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The Morris L. Parrish Collection
of Victorian Novelists

A Summary Report and an Introduction

Two years after the death of Morris Longstreth Parrish '88 (1867-1944), the Editors devoted an issue of the Chronicle to the collection of Victorian novelists bequeathed by him to Princeton University. The issue contains several general articles on Mr. Parrish and his library and descriptions of five of the author collections included in it. Although the issue may be considered to give a very fair picture of the Parrish Collection as a whole, it went without saying that many of the undescribed author collections also deserved separate treatment. To remedy that situation is one of the purposes of this second Parrish issue, the publication of which enables the Library at the same time to give some indication of the manner in which the Parrish Collection has been developed while it has been at Princeton and to call attention to the major items that have been added to it during the past ten years.

Since such an issue presupposes on the part of the reader a certain familiarity with the collection, a brief description of it will not be out of order here. The Morris L. Parrish Collection of

Victorian Novelist consists primarily of a series of more than twenty author collections. When it came to Princeton it contained over sixty-three hundred volumes and (exclusive of the nearly eighteen hundred Lewis Carroll mathematical manuscripts) approximately one thousand manuscript items, mostly letters—the latter a comparatively small figure since Mr. Parrish had no pronounced enthusiasm for manuscript material—as well as many theater programs, playbills, photographs, clippings, and other miscellaneous. The novelists selected for inclusion in the collection were those whose works Mr. Parrish liked to read. Once he had decided to collect an author, he was determined to assemble in both the English and the American first editions, in the original condition as issued, everything that that author published. In addition to insisting on a high standard of condition for his books, Mr. Parrish was interested in collecting variant texts, bindings, issues, and states. He formed exceptional collections of Bulwer-Lytton, Trollope, George Eliot, Charles Reade, Wilkie Collins, Charles Kingsley, Thomas Hughes, Mrs. Craik, Lewis Carroll, and Barrie; fine collections of Thackeray, Dickens, Mrs. Gaskell, the Brontës, Meredith, Stevenson, and Hardy; good beginnings of collections of Charles Lever, Disraeli, and William Harrison Ainsworth; and starts of collections of Mrs. Henry Wood, M. E. Braddon, Charlotte M. Yonge, Ouida, William Black, and George du Maurier. Included also in the Parrish Collection are one of the finest runs of the Edinburgh edition of Scott’s “Waverley” novels in boards and several hundred miscellaneous volumes, consisting of important works or books in unusually fine condition of authors whom Mr. Parrish did not wish to collect in their entirety.

The collection is unfortunately unendowed, so the Library has no funds marked specifically for it, but purchases are made on general Library funds and on certain endowed English literature funds. Much of the growth of the collection, however, has been due to the generosity of Mr. and Mrs. Donald P. Hyde, Robert H. Taylor ‘go, and the Friends of the Princeton Library as an organization, who have enabled the Library to secure for it many desirable items. A considerable number of gifts have also been made to the collection, including the very important Stevenson collection of Henry E. Gerstley ‘go. As a result of these purchases and gifts, the Library has added to the Parrish Collection during the past ten years over five hundred volumes and some nine hundred manuscript items, mainly letters.

In making additions to the collection the Library has been ever mindful of the standards imposed by Mr. Parrish and it has maintained his interest in variants. For the present it does not contemplate adding any new authors to the collection, but chooses rather to concentrate on those already represented in it. The Library places, for obvious reasons, a greater emphasis on manuscript material than did Mr. Parrish; for every author it is interested in acquiring letters relating to any aspect of the composition, publication, and reception of his work, for several authors it is interested in any significant letter, and one of its ultimate aims is the possession of the manuscript of at least one major work of each author. The Library has also concerned itself with the acquisition of contemporary and near-contemporary translations, which frequently contain biographical or critical material of importance and may include matter by the author that does not appear in the original English version or elsewhere. Although Mr. Parrish did obtain a number of such translations, it would not appear that he felt called upon to collect them. The Parrish Collection does not, of course, operate in a vacuum and the Library is constantly acquiring material of all sorts which, even though not actually placed in the collection itself, may be judged a necessary adjunct to it.

Many of the items added to the Parrish Collection have been described in earlier issues of the Chronicle, but it seems appropriate to give here a summary report on the whole body of additions that has been made since the collection came to Princeton.

To the Bulwer-Lytton section have been added twenty-one volumes, a number of which are American first editions, thirty-two letters, and the autograph manuscripts of the lengthy preface matter in the 1850 editions of The Pilgrims of the Rhine and Godolphin. If Mr. Parrish was, generally speaking, not particularly enthusiastic about manuscript material, he was an avid collector of letters written by Trollope and succeeded in forming by far the largest collection of them. To his accumulation of over three hundred Trollope letters the Library has added forty-two, the majority of which are unpublished. The recent gift from Mr. Taylor of the manuscript of Trollope’s The Life of Cicero and eighty-five volumes from the novelist’s library is described in the “New & Notable” section of this issue. Among the thirty-three other volumes added to the Trollope collection are the copy of The Life of Cicero, London, 1886, given by the author to the Athenaeum and containing his letter of presentation (purchased
on the Hyde Fund) and variants of several English and American first editions.

The nineteen volumes added to the George Eliot collection include four association items: copies of Romola, London, 1863 (Sanxay Fund), and Felix Holt, Edinburgh, 1866 (Hyde Fund), with Trollope's bookplate in each book and a note in his hand that it had been given to him by the author; Sir Edward Burne-Jones's copy of Romola (presented by Mrs. David A. Reed); and George Eliot's annotated copy of the Opera Omnia of Horace, London, 1844 (acquired through the generosity of Jarvis Cromwell '18). The only significant manuscript addition to the Eliot collection is a notebook containing three brief "essays" on philosophical subjects (Acquisitions Committee Fund of the Friends).

For Charles Reade the Library has acquired the manuscript of his last novel, A Perilous Secret, incomplete and a large portion in the hand of an amanuensis (Gulick Fund); a notebook for The Cloister and the Hearth (Hyde Fund), described by Mr. Martin in his article on the Reade collection; the manuscripts of "Monopoly versus Property" and the short story "Rus" (both purchased on the Sanxay Fund); and twenty-eight letters. The most interesting printed Reade item acquired is the inscribed copy of A Hero, and a Martyr, London, 1874, presented by the author to Trollope (Sanxay Fund).

The Wilson Collins collection has been immensely strengthened by the addition of important manuscript material. The extensively corrected autograph manuscript of the novel Poor Miss Finch was presented by Mr. Taylor and the autograph manuscript of the short story "The Ghost's Touch" came as a recent gift from Daniel Maggin. The Library purchased on general funds part of the corrected page proof of the 1861 edition of The Woman in White and a packet of notes and other material gathered by Collins in preparation for Collins (Sanxay Fund); Other purchases are the corrected page proof of Little Novels, London, 1887 (Hyde Fund); an acting copy of The Frozen Deep [London], 1866 (Hyde Fund); and a copy of Miss Guill [London], 1875, with numerous additions, deletions, and changes in Collins' hand (Black Fund). A series of over 150 letters written by Collins to his publishers Chatto and Windus from 1876 until his death in 1889, with related material, was acquired on the Acquisitions Committee Fund, while some thirty Collins letters to various correspondents were bought on several different funds.

The Kingsley collection has also been greatly expanded as far as manuscript material is concerned. Among the nearly 270 letters acquired are more than one hundred written by Kingsley to his wife, purchased through the generosity of Mr. Taylor and with the assistance of the Friends of the Library, and eighty-four letters written by Kingsley to members of the Stapleton family (Root Fund). The manuscripts of seven of Kingsley's sermons were bought on general funds. Michael Sadler gave two very scarce Kingsley pamphlets, Cheap Clothes and Nasty, London, 1850, and Brave Words for Brave Soldiers and Sailors, Cambridge, 1855; and Edward Lear's annotated copy of the twelfth edition of Charles Kingsley: His Letters and Memories of His Life, London, 1878, was received as the gift of Mrs. Frank J. Sprague. The copy of the first edition of Tennyson's In Memoriam, London, 1850, given by Kingsley to his wife and containing a number of annotations and many markings by her, is an association item of sentimental interest; since it was one of the books to which she turned for consolation following the death of her husband in 1875 (Gulick Fund).

Fifteen letters written by Thomas Hughes (purchased on various funds) constitute the bulk of the additions to the Hughes collection. By far the most important of the ten books added to the Craik collection is the copy of The Head of the Family, London, 1852, containing a presentation inscription from the author to Elizabeth Barrett Browning, to whom the novel is dedicated, the purchase of which was made possible by Mr. Taylor. Twenty-one letters by Mrs. Craik were also acquired (mainly on the Hyde and Acquisitions Committee Funds), as well as the autograph manuscript of her article on the Edinburgh Hospital for Sick Children, entitled "Meadowside House" (Acquisitions Committee Fund).

The Lewis Carroll collection has been enlarged by some seventy printed and nearly thirty manuscript items. At the sale of the C. S. Collingwood, December 13, 1888. Another extremely rare item purchased on the same fund is the parish magazine of St. Mary Magdalen, St. Leonards-on-Sea, January,
1897 to March, 1898, the November issue of which contains the first printing of an address to children delivered by Carroll at the church. Francis H. McAdoo '10 and Mrs. McAdoo gave a copy of The Hunting of the Snark, London, 1876, with a presentation inscription from the author to Sophia Christian Taylor and with a letter of presentation laid in. Notable manuscript additions are an acrostic to Alice Crompton (general funds); eight pen-and-ink sketches by Carroll on one sheet illustrating the story of the three sisters (Hyde Fund); six drawings by Harry Furniss for Sylvie and Bruno and Sylvie and Bruno Concluded (the gift of Edwin N. Benson, Jr. '99 and Mrs. Benson in memory of Peter Benson '38); and a group of Carroll items formerly the property of the late Evelyn Hatch, including nine letters written by Carroll to members of the Hatch family (Hyde Fund).

The eighteen volumes added to the Barrie collection include two editions of the “problem play” The Wedding Guest (both bought on the Hyde Fund): the Scribner edition of 1900 (which consisted only of a small number printed for copyright) and the London edition of the same date (which is a variant of the two other copies in the collection). Eight Barrie letters were purchased on several different funds. Among the twenty-two volumes acquired for the Thackeray collection are a copy of Doctor Birch and His Young Friends, London, 1849, with uncolored plates (general funds); the undated Illustrations to the Surprising Adventures of Three Men, in red cloth (Root Fund); and La Foire aux Vanités, Paris, 1859, Georges Guiffrey’s authorized translation of Vanity Fair (Hunt Fund). Nine Thackeray letters were bought on a number of different funds; two pages of manuscript notes in Thackeray’s hand for The English Humourists of the Eighteenth Century were purchased on general funds; and Mrs. Marshall L. Brown gave four sketches by Thackeray as well as a Thackeray letter.

The Dickens collection was enlarged by seventeen letters and some eighty printed items. From Mrs. Brown came a copy of The Life and Adventures of Nicholas Nickleby, London, 1859, with a presentation inscription from Dickens to Mrs. George Cattermole and, tipped in, the letter of presentation. Included in a group of seven books by Dickens from the library of the late Albert G. Milbank '96, presented by his sons, Robbins Milbank '35 and Samuel R. Milbank '27, are the scarce American first edition of The Posthumous Papers of the Pickwick Club, Philadelphia, 1836-37; Oliver Twist, London, 1838, the first edition, with the canceled “Fireside” plate and with the imprint at the foot of the spine; and a “proof copy” of The Haunted Man, London, 1848. Several American first editions were purchased, as well as a copy of the Tauchnitz edition of Domby and Son, Leipzig, 1847-48, which actually precedes the English (Hunt Fund). Thirteen letters written by Dickens between April and October, 1848, to Peter Cunningham concerning a series of theatrical performances organized for the benefit of Sheridan Knowles, of which Cunningham was one of the “directors of general arrangements,” were purchased on the Parker Lloyd-Smith Memorial Fund. A handsome pastel portrait of Dickens by E. Goodwyn Lewis, executed in 1869, the year before the novelist’s death, was received as the gift of Thomas W. Hotchkiss ’89.

Since the writings of Mrs. Gaskell and the Brontës do not bulk very large, the additions to collections so nearly complete are necessarily few in number. Two volumes and four letters were added to the Gaskell collection, including a very important fifteen-page letter (the gift of Mr. Taylor) which served as the basis for an article by Miss Annette B. Hopkins in the Spring 1954 issue of the Chronicle (pp. 144-150). The twenty-nine printed items acquired for the Brontës include many of the Wise and Shorter privately printed pamphlets, which Mr. Parrish did not choose to collect but which unfortunately appear to form a necessary part of a complete Brontë collection. Mrs. Marshall L. Brown presented a letter from Charlotte Brontë to W. S. Williams, December 31, 1847. Edward Naumberg, Jr. ’24 gave an exercise book kept in 1843 by Frances Wheelwright at the Institution Heger-Parent in Brussels, as well as a report card from the school addressed to her father, dated August 14, 1843. Frances Wheelwright was one of several sisters who received instruction at the school from Charlotte and Emily Brontë. A typescript of Branwell Brontë, a play in three acts, by Martyn Richards, came as the gift of the author.

The additions to the Meredith collection consist primarily of a number of translations of Meredith’s work (all purchased on the Hyde Fund), including Riccardo Feverel, Milan, 1873, and Essai sur la Comédie, Paris, 1858, with an inscription by the translator, Henry D. Davray. Two interesting association items are Modern Love, London, 1882, inscribed by the author to William M. Fullerton, who later presented the volume to Katharine Fullerton (from the estate of Gordon Hall Gerould), and Meredith’s edition of Thackeray’s The Four Georges, London.
[1905], with an inscription from Meredith to his friend Edward Clodd (Sanxay Fund). For Mr. Gerstly's important earlier gifts of Stevenson material and for a description of the copy of *Young Folks* containing the first printing of *Treasure Island*, recently presented by Mr. Taylor, the reader is referred to Mr. Randall's article on the Stevenson collection; Mr. Gerstly's most recent gift of Stevensoniana is described in "New & Notable." Other additions to the Stevenson collection are: six volumes from Stevenson's library (gift of Robert W. McKnight '19), including *The Trial of James Stewart*, Edinburgh, 1795, the book on which Kidnapped is based; Stevenson's childhood copy of Cruikshank's *Hop-o'-My-Thumb*, London [n. d.] (gift of Mr. Taylor); an unusual variant of *Lorimer and Mr. Hyde*, New York, 1886, with the title-page in red and black, bound in vellum with a red cloth spine and with the top edges of the leaves gilt (Hyde Fund); a "proof copy" of *Three Plays*, by W. E. Henley and Stevenson, London, 1892, in wrappers and uncut, with corrections in Henley's hand (Gulick Fund); and corrected galley proofs of Balfour's life of Stevenson, 1901 (Acquisitions Committee Fund).

Some thirty printed Hardy items were acquired by gift and purchase, including (on the Hyde Fund) nine books from the collection of the late Carroll A. Wilson. The most interesting of these is *The Distracted Young Preacher*, New York, 1879, which was described by Wilson as being one of the scarcest of the minor Hardy first editions. More than thirty Hardy letters were also received, mostly as purchases on the Acquisitions Committee Fund. For Charles Lever the Library purchased the autograph manuscript of his last novel, *Lord Kilgobbin*, with four letters from Lever to Smith, Elder concerning the book (Root Fund), and a copy of *The Bramleighs of Bishop's Folly*, London, 1868 (Gulick Fund). For Disraeli the Library acquired two variant copies of his anonymously published *England and France*, London, 1839 (one on the Hyde, the other on the Scribner Fund); a copy of the first edition of *The Revolutionary Epick*, London, 1804, of which only fifty were printed (Hunt Fund); and a presentation copy of *Canterini Fleming*, London, 1832, inscribed by the author to Mrs. Meredith (gift of Mrs. Marshall L. Brown). A number of manuscript items were added to the Ainsworth collection, including the autograph manuscripts of the novels *Chetwoud Calverley* (Acquisitions Committee Fund) and *Beatrice Tyldeley* (Sanxay Fund) and more than twenty letters. The Library purchased on the Hyde Fund a first edition of *Boscobel*, London, 1872, a presentation copy to the Reverend Edward Bradley, who had assisted the author in historical details, and containing, tipped in, two letters from Ainsworth to Bradley.

The autograph manuscripts of *The Cross Roads*, *The Constable's Tower*, *The Cook and the Captive*, *The Carbonels*, and *The Wardship of Steepcoombe* were included among eleven manuscripts of Charlotte M. Yonge purchased on the Acquisitions Committee Fund. The Library also purchased the autograph manuscripts of four novels by William Black: *Three Feathers*, *White Heather*, *The Handsome Hames* (all on the Hyde Fund), and *Madcap Violet* (Acquisitions Committee Fund), while more than fifty Black letters were bought on the Hyde. Acquisitions Committee, and Root Funds. Presentation copies of two of Black's books, both inscribed to Mrs. Andrew Carnegie, were also acquired: *The Penance of John Logan*, and *Two Other Tales*, London, 1889 (Hyde Fund), and *Donald Ross of Heimuir*, London, 1891 (Sanxay Fund). A pen-and-ink drawing by George du Maurier, inscribed to his friends Felix and Gretchen Mocheles and dated 1875, was received as the gift of Mrs. David A. Reed.

Finally, it is worth recording that "The Snarks," an amateur dramatic organization of New York City, has placed on deposit in the Parrish Collection the inscribed vellum-bound copy of *The Hunting of the Snark*, London, 1876, presented by Lewis Carroll to the illustrator of the book, Henry Holiday, a number of preliminary sketches by Holiday for his illustrations, proofs of several of the illustrations, and four letters by Holiday concerning his drawings and the book.

There are undoubtedly many additional items of interest that could have been mentioned in this report, but it is hoped that enough have been noted to give a true picture of the growth and development of the Parrish Collection while it has been at Princeton. If certain of the author collections have grown more rapidly than others, that situation may well be reversed during the next ten years. In any event, the growth of the Parrish Collection cannot be entirely controlled, since the acquisition of material is obviously dependent upon the availability of suitable and necessary items. One of the functions of the Library is to make certain that such items are acquired when they become available, for a missed opportunity may well be the last opportunity.

ALEXANDER D. WAINWRIGHT '59
CURATOR
MORRIS L. PARRISH COLLECTION
M. L. Parrish and
William Makepeace Thackeray
BY ROBERT F. METZDORF

The richness of Mr. Parrish's Thackeray collection was first made fully evident to the collecting world when the Library Company of Philadelphia exhibited a selection of the material in May, 1940. The privately printed catalogue of the exhibition provided, for only one dollar, the best check list of Thackerayana which had ever been compiled, and pointed up the need for a complete, full-dress bibliography of Thackeray's writings.

When such a bibliography is compiled, those charged with the task will have the pleasant duty of spending much time in the Firestone Library, studying Mr. Parrish's books in the gracious room which is modeled after their original home in "Dormy House." Shelf after shelf of crisp, fresh copies will have to be examined and compared with specimens in other libraries and private collections. New points of issue will doubtless be discovered, and all manner of hitherto unsolved (or wrongly settled) questions will be decided. What better reason could there be for forming a collection such as this, and for bequeathing it to a great library?

There have been many great collections of Thackerayanana put together by private collectors in the past, and almost without exception they have been dispersed by public sale, either during the collector's lifetime or shortly after his death. If the Goncourt brothers (who never achieved any lasting position as logicians or as public moralists) be hearkened to, these sales were a good thing, for other buyers of books were thereby able to enjoy the delights of acquisition and ownership. This sentimental and puddingheaded rationalism, based on a rather Pecksniffian (or should we, in this article, say Honeymoonish?) humanitarianism, fails to point out that the only real benefactor of such a sale is the auctioneer, who grows fat and happy on the repeated journeys across his block of the same weary and long-suffering literary properties, like as not misdescribed in subtly differing ways each time they make a commercial public appearance. And the bibliographer, seldom able to see the rarities together and to compare them (even granted that he may be given access to them in private collections), is the one who suffers most. Where are the Thackerayan treasures of Lamberts, McCutcheon, Kern, Ingraham, and Spiegelberg? Gone with the breezy catalogue—except when Parrish stood firm and gathered in what he needed to complete his plan of a full and representative run of the author's works.

For the strength of the Parrish Thackeray collection lies in its depth—book after book in the same edition but in variant states of printing or of binding, and edition following edition whenever a significant change of text or producing circumstance dictated its admission to this select company. And the glory of the Thackeray shelves, as is the case with all of the Parrish authors, lies in the unbelievably fine condition of the volumes. Only the best would do: if a better appeared, the erstwhile favorite was thrown into outer darkness or sold into slavery (at a charge of twenty per cent of the gross).

All of the books one would expect to find are here: Vanity Fair in parts, Esmond in superb condition, the 1836 Philadelphia Yellowplush, The Second Funeral of Napoleon. It is the unexpected rarities—the seldom-seen, often-read-about items—which provide the real thrills and show the stature (as well as the patience) of Mr. Parrish as a collector. The extremely rare Jane's Diary; or, Sudden Riches, published in New York by Taylor in 1846, is here in perfect condition. (Find another!) There is an incredibly fine copy of the first English edition of The Great Hoggarty Diamond (1849), looking as though it had been bound yesterday by an albino virgin and sent by special handling, unseen glass and in helium, to the Princeton Library. The copy of Thackeray's Essay on Thunder and Small Beer, a difficult item to come by in any form, turns out to be a presentation copy to Dr. John Merriman, Thackeray's physician and neighbor. And so it goes, on and on, shelf after shelf, until the rival collector either turns puce with envy or begins humming for joy, depending upon his character and upbringing.

The Lambert collection was especially strong in opuscula, and in items which the redoubtable Major felt might one day be attributed on strong ground to Thackeray. The Parrish collection contains some of these pieces, but it is in this field that most remains to be done to make the collection as perfect as possible. The drawback to collecting books of this type, of course, lies in the fact that until a bibliography of Thackeray has been compiled on exhaustive and scientific principles, one is apt to go wrong. And without doubt there are some items already in the collection which may not be Thackeray's work or which may have been misdescribed in some particular.
Some statements in the 1940 exhibition catalogue may be corrected or questioned, in this connection. The Tin Trumpet (No. 9a) was known to be by Horace Smith so early as the 1869 edition of the work—not the 1890 edition, as the catalogue implies. The date assigned to Illustrations to the Surprising Adventures of Three Men (No. 35) is probably too early—1853 to 1848. The display type of the title-page seems to be later, and should be studied by experts in typographic history, and the binding of beveled boards, as well as the binder’s die of oak leaves and an acorn, appear to be somewhat later. Item 51, Harlequin and Humpty Dumpty, is a very doubtful Thackeray ascription, as is John Bull and His Wonderful Lamp (not included in the 1940 show).

But there are other items, not yet on the Parrish shelves, which may well turn out to be from Thackeray’s pen—or his pencil. In the case of illustrations; and they should be assiduously pursued and added when possible to make this superlative collection even more complete and outstanding than it is. (But since I too hope to acquire copies of these things, it would be foolish to list them here by title and date. In book collecting, as in poker, discretion and careful handling of the cards are necessary virtues if one hopes to make a killing.)

Other fields in which it is possible and desirable to add to Mr. Parrish’s rich store of manuscripts and association items. Since these materials are unique, it is every man for himself. There were already some fine examples of both of these collecting classes when the collection came to Princeton—a presentation copy of The Rose and the Ring (1855), for example, and several outstanding letters. A number of letters and drawings have been added since Princeton received the “Dormy House” collections, as well as some twenty printed items.

It is a splendid lot, and even the most selfish Thackeray collector can scarcely feel badly if he loses an item to Princeton which he wanted for his own shelves, knowing that it will keep such excellent company, be housed so safely and neatly, and be looked after by those who have the care of these wonderful books. The Parrish Thackerays and the Parrish Collection as a whole constitute one of the best apologies for Institutional collecting which can be found in the country. Here is taste controlled by utility, hoarding for the sake of sharing, private control for the sake of public benefit—in short, the complete rationale, in little, of the privately endowed university of our time. Long may it flourish as a symbol and example!

The Singular Anomalies

BY ROBERT H. TAYLOR ‘30

The exigencies of rhyme have occasionally forced even so brilliant a juggler of words as Sir William Gilbert into saying things susceptible of improvement. The gibe at the “lady novelist” has always seemed the poorest of the many celebrated catalogues, and Gilbert himself tacitly admitted as much by replacing it with half-a-dozen successive substitutions during the triumphant progress of The Mikado down the years. But if we begin to examine the extraordinary careers of the lady novelists whose work Mr. Parrish collected, we shall observe that they might easily be regarded as anomalous and singular.

Of the Brontës it is hardly necessary to speak: a torrent of books about them—critical, biographical, mythical—continues to flow, till we feel that no other such brief lives were ever so studied and sifted. We are far more fascinated by those strange smoldering personalities and the works they produced than were their contemporaries (although Wuthering Heights is one of the great mountain peaks in literature, the critics of the period accorded it only well-bred studioes); but no one, then or now, ever thought of the Brontës as typical parsonage daughters.

George Eliot, that respectable flouter of convention, is even more paradoxical. Intensely earnest, preoccupied with lofty moral issues, she firmly proceeded to act in what her generation considered a most immoral manner. (“I wish—oh how I wish,” wailed Mrs. Gaskell, “Miss Evans had never seen Mr. Lewes.” We may safely assume that Mrs. Gaskell had not heard of George Eliot’s residence in the fantastic household of John Chapman.) Her union with Lewes has been assigned as the reason why all her novels except Adam Bede end more or less somberly: the customary happy marriage in the last chapter was not for her.

Mrs. Gaskell, whose exemplary life offers no such aberration, nonetheless presents something of a contradiction. Best known today as the author of Cranford, she is ultimately responsible for the gentle and cultivated quaintness of village tea-shoppes and all the clutter of objects associated with them; yet in her own time she was famous as the author of Mary Barton and Ruth, a hard-hitting attacker of social injustice.
Mrs. Craik (Dinah Mulock) managed briefly to achieve front rank among women writers, though she lacked suitable education, experience, and talent. Before she was twenty, she left her father's impeccable home and went to London, “feeling conscious of a vocation for authorship.” It is not easy to convey to a present-day reader how staggeringly defiant of all rules this gesture was in the eighteen-forties; but her determination carried her through. Her first novel, The Ogilvies, appeared anonymously in 1849 (the Parrish copy is inscribed by the author to J. Noel Paton) and contained a child's death-bed scene which was favorably compared to that in Dombey and Son, published the previous year. Not every writer begins by rivaling Dickens!

With the exception of a few very minor items, Mr. Parrish succeeded in acquiring all the first editions of these writers, together with many binding and textual variants. There are eleven variants of the Smith, Elder issue of the Brontë Poems, for example, and six of Felix Holt. But there were other writers who interested him: Charlotte Mary Yonge, Mrs. Henry Wood, Miss Braddon, Ouida, all of them enormously popular in their day, who are splendidly if incompletely represented in the collection. And each has one curious thing in common with those just mentioned, if we except Emily and Anne Brontë, whose lives were so tragically short. Early in the course of her career, each lady produced a novel of overwhelming popularity whose success was never quite repeated. Jane Eyre, Adam Bede, Mary Barton, John Hattersley, Gentleman, John Halifax, The Heir of Redclyffe, East Lynne, Lady Audley’s Secret, Under Two Flags—what a beaddroll of best sellers! Any publisher’s pulse would quicken at these titles; but today only the first two are generally read, and those with somewhat less avidity than formerly.

It is not the purpose of this article to describe the collections bibliographically. Mr. Parrish himself did that for the Brontës, George Eliot, and Mrs. Gaskell in his Victorian Lady Novelists (1953); and in any case this journal is not the place for so tremendous a task. One must, of course, express the inevitable awe at the condition of the books—and it is slightly disheartening to realize that the awe can be shared only by those who have tried to collect nineteenth-century literature. But when that essential tribute has been reverentially paid, one can go on to mention a few items suggestive of the riches to be found. Anne Brontë’s own copy of Agnes Grey is here, for instance, and contains many alterations in her hand, presumably made in the hope of the book’s reaching a second edition. Yet when Charlotte reprinted Agnes Grey and Wuthering Heights as a memorial to her sisters she used the uncorrected text. Did she not know of Anne’s changes? She must have known; but—well, here is more material already than exists for some of the Brontë theories—who will be the first to work out a new one?

There are forty letters of George Eliot in the collection, as well as twenty or so from other people about her work. They include that always astonishing letter from Lewes to Chapman which ends: “she authorizes me to state, as distinctly as language can do so, that she is not the author of ‘Adam Bede.’” More interesting even than these, however, are two small notebooks written in George Eliot’s hand, one labeled “Notes for Romola 1865,” the other simply “Quarry.” The first is part of the elaborate documentation that the writing of Romola entailed, and the second consists of notes for an unwritten novel of the Napoleonic era. As Sir Max Beerbohm says, “There is a peculiar charm for all of us in that which was still in the making when its maker died, or in that which he laid aside because he was tired of it, or didn’t see his way to the end of it, or wanted to go on to something else. Mr. Pickwick and the Ancient Mariner are valued friends of ours, but they do not preoccupy us like Edwin Drood or Kipling’s Khwar.” And that charm is very strong in this particular item for us now, because George Eliot was considering a novel with this hero: Cyril Ambrose, a man of inventive power in science as well as philosophy, married young, is very poor, has a family to support. His chief ambition, the most fervent yearning of his life, is to complete the development of a philosophic system which will make an epoch in the advancing thought of mankind. But in order to maintain his family he must do work which will bring immediate pay. He writes for newspapers, just to earn bread while he is making efforts to prevail on government to buy one of his inventions—namely, a destructive machine which will give an enormous military advantage to the power that first uses it.” Had George Eliot heard of Admiral Cochrane’s “secret war plan”? Its nature was never made public, though it was proposed as early as 1811 and as late as 1854—but on every occasion it was discarded as too terrible and inhuman, always with the clear admission that it was infallibly capable of destroying any fleet or fortress in the world. We tend

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8 For a recent and full description of the Brontë section of the Parrish Collection, see Charles A. Huguenin, “Bromelina at Princeton University,” Bromelina Society Transactions, XII, No. 5 (1955), 391-400. — Eb.
to think that most of the moral dilemmas which the Victorians wrote about vanished with them, but unhappily this is far wide of the truth.

Collectors of Mrs. Gaskell know very well how hard it is to find Cranford in anything resembling good condition, and they will gaze longingly at the Parrish copy. Not only is it a splendid one physically, but it is inscribed on the flyleaf “Wm. Gaskell, from his most affectionate wife June 18th 1853.” There are also a number of absorbing letters in addition to the Gaskell books—but then, Mr. Parrish collected letters written by every one of his authors. Often it must have been difficult for him to decide the location for certain items: Trollope, for instance, writes to congratulate the author of Romola—is this to be filed with the works of the writer or the recipient? There is a pathetic note from the Reverend Patrick Brontë to Ellen Nussey saying that he and his son-in-law have abandoned hope of Charlotte's recovery; this, rather oddly, was laid in the Parrish copy of Mrs. Gaskell's Life of Charlotte Brontë.

Mrs. Craik never allowed her success with John Halifax (1856) to be forgotten: every subsequent book, whether published by her favorites, Hurst and Blackett, or by her husband's firm, Macmillan, or by Dalby, Ibsiter, or W. and R. Chambers, bore on its title-page the words "By the Author of John Halifax, Gentleman." One of her letters in the Parrish Collection, replying to a suggestion that she change publishers, says: "As much as I can write (which is very little comparatively—on account of health & a morbid terror of 'writing myself out') but as much as I can write always goes to Hurst & Blackett." ... She need not have worried; the Parrish shelves hold more than a hundred and twenty-five of her volumes, nearly every one with that legend on the backstrip, even those written for children. And incidentally it might surprise many of those who agree with one critic that John Halifax is "altogether harmless, and faultlessly proper, and irredeemably commonplace" if they recalled that in their childhood they had eagerly read The Adventures of a Brownie and The Little Lane Prince.

A group of Oxonians said in 1853 of The Heir of Redclyffe that it was the best novel in the language. No one will echo that opinion now; but the scholar and historian cannot overlook any volume whose vogue was so tremendous, and which suited so perfectly the taste of its time. This tale of wrong and expiation expresses, as do the fourteen others by Miss Yonge in the collection,
My dear Chapman,

Not noticing your transparent reflection in your lady would be improper. To admit the truth. After the previous correspondence, your continuing to import these words to me, I dare say may be meant as a compliment, but is an offence against delivering friendship. As you know how very slow in appreciating her feelings on this point, she authorizes me to state, as distinctly as language can do so, that she is not the author of "Celestine." Yours faithfully,

G. H. Lewes to John Chapman, February 12, 1859

Parish Collection, Princessa University Library
Chapter 1

The terrified lady sat staring at the wretched figure.

He looked faintly at her, and his glance wandered to the man sitting beside him. His face was pale, and he seemed to be in great pain. His hands were sweating, and his breath was quick.

"What is the matter with him?" she asked.

"He was shot," the man replied. "He was trying to escape from the soldiers."

The lady was horrified. "Poor man," she said. "How can we help him?"

"We can't do much," the man said. "But we can try to make him as comfortable as possible."

The lady nodded, and they both turned their attention to the man. He was pale and weak, and he seemed to be in great pain.

"Poor man," the lady said again. "What have you done to deserve this?"
Dear Mr. Henderson,

Our line to say your story is to hand, and 2nd Edition goes on its way still. Dew in great hopes you may go ahead at last in safety; but if that is so, had I not better let you both have some word in time to send him and some photographs of places; you know we will be right as well, and the right thing is usually the picturesque. It will certainly not come under 20 chapters at my last valuation, and may come more, which could give you time to publish.

I thank you for the story of brick, and wish you to publish it and have a good success.

Yours truly,

R. L. Stevenson

Feb. 3rd 1886

R. L. Stevenson to James Henderson, February 3, 1886

Parish Collection, Princeton University Library
the High Church attitude, a most important aspect of Victorian life and thought.

The success of East Lynne (1861), by Mrs. Henry Wood, was one of the most remarkable literary incidents of the century. Improbable as are some of the episodes, unmotivated as is some of the action, nevertheless the vitality of the story has caused it to be remembered. The Parrish copy is one of a dozen bound in the purple cloth selected by the author for presentation purposes, and duly bears on the flyleaf of Volume I the words "Mrs. Evans, with kind regards." Nine other works of hers (two of them inscribed) are here, an excellent sampling of an author who tried to depend less on sensationalism than on domestic realism. However, her stories were exciting enough so that Bret Harte in his Condensed Novels wrote a joint parody of Mrs. Wood and Miss Braddon.

Miss Braddon herself is a considerable mystery. She was born of good family, was apparently destined for the sheltered life of a girl in the upper middle class—and then something happened, nobody knows what. She had scribbled for amusement as a girl, Michael Sadleir tells us in Things Past, and a local printer offered her ten pounds for a story in 1858; soon after this she seems to have left home, and "as early as 1860 she was supporting herself by the desperate scribbling of hack-fiction and, for a while at least, was on the stage under the name of 'Seaton.' Should we not perhaps revise our ideas of the helpless Victorian maiden? Mr. Sadleir continues: "Lady Audley was published in three volumes in the autumn of 1862, and almost immediately one of those mysterious and hysterical successes, which now and again convulse the world of novel-publishing... caught up the book, its author and its author's future, and swept them into notoriety, and (eventually) into prosperity. From that day to this, in one form or another, Lady Audley's Secret has continued to sell. For from at least it so dominated its author's life that she had persistently to write more or less to its pattern... Only in very old age... was she free from the tyranny of her own fantastic popularity;... among her last books are two at least... which have not only freshness and originality, but also a quality quite different from the long series of their sensational predecessors." Only eight of her eighty novels are in the Parrish Collection, but they range from 1868 to 1893; two of them are inscribed, and laid in Lady Audley's Secret is the "form of requiring entry of proprietorship" for that book, signed by Miss Braddon.

Louise de la Ramée, better known as Ouida, is the most exotic
figure in the company. She loved the gorgeous and stupendous, as her novels frankly proclaim; their settings range the world over, and their incredibly cosmopolitan heroes endeared her to a wide public, since many of her forty-five novels were dramatized and translated into several foreign languages. She is probably at her best, however, when describing childish or half-savage characters such as Cigarette the vivandière or Redempta the gypsy. Fourteen of her novels, including a beautiful Under Two Flags, one of the great rarities of the period, are in the collection.

Moreover, there are still others, only a few examples of whose work is here. The four-volume Northanger Abbey and Persuasion is the single specimen of Jane Austen (Mr. Parrish was unable to find any others which met his exacting standard of condition), and the Silver Fork school is represented by only one of the seventeen novels of Mrs. Gore, who described fashionable life of the thirties and forties. There are two by the Baroness Tautphoese, novelist of foreign manners; three by Rhoda Broughton, whose early books, like those of Ouida, were barred from many drawing rooms; Mrs. Trollope's Domestic Manners of the Americans and The Refugee in America are here; so are two by Mrs. Humphry Ward, and two by Mrs. Oliphant, possibly the most indefatigable of them all. And there are single titles by Olive Schreiner, Eliza Humphreys, Ada Bayly, Beatrice Harraden, and Sarah Grand.

Here are their works; and, gazing around at the innumerable three-deckers, one seems to hear the faint, constant scratching of many pens. What energy they had! They wrote endlessly. They wrote masterpieces and twaddle. They wrote sermons and poems and polemics and tracts, always in the guise of fiction. They wrote for every possible reason: Ouida craved celebrity, Mrs. Craik had her "vocation," George Eliot held that the paramount purpose in writing was to teach. Above all, they wrote for money: Mrs. Trollope had a family to support, Miss Yonge helped outfit a missionary schooner, Mrs. Oliphant undertook the education of her brother's children as well as that of her own, Miss Braddon spent years extricating her future husband from a crushing debt. They wrote as a task, a habit, a passion.

On the whole, as was said earlier, they may well be called singular anomalies: Ko-Ko was right. Certainly they deviated from the common rule. But his conclusion was wrong—they would have been missed, they would be missed, very much indeed.

The Reade Collection

BY ROBERT B. MARTIN

ANYONE like myself who has made the acquaintance of the Parrish Collection during the past few years must inevitably feel regret at never having known the man whose informed interest in matters Victorian and literary was responsible for its conception. For me this feeling is evoked by leafing through the November 1946 issue of the Chronicle, where page after page of descriptions of various sections of the collection is heavy with reminiscence of evenings spent before the fire of "Dormy House." Although the collection has been housed for nearly a decade in a room of the Princeton Library furnished with Mrs. Parrish's furniture and built to recall "Dormy House," the fire cannot be lighted, and even one who never knew the original setting can scarcely help a vague feeling of nostalgia. But if the creak of coffee cups and the tinkle of liqueur glasses are gone, it is pleasant to record that more important things remain: the books themselves, of course, and the constant hospitality to scholars, and, most important of all, the sense of the collection as a living thing, growing, never completed. In short, the spirit of "Dormy House" has been recaptured in the Library.

In the earlier issue devoted to the Parrish Collection, one of the liveliest contributions and the only dissident one was that of David A. Randall, who feared that the transfer to Princeton would be the death of Mr. Parrish's library, for, he wrote, "a collection which is not continually being augmented is worse than stagnant, it deteriorates; and the institution possessing it sees it turn under its eyes from first rate to third rate or less and cannot comprehend what is happening to it, and doesn't care." One of the groups of holdings which he used to illustrate his point was that of Charles Reade, which he feared might die a cold institutional death. Nine years later, it is reassuring to see how groundless were Mr. Randall's fears. If the Reade holdings were typical of the collection in 1946, they are still so today, and the constant and healthy addition of new Reade acquisitions reflects the continuing vitality of the whole collection. Books, letters, manuscripts of Reade's plays and novels all continue to find their way here. Since Mr. Parrish himself lovingly catalogued his Reade holdings in Wilkie Collins and Charles Reade (1940), it is certainly unnecessary for me to describe
again the original bibliographical wealth of the collection. It is important to notice, however, that even where there is already an authoritative copy of a work, the Library looks for a better one. Mr. Parrish owned a volume of *A Good Fight* (the progenitor of *The Cloister and the Hearth*), bound from sheets extracted from *Once a Week*; to it has been added the entire volume of the periodical with the story in place among its fellows.

The most interesting new item relating to *The Cloister and the Hearth* is the manuscript volume which Reade used in getting up the background materials for the novel. The cover identifies the notebook in his own hand as "Old Notes Cloister & the Hearth," and the jottings and clippings inside are grouped under such headings as "Italy," "Similes," "Traits of the Time," "Dominicans," and "Plot." Occasionally the entries are heavily crossed with the notation "Used." One of the later entries is a list of indulgences said to be current during the papacy of Urban II; Reade mentions the list in chapter LXV of the novel, shifting it forward four centuries in time, but he gives few details from it. One startling indication of medieval values which we know from the novel attracted his Protestant eye (and which must have amused him) is the information that the indulgence for "laying violent hands on a clergyman" cost 10/6, while a similar remission of punishment for "defiling a virgin" cost 9/0 and for "murdering a layman" only 7/6. Scholars of Reade have long known his eclectic methods in writing historical novels, how both he and the assistants whom he pressed into service copied out relevant bits of material, how he, with magpie curiosity, copied them into "guard-books," and how he spent an hour each day in making clippings from periodicals to be pasted into the same books. In *A Terrible Temptation* he describes his own mirror-lined room, with its notebook collection of large folios, solid quartos, and smaller folios of indexes, of which there were "so many that, by way of climax, there was a fat folio ledger, entitled 'Index ad Indices.'" Unfortunately, many of these volumes have disappeared, including all the others connected with the writing of *The Cloister and the Hearth*. Twenty-five years ago Professor E. G. Sutcliffe published in *Studies in Philology* a careful list of the thirty-two notebooks owned by the London Library, and fifteen years later in the same periodical Wayne Burns described the four notebooks which Mr. Parrish had left to Princeton, but in neither of the articles there is any mention of either the recent addition to the collection or any other of the many materials Reade is known to have collected in preparing *The Cloister and the Hearth*. When Professor A. M. Turner wrote *The Making of The Cloister and the Hearth* (1898), he did not know of the notebook, and it appears never to have been seen by other scholars. A most interesting record, probably the only one extant, of Reade's hodgepodge of research for his greatest novel still awaits scholarly assessment. It is only fitting that it should have joined the other notebooks in the collection.

Reade was not always an easy man to deal with, and he was peculiarly jealous of his publication rights, so his reversal of role in the famous quarrel in 1873 with Trollope over the play "Shilly-Shally" provides one of the more surprising episodes in his professional life. Without first securing proper permission, he dramatized Trollope's novel *Ralph the Heir* and gave it a new title; although it seems clear today that he was acting in good faith, Trollope attacked him violently. Professor Bradford A. Booth has told the story of the quarrel in "Trollope, Reade, and 'Shilly-Shally,'" drawing largely on letters collected by Mr. Parrish. When the play was attacked for its coarseness, Trollope wrote the *Daily Telegraph* to announce, "My name has been used without my sanction, and my plot adopted without my knowledge." One letter in the collection which Professor Booth did not use is an undated note in which Reade, who felt himself badly injured, wrote, "As to coarse and broad things, there are 4 or 5 uttered by a single character Neeb: but of these the strongest and infinitely the strongest, are Trollope not Reade. You may imagine therefore that my feelings, as apart from my vanity, are deeply wounded by such savage injustice." A more admirable aspect of Reade's part in the quarrel is provided by evidence of his attempt to make a reconciliation. In 1952 the Library purchased the copy of his *A Hero, and a Martyr* which Reade presented to Trollope in 1874 after inscribing it to "Anthony Trollope with C Reade's kind regards." Unfortunately, the subsequent records of their acquaintance indicate that Trollope was not prepared to accept Reade's overtures and that the rupture was never completely healed.

Among the letters in the collection are a number concerned with Reade's constant battle over English authors' rights in America and with the sale of his works; one letter asks twenty-

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2 "More Reade Notebooks," *XLI*, No. 4 (Oct., 1943), 84-82.
five hundred pounds for *Hard Cash*, and another shows that he was offered five pounds per page for his stories by *The Atlantic Monthly* in 1872. Still others deal with casting difficulties in his plays. One of the more amusing aspects of the letters is the impertinence shown there; although he wrote good French and frequently corresponded in that language, many of the letters, after a brave Gallic beginning, turn in sheer impatience to English.

What Mr. Parrish patiently brought together was described nine years ago by Mr. Randall as the finest Reade collection ever assembled; it has improved with the years.

The Wilkie Collins Collection

BY ROBERT P. ASHLEY

The Parrish Collection is the mecca of all Wilkie Collins scholars. Bibliographically the collection is impressive, containing the first English edition of every novel Collins wrote. With American first editions Mr. Parrish was less successful, but understandably so. Whenever the first American edition was a hardback issued by Collins’ authorized American publishers, the Harper brothers, Mr. Parrish was able to get his hands on it. But when the “first” was a paperback, as was more often than not the case, Mr. Parrish faced an almost insoluble problem. With hordes of pirate publishers having tried to beat each other and Harper to the market, it is nearly always impossible to establish a particular paper edition as the first. And a perishable paperback is much less likely than a durable hardback to co-operate with a bibliophile by surviving.

Of Collins’ printed plays, many of them privately issued, only the 1863 dramatization of the novel *No Name* is missing. Also missing is the synopsis of a proposed dramatization of *A Message from the Sea*, the 1860 Christmas Number of *All the Year Round* written by Dickens and Collins; this synopsis, apparently composed to secure the dramatic rights, was privately printed in December, 1860. These lacunae are to some extent at least compensated for by the presence of no less than three slightly differing printed texts of *No Thoroughfare*, another dramatization of a Dickens-Collins Christmas Extra, and of three texts of *Miss Guilt*, Collins’ dramatization of his novel *Armadale*.

The collection also has several curiosities of interest to the bibliophile. One is the first Italian edition of *The Legacy of Cain*. Another is a French edition of *Miss or Mrs.?*, which appears to have been the first edition of that novelette. Still another is Little Blue Book No. 107, Collins’ short story *The Dream-Woman*—not even Wilkie escaped the ravenous maw of Haldeman-Julius. Finally, there is one of the most curious phenomena in the Collins bibliography, a short story entitled *The Guilty River*, published by Arrowsmith in 1886. Although another story by Collins was issued in the same year by the same publisher as the novelette of the same name, the plots of the two narratives have no resem-
blance. Perhaps the short story was printed merely to secure the title Collins intended to use for his forthcoming novellette.

In addition to being the finest repository of Collins first editions, the Parrish Collection is rich in a variety of posters, cartoons, clippings, letters and other manuscript items (including the autograph manuscript of the novel *Poor Miss Finch*, pamphlets, and offprints. Among the posters, of most interest is the announcement that “On Tuesday, February 26th, 1850, will be performed an entirely new Drama, in Three Acts, adapted from the French by Mr. Wilkie Collins, for this occasion, entitled *A Court Duel*.” Wilkie, his brother Charles, and Henry Brandling, who later illustrated one of Collins’ books, were among the amateur actors in benefit for the Female Emigration Fund. This, Collins’ first attempt at dramatic composition, was acted on or about the same day that his first novel, *Antonina*, was published. Another poster announces Collins’ *The Lighthouse*, “an entirely new and original domestic melo-drama” to be presented at “The Smallest Theatre in the World,” Tavistock House, Mr. Grummles (Dickens) Lessee and Manager.

Among the clippings is a scathing review, entitled “Rant and Rubbish,” of Collins’ disastrous dramatic debacle *Rank and Riches*. The unintentionally hilarious first night of this play ruined Collins’ career as a playwright and nearly ruined the career of one of the leading actors. Another unidentified clipping shows Billy Phelps, in one of his “Daily Talks About Books and Authors,” extolling the merits of Wilkie: “Perhaps no novelist ever exhibited more ingenuity in invention”; “I have never written a scenario for the motion pictures, but if I tried I should begin with one of the novels of Collins” [what keeps the movie makers away from *The Moonstone?”]; “Poor Miss Finch! I shall remember as long as I live”; *Man and Wife* is “a first-rate thriller”; “Armadale’ will keep the reader in a continual nervous tension of excitement.”

Perhaps most rewarding of all are the more than two hundred autograph letters. In lead-off position is Collins’ letter to an unidentified Frenchman, giving a short autobiographical sketch and concluding with an egregiously misvaluation of his own talents: “If I had been a Frenchman—with such a public to write for, such rewards to win, and such acts to interpret me, as the French Stage presents—all the stories I have written from ‘Antonina’ to ‘The Woman in White’ would have been told in the dramatic form. . . . if I know anything of my own faculty, it is a dramatic one.” That Collins shared the susceptibility of most Victorian novelists to the death scenes in their own novels is proved by a letter to William Winter: “What you kindly say of *The Dead Secret* has greatly pleased and encouraged me. I cried so myself over that passage in writing it, that I was obliged to make a fair copy of the page, when I was able to compose myself.”

One of the prize items is Collins’ shameful admission that meticulous craftsman that he was, he had been detected in an error of chronology in *The Woman in White*: “The critic in *The Times* (between ourselves) of *Romeo and Juliet*; Shakespeare has made more mistakes—that is one comfort. And readers are not the only ones who tax an emotional book by the base rules of arithmetic—which is a second consolation.” Collins all-too-human habit of blaming his shortcomings on everyone but himself appears in the following alibi for the failure of *Rank and Riches*: “We (I mean by *we* my dear good actors as well as myself) have been brutally treated. The ‘clique’ (‘pickers and stealers’ from the French—actors out of engagements through the production of my piece—critics whom I had not invited to supper) was assisted by a pit and gallery as incapable of understanding the piece as if it had been written in Hebrew.”

Any devotee of *The Moonstone* will be delighted with a packet of envelopes containing Collins’ notes for the novel. These notes reveal the novelist’s usual meticulousness as a researcher. They show him writing a Mr. Wyllel and a Mr. Gilbert Elliot, government employees in India, for information on Hindu religious customs; consulting *The Encyclopaedia Britannica* on “*Diamonds*,” “Hindoostan,” “Seringapatam”; seeking further data from Hook’s life of Sir David Baird; Wheeler’s *History of India*, and King’s *Natural History of Precious Stones*. These notes also disclose that Collins at one time considered calling his novel *The Blue Diamond* and *The Serpent’s Eye*.

What were Collins’ opinions of his fellow practitioners in the art of fiction? Of Scott he wrote to William Winter: “An armchair and a cigar—and a hundred and fifteenth reading of the glorious Walter Scott (King, Emperor, President, and God Almighty of novelists)—there is the regimen that is doing me good.” All the other novel-writers he can read while I am at work myself. If I only look at the *Antiquary* or *Old Mortality*, I am crushed by the sense of my own littleness, and there is no work possible for me on that day.” Of Trollope, also to Winter, he wrote: “You knew Anthony Trollope of course. His immeasurable energies
had a bewildering effect on my invalid constitution. To me, he was an incarnate gale of wind. He blew off my hat; he turned my umbrella inside out. Joking apart, as good and staunch a friend as ever lived—and, to my mind, a great loss to novel-readers. Call his standard as a workman what you will, he was always equal to it. Never in any marked degree either above or below his own level. In that respect alone, a remarkable writer, surely? If he had lived five years longer, he would have written fifteen more thoroughly readable works of fiction. A loss—a serious loss—I say again.

All in all, if you want to learn about Wilkie Collins, what he wrote, what kind of person he was, what he thought of himself and of other people, and what other people thought about him, you cannot do better than consult the Parrish Collection.

The Parrish Collection of Carrolliana

BY WARREN WEAVER

There is no bad way to collect books. This statement is true by definition, or at least it ought to be. For the right way for any person to collect books is the way he prefers, the way that expresses his own interests, his own tastes. At first blush one is inclined to think that this statement should be subject to one major reservation; namely, that financial considerations prevent one from collecting as he prefers. But this reservation is singularly and surprisingly unimportant. It is hard to imagine a collector who really wishes that he had money enough to buy, at once and at whatever price, every item he seeks. And however little one has to spend, he can nevertheless make choices that do, in a curiously satisfying way, express his individual likes and preferences.

These remarks form an almost necessary beginning to any proper description of the collection which Morris L. Parrish made of the writings of Lewis Carroll. It is a superb collection, and perhaps primarily because it so completely and satisfactorily expresses Parrish himself. In all phases of his collecting he wished to own only authors whom he personally liked to read, and particularly those whom he had read and loved in his youth. Mr. Parrish must have had a special fondness for Carroll. Indeed, a person who places very special emphasis on condition must love Carroll very much or he would never persevere: for to demand immaculate condition in extremely popular children's books, published nearly a century ago, really condemns one to a long and arduous search. It is almost like demanding prime condition in a collection of secondhand paper towels.

John Carter has said of Mr. Parrish that, once he tackled an author, he tried to get all of him, down to the last minor item; and that he was much more concerned with condition in his books and pamphlets than he was with acquiring presentation or association items. The Carroll collection in large part illustrates and confirms this statement; but it also deviates from it just enough to give the complete flavor of Parrish as an ardent hunter, as a person who most luckily combined resources and taste, and when all is said, as a truly individual figure, who knew what he wanted.

The most striking thing about the Parrish Carroll collection is
that, in one sense at least, it lacks Alice. In other words, one does not find here the true first edition of Alice's Adventures in Wonderland, published in 1865 and withdrawn from sale because the illustrations were not satisfactory. Of this canceled edition it now seems very likely that Carroll saved out forty-eight copies which he had inscribed, gave thirty-four of these for free distribution to hospitals, and presented the remaining fourteen to the persons to whom he had inscribed them. How many of the forty-eight still exist, no one knows. But at least fifteen, almost surely seventeen, and perhaps one or two more have been recognized. Of these at least twelve are in the United States. It is an expensive and excessively rare book; but it is not impossible.

Mr. Parrish told me, on more than one occasion, that he would of course like to have this book. Several dealers had been alerted for a long period of years. But he never, as I remember his words, "found a copy worth buying at a price I would pay." Although it is my impression that Mr. Parrish did not like to feel himself done in, I suspect that the primary difficulty was his well-known insistence on condition.

Most casual remarks about the Parrish Carroll collection mention this striking fact of the absence of the 1865 Alice, and then go on to say that, apart from this one book, the collection contains "virtually everything." Let us see how nearly this is the case.

The standard bibliography of Lewis Carroll contains 256 items, all printed or issued by Lewis Carroll (or, of course, by the Rev. C. L. Dodgson) before his death in 1898. The number 256 is not to be taken too seriously, for in several cases minor variants are assigned separate numbers, while in others they are given letters, such as 185a, 185b, 185c, 185d, and 185e; and a few additions are noted in the correction pamphlet issued in 1935.

The bibliography then goes on to list well over six hundred additional Carroll items. These are editions (over two hundred listed editions of the two Alice books), plays, music, parodies, articles about Carroll, etc. But the solid core of a Carroll collec-

3 When I wrote "Alice's Adventures in Wonderland; Its Origin and Its Author," The Princeton University Library Chronicle, XIII, No. 1 (Autumn, 1931), 1-17, it seemed clear on evidence then available that it was the artist, Tenniel, who objected. Since that time, The Diaries of Lewis Carroll have been published in two volumes, edited by Roger Lancelyn Green (Cassell & Company Ltd., 1956). For July 20, 1859, there is the entry: "Called on Masculian, and showed him Tenniel's letter about the fairy-tale—he is entirely dissatisfied with the printing of the picture, and I suppose we shall have to do it all again."

### THE “CORE ITEMS” OF A LEWIS CARROLL COLLECTION

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Missing items are exceedingly unimportant. The very early magazine contributions, constituting eight missing items, have proved elusive to all collectors. Of the missing items which are definitely known to exist, one is in the Bodleian, one at Harvard, three are at the Bodleian and Harvard, two at the British Museum, five are owned by Sir Harold Hardey, and six are owned by the author of this paper. The score against Mr. Parrish should eventually be reduced by one, since the bibliography contains no item whatsoever to correspond to number 21, this number apparently having just been skipped.

How incomplete up to this point is this present account of the Parrish collection is indicated by the fact that the above table lists just under two hundred Parrish items; whereas the Princeton Library record includes 753 entries of the collection as it was originally received and eighty-one entries of additions which have been made subsequently. The present description is, of course, not being written for Carroll specialists. They will own, or at least have access to, the elegant two-volume record of his Carroll collection which Mr. Parrish privately printed in 1928 and 1933 respectively. The non-specialist, with an interest in book collecting and a general interest in Carroll, will want some indication of the nature of the more than six hundred “non-core” items.

A few of these are of great interest and importance. A single one of these “items,” for example, is the accumulation of mathematical manuscripts which Carroll left when he died, there being nearly eighteen hundred separate pieces of manuscript in this unique and superb lot. Then there are numerous binding variants of the principal books. Carroll delighted in producing variously colored bindings, and for very special cases vellum bindings, for presentation; and Parrish clearly delighted in obtaining each of these. There are very numerous plays, programs, songs, games which use the Alice theme, magazine articles, some very interesting auxiliary items which shed light on Carroll’s life and companions in Oxford, several interesting proof items with corrections by Carroll, several “suspected” items which are actually not by Carroll but are at times been ascribed to him. There is a numerous, but not particularly complete, set of parodies based on Alice. There are more than fifty autograph letters by Carroll, most of which are of rather minor interest, and many of which Parrish accumulated because they came with, and were closely associated with, some pamphlet. One finds particularly interesting catalogues and other documents (such as a copy of his will) which give information about Carroll’s library and other personal possessions. One finds a good representation of translations of Alice into foreign tongues, fifty-five individual books representing seventeen languages. All of the really important translations are here, with the exception of the pre-revolutionary Russian editions; but in view of the over-extravagant remarks which have been made about the Parrish translations, the present author cannot suppress the aside that his own collection contains 112 individual books of Alice translations into twenty-one languages.

This, then, is the arithmetical score; but it remains to give at least a hint of the very special quality of this lovely collection; and this can best be done by brief mention of some of its more extraordinary features.

Among the Alice books, the outstanding items are Lewis Carroll’s own copy of the Macmillan 1866 Alice (the second edition, if the two Appletons are counted as the second and third issue of the first or 1865 edition); a fine copy of Through the Looking-Glass whose presentation inscription is dated “Christmas, 1871,” the date of publication being 1872; and a fine presentation copy, bound in vellum, of Alice’s Adventures under Ground. Among the other books written for children or at least in a fanciful spirit, this collection has an imposing array of copies of The Hunting of the Snark, Sylvie and Bruno, and Sylvie and Bruno Concluded in all known variants of binding—red, pale green, dark green,
red sand-grain, red calico, red fine-ribbed, white parchment, with or without gold lines, with plain or yellow edges, one with an inverted head on the cover, etc. At least one such list of details must be included to give an impression of the thoroughness with which Mr. Parrish collected.

Among the printed mathematical material Mr. Parrish had a presumably unique copy of an early "Circular to mathematical friends"; the very rare prospectus for Notes on the First Two Books of Euclid; the separately printed Knots, which later became A Tangled Tale (listed in the bibliography as unique; but the present author is happy to say that there are at least two sets in existence); and various proof copies of Carroll's articles on divisibility by seven or eleven. Of the latter Mr. Parrish had several duplicate copies, and his generous sharing of these with his friends kept these items from being unique in his collection.

The logic items are particularly fine. Five of them are excessively rare, and seven more are, to the best of present knowledge, the sole surviving copies. Although not strictly eligible for mention here, since the present paper generally excludes the mathematical manuscripts, it is not reasonable to omit mentioning that the collection contains the original manuscripts of two of Carroll's most interesting contributions to logic—A Logical Paradox and What the Tortoise Said to Achilles.

In the "games and puzzles" category, this collection is actually almost complete, lacking, as the table above shows, only three out of twenty-seven items. Two of these three being of very doubtful existence. He had an earlier, and as far as I know unique, form of the itself rare 1891 offprint of Syzygies. He had a copy of the 1879 edition of Larrick which is recorded as unique, but again I am glad to say that this statement is in error.

One of the most characteristic aspects of Carroll's writing may be seen in the large set of contentious little pamphlets which he wrote about the minor academic arguments of Christ Church, Oxford. Every proposal for a change, whether in a regulation, the architecture of a steeple, or the use of a plot of ground, was stubbornly, energetically, and amusingly contested by him. The Parrish Collection has a truly remarkable lot of these Christ Church pamphlets, only missing two of a surely known forty-two, or four of a just possible forty-four. Many of these are really rare, and there are five of these items which, as far as one now knows, are unique copies.

The "miscellaneous" category of pamphlets is bound to be particularly interesting, for Carroll's interests were in fact rather wildly miscellaneous. Here again the Parrish Collection is very rich. Indeed, I would guess that it is in this category that this collection has the largest number of really striking items. Among Failures about Vivisection; Dreamland; Fame's Penny-Trumpet; The Garland of Rachel; To My Child-Friend; the 1890 "Stranger with a Copy", bought by Princeton after receiving the Parrish Collection. And in addition to these very rare pamphlets, the collection contains, as presumably unique items, the following: A Discussion of the Various Methods of Procedure in Conducting Elections; the 1866 "Circular about Situations"; Children in Theatres; the 1889 "Circular about Appointments"; and proofs of "Eternal Punishment." These are items which, in any Carroll collector, stimulate admiration and the most extreme form of envy.

Mr. Carrer has remarked that Mr. Parrish cared "almost nothing for manuscripts"; and this statement seems to be generally true as applied to his collections of Victorian novels. In the case of Carroll it would be difficult indeed to specialize in manuscripts; for it seems to have been his habit to destroy the manuscripts of his books. What is so often referred to as "the manuscript of Alice's Adventures in Wonderland" is, of course, no such thing: but is rather a handwritten copy of the earlier and shorter form, called Alice's Adventures under Ground, as Carroll printed it laboriously out. The manuscript of Alice is unknown and is almost surely not in existence. The Parrish Collection does, however, contain wonderful Carroll manuscript material. In addition to the great wealth of mathematical and logical manuscripts, there is that of Carroll's diary, from July 12 to September 15, 1887, which recorded the trip which Carroll made to Russia.

The fine photographic material—the 1886 list of 159 photographs of friends, four albums which contain several hundred of Carroll's photographs, and seventeen photographs of the children of the Hatch family—should also be mentioned.

This is not at all the end of the list, but it should, in all conscience, be the end of this article. Carroll collectors will get special delight out of certain esoteric items—the 1886 theater flimsy or the biscuit tin, for example, both of these being treasures which I can also enjoy in my own library—but the tale would be longer than the mouse's if one tried to tell all.

The bibliography says that only two copies are known, the Christ Church copy and the Hamburgh, but there is a third.
The Stevenson Collection

BY DAVID A. RANDALL

Robert Louis Stevenson was not one of Moritzi L. Parrish's earliest collecting enthusiasms but he certainly was top of the list at the last. At that time, along with a continuing interest in Trollope letters, he was most intent on completing Stevenson, and completeness, for that great collector, meant everything, including magazines, playbills, editions later than the first when of textual or other importance, editions with new illustrations, etc.

One of my last visits with Mr. Parrish was devoted to checking his current holdings against the Prideaux bibliography, and the emphasis was not on what was already in the library but on what was lacking and how soon such desiderata could be secured—in "Parrish condition," of course. I think it is safe to state that the bulk of the Stevenson collection was assembled during the last two or three years of his active collecting. Not that Stevenson had been entirely neglected during the earlier formative years of the great Victorian library. No one assembles in a handful of years a collection as fine as this one; the books simply are not around in that quantity or quality. But the emphasis had been placed on the better-known titles and the famous rarities. The Davos-Platz booklets were already present, as were the staggering array of six variants of Treasure Island, the (unique) trial binding of An Inland Voyage, the three parts of the copyright edition of Weir of Hermiston (completed with some difficulty through acquisition of a Library of Congress duplicate), and so on.

But no serious effort had been made to assemble variant printings, bindings, states, issues, all the picture books, and magazine appearances, letters, etc. Although there were some letters, they had been acquired haphazardly; a letter laid in a book, for example, was purchased for the book, not for the letter. The collection contained little other manuscript material, the collecting of which, with a few notable exceptions, never interested the library's founder.

I do not know exactly what caused Parrish to concentrate at this time on R. L. S. but a major part of the decision, I strongly suspect, was simply supply and demand. That is, most of his other major collections were so good that the supply of desiderata, in the condition he insisted on, was short indeed, and books had to keep flowing into "Dormy House" to keep its owner happy. Concentrating on R. L. S. solved this problem neatly. There was a solid base to build on and a good long way to go.

I do not remember that he loved to read and reread R. L. S. as he did Trollope, the Brontës, Wilkie Collins, and others of his favorites. But enthusiasm, devotion, and knowledge worked as they always did at "Dormy House" and at the time of the transfer of the library to Princeton the R. L. S. collection, although it did not quite achieve the top rank among the other Parrish collections, was not very far from it; with the exception of the Edwin J. Beinecke collection (now at Yale), it was the finest in private hands. Where a few years previously, to give one example, there had been two first editions of Edinburgh: Picturesque Notes, there were now twelve editions, one variant color binding on a first having been added and nine later editions.

And so it went. The Stevenson collection at the time of transfer did not fall far short of one thousand items and lacked only the "impossibles" among the great rarities—there was not, and still is not, a copy of Penny Whistles (as the trial edition of the beloved A Child's Garden of Verses was entitled, of which but three copies are recorded). Given a few more active years, the collection would have nearly approached the Parrish dream of completeness. While he was collecting R. L. S. nothing pleased Parrish more than obtaining a two-dollar variant of some title neither he, Beinecke, Prideaux, nor anyone else had previously seen.

Since the opening of the Firestone Library, Princeton and the Parrish Stevenson collection have been extremely fortunate in the quantity and quality of the additions which have been made to the collection, mainly by gift. The Henry E. Gersley '30 collection of R. L. S. has been donated over a period of five years, and a number of gifts have been received from other donors. And these gifts are most important in that they strengthen the library's holdings in precisely those spots in which it was weakest—manuscripts, letters, presentation and association copies, etc. The first Gersley gift, briefly noted in the Chronicle, Spring, 1952, had portions of the manuscripts of The Wrecker, Weir of Hermiston, and In the South Seas. There were eleven letters, including five to Miss Una Taylor concerning Stevenson's efforts at Bournemouth to master the theory and practice of music and one to his cousin Robert A. M. Stevenson, highly important because it is written on the verso of two leaves of Dr. Jekyll and Mr. Hyde, portions
of which turn up most infrequently, nearly all of the manuscript being in the Pierpont Morgan Library.

The *Chronicle* of Winter, 1953, describes the second group of material received from Mr. Gerstley, some seventy first editions and more manuscripts. The most important of the books was one of the four known copies of *Ticonderoga*, Edinburgh, 1887, printed on vellum, which was lacking in Parrish’s collection. This is a curious book and extended research needs to be done on it. The writer, in *The New Colophon*, January, 1949 (pp. 85-87), was able to vindicate, through publisher’s records, the authenticity of the edition of fifty copies “Printed for the Author,” while adding “there is no doubt that there is a mystery about the printing of *Ticonderoga*. But there is no proof that it is a forgery.” Yet it is curious that the sinister Thomas J. Wise should have had, at one time or another, three of the vellum copies in his possession! The major manuscript is that of the unfinished *St. Ives* (completed after Stevenson’s death by Sir Arthur Quiller-Couch after the family had unsuccessfully tried to have Conan Doyle undertake the task). The manuscript is in the hand of Stevenson’s stepdaughter, Isabel Strong, and contains additions, deletions, and changes in his hand. This is the manuscript Sidney Colvin refers to in his Editorial Note to the American Charles Scribner edition, which precedes the English, as “taken down from Mr. Stevenson’s dictation by his stepdaughter and amanuensis.” Another manuscript, however, entirely in Stevenson’s hand (to chapter 50) must exist somewhere as it was listed in the Stevenson sale at the Anderson Auction in New York, November 24, 1914 (Part I, lot 931). A comparison would be interesting if the whereabouts of the latter is ever discovered.

The *Chronicle*, Winter, 1954, continues to list the Gerstley benefactions, thirty-one books, some letters, including two in Samoan to a Samoan chief, and, most important, two portraits of Stevenson: a pastel by Count Girolamo Nerli, dated 1892, which is familiar as being the frontispiece to Volume XXIII of the Vailima Edition of Stevenson’s works; and a bronze reduction from Augustus Saint-Gaudens’ circular bas-relief.

The *Chronicle*, Winter, 1955, records the fourth gift from Mr. Gerstley, an exceptionally fine lot of association books and autograph material. Among the books are a copy of Stevenson’s first book, *The Peninsular Rising*, Edinburgh, 1886, inscribed “To Mamma from The Author,” and presentation copies, all firsts, of *An Inland Voyage*, *Travels with a Donkey in the Cevennes*, and *Virginibus Puergisue*. There are also a codicil to Stevenson’s will, in his handwriting, dated January 4, 1892, and a self-portrait in pen and ink, signed. A great rarity is the copyright edition of *The South Seas*, London, 1890. It has been stated by Prideaux that only twenty-two copies were printed as “copy” for syndicate use and that of these fifteen were cut up for serial use. Of the surviving seven, then, Princeton now possesses two, as Parrish had the copy Stevenson gave Gosse.

Mr. Gerstley’s gift has added perhaps fifteen per cent, numerically speaking, to the Parrish Stevenson collection, but because it has luckily strengthened it in the spots which need building, its added value cannot be computed percentage-wise.1

Among the other gifts to the collection, by the way, is one which would have delighted Parrish as it is a book (or rather a magazine) for which he had sought vainly during the whole of his collecting career and especially intensively during his final Stevenson drive. The fact that Edwin J. Beinecke had to be satisfied with merely clipping excerpts mounted in a scrapbook is enough warrant of its great, though inexplicable, elusiveness. It is two volumes of *Young Folks*, XIX and XX, 1881-1886, containing “Treasure Island; or, The Mutiny of the Hispaniola,” by “Captain George North.” It is not too well known except among specialists. I believe, that R. L. S. published his classic under a pseudonym. The first number of this serialization (which was not a success) is embellished with an illustration apparently unreproduced elsewhere. The copy presented is in original green cloth, in “Parrish condition,” immaculate, that is, Which is as it should be, seeing that its donor, Robert H. Taylor ‘go, has adopted the Parrish standard as his own, with embellishments.

It may be that Parrish’s dream of completeness for his R. L. S. collection will never be realized—yet that has never daunted collectors who hold with Browning that “a man’s reach should exceed his grasp, or what’s a heaven for?” Perhaps a good slogan would be one word of Longfellow: “Excelsior.”

1 The fifth group of items in Mr. Gerstley’s gift, presented by him in December, 1955, is described elsewhere in this issue, in “New & Notable.”—Eb.
Barrie in the Parrish Collection

BY WALTER BRINECKE, JR.

Among the Parrish Barrie items a particularly interesting one is the little pamphlet Caught Napping. This sixteen-page comedia was printed not only without a date and publisher’s name, but also without the author’s name. Although acknowledged in the masterful biography by Denis Mackail, which was authorized by Barrie’s literary executors, and although in the Parrish copy the author’s name and address appear in his own hand, there were until recently many who still denied this as being from Barrie’s pen. Two years ago, however, a letter was discovered by Lady Cynthia Asquith, who for years acted as Barrie’s amanuensis, and this letter dictated by him removes the final vestige of doubt of the pamphlet’s lineage and firmly establishes Caught Napping as one of the rarest of Barrie items.

The Parrish Collection is particularly rich in its representations of American piracies. Barrie’s popularity as a novelist peaked at the same period as the practice of rank piracy by American publishers. During that period, from 1870 to 1891, American publishers, including some of today’s most reputable houses, took full advantage of the lack of a binding copyright agreement between the United States and Britain to reproduce in our country the latest and most popular English titles without any thought of payment to either the author or the English publisher. As a general rule the first publisher to reproduce work in this country received the “courtesy of the trade” and his competitors sought other titles for themselves. However, when profits beckoned there was little honor among the thieves and some popular works adjudged best sellers were printed and distributed by almost anyone with access to a press. Piracy rose slowly for some years and crescendoed until shortly before its demise in March, 1891, when the International Copyright Act was passed. Most of the piracy publishers continued in business for only a few more years and the majority of them failed and vanished from the scene before 1900.

These publishers aimed at a volume market and most of their work was in paper-backed volumes which, to gain the cheapest distribution under postal laws, were listed (although not really published) as periodicals. The paper was of the poorest quality and the craftsmanship was execrable—relatively few of the piracies were cloth bound. The obvious result was that many of the piracies have vanished and otherwise good collections lack sufficient material in this category. That they are important both as a picture of the book world of that day and as a measure of the author’s acceptance and importance cannot be denied, especially when one considers the figures. For example, Barrie’s A Window in Thrums was published during a nine-year period by at least fifteen publishers in twenty-three different editions, while The Little Minister has over fifty different editions by seventeen publishers, and these figures are without regard to the English or the one unauthorized American publisher. By today’s standards for popular novels, the print orders were huge—some of them running as many as one hundred thousand copies for only one piratical publisher.

The full story of that period in American publishing history has yet to be told and the Parrish Collection will help to tell it as Barrie, being then at his zenith, was one of the authors most infringed upon. A good start on the period was made by Raymond H. Shoove in his thesis Cheap Book Production in The United States, 1870 to 1891 (1937). It is interesting to note that he ascertained from the files of The Publishers’ Weekly that the average number of copies sold of each pirated title by each publisher eventually was in excess of ten thousand.

One of the most extreme examples of piracy performed is shown by the two copies of Jess. This was published by Dana Estes & Company of Boston in 1898. It was never written by Barrie as a book but is a rearrangement of some of the chapters from A Window in Thrums. With characteristic thoroughness, Mr. Parrish collected both variants of Jess, which differ only in the color of the thistle stamped on the cloth binding. His thoroughness is also shown in the three copies of A Holiday in Bed. This is a collection, never authorized by Barrie, of newspaper essays he had written for English and Scots periodicals. They were never printed in Britain except individually over a period of years, but the New York Publishing Company assembled them and printed at least three editions. Today, all are most rare. Lovell, Coryell & Company eventually became a sort of pirate king by forming a book trust and gobbling up most of the other pirate publishers, and a number of the Lovell, Coryell editions are present in the Parrish Collection.

Parrish did a particularly good job in assembling some of the ephemeral material, and only one who has tried forty years later
to assemble theater programs and the like could understand how
good a job he did. A great many of the theater programs are
irreplaceable and are quite necessary since many of the minor
Barrie plays can only be traced through that material. With the
ephemera Parrish has included that notable Barrie rarity Richard
Savage. This demands careful attention for several reasons. It was
the first of Barrie's works written for the stage to be given a public
performance (April 16, 1891) and it was printed for only a single
performance, in which Bernard Partridge starred. The prologue
was written for the play by W. E. Henley and as it was printed
separately is a collector's item in its own right.

Mr. Parrish's years of effort have left the Princeton Library a
collection of major and minor items which can well serve not only
the Barrie students but those who would know more of the pub-
lishing world at the end of the last century.

A ROOM FOR COLLECTIONS OF SPORTING BOOKS

A new room designed especially to house the Library's extensive
collections of sporting books was opened on January 19, 1956 at
a meeting of the Council of the Friends of the Princeton Library.
The construction of the room, located on the B floor of the Fire-
stone Library, has been made possible through the generosity of
Mrs. Laurence R. Carton, Carl Otto v. Kienbusch '36, and Ken-
neth H. Rockey '16. In accordance with the Library's practice
of making books as freely available as possible, provision has been
made for shelving some five thousand volumes on open shelves so
that they may be used in the room or borrowed, with locked wall
cases for about two thousand rare volumes. With its paneled walls,
carpeted floor, and comfortable furniture, the new room is an
attractive place for browsing and study.

Several of the collections to be housed in the room have already
been described in the Chronicle. The Isabelle A. Rockey Memorial
Collection on Angling, an endowed and growing collection pre-
sented by Mr. Rockey, now contains some two thousand volumes,
including about 150 editions of Walton's Compleat Angler and
a number of angling rarities. The Hunting Library of Laurence
Roberts Carton '07, presented by Mrs. Carton, is strong in the
classics of fox-hunting literature.

The Sporting Books of Eugene V. Connell, '32, to be de-
scribed in a forthcoming issue of the Chronicle, are a recent gift
of Mr. Connell. The collection includes almost all of the pub-
lications of the Derrydale Press, the unique publishing house for
sporting books operated by the donor from 1927 to 1941, together
with other sporting books written, edited, or designed by Mr.

1 See William S. Dix, "The Rockey Angling Collection," Chronicle, XV, No. 3
(Spring, 1954), 161-165.
2 See William S. Dix, "The Hunting Library of Laurence Roberts Carton '07,
Connect. Mr. Kienbusch is adding to the room a number of rarities from his important collection of angling books. The room will house also the Library's general collection of books on sports.

—William S. Dix

Collector's Choice

The Library exhibited during October, as the first "Collector's Choice" of the current academic year, a selection of books and manuscripts from the Walt Whitman collection of Charles E. Feinberg. Included in the exhibit were the manuscript of the poem "The Play-Ground," published in the Brooklyn Eagle, June 1, 1856, one of the few surviving manuscripts of the poet's early work; the original version of the elegy on the death of Lincoln; "O Captain! My Captain!" consisting of one draft for the first and second stanzas and two drafts for the third; autograph notes in which Whitman declares, "It is probable that my poetry even in its verbal construction & drift is more the poetry of sight than sound"; Whitman's "reading copy" of his lecture on the death of Lincoln; and the manuscript of "Of that Blithe Throat of Thine," with five proofs of the poem in various states. Also exhibited were one of a comparatively small number of copies of the first edition of Leaves of Grass, Brooklyn, 1855, sent to England in 1856 for sale in that country; and the copy of the first edition of A Week on the Concord and Merrimack Rivers, Boston, 1849, given by Thoreau to Whitman in 1856.

The "Collector's Choice" for November consisted of the autograph manuscript of Elizabeth Barrett Browning's Sonnets from the Portuguese from the collection of Arthur A. Houghton, Jr. This manuscript in the hand of the author (one of three manuscripts of the sonnets, the others being in the British Museum and the Pierpont Morgan Library) was used as the printer's copy for the first publication of the sonnets in the 1850 edition of Mrs. Browning's Poems. It includes forty-three sonnets, "Future and Past," which was eventually printed as the forty-second in this sequence of forty-four sonnets, not being included since it was printed separately in the 1850 edition.

A selection from the more than thirty volumes formerly in the library of A. E. Housman and now in the possession of Samuel G. Welles '35 was lent by Mr. Welles for exhibition during December. The exhibit included Whitman's Leaves of Grass, London, 1886, with markings by Housman beside passages which he evidently enjoyed particularly; Dryden's Poetical Works, London, 1904, with many annotations and markings by Housman; Markham's The Man with the Hoe and Other Poems, New York, 1902, opened to a pencilled couplet in Housman's hand; An Introduction to Mathematics, by A. N. Whitehead, London [n. d.], with numerous marginal markings and comments by the poet; D. S. MacColl's A Merry New Ballad of Dr. Woodrow Wilson, Glasgow, 1915; and J. B. Priestley's Brief Diversions, Cambridge, 1922, a collection of tales, travesties, and epigrams, including a travesty of A Shropshire Lad, with a presentation inscription from the author to Housman. Exhibited with the books was a letter written by Housman, October 24, 1910, apparently addressed to the London Library, with a list of books to be sent to him, illustrating the diversity of the poet's reading interests.

Exhibitions

Leaflets issued in connection with three of the Library's recent exhibitions have been sent to all those on the mailing list of the Chronicle. These describe briefly the display devoted to "Fifty Years of American Drama, 1900-1950," on view in the Main Gallery from October 15 to December 1, 1955; "Chapters from the History of Music," Main Gallery, December 28, 1955, to February 15, 1956; and "Albert Schweitzer, the Bibliographical Approach," Princetoniana Room, January and February, 1956. A few additional comments are recorded here.

Mention should be made of the manuscript material shown in the "American Drama" exhibition, in addition to printed texts of plays, promptbooks, programs, playbills, and photographs. Manuscripts of Eugene O'Neill's plays, of which the Library owns eleven (see the Chronicle, IV, Nos. 2-3 [Feb.-Apr., 1949], 86-89) were included, as well as significant letters of both Eugene O'Neill (1888-1938) and his father, James O'Neill (1849-1920), drawn from the papers of the producer George C. Tyler (1867-1946) and the correspondence of the stage director William Seymour (1865-1938), two of the Library's most important groups of theatrical manuscripts. Sources for theater history are not, however, limited to collections specifically labeled as such; to emphasize this obvious but occasionally neglected fact, numerous manuscripts bearing on the theater were shown in the recent exhibition as indications of the library's resources. For example, the manuscripts of Booth Tarkington's Monsieur Beaucaire and his Clarence, of F. Scott Fitzgerald's The Vegetable, of Ridgely Torrence's Granny Maumee, and the annotated script of William Vaughn Moody's The Great
Divide were displayed, as well as correspondence from such quarries as the Laurence Hutton Collection, the Otto H. Kahn Papers, the American Civil Liberties Union Archives and the Henry Holt Archives.

Complementary exhibitions relating to the theater, arranged to coincide with the "American Drama" display, were held in the Theatre Collection, the Princetoniana Room, the Gest Oriental Library, and the Graphic Arts Collection. The Theatre Collection's "Summer Theater U.S.A., 1955" has been described by Mrs. Suzanne Wever in the last issue of the *Chronicle* (pp. 52-54). The Princetoniana Room display, assembled by Miss Hildegarde O. Rose, gave a cross section of the recent activities of amateur theater groups in the Princeton community by means of programs and photographs contributed by the Princeton High School, Miss Fine's School, the Westminster Choir College, the "Merlin Theater" of the Princeton Theological Seminary, "St. Joseph's Players" of St. Joseph's College, the Princeton Community Players, the Junior Community Players, "Buskins and Socks," and by the University's three organizations, the Triangle Club, the Theatre Intime, and the University Players. Representatives of these organizations were guests of the Library at a reception held on the evening of November 15, 1955, following the lecture by Professor Francis Fergusson on "The Tributary Theater," the second in the University's lecture series on the modern American theater.

The Gest Oriental Library's "Introduction to the Chinese Drama," arranged by Mr. Tung, included cases devoted to the history and conventions of the traditional Chinese drama, to China's most famous classic drama, *Hsi-kiang-chie*, to the modern actor Mei Lan-fang, and also a selection of "puppets" from the Library's extensive collection of shadow-play figures. As a further reminder that the Library's interests and resources are not limited to the modern American theater, Mr. Griffin assembled in the Graphic Arts Collection a series of prints and art objects illustrating "The Theater through the Ages," from ancient times down to the nineteenth century. This attractive display included such things as Greek figurines lent by the Art Museum, modern photographs of ancient theaters by Robert McCabe '56, etchings by Callot (also lent by the Art Museum), plates from Diderot's *Encyclopédie*, C. L. Lefèvre's *L'Architecture* (1804), and Alexis Donnet's *Architecture Moderne des Théâtres* (1879). Japanese prints, and prints by Thomas Rowlandson.

"Chapters from the History of Music" was formally opened on Thursday afternoon, December 29, 1955, with a tea in the Manuscripts Room for delegates attending the annual meetings of the American Musicological Society and the Society for Music in the Liberal Arts College. This exhibition, arranged in cooperation with the Department of Music, included important loans from two members of the Council of the Friends of the Princeton Library, Arthur A. Houghton, Jr. and William H. Scheide '36, and from Edwin Bachmann of New York City. Complementary exhibitions were held in the Gest Oriental Library and in the Graphic Arts Collection. The Gest display, "Introduction to Chinese Music," included books and prints illustrating the history of Chinese music and the Chinese system of musical notation, as well as an attractive selection of musical instruments lent by the China Institute in America and by the Metropolitan Museum of Art. A talk on Chinese music by Dr. Chih Meng, Director of the China Institute, with film and records, was presented to the public on the afternoon of February 9. The phonograph record album covers assembled for display in the Graphic Arts Room called attention to the most recent and perhaps most original vehicle for graphic design in America today. Album covers designed by Joseph Low for the Hayden Society, photographic covers by Burt Goldblatt for the Bethlehem Company, and others designed by Alvin Lustig, Antonio Frasconi, Erik Nitsche, Rudolph de Harak, and Jerome Snyder on Alvin Eisenman, and David Stokes Quackenbush offered a varied and stimulating sampling of work in this strictly contemporary field.

Although not originally planned to complement them, the exhibition "Albert Schweitzer, the Bibliographical Approach," in its section devoted to "Music in the Life of Albert Schweitzer," nevertheless provided an appropriate footnote to the other music displays. The Schweitzer exhibition, described more fully in one of the leaflets, presented a provisional inventory of books and pamphlets collected during the past year and indicated the Library's intention of building an even more comprehensive archive of Schweitzer material in all languages. The Library's holdings were supplemented by loans from the Library of the Princeton Theological Seminary, from Walter Lowrie 'go, Mrs. Erica Anderson, Emory Ross of the Albert Schweitzer Fellowship, Professor Gerhard Pfeilhauzer of Princeton, and Paul R. Chesbro, Headmaster of the Hun School. Gifts of Schweitzer ephemera as magazine articles and bulletins published by groups of Schweitzer's friends have been received from interested individuals both in
this country and abroad. An informal arrangement for the exchange of such material has been made with the Bibliothèque Nationale et Universitaire de Strasbourg. Carl Otto v. Kiensbusch '06 has made a substantial contribution to assure continuing purchases of books by and about Albert Schweitzer. The Library staff thus appears well supported in its challenging task of building a worthy collection relating to one of the real humanists of this age.

CONTRIBUTORS TO THIS ISSUE

ROBERT F. METZDORE is Curator of Manuscripts at the Yale University Library and Secretary to the Editorial Committee of the Boswell Papers.

ROBERT T. TAYLOR '30 has been Chairman of the Friends of the Princeton Library since October, 1954. His collection of English literature is noted for its wealth of manuscripts and association items.

ROBERT B. MARTIN, an Assistant Professor of English at Princeton University, is preparing a biography of Charles Kingsley. He is the co-author, with Thomas M. Parrott '88, of A Companion to Victorian Literature (1955).

ROBERT P. ASHLEY, Dean and Professor of English at Ripon College, Ripon, Wisconsin, is the author of the biography of Collins in the English Novels and Series (1952) and co-editor of Tales of Suspense (1954), an anthology of Collins' short stories.

WARREN WEAVER, Vice-President for the Natural and Medical Sciences at the Rockefeller Foundation, has assembled one of the outstanding Lewis Carroll collections. He has already appeared in the Chronicle as the author of two articles on subjects relating to Carroll ("Alice's Adventures in Wonderland; Its Origin and Its Author," XIII, No. 1 [Autumn, 1951], 1-17, and "The Mathematical Manuscripts of Lewis Carroll," XVI, No. 1 [Autumn, 1954], 1-9).

DAVID A. RANDALL, for twenty years manager of the rare book department of the Scribner Book Store, will assume in July the curatorship of the collection of rare books and manuscripts presented by J. K. Lilly to Indiana University.

WALTER BREINCE, JR., Vice-President of the Sperry and Hutchinson Company, has been a Barrie collector for about eighteen years.

NEW & NOTABLE

ROBERT LOUIS STEVENSON

In December, 1955, Princeton received from Henry E. Gerstley '20, who had presented in each of the four previous years exceptionally important gifts to the Library's Stevenson collection, a further group of notable Stevenson items. Mr. Gerstley's earlier gifts, which have been described in the Chronicle,1 are summarized in this issue by Mr. Randall in his article on the Stevenson collection. Among the books in Mr. Gerstley's most recent gift are seven presentation first editions, including four with inscriptions from the author to his mother: A Child's Garden of Verses, London, 1885; Memories & Portraits, London, 1887, the dedication copy; The Wrong Box, London, 1889; and Island Nights' Entertainments, London, 1893. The other presentations consist of two copies of The Merry Men and Other Tales and Fables, London, 1889, one with a long inscription to Lady Taylor, to whom the book is dedicated, the other inscribed to E. Fairfield; and Underwoods, London, 1887, with an inscription to Edmund Gosse. Other association items are Gosse's From Shakespeare to Pope, Cambridge, 1885, inscribed by the author to Stevenson; and the copy of the Bible which originally belonged to Stevenson's grandmother and father and which eventually formed a part of the library at Vailima. Mention should be made as well of a remarkably fine copy of Treasure Island, London, 1889, which is a variant of the copies in the Parrish Collection.

Mr. Gerstley's gift includes also six Stevenson letters, two brief poetical manuscripts ("Cherish thou, O love, thine unknown lover" and "To Rosabelle"), and a series of eighteen letters written by Sir Arthur Quiller-Couch to Sidney Colvin, 1877-1899, mainly concerning "the delicate task of supplying the missing chapters" of St. Ives, Stevenson's unfinished romance which was completed after the author's death by Quiller-Couch. Two of the Stevenson letters

1 See the Chronicle, XIII, No. 3 (Spring, 1955), 109-108; XIV, No. 1 (Winter, 1955), 105; XV, No. 2 (Winter, 1956), 107; and XVI, No. 2 (Winter, 1956), 109-110.
are addressed to Lady Taylor and relate to the book dedicated to her, \textit{The Merry Men}, as does a note to Ida Taylor, which contains, for approval, a draft of the dedication to her mother. The other letters were written by Stevenson to his mother, November, 1873, from the Riviera, where he had been sent for his health; to Sidney Colvin, undated, with reference to the forthcoming \textit{Dr Jekyll and Mr Hyde}; and to Edmund Gosse, July 6, 1886.

\textbf{ANTHONY TROLLOPE}

"I am conscious of a certain audacity," wrote Trollope in the introduction to his \textit{Life of Cicero}, "in thus attempting to give a further life of Cicero which I feel I may probably fail in justifying by any new information; and on this account the enterprise, though it has been long considered, has been postponed, so that it may be left for those who come after me to burn or publish as they may think proper—or should it appear during my life I may have become callous through age to criticism." Trollope’s two-volume biography of Cicero was published by Chapman and Hall in November, 1886. If it did not receive quite the cavalier treatment accorded his little book on the \textit{Commentaries} of Caesar (1870), it still cannot be said that this further venture into scholarship by a popular novelist was greeted with any pronounced enthusiasm by scholars or the general reading public. Michael Sadleir declares in his bibliography of Trollope that copies of \textit{The Life of Cicero} are “common, and nearly always in good, if not actually unread, state.” And the very copy of the book presented by the author to the Athenaeum (now fortunately in the Parrish Collection) was eventually sold by the club as apparently of insufficient interest to its members. The manuscript of this (in the words of Sir William Gregor) “unconventional attempt to clothe an ancient Roman with modern interest” has been presented to the Parrish Collection by Robert H. Taylor ‘90. It consists of approximately one thousand leaves in the hand of Mrs. Trollope, with changes and additions in the autograph of the author. Although the collection has long been noted for its large number of Trollope letters, it had not previously contained the manuscript of any of his books.

Princeton has also received from Mr. Taylor, as a gift to the Parrish Collection, eighty-five volumes from Trollope’s library. These include works by Scott, Bulwer-Lytton, Thackeray, and Trollope’s older brother, Thomas Adolphus Trollope. A number of the volumes contain annotations and markings in the novelist’s hand.

\textbf{THE 1470 LACANTUITS}

John M. Crawford, Jr. has presented to the Library a copy of the edition of Lacantius’ \textit{Opera} printed at Rome in 1470 by Sweynheim and Pannartz. Lucius Caecilius Firmianus Lacantius was a Christian writer who went to Gaul in about 306 at the invitation of Constantine the Great as a tutor for his son Crispus. Conrad Sweynheim and Arnold Pannartz, two German refugee printers who are credited with having introduced the art of printing into Italy, stopped off on their way to Rome at the Benedictine abbey in the near-by town of Subiaco and, under the friendly patronage of Cardinal Turrecremata, established a printing press there. Of the four books printed at the Subiaco press, the edition of Lacantius, completed on October 25, 1465, is important as the first book printed in Italy to bear a precise date and as the first book in which Greek type was used to any extent. It is interesting to note that the type used in printing this 1465 edition of Lacantius was selected by St. John Horneby of the famous Ashendene Press as the model for a private type face of his own known as "Subiaco."

After pushing on to Rome, Sweynheim and Pannartz printed, as the second book to come from their Roman press, another edition of Lacantius (1468), in a more characteristically roman font. A third edition of Lacantius, corresponding closely to the 1468 edition only at the beginning and the end, and edited by Joannes Andreius, Bishop of Aleria, was produced, not after the end of the 1470, at Rome. Stillwell’s census of incunabula in American Libraries (1949) lists only seven copies of the third edition. It is worth noting that the first page of text in the Princeton copy of the 1470 Lacantius is decorated in blue, pink, green, and gold in a carefully executed vine-leaf design which very much resembles a similar decoration in the Library’s copy of the 1469 Vergil, another noteworthy volume printed at Rome by Sweynheim and Pannartz and the \textit{editio princeps} of that author.

A copy of the 1465 Lacantius, which was once owned by the Earl of Pembroke, is in the Library as a part of the Grenville Kane Collection.

\textbf{A GIFT OF TOPOGRAPHICAL WORKS}

The Library’s cartographic resources have recently been strengthened by the thoughtful gift from a Princeton alumnus of a small
group of geographical atlases and related material. Of the sixteen volumes comprising the gift, mainly British atlases, the first chronologically is England’s earliest county history, William Lambarte’s *A Perambulation of Kent: Containing the Description, Hystorie, and Customs of that Shyre*, London, 1596. William Camden, English antiquary and historian, published his *Britannia, sive florentissimorum regnorum Angliae, Scotiae, Hiberniae, et insularum adiacentum...descriptio* in 1588. The first five editions of this famous work contained only a general map but later editions had county maps of England and Wales, engraved by William Hole and William Kip after earlier surveys by John Norden, Christopher Saxton, and George Owen. Present in this gift is a copy of the Amsterdam edition of the *Britannia* published in 1617.

In 1612 Michael Drayton, the Elizabethan poet, published his *Poly-Olbion*, a topographical survey in verse, with eighteen maps by William Hole to illustrate Drayton’s text. A copy of the 1622 edition of the *Poly-Olbion*, which includes the first printing of the second part, with the Hole portrait of Prince Henry in two states, now accompanies the 1612 edition acquired by the Library at an earlier date. The maps in Drayton’s work do not have great geographical value but the mythological and symbolic figures with which they are embellished have decorative appeal.

The earliest printed atlas of the British Isles is John Speed’s *The Theatre of the Empire of Great Britaine: Presenting an Exact Geography of the Kingdomes of England, Scotland, Ireland, and the Isle adjoyning*, issued in 1611-1612 as the chorographical part of *The History of Great Britaine*, though some of the maps undoubtedly were printed before that date and sold separately. Speed’s maps of the English and Welsh counties were compiled from the earlier surveys of Norden and Saxton and were engraved by Jodocus Hondius, who later became a member of the Mercator establishment at Amsterdam. The Speed maps were the first to show the counties divided into hundreds and the first to give plans of the principal towns. The publication of the *Theatre* began a new era in cartography; publishers soon discovered that the copper plates could be used over and over and for nearly a century these maps were issued and reissued, with only the imprint altered. *A Prospect of the most famous Parts of the World*, published in 1627 as a second part of the *Theatre*, was the first general atlas to be published by an Englishman. Two pocket-sized Speed atlases—the 1646 edition of the *Prospect*, bound with which is a copy of the 1647 edition of *England, Wales, Scotland and Ireland*, an abridg-ment from the *Theatre* with the maps copied from a set made in 1599 by Peter Keer, a Flemish engraver then residing in London; and a copy of the 1666 issue of this latter title, bound with the 1668 edition of the *Prospect*—now join the first edition of Speed’s *Theatre* already on the Library’s shelves.

John Ogilby, bookseller and dancing master, made the first survey of the roads of England and Wales and published the result of this survey in 1675 under the title *Britannia, Volume the First*; or, *an Illustration of the Kingdom of England and Dominions of Wales: By a Geographical and Historical Description of the Principal Roads thereof*, an imposing folio volume which became the forerunner of a long series of English road books. Present in this recent gift is an edition of Ogilby’s work issued under the new title *Britannia Descripta or Ogilby Improvd’, by John Owen and Emanuel Bowen*, London, 1710. This work was apparently in great demand as there were four editions issued from 1720 to 1724, the second and third editions still bearing the date 1720.

Other items received with this gift include: Zeiller’s *Topographia Galliae*, Amsterdam, 1661 (the Picardy section); the Nuremberg 1644 edition of Pierre Duval’s *Der allgemeinen Erd-Beschreibung*; a copy of the first edition of Bishop Burnet’s *History of His Own Time*, edited by Gilbert and Thomas Burnet, London, 1724-34, which contains the bookplate of Sir John Anstruther and an autograph note by Thomas Burnet; a copy of *A Collection of Plans of the most Capital Cities of every Empire Kingdom Republic and Electorate in Europe*, issued about 1771; a travel map, in sections, of Germany and adjacent countries, *Neue und vollstaendige Postkarte durch ganz Deutschland*, published in Nuremberg in 1786 by the Homann family, important and prolific map-makers of eighteenth-century Germany; and an eighteenth-century manuscript journal in French, giving an account of a journey through Italy, starting at Bologna in January, 1718, and breaking off in June of that year with a visit to the Church of St. Ambrose in Milan.
GIFTS

A group of books and manuscripts presented by Gordon A. Block, Jr. '36 has been described in the previous issue of the Chronicle (pp. 50-51). A description of an important gift of Robert Louis Stevenson items, received from Henry E. Gerstley '20, is included in the present issue, in “New & Notable.” From Sinclair Hamilton '06 came twenty-nine additional volumes for the Hamilton Collection and a copy of Hartmann Schedel’s Das Buch der Croniken und Geschichten, Nuremberg, Anton Koberger, 1493. Among the additions to the Hamilton Collection are Paradiesisches Wunder-Spiel, Ephraim, 1756; Daniel Fenning’s The Universal Spelling-Book, New York, 1791; Choice Emblems, Philadelphia, 1790; and Frank Forester’s My Shooting Box, bound with Caroline L. Hentz’s Aunt Patty’s Scrap Bag, both Philadelphia, 1846. Alfred A. Knopf gave some forty inscribed books by contemporary American, English, and French writers. Wilkie Collins, Theodore Dreiser, George Barr McCutcheon, and Christopher Morley are represented in an interesting selection of manuscripts presented by Daniel Maggin. Included in Mr. Maggin’s gift are the autograph manuscripts of Collins’ short story “The Ghost’s Touch” and two short stories by Dreiser, “Convention” and “The Mercy of God.” Mr. Randall has given in his article on the Stevenson section of the Parrish Collection an account of the two volumes of Young Folks containing the first publication of Treasure Island which were recently given by Robert H. Taylor ’30, while Mr. Taylor’s gift of the manuscript of Trollope’s The Life of Cicero and other Trollope items is described in “New & Notable.”
