THE PRINCETON UNIVERSITY LIBRARY CHRONICLE
PUBLISHED BY THE FRIENDS OF THE LIBRARY
LAWRENCE THOMPSON
EDUC.
Assist. Editor
LAWRENCE HEYL, ACTING LIBRARIAN
GILBERT CHINARD
WILLARD THOMPSON
MALCOLM O. YOUNG

CONTENTS
To the Reader, by Lawrence Thompson : PAGE 1
The Berthier Manuscripts, by Gilbert Chinard . 3
Special Collections at Princeton:
L. The Manquand Art Library
by W. Frederick Stohliam 9
Winslow Homer as a Book Illustrator
by Frank Jewett Mather, Jr. 15
Winslow Homer: A Descriptive Checklist 25
Biblia, by Lawrence Heyl 33
Library Notes and Queries
by Malcolm O. Young 37

THE PRINCETON UNIVERSITY LIBRARY CHRONICLE
VOLUME I - NOVEMBER, 1929 - NUMBER 1

TO THE READER

The objectives of the Chronicle are threefold. Primarily designed to serve the interests of the Friends of the Princeton Library (to whom it is delivered without charge), the Chronicle will record current additions of special interest, in its quarterly issues. Occasionally, when these additions warrant detailed description, they will be used for articles written by members of the staff or faculty. Such an article, for instance, is that by Professor Chinard, on the Berthier manuscripts, in this issue. Other facts of immediate concern to the Friends will be included in "Biblia," now incorporated as a department in the Chronicle.

Another objective of the Chronicle is to survey the riches of special collections in the Princeton Library. In each issue, a separate article will describe the manner in which a particular unit of books was originally assembled, and how the collection happened to find a permanent home in Princeton. Many of these accounts, such as Professor Stohliam's article on the Manquand Art Library, may be built around the personality of a Princeton alumnus or benefactor whose book-collecting zeal added ultimately to the resources of the University.

The third objective of the Chronicle is to publish material of bibliographical and literary interest beyond the immediate Princeton circle; articles based on researches involving books and manuscripts in the Princeton University Library. Professor Mather's recent gift of his collection of books illustrated by Winslow Homer has enabled us to combine with the publication of his checklist an exhibition of Winslow Homer illustra-
tions, in the Treasure Room, during the month of November. If the interest among the students warrants other exhibitions on American book illustrators during the year, similar checklists may be published in later issues of the Chronicle. Such extended studies, however, will require occasional and temporary enlargement of the Chronicle, for the normal size is to be thirty-two pages.

Comments on other exhibitions in the Treasure Room will appear regularly in the Chronicle and not in separate pamphlets, since the experiment with the catalogues on "The Development of the Book," published by the Library last year, proved to be financially impracticable. Nevertheless, a separate catalogue of Professor Mather's checklist of books illustrated by Winslow Homer may be purchased from the Library, while the limited supply lasts.

This statement of editorial policy intends to stress the modesty of our threefold objectives. Hereafter, comments on articles and authors will appear in the department of the Chronicle entitled "Library Notes and Queries."

LAWRENCE THOMPSON

The Berthier Manuscripts

NEW RECORDS OF THE FRENCH ARMY IN
THE AMERICAN REVOLUTION

BY GILBERT CHINARD

LEGENDS have grown up around the history of General Rochambeau's famous march across New England from Providence to the Hudson River, and thence to join Washington and Lafayette. Washington's army alone might not have been victorious over Cornwallis at Yorktown; the French forces under Rochambeau gave the Continentals enough support to avenge the long months of defeat with one glorious and spectacular triumph.

Naturally, any event so important in the annals of our history has led American scholars to search records, letters, maps, and diaries in an attempt to reconstruct every detail of French activity from the moment of Rochambeau's landing to the day of his departure. One vital source of information has remained hidden for more than 150 years—the original maps, letters and journals of Rochambeau's cartographer and aide, Alexandre Berthier, a young man whose military career was so brilliant that Napoleon heaped honors on him and decorated him as Marshal of France. Berthier became Prince of Wagram and Prince of Neuchatel, before his death, which preceded the battle of Waterloo by only a few days. Not long after his death, a collection of his papers was presented to the French War Office by his widow, the Princess of Wagram.

The collection was far from complete: a large number of documents had been destroyed by order of Napoleon—and the family had retained many of the maps and papers which Berthier had brought back from his American sojourn. These papers were preserved until a recent date in the archives of the Château de Grosbois. Three years ago, when the family archives were purchased from the last descendant of Berthier, the extensive set of papers dealing with the early career of Berthier were brought over to America, where they aroused great interest. But their full value was not realized until they were purchased by Mr. Harry C. Black '09, a trustee of the
University, who presented the collection, handsomely boxed in thirteen separate containers, to the Princeton Library. They were displayed in the Treasure Room for the first time on Washington’s Birthday, this year.

Because these papers were unknown, or because they were not accessible, biographers of Berthier and historians of the War of Independence, such as Denio, failed to take advantage of the valuable information herein preserved. It was known, in a general way, that Berthier had served in America under Rochambeau. But even Derrécaix, in his two-volume biography of Berthier, published in Paris in 1904, gave hardly more than three succinct pages to this first military experience of the young officer. A rapid and as yet superficial study has revealed, however, a real treasure of material important to military historians, cartographers, and students of the American scene. At the same time, these papers contain documents of appealing human interest.

The collection consists of thirty-seven separate sections and includes 119 original maps drawn in India ink, handsomely tinted with water colors, dealing with the operations of the French army under Rochambeau from June 10, 1781 to December 3, 1782. Thus they cover the activities of the French army from the time Rochambeau left Newport on his way to Providence through the siege of Yorktown, the establishment of winter quarters at Hampton and Williamsburg, and on to the return of the army to Boston for sailing.

Berthier’s appointment as map-maker to Rochambeau was no mere accident. The son of the chief cartographer to a king overly fond of hunting, who had used staff officers to draw maps of the royal forests, Berthier had been trained by his father to observe and to note the slightest topographical details of the ground. When he joined Rochambeau’s army, at the age of twenty-seven, the French general soon noticed the extraordinary talent of the young staff officer. He made him draw splendid maps of the Newport camp, which were sent to King Louis XVI, and soon promoted him to a position of responsibility.

Every day during the march of the army, Berthier drew to scale the map of the journey, marking every farm house and stream, making maps of the smallest villages at which camps were established. Day by day, mile by mile, one can thus follow the itinerary of the army on this most complete and unique road-map of the territory extending from Providence to Yorktown and back (often over different routes) to Boston.

As an example of particular interest to Princetonians, it may be mentioned here that Berthier drew a map of the road from “Wippany to Bullion’s Tavern, 14 miles”; another from “Bullion’s Tavern to Summerset, 13 miles”; another from “Summerset court house to Prince-town, 13 miles”; another from “Prince-town to Trenton, 12 miles.” For this region, in addition to the road-maps, he also made separate maps of the terrain and settlements at Wippany, Bullion’s Tavern, Summerset, Princeton, and Trenton. These representations were so exact and detailed that, in the case of Princeton, he identified the exact location and shape of Nassau Hall and Morven, the large house built by Richard Stockton.

Somehow, between maps, he found time to keep a journal which forms a valuable running commentary on the maps themselves. In one column of his page he noted with the utmost precision the orders of the day and in a second column he described the condition of the country observable from the road, mentioning every cultivated field, every clump of trees, every hill and every slope. A third column was reserved for “observations”—and this column is not the least important. The French army was following a road along which Washingt

...
No less interesting is the detail of the French operations. When Rochambeau wrote his memoirs, he neglected to include documents of a technical character. Even his son, in his more minute diary, contented himself with a dry and general account of the march of the army. Both documents, as well as similar "mémoires" written by the French officers, fail to convey the scientific preparations for the slightest move, the precision of the orders given, to the smallest units, and the perfect organization which is revealed in the Berthier papers. For Berthier, at least, the Yorktown campaign was evidently an eagerly seized opportunity to try out in the field some of the principles which he was to apply later as commander-in-chief, during the campaign of Italy, and as chief of staff of Napoleon.

This passion for detail, for planning and even book-keeping, appears in several picturesque documents carefully preserved by Berthier. Such is the receipt for two dollars, signed by West Hewett, for "conducting Mr. Berthier from Tod's Bridge to Head Linches Tavern." Such again is the complete enumeration of the prisoners taken at Yorktown, with cold and exact indication of their ranks or occupations—from "1 Lieutenant general" to "80 suivants l'armée." No less precise is the list of the armaments, ships, stores, and money taken. As far as is known, this is the only document indicating that the "caisse militaire" of Cornwallis contained 50,712 "livres" and that the British surrendered 266,274 loaded cartridges, 34,200 "pièces à fusil," and 2,025 sabers.

In his personal diary, which he kept entirely separate from his technical journal, this unemotional and scientific soldier reveals himself unexpectedly and charmingly as a human being. There will be found a vivid narrative of his impatience at being kept in a drafting office in Paris, when his friends were fighting in America. During the long winter at Newport, he shared the irritation of the French officers, freely criticizing the men in command, grumbling because this waiting game was not war, and day by day growing more restless until Rochambeau, "anxious to provide for the welfare of his small army, built a large hall in which all the officers could assemble. There were even gaming tables and the General himself sometimes played for small stakes."

The building of a "hermitage" by Berthier and his friends on the staff of Rochambeau, their pleasure in establishing in the American wilderness "sylvan retreats" on the model of the Queen's gardens at Trianon, is another of the amusing interludes found in a narrative more remarkable for its military brevity than for its military qualities. No great writer and no poet, Berthier had a concise and precise style, but he had been too well trained in the graphic arts not to have an eye for the picturesque and the dramatic—and a sort of instinct for composition.

Occasionally, real "tableaux" are found in the diary. Such is the record of the reception given by the French army to General Washington, the leisurely progress of the American commander through the town and the camp, and the climax at night with the fireworks and the baying of a mob of the house of a Tory who had refused to bedeck his windows with flags and lanterns. Such, finally, is the scene in which Washington stands out alone against the background of the camp at Newport, following with his eyes the sails of the French fleet on the way to Virginia; watching until the last sail disappeared on the horizon.

Critical as they were of their own chiefs, Berthier and Rochambeau's officers had nothing but respect and almost reverence for the American commander. The young captain was never happier than when Washington expressed the desire to visit his pastorial establishment, sat on a "grassy bank" while looking at Berthier's map, and partook of a "bowl of punch" prepared in his honor. The greatest day of the campaign for him was not Yorktown, but the trivial episode of the march when, acting as a liaison officer between the American general and Rochambeau, he was asked by Washington to direct the crossing of a ford. The sincerity of the young Frenchman, writing for himself with no ambition to please the public, cannot be doubted. And this acknowledgment of Washington's sterling qualities does not constitute the least interesting feature of the diary.

Of lesser importance for American historians, but still of real value is the account of Berthier's voyage to the West Indies from December 20, 1782 to March, 1783. Finally, of interest
to any collector of Americana, is the very rare and possibly unique imprint from the famous press of the French fleet at Newport. This press, included in the equipment of the fleet commanded by Admiral de Ternay, was on board the "Neptune," which anchored in Newport harbor. The press was removed to a building on the point, where several works were printed during 1780-81.

This rapid survey scarcely does justice to the Berthier papers that Mr. Black has given to Princeton. A complete transcript of the manuscripts is now in progress. Plans for publication are being considered, so that the maps and documents may be made accessible to research workers. The value of the maps alone requires no study to be realized. When the Library of Congress purchased the Rochembeau papers, a set of maps indicating the sites of the French camps on the return journey from Yorktown to Boston was found in the collection. The Princeton collection is much more complete, since it contains also the set dealing with the march from Providence to Yorktown—and is consequently of far greater importance for American historians. Berthier's maps of American towns and cities will have to be consulted (and have already been utilized) by local historians interested in restoration projects. The same is true of the road-maps which present an unparalleled topographical record of a considerable region of the United States in 1781 and 1782.

Special Collections at Princeton

I. THE MARQUAND ART LIBRARY

BY W. FREDERICK STOLTMAN

DURING the later years of President McCosh's reign at Princeton, the beloved autocrat occasionally roused the ire of his critics. Curiously, however, many of his decrees eventually justified themselves, even in the minds of his opponents. Here is one example. In 1882, the alert eyes and ears of the venerable President detected unorthodox tendencies in the teachings of a young and talented Princeton graduate who had just begun his career as an instructor in the Philosophy Department. Brilliant and charming as the young man was, he nevertheless seemed to lean away from the true tenets of Calvinism. This would never do. Quietly and tactfully, President McCosh shifted the instructor into the then quite harmless task of teaching the history of art. It was a step in which chance and policy seemed to conspire with predestination. The young man was Allan Marquand '74.

For more than forty years Allan Marquand taught art in Princeton. He was actually the founder of the Department of Art and Archaeology, and as head of that department shared with Charles Eliot Norton of Harvard the distinction of introducing the serious study of art history into the curricula of American colleges. Under his gracious and cultured teaching, class after class of students received training which enabled them to carry on the tradition in their own widespread teaching and research. And far beyond the Princeton circle, his sympathy and enthusiasm, springing not only from exceptional knowledge of a subject but also from ardent love of it, made him a distinguished figure in American education.

Another facet of Dr. Marquand's rich life concerns us here. He combined his vocation with his avocation; for he valued facts only as they served to develop a love of fine things—and he loved to surround himself with all that was fine. A scholar not lost in aesthetics, he quite naturally made the collecting of books on art a hobby. In this, his early training played a hand. During his youth, when the connoisseurship of his father,
Henry G. Marquand, one of the notable benefactors of the Metropolitan Museum, surrounded him with beautiful objects, he began to specialize in the works of the Della Robbia school. In his travels, he began to collect books and art objects. Out of his exceptional learning and researches came the series of publications on the Della Robbias. And through his influence, Princeton became famous at home and abroad as a center for research in art and archaeology.

Today, the library of the Department which he founded is a constant reminder of his services, for it is appropriately called the Marquand Library. Originally, it was his private library. An account of its growth is an account of how one of the greatest art libraries in the world came into being.

The quality of the youthful Marquand's training in the graduate Department of Philosophy at Johns Hopkins was reflected in the collection of books on religion and philosophy which he began seriously to collect perhaps as early as 1877-79, while studying at the University of Berlin. And undoubtedly Dr. Marquand had a library of art books, also, before he went to Rome to study in 1883. Nevertheless, the scholarly importance of his collection began to take shape during this period. By the time he had returned to Princeton to begin his teaching in art and archaeology, his library in his residence on Evelyn Place was impressive. His friendly generosity encouraged acquaintance and strangers to visit his library to consult these books.

The collection was growing steadily. In 1887, Dr. Marquand purchased Guernsey Hall and moved his library there. Primarily, it was the private collection of a scholar whose main interest was in the Italian Renaissance and in that field the collection was practically complete. Even today, visiting scholars are always surprised to find that Dr. Marquand, whose interest in the Renaissance is so well known through his publications, should have built up so general a library in the field of art and archaeology—and that all the fundamental books, however rare, are to be found there. In the early days, the open astonishment of European visitors and guests was even greater. Scholars who came to Guernsey Hall after their European training had familiarized them with great research libraries found Dr. Marquand's library equal to those they had been accustomed to consult abroad—but a library which was much more accessible for study.

Around this ever-growing collection there gathered a group of students and scholars, the character of whose work resembled graduate school studies at a time when instruction at that level in art was unknown and impossible anywhere else in the United States. The importance of this group lies not only in the stimulus of their scholarly publications but also in the effect of their studies on the library. It is well known that the arrival of a new scholar in the University community is felt at once by the library. Will his needs be filled satisfactorily? Can he suggest gaps that should be filled? Dr. Marquand's library always met the requirements of those who came to consult it. When A. L. Frothingham, Howard Crosby Butler, and Walter Lowrie began to investigate the Early Christian Period, they not only profited by the books already acquired by Dr. Marquand but also contributed to the quality and range of the collection by suggesting new purchases. This give and take is at the bottom of every great scholarly collection of books. But all libraries are not so fortunate as to have a Maecenas capable of buying what is needed.

By 1900, the books had filled every conveniently available space in Guernsey Hall. There was no further room for expansion. But there was room for them on the top floor of the Art Museum which had been built on the Princeton campus eleven years earlier, through the endeavors of Dr. Marquand. There they were installed, about 1900, in the book cases with leaded glass doors, brought from Guernsey Hall.

Already available to the students in the Art Department, this magnificent collection included more than five thousand volumes by 1908—the year in which it was presented to the University. Dr. Marquand had previously given to the main Library his hundreds of books on philosophy and religion. But his benefactions were not yet done. From 1908 until his death
in 1924, he continued to buy for the collection as he had done in the past, with generosity and discrimination. As has been suggested, the early part of the library had been formed during Dr. Marquand's years of travel abroad. In the later years, the manner of purchases was different. Certain European agents, after long years of dealing with Dr. Marquand, were entrusted with the duty of sending shipments of books to arrive in August. These were unpacked and ready for his inspection when college opened in September. So well did his agents know his wants that few volumes were ever returned.

With the founding of the School of Architecture and with the increased study of mediaeval art, emphasizing illuminated manuscripts in particular, the library again entered on a period of rapid expansion. By that time, the top floor of the Marquand Art Museum was filled to the roof with books. Happily, the construction, in 1921, of McCormick Hall, with its reading rooms and generous stack space, solved a problem which had become acute.

After the death of Dr. Marquand, there came a momentary lull in the development of the collection. But an endowment, included among the objectives of the first Princeton Fund, and now known as the Marquand Library Fund, soon made it possible to continue the work. Those who have been charged with the responsibility of maintaining the collection have kept a steadfast purpose to continue the tradition of the founder. The funds are used to buy fundamental works—those which have endured and those which we hope will endure. Only thus can a solid workmanlike library be kept up to date. The main purchases are in the fields of the special studies of the staff. But just as Dr. Marquand bought widely in fields outside his own interests, so now an even balance is maintained between the studies which immediately occupy the staff and those fields which lie outside them which may at any moment become important.

Although the Marquand Library (which now contains about 27,000 volumes) may not have as many books on its shelves as some other art libraries, and may not cover so many subjects, its richness in the fields covered nears completeness.

This passion for completeness was a marked characteristic of Dr. Marquand. His graduate course in Italian sculpture was as much a course in bibliography as in art; every title mentioned in the footnotes of Venturi's Storia dell' arte italiana was checked by Dr. Marquand or by his students—and every title was to be found in the library. Some years ago, a distinguished scholar came to Princeton as an exchange professor, to give a course in Italian Art. He reported that every book he wanted was represented in the library. Such had been the thoroughness with which the library had been built.

With the passing of time, the emphasis shifted from the Italian Renaissance to the art of the Middle Ages. Upon the firm foundation in this field already existing in the collection, there has been erected an instrument for scholarly research unexcelled anywhere. The studies in the illuminated manuscripts of the Middle Ages which have been published by members of the department would have been impossible had not the books and facsimiles on which they were based been found there.

These are illustrations of the intimate relationship between productive scholarship and a library. The research cannot be carried on without the books; at the same time, the work of the scholar contributes to the hearty growth of the library. If the books are present, the scholar is led from one to another, constantly broadening and deepening his knowledge. If he digs deep enough, he will find lacunae in the collection which he will then ask the department to fill. Thus gradually the collection becomes more and more complete. This is the process which has taken place in the field of illuminated manuscripts until today it is the best collection of its kind, anywhere.

In a short sketch of the history of the growth of the Marquand Library it is not possible to enlarge upon the many gifts which have in recent years made it possible to maintain the high standard set by the founder—gifts in the form of rich collections of books in special fields and in the form of funds. From its inception, the Marquand Library and the Department of Art and Archaeology, which Dr. Marquand founded, have been two members of the same body. The forces that
nourished the one fed the other; the presence of the Library has
been a stimulus to study; the studies have created a demand
for books.

The Library stands today as a fitting memorial to one whose
love for these books brought them together; one whose friend-
liness and enthusiastic knowledge attracted novices and ex-
perts alike; one whose cultured and erudite teaching stim-
ulated others to carry on, to the best of their ability, those
traditions which his life bestowed on Princeton as its heritage.
These facts may come to the mind of every appreciative
reader in the Art Library who raises his eyes to the tablet on
the wall. Beneath the bronze medallion profile commemorat-
ing Dr. Marquand is this inscription:

AVCTORIS
STVDIORVM NOSTRORVM
HVNNQVE BIBLIOTHECAE
CONDITORIS

Winslow Homer as a Book Illustrator

WITH A DESCRIPTIVE CHECKLIST

BY FRANK JEWETT MATHER, JR.

WINSLOW HOMER'S fame in the graphic arts rightly
depends on the etchings which he made from his own
paintings and on the wood-cut designs which he made for
Harper's Weekly and other periodicals. Most of his illustrations
for magazines have been admirably listed by Mr. Allen
Evarts Foster in the Bulletin of the New York Public Library for
October, 1936. Homer's work for the magazines was rarely
illustration in any true sense, but rather graphic reporting or
pure picture making, for there generally was no text to be
considered.

Illustration in the proper sense was for him a minor, if
charming, activity. Most of it is in the files of Our Young Folks
and the Galaxy or in the few books for which he furnished
designs. It is these that I make my theme. My descriptive
checklist, with Mr. Foster's, includes over nine-tenths of
Winslow Homer's illustrations. A remnant of scattered de-
signs, mostly lithographs, which are neither magazine- nor
book-illustrations, still awaits its cataloguer. Meanwhile,
much of this material is listed in the catalogue of the Exhibition
at the Grolier Club, and in that of the Memorial Exhi-
bition given by the Print Room of the Metropolitan Mu-

15

useum.
In his relatively few book-illustrations, Winslow Homer had a text to consult, and ordinarily consulted it with care. This phase of his work has been on the whole neglected, though Frederic Fairchild Sherman, in Art in America for October, 1937, listed eleven books and Theodore Bolton, in his indispensable American Book Illustrators, enumerated eighteen. While the time is not ripe for a real bibliography of books illustrated by Winslow Homer, I feel that the publication of a checklist, as inviting corrections and additions, will help prepare the way for a future definitive catalogue.

Most of the books here summarily listed I have found myself and have owned—until recently, when I gave them to the Princeton University Library. But I have constantly been helped by generous fellow Homerists. Among these Mr. H. W. Flansburgh, Mr. Sinclair Hamilton, and Mr. Robert Mather, have contributed substantially to my list, while to Mr. Theodore Bolton and Mr. Allen Evarts Foster I am under obligations that cannot be briefly expressed. I am including in this checklist only books with text, omitting, perhaps not quite logically, covers for sheet music and the album of lithographs, Campaign Sketches.

In compiling my checklist, bibliographical refinements have been avoided. Most of the books of poetry are found in two or more bindings, generally green and brown. It must remain for a future bibliographer to identify the “true first.” In general the cuts after Homer’s drawings were made by first-class wood-engravers. The black-line cuts were usually made by A. V. S. Anthony or his able assistants. Homer’s open penmanship did not attract the early white-line wood-engravers. Indeed he did little illustration after the dawn of the white-line method. W. J. Linton and Henry Wolf are the only famous tonal wood-engravers who interpreted Homer designs (see Nos. 52, 63, in the checklist).

The earliest appearance by Winslow Homer in a book may be found in Proceedings at the Reception and Dinner in Honor of George Peabody, Esq., of London, by the Citizens of the Old Town of Danvers, October 9, 1856 ... Boston: Henry W. Dutton & Son, Printers, 1856. There is a portrait, engraved and lithographed, of George Peabody; fifteen lithographs of the procession and ceremonies, of which four are by L. H. Bradford of Boston and eleven by J. H. Bufford, Winslow Homer’s employer at that time. Of the Bufford lithographs, one facing page 21 has a “WH” fused in a ligature, lower left, while another facing page 69 has the same ligature, lower right. One might be tempted to see here the earliest book
illustration by Winslow Homer, but since the second lithograph shows on the lower margin, “M. C. Ohy Del.,” while the first is palpably by the same hand, we have to do only with Winslow Homer’s execution proudly if almost surreptitiously asserted in the monogram. The whole book is a very amusing Yankee counterpart of the sixteenth and seventeenth century engraved albums of royal entries and progresses. Mr. Allen Evarts Foster brought this item to my attention. A copy is now in the Princeton collection.

When Winslow Homer began to illustrate books, in 1866, he was thirty years old and already had had nine years of experience in drawing for magazines. There is then little change in style during some twenty years of book illustration. The manner in Surry of Eagle’s Nest and The Fresh and Salt Tides is mature and satisfactory. It is an open line method. The line is delicate and rarely swells to a blot. The tone is made by parallel strokes and is kept simple and light. Much of the paper is left uncovered. The general effect is rather pale and silvery, often with a single tonal value, rarely with two. It is a method which makes everything as easy as possible for the wood-engraver, and one may guess that it was this sound consideration of craftsmanship that led Winslow Homer to abandon the cobwebby lines and elaborate cross-hatching which mark the Harvard illustrations in Harper’s Weekly for August 1, 1857.

The beginning of Homer’s sweet new style has been located by Dr. Weltenkampf in “Making Havelocks for the Volunteers,” which appeared in Harper’s Weekly for June 29, 1861 (Foster, 45). The tendency is to keep the foreground white, enlivening it by a few carefully chosen accents, mere bits of the pen, which give a sense of occupation and growth. The method avails itself of the unworked areas of the paper, and provides a sense of pictorial completeness within the limitation of the sketch.

In spite of some survival of discarded methods and of indifferent wood-engraving, Surry of Eagle’s Nest is one of the more desirable items for a collector. Only once again, in The Courting, did Winslow Homer provide the entire illustration for a book. The four illustrations for Surry of Eagle’s Nest show that Winslow Homer read John Esten Cooke’s sentimental prose with all care; that he drew horses well; and that he considerably extended his technical range when, as in the death struggle between the hero and the villain (No. 4), the subject called for a dramatic variety of tones and more assertion of textures. But there was little to inspire an illustrator in Surry of Eagle’s Nest, and its illustration bespeaks little more than Winslow Homer’s competence and incorruptible probity.

It must have been a proud moment when Winslow Homer was asked to join the best English and American illustrators in illustrating a selection from Tennyson’s poems. He naturally took all pains with the single cut assigned to him, for “The Charge of the Light Brigade.” He was fortunate in having his drawing on the block executed by the very skilful wood-engraver, A. V. S. Anthony. The heroic theme is individualized.
by the trooper in the foreground, saber in hand, trying to free himself from the weight of his dead charger. The charger is well indicated in middle distance, white clouds above a more distant line adding an effective feature. First and last, Homer did many good military illustrations, but none, I think, more effective than this. In its energy and cleanliess it looks forward to the work of Daniel Vierge.

When Homer, as an incipient N. A., was asked to provide a cut for George Darley’s “Song of the Summer Winds,” the young artist finding nothing concrete in the poem itself, thriftily and sensibly took from his portfolio an old drawing representing boys playing leap-frog. It is one of the earliest and one of the best of his many drawings of boys’ sports. The setting of everything perfectly in the rectangle, a sense of spaciousness, make this one of the finer Homers.

Of similar interest is the illustration for Our Fresh and Salt Tutors, by “Vieux Moustache.” The author, Clarence Gordon, served up a really savory blend of edification and adventure. Successive reprintings were promptly worn to pieces by boy readers, and I suppose this is the rarest of Homer’s items in any edition or condition. It is also one of the more desirable, for Homer designed seven of the nine illustrations and the two by M. F. H. de Haas are interestingly different and in their melodramatic way very fine. The rowing scene, “Fasting Younger’s Wharf,” is an excellent Homer in what we may call the recitent silvery manner; “Discovery of the Pirates’ Cave” makes excellent play, in two main tones, of the momentary attitudes of the excited boys and the immovable forms of the rocks; “Fighting with the Pirates” is admirably energetic and picturesque, closely dependent on the text, but also one of Homer’s most elaborate and original inventions.

This brief survey of Winslow Homer’s beginnings as a book illustrator in 1865 raises certain questions which are not easily answered. The move in the direction of simplicity and the silvery manner seem to date from his twenty-fifth year. He may have already been influenced by the English illustrated style of the moment, but it would be difficult to prove it. We may reasonably give him most of the credit for clarifying his own style. By the year we are considering, 1866, I think we may assume a considerable influence, if mostly of a technical order, from the Curnish group of illustrators—Millais, Pinwell, and perhaps Frederick Walker.

This English influence is at its height in the delightful designs for Rural Poems by William Barnes, 1869. The cut of a girl tripping up hill with her basket (No. 20) and the strolling lovers (No. 25) could have come straight out of any English book of the moment. Something must be laid to the credit of the poems, which Homer had evidently read with appreciation, but we must feel also that the English illustrators were furnishing beyond an education in technique an education in sentiment. Here it should be noted that again, ten years later, the vision of England at Tynemouth liberated the somewhat inhibited man of sentiment in Winslow Homer.

The best of the illustrations for Rural Poems are as remarkable for their sweetness and meadowness as they are for an exemplary economy of workmanship. There are quaint touches of invention, as the two butterflies mating in the air beyond the strolling lovers. Homer had done and was to do more important work than this. He did nothing more charming. If I had to choose just one Homer for a desert island, it would be Rural Poems.

By general consent, the most important illustrated book by Winslow Homer is The Courtin’, with his silhouettes. The
method challenged even his gift for simplification, called forth his exceptional power of suggesting form through a modulated edge, while the saltry sentiment of the poem itself with its iner-gible interplay of humor was of course most congenial to the Yankee old bachelor now nearing forty and perhaps misplaced in New York. Though I cannot prove it, I believe Winslow Homer directed all the make-up of this book, including the decorative title-page and the pictorial cover. In any case, this is the most distinctive creation of Winslow Homer as an illustrator.

Beyond this, the later illustrations, which after all speak for themselves, call for little comment. Before "white line" had become a watchword, Winslow Homer had pretty well ceased illustration. His drawings were probably unattractive to the precursors of "white line," because few difficulties were offered. Homer's original drawings for illustrations, except for the Civil War cuts in Battles and Leaders, are almost non-existent. It may be assumed that he drew habitually on the block from rough notes or none. In his draughtsmanship, as we have seen, he treated the wood-engraver with consideration, and this professional courtesy was amply reciprocated by such stealing wood-engravers as Boyd, Anthony, and others in their attention to Homer's pencillings on the box-wood.

Winslow Homer:
A DESCRIPTIVE CHECKLIST OF HIS ILLUSTRATIONS IN BOOKS

This checklist is, so far as possible, in chronological order. Books have Roman numbers; the cuts have running Arabic numbers, for convenience in identification. With occasional exceptions, as indicated, a copy of each book may be found in the Princeton collection.

1. FESTIVAL OF SONG. By the author of "Salad for the Solitary" [Frederick Saunders]. With Seventy Illustrations by Members of the N. A. Engraved by Bobbett and Hooper. New York: Buce and Huntingon. 1866.
   1. Boyhood Sports Page 149
   The Princeton copy is without date or copyright note. The title-page calls for seventy-three illustrations. The publisher is Anson D. F. Randolf. 770 Broadway, Corner 9th Street, New York. Presumably a late edition.

   2. The Autumn Woods. Frontispiece

A seventh edition, 1869, contains the same cuts. In 1889, a new edition was published by G. W. Dillingham, New York, apparently from the old plates. Of the Homer cuts only 2 and 4 reappear. There are a number of new illustrations by other artists. These three books are at Princeton.

III. THAT GOOD OLD TIME, OR OUR FRESH AND SALTY TUTORS.

6. Title vignette: a mustached gentleman smoking a pipe at a desk on which are books and a ship model. A dog is at his knee beneath the vignette—"See Chapter xx."
7. Juno Lighting the Captain's Pipe.  
8. Clump in Uniform Tells his Story.  
10. Catching the Shark.  
11. Discovery of the Pirates' Cave.  
12. Fight with the Pirates.

The New York issue of this book of adventure was post-dated. The copyright notice is 1866. With Home's illustrations are others by De Haas. The only copy I know is owned by Mr. Sinclair Hamilton. It has the following inscription on the first fly leaf:

"To Alvin and Willie Ball—with the best wishes of the Author, who thinks of their parents with most affectionate friendship and remembrances—and never shall forget—the Rockland Winter they made so very pleasant.

"A most 'Merry Christmas' and 'Happy New Year,' dear boys.

"Clarence Gordon.

"Jamaica Plains—Nov. 27th 1866."


I have seen only the unbound office copy of the Houghton Mifflin Company, which I have examined through the courtesy of Mr. Ferris Greenleaf. Apart from the abridged title, the title vignette, though called for in the list of illustrations, is lacking. "Clump in Uniform" (No. 8) has become the front-piece. Otherwise the Homer cuts run as in the New York issue. Presumably, this is the first issue, although I have not so listed it because I have seen no published copy.

The Boston issue was reprinted without change in 1870. A copy of this edition is at Princeton.

IV. GEMS FROM TENNYSON, with Illustrations. Boston: Ticknor and Fields. 1866.

This interesting book takes over most of the cuts from the famous English Pre-Raphaelite edition, and adds many illustrations by popular American artists, such as Darby, Kent, William Hart, etc.

13. Charge of the Light Brigade. Page 148

This spirited cut, engraved by A. V. S. Anthony, was many times re-used in editions of Tennyson by Ticknor and Fields and their successors; for example, in the Complete Poetical Works of Alfred Tennyson, Author's Household Edition, published in Boston by James R. Osgood and Company, 1872. In this edition, the cut of the "charge" appears opposite page 554.


14. The Last Delegation from Mississippi in the Congress of the U.S. Signed "Homer" (Foster, 36). Part I, Page 213

15. The Last Delegation from Georgia in the Congress of the U.S. Signed "Homer" (Foster, 36). Part I, Page 214

16. The Last Delegation from Alabama in the Congress of the U.S. Not signed, but palpably in the style of the series. Part I, Page 215

17. The Last Delegation from South Carolina in the Congress of the U.S. Initialed "H." Part I, Page 216


These rather rough designs from Brady photographs are of very slight interest—No. 18, acknowledged as a Homer in Harper's Weekly (Foster, 56). "The Army of the Potomac Crossing the Long Bridge over the Potomac," in Part II, page 137 (Foster, 44) is noted in Harper's Weekly as "by our special artist." It may well be a Homer, but in the uncertainty I do not list it.

VI. GOOD STORIES. Issued in Four Parts. Part II. Boston: Ticknor and Fields. 1868. Copyright 1867.

19. Adventures of a New Year's Eve, A Masquerade. Page 126

This cut, identified as Homer's in the table of contents, illustrates a story by Heinrich Zschokke.

20. Not Far to Go. Page 51
22. The Old Clock. Page 63
23. The Prize Winners. Page 56
24. At the Door. Page 123
25. Soft Sounds. Page 139

This little book is one of the most delightful Homer items. It shows him in an oddly English vein, recalling Pinwell. The Homer illustrations are identified with his initials. The veteran Hammatt Billings contributed a number of charming illustrations. The wood- engraving is done by W. J. Peirce.

26. I call them my children—to Myself, Susan. Frontispiece Page 186
27. Come. Page 186

These two cuts (Foster, 158 and 186) were earlier used in The Galaxy for September and October, 1869. These Galaxy cuts are many of them interesting, if not wholly successful experiments in the feminine "close up." This edition is undated, but since preliminary advertisements announce features in The Galaxy for 1870, the date is either 1869 or 1870. In 1883, this novel was issued by a new publisher, thus: Susan Fielding, A Love Story. By Mrs. Anne Edwards. New York: G. W. Carleton Company; London: Richard Bentley. 1883. The frontispiece and sole illustration of this edition is No. 27 with the new caption "Eve put her head through the window."

28. The headpiece for June shows in an ornamentalarched frame a group of three boys and one girl apparently picking strawberries. From Our Young Folks, July, 1868 (Foster, 221). Page 22
29. A similar headpiece for September—three boys lying on their stomachs in a grain field looking into a bird trap. From Our Young Folks, August, 1867 (Foster, 219). Both blocks have been rounded at the upper corners to fit the new ornamental frame. Page 34

30. The Playmates. Page 18
31. "She lives where all the golden year
The Summer roses blow."

No. 30 is from Our Young Folks, November, 1869 (Foster, 223).

32. Longfellow's "The Golden Milestone."
33. "Smoky columns tower aloft into the air of amber."
34. "Seeing ruined cities in the ashes."
35. "By the fireside there are youthful dreamers."
36. "By the fireside tragedies are acted."
37. "By the fireside there are peace and comfort."
38. "On the hearth the lighted logs are glowing" [vignette].

These engravings by A. V. S. Anthony illustrate Longfellow's "The Golden Milestone." Somewhat tardily the New York publishers began to emulate the squarish little illustrated books of poetry which had proved so profitable at Boston. They naturally pitted the New York poet Bryant against the Boston constellation.

38. "—harvest for the tented field."
39. "Flowed till the herds, on Minio's brink."
40. "The clanking shuttle to and fro."

No. 39 is engraved by Karst; Nos. 38 and 40 by Edmonds.


27
41. "Blue eyed girls." Page 38
42. "Children, ruddy cheeked." Page 39
43. "For a wild holiday." Page 46
Nos. 41 and 42 are engraved by Harley.

44. "Zekle crep' up quite unbeknown
An' pecked in thru' the wender."
45. "There sot Huldry all alone,
'Ith no one nigh to hinder.'
46. "You want to see my Pa, I s'pose?"
47. "Says he, 'I'd better call again.'"
48. "An' . . . Wal, he up an' kist her."
49. "An' teary roun' the lashes."
50. "In meetin', come nex' Sunday."

The drawings in silhouette, probably reminiscent of the parlor game of shadow pictures, are reproduced by the then new process of heliotype—a forerunner of collotype. In the present case the heliotype was transferred to the lithographic stone.

This is perhaps the most desirable of Homer items, since he did the whole book, and in his best style. One is tempted to assume that he also designed the ornamental title-page, but since this is uncertain, I do not list it.


51. Swinging on a Birch Tree. Page 100
This cut appeared earlier as the frontispiece of the June, 1867 number of Our Young Folks (Foster, 218). It was used again in The Bodleys on Wheels, by H. E. Scudder. Boston: Houghton, Osgood and Company. 1878, page 64. Numerous later editions. I own the pencil drawing for this cut.

Unluckily there is no statement concerning engravers and illustrators, except a few signatures on the cuts. Here appears the charming early work of Mary Hallock. One may guess

that Harry Fenn designed some of the vignettes, and W. Hamilton Gibson the floral ornaments. While the illustration is uneven and over-elaborate, it is interesting to note the publishers outdid themselves in honoring the former factory girl, Whitman’s proteégé, who had made herself a notable editor and literary figure.

52. March against the Indians in Connecticut. Volume I, Page 461
This cut, signed W. Homer and engraved by W. J. Linton, is perhaps the best tonal book illustration by Homer. I have seen a later edition of 1884.

53. "A youth, who bore, mid snow and ice."
54. "His brow was sad; his eye beneath
Flashed like a falchion from its sheath."
55. "Oh stay,' the maiden said."
56. "Lifeless, but beautiful he lay."
Excelsior was published with the same illustrations in Christmastide: Four Famous Poems by Favorite American Poets. Boston: James R. Osgood and Company. 1878. [No pagination.]

I imagine the somewhat sardonic Winslow Homer made these designs with his tongue in his cheek. In any case, except for No. 56 which is strong and tragic, they mark his lowest level as an illustrator.

57. The Midnight Coast. Page 16
Reprinted from The Rambler Magazine for Young Folks, January, 1867 (Foster, 224). Opposite page 228 is an excellent full page wood-engraving of La Farge’s Three Wise Men from the East.
VOLUME IV
72. Beating the Long Roll. "Homer" in Table of Contents. Page 179
73. Unhorsed Troopers returning from Sherman's Raid. Signed "W.H." Page 188
74. Waiting for his Breakfast. From a Wartime Sketch. "Winslow Homer." Table of Contents. Page 239

These belted war illustrations offer a curious critical problem. There are repeated assurances, confirmed by signatures and dates, that everything is done from wartime sketches. A careful study of the original drawings gives me the feeling that we have to do with slight sketchbook pencil jottings later heavily retouched to meet the requirements of process-engraving. This would account for the somewhat anomalous character of the series.

Except for No. 68, these illustrations are photomechanical line cuts. No. 68, one of Homer's best military illustrations, is an excellent white-line wood engraving signed with a monogram P.A. (Peter Aiken). Behind this engraving evidently lay a carefully finished original.


The table of illustrations calls for a Winslow Homer, captioned "The Fish I didn't Catch," on page 65. On that page is a poor white-line cut, illegibly signed, "Henry [?] Mills."

Apparently the poor quality of the block led to the substitution of a new illustration with the same caption by A. F. Farny. This new illustration I have seen in the edition copyrighted 1896 by the American Book Company. The new block is initialed by the engraver, "W. M."

Having been unable to trace the McGuffeys to the beginning, I must leave this tangle to be straightened out by a luckier or more diligent bibliographer.

Biblia
DEVOTED TO THE INTERESTS OF THE FRIENDS OF THE PRINCETON LIBRARY
November, 1939
Volume XI, Number 1

DICKSON QUEEN BROWN '95, died September 11, 1939. He had been a member of the Council of the Friends of the Princeton Library from its inception until his death; its chairman, 1935-38.

His activity and efficiency, whether as chairman or member, were very fruitful. Many a book in the library owes its presence to his tireless efforts in arousing interest among the alumni. Outstanding among his individual gifts is the extraordinarily large collection of books illustrated by Thomas Rowlandson, of Rowlandson plates published separately, and of books describing Rowlandson's art—all chosen with an eye to first editions and issues and to excellence of state. The amazing of this material represented many years of Dickson's expert effort, and his latest contribution to the collection reached Princeton only a short time before he died.

His donations extended beyond the library. Numerous students were able to attend Princeton University or Exeter Academy because Dickson Brown paid their expenses—and this usually without their knowing it.

Enthusiastic and yet self-effacing, ever endearing, always devoted to his University, always working wisely for her in
many fields, he could truthfully have asserted—though his modesty would have prevented:

“I have done the part of a careful friend and a true subject.”

—P. A. R. '89


BIBLIA is now part of The Princeton University Library Chronicle, which has become a reality through the generous support of André de Coppet '15 and David H. McAlpin '20.

During the past few years it has become increasingly evident that a library publication with a scope broader than that of Biblias was desirable. The annual dinner meeting of the Council of the Friends at the Nassau Tavern, Princeton, last June, furnished the setting for a discussion which later resulted in the Chronicle.

The change in the format of Biblias has been approved by Mr. Rollins and Mr. Creaswell, as well as by the Council. The Chronicle will be sent to all Friends, and under this section will be found news of activities of the Friends.

THE EMERGENCY FUND

LAST YEAR the Emergency Fund enabled us to make several valuable additions to the Library which were secured because of the immediate availability of the necessary money. These were purchased mainly from catalogues of second-hand dealers or at auction, where quick action was essential. In addition to the items reported in Biblias of last December we secured for the library the following: 197 volumes of 18th century English fiction; Marston's Works, first issue, 1633; New Jersey States Journal (Trenton), a fairly good file and the only one recorded in the United States; an early work on American canals by Poussin; a splendid collection of books and pamphlets by, and relating to, Balzac; and, finally, a collection of Ruskin manuscripts was partially paid for out of the balance of the Emergency Fund. Professor Charles W. Kenney and Willard Thorp raised most of the rest of the money needed here in Princeton. Faculty members of the Department of English and the Department of Art and Archaeology very generously helped to make the purchase possible. The remainder was covered by the Victorian literature fund, which is made up of contributions of Francis H. Payne '91. The Ruskin manuscripts will be the subject of a special article in a later issue of the Chronicle. Contributions are now coming into for the current year.

CONTRIBUTIONS

Since the December, 1938 issue of Biblias contributions have been received from these donors:

Paul Bedford '97 and George W. Betts, Jr., '92 for the list of desiderata in December, 1938 Biblias.

Frederic E. Camp '28 for books by Archibald MacLeish.

Francis H. Payne '91 for Victorian literature.

The Emergency Fund for last year was also enriched by the following contributors: Archibald S. Alexander '28, James Boyd '10, John B. Hempstead '28, John B. Heyl '14, Clarence D. Kerr '01, Richard W. Lloyd '28, Wm. K. Prentice '92, E. C. Savage '19, N. F. Van Horsten '94, Mrs. C. R. Williams, and one anonymous donor.

These contributions total $568.00. In addition the Friends contributed $709.00 for general expenses, to cover printing and postage bills. These general charges are handled by Mr. Boudinot Atterbury, Treasurer.

The Emergency Fund for the current year has already been enriched by donations from the following Friends: Paul Bedford '97, Chauncey Belknap '12, John G. Buchanan '05, Lee, D. Butler '22, Ernest T. Carter '88, Alfred T. Carton '05, L. R. Carton '07, Gilbert Chiniard, Philip G. Cole '06, Jarvis Cromwell '18, Franklin D'Olier '88, Archibald A. Guilick '97, Sinclair Hamilton '06, John R. Hardin '80, Charles J. Hatfield '88, John B. Hempstead '28, Henry A. Laughlin '14, P. Blair Lee '18, David H. McAlpin '20, Curtis W. McGraw '19, Mrs. Eleanor C. Marquand, J. Harlin O'Connell '14, Francis H. Payne '91, Howard C. Phillips '90, George M. Priest '94, Edward E. Rankin '09, David A. Reed '00, Henry B. Roberts
SOME of the questions and answers which cross the Reference Desk are of sufficient interest to pass on to the Friends of the Princeton Library. Other questions, which we are not able to answer, may be settled by our readers. No facts or problems will seem too trivial if they are interesting. So we suggest to our readers that if they have queries of a bibliographical or a Princeton-ish tinge, they will forward these problems to the Editor. These will be duly printed. And when possible, we shall not keep the answer waiting for his answer until the next quarterly issue of the Chronicle.

Professor Parrott, who knows the poets as few do, became curious about a reference in Walter De La Mare's Early One Morning. On page 530 of this delightful book is the following: "We might guess in vain, for example, which of the most beloved authors in the English language wrote at the age of fourteen these first three stanzas from 'Mille Viae Mortis':

What time in bands of slumber
All were laid,
To Death's dark court,
Methought I was convey'd;
In realms it lay far hid from
Mortal sight,
And gloomy lopors scarce kept
Out the night."

[We will let this one stanza suffice.]

Now, Professor Parrott's curiosity is still unsatisfied, for in no pigeon hole of his memory does he locate this prodigy, nor can his friends help. And when we wrote to the publishers of the book, they replied that they were ignorant and would
The name John Bach McMaster means to most of us McMaster's eight volume History of the United States from the Revolution to the Civil War. To older Princetonians, McMaster was known as an instructor in geology and civil engineering which he was, here at Princeton, from 1877 to 1883, when he went to the University of Pennsylvania, where he acquired his fame as a major historian. Professor Scott includes memories of this versatile man in his own volume. In the New Jersey Historical Society Proceedings for October, 1939, are several interesting pages of McMaster notes on his Princeton period.

A recent publication, not yet seen, by Archibald George Par- tington's Forging Ahead, the True Story of the Upward Progress of Thomas J. Wise (Putnam), The blurb says "The late Thomas J. Wise, famous authority on rare books is here revealed as a forger of fantastic effrontery. As exciting as a murder story, as absorbing as a problem in chess. There is every reason to believe that the book can approach this statement, but, too, there must be an element of tragedy at least implied. We shall be curious to discover how much Mr. Partington has added to the story told by Carter and Pollard. Among the shortly-to-be-published books of the University Press is one with the baffling title Perilous Balance. Whether Professor Walter B. C. Watkins of the English Department devised this, or not, we do not know, but it is a good one, and in the trend, sometimes overdone, of attractive, so-called "intriguing," titles to books of more scholarly productions than the "handle" would let us think.

In the New York Times Book Review for September 10, Philip Brooks devoted his "Notes on Rare Books" to a lengthy and generous description of the four pamphlets on "The Development of the Book," which were published by the Princeton University Library last year, in connection with Treasure Room exhibitions on (1) Writing Materials, (2) The Story of the Alphabet, (3) Forms and Structures, and (4) Illustrations in Manuscript. Mr. Brooks was sufficiently appreciative to cause a flurry of mail orders. Within two weeks, the Library had sold its remaining stock of pamphlets Number One and Number Two. The original printing was 600 copies each.
Orders accumulated so rapidly that a second printing was made. The entire set is again available for one dollar.

The Treasure Room exhibition during the month of October has attracted considerable attention not only among the undergraduates but also among the alumni who assemble in this vicinity on any fall Saturday enlivened by a “home game.” The title of the exhibition was “Old Nassau—The Story Behind the Song.” The story is too long and too good to spoil by brevity. We'll save it for a later number of the Chronicle. But the material which revealed the story was a valuable collection of manuscripts, pictures, letters, sheet music, song books, and scores recently presented to the Princeton Archives by Wilford S. Conrow ’01, the artist who painted the oil portrait of Karl A. Langlotz (composer of “Old Nassau”) which now hangs in Holder Hall. From this valuable collection of memorabilia a remarkable narrative has been pieced together—a narrative which bids well to take its place among the favorite Princeton traditions. So much, and no more, just to whet your appetite.

THE COUNCIL OF FRIENDS OF THE PRINCETON LIBRARY

WILLIAM A. ROLLS
Honorary Chairman
ROBERT C. SMITH
Chairman
239 West 41st Street
New York City

FRANK H. FAULK, Vice-Chairman
BOOTHBY AMES, Secretary
154 West 7th Street
Erie, Pa.

STUART R. STERNBERG
Trustees
120 Broadway
New York City

Nelson Abel
JESSICA L. BODINE
James Boyd
Ernest T. Carter
Philip G. Cole
Winston Darlton
Andrew E. Coppen
John H. Finley
Aaron W. Godfrey
Miss Ruth Shepard Granoff
Mr. John G. Grover
Facing S. Halsey
Franklin F. Hopper
Andrew G. Ingers
Henry Goodhard Leach

E. L. Lee
Walter Lloyd-Smith
Mrs. Allan Marquand
Charles W. McAlpin
David Hoover McAlpin
J. Harold O’Connell
Mrs. Philip Anton Rolls
Kathleen J. Rose
William L. Sayre
John H. Scudder
Leno L. Strong
Frances J. N. Sutton
MILES TWITTMAN
Paul G. Trenchard
Frank Walnut