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Sebastian Brant and the First Illustrated Edition of Vergil

by Theodore K. Rabb

The first illustrated edition of the complete works of Vergil was printed in 1502 by Johann Grüninger in Strasbourg. It is a large folio volume of 450 leaves, and its wealth of woodcuts makes it remarkable in both the history of Vergil illustrations and of early book printing. It contains more than two hundred new woodcuts, only three of which are repeated. Furthermore, all the illustrations are packed full of details and most of them cover at least half of the page. This was an outstanding achievement at a time when the making of woodcuts was still an experimental art. The preparation of the edition must have taken many years, and even within the book it is possible to see advances being made in the woodcutter's craft. It is undoubtedly one of the most important books printed in the early sixteenth century.

Sebastian Brant, under whose guidance the book was printed, can be regarded as a model Northern humanist. Born in Strasbourg in 1458, he had studied classics and law at the University of Basel, where he later became a professor. He practiced law in Strasbourg, and also served the municipality. Meanwhile his reputation as a scholar grew, and he was given the title of Count Palatine by the Emperor Maximilian. His main contribution to learning was literary, both as a writer and as an editor. He translated

* Written for a graduate seminar conducted by Professor Erwin Panofsky, to whom I am indebted for invaluable advice.
1 The Junius S. Morgan Vergil Collection in the Princeton University Library contains two copies of this edition. All the editions mentioned in this article are also represented in the Morgan Collection.
Latin poets and himself wrote Latin poems. But his fame rests principally on his satirical poem *Das Narrenschiff*, published in Basel in 1494 with about two thirds of the woodcuts designed by Albrecht Dürer. The poem became very popular and was soon translated into many European languages; the first English translation appeared in 1509. Dürer, though still in his early twenties, profoundly influenced his fellow illustrators—all the more so as he had to leave his work unfinished and other artists had to imitate him when completing the illustrations—and we shall see traces of his impact in the Grüninger Vergil.

The *Narrenschiff* was Brant’s greatest success as a writer; the edition of Vergil was his most notable contribution to book printing and illustration. With his wide knowledge of classical history and mythology, he was admirably suited for the task. In shaping the purpose of the illustrations he unmistakably stamped his own character and outlook on the edition. For Brant, true to the Northern humanism of the time, was interested in the content, but not yet the form, of classical antiquity. In his attitude toward Vergil he perfectly exemplified what Professor Panofsky has called “the law of disjunction.” Brant asked the illustrator to represent the scenes and characters described in Vergil, but he did not mind that they were placed in a Northern landscape and in contemporary clothes; true to the traditional medieval portrayal of distant foreigners, Vergil’s characters are often dressed in turbans. To reintegrate the form and the content of antiquity was the achievement of the High Renaissance. Brant was only halfway to this ideal. He admired the heroes and gods of antiquity, but they still moved in a stiff medieval world. He had the subject matter, but not the vision, of a classical world distinct from his own. In achieving the latter Italy was ahead of the North, though traces of greater freedom of movement began to appear in some, presumably the latest, of the Vergil woodcuts of 1502.

Yet in another respect Brant’s illustrations were ahead of Italy: in their didactic emphasis on the content of classical writing. Brant was obviously very proud of his detailed knowledge of antiquity, of mythology, and of Vergil’s text, for he lost no opportunity of displaying his erudition in the illustrations. The Italians might be recapturing the form and atmosphere of antiquity, but they could not rival Brant’s mastery of its content. They illustrated Vergil in order to decorate, but Brant did so in order to help and instruct. As this was his aim, the form of the illustrations was of little interest. The woodcuts were didactic and had to contain representations of nearly every event in the text, thus helping the weak Latinist to understand Vergil. This outlook is revealed by Brant in a poem at the end of the book:

Virgillum exponant alii sermone diserto  
Et calmam pueros tradere et ore iuvet.  
Pictura agresti voluit Brant atque tabellis  
Edere cum indecis rusticolisque viris.  

It is this spirit, as well as Brant’s fondness for showing the range of his knowledge, that dominates the illustrations.

Johann Grüninger, the leading printer in Strasbourg, was chosen to produce the book. He had collaborated with Brant before and had published an edition of the *Narrenschiff*. He had also printed the works of such authors of antiquity as Terence and Boethius. So he was well suited for the task, and his illustrators made the woodcuts to Brant’s careful specifications. It was undoubtedly his largest enterprise to date. His previous works may have had more woodcuts, but never had they had anywhere near as many new ones. The 1496 Terence, for instance, contains 745 woodcuts, but 660 are repetitions, so only 85 new blocks were used.

If we now take a look at the book itself, we shall be able to see

...
more clearly, especially in the mistakes that were made (some by Brant, some by the illustrators), the characteristics we have outlined above.

The tone is set by Brant’s introductory poem. Here he justifies the use of illustrations by listing the great artists of antiquity—whom he found in Pliny. Of course, as befitted an important edition of Vergil, the five major commentators, ancient and modern, were printed alongside the text: Servius, Donatus, Landino, Mancinelli, and Calderino. The purpose of the illustrations is also explained, for now the unlearned as well as the learned “picturam potuit perlegere.” Brant, in his own eyes, was thus remedying a grievous fault of previous presentations of the text, which, he hoped could now be followed by the “indocti.” For Vergil in the Middle Ages was a poet read by the scholar, not by the layman, and therefore hardly ever illustrated. To the non-scholarly reader the poet or his works were generally presented in only one of two ways. Either he was seen in one of the legends the Middle Ages created around him—hanging in a basket halfway to a lady’s window, to give just one example—or the motif of his Aeneid was incorporated into one of the “Romances of Troy” that had been popular since the thirteenth century. His genuine writings only very rarely had illustrations, and even then they were never as precise or as instructive as the aids to memory and understanding which Brant now proudly announced he was putting before a possibly illiterate public.

The very first picture, on the title-page, is a good example of what Polonius might have called Brant’s historical-allegorical technique. It displays knowledge on all three major fronts: the text, mythology, and classical antiquity. In the center Calliope, the Muse of epic poetry, crowns Vergil. On the poet’s left are Maecenas, his friend and patron who suggested he write the Georgics; Augustus, the emperor who encouraged the writing of the Aeneid; and Pollio, another friend, to whom the Fourth Elegy was dedicated. On his right are his lesser-known friends: Tucca, Varrus (who is praised in the Sixth Elegy), and Cornelius Gallus (to whom the Tenth Elegy is addressed). Behind these stand Ver-

gil’s two enemies: Bavius, who covers his face, and Maevius, who turns his head—both presumably in shame. Thus Brant displays his knowledge of Vergil’s life and of antiquity. The latter is even more strikingly revealed in the picture on folio 28v: Anchises’ prophecy of Rome. The whole prophecy and the leading men of Roman history are here laid before us and labeled. The text is carefully reproduced for the unlearned reader, though it is amusing to note that Augustus is already wearing the crown of the Holy Roman Empire.

The illustration on the title-page of the Georgics, folio 34v, shows a similar display of knowledge combined with a desire to represent pictorially as much of the text as possible (see Fig. 1). Though not referred to in the text by name, Triptolemus is labeled, shown as a boy, and given his invention, the plow; Pallas, though Vergil called her Minerva, is shown in armor with her creation, the olive tree; Neptune, as the text says, is striking the earth with his trident, and from the ground the first horse is emerging; Silvanus, Fauns, and even the scorpion in the heavens are all shown because they are mentioned in the first few lines of the Georgics. The positions of Pallas and Neptune imply that they are fighting, and this is obviously Brant’s added touch of erudition, which recalls their struggle over the naming of Athens, an event unmentioned in the text. Vergil is shown at his desk; but Augustus, who stands in the foreground, is obviously there in error, for it was Maecenas who suggested the Georgics. Otherwise, the picture is a model of precision and provides careful help for the reader whose Latin is poor.

A third allegorical picture is on folio 121v. This is an allegory of the Aeneid and is on the title-page of the work (see Fig. 2). In the foreground, on one side of a river, sits Vergil at his desk in front of a Muse. On the same side of the river are Paris, Venus, who is receiving the golden apple, and the rejected Juno and Pallas. The goddesses are all carefully given their attributes: Venus has three doves and a little blind cupid, who is shooting Paris in the back; Juno has her peacock and scepter; and Pallas is in armor and has her owl. Finally, on the same side of the river is Jupiter with his crown and star, sitting on his throne and being served by Hebe, while his other helper, Ganymede, is held by an eagle overhead. On the far side of the river is Carthage. In front of the city sit the three Fates: Clotho, Lachesis, and Atropos. Labeling them is, of course, not enough of an identification for the precise Brant, so they are shown at their task of spinning. The whole picture is a
detailed allegory of the triumphs and the tragedy of the Trojans. On this side of the river is their glory. We see Venus, their greatest supporter, and why she helped them; Jupiter who also helped; and then, of course, Vergil, who immortalized them. On the far side Carthage, with the Fates, represents death and destruction for the Trojans.

An interesting feature of the illustrations which may well have been one of the reasons why the book was later generally referred to in sale catalogues as containing many “curious” woodcuts, is the presence of strange banners. In the pictures on folios 176a (see Fig. 5), 189b, and 195e the Trojans are given a banner. On it is a shield held up by what seems to be a man with a staff. In the first and third of these pictures an animal is on the shield. It looks similar enough to a wolf to support the likelihood that here Brant was adding yet another erudite touch: the Trojans holding a banner which was the emblem of Rome. On closer examination the man holding the shield is seen, in the second and third of the pictures, to be wearing a crown; and in all three pictures his staff ends in three prongs, presumably representing a trident. This can only be Neptune, the staunch supporter of the Trojans, who thundered his “Quos ego . . .” at the elements to save Aeneas and his men. The Trojans’ banner, therefore, consists of Neptune supporting a shield on which is the Roman emblem, the wolf. Here Brant’s erudition is obviously proudly displayed in the tiniest detail. The woodcut on folio 505b, incidentally, presents a veritable forest of banners, carefully following the text: the hydra, for instance, is shown as Aventinus’ emblem, as Vergil says.

The picture depicting Aeneas’ flight from Troy, on folio 180b, shows both the range of Brant’s knowledge and three revealing mistakes. Anchises, on Aeneas’ shoulders, seems to be carrying a baby. Brant no doubt told the illustrator that Anchises had to carry a small figure. This is in accordance with the tradition, based on Book III, lines 148-150, of the Aeneid, that the Trojans left Troy carrying their idols with them. Aeneas had his hands full, Ascanius was too young, so obviously Anchises had to carry them. This is seen even in the famous Roman parody of the scene at Herculaneum, where, although the three heroes are represented as baboons, Anchises still holds an idol. The illustrator presumably embellished Brant’s instructions, and, ignorant of the text, changed the figure into a baby. He may also be responsible for the fact that Ascanius, far from cringing as he does in Vergil’s text, leads and points the way. Brant may not have intended this, but the illustrator, perhaps mindful of pictures where Christ led the way on the flight to Egypt, placed Ascanius in front. Creusa’s presence outside the walls might be a parallel to the Virgin in pictures of the flight to Egypt, but was probably one of Brant’s rare textual mistakes. For in fact Vergil recounts that she died within the city of Troy.

Another interesting characteristic of the illustrator is his knowledge of anatomy. This is first visible in the woodcut on folio 211b. Vergil speaks of Dido looking at the entrails, yet she is represented pointing at them with a long stick. The only possible reason for such an addition is that the illustrator was familiar with the anatomy books then becoming popular. For the entrails are precisely and accurately drawn; and the long stick is presumably the demonstator’s staff, which was always prominent in illustrations of lectures on anatomy. This supposition is reinforced by the illustration on folio 274a, where in the lower right-hand corner we see the liver of Titius being eaten by the vulture (see Fig. 3). The remarkable feature of the drawing is the huge cut which is shown in Titius’ stomach and chest. Inside the opening, moreover, we can see his entrails carefully drawn. This unnecessarily large incision was obviously inspired by current anatomy pictures.

The same woodcut affords a vivid demonstration of Dürrer’s influence on the illustrator. On the left the men who are being whipped by Tisiphone are tied around a stake—a detail not mentioned by Vergil. The composition seems to be derived directly from Dürrer’s woodcut “The Massacre of the Ten Thousand” (Bartsch No. 117), where there is an identical group in a prominent position. Another example of this influence is the drawing of the little blind cupid on folio 218b. Apart from the inversion caused by the printing process, he is almost identical with the cupid Dürrer drew to illustrate the thirteenth stanza of Brant’s Narren-

14 Reproduced in Vincenzo Usani and Luigi Suttina, op. cit., p. 46.
schiff. One final influence we can note was the result of one of the
great advances made by Dürer: his discovery of the method of
lending graphic expression to such natural phenomena as clouds
and rain. This influence is visible throughout the 1502 Vergil. A
typical example is the representation of fire on folio 168b, which is
very similar to the fire in Dürer’s illustration of the fifty-eighth
stanza of the Narrenschiff.

Brant was so precise in details that it is unusual to find mistakes
in the woodcuts. A few of these mistakes were in fact committed
only because Brant knew so very much about mythology. In such
cases his primary aim of explaining the text is lost behind the de-
sire to display his erudition. Juno, for instance, is twice wrongly
represented, on folios 212b and 302b, merely because Brant tried to
squeeze too many of her attributes into the picture. First of all, she
is given a star as a covering: this was in fact a privilege usually
reserved for gods who were also planets.18 Moreover, she is given
the wrong crown: the crown of towers, which belonged to Cybele.
The mistake may have been due to the fact that Cybele was also
known as Jupiter’s wife. If so, it was a case of too much knowledge
being worse than no knowledge. Janus, incidentally, also receives
the star as a covering on folio 39b. Another similar mistake is on
folio 292a. Vergil describes the statues in Latinus’ palace, and tells
us that Sabinus held a scythe.19 Brant, however, gives the scythe to
Saturn, who is next to Sabinus. Mythologically, Brant is right, for
the scythe was one of Saturn’s attributes. But once again we have
a case of too much knowledge. He probably saw that there was a
scythe and a statue of Saturn. By putting them together he showed
his erudition, but made a textual mistake that might easily have
fooled one of his readers whose Latin grammar was weak.

Yet there were also touches of erudition which were instructive.
The woodcut on folio 270a, for instance, illustrates, among other
things, the isle of suicides in hell. Vergil does not populate the
island, so Brant puts three of the most famous suicides of an-
tiquity on it: Socrates with his cup of hemlock, Cato stabbing him-
sell, and Mithridates ordering his servant to kill him. On folio 49b,
although we are shown a late medieval and not Vergil’s universe,
there is a note of authenticity in the Vergilian snake at the bottom
of the world.

Such mistakes and the many details make the woodcuts a fasci-

18 See Friedrich Lippmann, The Seven Planets, London [1895], especially Plates
C.I.C.VII.
19 Book VII, lines 178-179.
mating blend of late medieval and early Renaissance knowledge of antiquity. Before going on to a discussion of the influence of this edition, we might note one interesting stylistic point. One of the devices for showing movement during this time of transition from medieval stiffness to Renaissance grace was to set parts of a picture into violent motion. This, it was hoped, gave the figures more life. An example of this device can be seen on folio 211r, where the headdresses of Dido and the priest are flying up violently. It is perhaps unfortunate that the wind which is lifting them seems to be coming from two different directions.

As we have noted, medieval Vergil manuscripts were hardly ever illustrated. Brant could therefore approach the task uninfluenced by a previous method, and he in fact started a new tradition. Romances of Troy were certainly popular and illustrated. To give just a few examples from the fifteenth century, there were Lydgate’s *Troy Book* in England and Milet’s *L’Histoire de la Destruction de Troye*, Le Fèvre’s *Recueil des Histoires Troyennes*, and Le Roy’s *Livre des Enyeys* in France. But these fanciful works can have been of no interest to Brant. The new note of precision that he introduced can perhaps be seen at its clearest when his illustrations are compared to those in a mid-fifteenth-century Italian manuscript: the Codex Riccardianus 492 in Florence, which is one of the few examples before Brant of an illustrated Vergil.

From the point of view of style and classical atmosphere the manuscript is more advanced than the printed book that appeared some fifty years later. Certainly, the figures are still in turbans and the buildings are taken from fifteenth-century Florence. But there is much more movement and life in the pictures. They are re-capturing the form, if not the content, of antiquity. Figures are given a more prominent place, and landscapes therefore become much smaller. Above all, the pictures are more realistic than Brant’s in technical matters; they obey more closely the laws of geometry, perspective, and cartography. Instead of a picture of the eastern Mediterranean, as Brant has on folio 190r, it has a fairly accurate map to illustrate Aeneas’ travels.21 When the fall of Troy is depicted, it merely shows a few streets full of fighting people,22 whereas Brant has to squeeze all the incidents into one picture, so he shows us the whole city, as on folios 166r, 170r, and 172r. The

22 Ibid., Plate VI.
manuscript is, of course, colored, and this also gives it a decorative effect that would have been totally foreign to Brant. The difference between the two sets of illustrations is typical of the contrast between the early Renaissance in the North and in the South, before classical form and subject matter were finally reintegrated. Italy admired the form and was realistic; the North admired the content and was didactic.

Because of the wealth and erudition of its illustrations, as well as the fact that it was the first in its field, the 1502 Vergil had a considerable influence on almost everyone who wished to illustrate the same subject during the following half century. We shall see examples of emulations, derivations, and direct copying in subsequent editions below. But the most significant evidence of the book's fame is that its woodcuts were also copied by artists who were not concerned with illustrating a book, and who evidently reproduced the pictures for their own sake. In the Metropolitan Museum of Art in New York there are nine Limoges enamels, produced about 1530, which are copies of the woodcuts on folios 170r, 176r, 183r, 200v, 201v, 203r, 208r, 222v, and 336v. The figures are freer and more lifelike, and they are also much larger, as are buildings and boats, while landscapes are made smaller. But otherwise, apart from some mistakes, the pictures remain the same. The mistakes reveal how much of Brant's erudition must have been wasted on his successors. In the copy of the picture on folio 176, for example, Neptune's trident is changed into a torch, and the subtleties of the figure and shield on the Trojans' banner are totally lost (see Figs. 5 and 6). Limoges enamelist's of the time may have lacked the inventiveness to create their own pictures, but it is significant for our purpose that they chose to reproduce those in the Vergil of 1502.

Yet not only for its own sake was it famous and important. Later editions of Vergil relied heavily on Brant's work. Grüninger himself brought out a German translation in 1515, and of its 114 woodcuts 109 came from the 1502 edition. Exact copies or very close imitations can be traced till the 1550's in various editions: Regnault's at Paris in 1515, Sacon's at Lyons in 1517, Portesio's at Venice in 1519, the Gregorii's at Venice in 1522, Roland's at Lyons in 1528 (where the woodcuts are reduced to quarter size), Crespin's at Lyons in 1529, a Paris edition of 1549, Pincio's at Venice in 1534, Giunta's at Venice in 1537, Paganis' Bucolici at Lyons in 1537, Langelier's at Paris in 1540 (though many of the woodcuts are reversed), and Giunta's at Venice in 1542, reprinted in 1544 and 1552. So we can see a direct, conscious influence lasting for fifty years.

A parallel tradition in illustrations of Vergil started with the Venice 1507 edition of Stagnino and Egnazio. Here there are fewer woodcuts, they are much simpler, and they are more lifelike and decorative. Yet even this decorative tradition owed a great deal to Brant both in the subjects it chose and sometimes even in the compositions. This is most strikingly seen in the picture of Circe. She is placed in a composition almost identical to Brant's (on folio 288v): she is sitting in the middle of an island on the upper left side of the picture, while Aeneas passes her on the lower right. Though in 1507 the picture is much freer, it has the same subject in an obviously derivative composition. It therefore seems highly likely that the illustrator had seen and remembered the 1502 edition. So Brant's influence remained important even in those subsequent editions which modeled themselves on the Venice Vergil of 1507 rather than on his own.23 Even this tradition, though its emphasis was on decoration and simpler compositions, reveals its indirect influence. As every edition of Vergil until the 1550's leaned very heavily on one or both of these traditions, we can justifiably give the 1502 edition a highly important place in the history of printing in the first half of the sixteenth century.

There is one small exception. Between 1505 and 1508 there appeared, probably at Strasbourg, an edition which may also have come from Grüninger, though this one is much smaller and with fewer illustrations. It is very rare, little is known about it, and what we do know is only the result of a hypothesis of Brunet.24 Certainly, the woodcuts are in exactly the same style as those of 1502, but otherwise no link is discernible. The edition had only a small following and was of little importance, though it is curious that its few imitators were all French translations which appeared in the 1520's.

The complete break came in the 1550's, first in Jean de Tournes' edition of the first four books of the Aeneid in French at Lyons.

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23 The 1507 edition had a considerable following. It was copied by Portesio at Venice in 1510 and 1514, Paganini at Venice in 1515, Rusconi at Venice in 1520, Couteau at Paris in 1529, and Zoppino at Venice in 1540 (an edition of the first six books of the Aeneid in Italian). This tradition was obviously mainly confined to Venice, but most later traditions (those which started in the 1550's) did owe more to this one, because it was more lifelike, than to Brant's.

in 1552, and then in the Scotus edition at Venice in 1555. Here the aesthetic approach finally conquers attempts at erudite instruction, and one even finds a few traces of the Riccardianus manuscript, such as in the representation of Juno and Aeolus. Now illustrations become almost exclusively decorative, and never explanatory. No longer do they even attempt to have more than one event in a picture, although, of course, the tradition that followed the 1507 edition had already much simplified compositions. Brant, it seemed, was put aside once and for all in the new traditions that evolved in the 1550's.

Yet his native Germany had not forgotten him. In 1559 there appeared at Frankfurt am Main an illustrated German edition of the Aeneid that at first seems decidedly in the new tradition of the 1550's. It is elaborate, decorative, and even flowery. But it has not yet completely discarded the attempt to be instructive. Numerous events are crowded into one picture, and all the characters are carefully labeled. Some of Brant's spirit seems to be present. Can we find anything more tangible? Indeed we can. In the picture of hell we come across two old friends from the woodcut on folio 274: the group around the stake which Brant's illustrator originally took from Dürer, and Tityus with a huge incision up his stomach and chest lying in the same position in the lower right-hand corner (see Fig. 4). There can thus be no doubt of Brant's continued influence.

Though they grew steadily more elaborate, various editions during the next half century based themselves on the 1559 Frankfurt edition: Frisch's at Zürich in 1564, Soolmans' Aeneid in Dutch at Antwerp in 1583, and even one at Leipzig in 1616, where all the characters are still labeled. Thus Brant's indirect influence reached into the seventeenth century via the 1559 Frankfurt edition. Of course, this must not be overstressed, for a look at the 1616 Leipzig edition alone would give no indication at all that there was a link joining it to the concepts of 1502. We might remember that Crispin van de Passe in a French edition of 1612 put elephants into what were supposed to be illustrations of the Georgics.

It was with justification that Heyne, in his great survey of editions of Vergil, should have considered the edition of 1502 at Strasbourg as being "inter meliores." It had a direct and powerful influence on its successors for half a century, and an indirect influence for more than twice as long. Not only was it the first illustrated edition of Vergil, but it was also one of the most pro-

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Letters of English Authors
From the Collection of Robert H. Taylor

A CATALOGUE OF AN EXHIBITION
IN THE PRINCETON UNIVERSITY LIBRARY
MAY 15 TO SEPTEMBER 30, 1960

The role of the collector in assembling, preserving, and transmitting the record of civilization needs no embellishment, although the debt of scholars to a Medici, a Grolier, a Phillipps, a Folger, or a Morgan is so great that the rest of us, who are the beneficiaries of scholarly interpretation, may well be reminded of our inherited debt from time to time. One hears now and then that the day of the princely collector is done, that the drying up of the sources of books and manuscripts, the evolution of a new social structure, and the hard facts of our economic order have made it impossible for these magnificent collections ever to be assembled again. If this generalization is true, it is true only in the sense that our generation can hardly equal the sweep and comprehensiveness of some earlier collections, for great collections are being assembled still. A new generation is building up a series of remarkable collections on rather different principles. To mention only a few who happen to be intimately associated with the Friends of the Princeton Library, C. Waller Barrett, Charles E. Feinberg, Sinclair Hamilton '06, Arthur A. Houghton, Jr., Donald and Mary Hyde, Carl Otto v. Kienbusch '06, and William H. Scheide '36 more than compensate for any lack of the omnivorous appetite of their predecessors by their learning, by their taste, by their concentration upon building collections with meaning and function, and, above all, by their intelligent concern for the scholarly use of their books and manuscripts.

The exhibition described in the pages which follow exemplifies one facet of one of the most distinguished of these latter-day collections and is in itself sufficient evidence of the interests and skill of the collector, Robert H. Taylor. The Taylor collection at Yonkers (soon to be removed to Mr. Taylor's new residence in Princeton) has a simple but grand design, to represent in book and manuscript the whole great sweep of English literature. Thus described, a collection could be merely a group of obvious and trite high spots. In the hands of a scholar and an amateur, in the original sense of that abused word, the Taylor collection has become a library of remarkable significance, which could have been assembled only by one whose passion for books is equaled by his knowledge of their contents. As this exhibition indicates, his manuscripts are not merely unrelated autographs; they are almost without exception documents characteristic of their authors. The printed books, lightly pushed aside for this exhibition, reach far toward an almost unattainable standard in the number of original bindings and association copies. The thrust toward this standard continues almost ruthlessly, and to the advantage of other collectors and university collections. For example, a copy of Keats's Poems in boards was not good enough for the Taylor collection and was replaced by the copy inscribed by the author to Wordsworth and covered, probably by Mrs. Wordsworth, in "Lakeland Petticoat."

Such is the collection which Mr. Taylor has generously made available—to the Princeton undergraduate suddenly made aware of the existence of books of this importance as well as to the scholar who finds in the Taylor collection the essential document and in its owner the generosity which freely permits its use. The influence of Robert Taylor has in other ways extended far beyond the walls of his own library. As Secretary of the Grolier Club, as a Fellow of the Morgan Library, as a member of the Council of the Bibliographical Society of America, as Chairman of the Council of the Friends of the Princeton Library, as thoughtful commentator upon collecting and scholarship, he has become one of the leaders of that group of modern collectors who have given new vitality to an ancient avocation.

As Librarian of his alma mater, for which the collection is destined, I am happy to be permitted thus to display publicly for the first time these manuscript letters from the Taylor collection and to pay tribute in print to Robert H. Taylor '30, whose devotion to Princeton is known to the world of bookmen, but of whose unrecognized assistance to the Library in a hundred other ways only I am aware.

William S. Dix
1. SIR PHILIP SIDNEY (1554-1586), in Frankfurt, signs an order to his London banker. March 29, 1573.

On the last day of May next coming, I pray you pay by this my first bill of exchange, my second not being payed before, vnto Reynold Drelinge or the bringer hereof. One hundred and twenty pounds sterly money currant for merchandize. And for the vaulue here in Frankfort by me received of Christian Kolkin for myne owne vse. At the daye failt but make good payment and so God kepe you.

2. SIR HENRY SIDNEY (1529-1586), father of Sir Philip, gives some household instructions. August 14, 1573.

Jhon Cockram J wolde have you that when so ever my wif shall send vnto you for her provision of spices you cause to be provided and delivered vnto her so muche as shall amounte vnto five poundes in those kindes of spices as she shall apoinhte you. And have care she be well served thereof to her contentment: for the doinge whereof this shallbe yo warrant . . . and too good Sugar loves besyde.

3. SIR FULKE GREVILLE (1554-1628), friend and biographer of Sir Philip Sidney, writes to Richard Bagot. [Circa 1590.]

Mr Bagot I am earnestly to entreat your favor in surveying the stock bothe at the mill and forges, because they are granted, at such rates as Mr Littleton and you shall certify, your payment in it J can but requite with as muche payment for you when so ever it shall please you to put me in suche . . . suite.

4. THOMAS SACKVILLE, EARL OF DORSET AND BARON BUCKHURST (1536-1608), author of the “Induction” to The Mirour for Magistrates and collaborator in The Tragedy of Gorboeuc, writes to Sir Edward Coke about the lease of sea coal. [1609.]

Mr Attorny / although I know you haue grreate busines / yet haue I sent you the articles of agreement concerning the lease of the sea coles / becaus with all speede possible the same [2] is to be finished / for that within 20 daies after the date of the same letters patens / the king is to haue 3000 l wherof now [?] as you know there is present vse.

5. FYNES MORYSON (1566-1630), traveler and author, witnesses a true copy of his brother “Mr Thomas morisons letter of attorney.” February 8, 1604.

Be yt knowe vnto all men by these presentes that J Thomas morison of Sunden in the County of hartford Esquire have for me my executors administrat & assignes and for every of us constituted ordeigned deputed and in my place name and sted put my welbeloved brother Fynes morison of London gent my true lawfull and Irrevocable attorney.

6. SIR FRANCIS BACON (1561-1626) requests payment due his kinsman. July 14, 1614.

Mr Auditor Sutton. Wheras a servant & kinsman of mine & Mr Suttons late deceased John Tyttofte hath exhibited a peticon to you & other of the feofees for a certaine some of money vnto him as by his peticon shall appear. My earnest request vnto you in his behalf is, that you will give such waie & furtherance vnto the same, that he maie receave his money, for wch in conscience J see greate reason, and noe just cause of deniell. Assuring you that what favo you shall show him for my sake J will thankfullie acknowledge, & bee ready to require in what so ever you shall have occasiion to vse mee. So J rest.

7. ENDYMION PORTER (1587-1649), poet and royalist, writes to his wife. [Circa 1630.]

My sweete Olowe

I can attaine to no content till I be made happy with the sight of thy pleasing countenance, therefore do not imagine that I will make the tyme longer then necessity may force mee, but rather shorten it with all the hopes and desiers these twoo daies can afford; fridaye is the good one, that will increase mine, by seeing myselfe owner of so muche goodnes and vertue as is in thee: be thou still so religious that thy prayers may preserve mee from dangers, and then shall I have twoo good angels to keepe mee from the inconveniences my bad one would drawe mee in, and so shall you also bee sure to enjoye the frutes of it in making mee

Your true loving husband

8. THOMAS KILLIGREW (1612-1683), in a comic letter to Prince Rupert, recommends promotion in the Royalist army for Mr. Robinson. April 2, 1644.

We that looke one heer conclude your hines will not keipe the huet magasain of armes you toke this iurney in cartes longer but serch honest handes to put them in so that your umbell servantes amunxt which Por Tom is one expectes ear long to hear my dere Princes metes with an armee lke him selve. amunxt which if your hines haue not till all your comradis far foute. i shall umbyle bege you will be pleast to loke apon this bearer Mr Robinsons for accompany what metell he is mende of I refer him to Sir Thomas Beltisare under home he has ride this 2 yeare. Sure JF there be noe blot apon him i besethe your hines let Poer Trome oe you for this fauer to aide to the rest and still Poer Tome will be your Thomas Killigrew

9. ABRAHAM COWLEY (1618-1667), poet and secretary to Queen Henrietta Maria, writes on official business. February 1, 1645.
10. EDMUND WALLER (1606-1687) writes to John Evelyn, [August 29, 1651.]

it hath pleased God (after a fortnights sickness) to take from us that childe for with your Lady was witeness about this tym ever last yeares; it died last night, & my humble sute to you now is that you will be pleased to procure me a coach to be sent hither betwixt our me to morrowe (with will be wesdaynomrning) here is my good friend Dr Clare who will come with me in the coach by whose advise I shall bring the infant to that burying place near the charity, I beseech you therefore lett Mr Martial (if he still attend att ye chapelle) have warning to meeke us there. . . .

11. EDWARD HYDE, EARL OF CLARENDON (1609-1674), Charles II's chief adviser, writes to Sir Richard Browne, resident at the French court for Charles I and Charles II, on state matters. May 19 [1657].

That you have no sooner receaved an answer to yours of the 4 of this moneth, you must impute partly to the indisposition it founde me in, (for I was then in my bed with the gout) and partly to the absence of the Earle of Bristoll. . . .


Worthy Sir

In obedience unto the commands of my nobel friend Mr Paston, & the respects I owe unto so worthy a person as yourself, I have presumed to present these enclosed lines unto you which I beseech you to accept as hints & proposals not any directions unto your judicious thoughts. I have not taken the chapters in the order printed, but set downe hints upon a fewe, as memorie prompteth and my present discourses would permit. Readie to be your Servant farther, if your noble worke bee not alreadie compleated beyond admission of Additionals. Esteeming it noe small honour to hold any communication with a person of your merit, unto whom I shall industriously endeavor to express myself Sir

Your much honouring friend & servant

13. SIR WILLIAM TEMPLE (1628-1699), statesman and author, offers his services to the Earl of Danby, Lord High Treasurer. It was during his residence at the Hague that he brought about the marriage of William of Orange and Mary. October 8, 1674.

... If I knew how far ye Lvd were content to bee troubled more immediately with the passes hear, or what use you could make of a man upon this Scene ye Lvd should not fayle of beeing both informed and obeyed in the way and the degree you desire your selfe; Without this knowledge I think it becomes mee best to give ye Lvd neither many nor long interruptions but to content myself with the desires of serving you till the occasions arrive. . . .


I ought sooner to have returned by you my thanks to St Henry, the Ale being lodged with me Thursday was the night. I intend not to meddle with it until he come up so can make no report; only the fellows I believe were careless or thristy there being above six inches empty. . . . Parkhurst a bookseller committed for printing Dansons Friendly debate betwixt Satan and Sherlock. Doctor Owen removed the proceedings of the Justices of peace against him into the Kings Bench by Certiorari. But there is beside Processe against him for eleven pounds for eleven months absence from Church. . . . St William Turner, yea even Justice Bales are sued for their hundred pounds for not executing the Act. . . . Men strive to make the Ps men believe again that they are dissolved by this Long Prorogation and that therefore it will be unsafe for them to sit. . . .


In stating ye case of ye wages you seem to have exactly the same notion of it with me. And to ye question with of the three chances should Peter chuse were he to have but one throw for his life I answer ye if I were Peter I would chuse the first. To give you ye computation upon with this answer is grounded I state ye question thus.

A hath six dyes in a box with with he is to fling at least one six for a wager laid with R.

B hath twelve dyes in another box with with he is to fling at least two sixes for a wager laid with S.

C hath eighteen dyes in another box with with he is to fling at least three sixes for a wager laid with T.

The stakes of R, S & T are equal, what ought A, B & C to stake that all parties may play upon equal advantage? . . .


... I have also a good Cart-load of Books which I brought along with me: But there is no such thing as a Mr Pepys or a Dr Gale within 24 Miles north of us; nor within thousands of any other point of the compass; for I have travel'd to the Antipodes from Spithbergen with the best Navigators in the World, by the pilots you sent me; for which I returne you a thousand Acknowledgements, and for those two other pieces which have Entertain'd me with great Satisfaction. . . . Thus you see how I live upon ye provisions, and how little I am capable else [also?] to returne you from the Desart I am in; Wanting in everything but in a most grateful Heart for these, and all your Favours to

Dr S', Ye most obedient faithfull Serv
17. SAMUEL PEPYS (1633-1703) writes reprovingly to his “Nephew Jackson” in Cadiz. November 11, 1700.

... Nor am I much lesse surprised at ye use I see you see easily led to make of ye generality indeed of ye Terms I worded my recommending you in, to ye Direction of Sr W* Hodges, as to ye remaynder of ye Travall & Conduct relating to Spayne; it being noe more then I should againe most willing doe; after having first (as you know I did) explyane’d to you my meaning as to ye Extent of that Travall, namely, from Cadiz to Madrid, & from thence directly to Lisbon & to sea only Homeward, with a Liberty indeed (if you had opportunity) of visiting in your Way, y* Bay of Biscay & y* Ports of Spayne & France therein: Soe much I have pleads my selfe with ye thoughts of improving this Journey of yours Seaward, besides my willingnesse (unask’d) to give you a cursory view of ye Courts & something of ye Inland of Spayne and Portugal, as not thinkeing them to deserve more; whereas you have (beyond all this) embarqu’d your selfe in a most formal & elaborate Tour, that I never heard undertaken in Spayne by any private Gentleman ... this without ye least reguard express’d towards either ye Time or Charge that will attend it ... & all clos’d at Bilbo with an &c. only, giving me noe Light to guess what is then to follow. Pray thinke, whither I have any reason to look upon this part of your proceeding as Satisfactory.


... I desire ye to stop ye hand a little & forbear putting to the press the two discourses ye mention they are very touchy subjects at this time & that good man who is the author may for aught I know be crippled by those who will be sure to be offended at him right or wrong. Remember what ye say a little lower in ye letter in the case of another friend of ye That in the way of reason they are not to be dealt with. It will be a kindness to get a particular account of those proceedings ... In the meantime I take what has been done as a recommendation of those books to the world, as ye doe, & I conclude when ye & I meet next we shall be merry upon the subject. For this is certain, that because some men wink or turn away their heads & will not see, others will not consent to have their eyes put out. I am Dear Sr Y* most oblig’d & most humble servant

19. JOHN GAY (1685-1732), during his apprenticeship to a London mercer, sends his cousin a bed. January 10, 1705.

I Sent ye bed away last Thursday evening ye carriage paid to Exxon, directed to Mr Atkeys as you ordered, ye bed comes to £16, and with it I sent you an easy chair of ye same as the bed, with my mistress advised me, being very useful, & fashionable, he hath made ye best sort, it comes to £3. I hope they will please you.

20. DANIEL DEFOE (1661-1731) deprecates religious intolerance. October 26, 1705.

... I know but one Thing more I Could wish of these Gentlemen to bring us all to be Of One mind, and That is That These Gentlemen would prac-

tise what they also allow’d to be Reasonable that they might live like Christians Neighbours and Gentlemen w* their Brethren who Differ in some Cases and not ’Two Parties being Eternally Cutting one Anothers Throates on Chicks of a Presbyterian govern’t w* I Dare Undertake to Convince Men of their Sense and Candor No Dissenter in his Wits Can Desire, and he that Does Must act against the Interests of ye Dissenter In Generall and be Fitter to Go to Bedlam than to be a magistrate.

21. JONATHAN SWIFT (1667-1745) sends a long chatty letter to Ambrose Philips, then serving in the army at York under Lord Mark Kerr. July 10, 1708.

... My Lord and you may perhaps appear well enough to the York Ladies from the distance of a Window, but you will both be deceived if you venture any nearer. They will dislike his Lordship’s Manner and Conversation as too Southern by three degrees. ... I am not so good an Astronomer to know whether Venus ever Cuts the Arctic Circle, or comes within the Vortex of Urs Major, nor can I conceive how Love can ripen where Gooseberries will not. ... St. James’s Coffee house is grown a very dull Place upon two Accounts, first by the loss of you, and secondly, of everybody else. Mr. Addison’s Lameness goes off daily, and so does he, for I see him seldomer than formerly, and therefore cannot revenge myself of you by getting Ground in your absence.

22. LADY MARY WORTLEY MONTAGU (1689-1762) gossips amusingly with her friend Mrs. Hewet. [February 14, 1709.]

... next to ye great ball, w* makes the most noise is the marriage of an old Maid ye* lives in ye* street, without a portion To a Man of £7000 per Annum & they say £10000 in ready money. ... never was man more smitten with these Charms, ye* have* lain invisible this forty year, but with all ye* Glory, never Bride had fewer auvers, the dear Beast of a Man, is so filthy frightful odious & detestable I would turn away such a Footman for fear of spoiling my dinner. ... Sunday, I happen’d to sit in the pew w* ye* & had ye* honour of seeing Mrs Bride fall fast asleep in the middle of the Sermon & snore very comfortably, w* made several women in the Church, think the Bridegroom not quite so ugly as they did before.

23. MATTHEW PRIOR (1664-1721) pleads with the Duke of Marlborough. November 16, 1709.

... I assure my self that I continue in your Grace’s favour, and in that assurance I place the welfare of my life: but one of those Things w* would make life much easier to Me than it is at present, is, my being released from the fear of lying under my Lady Dutchesses’ displeasure. ... if, in my own person, I may say what I most desire, it is, that I may have the liberty of laying myself at my Lady Dutchess et, and of begging Her to hear me demonstrate my Innocence as to any thing that might have offended Her. ... I have lost my Employment after Sixteen years service; fare it well; I still subsist, God almighty bless your goodness and bounty for it: I desire no more of my Lady Dutchessc than that She would not think Me a Villain, and a Libeller.
24. JOSEPH ADDISON (1672-1719), poet, essayist, and politician, gracefully brushes off an applicant (possibly Ambrose Philips) for a government post. December 23, 1710.

25. SIR JOHN VANBRUGH (1664-1726), dramatist and architect, acts as his son's agent in collecting South Sea Company dividends. February 24, 1712.


...If you was pleased with my Preface, you have paid me for that pleasure in the same kind, by your entertaining & judicious Essays on Spenser. The Present you make me is of the most agreeable nature imaginable, for Spenser has been ever a Favourite Poet to me: He is like a Mistress, whose Faults we see, but love her with 'em all. ... Since ye desire to hear of my Progress in the Translation, I must tell you that I have gone thro' four more Books, with (the Remarks) will make the second volume.

27. ALEXANDER POPE describes a picnic in a romantic ruined monastery. August 11 [1734].

... We were very hungry, but the Aspect of the Towers, & the high crumbling Battlements, overgrown with Ivy, with a square room in ye middle out of which three large arches you saw ye main sea ... provoked us first to look in, in order to chuse the best place to dine in. ... after half an hour came my Lord, with great Boasts of what he had seen, higher up in the Land: He wth not hear of dining anywhere else. I could not get him so much as to see ye Grove, but I followed him groaving, weary, & hungry. ... It was a ruin of a large Monastery, wth had once encompass three Quadrangles; the Cloister-Pillars of stone still standing ... a great number of Vaults & Rooms, covered with Ivy & Weeds, & some Flowers, particularly many Rose-trees, here & there in the Courts. We ... foundSeats of the Capitals of two Pillars wth were dropt down, & made our Table of ye Length of another fallen Pillar. ...

28. SIR RICHARD STEELE (1672-1729) requests an interview with Mr. Philips. June 12, 1719.

29. HENRY FIELDING (1707-1754) writes to John Nourse, bookseller. March 7, 1738.

Some Disappointments have prevented ye hearing from me before & likewise an Immediate Compliance with what [you] desired in yrs wch I reced last week, but at my Return to Town (a few days before Beginning of next Term) I hope to give ye a very satisfactory answer. ...

30. LORD CHESTERFIELD (1694-1773) writes a Letter to his Son. [1741 or 1742.]

31. ISAAC WATTS (1674-1748) recommends a pious coachman to the spiritual care of the Rev. Thomas Reader at Weymouth. May 17, 1746.

32. JAMES THOMSON (1700-1748), author of The Seasons, writes a long letter to his friend Paterson. [Early April, 1748.]

... Now that I am prating of myself, know that, after fourteen or fifteen years, the Castle of Indolence comes abroad in a Fortune. It will certainly travel as far as Barbadoes, you have an Apartment in it, as a Night-Pensioner; which, you may remember, I fitted up for you during our delightful Party at North-Haw. Will ever these days return again? dont you remember your eating the raw Fish that were never caught? All our Friends are pretty much in statu quo. ...

33. EDWARD YOUNG (1683-1765) is grateful for material for one of his tragedies. January 17 [no year].

... Rutland wth ye Ladyship is pleased to enquire after, is I believe a perfect Creature of M's Banks, & I follow Him implicitly in it; but if the Case is as you represent it, if the Earl marryd ye Widow of Sr P. Sidney, & she had that mark of Distinction from ye Queen you mention, it will do infinitely better for my purpose. I wish, Madam, you would refer me to any Authority in Print or Manuscript to Confirm it.

I have, Madam, been so hurry'd of late, as Men often are, with doing of Nothing that I have not found time to transcribe the Second Act; but as soon as it is Fair it shall wait upon you, for after ye Present of a first Act, all the others are a Deba. Esse's Mistress being Sr P's Widow, Walsingham's Daughter, & being termed by ye Queen her Egyptian are all Peculiarities of beautifull Consequence to my Design. ...

34. COLLEY CIBBER (1671-1757) thanks Richardson for some early sheets of Sir Charles Grandison. May 2 [?], 1753.

... My girls are all on fire and fright to know what can possibly become of her—take care! If you have betray'd her into any shocking Company—you will be as accountable for it, as if you were your self the monster, that took delight in her Calamity.—Upon my soul I am so chok'd with suspense, that I won't tell you a word of the vast delight I once had in Miss Byron Company, till you have repeated it, by letting me see her again without the least blemish upon her mind, or person. Tho' till you brought her to this plunge I could have kiss'd you for every Character, that was so busy about her—but—O lord, send me some more, and quickly, as you hope ever to see, or hear again from Your Delightfully uneasy friend, and Ser[...]

35. SAMUEL JOHNSON (1709-1784) thanks Richardson for a similar gift. [December (?), 1753.]

I am extremely obliged by the favor you have done me, to quarrell with what is received because one does not receive more is not quite justifiable,
yet I have almost a mind to retain these till you send me the next volume. To wish you to go on as you have begun would to many be a very kind wish, but you. Sir, have beyond all other men the art of improving on yourself. I know not therefore how much to wish as I know not how much to expect, but of this be certain, that much is expected from the Author of Clarissa.

36. SAMUEL JOHNSON writes Mrs. Thrale about Fanny Burney, the Lives of the Poets, and other things. April 11, 1780.

... Queeneys has been a good Girl, and wrote me a letter; if Burney said she would write, she told you a fab. She writes nothing to me. She can write home fast enough. I have a good mind to not let her know, that Dr Bernard, to whom I had recommended her novel, speaks of it with great commendation, and that the copy which she lent me, has been read by Dr Lawrence three times over. And yet what a Gypsy it is. ... You are at all places of high resort, and bring home hearts by dozens; while I am seeking for something to say about Men of whom I know nothing but their verses, and sometimes very little of them. Now I have begun however, I do not despair of making an end. Mr Nicols holds that Addison is the most taking of all that I have done. I doubt they will not be done before you come away.

Now you think yourself the first Writer in the world for a letter about nothing. Can you write such a letter as this. So miscellaneous, with such noble disdain of regularity. Like Shakspers works, such graceful negligence of transition like the ancient enthusiasts.

37. WILLIAM SHENSTONE (1714-1763) writes to Mr. Graves about his garden verses. October 24, 1753.

... Dodsley adds this winter a 4th Vol. to his Miscellanies; He wrote to me last week to beg a few Copies of Verses; I shall send him the ["Autumn-verses", & two copies y' are upon my Seats "O let me haunt this &c:" and "O you that bathe in courtye Blyse" in old character—give me y' Opinion, what else of mine. And whether I shall send any copy of yours. They will be read by the polite world.—What do you think of getting y' Verses upon Medals inserted? But He talks in his Letter as if they must be sent immediately.

38. THOMAS PERCY, BISHOP OF DROMORE (1729-1811), initiates a correspondence with his friend Thomas Applerly. December 9, 1754.

I rec' the favour of your Letter, and very gladly enter on a Correspondence with you, on whatever Terms you please.—Nor ought a Scarcity of what is call'd News be any Objection to our frequent writing, since a judicious Peice of Criticism, an Elegant Composition, or an Occasional Reflection on the Workings of the Human Mind, as well as Remarks on the different Characters & Manners of our fellow-creatures; must be infinitely preferable, both with regard to Pleasure and Profit:—Such I shall expect from your Pen, & I will promise that my limping Muse shall hobble after you as fast as she is able.—At present, for want of something more solid, I shall give you a late Excursion into the Regions of Morpheus;—I had been reading a fine Speculation of Addison on the Subject of Flattery, which made such a lively Impression on my Fancy, that it produc'd the following Dream.

39. SAMUEL RICHARDSON (1689-1761) has a cozy gossip on the art of fiction. September 22, 1755.

... I much admire what you say upon mingling Love Subjects in my Writings. But am afraid, Instruction without Entertainment (were I capable of giving the best) would have but few Readers. Instruction, Madam, is the Pill; Amusement is the gudging. Writings that do not touch the Passions of the Light and Airy, will hardly ever reach the Heart. Perhaps I have in mine, been too copious on that Subject; but it is a Subject in which at one time or another of their Lives, all Men and all Women are interested; and more liable than in any other to make Mistakes, not seldom fatal ones. Your Ladyship wishes a Widow might drop from my Pen: But were not this Widow to have been a Lover too, she would lose more than half her Merit.

40. FRANCES SHERIDAN (1784-1766), mother of the dramatist, offers to let her good friend Samuel Richardson dispose of her novel Memoirs of Miss Sidney Bidulph. February 5, 1756.

... I think Vanity under a shew of modesty is of all the lights it can appear in the most contemptible, how ridiculous then would it be in me to say, I dont think the novel worth Printing after it has had your Approbation? Before it was honour'd with that, I looked upon it as a Thing wrote in a manner so different from the present Tast that I did not suppose any body would read it; but I will not presume to make objections & since you think it ought not to lye by as meer wast paper I shall gladly commit it to your Hand to be disposed of as you think proper.

41. TOBIAS SMOLLETT (1721-1771) writes to David Garrick. February 4, 1757.

You will give me leave to express my warmest acknowledgements for the frank and generous manner in which you received my performance, and the friendly Care you have exerted in preparing it for the Stage: I am still more particularly obliged by your allotting the Sixth Night for my Benefit, instead of the Ninth to which only I was intituled by the Custom of the Theatre, and your acting on my Night I consider as an additional Favour. To Crown all these Benefits, you will I hope, order the Piece to be acted occasionally, that it may have some Chance of being Saved from Oblivion; but, whether you shall think it proper to comply with this Request, or judge it convenient to let the Tars go to the bottom, I shall ever retain the most grateful Sense of your Friendship, and eagerly seize every opportunity of manifesting that Sincerity with which I am

Sir your most obliged, & obedient Servt

42. LAURENCE STERNE (1713-1768) notifies the Rev. John Blake of a little marital trouble. [Late summer or autumn, 1758.]

... I tore off the Bottom of Your before I let my Wife see it, to save a Lye—However She has since Observed the Curtailment and seem'd very desirous of knowing what it contained; & I conceal, & only say 'twas something that no Way concern'd her or me. So say the same, If she interrogates.
48. LAURENCE STERNE offers Dodsley the manuscript of *Tristram Shandy*. May 23, 1759.

... Be so good as to let me have the favor of a Letter when you receive the Man. What You think it worth—to You—I believe the shortest Step is to tell You what I think its worth myself— With I hope is 50 pounds. Some of our best Judges here have had me to have sent into the world—cum Notis Variorum—there is great Room for it—but I thought it better to send it nacked into the world— if you purchase the MS—We shall confer of this hereafter.

44. ELIZABETH CARTER (1717-1806), translator of Epictetus and "equally good at a pudding," apologizes to Richardson for a dilatory subscriber. December 8, 1758.

45. SARAH FIELDING (1710-1768), sister of Henry and author of *David Simple*, hopes to pay her debt by writing fiction. December 14, 1758.

... I have by the same friend who is so kind to bring this to London sent Mr. Millar a manuscript of two Volumes which I sold him when he was at Bath for sixty Guineas for the first Edition of one thousand only, and forty Guineas more if it comes to a second Edition it fell so short that I have added above a hundred Pages since he was here, and I hope the great Mouth of the Press will be satisfied. I am very apt when I write to be too careless about great and small Letters and Stops, but I suppose that will naturally be set right in the printing.

46. CHRISTOPHER SMART (1722-1771) writes to Paul Panton for the names and payments of subscribers. January 10, 1754.

47. DAVID HUME (1711-1776) chats with the Marquise de Brabante. August 4, 1767.

... You have heard probably that our Ministry was on the Eve of a Revolution. We were so; I thought once that I should have been out of Office in two days: But all is come about again; and now we seem to be more settled than ever. I had made a Party with the Chevalier Darcy to pay you a Visit at Paris; if I had been an Ex-minister. That Journey would have been sufficient to comfort me from much greater Afflictions.

48. THOMAS GRAY (1716-1771) gives Mr. Beattie eight and a half pages of directions for the printing of his poems by the Foulis Press in 1758. [Undated.]

The Title (I would wish) should be only Poems by Mr. Gray without any mention of notes or additions. the size, & disposition of lines I must leave to Mr. Foulis: if he thinks it should be in 4to, the two Odes printed at Stray-Hill are very well (as you say) as to the form & type, but the paper is rather too thin & transparent. I prescribed nothing to Dodsley, but it appear'd to me, that he meant to publish a smaller edition (& consequently a cheaper) than in 4to, but of this I am not certain. Mr. F. will also determine, whether the few notes there are shall stand at the bottom of the page (which is better for the Reader) or be thrown to the end with references (which improves the beauty of the book). ... please to observe, that I am entirely universe'd in the doctrine of stops, whoever therefore shall deign to correct them, will do me a friendly office: I wish I stood in need of no other correction. ... In Dodsley's miscellanies there are several blunders of the press. The Strawberry-hill edition of the two Findaricks is also the best. / now for the notes.

49. OLIVER GOLDSMITH (1728-1774) writes, shortly before his death, to his publisher, John Nourse, about his last work, *Animated Nature*. February 20, 1774.

50. RICHARD BRINSLEY SHERIDAN (1751-1816), in the year of his taking over the management of Drury Lane, urges his father-in-law to hasten his arrival in London as director of the theater's music. January 31, 1776.

I am glad you have found a Person who will let you have the money at 4 per Cent. The Security will be very dear—but as there is some degree of Risk, as in case of Fire, I think 4 per Cent uncommonly reasonable, as it will scarcely be any advantage to pay it off—for your Houses & Chapel I suppose bring in more. ... I have had a young man with me who wants to appear as a Singer in Plays or Oratorios—I think you'll find him likely to be serviceable in either. He is not one & twenty, & has no conceit. He has a good Tenor Voice—very good ear & a great deal of execution—I of the right kind—He reads Notes very quick, & can accompany himself.—This is Bessey's Verdict who sat in Judgement on him on Sunday last.

51. RICHARD BRINSLEY SHERIDAN gives instructions to his representatives during a Parliamentary election. [Undated.]

Let the Billets be given into every man's own Hand after Promise on the Canvas—but let it be understood that what is further necessary will also be done—

You are to convey to me a List each Day of the Men receiving the Billets—Make the Billets up as you travel—

Take the Bull-Ring nightly if nobody opposes you—

Be careful on no account to get tipsy unless it be with Wine Punch or Ale—

52. HORACE WALPOLE (1717-1797) thanks Sir William Hamilton for a gift. May 23, 1777.

... Strawberry hill is filled with your presents, & if they could speak, would be with my gratitude. your name is in every page of my catalogue, which is some proof of what I say—but as gratitude without shame, is but an honest
where that owns she will take money, I beg that if you deserve to sit for liberality, I may have some claim to be drawn for modesty, & therefore I do beg you will never give me anything more, as I could not be more ashamed, nor more than I am

yr most obliged humble sert

53. HORACE WALPOLE discourses to George Selwyn about growing old gracefully. July 5, 1786.

... I pass as many lonely hours as most men, but I choose to have company, with whom I can converse, within reach: & That company must at least be such as have lived in the same World as I have. It is too great a constraint, when one is old, to adapt one's conversation to people whose Ideas are totally different: & indeed one makes a foolish figure when one attempts it. ... The Newspapers compliment me on being a well-preserved Veteran. I, who feel myself weak, & lame, & crippled, thought everybody saw me as I see myself—but I will not believe them, nor be flattered into attempting feats of activity; I will not leap over the back of a Chair like St Joseph Yorke! On the contrary I find many comforts in being Infirm; it serves me for an excuse against whatever I dont like to do. ...

54. GEORGE CRABBE (1754-1832), author of The Library, befriended by Edmund Burke, writes to Dodgson about possible "Improvements" in that poem. October 7 [1781].

55. EDWARD GIBBON (1737-1794) issues an arch invitation to Mrs. Holroyd. January 4, 1785.

Mr Gibbon was indeed astonished to find that on his approach Mrs Holroyd fled to the mountains; and though a man may be almost as much flattered by a Lady's running from him, as to him, Yet the gratification of Mr G's vanity afforded no compensation for the loss.

Unless the obstinacy of the Lady should be invincible, it is Mr G's design to visit Clifton next week, either Wednesday, Thursday or Friday as she shall appoint, to convey his prize in his Post-Chaise to the Belvidere, and to restore her the next day (if such is her will) to her former station. Should she refuse to accompany him from Clifton, he shall drink her chocolate, abuse her cruelty, and return, justly indignant to his residence at Bath.

56. GEORGE COLMAN THE ELDER (1732-1794), dramatist and manager of the Haymarket Theatre, deplores to Lord Palmerston the delicate sensibilities of actresses. August 24, 1785.

... Mrs Siddons, after a warm fit of approbation, and (as I am told) a cold fit of recitation, took fright at a jest that she had leapt over before, & had nearly got my throat cut for a supposed libel on the Maids of Honour—and, under my own roof, Miss Farren, after being charmed with the tail-piece to I'll tell you what, where she had repeated over & over to all her acquaintance, no sooner spoke it in publick, & with uncommon success, & per-

haps undeserved approbation, than she sickened at a few unfortunate lines, that she has, at the expense of still more weakening a feeble Epilogue, ever since the first night omitted. ...

57. ROBERT BURNS (1759-1796) writes from Mauchline to Mr. Nicol in Edinburgh. June 18, 1787.

... I have been with Mr Miller at Dalwinton, and am to meet him again in August.—From my view of the lands and his reception of my Bardship, my hopes in that business are rather mended; but still they are but slender.—I am quite charmed with Dumfries folks.—Mr Burnsides the Clergyman, in particular, is a man whom I shall ever gratefully remember; and his wife, Gude forgive me, I had almost broke the tenth commandment on her account. ... the stateliness of the Patricians in Edin, and the damn'd servility of my plebian brethren, who perhaps formerly eyed me askance, since I returned home, have nearly put me out of conceit altogether with my species. ...

58. FANNY BURNEY (1752-1840) apologizes elaborately to Mrs. Dickenson for the fact that court duties keep her from writing more often. May 21, 1789.

I could not but smile—though perhaps I ought rather to have blushed—at my dear Mrs. Dickenson's notion of securing a reply, by only sending a note. And believe me, when first I received it, I thought of nothing more than answering it the first Hour; which, in fact, is the only way of writing a friendly Letter, for then the spirit & kindness fresh awakened give zest & readiness to the Pen. With me, however, this is an opinion that boasts not much weight from experiment!—I am always, & I think, unavoidably in arra, for though I have very few Correspondents, the number of Letters I have to write is countless. ...

59. HESTER LYNCH PIOZZI (1741-1821)—Dr. Johnson's Mrs. Thrale—thanks Major Barry for his praise of her book describing her travels on the Continent. June 22, 1789.

Your very kind Letter quiets all my Nerves about the Book, and flatters my Vanity on every Side. If the Publick be diverted, if you are contented, and Lord Huntington applauds—I will be happy about it, and wash away all further Concern of such Matters in the Sea. ...

60. JAMES BOSWELL (1740-1795) tells his daughter Euphemia what he has been doing in London. December 19, 1789.

... Today Sir Joshua Reynolds, Malone Metcalfe & I know not who more are to dine with Sir William Scott at Doctors Commons to settle as to Dr. Johnson's Monument. Thus I go on—but alas I have no comfort. My heart is sad. Sandie has been with me since the 6th & is to stay till 15 or 16 Janry. The vacations of the great schools are quite too long. ...
61. WILLIAM COWPER (1731-1800) is unable to assist Mr. Phillips the printer. June 23, 1793.

62. HENRY KIRKE WHITE (1785-1866), at the age of fourteen, writing under the name of “James Templeman,” offers Mr. Phillips an epic poem. December 12, 1799.

   I am writing an Epic Poem, the plan of which is, “Satan, ever intent on the destruction of Mankind, is represented as the prime cause of this calamitous War. He sends an emissary to inspire the God of celestial Love with brutal malice, to wound the favorite of Astraea, the Heaven-born Orvan. Eros, thence, is exiled from Elysium and becomes the instrument of Satan, to raise in the hapless Louis, that mighty passion for the fair Antoinette, which afterward proves so fatal....”

63. HANNAH COWLEY (1743-1809), Della Crusca’s “Anna Matilda,” writes an alarmingly frightful letter to her publisher. November 17, 1801.

   ... Design—Plan—Project—I have none. I want to be directed. My mental powers (such as they are) are flexible; and they always bend to my Will. I should prefer a subject which would call forth their force—I mean I should be rather employ’d on a lofty subject than a quiet one. I am not at ease on level ground—there is not exertion enough, I love to be impell’d violently....

64. THOMAS CAMPBELL (1777-1844) in a long letter to Dr. Currie scathes Godwin. June 14, 1802.

   ... I have indeed seen Godwin if he deserves that name. A foolish good nature’d admirer of his and friend of mine zealous that we should be acquainted absolutely shoved us upon each other. I thought his conversation highly season’d with inaptness. He is lately married to a lady only similar to Mary in her failings, a woman who has produced both books & children in a state of philosophical freedom. He is studying black letter Antiquities & is scribbling away at the life of Chaucer in the full vigor of his incapacity....

65. WILLIAM WORDSWORTH (1770-1850) undertakes to pay Mr. Sotheby one hundred pounds on behalf of Coleridge, who was leaving for Malta. March 12, 1804.

   ... I have taken the liberty of drawing the note payable at ten months, which is two Months later than the latest time mentioned by Mr. Coleridge. ... I do not doubt, my dear Sir, that you sympathize deeply with me in the melancholy occasion which calls such a man from his Friends and Country. ... I am much obliged to you for your kind remembrance of me communicated by Mr. Coleridge, who may perhaps have told you that I have been very busy during the last six weeks, & am advancing rapidly in a Poetical Work, which though only introductory to another of greater importance, will I hope be found not destitute of Interest....

66. SAMUEL TAYLOR COLERIDGE (1772-1834), before he embarks for Malta, tells Mr. Ridout just how ill he is. March 23, 1804.

   ... Most Providentially I went home with Mr Tuffin. Had I walked to Barnard's Inn... I should have been quite alone (for Mr. Tobin slept out) without fire, or medicine, or Attendance, I must have owed my life to a miracle. The diarrhoea raged after the first painful fits for ten hours, & gradually abated—this being the first day in which I can call myself recovered—or consider myself as wholly in sunshine, and out of the Shadow of the wings of the destroying Angel. But in consequence of the Abrasion of the mucous Covering my Bowels tremble (especially just under my Navel) at every loud sound, I hear—almost at every sound, I myself utter....

67. JANE Austen (1775-1817) amuses her sister Cassandra with gossip from Bath. April 21 [1805].

   ... Poor Mrs. Stent! it has been her lot to be always in the way; but we must be merciful, for perhaps in time we may come to be Mrs. Stents ourselves, unequal to anything & unwelcome to everybody. ... My morning engagement was with the Cookes, & our party consisted of George & Mary &... and the youngest Miss Whitby;—not Julia, we have done with her, she is very ill, but Mary; Mary Whitby's turn is actually come to be grown up & have a fine complexion & wear great square muslin shawls. ... My Uncle & Aunt drank tea with us last night, & in spite of my resolution to the contrary, I could not help putting forward to invite them again this Evening. ... I shall be glad when it is over, & hope to have no necessity for having so many dear friends at once again....

68. JANE Austen's MOTHER writes to her granddaughter Anna Lefroy. December 25, 1814.

   I begin my second part with wishing you & yours a Merry Christmas &c. I have just finish'd Waverley, which has afforded me more entertainment than any modern production (Aunt Jane excepted) of the novel kind that I have read for a great while....

69. FRANCIS WILLIAM AUSTEN (1774-1865), Jane Austen's brother, a naval officer who attained the rank of admiral of the fleet, informs his nephew Benjamin Lefroy of her death. July 18, 1817.

   I do not know if you have heard how very unfavorable the accounts which were yesterday brought from Weymouth by my Brother were, if not you and Anna will be the more shocked to learn that all is over—My dear Sister was seized at 5 yesterday Evening with extreme faintness and on Mr. Lyford's arriving soon after he pronounced her to be dying—She breathed her last about 4 past 4 this morning, and went off without a struggle—My Mother bears the shock as well as can be expected & we have the satisfaction of hearing that Mrs. J. Austen & Cassandra are well.
70. PERCY BYSSHE SHELLEY (1792-1822) writes to Edward Graham about his first Harriet. August 13, 1810.

My father arrived to day, I have as yet had no opportunity of conversing on money matters but when I do you may depend on the 5£. I enclose you 3£ now, but that is to do a commission for me.—It is to get the octavo edition of the Lady of the Lake,—the cheapest edition of Locke on the Human Understanding, & a Leonore such as Elizabeth has—these I wish you to send to Miss Harriet Grove. . . .

Now you know, dear Graham, that as this is to Harriet the sooner you send it the better. in a day or so I shall have the pleasure of sending? 5£: Philippa the Horsham printer has undertaken our poetry,—1500 copies are to be taken off. . . . Pray write when you have performed my commission, I dont tell my mother or they would quiz me.

71. PERCY BYSSHE SHELLEY writes to Thomas Medwin about the second Harriet. October 21, 1811.

I understand, that to obviate future difficulties, I ought now to make marriage settlements: I entrust this to your management, if you will be kind enough to take the matter in hand. In the course of three weeks or a month I shall take the precaution of being re-married, before, which I believe these adjustments will be necessary. I wish the sum settled on my wife in case of my death to be 400£ per an. Her maiden name was Harriet Westbrook, with two is to Harriet. . . .

72. MARY SHELLEY (1797-1851) cautions her husband. January 17, 1817.

You were born to be a don Quixote and if that celebrated personage had ever existed except in the brain of Cervantes I should certainly form a theory of transmigiration to prove that you lived in Spain some hundred years before & fought with windmills. . . . I wait for the Chancellor's decision with anxiety and yet with great hope—Take care of your own health, sweet love & all will go well. . . . send also a pretty book for me. Hunt has some old romances—of King Arthur & the Seven Champions I would take great care of them if he would lend them to me—& pray ask Papa for a nice history. . . . Clare writes I entreat you most earnestly & anxiously to take care how you answer it—Be kind but make no promises. . . .

73. GEORGE GORDON, LORD BYRON (1788-1824), writes to his friend Dallas about Childe Harold. September 29, 1811.

"Lisboa" is the Portuguese word consequently the very best. Ulyssipan is pedantic, & (as I have "Hellas" & "Eros" not long before) looks like an affectation of Greek terms, which I wish to avoid, since I shall have a perilous quantity of modern Greek in my notes as specimens of the tongue.

Therefore "Lisboa" may keep its place,—I wont have Lisbona, it is neither English or any thing else.—You are right about the "Hints," they must not precede the "Romaunt," but Caithorn will be savage if they don't, however keep them back, & him in good humour if we can, but don't let him publish. . . . I will be angry with Murray, it was a bookselling, backshop, Paternoster Row, paltry proceeding, & if the experiment had turned out as it deserved, I would have raised all Fleetstreet, & borrowed the Giant's staff from St Dunstan's church to immolate the betrayer of trust.—I have written to him, as he was never written to before by an author I'll be sworn, & I hope you will amplify my wrath, till it has an effect upon him. . . .

74. LORD BYRON, in a letter to John Hunt, breaks off his connection with The Liberal. March 10, 1823.

I do not know what Mr Kinnaird intended by desiring the stoppage of "The Liberal". . . . The utmost that Mr K. (who must have misunderstood me) should have done was to state—what I mentioned to yr brother—that my assistance neither appearing essential to the publication nor advantageous to you or your brother and at the same time exciting great disapprobation amongst my friends and connections in England—I craved permission to withdraw. . . . the work even by yr own account is unsuccessful—and I am not at all sure that this failure does not spring much more from me than any other connection of the work.—I am at this moment the most unpopular man in England—and if a whistle would call me to the pinnacle of English fame—I would not utter it. . . .

75. LEIGH HUNT (1784-1859) writes to Byron, on Byron's departure from Italy. July 13, 1823.

I did not wish to spare my self the pain of taking leave. . . . I intende therefore to settle this pecuniary matter first by letter, there being better subjects for discourse in this world; and then to come down & bid you farewell, which I will do accordingly, if you please, tomorrow morning. . . .

76. SIR WALTER SCOTT (1771-1832) tells Maria Edgeworth that he is sending a copy of Rokeby. January 10, 1813.

. . . Lord Byron I suppose will rest upon his fame. There is a report of a poem in Manuscript still more bitter on Lord Elgin than the stanzae in Child Harold. It is called the Curse of Minerva. Something may be said in Lord Elgin's defence if he really brought to Britain the fragments which the French would otherwise have carried to Paris. But though I may pardon the deed I could not have done it. . . .

77. HANNAH MORE (1745-1838) thanks the Rev. Thomas Raffles for a gift of "religious Biography." January 12, 1814.

78. HENRY MACKENZIE (1745-1831), author of The Man of Feeling, writes to his friend Malthus, then at the East India College, telling him how much that institution did for his son. February 12, 1817.

. . . I am tempted . . . to give (very unnecessarily I grant) the testimony of one of your pupils, my son Holt, who owns with gratitude the kindness & highly useful instruction which he received at Hertford, to which he chiefly ascribes the Success of his exertions in India. You will be gratifyd, I think,
by hearing that I had sometime ago a letter from Lord Moira, conceived in terms too complimentary for me to repeat, informing of his having appointed Holt to a Station . . .

79. JOHN KEATS (1795-1821), spurred by "the beauty of the morning," sends a long letter to J. R. Reynolds. February 19, 1818.

I have an idea that a Man might pass a very pleasant life in this manner—let him on any certain day read a certain Page of full Poesy or distill'd Prose and let him wander with it, and muse upon it, and reflect from it, and bring home to it, and prophesy upon it, and dream upon it, until it becomes stale—but when will it do so? Never. When Man has arrived at a certain ripeness in intellect any one grand and spiritual passage serves him as a starting post towards all "the two and thirty Pallaces" How happy is such a voyage of conception, what delicious diligent Indolence! A doze upon a Sofa does not hinder it, and a nap upon Clover engenders ethereal finger-pointings—the prattle of a child gives it wings, and the converse of middle age a strength to beat them—a strain of music conducts to "an odd angle of the Isle" and when the leaves whisper it puts a giddle around the earth. . . .

80. JOHN KEATS writes to Fanny Brawne. February [?], 1820.

My dearest Girl,

You spoke of having been unwell in your last note: have you recover'd? That Noice has been a great delight to me. I am stronger than I was: the Doctors say there is very little the matter with me, but I cannot believe them till the weight and tightness of my Chest is mitigated. I will not indulge or pain myself by complaining of any long separation from you. God alone knows whether I am destined to taste of happiness with you. . . .

81. THOMAS MOORE (1779-1852) writes to Sir John Stevenson about his biography of Sheridan. April 8, 1819.

. . . The "Life" is in full progress again, & I have promised to let Murray have it in the course of the autumn. It is my intention to go to town next month, & make a complete & final search among all the surviving friends of Sheridan for any remaining memorabilia I may be able to glean—a task, in which I trust I may look for your kind assistance.

82. CHARLES LAMB (1775-1834) writes in high spirits from Cambridge to his associates at the India House. August 26, 1819.

. . . Mr* Smith of Cambridge, whose real name I shall conceal for delicacy under that of Clementina, is the fattest woman I ever saw in my life. She has given me a violent rheumatism & my sister a most desperate Toothache, so as to be confin'd to her bed one whole day, a fact I assure ye, with her fat. It seems a Paradox, but we feel her in all our joints. We play at whist with her, & Clementina is obliged (or she couldn't support nature) to sit between Two windows open & two doors open, what you may call Two thorough Draughts—curse it, what a Twinge! . . . Clementina does not walk, how

should she? nor ride, what would carry her short of a cart? but she waddles every morning from Trumpington Street, to a Bench which divides Trinity from St John's walks, where she what she calls srs, that is, presses with a dreadful weight upon the wood. . . .

83. CHARLES LAMB sends a helpful note to his publishers, Taylor and Hessey. [Undated.]

. . . I send the sonnet "Milton"!!! in the last Line make it
And then with Homer & with Hesiod
or Chaucer & Gower
or Dyde & Scribe
or any Two others . . . .

84. THOMAS DE QUINCEY (1785-1859) corrects proof of the Opium-Eater for The London Magazine, and discusses a possible continuation. September 22 [1821].

. . . it struck me that it would be likely to offend a reader more to be only conditionally or problematically promised what you rightly (I think) judge him to have had ground for expecting than he could be offended by any deferring of it to the next Month. And therefore when I came to consider for what reason you had desired me not absolutely to promise any more. I could not but surmise that it was because you thought me not a person altogether to be relied on for punctuality, and that you naturally shrunk from a repetition of such a Season of toil as you have had. . . .

85. JAMES HOGG (1770-1835), the Ettrick Shepherd, wants to publish an eight-volume edition of his tales. December 18, 1824.

86. MARIA EDGEWORTH (1767-1849) writes to Mr. Relfe, bookseller and publisher in London, December 24, 1825.

I have just seen an advertisement in the Morning Chronicle of a new Pocketbook called the Janus published I think in Edinburgh in which I see my essay "Thoughts on Boreys by a Bore" is inserted—I wish you to know that I did not know till I saw that advertisement that this essay of mine was to appear in what you may consider as a rival publication. . . . I am anxious to have back again the account I sent to your "Friendship's offering" of the 4 Ex-Presidents of America if your editor has not inserted them. . . .

87. WILLIAM HENRY IRELAND (1777-1855), Shakespearean forger, obliges the autograph collector William Upcott with his own signature. December 16, 1829.

88. ALFRED, LORD TENNYSON (1809-1892), writes to his publisher, Moxon. October 13, 1832.

Some time ago M* Hallam (to whom I gave full powers to treat with you) informed me that you were willing to publish my book, going shares with
me in the risks & profits, neither of which, I should fancy, would be very considerable. You will have received by this time the first proof-sheets corrected—I think it would be better to send me every proof twice over—I should like the text to be as correct as possible—to be sure this would somewhat delay the publication, but I am in no hurry. My MSS. (i. e. those I have by me) are far from being in proper order & such a measure would both give me leisure to arrange & correct them, & ensure a correct type.... if you send me every proof twice how long would your printer be in getting the book ready. 

89. LORD TENNYSON defends Enoch Arden. March 24, 1868. ... There is nothing really supernatural mechanically or otherwise in E. A.'s hearing bells: tho' the author most probably did intend the passage to tell upon the reader mystically. The costly funeral is all poor Annie could do for him after he was gone—entirely introduced for her sake & in my opinion, quite necessary to the perfection of the Poem. 

90. ANTHONY TROLLOPE (1815-1882) writes to the publisher Richard Bentley on his mother's behalf—and his own. May 24, 1855.

I called on you the other day at the request of the lady who is correcting the sheets of my mother's work—The Printers send the sheets very irregularly: in fact for the last month I believe they have not sent any. I now ask to trouble you on my own less important score—Is it in your power to lend me any assistance in procuring the insertion of lucubrations of my own in any of the numerous periodical magazines & which come out in such monthly swarms—I am not aware whether you are yourself the Proprietor of any such—My object of course is that of turning my time to no account that I am able. 

91. ANTHONY TROLLOPE writes facetiously to his wife. August 2, 1859.

Having withe infinite trouble & pain inspected & surveyed and pokd mane and diverse holes in ye aforesaid mansion, I have at ye laste hired and taken it for ye moste excellente ladieship—to have and to hold from ye term of St Michael's Mass next comying. The whiche Waltham House is now the property of one Mistress Wilkins, who has it to your lovyngge lord & husband. 

92. ANTHONY TROLLOPE presents the copyright of his The Commentaries of Caesar to the book's publisher, John Blackwood. May 7, 1870.

I send down the whole work corrected,—having as I think complied with every suggestion made both by you and by Collins. I must see a revise, because there are notes &c added—but I will not keep it above a day, if you can let me have it next week. Let them send to me the copy also with my corrections; i. e., the one I now send.

It is a dear little book to me,—and there is one other thing to be said about the little dear. I think the 1st of June is your birthday. At any rate we'll make it so for this year, and you will accept it as a little present.

Included in the exhibition is a portrait of Anthony Trollope by Samuel Laurence, which was drawn in 1864 for Trollope's publisher, George Smith.

93. EDWARD BULWER-LYTTON (1809-1875) praises Anthony Trollope's novels. December 12, 1865.

I have long wished to convey to you some intimation of the very great pleasure of [sic] your Novels has given me. But I have been hitherto deterred partly by the hope that I might ere this have had the good fortune to make your personal acquaintance, partly by the fear that such intruded praise to an author so successful might be considered rather an impertinence than a compliment. However, being just fresh from 'Miss Mackenzie' I really cannot resist telling you how warmly I admire the conception and execution of the character to which you give that name. It is full of the most delicate beauty. 

94. CARDINAL NEWMAN (1801-1890) does the same. October 28, 1882.

... It is very kind in you to express pleasure at hearing of my admiration of your novels. Many of them I read again and again. I have just been re-reading one for the third time (which I think I first read about 1865) when I was at our Cottages. 

95. WILKIE COLLINS (1824-1889) accepts from Anthony Trollope an invitation to dine. June 9, 1873.

... I have heard of the American lady—She is adored by everybody, and I am all ready to follow the general example.

96. FRANCES TROLLOPE (1780-1863), mother of Anthony, writes to her publisher, Bentley, about a new edition of Domestic Manners of the Americans. August 27, 1839 [7].

I herewith transmit to you the interleaved volumes of the Domestic Manners with a preface, such notes as the text suggested, and which I think are sufficient to give some interest to a new edition, and also (page 185 of vol 2) a fragment which was composed purely for the amusement of my family as a collection of the queerest words and phrases we heard. I was much advised by many people to insert this in the first edition, but at that time I feared to venture it, thinking it too jocose for the dignity of my volumes. But if there be amusement in it, it may answer your purpose now, and can do me no harm. 

... If you cannot put it in as it is, it might begin where I have put two crosses in red ink in the margin... If that is still more than can be tolerated, it might begin where I have put three red crosses... This I think would reduce it to 15 pages... If prefer'd the entire paper might be left as it is, and divided into half for two numbers of the magazine. In this case the division should be made where I have put four red crosses...  

98. Frederic MARRYAT (1792-1848) writes to his sub-editor, Edward Howard, about his own novels and material for The Monthly Magazine. June 25, 1835.

... I did not find fault with what you said of the Pacha. What I said was that I hardly knew whether I was pleased at your mentioning it at all—whether it would not have been better to have left it alone. What you did say was more than sufficient—for to tell you the truth the chief Merit of the Pacha is Originality—but it in my opinion [is] inferior to my other works. As for Japhet, its Amusement is its continual interest which never flags & this will appear better in 3 Volumes than now. It has not the humour or fun of Peter or Jacob—but it has a great knowledge of the world & the characters are well drawn & well sustained. There is a Critique for you before it is continued by others... I have not the least objection to a Critique upon Shelley. He was a splendid fellow & as for his Atheism I don't believe it...  

99. Charles DICKENS (1812-1870) regrets an invitation. [1846 or 1847]

... Mrs. Dickens is a great stay-at-home just now; and between Pickwick, the sketch, the Theatre, and the Wits' Miscellany, I deserve no great credit for keeping her company...  

100. Charles Dickens tells Longfellow the news of his London friends. December 29, 1842.

... I have been blazing away at my new book, whereof the first number will probably be published under the black flag, as soon as you receive this. The Notes had an enormous sale; and I trust the Chuzzlewit (so I call this new baby) will go and do likewise... A tragedy... has been played at Drury Lane, for which I wrote a Prologue which was spoken by Macready... Mrs. Macready has just presented him with a little girl, with whose coming (having an indifferent good stock already) they would perhaps have dispensed if they could have done so, conveniently... Rogers has appeared at a Police office, after threshing divers frail ladies (his former concubines) with a big umbrella... George Cruikshank got rather drunk here, last Friday night, and declined to go away until Four in the morning, when he went—I don't know where, but certainly not home...  

101. Charles Dickens relates some family annoyances to Esther Elton. March 5, 1861.

... Katie and her husband have come home... Charley is at work upon a book describing their journey, with illustrations by himself. I ardently wish he were painting, instead; but of course I don't say so. There are no "Great Expectations" of prospective Collinses, which I think a blessed thing, though again I don't say so. Old Mr. Collins dined here last Sunday week, and contradicted everybody upon every subject for five hours and a half, and was invariably Pig-headed and wrong. So I was very glad when she tied her head up in a bundle and took it home—though again I didn't say so...  


103. Thomas Carlyle (1795-1881) apologizes to Robert Browning. December 1, 1841.

The sight of your card instead of yourself, the other day when I came down stairs, was a real vexation to me. The orders here are rigorous: "Hermetically sealed till 2 o'clock!" But had you chanced to ask for my Wife, she would have guessed that you formed an exception, and would have brought me down...  


... I had sent me this morning a Newcastle Courant of Friday last with a highly laudatory notice of the Households—not laud qualified by after sarcasm, like my friend in the Post, who vastly resemble a Cow, which having given a pail of good milk, kicks it down—this is good, & seemingly honest praise from first to last. The Critic weighs Byron & Shelley with me in the balance, and finds them wanting—not in Genius—bear that in mind—but in the use of it...  

105. Walter Savage Landor (1775-1864) offers an Imaginary Conversation to the Countess of Blessington. [Undated.]

... I looked over all my papers. None seemed quite adapted to the Book of Beauty or the Keepsake—but it occurs to me that I have one Imaginary Conversation which wd. please you, for the preference it gives to the poetry of Mrs Hemans over Wordsworth's... Mrs H. in my opinion far excels all the poets of our times, in Ivan and Casa-blanca. Nothing of the ancients, in their shorter pieces, is comparable to those sublime and pathetic poems. My criticism is in the form of a conversation between Southey and Porson... If you think the Editor of the Athenæum will ingest them he may. But not a finger or toe must be broken off the frieze of my Parthenon. At the end I will fly Macaulay for his unmanly attack on my friend Southey...  

106. William Makepeace Thackeray (1811-1863) is grateful for praise of Vanity Fair. January 3, 1848.

Before I go to dine with you tomorrow I want to say that I have returned from the country and am uncommonly delighted with the Quarterly Reviewer. He pays me the very highest compliments and they are the sweeter because
they reach me in the exact right place and because the Critic understands my meaning w has been quite hidden to many of his brethren. . . .

107. WILLIAM MAKEPEACE THACKERAY welcomes Anthony Trollope as a contributor to The Cornhill Magazine. October 28 [1859].

... There was quite an excitement in my family one evening when Paternfamilias (who goes to sleep over a novel almost always when he tries it after dinner) came up stairs to the Drawing Room wide awake, and calling for the Second Volume of the Three Clerks. I hope the Cornhill Magazine will have as pleasant a story: and the Chapsmans, if they are the honest men I take them to be, I've no doubt have told you with what sincere liking your works have been read by. . . .

108. EDWARD FITZGERALD (1809-1889) muses on the death of his old friend Thackeray. February 8, 1864.

... You must have been thinking very much, as I have, about Thackeray; I have indeed spent many of these long winter nights in reading V. Fair, Newcomes & Pendennis; the two last of w I had not read since they came out in Ns. . . . I can't make out yet what WMT. has left for his Daughters; the Newspapers talk of £500 a year each; but the Newspapers are not invariably to be depended on. The New House, & Copyrights will of course be of considerable value. . . .

109. CHARLOTTE BRONTE (1816-1855) writes of her sisters to W.S. Williams, of the publishing firm of Smith, Elder and Co. July 31, 1848.

... You will have seen some of the notices of "Wildfell Hall". I wish my sister felt the unfavourable ones less keenly. She does not say much, for she is of a remarkably taciturn, still, thoughtful nature, reserved even with her nearest of kin, but I cannot avoid seeing that her spirits are depressed sometimes. . . . Permit me to caution you not to speak of my sisters when you write to me. I mean do not use the word in the plural. "Ellis Bell" will not endure to be alluded to under any other appellation than the "nom de plume". I committed a grand error in betraying [her crossed out] his identity to you and Mr Smith—it was inadvertent—the words "we are three sisters" escaped me before I was aware—I regretted the avowal the moment I had made it; I regret it bitterly now, for I find it is against every feeling and intention of "Ellis Bell". . . .

110. CHARLOTTE BRONTE writes again about her sisters to W.S. Williams. May 22, 1850.

... For my part I am free to walk on the moors—but when I go out there alone—everything reminds me of the times when others were with me and then the moors seem a wilderness, featureless, solitary, saddening—My sister Emily had a particular love for them, and there is not a knoll of heather, not a branch of fern, not a young bilberry leaf not a fluttering lark or linnet but reminds me of her. The distant prospects were Anne's delight, and when I look round, she is in the blue tint, the pale mist, the waves and shadows of the horizon. . . .

111. THOMAS LOVE PEACOCK (1785-1866) describes the scenery of Wales to his daughter. August 16, 1857.

... Above the confluence of the two streams, are two valleys, one called Cwm Elan, the other Nant Gwylty. In each of these was a gentleman's house. Cwm Elan, in 1812-13, was occupied by its owner. Nant Gwylty was occupied by a farmer, who let the greater part of it in lodgings. Shelley lodged there, and always spoke of the place with great delight. . . .

112. ALGERNON CHARLES SWINBURNE (1837-1909) is amused by an early hoax of his. September 15 [1858].

... I must tell you a piece of success on my part: I wrote a ballad lately, w was accepted here—in the native land of ballads—as a genuine Border specimen, & of the earliest mediaeval build! The very people I learnt the old ones from when I was a kid of diminutive proportions were wholly taken in—one party was elated at such a discovery, but only wondered where it had lain all these years . . . I leave you to imagine my rampant conceit. It is a story of the most immoral nature—turning (of course) upon the physical condition of the (truly) abandoned stunner therein depicted. . . .

113. GEORGE ELIOT (1819-1880) tells of the success of Adam Bede. October 18, 1859.

... I have turned out to be an artist—not, as you are, with the pencil & the pallet, but with words. I have written a novel which people say has stirred them very deeply—and not a few people, but almost all reading England. It was published in February last, & already 14,000 copies have been sold. The title is "Adam Bede"; & "George Eliot", the name on the title page, is my nom de plume. I had previously written another work of fiction called "Scenes of Clerical Life", which had a great literary success, but not a great popular success, such as "Adam Bede" has had. . . .

114. GEORGE ELIOT writes about Middlemarch. March 30, 1872.

... I should not like the praise if it were not accompanied with the proof that you know what I mean, & care the most for those elements in my writing which I myself care the most for. Try to keep from forecast of Dorothy's lot. . . . I need not tell you that my book will not represent my own feeling about human life if it produces on readers whose minds are really receptive the impression of blank melancholy & despair. I can't help wondering at the high estimate made of Middlemarch in proportion to my other books. . . .

115. ROBERT BROWNING (1812-1889) wonders if James T. Fields would be interested in publishing his complete works in the United States. January 13, 1863.

I am sorry to trouble you, not knowing even where you are, but I really must have the 2nd Volume of "Lorna Doone" with the corrections, as Messrs Low have put it in hand for the cheap edition.

117. MATTHEW ARNOLD (1822-1888) makes a recommendation, the poet rising above the inspector of schools. June 18, 1875.

I make it a rule not to bother the School Board with recommendations, but I am going to break my rule in favour of an Irishman called O’Conor, whom I have never seen. He sent me his poems some time ago—he had scraped together money enough to publish them, though only a working man down at Dptford. I opened them with the feeling of a bear with which one does open the volumes of poetry that one receives—but I found real gaiety, tune and pathos—something that made me think of Burns, but a Burns infinitely less educated, without the training of Presbyterian Scotland. I find O’Conor is applying for a place of School Board Visitor in your district—I am sure he would be humane and sympathetic.


... But, shall I confess it? (you will perhaps guess it) my eagerness to thank you for your civilities to two of my tales, is slightly increased by my impatience to deprecate your strictures with regard to the third. I am distressed by the evident disfavour with which you view the "Internat. Episode."... it was perhaps the fond weakness of a creator, but I even took to myself some credit for the portrait of Ld. Lambeth... what I meant to indicate is the (I think) incontestable fact that certain people in English Society talk in a very offhand, informal, irregular manner, & use a great many roughnesses & crudities. In a word the Lord Lambeths of the English world are, I think, distinctly liable, in the turn of their phrases, just as they are in the gratification of their tastes—or of some of them—to strike quiet conservative people like your humble servant as vulgar.

119. HENRY JAMES writes to Granville-Barker about necessary revisions in The Oyster. December 12, 1903.

I hoped to have got off my terrible Third Act to you by tomorrow... I shall send the Act in the same form as I sent the others—subject to the same amount of terrific reduction & excision; the only form in which, for ideal performance (the ideal one in the light of which alone you will probably agree with me that a Dramatist can first work & express his whole,) I can see my subject done justice to. But I see just where & how the heroic process must be applied for rehearsal, & I am even now strenuously sitting down to it for Acts I & II. Of course, as I said the other day, I had rather the thing shouldn’t be seen either of Frohmann or of any possible interpreter save in its reduced & diminished form; putting aside Barrie, of course, if he should care to read it unexiced...

120. ROBERT LOUIS STEVENSON (1850-1894) tells Dr. Japp that he will accept an offer to serialize Treasure Island in Young Folks. [1881.]

... Certainly, I will take the 12½ per col: as my great desire, to keep the work, is thus satisfied. I suppose he will send an agreement. I do not think, with the start I have, there will be any difficulty in letting him go ahead whenever he likes. I will write my story up to its legitimate conclusion; and ere then Mr Henderson will be in a position to judge whether a sequel would be desirable; and I myself would know better about its practicability from the storyteller’s point of view...

P. S. Paper arrived: a cruel page. It will plainly swallow four of my little chapters a number. But I guess they won’t begin to publish instant, all their stories seeming under way. What both the stories are—I mean the two I have looked at! ‘â€¢ nom! Surely none shd do in such company.

121. EDWARD LEAR (1812-1888) invites Mrs. Ford to see his Nile sketches, and sends her a gift. [Undated.]

... I leave this with a little basket, of which I beg your acceptance to add to your collection of curiosities. It was made 4000 miles away from here by a Nubian Lady with a ring in her nose, & her hair beautifully dressed with Castor oil.

122. WILLIAM SCHWENCK GILBERT (1836-1911) is irritated by criticisms of Ruddigore. January 26, 1887.

... To object to a title in which the syllable "gore" occurs is a new development of critical fastidiousness. The houses at Kensington Gore have commanded high rents for many years past. Gore House, once the residence of the Countess of Blessington, became a restaurant under Vogel’s management, & people eat with an appetite in spite of its horrible name. It is true that the novels of Mme Gore are not as widely read as they used to be, & this may, perhaps, be due to the recent discovery that her name is not to be mentioned without a shudder.

123. GEORGE BERNARD SHAW (1856-1950) writes to the editor of The Star, 1888.

Having bin for the first time in my life to church for to hear the Bishop of Rochester preach I take the liberty of letting you know what passed, thinking that perhaps you never seen a Bishop and no more had I till this very evening... the Reverend M’ Headlam which they told me would
fight the Bishop on sight and the Reverend Mr Shuttleworth of Nicholas Coal Abbey would be his bottle holder, the same being not true but a plant as fighting is not allowed in Church, so those two gentlemen only looked at him as much as to say what they'd do when they got him outside. . . . Headlam read out about all the gold and silver in the palace, thousands and thousands, and the Bishop looked proud as Punch of owning it all. . . . Then the Bishop he up a ladder and preached about socialism. . . .

124. GEORGE BERNARD SHAW rebukes Alma Murray, who created the part of Raina in *Arms and the Man.* May 11, 1894.

What—oh what has become of my Raina? How could you have the heart to play that way for me—to lacerate every fibre in my being? Where's the poetry gone—the tenderness—the sincerity of the noble attitude and the thrilling voice? Where is the beauty of the dream about Sergius? . . . have you been reading the papers and believing in them instead of in your part? I have no reproaches deep enough for you: for those men cannot act unless you make them act: it is not in human nature. . . . When you are right the play cannot fail: when you are wrong, it cannot succeed. Oh, that first act! that horrible first act! could anything expiate it? . . . Here is my heart, stuck full of swords by your cruel hands.

125. GEORGE BERNARD SHAW sends a copy of *Man and Superman* to Henry Salt for review. August 2, 1903.

. . . The book is one of the most colossal efforts of the human mind. . . . My wife has at last become a convinced vegetarian . . . and she now eats nothing but birds & fish, which are not "butcher's meat". . . . My own poverty is due to my Irish estate, which is reverting all my Socialism on me by demanding a fertilizing stream of money to redeem it from being the plague spot my ancestors left it. I am in debt at the bank . . . on the strength of these calamities I am supposed to be fabulously rich.

Have you read Samuel Butler's posthumous "Way of All Flesh"? If not, get it instantly. It is one of the great books of the world. You will throw Shelley, Thompson, Meredith & all the rest out of the window and take Butler to your heart forever. I do not exaggerate: it is enormous. . . .

126. GEORGE MEREDITH (1828-1909) defends his use of comedy. September 8, 1891.

. . . I tried to show, in a sort of preface to 'The Egoist', that Comedy works by a different method to produce an effect on the mind, as positive as the realistic. Of course, it requires the mind, that the impression may be taken. But neither in that book nor in any other of my books, will artificial dialogue on any Phantasia of writing be found, when warm human emotion comes into play. . . .

127. THOMAS HUGHES (1822-1896) hears about Rugby half a century after leaving. February 7, 1894.

Your letter on your visit to Rugby interested me much, but it convinced me more than ever of the difference which 16 years makes in the life of men if not of schools. I scarcely recognized any of the names you mention . . . I am glad to believe . . . that the old school continues in a healthy & vigorous state. . . . Thanks for your kind remarks about my book as I like to find old Rugibeans who hold that I did not overdo the preaching.


. . . Don't look forward to my next book of poems: because most likely I shall never write one. Like Ennius, I only compose poetry when I am out of sorts. This year I have not made a line yet. . . . None of my friends have been hanged yet: such is the supineness of the police.

129. ALFRED EDWARD HOUSMAN sends Professor Beesly a copy of the book. October 3, 1895.

. . . the least I can do is to ask you to accept a copy, which I have told the publishers to send you, of some verses of mine. I don't know whether you, like Frederic Harrison, take any interest in our modern improvements on Shakespeare and Milton; but as one of the reviewers has discovered from my poems that I have a deep tenderness for my fellow men, I hope they may appeal to you as a comrade.

130. OSCAR WILDE (1856-1900) writes from Naples to Leonard Smithers about The Ballad of Reading Gaol. [November, 1897]

. . . With regard to the description of a prison doctor: the passage in which it occurs does not refer to a particular execution, but to executions in general. I was not present at the Reading execution, nor do I know anything about it. . . . The Governor of Reading for instance was a 'mulberry-faced Dictator': a great red-faced, bloated, Jew who always looked as if he drank, and did so: his name was Isaacson: He did not, could not have had a 'yellow face' of Doorn or anything else. Brandy was the flaming message of his pulpy face. By 'Caiphas' I do not mean the present Chaplain of Reading—he is a goodnatured fool—one of the silliest of God's silly sheep—a typical clergyman in fact—I mean any priest of God who assists at the cruel and unjust punishments of man. . . . the type of prison-doctor in England. As a class they are brutal, and excessively cruel.

The Chiswick Press is idiotic. . . . I still go to Cook's every day to inquire if there is a telegram of £10 for me. For four days I have had no cigarettes—no money to buy them—or notepaper. I wish you w'd make an effort.

131. OSCAR WILDE writes again to Leonard Smithers, from Posilipo. [Undated.]

Do try and make the Chiswick Press less mad and less maddening. . . . after my entire life has been wrecked by Society, people should still propose to exercise social tyranny over me, and try to force me to live in solitude—the one thing I can't stand. I lived in silence and solitude for two years in prison.
—I did not think that on my release my wife, my trustees, the guardians of my children, my few friends, such as they are, and my myriad enemies w’d combine to force me by starvation to live in silence and solitude again. I never came across anyone in whom the moral sense was dominant who was not heartless, cruel, vindictive. It is unnatural virtue that makes the world, for those who suffer, such a premature Hell. All this has, of course, direct reference to my poem: and indeed is the usual way in which poets write to publishers.

132. THOMAS HARDY (1840–1928) notes the changes overtaking Egdon Heath. April 20, 1900.

Although “Bloom’s End” embodies vague recollections of Brompton Farm House it was not intended to be an exact description; & the position was a little shifted, if I remember. I do not know if Brompton has white palings now towards the heath as it had formerly—if not the chief feature of my description w’d be gone. “The Quiet Woman” too is much changed from what it was when a public house, & quite open to the heath. “Aldearnorth”—the fictitious name of Clym’s cottage—is a cottage I once drove near to, but she’d have some trouble in finding now. It is in the parish of Affpuddle.

133. THOMAS HARDY observes further changes in Egdon Heath. November 7, 1901.

I have just been bicycling across the main portion of “Egdon Heath,” between Affpuddle & Wareham, & my eyes fell on the cottage which I imagined, years ago, to be the house to which Clym took Eustacia, & to which his mother came. I fear that part of the heath—the loneliest—will soon be changed, for I noticed government poles, & War-office stores, fixed thereabout for a permanent camp of some kind.

134. SIR MAX BEERBOHM (1872–1956) sends Shaw a caricature and a note. May 23, 1911.

. . . we return to Villino Chiaro, Rapallo, our fixed abode; and there we shall be—well, not exactly for ever: we shall, once a year or so, come for a month or so to London. And on the first of these occasions I will write to warn you and Mrs Shaw that we stand waiting. . . . Meanwhile, yours to hand re change of tooth, and please note that our Mr. Imagination has already waited on you, acting on advice as per picture post-card received.

135. SIR MAX BEERBOHM castigates the editor of The Century Magazine. March 6, 1916.

I send in another envelope the corrected proofs of my two stories—“Enoch Soames” and “A. V. Laid”. Every page of these is scored all over with corrections. But I am not to blame: I am not giving any unnecessary trouble. On the contrary, I am to be pitied for the great amount of unnecessary trouble that has been imposed on me. . . . Furthermore, the number of my corrections in these proofs is not due to any carelessness on the part of your printers and proof-readers. It is due merely to their crude and asinine interference with my punctuation, with my division of paragraphs, and with other details . . . Details? No, these are not details to me. My choice of stops is as important to me—as important for the purpose of conveying easily to the reader my exact shades of meaning—as my choice of words. . . . it is most annoying for me to find my well-planned effects repeatedly destroyed by the rough-and-ready, standardizing methods of your proof-readers. These methods are, no doubt, very salutary, and necessary, in the case of gifted but illiterate or careless contributors to your magazine. But I, personally, will none of them. And if, at any future date, you do me the honour to accept any other piece of my writing, please let it be understood that my MS. must be respected, not pulled about and put into shape in accordance to any school-masterly notion of how authors ought to write . . .

136. SIR MAX BEERBOHM replies to the bibliographical inquiries of A. J. A. Symons. March 1, 1926.

You do me great honour. You do me too great honour. I cannot help feeling that my existence has caused you to waste a great deal of precious time. And no doubt I shall have to answer for this waste on the Last Day—whereas the fault is entirely your own, as I shall shrewdly point out while I am being hustled away from the Bar and cast down into the Flames. And in the meantime you—your—ask me to “help” you! Under the vast piles of masonry that you have reared over me, how can I lift a little finger? How can I even draw my last breath? I am suffocated. I have no last breath to draw. That curse on you which would be the natural accompaniment of that breath cannot be uttered. You have nothing to fear from me.

And little to hope. Those infinite galley-proofs of yours appear to be overflowing with accuracy. Nowhere does my glaring eye perceive a mistake. . . . I have never translated anything—except some Latin and Greek and French, when I was at school. It is awful to think that my old exercise-books are lost forever. . . .

How little does mankind dream of the boon it is to receive from me through your! Mankind walks in darkness—or rather stumbles there. Patience, mankind! The dawn is at hand. . . .

Included in the exhibition are five caricatures by Max Beerbohm:
a. “Mr. Brummell, constricting his waist-belt, incurs the envious displeasure of the King.”
b. “Mr Edmund Gosse.”
c. “Sir Henry Irving.”
e. “Genus Beerbohmiensi.” Sir Max and his brother, Sir Herbert Beerbohm Tree.

137. GEORGE MOORE (1852–1933) announces to Miss Gough the sale of Hail and Farewell. September 10 [1910].

. . . I have sold the serial rights of the first vol. of “Hail and Farewell” for 400—200f. to be paid on or before the 30th of September. It will appear in a new Review—to be founded by Thomas Beecham—son of the pill
man. Thomas Beecham is a musician and he spent 60,000£ last season producing operas. The review is intended to advance music in England.

138. VIRGINIA WOOLF (1882-1941) declines an invitation from Mr. Carter to lecture. July 23 [no year].

139. WALTER DE LA MARE (1873-1956) writes to Thomas Moulton. April 27, 1941.

... I cannot recall the particular lecture she mentions; nor even that it was the occasion of my first meeting Miss Reece. But Miss Reece herself—how vivid & how real are my remembrances of her. She has never been anyone in this world more real than she was, through & through—and a true poet too: in her own chosen & faithful way. ... We loved her visits to us in the old days. . . .

The following letters were also included in the exhibition but were inserted too late to permit their being listed in the catalogue in their proper position. They are not listed in the preprint of the catalogue, issued at the time of the opening of the exhibition.

140. ANTHONY A WOOD (1632-1695) writes to John Aubrey about Thomas Hobbes. Low Sunday, 1674.

I shall not give my self any other trouble concerning Mr. Hobbes business: w't I told yr. in my last yr. was put into my book concerning him, is all true: and for me to write a letter of complaint to him, will be a means to make me a party in yr. Controversie, wch I am very unwilling to be: I have suffered much trouble & affliction for these 4 years in relation to my works, by a company of partial & corrupt people, who to please their humours have not only made me their drudge but have deprived me of yr. authority of my Labours: I hope in time yr. they will be made to know it & to have their presumption & folly made manifest to all men. . . .

141. SIR RICHARD STEELE asks William Carvell to try to retake a deserter. June 17, 1703.

George Wilcock one of the fellows you brought from Ship-board, a Taylor, whose wife, as he told you in my hearing, keeps a Broker's shop in Monmouth Street, deserted on Monday-evening: you'll please to what you can to retake him. . . .

142. ROBERT SOUTHEY (1774-1843) tells the news to John May. August 24, 1797.

... You shall know Lamb's history when we meet. I shall relate it to you with the hope of perhaps benefiting a man, who amid sufferings more intense than usually afflict mankind, has attained a degree of saintly resignation almost more than human. I myself have little knowledge of him: Lloyd sought him out & has won his intimacy. He has certainly performed to the utmost every duty of every relation. . . . Coleridge derives his chief support from the contributions of his friends, & thro' the hands of Estlin of Bristol receives about fifty pounds annually: this as you may well suppose can be but little for one who has neither the feelings nor habits of honest independence, & who always indulges himself careless of consequences, some Linendraper is now going to live with him & study one hour a day, ridiculous as this is, it is the most feasible plan he has yet adopted. the man cannot be very hungry after learning who limits himself to one hour a day, & if instead of a tutor & guide he can be satisfied with the most entertaining of—I may say buffoons—they will do well together. it is not possible to think too highly of Coleridges abilities, or too despicably of him in every other character. . . .

143. ELIZABETH C. GASKELL (1810-1865) informs Mr. Chapman that she is an autograph collector and asks for an autograph of Anthony Trollope. August 22 [1861].

... Can you send me an autograph of Anthony Trollope into the bargain? (I am an autograph collector, as I wish all my friends to know.) Where are Mr. Lewes & Miss Evans now? My daughter, travelling between Basle & Berne three weeks ago—(about) jancied they were in the railway carriage with her. The gentleman had fine eyes, a clever, disagreeable, bearded face. The lady looking older, worn, and travel-tired & evidently her wishes were law to the gentleman.

How excellent & good & clever 'Framley Parsonage' is,—I never read any thing in the way of fiction so true & deep! . . .

144. EDWARD LEAR sends Mrs. Boyd a caricature of himself. August 27, 1872.

... Did you ever eat a monkey stewed in Trecle? I'm told it is a crack Ceylon dish.

145. WILLIAM MORRIS (1834-1896) offers to propose a correspondent as a member of the Society for the Protection of Ancient Buildings. June 30, 1881.

146. RUDYARD KIPLING (1865-1936) at the age of nineteen sends a copy of his Echoes to Stalky's father. October 8, 1884.

I send with this a copy of a small booklet, lately published by me, which the Indian Press has been good enough to treat very favourably. It may possibly interest some one of your family and serve as a memento of a very pleasant evening spent in your house three years ago.


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... I feel quite certain that we have found in William Blake one of the great mystics of the world and that after reading our book no one at any rate will ever again say that he was mad unless they are also prepared to say as much for every other mystic who ever lived.

As we go on working at him it becomes more and more clear that hardly any fragment of his poetry can be understood as he understood it, by any reader, until his system is also understood and that this book of ours should make people take him much more seriously. 


149. VIRGINIA WOOLF replies to a letter from a friend. May 10, 1930.

... It is monstrous that Lawrence should have died. I never spoke to him, & only saw him twice—once, swinging a spirit lamp in a shop at St Ives; & once, two or three years ago when our train stopped outside Rome in the early morning & there was Lawrence talking to Norman Douglas on the other platform. The papers have been hypocritical beyond belief: I almost blazed into print in a rage; first abusing him & then slobbering over him. I dont suppose it matters—And I couldn't write because I have never read any of his books, or more than half of two of them. I hate preaching—& I cant read contemporaries; & I dont want to read novels, whoever writes them. 

Library Notes & Queries
WITH SPECIAL REFERENCE TO PRINCETON

MOUNT SINAI EXHIBITION

The exhibition "Mount Sinai and the Monastery of St. Catherine," held in the main gallery from February 19 through April 15, 1960, was arranged in collaboration with Professor Kurt Weitzmann of the Department of Art and Archaeology, and was based on the work of the Expedition to Mount Sinai sponsored by the University of Michigan, Princeton University, and the University of Alexandria. The purpose of this expedition is to study more thoroughly than has hitherto been possible the architectural monuments and the artistic treasures (mosaics, frescoes, icons, book illuminations, church furniture, and liturgical objects) that have survived at the monastery, and to make a complete photographic record of them with a view to eventual publication. Photographs taken during the 1958 campaign by the Expedition photographer, Fred Anderegg, supervisor of the University of Michigan Photographic Services, formed the core of the Princeton Library exhibition. To enhance the significance of the photographs—many of them publicly displayed for the first time—related printed books, manuscripts, maps, and prints were shown as an accompanying historical commentary. An eight-page leaflet tracing the successive periods in the history of Mount Sinai and its monastery, from the time of Moses to the present century, was available for visitors to the exhibition and has already been distributed to Chronicle subscribers. As a supplementary record, brief descriptions of some of the more important and significant items included in the exhibition are presented here.

With the exception of coins, from the Library's Numismatics Collection, showing the effigy of Emperor Justinian, during whose reign the monastery at Mount Sinai was built, the most ancient piece in the exhibition was a tenth-century Georgian manuscript from the Princeton Library collections (Garrett No. 24). This
manuscript, which was acquired in 1924 from a German dealer by Robert Garrett '97, had exceptional interest as an “association item,” since it appears to have been written at Sinai during the period when an active colony of Georgian monks is known to have been there, and was probably in the monastery library until the late nineteenth century. Although the manuscript awaits detailed study by a specialist, the information assembled for Mr. Garrett by the late Robert P. Blake provides evidence that it was written in a B. 986 by a Sinaic monk named Johannes Zosimus, and that it is in all likelihood the codex recorded as No. 98 in Tsagareli’s 1888 catalogue of Georgian manuscripts then in the Mount Sinai library. How it came into the hands of the dealer from whom Mr. Garrett purchased it is not known. The manuscript, which contains an account of the early days of Christianity down to the time of Constantine, is a palimpsest, with underwriting in both Greek and Syriac.

The oldest picture of the monastery shown in the exhibition was a miniature in another of Princeton’s manuscripts (Garrett No. 16), an eleventh-century copy of St. John Climacus’ treatise The Heavenly Ladder, dated 1081, by a scribe probably working in a Constantinople scriptorium. This miniature, which represents Mount Sinai with church and other monastic buildings at its base, has been described and reproduced in John R. Martin’s book, The Illustration of The Heavenly Ladder of John Climacus (Princeton University Press, 1954), pp. 40-41 and Fig. 59. The manuscript had further pertinence to the subject of the exhibition from the fact that the author of the work, “John of the Ladder,” was for a time preceding his death in A.D. 650 abbot of the monastery at Mount Sinai and composed his famous devotional treatise there. The theme of the ladder, by which a monk may progressively ascend to holiness, provided a fertile theme for artists, as evidenced by many icons and manuscript illuminations, examples of which from Mount Sinai were shown among the photographs in the exhibition. The first complete English translation, by Archimandrite Lazarus Moore, of this early literary product of Mount Sinai—long familiar in the Orthodox world—was published only in 1959 (The Ladder of Divine Ascent, Faber, London, and Harper & Brothers, New York, in the series “Classics of the Contemplative Life”), and could thus be included as a modern footnote.

The oldest known Western picture of the monastery—a schematic sketch showing the holy sites of Mount Sinai—appears in a fifteenth-century manuscript copy of the Liber Peregrinationis

Fratri Jacobi de Verona. James of Verona, an Augustinian friar, visited Mount Sinai in September, 1335, in the course of his pilgrimage to the Holy Land. Brother James’s own pilgrimage book has not survived; the oldest extant copy of it was made in 1424 by Johannes de Purmerende, less than a century after the journey. The library was able to display this manuscript (formerly in the library of Sir Thomas Phillipps, No. 6650) thanks to the courtesy of the present owner, the James Ford Bell Collection, University of Minnesota Library. A facsimile reproduction of the sketch of Mount Sinai was published by Röhrich (Revue de l’Orient Latin, III, 1895) when the manuscript was still at Cheltenham, and the several subsequent publications of it have all derived from this reproduction. The present whereabouts of the original manuscript was traced with the help of information kindly furnished by A. N. L. Munby, of King’s College, Cambridge, historian of Sir Thomas Phillipps and his collections. Another pilgrimage manuscript containing a valuable description (although no illustrations) of Mount Sinai and surrounding has been acquired by the Princeton Library since the close of the exhibition, through the generosity of William H. Scheide ’36. This is a manuscript copy, made by a scribe of San Miniato in 1493, of the account of a pilgrimage made in 1384-1385 by Leonardo Frescobaldi of Florence, entitled Viaggio del Santissimo Sepolcro di Jesu Christo et del Monte Sinai, dove è il corpo di Santa Katerina.

Through the courtesy of the New York Public Library (Spencer Collection) an Italian manuscript, written in Venice or perhaps at Fiesole circa 1470, with a series of colored representations of the holy sites of Mount Sinai, took its place in the Princeton exhibition. The text of this Viaggio della Terra Sancta, which is more a guidebook for pilgrims than a personal narrative, closely resembles that used in a long succession of printed guidebooks. In the portion of the manuscript devoted to Mount Sinai, for example, there are eleven pictures representing the sites which a pilgrim was expected to visit, including the Church of St. Catherine, her sepulcher within the church, the site of the Burning Bush, Elijah’s Chapel, the peak where God gave the Law to Moses, the Chapel of the Forty Martyrs of Sinai, and the peak where angels deposited the body of St. Catherine.

By the time that printed books first appeared in the fifteenth century the cult of St. Catherine was already well established in

\footnote{See Bulletin of the New York Public Library, LXIII, No. 12 (Dec., 1959), frontispiece and note on verso.}
both Eastern and Western Europe. The pilgrim making the “long pilgrimage” to the Holy Land, which included a journey into the "wilderness" of Sinai, found there a well-designated circuit of places to visit—a standardized sight-seeing tour which has varied little through subsequent centuries. Thus the numerous published travel narratives follow a more or less fixed pattern, dictated by this round of sights, as do the illustrations that accompany many of them. This long succession of illustrations not only provides important documentary material for the historian and archaeologist, but also presents a survey of changing habits of visualization and techniques of pictorial representation. The first such representation of Mount Sinai in a printed book appears in the panoramic woodcut map of the Holy Land executed by Erhard Reuwich as one of the illustrations for Bernhard von Breydenbach’s Peregrinationes in . . . Jerusalem atque in Montem Synai, printed at Mainz in 1486. The party of pilgrims who accompanied Breydenbach in 1483 included the artist, Erhard Reuwich, as well as Brother Felix Fabri of Ulm, whose own journal of the trip has served as a basis for Miss H. F. M. Prescott’s recent book, Once to Sinai. The fine copy of Breydenbach’s Peregrinationes shown in the Princeton exhibition was lent by Robert H. Taylor ’30. A series of detailed views of Mount Sinai and the holy places there—apparently the first such woodcuts to appear in a printed book—are to be found in the Viaggio da Venesia al Sancto lherusalem, et al Monte Sinai Sepulcro de Sancta Chaterina, printed by Justinianno da Rubiera at Bologna in 1500. A copy of this work—formerly in the collection of Philip Hofer, and the only one recorded in the United States—was lent to the Princeton exhibition by the Library of Harvard University. Both text and illustrations of this Viaggio correspond closely to the New York Public Library manuscript mentioned above, as they do to a later Viaggio, frequently reissued under the name of Father Noè Bianchi as author. The Library has recently acquired an edition printed at Venice by Domenico Imberti in 1648, with woodcut illustrations deriving, apparently, from the 1500 work.

Sixteenth-century western visitors to Sinai were represented in the exhibition by Pierre Belon’s Les Observations de plusieurs Singularitez & choses memorables, trouvées en Greece, Asie, Judée, Egypte, Arabie, & autres pays estrangers. The editions published by Corrozet in Paris, 1554, and by Plantin in Antwerp, 1555, both with folding woodcut plate depicting Mount Sinai and surroundings and both from the Library’s collection (the Antwerp edition having been recently presented by Mrs. D. Christian Gauss), were shown. The eastern Orthodox world was represented by a manuscript copy of a versified “History of Mount Sinai and its surroundings, of the sites along the way, and of the prodigious miracles that once occurred there,” composed circa 1577-1592 by Paisios, Metropolitan of Rhodes. The manuscript, lent by Yale University Library (Ziskind Greek Manuscript No. 50, formerly Philips Manuscript No. 5514), was copied by a Greek monk named James, who dated his work October 5, 1619.2

Moving forward into more recent times, the illustrated works displayed in the exhibition reflected the development of other techniques. Bishop Pococke’s Description of the East, 1743-45, for example, includes among its copperplate engravings the first detailed ground plan of the church at Sinai. The first half of the nineteenth century saw the rise of lithography as a medium for illustration. W. H. Newnham’s Illustrations of the Exodus, London, 1839, with lithographs after his drawings by J. Duffield Harding, was lent by the New York Public Library. From the Princeton collections came Laborde and Linant’s Voyage de l’Arabie Pétrée, Paris, 1839, with lithographs by Engelmann and others, and the magnificent tinted lithographs (Louis Haghe and others) of David Roberts’ The Holy Land, London, 1842-49.

The first photographs taken at Mount Sinai appear to have been those taken by Francis Frith, one of the leading landscape photographers of the early “collodion period,” in the course of a visit there in 1857 in his wickerwork carriage equipped as a photographic darkroom. Prints from Frith’s negatives were mounted as illustrations for a series of books describing his travels in the Near East. These were issued, apparently on a subscription basis, with varying combinations of photographs. An album entitled Sinai and Palestine, London, William Mackenzie [n.d.], including one view of the Monastery of St. Catherine, from a negative made in 1857, was lent to the exhibition by George Eastman House, Rochester, New York. Another Frith album, even richer in Sinai views, entitled Cairo, Sinai, Jerusalem, and The Pyramids of Egypt: A Series of Sixty Photographic Views by Francis Frith, with Descriptions by Mrs. Poole and Reginald Stuart Poole, London, James S. Virtue [n.d.], has been presented to the Library by Mrs. Hertha Cords Conway of San Diego, California.

A decade after Frith’s visit to Sinai came the British Ordnance

Survey expedition under the direction of C. W. Wilson and H. S. Palmer. Although the whole Sinai peninsula, in all its aspects, was the concern of this expedition, considerable attention was paid to "Monastic and Post-Monastic Remains." Thus the resulting encyclopedic publication, *Ordnance Survey of the Peninsula of Sinai*, Southampton, Ordnance Survey Office, 1869, provides a basic source for any study of the Monastery of St. Catherine. The Survey in three parts includes (I) a volume of text with illustrations, (II) a portfolio of maps, and (III) three volumes of mounted "Photographic Views." The latter are unfortunately lacking in the Princeton University Library's set, but present in that of the Princeton Theological Seminary, and were thus available for the exhibition. As in the case of the Frith albums, the views are actual photographic prints, from negatives taken in 1868-1869 by the Survey photographer, Color Sergeant J. McDonald, Royal Engineers. His series of some sixty views of the monastery and neighborhood, including what must have been the first photograph ever taken of the interior of the church, are of fine quality and still in good state of preservation. Their interest for comparison with those taken a century later by the Princeton-Michigan Expedition is evident. Many other photographers have followed Frith and McDonald to Sinai. The color reproduction of a color photograph of the Monastery of St. Catherine, published in *L'Illustration*, November 15, 1856, for example, brings the story of developing techniques a step closer to the fine color photographs which have been one of the significant achievements of the Princeton-Michigan Expedition and which were one of the notable features of the Library's exhibition.

Although not primarily an exhibition of original works of art, mention should be made of two authentic pieces which were included. Through the courtesy of Professor Aziz S. Atiya, Visiting Professor at Princeton in 1957-1958 and now Professor at the Center for Intercultural Studies, University of Utah, the Library was privileged to exhibit a St. Catherine icon painted at Mount Sinai in the eighteenth century. One of the few Sinai icons to be found outside the monastery, this was presented in 1950 by the Archbishop of Sinai to Professor Atiya in appreciation of his work on the Arabic manuscripts in the convent library. A fifteenth- or sixteenth-century Cretan icon of Virgin and Child attributed to Rico di Candia, from the Princeton University Art Museum (Acc. No. 33), was shown in conjunction with photographs of an icon of the same type preserved at Mount Sinai, as a reminder of the importance of the island of Crete, long a Venetian possession and a way station along the pilgrimage routes, as one of the links between Mount Sinai and Western Europe. The Princeton Madonna, presented to the University in 1920 by Allan Marquand '74, formerly hung in the private chapel of the Beltramini family in Venice.

As usual with such exhibitions, the "Mount Sinai" display afforded the Library staff an opportunity to note both the strength and the gaps in its collections. Princeton's long-standing interest in classical studies and in biblical research, as well as its traditional concern with missionary activity in the Near East, account for the presence in the Library of many of the works pertinent to the subject under discussion. The more recent interest in Byzantine art, sponsored by such scholars as the late Albert M. Friend, Jr. '15, has further enriched the Princeton collections in this particular field. As noted above, several significant works have been acquired by the Library, through gift or purchase, as a sequel to the recent exhibition. Inasmuch as the projected series of publications incorporating the results of the current Mount Sinai expedition will bear the Princeton imprint, it is hoped that the Library can make a further contribution by assembling still more source material for the use of the historians and archaeologists engaged in this work.—HOWARD G. RICE, JR.

**AMERICAN PAPER MONEY**

During recent months it has been possible to consolidate various gifts and bequests of American paper money that have been made to the Library over a period of years. The purpose of the undertaking was to make this part of the Library's resources more conveniently available to those interested.

The collections so far consolidated include: (1) colonial paper money up to the end of the Revolution; (2) paper issued by the Continental Congress; (3) issues by the states, their political subdivisions, and private banks up to 1866; (4) the fractional currency issued by the Federal government during the Civil War; and (5) the paper issued by the Confederate government.

Something may be said about each of these groups. Out of more than three hundred issues put in circulation by the separate colonies the Library has examples of 114 different issues but is very weak in the issues put out before 1750. Twenty-six of these issues are complete, with examples of every denomination.

The Library's collection of the paper issued by the Continental Congress acting either as the United Colonies or as the United States is complete. It has an example of every denomination of every issue but not every possible signature.

Little can be said about the collection listed as group 3 above since it is poor.

The collection of fractional paper money is excellent. It contains an example of every type issued. In addition, it has one of the shields distributed by the Treasury Department to banks. These shields are covered with uniface examples of genuine bills to be used by banks as a protection against counterfeits.

The collection of Confederate paper is unusually good. It contains more than two thousand varieties, probably about ninety percent of the total listed in the most recent catalogue. Interest in these bills has, of course, greatly increased in recent years because of the approaching centennial of the outbreak of the Civil War. The Library lacks some of the rarities but it also lacks some of the common pieces which should be obtained with little difficulty.

The colonial paper, the Continental Congress paper, and the Confederate paper would appear to offer possibilities for worthwhile studies.—LOUIS C. WEST

ANNUAL MEETING OF THE MANUSCRIPT SOCIETY

On May 13, 15, and 14, 1960, the Princeton University Library was host to the thirteenth annual meeting of the Manuscript Society, an international organization of autograph collectors. The Manuscript Society, at the time known as the National Society of Autograph Collectors, had once before met in Princeton, having held its second annual meeting here in 1949, in the newly opened Firestone Library.

Talks on Arabic and Chinese manuscripts, on manuscript preservation, and on the collecting and preservation of manuscripts in the field of science were included in the three-day program. Farhat J. Ziadeh, of the Department of Oriental Studies, spoke on Arabic manuscripts; Shih-kang Tung, Curator of the Gest Oriental Library, spoke on Chinese manuscripts; Willman Spahn, of Philadelphia, spoke on the restoration of rare books and manuscripts; and Roger H. McDonough, State Librarian of New Jersey, spoke about manuscripts in the New Jersey state archives. Speakers on scientific manuscripts included Nathan Reingold of the Library of Congress; Brooke Hindle of the Department of History, New York University; and Denis I. Duvene, collector and bibliographer, of New York. A panel discussion moderated by Willard Thorp was devoted to the subject “A Manuscript's Progress; from Rough Draft to Book.” This panel included an editor, Burroughs Mitchell of Scribner's; a literary agent, Perry H. Knowlton '49; P. J. Conkright, Typographer of the Princeton University Press; and two authors, Seán O'Faoláin, Lecturer and Resident Fellow in Creative Writing, Princeton University, and Nathaniel Burt '66.

One highlight of the Manuscript Society's stay in Princeton was the reception given in the Library on the evening of May 13 when members and guests were received by the Friends of the Princeton Library. On this occasion the Library opened the exhibition “Letters of English Authors: From the Collection of Robert H. Taylor,” “Manuscript Acquisitions, 1949-1960,” an exhibition in the Princetoniana Room, called attention to important additions to the Library's collections since the previous meeting of the Manuscript Society in Princeton. “Calligraphy East and West” was the title of an exhibition arranged by the Gest Oriental Library and the Graphic Arts Division adjacent to their quarters on the second floor.

Trips were made by members of the Society to view the historical sites and manuscript collections at the Morristown National Historical Park and at the new museum at Washington Crossing State Park in Pennsylvania. The Society's annual dinner was held on Saturday evening, May 14, in the Nassau Inn, with Robert H. Taylor '30 as speaker.—A. F. C.

UNDERGRADUATE BOOK COLLECTING CONTEST

The thirty-fifth annual undergraduate book collecting contest was held on Wednesday evening, April 6, 1960, in the Friends Room of the Firestone Library. The judges were Seán O'Faoláin, Lecturer and Resident Fellow in Creative Writing, and Alexander P. Clark, Curator of Manuscripts, Princeton University Library. Eight entries were submitted. The judges divided the prize between Andrew R. Supplee '61, for his collection of Kenneth Roberts, and David M. Lank '60, for two collections—one of early books on antique gems, the other on Milton.

CONTRIBUTORS TO THIS ISSUE

THEODORE E. RABB is a graduate student in the Department of History, Princeton University.

LOUIS C. WEST is Curator of Coins and Medals, Princeton University Library.
New & Notable

OUT OF SCHWEITZER’S LIFE AND THOUGHT

Albert Schweitzer’s eighty-fifth birthday on January 14, 1960 gave the Library an opportunity to display several of the recent additions to its Schweitzer collection. Outstanding among these is a copy of the special limited edition of the Nobel Peace Prize speech (delivered at Oslo, November 4, 1954) published by Pierre de Tartas, Paris, 1958, with lithographs in color by the Swiss artist, Hans Erni. The copy received by the Library as a gift from Madame Emmy Martin is one of the unnumbered copies “reserved for the author.” Exemplifying the high artistic quality of the best modern illustrated French books, the Message de Paix also makes a notable addition to the Library’s collection of contemporary graphic art.

Marking a much earlier period in Schweitzer’s life is a copy of his first full-sized book, Die Religionsphilosophie Kant’s, Freiburg, 1899, which was based upon the thesis that he had presented that same year at the University of Strasbourg for his degree of Doctor of Philosophy. This copy, presented by Félix Meiner, publisher of Schweitzer’s later writings and one of his long-time friends, has the following inscription in German, dated Hamburg, May 13, 1959, in Herr Meiner’s hand: “It had been my hope to offer to the honorable Albert Schweitzer, on the occasion of his eighty-fourth birthday, this copy of his Strasbourg philosophical dissertation, thereby fulfilling a long cherished wish. But, for this rare item, he knew of no better destination than for me to send the book to the Princeton University Library... and to express thereby his thanks that you have for some years with great zeal tried to gather a complete collection of his writings and related literature.”

Among the papers of the late Walter Lowrie, Class of 1890, which, with his library, are being presented to the University by Mrs. Lowrie, are several letters of Albert Schweitzer. Dr. Lowrie translated into English, under the title The Mystery of the Kingdom of God; The Secret of Jesus’ Messiahship and Passion, Schweitzer’s early book Das Messianitäts- und Leidensgeheimnis; Eine Skizze des Lebens Jesu (Part 2 of Das Abendmahl im Zusammenhang mit dem Leben Jesu und der Geschichte des Urchristentums), which was published at Tübingen in 1901. Not long before the publication of Lowrie’s translation (by Dodd, Mead, New York, 1914) Schweitzer wrote to him from Lambaréne, October 15, 1913, in one of the letters now in the Library: “It is a great pleasure and honor for me to make the acquaintance of the translator of the favorite work of my youth [Jugend-Lieblingswerk]. You cannot imagine how great is my satisfaction to learn that my views will now become known in England and in America in the terse form in which they first appeared in print. Permit me to express my sincere and heartfelt thanks to you...”

Schweitzer’s musical activities are represented by two interesting groups of concert programs and related material. One of these consists of programs of the Orfèo Catalá, of Barcelona, where Schweitzer participated in concerts during the years 1908-1912 and again in 1919-1921. The programs, several of which have descriptive notes by Schweitzer (translated into Catalan), were presented by the present director of the Orfèo Catalá, Luis Ma. Millet, son of the founder and former director, Luis Millet (1867-1941). In a letter of greeting to his “chers frères catalans,” printed in the July 1959 bulletin of the Orfèo, Schweitzer salutes them upon the fiftieth anniversary of the building of the Palau de la Música Catalana, recalling his happy memories of Barcelona and his friendship with Luis Millet, “un des plus nobles et plus chers amis que la vie m’a permis de rencontrer.”

Programs and posters of the Société J.-S. Bach, of Paris, have been presented to the Library by Gustave Bret, founder and long-time director of the Society. Schweitzer was a regular participant, as organist, in the Society’s concerts from its founding in 1905 until his departure for Africa in 1913, and was during this same period a regular contributor of program notes. The interest of Monsieur Bret’s gift is greatly enhanced by his own letter commenting on the items sent and recalling the early years of his association with Albert Schweitzer. With his kind permission the Chronicle is privileged to print here a translation of Monsieur Bret’s reminiscence:
Société J.-S. Bach
Directeur-Fondateur
Gustave Bret

Domaine de Sainte-Croix
Fréjus (Var), [France]

Library of Princeton University
Princeton, New Jersey

18 May 1959

Here at last are some documents selected from the archives—upset, you know why—and relating to the early period of the Société J.-S. Bach. They are not numerous, but, as far as possible, characteristic. They include:

A) 4 printed programs
B) 4 posters for concerts
C) A photograph taken during a rehearsal of the Société J.-S. Bach
D) A manuscript (recto and verso of the sheet) of Albert Schweitzer

A) PROGRAMS:

The first is the manifesto published in February 1905, in which I announced the foundation of the Société J.-S. Bach. The name of Albert Schweitzer figures here only among the eminent personalities (to whom Gabriel Fauré was soon thereafter added) constituting the Artistic Committee. Worthy of note is the name of my friend Alfred Roussel who had consented to assume the modest functions of secretary; and, in the announcement of the inaugural concert (11 March 1905) the participation of Wanda Landowska, long a resident of the United States and whose 80th birthday is soon to be celebrated.

The 2nd (December 1906) contains one of the first “Notices” [program notes] written especially for the Société J.-S. Bach by Albert Schweitzer. Note, on the December 19th program, the combined presence of three organists, one of them already and for long famous, Charles-Marie Widor, and two others, [Joseph] Bonnet and [Marcel] Dupré, who later achieved fame. Also present is Georges Enesco, a great artist and the most generous-hearted of men.

The 3rd (26 November 1909)—Albert Schweitzer figures here both as organist and as the author of the program note on the Christmas oratorio.

The 4th (25 April 1912) is the announcement of the Organ Recital by Albert Schweitzer, which I had organized with some of the members and with a group from the Choir of the Société J.-S. Bach. This was the first time, if I am not mistaken, that Albert Schweitzer achieved recognition in Paris as a virtuoso soloist. Note the phrase, for the benefit of the “Ogoue Medical Mission,” without the word “Lambaréné” which was later to acquire universal renown. [See reproduction.]

B) POSTERS:

Concert of 11 February 1910: Mass in B minor (2nd part)
Concert of 25 February 1910: The St. John Passion
Concert of 17 March 1911: The St. Matthew Passion (2nd part)
Concert of 5 May 1911: Funeral Ode, etc.
All with the participation of A. S.

Note that, in the concert of 5 May, for the Concerto in F minor with [Alfred] Cortot, A. S. executed the “Continuo” on a 2nd piano, thus setting, in agreement with Cortot, an example of the highest interest from an artistic point of view, but one which was seldom followed.

C) PHOTOGRAPH:

This was taken during a pause in one of the first general rehearsals for the Concert of 25 February 1910 (poster for which is included). Missing from the picture are a fair number of the musicians in the orchestra, who had slipped out as soon as the break came. With a magnifying glass, if not with the naked eye, one can make out Albert Schweitzer seated at the organ. He was then 35 years old. I myself am in the conductor’s podium—at my left are the singers Ph. de Necker and Mme Altmann-Kuntz, and at my right, Mr. Geist and Mr. Baldzun.
D) MANUSCRIPT (RECTO-VERSÓ):

With typically "Schweizerian" precision, we are informed, with the end line, that this manuscript dates from the end of September 1907.2

At this time, A. S. and I were finishing up our preparatory studies for the execution of the St. John Passion which the Society was present in November, in the newly-constructed Salle Gaveau, which it was henceforth to occupy.

Whereas the St. Matthew Passion is a construction so well ordered that to remove a single stone is to compromise the marvelous harmony of the whole edifice, the same is not true of the St. John Passion. Here the practical necessity of cuts is evident. The manuscript outlines, on this subject, the gist of the ideas that Albert Schweitzer has developed at length elsewhere. It seems to me that its interest is not only of artistic order: it also catches to the life that humor which is part of Albert Schweitzer's character and which many do not suspect. Needless to say that in those days, when he was absorbed by the completion of his German "Bach," he did not bother, in his familiar letters to me, to mind his French.

A parenthesis here about French: you have reminded me of my own article p. 31 etc. of Albert Schweitzer, Eine Würdigung.3

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2 The manuscript (a letter in French from Schweitzer to Bret, no heading, but presumably written from Strasbourg) begins: "I take the first morning of the first week of liberty—the manuscript of the Bach was finished on Wednesday 5 Sep- tember [1907] at 6:45 p.m.—to study the question of the cuts." Schweitzer's German Bach was published early in 1908 by Breitkopf & Härtel of Leipzig. As the author himself has explained (Out of My Life and Thought, ch. 7); this was essentially a new book and not merely a translation of his earlier work in French, J. S. Bach, Le Musicien-Poète (Paris, 1906): "When in the summer of 1906 . . . I turned to work on the German edition of the Bach, I soon became conscious that it was impossible for me to translate myself into another language, and that if I was to produce anything satisfactory, I must plunge anew into the original materials of my book. So I shut the French Bach with a bang, and resolved to make a new and better German one. Out of the book of 455 pages there sprang, to the dismay of the astonished publisher, one of 844." In the English translation of the German Bach, by Ernest Newman (London, 1911), still further revisions and additions by Schweitzer were included. The Princeton collection still lacks the first editions of the French, German, and English versions of Schweitzer's Bach.

3 A festschrift, edited by Camille Schneider, published at Strasbourg and Bern in 1934, with contributions from Schweitzer's friends; some of the articles are in German, others in French. The title of M. Bret's contribution appears as "Albert Schweitzer et la Société de [sic] J.-S. Bach de Paris." In these reminiscences and in his longer article, "Bach, Schweitzer et la Société J.-S. Bach de Paris" (Saisons d'Al- sace, II, No. 2 [Spring, 1930], 155-164), Bret recalls that his friendship with Schweitzer began at the time they were both pupils of Charles-Marie Widor, then organist at Saint-Sulpice. A brief personal message from Bret, in Hommage à Albert Schweitz- er, a volume published on the occasion of Schweitzer's eightieth birthday in 1955.
which I had long forgotten. I have it here before me and I note several typographical errors among which I take the liberty of pointing out to you:

and line of the title: "et la Société de J.S.B. . . . " This "de" should be deleted.

5th line of the text: "Vu la curiosité." Instead of "Vu," read: Si.
Page 92, 3rd paragraph, 3rd line: between "et" and "par amour," a "qui" has been omitted.

Dare I, if you have no objection, ask you to note these corrections in your copy? Excuse me: this is for the honor (a rather big word!) of the French language.

To return to the cuts in the St. John Passion, truth compels me to say that I did not accept all those proposed by A. S. He had, with good grace, taken into account certain of my suggestions and, finally, the matter was settled in such a way that the plan adopted was the one invariably followed in all the performances which I subsequently conducted, in Paris and elsewhere, with or without the participation of A. S., and with the full approval and to the entire satisfaction of the best soloists who took part.

Believe me, I shall be very happy if I have been able to please you and to associate myself in this way with the homage that Princeton University and your magnificent library are rendering to a great man, whose friend I am honored to be and for whom I feel both gratitude and affection. . . .

My sincere good wishes,

GUSTAVE BRET

F. SCOTT FITZGERALD ’17

A collection of manuscripts and other memorabilia of F. Scott Fitzgerald ’17 has been given to the Princeton University Library by Sheila Graham, columnist and author of the recent autobiography Beloved Infidel. The papers which comprise Miss Graham’s gift relate to the few years of her association with the novelist, described in her autobiography, just before Fitzgerald’s death in Hollywood in 1940.

Included in the gift are the typed manuscripts of two short stories by Sheila Graham, “Beloved Infidel” and “Not in the Script,” with editorial comments in the hand of Fitzgerald, her exacting mentor, a few of whose notes and comments on Miss Graham’s reading also form part of the present collection. There are two

reminds us that the two friends are of the same age. The three articles mentioned are all in the Princeton University Library collection.
typed manuscripts of Fitzgerald's on the subjects of a tennis match and the moving pictures and two poems written to Sheilah Graham in Fitzgerald's hand. There are a number of letters, notes, postcards, and telegrams from Fitzgerald to Sheilah Graham. There is also, in Miss Graham's hand, a copy of Fitzgerald's last letter, one he dictated to her, addressed to his daughter, on December 21, 1940. A few photographs and a rare phonograph record of Fitzgerald's voice are included in Miss Graham's gift to the Library.

RECENT ADDITIONS TO THE COIN COLLECTION

The collection of some twelve hundred Greek and Roman coins assembled by the late Frederick W. Brown '97 has come to the Library as the bequest of Mr. Brown. Of interest is the fact that several hundred of the coins were found in Sidon. These coins give an excellent cross section of the various kinds of money that circulated in Sidon. Mr. Brown was also interested in the silver coinage of the Roman republic and his bequest includes some 250 pieces of this period.

From James McCosh Magie '04 the Library has received the collection of eighty-five ancient coins formed by the late Professor David Magie '97. Outstanding in this collection is a gold coin of great beauty with the portrait of Arsinoë, wife of an early Ptolemaic ruler of Egypt.

These two acquisitions help to improve the quality and the scope of the Library's already substantial collection of ancient coins.—LOUIS C. WEST

THE GIFT OF MRS. D. CHRISTIAN GAUSS

Mrs. D. Christian Gauss has presented to the Library 130 volumes from the collection of her father, the late Waters S. Davis. This gift includes several early printed books and examples of fine printing and illustration, some of the more notable of which will be briefly mentioned here.

The fifteenth century is represented by two books: Dionysius de Burgo Sancti Sepulchri, Die geschicht der Römer, Augsburg, Anton Sorg, 1489, with the bookplate of Dr. Vollbühler; and Bartolomeo Cipolla, Cautelae iuris [Strasbourg, Johann Prüss], 1490. Among the books of the sixteenth century are three illustrated liturgical works, all printed in red and black: Hortulus anime cum horis beate virginis [Nuremberg, Friedrich Peypus], 1519, with some seventy woodcuts and with woodcut borders throughout; Horae [Paris, Veuve de feu Thielman Kerver, 1522], with more than fifty large woodcuts; and Officium Beate Mariae Virginis, Venice, Giunta, 1591, with twenty-seven engravings. Other sixteenth-century illustrated books are a translation into German of Pietro de Crescenzi's treatise on agriculture, Von dem nuts der ding die in acheren gebucht werd [Strasbourg, Johannes Schott, 1518], with 254 woodcuts (fifty-three of which are repeats) of the occupations of rural life and of plants and trees; Ovid, Metamorphosis [Venice, Georgius de Rusconibus, 1521], with sixty-three woodcuts; and Pierre Belon, Les Observations de Plusieurs Singularitez & choses memorables, trouvées en Grece, Asie, Iudée, Egypte, Arabie, & autres pays estrangres, Antwerp, Christophe Plantin, 1555, one of the first books published by Plantin, with numerous woodcuts and a folding plate depicting "Le Portrait du mont Sinai, sur lequel nostre Seigneur bailla sa Loy à Moyse." A rare English book of the same period is Sir Anthony Fitzherbert, The newe Booke of Justyces of Peas [London, Thomas Petyt], 1541.

Outstanding among the considerable number of seventeenth-century English books in Mrs. Gauss's gift are Suetonius, The Historie of Twelve Caesars, London, 1606, the first edition of Plutarch Holland's famous translation; Richard Day, A Booke of Christian Praiers, London, 1608; Boccaccio, The Modell of Wit, Mirth, Elocuence, and Conversacion [London], 1620-85 (the second edition of the first volume and the first edition of the second volume), the first complete translation into English of The Decameron; Richard Brathwaite, Arie aspee Husband? A Boulter Lecture. London, 1640; and Edward Clark, The Protestant School-Master, second edition, London, 1688. Clark's little book contains not only "Plain and Easy Directions for Spelling and Reading English, with all necessary Rules for the true Reading of the English Tongue," but also—and this makes up by far the greater part—"A Brief and True Account of the Bloody Persecutions, Massacres, Plots, Treasons, and most inhumane Tortures committed by the Papists upon Protestants, for near 600 Years past, to this very time, in all Countries where they have usurped Authority to exercise their Cruelties," as well as "a description of the variety of their Tortures, curiously Engraven upon Copper Plates." Only one other copy of this second edition is recorded, while the first edition is known by but one copy. Μυροκόρος Παρυς Mundos [Amsterdam, 1609?], is a welcome addition to the Library's extensive collection of emblem-books. Also from the seventeenth century are Jean Baptiste Masson, Histoire Memorable de la Vie de Jeanne d'Arc Appelée la Pucelle d'Orleans, Paris, 1612; and two volumes
of engravings (both formerly in the Hoe collection): a series of engravings by Adamo Ghisi of the figures on the ceiling of the Sistine Chapel, issued in Rome about 1612; and Ad Sacrum Speculum, an undated set of fifteen plates representing the ancient fathers, with which is bound fifteen plates (mainly of seventeenth-century subjects) by Francesco Villamena, Pierre Firens, and others.

For the eighteenth century a variety of books may be mentioned: Petronius Arbiter, Satyricon, London, 1707, with the signatures of Alfred Tennyson and his father on the front flyleaf, from the collection of H. Buxton Forman; The New Metamorphosis; or, The Pleasant Transformation: Being The Golden Ass of Lucius Apuleius, of Medaura. Alter'd and Improv'd to the Modern Times and Manners, London, 1708, a decidedly "curious" work; Alexander Pope, The Dunciad, Variorum, London, A. Dob, 1729, a pirated edition (Griffith 217); William Dell, The Doctrine of Baptisms, Philadelphia, B. Franklin and D. Hall, 1759; Robert Dodsley, Select Fables of Esop and Other Fabulists, Birmingham, 1761, the first Baskerville edition; La Fontaine, Contes et Nouvelles, Paris, 1792, a "réimpression" of the beautifully illustrated "fermiers généraux" edition of 1768; and Arnaud Berquin, The Looking-Glass for the Mind, London, 1794, with wood engravings by John Bewick, younger brother of Thomas Bewick.

A fine addition to the Library's collection of early nineteenth-century English caricatures is Henry Alken, Illustrations to Popular Songs, London, 1822. An attractive association item consists of first editions of George Sand's plays, Comme Il Vous Plaira (an adaptation of Shakespeare's As You Like It) and Françoise, both published in Paris in 1856, the two bound together and both inscribed by the author to the famous actor Pierre Régnier, of the Comédie Française, to whom the first play is dedicated.

Finally, among the examples of modern fine printing are two books from the Essex House Press, The Poems of William Shakespeare, 1899, and Erasmus, The Praise of Folie, 1901; and seven from the Kelmscott Press, including William Morris, The Life and Death of Jason, 1895, the same author's Love Is Enough, 1897, and Spenser, The Shepheardes Calender, 1896.
reunion of his class, Bernhard K. Schaefer '20 has made a contribution for the purchase of books. H. Alexander Smith '01 has contributed a fund to be used for the preservation and appropriate care of his papers now in the Library and for the purchase of material relating to public and international affairs, in particular material relating to foreign policy. Mr. and Mrs. Willard Thorp have added to the capital of the Thorp Fund.

A portion of a donation to the University from Sterling Morton '06 has been set aside for the purchase by the Library of books in the field of linguistics. This contribution is not included in the above total.

GIFTS

Henry W. Bragdon has presented a file of typed summaries of interviews, letters, and questionnaires relating to Woodrow Wilson which he had assembled in preparation for a work on Wilson. From Lars de Lagerberg the Library has received a group of letters and documents concerning mainly the sale of land in New Jersey belonging to Lord Stirling and the settling of Stirling's estate. Charles E. Feinberg has given in honor of Robert H. Taylor '30 proof sheets of Walt Whitman's "Bravo, Paris Exhibition!" with corrections in the author's hand; "Shakespeare-Bacon's Cipher," with a correction in the author's hand; and "To the Sun-Set Breeze." Mr. Feinberg has also given, in honor of William S. Dix, a proof sheet of Sloane Kennedy's translated abstract of Gabriel Sarrazin's article "Walt Whitman and His Poems." Gifts from George G. Finney '21 and Mrs. Finney have included the letters patent for Isaiah Lukens' "Lithontriport," signed by John Quincy Adams and Henry Clay and dated December 29, 1826. Sinclair Hamilton '06 has added more than fifty items to the Hamilton Collection of American Illustrated Books. Among these latest additions are: The Death and Burial of Cock Robin, Worcester, Isaiah Thomas, 1787; a pencil drawing by Josiah Wolcott of Mrs. Partington; and a pen-and-ink drawing by Augustus Hoppin of a young woman seated at a table, dated April 21, 1858. Mr. Hamilton has also given two illustrated books of the sixteenth century: Guillaume Fillastre, La toison dor, Paris [1516]; and Gregor Reisch, Margarita Philosophica cui additionibus nouis [Basel]. 1517.

Gerard B. Lambert '08 has presented an autograph letter signed from George Washington to Landon Carter, Philadelphia, February 27, 1797, concerning the shipment of peas to Mount Vernon; an autograph letter signed from James Anderson, Washington's manager, to Landon Carter, Mount Vernon, March 5, 1797, enclosing the President's letter of February 27, 1797, and making arrangements for shipping peas and cotton seed to Mount Vernon; a manuscript plat of a tract of 445 acres in Frederick County, Virginia, surveyed by Washington for Captain Isaac Pennington, signed by Washington and dated October 23, 1750; and a manuscript order on Carter Burwell to pay quit rents on 392 acres to Colonel Angus McDonald, signed by Lord Fairfax and dated September 29, 1777. Mr. and Mrs. Herman W. Liebert have given in honor of Robert H. Taylor '30 an autograph letter signed from Samuel Richardson to Lady Elizabeth Echlin, December 7, 1754. From Mrs. Walter Lowrie has come a group of letters written by Albert Schweitzer to the late Walter Lowrie '30 with other material relating to Dr. Schweitzer. The Library has received from Charles G. Osgood more than 150 volumes, consisting mainly of works in English literature. William H. Scheide '36 has given more than one thousand volumes and other material in a variety of fields. Gifts from Robert H. Taylor '30 have included forty-seven letters written by George Eliot, the majority of which are addressed to Elizabeth Parkes Belloc.

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The Friends of the Princeton Library, founded in 1930, is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise have been acquired by the Library.

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The Princeton University Library Chronicle
Published four times a year: Autumn, Winter, Spring, Summer
Subscription: Four dollars a year
Single numbers: One dollar and twenty-five cents
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plenos. Verba sapientiūs scrutām
licet quasi clavi in altū defixi: quæ per
magistros cóstiliūs data sunt a pastore
uno. His ampliū kli mi ne requiras.
Sacrièdi plurès libros nulli est finis:
frequens; meditatio; carnis affliciō
est. Finem loquēdi pariter omnes audi-
amus. Dei time: t mādara est obkua.
Hoc est omnis homo. Lunda kūr
adducet deus in iudicium pro omni

ON LOAN FROM THE PRIVATE COLLECTION OF WILLIAM H. SCHEIDE

The Gutenberg Bible
PRINCETON UNIVERSITY LIBRARY · EXHIBITION GALLERY · OCT. 29-NOV. 30, 1960

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The Bible which the Princeton Library is privileged to display has become universally known as "The Gutenberg Bible." It is the first book printed from movable metal type, using an alphabetical system, of which any complete copies are known. This Bible is also called "The 42-line Bible" (from the number of lines used on each page after the first experimental pages of 40 and 41 lines had been set), and was for a long time known as "The Mazarin Bible," from the copy which was "recognized" in the middle of the 18th century in Paris by the bibliographer Guillaume-François Debure in the library founded by Cardinal Mazarin. The halo of celebrity surrounding this book, and the revered position that it occupies in men's minds as a symbol of the invention of printing, date indeed only from the "discovery" of the Mazarin copy. Ever since that time countless scholars have made microscopic studies of the meagre available documents which throw light on the invention of printing. There have been—and still are—heatless differences of opinion, and it has even been claimed that Gutenberg had no part in printing this Bible. The generally accepted evidence indicates, however, that Johann Gutenberg conducted experiments in the art of printing at Strasbourg and at Mainz from about 1440 to 1455, that he borrowed large sums of money to further his experiments, and probably lost most of the equipment which he had perfected over the years to his creditor, Johann Fust, whom he made a partner in his venture in 1452 and who, with his son-in-law Peter Schoeffer, formed the first successful printing establishment in Mainz. There seems therefore ample reason for ascribing to Johann Gutenberg the major role in the invention of printing in the West. The parallel, and prior, experiments with movable metal type carried on in the Far East—significant as they are in themselves—appear to have had no discernible connection with the European invention, and did not, because of their restricted nature, have the same immediate consequences.

The Gutenberg Bible carries no printed indication of place, printer or date—not even a title-page, in the modern sense of the term. A copy in the Bibliothèque Nationale in Paris, however, has a manuscript notation by Heinrich Cremner, Vicar of the Church of St. Stephen of Mainz, stating that the binding and illumination of that copy was completed on the 24th of August 1456. Since the decoration of the two volumes was done after the printing had been completed and, being done by hand, took considerable time, it may be assumed that the printing of the Bible was finished around 1455 or early 1456. The first dated pieces of printing which have been preserved are papal indulgences which were printed for distribution in Germany to raise money for the war against the Turks. These indulgences were printed on a single sheet, with the year of issue a part of the printed text. On the specimen in the Scheide Library—included in the present exhibition—is printed the date 1455.

The text of the Gutenberg Bible is the Latin Vulgate version completed by St. Jerome in A.D. 405, which had been circulating in manuscript form throughout Europe for a thousand years. The format and general appearance of this Bible printed by Gutenberg at Mainz closely resemble the manuscripts which preceded it. The design of the new type was patterned after the script, including the abbreviations, then current in the Rhine valley. The printer now took the place of the scribe who had formerly copied out texts by hand. He did not, however, entirely displace him, for the printed pages were turned over to "rubricators" who inserted by hand the red and blue initials at the beginning of chapters, as well as the names of the Books of the Bible at the top of pages and the red strokes at the beginning of sentences. After these rubricators had finished their work the sheets were then ready for the illuminators who decorated the pages on which prologues of Books were found and inserted decorative initials at the beginning of each Book, as they had been accustomed to doing with manuscripts. The style and extent of this hand illumination varied considerably from copy to copy, as did the bindings, depending on the areas where the work was done and the uses to which the volumes were to be put. In order to give an idea of the skill and artistry of both printer and illuminator the copy of the Bible on display will be opened at different pages during the course of the exhibition.

The Gutenberg Bible consists of 641 leaves (1282 pages), generally bound in two volumes. The size of the volumes varies according to the binder's whim or skill—the Scheide copy measuring 16 inches high by 11½ inches wide. The number of copies printed has exercised the ingenuity of many scholars; their estimates range from as few as about 180 copies (150 on paper and 30 on vellum) to as many as 300 copies. Of this edition, only 46 copies, in addition to many single leaves, are now known to be extant: 32 in Europe and 14 in the United States. Of these extant copies 12 are on vellum (4 of which are complete), and 34 are on paper (17 of which are complete). The so-called "incomplete copies" vary in degree, from those lacking only one or two leaves to those consisting of portions of one volume only. The Scheide copy, printed on
paper, lacks five leaves, but twelve others, formerly lacking, have been replaced by original leaves.

Each of the extant forty-six copies of the Gutenberg Bible has its own history. The peregrinations of the Scheide copy may be summed up as follows. After this copy left the press at Mainz, it was bound at Erfurt, in central Germany, probably by Johann Fogel. It may indeed have been bound expressly for the Prediger Kloster (Dominican Monastery) of Erfurt for use in its church as a lectern Bible. Erfurt had close ecclesiastical relations with Mainz, and some scholars believe that Erfurt may have been one of the places where the Bible was sold, since at least four of the extant copies in their original bindings (of which the Scheide copy is one) were bound in Erfurt. In time this Bible was probably replaced by a more modern one, perhaps by a new Bible in German at the time of the Reformation. Then it was put away, and lay forgotten in the “archives” of the Erfurt Prediger Kirche (the Protestant successor to the properties of the Prediger Kloster) until it was “discovered” there about 1865. In 1872 it was acquired by Albert Cohn, an antiquarian book dealer in Berlin, as agent for Ascher & Co., dealers in Berlin and London, from whom it was purchased in 1873 by the well-known London dealer, Henry Stevens, for George Brinley of Hartford, Connecticut.

Henry Stevens—“of Vermont,” as he always styled himself despite his long residence in England—had already, in 1847, negotiated the purchase of a Gutenberg Bible for James Lenox of New York (the copy now in the New York Public Library). The copy bought for Brinley—Stevens whimsically called it “the Connecticut copy”—was thus the second Gutenberg Bible to cross the Atlantic. When Brinley’s library was sold at public auction in 1881 this copy was bought by another collector, Hamilton Cole, of New York. The Bible was sold privately, in 1890, to a third well-known collector, Brayton Ives, also of New York. The Bible again appeared in an auction catalogue in the sale of the Brayton Ives Library in 1891, at which time it was purchased by James H. Ellsworth, of Chicago. It remained in Chicago until it was acquired by Dr. A. S. W. Rosenbach, who recalls in his memoirs that the transaction was completed by wireless in mid-Atlantic, and adds: “To buy a Gutenberg Bible by radio—it seemed almost sacrilegious.” Dr. Rosenbach sold the Bible in 1924—without benefit of radio—to the late John H. Scheide ’86 of Titusville, Pennsylvania. In 1950 his son, William H. Scheide ’36, moved the Scheide Library to his present residence, Princeton, New Jersey.
Now, thanks to the courtesy of Mr. Scheide, a copy of the Gutenberg Bible may for the first time be seen on public display in Princeton. Upon this occasion it is appropriate to cite the letter (now in the Scheide Library and included in the exhibition) written from London by Henry Stevens, 10 February 1873, to the New York agent of George Brinley, announcing the shipment of this very copy.

Pray ponder for a moment to fully appreciate the rarity and importance of this precious consignment from the Old to the New World. It is not only the first Bible, but is a fine copy of the First Book ever printed. It was read in Europe nearly half a Century before America was discovered. Therefore, in view of these considerations please to suggest to your Deputy at the Seat of Customs to uncover his head while in the presence of this first Book, and never for a moment to turn his back upon it while the case is open. Let no ungodly or thieving politician lay eyes or hands upon it. The sight can now do him no good, while the Bible may suffer. Let none of Uncle Samuels Custom House Officials, or other men in or out of authority, see it without first reverentially lifting their hats. It is not permitted to every man to visit the Hub, nor is it possible for many ever to touch or even see a

MAZARINE BIBLE*

* In a later letter, to Brinley, 13 March 1873 (also in the Scheide Library), Stevens refers to the "Gutenberg Bible," with the remark: "I no longer call it by the late French name Mazarine."

ON LOAN FROM THE PRIVATE COLLECTION OF
WILLIAM H. SCHEIDE
PRINCETON UNIVERSITY LIBRARY EXHIBITION GALLERY
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HOURS: MONDAY-SATURDAY, 9 A.M. TO 5 P.M.
SUNDAY, 2 TO 5 P.M.; CLOSED THANKSGIVING DAY

The Scheide Library, although a private collection, is open to qualified scholars by previous arrangement. Permission to consult the Library may be obtained by writing to Mr. William H. Scheide, 133 Library Place, Princeton, New Jersey; appointments can then be made with the Librarian. Mrs. Mina R. Bryan, telephone, WALnut 1-9174. The Scheide collection includes copies of many of the first books printed in Europe, examples of fine printing from later presses, early voyages and travels, Americana, Bibles, literature of the Reformation, as well as first editions of some of the great landmarks of literature, philosophy and science. Further information will be found in: Julian P. Boyd, The Scheide Library, privately printed, 1947; William H. Scheide, "Love for the Printed Word as Expressed in the Scheide Library," The Papers of the Bibliographical Society of America, Vol. 51 (1957), pp. 214-226; "The Scheide Library," The Princeton University Library Chronicle, Vol. 21, No. 3 (Spring 1960), pp. 165-167.