issued as a folding supplement to The Studio, I, No. 2 (May, 1895).


[The same.] Printed in red. Inscribed on verso: "A sketches by Aubrey Beardsley. No. 16 of 21 copies on Japanese vellum Leonard Smithers."

Enter Herodias. 7 x 5 1/16. First state. Inscribed by Beardsley: "Alfred Lambart from Aubrey Beardsley." With the following in Beardsley's hand:

Because one figure was undressed
This little drawing was suppressed
It was unkind—
But never mind
Perhaps it all was for the best.

The Toilette of Salome. 6 15/16 x 5. First version. Inscribed: "No. 40 of 75 copies L. [Smithers]."

Arbuscella, 5 3/16 x 3 15/16. One of a few impressions printed in green, 1897.


VI. Literary Work


"The Story of a Confession Album." Tit-Bis, XVII, No. 429 (Jan. 4, 1890), 203.

The Story of Venus and Tannhauser. In which is set forth an exact account of the manner of state held by Madam Venus, goddess and meretrix, under the famous Horselberg, and containing the adventures of Tannhäuser in that place, his repentance, his journeying to Rome and return to the Loving Mountain. A romantic novel by Aubrey Beardsley. Now first printed from the original manuscript. London, For Private Circulation, 1907. No. 33 of 50 copies printed on Japanese vellum and bound in vellum.


The Story of Venus and Tannhauser. In which is set forth an exact account of the manner of state held by Madam Venus, goddess and meretrix, under the famous Horselberg, and containing the adventures of Tannhäuser in that place, his repentance, his journeying to Rome and return to the Loving Mountain. A romantic novel by Aubrey Beardsley. New York, Issued Privately for Subscribers only, 1927. With illustrations by Bertram R. Elliott. No. 297 of 250 copies.
VII. PUBLISHED LETTERS


LETTERS FROM AUBREY BEARDSLEY TO LEONARD SMITHERS. Edited with introduction and notes by R. A. Walker. [London], The First Edition Club, 1937. "The design used for the title page reproduces a drawing by Aubrey Beardsley never before published. The portraits of Aubrey Beardsley and Leonard Smithers are also published for the first time."

VIII. ARTICLES AND MONOGRAPHS ON AUBREY BEARDSLEY


BEERBOHM, MAX. "Aubrey Beardsley," The Idler, XIII, No. 4 (May, 1898), [539]-546. Extracted.


BURDITT, OSBERT. *The Beardsley Period; An Essay in Perspective.* London, John Lane [1925].


ECKMANN, OTTO. "Aubrey Vincent Beardsley." *Die Zukunft,* VII, No. 40 (July 1, 1899), 42-44.


"Bringing back Aubrey Beardsley." *Art News,* XLIV, No. 4 (Apr. 1-14, 1915), 16, 42.

Clippings relating to Aubrey Beardsley, reproductions of drawings, etc. Compiled by A. E. Gallatin. Two scrapbooks and one slip-case.


GOOKIN, FREDERICK W. "A Reviewer out of Perspective." *The Dial,* XXVII, No. 314 (July 16, 1899), 41-42.


MACFALL, HADLANE. Aubrey Beardsley; The Clown, the Harlequin,
the Pierrot of His Age. New York, Simon and Schuster, 1927.
Aubrey Beardsley; The Man and His Work. London, John Lane [1928].
[The same.] No. 89 of 100 copies on handmade paper, with
six extra illustrations. (Purchased on general Library funds.)

May, J. Lewis. John Lane and the Nineties. London, John Lane
[1966]. Many references to Beardsley. Reproductions of four
hitherto unpublished Beardsley drawings, plate facing p. 48.

Payne, B. A. "Aubrey Beardsley." Past and Present, XXIII, No. 150
(Apr., 1898), 53-55.

Pease, Frank. "The Vogue of Beardsley." The International
Studio, LXV, No. 860 (Oct., 1918), lxxvii-1xxx. Extracted.

Pennell, Joseph. Aubrey Beardsley and Other Men of the Nine-
(Pennell Club Publications No. III.) No. 76 of 100 copies.
"A New Illustrator: Aubrey Beardsley." The Studio, J, No. 1
(Apr., 1898), 14-19. Design for front wrapper by Beardsley.

Ramler, The [pseud.]. [A brief note on a self-portrait of Beards-
ley, which is reproduced.] The Book Buyer, XIII, No. 9 (Oct.,
1898), 512, 517.


Ross, Robert. Aubrey Beardsley. With sixteen full-page illus-
trations and a revised iconography by Aymer Vallance. London,

1 (Feb., 1895), 9-29.

Stanlaws, Penrhyn. "Some Personal Recollections of Aubrey
Beardsley." The Book Buyer, XVII, No. 5 (Oct., 1898), 312-
214.

Stone, Wilbur Macey. Scrapbook of clippings relating to the
Nichols forgeries, containing also the announcement of the
exhibition of the forgeries, New York, April 14-19, 1919. Com-
piled by Wilbur Macey Stone.

Strong, Henry Melancthon. "Aubrey Beardsley." The Westmin-

Symons, Arthur. Aubrey Beardsley. London, At the Sign of the
Unicorn, 1898. (The Unicorn Quartos. No. 3.)
[The same.] New edition, revised & enlarged. London, J. M.

Dent & Co., 1905. No. 65 of 150 large-paper copies. Contains two
drawings not included in the ordinary issue.

[The same.] With sixteen plates. London, At the Sign of the
Unicorn, 1948.

[The same.] Traduit par Jack Cohen, Edouard et Louis

Twome, G. M. R. "Aubrey Beardsley in Perspective." The Dial,
XXVI, No. 312 (June 16, 1899), 391-399.

12 (Nov., 1927), 1-4.

"The Invention of Aubrey Beardsley," The Magazine of Art,
XXII, No. 7 (May, 1898), 562-568. Extracted.

Walker, R. A. "Aubrey Beardsley." Graphis, VI, No. 31 (1950),
250-257. In English, with translations into German and French.

An Aubrey Beardsley Scrap Book. By Georges Derry [pseud.].
With an illustration to Iben's "Ghosts." [London], R. A.
Walker, 1940. Inscribed presentation copy from the author to
Mr. Gallatin.

No. 87 of 500 copies. With prospectus.

"The Bookplates of Aubrey Beardsley." By Georges Derry
[pseud.]. The Bookplate booklet, I, No. 2 (Oct., 1919), 38-42.

How to Detect Beardsley Forgeries. Bedford, R. A.

Le Morte Darthur with Beardsley Illustrations; A Biblio-

White, Gleeson. "Aubrey Beardsley, In Memoriam." The Inter-
national Studio, IV, No. 16 (June, 1898), 252-258.

IX. CATALOGUES OF EXHIBITIONS

Carfax & Co., Ltd., London. Drawings by Aubrey Beardsley. [Lon-
don], Carfax & Co., Ltd. [1904]. The exhibition was held during
October, 1904. Some of the drawings were for sale.

Galerie Shirleys, Paris. Exposition des Desyins d'Aubrey Beards-
With a note on Beardsley by Herbert J. Pollitt and an extract
from Robert Ross's "Eulogy." Some of the drawings were for
sale.

The Batter Gallery, London. Catalogue of an Exhibition of Draw-
ings by Aubrey Beardsley, August and September, 1909. [Lon-
don], The Batter Gallery [1909].

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[The same.] No. 1 of 20 copies printed on handmade paper and bound in boards, with reproduction of a previously unpublished chapter heading for Le Morte Darthur.


X. DEALERS' AND SALES CATALOGUES

JAMES F. DRAKE, INC. An Exhibition of Original Drawings and Water Colors by Modern Illustrators. Now on view at Four West
Fortieth Street, New York. [New York], James F. Drake, Inc. [ca. 1915]. Preliminary design for border of title-page of “Bos-Mos” reproduced on front wrapper. The original and two other Beardsley drawings are listed in the catalogue. All items listed were for sale.


ROSENBACH COMPANY. An Exhibition of Original Drawings by Aubrey Beardsley. With a foreword by Joseph Pennell. May first to May seventeenth, 1919. Philadelphia, The Rosenbach Galleries [1919]. The foreword consists of an extract from Joseph Pennell’s article on Beardsley published in the first number of The Studio (1899) and a Postscript, dated April, 1919. The catalogue lists also books, manuscripts, and other material. All items listed were for sale. Priced in manuscript. With printed invitation to the private view of the exhibition and the talk by Joseph Pennell on “Aubrey Beardsley and His Art,” April 30, 1919.


XI. PORTRAITS OF AUBREY BEARDSLEY

HAWKER, W. J., BOURNEMOUTH. Photograph. [n. d.]

HOLLYER, FREDERICK, LONDON. 5 photographs. [n. d.]

MACCOLL, D. S. Pencil sketch. See Drawings, No. 63.

ROTHENSTEIN, SIR WILLIAM. Lithograph. Signed by the artist and inscribed by him: "drawn in Paris Aubrey Beardsley 1897 to A. E. Gallatin."

XII. ASSOCIATION ITEMS

JUVENALIS, DECIMUS JUNIUS. The Satires. Translated into English verse. By Mr. Dryden, and several other eminent hands. Together with the satires of Aulus Persius Flaccus. Made English by Mr. Dryden. To which is prefix'd, A discourse concerning the original and progress of satire. By Mr. Dryden. London, Printed for Jacob Tonson; and are to be Sold by Robert Knapellock, 1697. Beardsley's copy, with his name inscribed on verso of front flyleaf.


SCRAPBOOK. A scrapbook which belonged to the Beardsley family, containing six drawings executed by Aubrey Beardsley about 1890. For a description, see Georges Derry [R. A. Walker], An Aubrey Beardsley Scrap Book [London], 1930. The drawings are listed separately in this catalogue (Drawings, Nos. 10-14).

AFFECTION. Book mark made by Beardsley for his father. (See Letters and Manuscripts, No. 4)

L'HOMME DE DOULOURS. Plate No. 7 from Oeuvre de A. Mantegna, Paris, Amand-Durand, 1878. This reproduction hung on the wall of the room at Menton in which Beardsley died. Fasted to the verso is an authentication signed by R. A. Walker.

XIII. ADDENDA

I. DRAWINGS

The Yellow Book, 1894-95

DESIGN FOR TITLE-PAGE OF VOLUME II. Pen and ink. 3 11/16 x 2 5/8. For Beardsley's letter of presentation of the drawing to an unnamed recipient, see Letters and Manuscripts, No. 18A. From the collection of M. Robert Dorn. [Gallatin 927] No. 43A

II. LETTERS AND MANUSCRIPTS

TO "DEAR SIR." 1 1/4 Cambridge Street, London, S.W. [1894 or 1895]. "I have great pleasure in sending you my autograph & the enclosed little sketch." The "little sketch" is the design for the title-page of Volume II of The Yellow Book (Drawings, No. 13A). 1 p. No. 18A

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Library Notes & Queries
WITH SPECIAL REFERENCE TO PRINCETON

JAMES MADISON

To commemorate the two-hundredth anniversary of the birth of James Madison, the Library exhibited in the Princetoniana Room during March and April a selection of books, manuscripts, and other Madison memorabilia. Although Princeton does not possess any extensive Madison collection as such, it has, as the exhibit showed, individual items of great interest illuminating all periods of Madison's active life. Important landmarks in Madison's career are represented: the Madison family Bible recording his birth in March, 1751; letters written during his student days at the College of New Jersey; the honorary L.L.D. diploma from the College of New Jersey conferred upon Madison in 1787 shortly after the close of the Constitutional Convention; a signed letter written by Madison while Secretary of State to Robert R. Livingston, January 16, 1804, announcing the formal delivery of the "Province of Louisiana" to the United States on the twentieth of the preceding month; the manuscript of the inaugural address delivered by Madison on March 4, 1809, when assuming the office of President of the United States. A snuffbox, penknife, and two side chairs once belonging to Madison, as well as several portraits, are also in the possession of the University. The most interesting of the Madison portraits are the pastel done by the itinerant English artist James Sharples and a plaster medallion taken from life in 1789 by Giuseppe Ceracchi, the Italian sculptor who visited America at that time. 1

Of particular interest to Princeton are several letters written by Madison after he had retired from public office and was living on his Virginia estate of Monticello. In one of these, dated January 16, 1831, Madison replies to a committee representing the American Whig Society which had invited him to deliver the annual address sponsored by that society. Madison regrets that his infirmities deprive him of the pleasure of a "visit to the scene of my youthful studies and associations," but softens his refusal by this felicitous compliment: "It remains for me therefore only to avail myself of the opportunity afforded, of expressing anew my veneration for the Alma Mater to which I have been so much indebted, with my congratulations on her brightening and expanding prospects; assuring at the same time, the Society of which I was an early member, my continued sympathies in its laudable and successful pursuits."

That Madison continued to entertain warm feelings for his alma mater is further confirmed by certain provisions in his last will and testament in which he remembered the College at Princeton. It will be recalled that Madison, as a member of the convention which framed the Constitution of the United States, made a detailed record of the proceedings of the convention, to which he made some additions in later years. Madison rightly attached great importance to this record and in his will, dated April 19, 1835, he specifies:

Considering the peculiarity and magnitude of the occasion which produced the convention at Philadelphia in 1787, the characters who composed it, the Constitution which resulted from their deliberation, its effects during a trial of so many years on the prosperity of the people living under it, and the interest it has inspired among the friends of free Government, it is not an unreasonable inference that a careful and extended report of the proceedings and discussions of that body, which were with closed doors, by a member who was constant in his attendance, will be particularly gratifying to the people of the United States, and to all who take an interest in the progress of political science and the cause of true liberty. It is my desire that the report as made by me should be published under her [Mrs. Madison's] authority and direction, as the publication may yield a considerable amount beyond the necessary expenses thereof; I give the net proceeds thereof to my wife charged with the following legacies to be paid out of that fund only—first I give to Ralph Randolph Gurley, Secretary of the American Colonization Society and to his executors and administrators, the sum of two thousand dollars, in trust nevertheless, that he shall appropriate the same to the use and purposes of the said society, whether the same be incorporated by law or not. I give fifteen hundred dollars to the University of Virginia, one thousand dollars to the College at Nassau Hall at Princeton, New Jersey, and one thousand dollars to the College at Uniotown, Pennsylvania and it is my will that if the said fund should not be sufficient to pay the whole of the three last legacies, that they abate in proportion.

1 Both of these portraits are reproduced in Donald D. Egbert, Princeton Portraits, Princeton University Press, 1967.
As matters turned out, Mrs. Madison herself did not actually publish her husband’s papers, although the intention expressed in his will was carried out. Convincing that she could not profitably undertake their publication, she offered them to the United States Government, which, by act of Congress, approved March 3, 1837, purchased the original manuscripts and transcripts for thirty thousand dollars. In 1840 three volumes edited by Henry D. Gilpin were published at Washington under the title: _The Papers of James Madison, Purchased by Order of Congress; Being His Correspondence and Reports of Debates during the Congress of the Confederation and His Reports of Debates in the Federal Convention_. Although the “naked journals” of the Constitutional Convention, as Andrew Jackson expressed it, had already been printed in a variety of forms, it was Madison’s Reports, often reprinted, that was henceforth to be the classic account of the epoch-making debates of 1787.

Soon after the sale of Madison’s manuscripts had been made, Mrs. Madison hastened to carry out her husband’s wishes in respect to his alma mater. In the Library’s Manuscripts Division is the following receipt in the hand of President James Carnahan acknowledging Madison’s bequest, indicating that Madison, in addition to his other claims to remembrance, may be counted among the benefactors of the Library:

Received May 15th 1837 from Mrs Dolly P. Madison, one thousand dollars in advance from the fond of the net proceeds of the publication of the Report of the proceedings and discussions of the Convention held in Philadelphia in 1787 forming the present Constitution of the United States, in trust for the benefit of the Library of the College of Nassau-Hall at Princeton, New Jersey. In Testimony of which I have affixed the College seal.

James Carnahan, President of the Col. of N. Jersey

FRANCIS VIELE-GRIFFIN

The Library has recently acquired, by purchase on the Annie Rhodes Gulick and Alexander Reading Gulick Memorial Fund, a group of some eighty letters addressed to the American-born French poet Francis Vie勒-Griﬃn (1864-1937). Although these letters represent but a small part of an extensive correspondence which has now been dispersed (see Pierre Berès, _Catalogue Number 2_, 1938), they are not without interest when read against the background of the poet’s life and literary achievements. Francis Vie勒-Griﬃn was not an expatriate in the accepted sense of the term. He was born in the United States of American parents, but went to France in his childhood; although retaining his American citizenship, he never returned to the land of his birth. He completely absorbed the language and culture of his adopted country, achieving a place of distinction as a French poet. His championship of the _vers libre_, his contributions to the little magazines of the Symbolist period, his extensive poetical works—beginning with _Coule de l’Avril_ (1886) and including _La Clarté de Vie_ (1887), _Poches Le Jardinier_ (1886), _La Légende dite de Wieland le Forgeron_ (1900), as well as notable translations of Swinburne and Whitman—all give him a secure place in the history of French letters. There can be no question of claiming him for American literature, yet curiosity naturally attaches to his American origins and to such connections as he maintained with the country of his birth. It is precisely these points that are illuminated by the group of letters now at Princeton.

Roughly a third of these letters relate to family matters. Among these the most interesting is a letter written from New York in 1884 by Egbert Ludovicus Vie勒 (1825-1902) to his son Egbert L. Vie勒, Jr. The letter is, of course, the same which became known as Francis Vie勒-Griﬃn, but who remained “Bertie” to his family. The father’s letter, referring to “the course of events which separated you from your home in America,” assures his son (who was then reaching his majority) that “I want you to feel and know that always and forever so long as I live I shall recognize all a father’s obligations to you. . . .” The events alluded to were the divorce of Egbert L. Vie勒 and his wife, Teresa Grifﬁn Vie勒 (1829-1906), and the latter’s departure abroad in 1872 with her two younger children, Egbert and Emily. Another letter unexpectedly leads to a valuable source of information about the life of the American mother and her two children in the Paris of the 1870’s and 1880’s. This is a note written from Baltimore in 1915 by Emily Vie勒 (1868- ), then Mrs. Strother, in reply to an inquiry about her recently published book. Referring to this work (Eve Dorre; _The Story of Her Precarious Youth_, New York, 1915), the author remarks, “En effet il s’agit beaucoup de l’enfance et de l’adolescence de mon frère adoré [Francis V.-G.] dans ce livre qui est pourtant dédié à un autre frère [Herman Vie勒] également aimé et également talentueux. . . .” With this clue, the perusal of
the now-forgotten, but still readable, *Ere Dorre* takes on added interest. Under a thin fictional disguise it presents a lively picture of the European childhood and travels of the two American children and their strong-minded, sensitive, and sociable mother—"you two" and "we three."

Emily Viélè's autobiographical novel written in English has its counterpart in her brother's volume written in French, *Souvenirs d'enfance et de première jeunesse* (Paris, 1939). Francis Viélè-Griffin wrote these interesting memoirs in the 1920's; they were printed after his death by his family in an edition limited to one hundred copies for private distribution and have thus not become generally known. In addition to a subtle self-portrait they also provide glimpses of other members of the family, including the indomitable mother, who has herself left a record of her own early married life in "Following the Drum": *A Glimpse of Frontier Life* (New York, 1858). The young wife of a West Point graduate who here recounts a sojourn at Ringgold Barracks on the Texas border in 1852 little realized then that she would in the course of time become the proud mother of a French symbolist poet and that her own final resting-place would be the Père Lachaise cemetery in Paris.

Francis Viélè-Griffin belonged indeed to a literate family much given to writing books. His father, too, published numerous works, including military handbooks used in the Civil War and reports on engineering and on city parks. His older sister, Kathlyne Knickerbocker Viélè (1859-?), compiled genealogical treatises, while his brother, Herman Knickerbocker Viélè (1856-1908), a civil engineer by profession, published several minor novels and collections of verse, of which *The Last of the Knickerbockers; A Comedy Romance* (Chicago, 1901) and *Random Verse* (New York, 1903) may serve as examples. These scattered and apparently unrelated publications, viewed as a whole, form an interesting Franco-American family chronicle extending over three-quarters of a century. The assembling of them might prove to be a rewarding undertaking for some collector.

The fragmentary Viélè-Griffin correspondence acquired by the Library deals in part, as already mentioned, with family matters. Other letters, which may be described as literary correspondence, are from appreciative readers of the poet's works. Unfortunately, none of the major French literary figures with whom Francis Viélè-Griffin was associated, nor such English writers as George Moore, Arthur Symons, and James A. McNeill Whistler, are represented. There are, however, five letters from Sir Edmund Gosse, a note from Richard Hovey, three letters from T. B. Rudmose-Brown (who published a sketch of Viélè-Griffin in his French Literary Studies), and letters from Charles Whibley and Jonathan Surges. Although none of these is of great intrinsic importance, together they contribute something to an understanding of the interrelationship of English, American, and French literatures of the 1890's. As such they form a significant addition to the Library's collections of original materials for this period._H.C.R.

**A LETTER FROM A COLLECTOR**

Early in the year the Librarian received a letter from a Princeton alumna who has long been one of the most devoted friends of the Library and to whose generosity the Library is indebted for many fine and unusual books on its shelves. Since the letter expresses in brief an aspect of book collecting which is often overlooked—the satisfaction derived from sharing one's "good luck"—the Editors requested, and received, permission to print the letter here. It should be noted that the writer, who wishes to remain anonymous, was correct in his impression that he had presented to the Fable Collection a copy of the "little book of poems," *Rowland Rugey's Miscellaneous Poems and Translations from La Fontaine and Others*, Cambridge, 1789.

"Ever since I was a lad and, by much reading, had acquired some knowledge, I have been a collector of scarce and curious books. My funds were limited, but as I moved around the country I aimed to visit the bookstores and would pick up books in which I had interest. Many of them now have found a home in the Princeton Library. It gave me no end of pleasure to read in the *Princeton Chronicle* that my little volume of Rochester's Poems was not only a scarce but also a rare book. That was good luck, which I did not anticipate when I bought it. Today I receive a catalogue from a New York bookseller; I enclose his description of one item, priced at $150.00. It is my impression that I presented this little book of poems to the Princeton University Library for inclusion in the

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1 Other recent acquisitions in this field already described in the *Chronicle* include: Stuart Merrill letters to T. B. Rudmose-Brown (VIII, No. 4 [June, 1927], 148-150); John Davidson books, manuscripts, and letters (X, No. 4 [June, 1929], 200-201); KL, No. 1 [Autumn, 1929], 34; XII, No. 1 [Autumn, 1930], 48; Arturos Symes material (XII, No. 2 [Winter, 1931], 92-93); and the Gallatin Aubrey Beardsley Collection (X, No. 2 [Feb., 1930], 99-100).
Fable Collection. Will you be kind enough to tell me if my recollection of this book is correct?

"If so, I would again be pleased to know that a book which I acquired for little money turned out to be one of real value. Book collecting I have always found a real adventure. Almost anyone can buy a rare book at a price. When you pick up such books at low figures, you indeed get a thrill."

The pleasures of the chase were his and his trophies have become the adornment of a library where others may benefit by his success.

Collector's Choice

Letters written by Arthur Henry Hallam (1811-1833), lent by T. H. Vail Motter '22, constituted the eleventh in the series of "Collector's Choice" exhibits. Hallam, the son of the English historian Henry Hallam, was educated at Eton and Cambridge. A precocious boy, he acquired an early mastery of Latin, French, and Italian, and was an essayist and poet of considerable promise. He died suddenly in Vienna while on a trip with his father. At Cambridge Hallam became an intimate friend of Tennyson and the fiancé of Emily Tennyson, the poet's sister. The shock of Hallam's sudden and unexpected death intensified Tennyson's interest in all questions concerning human personality and man's relation to the universe and resulted in his writing In Memoriam. The exhibit included an album of eight letters written by Hallam to Emily Tennyson during the years 1854-1855 and four letters to John Kemble, nephew of the great Mrs. Siddons, brother of the famous Fanny Kemble, and a classmate of Hallam's at Cambridge. These letters from the collection of Mr. Motter, editor of The Writings of Arthur Hallam (1943), were exhibited from the eighth of February to the tenth of March.


Four items from the Raleigh collection of Hamilton Cottier '22 were exhibited from the seventeenth of April to the seventeenth of May as the thirteenth "Collector's Choice." The books selected by Mr. Cottier for exhibition were: The History of the World, London, 1614, the first volume of a projected three, covering the period from the Creation to the Second Macedonian War, written while Raleigh was a prisoner in the Tower of London; Judicious and Select Essays, London, 1650, the earliest collection of his miscellaneous writings; The Cabinet-Council, London, 1658, of particular interest because it was "published" by John Milton; and The Life and Death Of Mahomet, London, 1637, a work attributed to Raleigh, whose name was venerated by the Puritans, in order to increase its sale.

Exhibitions

A display of "Contemporary American Hand Binding" lent color to the Exhibition Gallery from the fifth of February to the tenth of March. The exhibition was inaugurated with a preview sponsored by the Friends of the Library on Saturday afternoon, the third of February. The recent work of twenty-five outstanding American craftsmen was shown. Among the noted binders showing examples of their work were: Jean C. Eschmann, of Cleveland, Ohio; Belle McMurtry Young, Herbert and Peter Failey, Florence Walker, all of San Francisco; Harold Trichtel, of the Lakeside Press, Chicago; Thomas W. Patterson, of Pittsburgh. Exhibitors from New York City included: the school of Edith Diehl, one of America's veteran binders and teachers; M. Duriez Lahry, the binder for the Pierpont Morgan Library; Kahlyn and Gerhard Gerlach, the James Macdonald Company, Eva Clarke, Louise Russell James, Polly Lada-Mocarski, Christine Hamilton, Hope G. Weil, and the late Nancy Rulon-Miller. From the greater Metropolitan area came work from: Arno Werner, of Pittsfield, Massachusetts; Fanny Dudley and Caro Weir Ely, of Old Lyme, Connecticut; Peter Franck, of Sherman, Connecticut; Otti von Wasmilk, of Bedford Village, New York; and Helen Louise Boettger, of Hackensack, New Jersey. Visitors to the exhibition could also see a series of photomurals, lent by the Lakeside Press, showing the techniques of mending and repairing fine bindings, as well as characteristic tools and leather used by hand binders today. The exhibition was arranged in co-operation with Mrs. Sinclair Hamilton, examples of whose own work were shown. A catalogue of the
collection to illustrate the life and works of Michel de Montaigne, early Spanish books on America from the Grenville Kane Collection, and Babylonian cylinder seals. The article by Cyrus H. Gordon, "Seals from Ancient Western Asia," published in the Winter issue of the Chronicle, furnished the theme for the last mentioned exhibit.

CONTRIBUTORS TO THIS ISSUE

WILLARD THORP is Professor of English at Princeton University.

AUSTIN M. PATTISON '97 was Professor of Chemistry at Antioch College from 1921 until his retirement in 1941.
New & Notable

EARLY AMERICAN CALLIGRAPHY

An unusual specimen of early eighteenth-century American calligraphy has been acquired by the Library through the generosity of Daniel Maggin. This is a mathematical notebook of 280 folios compiled in 1721 and 1722 by a New Jersey schoolboy, Stacy Beakes, when he was but fourteen and fifteen years old. This young penman, whose life span covered the years 1707-1746, was the son of William Beakes, II and Ruth Stacy, early residents of Trenton. Through his mother, he was descended from Mahlon Stacy, the first English settler at the Falls of the Delaware, now Trenton.

The title-page of Stacy Beakes's copybook and various chapter headings are carefully lettered, with much shading and crosshatching, and decorated with intricate flourishes. Even the less spectacular pages are neatly ruled and written and show considerable virtuosity with the pen. The contents of the notebook, too, indicate that young Beakes was well advanced for his age. He painstakingly copied out rules and problems covering not only the simpler arithmetical operations but extending through fractions, decimals, square root, cube root, geometrical definitions, and navigation.

The sample problems that Stacy Beakes copied out suggest that a child's tribulations 225 years ago were similar to those of present-day children. The references to familiar everyday objects indicate, however, that he lived in a somewhat different world. "Pints Canary Wine," "Ells of course callico," "pounds of loaf sugar," "grose of candles," and "hodheads of Tobacco" formed part of the vocabulary he used.

Although Stacy Beakes must have been a precocious child, one wonders what his thoughts may have been as he copied this: "A Certain man and his wife did usually drink out a Vessell of beere in 12 dayes and the Husband found by often experience that his wife being absent it would last him 20 dayes. The question is how many dayes the wife would be a drinking it alone."

When it came to problems involving money, Stacy Beakes not only had to struggle with pounds, shillings, and pence, but he also had to take into account the current rates of exchange between New York money, West Jersey money, and Pennsylvania money. For example, one of the problems that he had to solve was: "If 9 shillings 2 pence West Jersey money be equal to 5 shillings 10/4 pence Pennsylvania money, how much West Jersey money is 150 pounds Pennsylvania money?" To help him in these monetary calculations he could refer to the versified "Golden Rule" which is also included in his notebook:

The Golden rule hath places three
The first and third must so agree
That of one kind they may remain
If to the truth thou wilt attain
Then third by second multiply
By the first divide ingenuously
So will the quotient shew the same
That thou in second place do frame.

JONATHAN EDWARDS

Two Jonathan Edwards rarities, purchased on general Library funds, have been added to the Library's considerable collection of the writings of that most distinguished eighteenth-century American philosopher and divine, who was for a few months President of Princeton. One is the sermon Edwards preached at the ordination of Mr. Jonathan Judde when he was installed, on June 8, 1745, in a newly founded church in Edwards' own town of Northampton. Entitled The great Concern of A Watchman For Souls, it was printed in the same year in Boston by the well-known firm of Green, Bushell, and Allen, presumably at the expense of the town or the parishioners, who often chose thus to memorialize such events.

More interesting, intrinsically and bibliographically, is the very rare German translation of A Faithful Narrative, that deservedly famous psychological study of religious conversions in the Connecticut Valley during the 1730's. The phenomenon attracted so much interest among evangelical Protestants abroad that translations of the work into both German and Dutch were solicited almost immediately after its appearance in London in 1737, presumably by local printers who sensed a market for the book.

The Princeton copy of this Glaubwürdige Nachricht bears a
Magdeburg and Leipzig 1738 imprint from the press of Christoph Seidels Wittwe and G. E. Scheidhauer. I have seen no other copy bearing their imprint, nor have I been able to establish their relation to Christof Leberecht Fabern, the better-known Magdeburg printer who brought out an identical translation at Magdeburg in the same year. As an instance of Edwards’ continental reputation, the volume is important. It may also be worth bibliographical study if it can throw light on the relationship of German printers.

—THOMAS H. JOHNSON

MANUSCRIPTS OF PRINCETON INTEREST

Mrs. Henry H. Pease has presented to the Library the journal of her grandfather, William Brisbane, kept in 1849 when he traveled from Leavenworth, Kansas, to San Francisco, presumably in search of gold. While not specific as to the purpose of the expedition, the journal describes graphically the difficulties and methods of traveling that were incident to a journey which led through Santa Fe, Albuquerque, and southern California. Intense heat, extreme cold, near-starvation, quarrels among the company of travelers, attacks by hostile Indians and wolves were all experienced along a route marked by graves, broken wagon wheels, and the skulls of oxen. The author of the journal attended Princeton from 1837 to 1841. Although he was not graduated from the College, he received an honorary A.M. in 1854. He later served with distinction with the Forty-ninth Pennsylvania Regiment and, as a civilian, practiced medicine in Wilkes-Barre.

Frederick Thomas Brown, of the Class of 1845, served as chaplain with the Seventh Ohio Regiment during the Civil War. In a detailed pen-and-ink drawing, made on the scene, is shown leading the remainder of that regiment in prayer after a battle. This drawing and a small group of letters written by Brown and other members of his family from Indiana in 1839 and 1840 were the gift of Miss Katharine Pearce.

From Milton Flower came a letter of John Roberts Miller, of the Class of 1869, written to his sister from Princeton on November 18, 1861. In the letter he mentions friends who were in the service and complains of the dullness of college life and of the constant surveillance of “Old John” Maclean. “... going to college,” he writes, “is something similar to being shut up in sunday school for a week or two. . . .” Students who are concerned today about required chapel attendance might be interested in Miller’s statement that “We have to go to church twice every day in the week & 3 times on sunday.”

Irving Brant has given the corrected typescript of his James Madison: Father of the Constitution, which has been added to his previous gifts of the corrected typescripts of the earlier parts of his biography of Madison, James Madison: The Virginia Revolutionist and James Madison: The Nationalist.

BOOTH TARKINGTON ’93

John T. Jameson ’12, Donald O. B. Jameson ’14, and Booth T. Jameson ’26 have presented to the Library a series of thirty-eight letters written to them and their parents by their uncle, Booth Tarkington ’93, in 1903 and 1904 during his first trip to Europe. Accompanying the letters is a copy of the page proof of Your Amiable Uncle (Bobbs-Merrill, 1949), in which they were published. Tarkington’s vivid and humorous account of his experiences, enlivened by many sketches and caricatures, and the sly manner in which he teased the boys to whom he was later to dedicate Penrod, make the letters as delightful reading now as they must have been nearly fifty years ago when they were written.

“One of our trunks and Papa John’s valise,” he wrote in an undated letter addressed to “Colleagues,” “had to have a mechanic today; we’ve bought you so many presents that they burst—no, bursted. We counted the things over, and, truly, I thought, you should be happy boys—men, I mean, I beg your pardon! (How are T. Wallace and all the other men?) But, to return to the presents: there are two bushels of religious cards (copies of the one I sent you—that was only a sample of the lot in bulk) and the handsome big door-mat with ‘Wipe Your Feet’ in large, attractive letters; four quires of illuminated texts; a splendid edition of Lives of the Saints; three copies of the Atlantic Monthly, August, June and January 1884; six handsome embroideries in worsted (blue and red) on card-board of the mottoes: ‘Home, Sweet Home,’ ‘Virtue is its own Reward,’ ‘Haste makes Waste,’ ‘A Stitch in the Back saves nine in Front,’ ‘Take Heed What ye Do,’ and ‘Honor thy Uncle.’”

THE BOOK OF KELLS

A recent purchase on the Theodore F. Sanxay Fund is a copy of the facsimile reproduction of The Book of Kells, printed and published in 1959 by Urs Graf-Verlag in Berne, Switzerland. The
Book of Kells, a Latin version of the four Gospels, produced in an Irish monastery at some undetermined date between the sixth and ninth centuries, is considered to be perhaps the most beautifully illuminated book in the world. It has been preserved for nearly three centuries in the library of Trinity College, Dublin.

This facsimile edition, published with the authority of the Board of Trinity College and with the co-operation of the Swiss National Library, is the first complete reproduction of the manuscript to be undertaken. The plates are the actual size of the pages of the manuscript; all the “great pages” as well as a selection of the less famous pages are reproduced in color, while the remainder are in black and white. Photographs of the original pages were sent to Switzerland for printing and the proofs returned to Trinity College, where representatives of the Board and the publishers made a careful page-by-page and color-by-color comparison with the original. The result is a remarkable achievement in both color and black and white reproduction.

The facsimile is in two volumes. A third volume will contain a descriptive and historical introduction by E. H. Alton, Provost of Trinity College, an essay, in English and French, on the art and ornamentation of the manuscript by Peter Meyer of the University of Zurich, and a collation of the text with the Vulgate by G. O. Simms, of Trinity College. The edition is limited to four hundred copies, of which Number 400 has been supplied to Princeton.

WILLIAM HARRISON AINSWORTH

William Harrison Ainsworth (1805-1884) receives little more than passing attention in the histories of English literature and most of his numerous works—he wrote more than forty novels—now stand on their shelves unread and forgotten; and yet, as a popular novelist, the owner and editor of influential magazines, and a lavishly hospitable host who knew practically everyone of note in the English literary world, he was a figure of consequence in his own day. With the publication in 1834 of Rookwood he attained a position of great prominence, and for twenty years he held the center of the stage with Dickens and Thackeray. In the fifties his popularity began to wane and, although he continued industriously to write novels until the last year of his life, he gradually dwindled into the role of a half-forgotten minor writer.

The nearly complete manuscript of Beatrix Tyldesley, or The Lancashire Plot of 1694,” one of the last of Ainsworth’s novels, has been purchased by the Library on the Theodore F. Sanxay Fund for the Parrish Collection. The manuscript, which contains numerous changes and deletions, consists of over 280 leaves entirely in the hand of the author. It was written between some time in August or September, 1877, and the middle of February, 1878. The novel was published by Tinsley in April, 1878, and for it Ainsworth received only £125.

AUBREY BEARDSLEY

Thanks to the generosity of Arthur A. Houghton, Jr., Gilbert S. Mc Clintock ’08, J. Harlin O’Connell ’14, and Sidney Rheinstein ’07, the Library was able to acquire for the Gallatin Beardsley Collection a group of eight items, including two important drawings by Beardsley and a pencil sketch of the artist drawn from life by D. S. MacColl in 1893. The two drawings are “The Idler’s Club” (1894), which was first reproduced (without title) on the title-page of Letters from Aubrey Beardsley to Leonard Smithers (1897), and the superbly executed “Juvenile Scouring Woman” (1890), reproduced in An Issue of Five Drawings Illustrative of Juvenal and Lucian (1906). The eight items, all of which came from the collection of R. A. Walker, are listed in the catalogue of the Gallatin Collection.

Mr. Gallatin himself has added many items to the collection since he presented it to the Library in 1948. The latest additions received from him are the design for the title-page of Volume II of The Yellow Book (July, 1894) and Beardsley’s letter of presentation of this exquisite drawing, which he calls “a little sketch,” to an unnamed recipient.

BARrie’s THE WEDDING GUEST

A contribution from Mr. and Mrs. Donald F. Hyde made it possible for the Library to acquire for the Parrish Collection two editions of Sir James Matthew Barrie’s “problem play” The Wedding Guest: the Scribner edition of 1908 and the London edition of the same date. Although B. D. Cutler states in his Barrie bibliography that the Scribner edition, which was printed for copyright purposes, consisted of only three copies, it is clearly evident that there must have been more copies in the edition. It is probable that at least six copies were printed. Whatever the exact number of copies may be, the edition is one of the rarest Barrie items.
The London edition of *The Wedding Guest* appeared as the literary supplement to *The Fortnightly Review* for December, 1900. The copy recently purchased by the Library is of particular interest in that it is an apparently later issue than the two copies already in the Parrish Collection and presents a text which varies from the texts of both those two copies and the Scribner edition.

1 These two copies appear to be of the same issue, but one (the Violet Vanbrugh-Erker copy) has been bound and lacks the wrappers. For the purpose of identification, a few of the differences between the two issues may be recorded here. Leave: Parrish: 105 x 96 inches; Hyde-Parrish: 106 x 96 inches. Gatherings: Parrish: unsigned; Hyde-Parrish: signed. Front wrapper: Parrish: Literary Supplement; [rule] The Fortnightly Review; Edited by W. L. Courtenay; December, 1900 [two rulers] [leaf] The Wedding Guest: A Play in Four Acts; By J. M. Barrie; as played at the Garrick Theatre; Lease and Manager—Mr. Arthur Bouchier [rule] Chapman and Hall, Limited; 1900 [two rulers] [leaf] The Wedding Guest: A Play in Four Acts; By J. M. Barrie; as played at the Garrick Theatre; [rule] Chapman and Hall, Limited; 1900. Back wrapper: Parrish: advertisement for “Charles Dickens’s Works”; Hyde-Parrish: blank. Footnote, p.17: Parrish: “The play is here printed from the acting edition with the consent of Mr. Arthur Bouchier, under whose management it was originally produced on Sept. 7, 1900, and is now being played at the Garrick Theatre, London. It is copyrighted, and all rights are reserved.” Hyde-Parrish: “The play is here printed from the acting edition with the consent of Mr. Arthur Bouchier, under whose management it was originally produced on Sept. 7, 1900, and is now being played at the Garrick Theatre, London.”

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**Biblia**

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**Spring 1931**

**CONTRIBUTIONS**

A total of $594.83 has been received from Friends for the purchase of books and manuscripts since the last issue of the *Chronicle*. Willard Thorp made an additional donation to the Freneau Fund. From Edward Seese ’24 and E. Byrne Hackett came contributions for the purchase, in memory of Nelson Abeel ’24, of books or manuscripts of Matthew Arnold, Rupert Brooke, James Elroy Flecker, A. E. Houseman, and Wilfred Owen. Contributions for this memorial were also received from the following, who are not members of the Friends: Adelmer R. Bryon ’24, Martin R. Everett ’24, John C. Juhring ’24, William R. McAlpin ’26, and John L. Merrill, Jr. ’24. Fred B. Howland ’94 made a contribution for general use. Arthur A. Houghton, Jr., Gilbert S. McClintock ’08, J. Harlin O’Connell ’14, and Sidney Rheinstein ’07 enabled the Library to purchase a group of items for the Gallatin Beardsdale Collection. Mrs. Carl W. Jones added to the fund for the Graphic Arts Division. W. Frederick Stohlman ’09 increased the capital of the Stohlman Fund. Carl Otto v. Kienbusch ’06 made it possible for the Library to acquire a letter written by Elias Boudinot to Asahel Green, April 3, 1807, in which Boudinot discusses “the horrid state of the College.”
GIFTS

Sinclair Hamilton '06 made further additions to the Hamilton Collection. From Howell J. Heaney came a copy of Thomas W. Field's scarce An Essay towards an Indian Bibliography, New York, 1879. Daniel Maggin presented a collection of personal papers and manuscript material relating to O. Henry, Edward Naumburg, Jr. '24 gave several items to the Hamilton Collection. The Library received from J. Harlin O'Connell '14 twenty-nine letters and cards written by Arthur Symons. Alba H. Warren, Jr. '96 presented a group of forty-one books and other items mostly by or about Richard Hengist Horne.

Additions to the Princetoniana Collection were made by Henry J. Cochran '00, Robert Garrett '97, Andrew C. Imbrie '95, E. S. Wells Kerr '09, Edward Naumburg, Jr. '24, and Ralph S. Thompson '01.


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Founded in 1950, the friends of the Princeton Library is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has several gifts and bequests and has provided funds for the purchase of rare books, manuscripts and other material which could not otherwise be acquired by the Library.

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