A PLEASANT
Conceited Comedie
Called,
Loues labors lost.
As it was presented before her Highnes
this last Christmas.
Newly corrected and augmented
By W. Shakespeare.

Imprinted at London by W. W.
for Cuthbert Earby.
1598.

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GERALD EADES BENTLEY, Murray Professor of English Literature at Princeton University, has recently published the seventh and final volume of *The Jacobean and Caroline Stage*.

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Eleven Shakespeare Quartos

BY GERALD EADES BENTLEY

MR. DANIEL MAGGIN and his son Donald L. Maggin '48 have presented to Princeton a magnificent collection of eleven Shakespeare quartos. Since these thin volumes have been collectors' items for more than two hundred years now, it is phenomenal that Mr. Maggin has been able to garner so many, and deeply gratifying that he has presented them to Princeton.

The eleven quartos and their listings in the *Short-Title Catalogue of Books Printed . . . 1475-1640* and in the 1916 and 1939 editions of Bartlett and Pollard's *A Census of Shakespeare Plays in Quarto 1594-1709* are as follows:

**LOVE'S LABOR'S LOST**

A/ Pleasant/ Conceited Comedy/ Called,/ Louis labors lost./ As it was presented before her Highness/ this last Christmas./ Newly corrected and augmented/ by W. Shakespere./ [ornament]/ Imprinted at London by W. W./ for Cuthbert Burby./ 1598. First edition; 4to; A-I', Kz = 38 leaves. Binding: blue morocco, gilt tooling by Bedford. The Allen-Quaritch-Law copy. Bartlett 52; STC 22291; Bartlett Census 1939: 565.

**KING LEAR**

M. VWilliam Shakespeare./ His/ True Chronicle History of the life/ and death of King Lear, and his/ three Daughters./ With the unfortuniate life of Edgar,/ sonne and heire to the Earle of Gloucester, and/ his sullen and assumed humour of Tom/ of Bedlam./ As it was plaide before the Kings Maiesty at White-Hall, vp'd S. Stephens night, in Christmas Holildaes./ By his Maiesties Servants, playing usuall at the Globe on the Banck-side./
HAMLET [n.d.]

HAMLET 1703

JULIUS CAESAR

THE TWO NOBLE KINSMEN
The Tragedy Of The Two Noble Kinsmen. Presented at the Blackfriers by the Kings Majesties servants, with great applause. Written by the memorable Worthies of their time: Mr. John Fletcher, and Mr. William Shakespeare. [to right of brace:] Gent. [ornament] Printed at London by Tho. Cotes, for John Waterson; and are to be sold at the signe of the Crowne, in Pauls Church-yard. 1634. First edition; 4to; Title 1 leaf, B-M⁶, N² = 46 leaves. Binding: red morocco. The Cole-Simpson-Kershaw-Dyce-Fitzgerald copy. Bartlett 158; STC 11075. Excluded from Bartlett 1939.

OTHELLO
Othello. The Moor of Venice. A tragedy. As it hath been divers times Acted at the Globe, and at the Blackfriers; and now at the Theatre Royal, by His Majesties Servants.

The rarest of these quartos is the 1598 *Love's Labor's Lost.* Though six or eight of Shakespeare's plays had been printed before 1598, and though nearly half of his comedies, histories, and tragedies had already been performed in London theatres, this one is the first play to be printed with his name on the title page; the others had appeared anonymously. This quarto marks the time—so far as we know now—when London publishers decided that Shakespeare's name might sell books.

The statement "Newly corrected and augmented, By W. Shakespeare" is odd for a first edition; it suggests that there may have been an earlier and inferior edition of the play, perhaps like the 1600 edition of *Henry V* or the 1609 edition of *Hamlet.* If there was such an edition it must have been read out of existence, for no copy has ever been discovered.

The next five quartos belong together; they constitute half the group of ten plays issued in 1619 by the printers Thomas Pavier and Isaac Jaggard in an unauthorized first collection of Shakespeare's plays four years before the publication of the First Folio under the sponsorship of John Heminges and Henry Condell in 1623. For reasons of copyright, fraudulent dates were given in the imprints of several of these plays, including *King Lear, A Midsummer Night's Dream, Henry V,* and *Sir John Oldcastle* in Mr. Maggin's collection. Contrary to the statements on their title pages, these plays were all printed on the presses of Isaac Jaggard in 1619.

During nearly three centuries these falsely dated quartos created bibliographical confusion, for those copies which had originally been bound together into fat little volumes of nearly 700 pages were broken up by seventeenth- and eighteenth-century dealers and collectors, and the quartos appeared separately in most libraries, as in Mr. Maggin's. Then in 1908 and 1909 the brilliant bibliographers Sir Walter Greg and A. W. Pollard demonstrated independently that in spite of the various dates on their title pages all ten plays must have been printed on the same presses in the same year. And in the last two decades two different copies of the set of ten plays, still bound together as Greg and Pollard hypothesized, have been discovered.

One of Mr. Maggin's quartos from this group of five, *Sir John Oldcastle* falsely dated 1600, presents a further error or fraud by Pavier and Jaggard. Of course the play is not Shakespeare's as the title page asserts. It was first published anonymously in 1600, and the prologue shows that it was written to compete with Shakespeare's Falstaff, whose historic original was Sir John Oldcastle—the name Shakespeare himself had at first used for Falstaff. In the prologue to the anonymous play the actor makes sneering allusion to Shakespeare's character as presented by the Lord Chamberlain's company.

It is no pamper'd Glutton we present,
Nor aged Councellour to youthfull sinne;
But one, whose vertue shone aboue the rest,
A valiant Martyr, and a vertuous Peere

* * * * *

Let faire Truth be grac'd,
Since forg'd inuention former times defac'd.

That *Sir John Oldcastle* did belong to the Lord Admiral's company and was not owned by the Lord Chamberlain's Men nor written by their chief dramatist is proved by an item in the account book of Philip Henslowe, the principal theatrical magnate of the time and the financial backer of the chief competitor of Shakespeare's company, the Lord Admiral's Men. Henslowe records that on October 16, 1599 he paid Anthony Munday, Michael Drayton, Robert Wilson, and Richard Hathway £10 for collaborating on *The First Part of Sir John Oldcastle.*

Certainly Pavier and Jaggard were wrong in their attribution to Shakespeare. Were they deliberately misleading? Perhaps they were only careless or confused, but in any case the ascription is testimony to their estimate of the sales appeal of Shakespeare's name in 1619.

The undated quarto of *Hamlet* was probably printed between 1611 and 1623. The statement "Newly Imprinted and enlarged" is copied from the title page of the third quarto of 1611 which had itself been copied from the second of 1604. On each of these title pages the statement is intended to differentiate the text which
The first part
Of the true & honorable history, of the Life of
Sir John Oldcastle, the good Lord Cobham.

As it hath bene lately acted by the Right honorable the Earle of Nottingham, Lord High Admiral of England, his Servants.

Written by William Shakespeare.

London printed for T. P.
1600.

Title page of Sir John Oldcastle (see p. 73)

follows from that of the first edition of 1603, a "Bad Quarto" in which nearly half the lines of the play have been omitted and many errors perpetrated in those lines which were printed.

The 1603 Hamlet appeared after the play had become a part of the standard repertory of a London theatre completely different from the Globe for which Shakespeare had written his tragedy. One of the many changes which the new environment required is recorded on A3:

To the Reader

This Play being too long to be conveniently Acted, such places as might be least prejudicial to the Plot or Sense, are left out upon the Stage; but that we may no way wrong the incomparable Author, are here inserted according to the Original Copy with this Mark "

The lines which are so marked in the quarto—such as half the Rogue and Peasant slave soliloquy and all the "How all occasions do inform against me" soliloquy—offer interesting evidence of the changes one hundred years had brought in London taste and in London dramaturgy.

The 1684 Julius Caesar, though dated 84 or 85 years after Shakespeare wrote the play, is a first quarto. Julius Caesar was never printed in the author's lifetime, and before this edition it had been printed only in the Folio collections of 1623, 1634, and 1663. In this 1684 edition it is published with the cast of the Theatre Royal production in which Edward Kynaston played Antony, and Brutus was played by the great Thomas Betterton.

The Two Noble Kinsmen quarto is another first edition, for the play was never printed in Shakespeare's lifetime nor in the Folios of 1623 or 1632. At the time of its publication, Fletcher and Shakespeare, the two principal dramatists of the Lord Chamberlain-King's company in the first quarter of the seventeenth century, had been dead for nine and eighteen years respectively, and a number of modern scholars have tried to cast doubt on the accuracy of the title page ascription. The play was apparently composed in 1613 when Shakespeare was finishing his long service as dramatist to the King's company and John Fletcher was taking over as principal playwright for this premiere troupe of its time. The majority, though certainly not all, of current scholars accept the play as the collaboration of Shakespeare and Fletcher.
The eleventh play, the 1695 *Othello*, is the sixth quarto or the tenth edition. The title page statement about production at the Globe, the Blackfriars, and the Theatre Royal has been copied from the previous quartos of 1685 and 1687. On A₃⁺ is printed a *Dramatis Personae* with actors and actresses assigned to the roles. This cast, however, has been copied from the quarto of 1681; several of the actors named had died long before 1695.

These eleven little volumes are a notable addition to the treasures of the Princeton University Library. Whatever delight fine copies of great books can bring will be provided for many future visitors by this generous gift of Daniel Maggin and his son.

“The Jacobean and Caroline Stage”
Quartos from Princeton Collections

BY ALFRED L. BUSH

The Jacobean and Caroline Stage,” an exhibition in the Princetoniana Room of the Library from October 1968 through January 1969, took its title from the published work it celebrated: the seven-volume study by Professor G. E. Bentley of Princeton’s Department of English. This encyclopedic work—focused persistently on bibliographical questions—is the product of forty years of scholarship. Its first volume appeared in 1941; the final one in 1968. The exhibition juxtaposed Mr. Bentley’s text and editions of the drama of the period selected from Princeton collections. One hundred and thirty quartos and two folios were exhibited, more than a third of them from the Princeton library of Robert H. Taylor ’50. Limitations of space in the gallery made it impossible to exhibit more than selections from the pertinent quartos in both Mr. Taylor’s library and in the University collections.

The first two volumes of Mr. Bentley’s work set forth the history of the dramatic companies and players of the period. The initial volume presents our knowledge of the eleven dramatic companies of Jacobean and Caroline London. All but two of these groups were represented in the exhibition by quartos associated with them.

The King’s Company, which overshadowed all others of the period, was represented by the 1625 quarto of Beaumont and Fletcher’s *A King or No King, Acted at the Blache-Fryars, by his Maisties Servants* (Parker Lloyd-Smith Memorial Collection) and by the first edition (1612) of Ben Jonson’s *The Alchemist* (lent by Mr. Taylor), the latter presented at court “by the kings players” on the first day of the year 1622/3.

The Palsgrave’s or King of Bohemia’s Company derived eventually from the amalgamation of the Lord Admiral’s men and Lord Strange’s men about 1590. *A Pleasant Comedie of Faire EM, the Millers Daughter of Manchester . . . As it was sundry times publiquely acted in the Honourable Citie of London, by the right
Honourable the Lord Strange his Servants, London, 1631 (lent by Mr. Taylor) was shown next to an even more celebrated work in the Palsgrave's repertory, Christopher Marlowe's The Tragicall History of the Life and Death of Doctor Faustus, London, 1619 (the Rowland Library—Robert Garrett copy, the gift of Johnson Garrett '35). Both of these works are of especial bibliographic interest, the latter being the only recorded copy of this edition (Sir Walter Greg's B2 text), the former because of the curious controversy over its briefly held attribution as a work by Shakespeare.

Queen Anne's Company—Players of the Revels—was illustrated in the form of its original name, The Earl of Worcester's Company, by A Pleasant Conceited Comedy, wherein is shewed, how a man may choose a good wife from a bad. As it hath beene sundry times acted by the Earle of Worcestres Servants, London, 1630 (lent by Mr. Taylor) and by Thomas Heywood's The Rape of Lucrece . . . Acted by her Maiesties Servants at the Red Bull, London, 1630 (Edward W. Sheldon '79 Memorial) which was part of the repertory of Queen Anne's Company after 1615.

Philip Massinger's The Bond-Man . . . As it hath beene often Acted with good allowance, at the Cock-pit in Drury-Lane: by the most Excellent Princesse, the Lady Elizabeth her Servants, London, 1624 (gift of Charles Scribner '19) represented the Lady Elizabeth's (Queen of Bohemia's) Company—a group which Mr. Bentley believes broke up during or shortly after the plague of the year following this quarto's imprint.

Prince Charles's (I) Company was illustrated by William Rowley's A Tragedy Called All's Lost by Lust, London, 1633 (Bridgewater-Huth copy, lent by Mr. Taylor), opened to the list of dramatis personae. This first edition there records "taques, a simple clownish Gentleman, his sonne, personated by the Poet." Since Rowley was never a member of either the Lady Elizabeth's or Queen Henrietta's companies, but was, however, long a member of Prince Charles's Company, Mr. Bentley uses this as evidence that this play, like others, was originally the property of Prince Charles's Company before passing into the hands of both the Lady Elizabeth's and then Queen Henrietta's players.

Queen Henrietta's Company was represented in the exhibition by two works of Beaumont and Fletcher: The Knight of the Burning Pestle, London, 1635 (Parker Lloyd-Smith Memorial Collection), played by the Queen's men at St. James's on 28 February 1635/6 and Wit Without Money . . . As it hath beene Presented with good Applause at the Private house in Drurie Lane, by her Majesties Servants, London, 1639 (B. C. Juel-Jensen copy, lent by Mr. Taylor).

The King and Queen of Bohemia's Company, whose existence Mr. Bentley was the first to recognize, was understandably not represented by a quarto in the exhibition. Nor was The Red Bull-King's Company, for which only slightly more information is known. The sources in fact are, says Mr. Bentley, "so scanty that [we have] only the sketchiest and most tentative account of the organization."

The King's Revels Company was referred to on the title page of Sir Gyles Goose-Cappe Knight. A Comedy lately Acted with great applause at the private House in Salisbury Court, London, 1636 (Edward W. Sheldon '79 Memorial). Besides appearing under the name of "the Company of players of Salisbury Court," this group was also known as "The Children of the Reuells," "the Company of the Revels," and "the Company of His Majesties Revels."

Shakerley Marmion's A Fine Companion. Acted before the King and Queene at White-Hall, and sundrie times with great applause at the private House in Salisbury Court, By the Prince his Servants, London, 1633 (lent by Mr. Taylor), was shown for Prince Charles's (II) Company; and the final group considered—the King and Queen's Young Company (Beeston's Boys) was represented by a 1642 edition of The Traylor (purchased on the Robert K. Root Fund) which Mr. Bentley finds mentioned in the Lord Chamberlain's edict of 1639 as the property of the company as the result of being among plays "represented unto his Matye," by "William Beiston Gent Gouvernor of the kinges and Queenes young Company of Players."

The second volume of Mr. Bentley's work presents the available knowledge concerning the players of the period. Next to his entry for William Allen, the quarto of Philip Massinger's The Renegado, London, 1630 (lent by Mr. Taylor) was opened to the verso of the title page where the dramatis personae and "The Actors Names" are recorded, including that of William Allen in the title role.

Near this was exhibited a copy of the 1633 edition of Christopher Marlowe's The Famous Tragedy of the Rich Jew of Malta.
(gift of Henrietta B. Ricketts), with an 1809 inscription by Thomas Jolley, who then owned the volume, which begins: “This play was much esteemed at the time it was wrote the Jew part being play’d by Mr. Edward Allen that ornament of his profession the Founder of Dulwich College, on its revival it met also with great & deserved applause.”

*The Spanish Tragedy*, London, 1633 (lent by Mr. Taylor), was juxtaposed with Mr. Bentley’s entry for Richard Fowler where a quotation is presented from Rawlin’s play, *The Rebellion*. After several punning allusions to the players, they decide to act *The Spanish Tragedy*.

2 Tay. Who shall act Ieronimo
3 Tay. That will I:
Marke if I doe not gape wider than the widest
Mouth’d Fowler of them all, hang me:
‘Who calls Jeronimo from his naked bed: haugh!’
Now for the passionate part
Alas it is my sonne Horatio.

A 1635 quarto of Ben Jonson’s *Catiline* (Parker Lloyd-Smith Memorial Collection) was opened to the list of “The names of the Actors” facing the initial lines of Act I. And next to one of Mr. Bentley’s charts of “Actor Lists” was a copy of the 1697 *Hannibal and Scipio* by Thomas Nabbes (lent by Mr. Taylor), which on the title page records a performance by Queen Henrietta’s men at the Phoenix or Cockpit in Drury Lane in the year 1635 and under the heading, “The Speaking persons,” gives the original cast, one of the fullest extant for the company.

The three central volumes of Mr. Bentley’s work—volumes III, IV and V—are devoted to discussions of the plays and playwrights of the period. It was this portion of his study, illustrated with pertinent volumes, that formed the greater part of the exhibition. This section of the exhibition opened with the 1640 quarto of *The Antipodes* (purchased on the Berkeley Rulon-Miller Memorial Fund) placed in front of Mr. Bentley’s discussion of the play under the entry for its author, Richard Brome—once a servant of Ben Jonson. The quarto was opened to the author’s note printed at the conclusion of the play concerning contractual arrangements for its production.

Thomas Carew’s *Caelum Britannicum*, London, 1634 (gift of the Friends of the Princeton University Library) represented not only its author, but also one of Inigo Jones’s most elaborate productions. The quarto of the second edition of William Cartwright’s *The Royal Slave*, Oxford, 1640 (purchased on the Berkeley Rulon-Miller Memorial Fund), stood next to Mr. Bentley’s summary of the reactions of contemporaries to the production of this play as the climax of a series of entertainments planned by Archbishop Laud for the visit of the King, the Queen, and the two Princes of the Palatinate to Oxford in August of 1656.

Robert Chamberlain’s *The Swaggering Damsel*, London, 1640 (Huth copy, lent by Mr. Taylor), was opened to the prologue which contains repeated references to ladies—a fact which Mr. Bentley uses, in his entry for the author and his plays, as evidence to suggest that this play, for which no external evidence exists of its performance, would have been more appropriately performed in a private theatre like the Phoenix than in a public house.

*The Knave in Graine, New Vampt* (purchased on the Theodore F. Sanxay Fund) was exhibited beside Mr. Bentley’s discussion of “J.D.”—an author who flourished about 1685 and of whom nothing is known other than the fact that his initials appear on the title page of this 1640 quarto.

Eight quartos by Sir William Davenant illustrated Mr. Bentley’s pages on this poet and his plays. What is probably his earliest play, *The Tragedy of Albouine, King of the Lombards*, London, 1629 (bequest of Theodore W. Hunt, Class of 1865), called attention to Mr. Bentley’s discussion of the problem of its place in the chronology of the author’s work, his sources for the play and his attempts to attract attention through this early publication. Three masques by Davenant were represented: the 1637 *Britannia Triumphans* (bearing the bookplates of Thomas Jolley and William Holgate, lent by Mr. Taylor) ; *The Luminalia, or the Festival of Light* given “On Shrovetuesday Night, 1637” (Arbury Library copy, lent by Mr. Taylor) ; and *Saltmacida Spolia*, London, 1639 (purchased on the Class of 1922 Library Fund). The latter was the last of the great court masques before the wars and Mr. Bentley finds in the elaborateness of the production a suggestion of the Swan song of the Caroline court.

Davenant’s *The Cruell Brother*, London, 1650 (gift of Conover English ’99); *The Just Italian*, London, 1650 (lent by Mr. Tay-
lor]—a second copy (purchased on the Annie Rhodes Gulick and Alexander Reading Gulick Memorial Fund) was opened to Thomas Carew's commendatory verses "To my worthy Friend, M. D'Avenant, Vpon his Excellent Play, the Just Italian"—; *The Platonick Lovers*, London, 1636 (gift of Mr. Daniel Maggin) and *The Witts*, London, 1636 (purchased on the Berkeley Rulon-Miller Memorial Fund) completed the representation of this author in the exhibition.

Thomas Dekker was noticed by the presence of the third edition (1651) of his collaboration with Philip Massinger entitled *The Virgin-Martyr* (Holcombe Ingleby copy, lent by Mr. Taylor) and Mr. Bentley's judgments on the various interpretations of the play and the attempts to separate the work of the two authors.

Thomas Drue's *The Bloodie Banquet*, London, 1639 (lent by Mr. Taylor), is reinforced as a first edition by Mr. Bentley's laying of the ghosts of two erroneously conjured earlier editions.

Mr. Bentley sets forth the meager information available on the career of John Fletcher. Considering his social position and his flourishing reputation from about 1620 to the end of the century, Mr. Bentley finds this paucity of sources less accountable than the obscurity of Shakespeare. These notes served as a backdrop for four of Fletcher's plays: *The Elder Brother*, London, 1637 (purchased on the English Seminary Fund); *The Night-Walker, or the Little Theife*, London, 1640 (bearing the Clann Dhaidhthidh bookplate, lent by Mr. Taylor); *Rule a Wife and have a Wife*, Oxford, 1640 (gift of Charles G. Osgood in honor of Thomas Marc Parrott) with a second copy (Robert Cleveland's copy, lent by Mr. Taylor); and *The Bloody Brother*, London, 1639 (lent by Mr. Taylor). This 1639 first edition was exhibited with the second edition of the same play under the title *The Tragedy of Rollo Duke of Normandy*, Oxford, 1640 (purchased on the Annie Rhodes Gulick and Alexander Reading Gulick Memorial Fund).

Two copies, one opened to the title page, one to the final lines of the epilogue, of John Ford's *The Fancies, Chast and Noble*, London, 1638 (one the gift of Laurence R. Carton '07, the other lent by Mr. Taylor) bracketed Mr. Bentley's discussion of the play. Quartos (all of them lent by Mr. Taylor) of four further dramas by Ford continued to illustrate Mr. Bentley's commentary on his work: *Loues Sacrifice*, London, 1633, opened to James Shirley's laudatory verses "To my friend Mr. John Ford"; *The Tragical History of the Life and Death of Doctor Faustus. With new Additions.*

Written by Ch. Mar.

Printed for John Wright, and are to be sold at his shop without Newgate, at the signe of the Bible. 1619.

Title page of the 1619 edition of Christopher Marlowe, *Doctor Faustus*, with a woodcut of Edward Alleyn as Mephistopheles.

Princeton University Library, gift of Johnson Garrett '35.
Chronicle Historie of Perkin Warbeck, London, 1634; The Ladies Triall, London, 1639; and 'Tis Pitty Shee's a Whore, London, 1635. The latter is a prompt copy, probably for an eighteenth-century performance, and was exhibited to display the marginal instructions: the names of characters due to make an entrance noted in a hand imitating type, the outline of pointing hands to emphasize entrances and even prop reminders, such as "Grimaldi with a dark Landhorne."

Mr. Bentley's presentation on Henry Glapthorne was illustrated in the exhibition by the presence of three plays of this author: Argatus and Parthenia, London, 1639 (gift of Arthur M. Greene, Jr.); The Hollander, London, 1640 (gift of Laurence R. Carton '07); and the rare 1639 issue of the first edition of The Tragedy of Albertus Wallenstein (lent by Mr. Taylor). Most copies of this work have title pages dated 1640. Two quartos, The Courageous Turk, London, 1632 (gift of Harry C. Black '09) and The Raging Turk, London, 1632 (lent by Mr. Taylor) represented their author Thomas Goffe.

Barton Holyday's Technogamia, Or, the Marriage of the Arts, London, 1630 (lent by Mr. Taylor), was shown with Mr. Bentley's discussion of its Oxford performance and his printing of a contemporary ballad, "On the play, acted by the Oxford studts at Woodstock before ye King: 1621." And John Jones's Adrasta: Or the Womans Spleene, and Loves Conquest, London, 1635 (lent by Mr. Taylor) was placed next to Mr. Bentley's summary of the attempts to identify this author of whom nothing is known beyond what can be inferred from this single play.

Ben Jonson was present not only in the form of his first and second folios, The Workes of Beniamin Jonson, London, 1616—the first collection of plays by an English author (purchased on the Theodore F. Sanxay Fund) and The Works of Benjamin Jonson, London, 1640 (from the library of Henry N. Paul '84), and by the quarto of one of his failures, The New Inne—Or, The light Heart, London, 1631 (Frank Hogan copy, the bequest of Theodore W. Hunt, Class of 1865), but most conspicuously by a contemporary portrait, painted on a panel, by Gerard van Honthorst (lent by the Art Museum of Princeton University).

Two copies of Henry Killigrew's The Conspiracy, London, 1638 (one the gift of John H. Scheide '96, Robert Bridges '79 and Stacy B. Lloyd '98; the other lent by Mr. Taylor), were shown
with Mr. Bentley's pages on this play in which he marshals the evidence to support the fact of its first performance at the celebrations for the "wedding of Lady Mary Villiers, daughter of Charles's favorite, the assassinated Duke of Buckingham, to Lord Charles Herbert, son of Philip, Earl of Pembroke and Montgomery, Lord Chamberlain, dedicatee of the Shakespeare First Folio, and a great patron of the drama." Sir William Lower was represented by his The Phenix in her Flames, London, 1639 (gift of Mr. Taylor).

Shakerley Marmion's notable literary allegiance to Ben Jonson was recalled in the two works of his in the exhibition: The Antiquary, London, 1641 (John L. Lawson's copy, lent by Mr. Taylor)—with a second copy (purchased on the Theodore F. Sanxay Fund) opened to the initial page of the "Actus Tertius"—and Hollands Leaguer, London, 1632 (lent by Mr. Taylor).

Philip Massinger was substantially represented in the exhibition. Volume IV of Mr. Bentley's work was opened to pages of his entry on Massinger which discuss the evidence for the origin of his collaboration with Fletcher and the difficulties of distinguishing a play on which the two collaborated from one which simply bears Massinger's revisions of Fletcher. Four quartos of Massinger's plays were opened to suggest the nature of his work: The Emperor of the East, London, 1632 (gift of Charles Scribner '13); The Fatal Dowry, London, 1632 (gift of Charles Scribner '13)—the songs printed at the end of the play were shown; The Maid of Honour, London, 1632 (gift of Moses Taylor Pyne, Class of 1877)—with a seventeenth-century manuscript correction displayed; and The Vnnatural Combat, London, 1639 (Thomas Wise's copy, lent by Mr. Taylor). Near these a stack of other quartos by Massinger suggested the bulk of his work: The Great Duke of Florence, London, 1636; The Roman Actor, London, 1629; The Renegado, London, 1630 (all the gift of Charles Scribner '13); A New Way to Pay Old Debts, London, 1633 (gift of the Class of 1875); The Picture, London, 1630 (John E. Annan, Class of 1855 Memorial Fund) and The Duke of Millaine, London, 1623 (lent by Mr. Taylor).

Thomas May's The Heire, London, 1633 (gift of Harry C. Black '09) was opened to the commendatory verses of Thomas Carew which Mr. Bentley used to postulate that the play was originally performed at a college and not at the Red Bull as the title page states. He finds the academic air of the play not very appropriate "for the rowdy Red Bull."

Of the two private masques written by John Milton only one exists in a contemporary printing. The first edition of Comus represented Milton's place in the history of the theatre of the period: A Maske presented At Ludowe Castle, 1634; On Michaelmasse night, before the Right Honorable, John Earle of Bridgewater, Vicount Brakly, Lord President of Wales, And one of His Maiesties most honorable Privie Counsell, London, 1637 (Aldenham-Hogan-Rabinowitz copy, lent by Mr. Taylor).

Walter Montagu's The Shephard's Paradise, London, 1629 [i.e., 1659] (purchased on the Katharine Jeanette Palmer Memorial Fund) was opened near Mr. Bentley's discussion of it as a "pompous and interminable pastoral" which "achieved a notoriety far beyond its merits."

Thomas Nabbes, of whose life very little is known, was represented by Microcosmus. A Morall Maske, London, 1637 (gift of the Friends of the Princeton University Library), opened to Richard Broome's commendatory "To his deare friend the Authour upon his Microcosmus"; The Unfortunatse Mother, London, 1640 (Edmund Gosse's copy, gift of Harry C. Black '09) and a volume of "Nabbes Plays" which includes Hannibal and Scipio, London, 1637, Covent Garden, London, 1638, and The Bride, London, 1640 (Parker Lloyd-Smith Memorial Collection).

Volume V of Mr. Bentley's work carries his discussion of plays and playwrights from the letter R through the entry for Richard Zouche and then turns to the anonymous plays of the period. Thomas Randolph, The Jealous Lovers, Cambridge, 1632 (purchased on the English Seminary Fund) was shown with Mr. Bentley's notes on this comedy whose production and reception were an important part of a notorious academic row at Cambridge, one of the alleged consequences of which was the suicide of Dr. Butts, Vice-Chancellor of the University. This quarto was followed in the exhibition by Thomas Rawlin's, The Rebellion, London, 1640 (gift of the Friends of the Princeton University Library).

James Shirley's presence in the exhibition rivaled Massinger's in its quantity. Following a copy of Volume V of Mr. Bentley's work, opened to the first pages of his discussion of Shirley, was a quarto of his Changes: Or, Love in a Maze, London, 1632 (bequest of Theodore W. Hunt), turned to the "Epilogus" page on
which someone in a seventeenth-century hand has written “excellent” after the final line. *A Contention for Honour and Riches*, London, 1633 (Bridgewater copy, bequest of Theodore W. Hunt '65), was opened to the first page of this short moral masque which faces a list of “The Speakers,” ending with “Mutes,/Honesty,/No-pay./Long-vacation./Foul-weather-in-harvest.” Five other quartos by Shirley were exhibited to display their title pages or the initial page of the drama: *The Gamester*, London, 1637 (from the Collection on Magic of Carl Waring Jones '11): *The Dukes Mistris*, London, 1698 (bequest of Theodore W. Hunt); *The Humorous Courtier*, London, 1640 (John Camp Williams’ copy, the gift of Williamson Pell '02); *Hide Parke*, London, 1637 (Bridgewater copy, the gift of Mrs. C. R. Williams, Edward E. Rankin '09, and James H. Breasted, Jr. '32); *The Tratyor*, London, 1695 (Edmund Gosse’s copy, purchased on the Theodore F. Sanxay Fund); and *The Lady of Pleasure*, London, 1637 (bequest of Theodore W. Hunt). A stack of fifteen quartos by Shirley reminded the viewer of the exhibition of how prolific a writer he was: *The Coronation*, London, 1640 (Marsden J. Perry’s copy, the bequest of Theodore W. Hunt); *The Opportunitie*, London, 1640 (Parker Lloyd-Smith Memorial Collection); *The Tragodie of Chabot*, London, 1639 (Parker Lloyd-Smith Memorial Collection); *The Young Admiraill*, London, 1637 (gift of Harry C. Robb '97 and James L. Sprunt '10); *The Example*, London, 1637 (Class of 1922 Library Fund); *The Martyr’d Souldeir*, London, 1638 (gift of Mr. Taylor); *The Bird in a Cage*, London, 1638, with the rare page of corrections at the end (gift of Harry C. Black '09); *The Gratevul Servant*, London, 1690 (H. Buxton Forman’s copy, purchased on the Annie Rhodes Gulick and Alexander Reading Gulick Memorial Fund); *The Maldes Revenge*, London, 1639 (gift of Edward E. Rankin '09); *The Royall Master*, London, 1688 (gift of James L. Sprunt '10); *The Ball*, London, 1639 (gift of Curtis W. McGraw '19); *A Pacionall called the Arcadia*, London, 1639 (Collection of Seventeenth Century Poetry in Memory of Richard Betch '34).

*Albion’s Triumph. Personated in a Maske at Court*, London, 1631 (lent by Mr. Taylor) represented Aurelian Townshend’s masques—the only parts of his work printed during his lifetime. *The Valiant Scot, By J. W. Gent.*, London, 1637 (lent by Mr. Taylor) was exhibited near Mr. Bentley’s evaluations of identifications of the author of the play. He finds particularly unhesitating the suggestion that the initials on the title page stand for John Webster. The latter was represented in the exhibition by *The Devil’s Law-case*, London, 1623 (lent by Mr. Taylor), and by *The Tragedie of the Dutchess of Malfi*, London, 1632 (lent by Mr. Taylor). This first edition of *The Duchess of Malfi* includes two casts of the King’s Men. This double cast, Mr. Bentley points out, is unique in Jacobean and Caroline records and may suggest a complete revision of the play.

The discussion of the anonymous plays was illustrated by quartos of *The Costlie Whore*, London, 1633 (lent by Mr. Taylor); *The King and Queenes Entertainement at Richmond. After their departure from Oxford: In a masque, presented by the most Illustrious Prince, Prince Charles Sept 12, 1636* (lent by Mr. Taylor)—whose attribution to Edward Sackville, as has several times been done, Mr. Bentley carefully rejects; *The Tragedie of Nero*, both in the 1624 edition (purchased on the English Seminary Fund) and that of 1633 (gift of the Class of 1875); and finally by *Suetnam, The Woman-hater, Arraigned by Women*, London, 1620 (lent by Mr. Taylor).

Volume VI of Mr. Bentley’s work is devoted to the theatres of the period. Eight private theatres, sixteen public theatres, four theatres at court and two projected theatres are given detailed attention. Of the private theatres, the second Blackfriars was represented in the exhibition by Fletcher’s *Monsieur Thomas*, London, 1689, “Acted at the Private House in Blacke Fryers,” (lent by Mr. Taylor); the Phoenix or Cock-Pit in Drury-Lane, by two of Massinger’s plays: *A New Way to Pay Old Debts*, “As it hath beene often acted at the Phoenix in Drury-Lane, by the Queenes Maiesties servants,” London, 1633 (lent by Mr. Taylor), and *The Bond-Man*, “As it hath beene often acted with good allowance, at the Cock-Pit in Drury-Lane: By the most Excellent Princesse, the Lady Elizabeth Her Servants,” London, 1698 (Bridgewater copy, the gift of John G. Buchanan '09).

Mr. Bentley’s discussion of *The Salisbury Court*—the last theatre built in London before the wars—was illustrated by three quartos. Thomas Middleton’s *A Mad World My Masters*, London, 1640 (purchased on the Annie Rhodes Gulick and Alexander Reading Gulick Memorial Fund), was opened to the title page which notes that “it hath bin often Acted at the Private House in
Salisbury Court, by her Majesties Servants." Thomas Nabbes's *Tottenham Court*, London, 1628 (lent by Mr. Taylor), "Acted in the Yeare MDCXXXIII. At the private House in Salisbury-Court," was exhibited to show "The Epilogue, by the Hostesse" in which she refers to the small house and the struggling troupe:

If I winne
Your kinde commends, 'twill bring more custome in.
When others fill'd Rommes with neglect disdainee yee;
My little House (with thankes) shall entertaine yee.
And if such Guests would dayly make it shine,
Our POET should no more drink Ale, but Wine.

A final illustration of Mr. Bentley's discussion of The Salisbury Court was the quarto of *The Careless Shepherdess*, London, 1656 (John L. Lawson's copy, purchased on the Annie Rhodes Gulick and Alexander Reading Gulick Memorial Fund). This later quarto of a play acted in Salisbury Court in 1638 was opened to its Praeludium in which the dialogue records customs and prices at the theatre.

Public theatres were represented by two editions of Beaumont and Fletcher's *Phylaster* whose title page records its association with the second Globe: the first edition of 1620 "Acted at the Globe by his Maiesties Servants" (the Penzance Library copy, lent by Mr. Taylor) and the first issue of the fifth edition of 1699 (gift of Mr. Taylor), "Acted at the Globe, and Blackfriers."

The Red Bull—a theatre at the upper end of St. John's Street, Clerkenwell, was represented by John Kirke's *The Seven Champions of Christemondome. Acted at the Cocke-pit, and at the Red-Bull in St. Johns Strete, with a general liking*, London, 1638 (Parker Lloyd-Smith Memorial Collection). And next to Mr. Bentley's quotation of Jasper Mayne's popular estimation of the Red Bull in his poem to the memory of Ben Jonson, was a first edition of *Jonsonus Virbius*, London, 1638 (gift of the Elizabeth Foundation), opened to the lines in their original form:

They Scene was free from Monsters, no hard Plot
Call'd downe a God t'untie th'unlikely knot.
The Stage was still a Stage, two entrances
Were not two parts oth'World, disjoyn'd by Seas.
Thine were land-Tragedies, no Prince was found
To swim a whole Scene out, then oth'Stage drown'd;

Pitch'd field, as Red-Bull wars, still feld they doome
Thou laidst no sieges to the Musique-Roome . . .

Volume VII of Mr. Bentley's work, with its appendixes on Lenten performances in the Jacobean and Caroline theatres, on Sunday performances in London theatres and at Court, with its annals of Jacobean and Caroline theatrical affairs and its index to the entire work, took its place in the final case in the gallery.

The exhibition served not only as a means of suggesting the range of Professor Bentley's seven-volume work, but also the richness of the Princeton collections of the early seventeenth century. These quartos, brought to Princeton slowly over more than a century and presented by so many graduates and friends, were given an added fascination through the indications of their provenance. Few other gatherings of books from the Princeton University Library could be traced back to so many great libraries—the Bridgewater, Huth, Ashley among them. With the addition of the library of Mr. Robert Taylor to the University Library in the years ahead, the Princeton collection of Jacobean and Caroline drama will be a distinguished one.
Simler's "Vallesiae Descriptio et de Alpibus Commentarius"

The History of the De Thou Copy

BY J. MONROE Thornton

The copy of Simler's Vallensiae Descriptio et de Alpibus Commentarius whose history is traced in the following essay was presented to the Princeton University Library in 1968 by Dr. Thornton. The book was acquired by him in 1927. The following year this essay appeared in volume XL, number 236 (May 1928) of The Alpine Journal. It is reprinted here with the permission of The Alpine Club, London.—ED.

This is a tale of princes, of statesmen, and of lesser men; of a book and its wandering.

Now it has been said that explorers are but destined vagrants, but even that is an admission of class distinction. Books are also subject to caste: some shabby and never seen except on the outside shelves of book-stalls; others, rich in morocco and gilt, pass their time in exclusive libraries. Our story has to do with an aristocratic book, and we shall follow a strange path.

It was not altogether chance that brought François de Foix to the Pyrenees in the summer of 1555. True, he was the Comte de Candale, and Bishop of Aire, in Gascony, but he was also a mathematician and had endowed a chair at the University of Bordeaux. His zeal in this direction led him to attempt the ascent of the Pic du Midi, with the laudable intention of measuring its height, and, although he did not reach the very top, he appears to have risen higher above the sea-level than any other Old World mountaineer of his generation.

Nearly thirty years afterward there came to the south of France a young man, who stopped to take the waters at Eaux-Bonnes, near Pau, then known as the Bains du Béarn. The youth was Jacques-Auguste De Thou, later to achieve fame under Henry IV through his connexion with the Edict of Nantes. But he was young then, and his stay at the watering-place was rather for pleasure than from necessity.

It chanced, however, that M. de Candale was spending his declining years in the neighboring Château Castelnau, and invited De Thou to dine with him. Conversation turned at last on the subject of the possible altitude of the Pyrenees, and the old man related to his guests the events of the ascent years before, thrilling them with his narrative of what took place above the clouds. He told them of the lairs of wild goats, of the nests of eagles, of cold and giddiness in the rarefied air, of the lofty point attained through the aid of grappling and ladders.

De Thou was evidently impressed, for he wrote out the story when he reached home, adding some conclusions of his own that the mountain might contest with Mt. Olympus the distinction of being the highest in the world. Then, as now, statesmen were often uncertain with figures. Later on De Thou included the adventure in his monumental Historia sui Temporis.

Not long before this, in 1574 to be exact, Josias Simler, a Zürich professor, wrote a little book. It was called Vallesiae Descriptio et de Alpibus Commentarius, and was the first book ever published that dealt solely with the Alps. The description of the Valais was merely a translation into Latin of portions of the great Chronik of Johann Stumpf, an enormous work issued in 1546, containing more than three thousand wood engravings and some of the earliest wood-block maps of Switzerland.

In Simler's commentary on the Alps, for the first time, sound practical advice is given as to the necessary precautions for travel above the snow-line. There are detailed descriptions of many alpine districts, as well as notes on the dangers and difficulties to be met with in the high mountains. Travellers are advised to attach to their feet shoes, resembling horse-shoes, with three sharp spikes to counteract the slipperiness of the ice. Alpine sticks and ropes and guides are recommended, as well as spectacles to protect the eyes, and the wanderer is admonished to keep moving and avoid avalanches.

When De Thou returned home after some years of travel and began to acquire a library, it is not to be wondered at that the remembrance of M. de Candale's scramble inspired him to secure this book.

De Thou soon had the finest library of his time, including in it many volumes from the Grolier collection, so that it rivalled those of Richelieu and Mazarin. He had not one but several copies
of each book he felt a particular affection for, ordering them to be printed on the best paper obtainable, expressly for himself. His bindings are richly beautiful, of the finest leathers, exquisitely designed.

He married his first wife, Marie Brabante, in 1588. During her life all his books were marked with a cypher monogram made up of the superimposed initials I. A. M., standing for Jacques-Auguste, and Marie. The intersections of the A and M form a Θ, Greek for Th (Thou), hence the monogram contains his full initials combined with those of his wife.

In this manner he marked the red morocco of Simler’s book, placing the cypher in each panel of the back and emblazoning the sides with his armorial stamp with golden bees. After Marie’s death De Thou changed the arms and the monogram.

The famous collection was left to François-Auguste, De Thou’s eldest son by his second wife, Gasparde de Chastre. But François came to grief at an early age, and in 1642 was beheaded for conspiring with Cinq Mars against Cardinal Richelieu, the library passing to his brother, Jacques-Auguste, who later took the title of Baron de Meslay.

In 1677 the books came to Jacques-Auguste De Thou, Abbé de Samer-aux-Bois et de Souillac. Within three years, however, it became difficult for the abbé to maintain it, and the collection was sold, with the exception of a few manuscripts which went to the King’s library, to the celebrated bibliophile Charron, Marquis de Ménars.

Although one of his least attractive acts was to marry his own sister, fortune followed Ménars. He derived pleasure from the books for forty years and, in 1706, sold them for the enormous sum of 40,000 livres to Armand-Gaston de Rohan, Bishop of Strasbourg. The bishop bequeathed the library, with other volumes, to his nephew, Charles de Rohan, Prince de Soubise.

Soubise was a successful courtier, and, although inefficient as a soldier, became Marshal of France through his friendship with Louis XIV and the favoritism of Madame de Pompadour. It is not probable that he ever read Simler’s book, and, two years after his death in 1787, the huge library was sold, thus dispersing the De Thou collection.

At that time the headmaster of Harrow School was Joseph Drury, a man of scholarly attainments. He was thirty-seven years of age at the time of the De Thou sale and appears to have secured some of the volumes. The name of his son is written on the flyleaf of Simler’s book.

The elder Drury continued as headmaster of Harrow until 1805, while during the latter portion of his term his son, Henry Joseph Thomas Drury, was master of the lower school.

One of their pupils was Lord Byron, who arrived at Harrow at the age of ten, remaining from the summer of 1801 until October 1805, during which time he distinguished himself more in manly sport and in affairs of the heart than in study. Yet the boy Byron must have read, and read widely. In fact, he himself (in 1807) indicates that he had read or looked through historical books and novels “by the thousand.”

The relation between Byron and the Drurys was evidently a different one from that usually existing between pupil and teachers. Byron speaks most warmly of the elder Drury in a note to Childe Harold (canto iv, st. 75), and under the name of Probus in Childish Recollections, and lines “On a Change of Masters” in Hours of Idleness.

In Moore’s Life of Lord Byron are to be found several letters from the poet to his former tutor, the younger Drury, written in affectionate terms and without much regard to the propriety usually preserved in correspondence with a divine.

One likes to think that his schoolmasters may have shown Simler’s little book to Byron—certainly he had the run of their library—and that its contents became the subconscious inspiration that led to Childe Harold’s Pilgrimage, and Manfred. The love of highland scenery was already implanted; Byron himself dates it from an excursion to Ballater in 1796. Can it be that from Simler’s book some dim-remembered phrase gave rise to:

... mountain, dusk, yet clear,
Mellowed and mingling, yet distinctly seen, ... ?

Probably this is too much to hope for, and all that one can say safely is that the book and Byron were at Harrow together.

The scene changes. In 1789 William Beckford, the wealthy and distinguished amateur in English literature, went to Switzerland on his honeymoon with Lady Margaret Gordon as his bride.

In the following year there was published at Lausanne his book Vathek, a tale of the East, which later made a remarkable im-
pression upon Byron. After the death of his wife, Beckford spent some time in travelling on the Continent, ultimately returning to England where he began in 1796 to erect in Wiltshire his magnificent residence, Fonthill Abbey.

Financial difficulties, through the loss of two estates, compelled him to sell Fonthill in 1822; fortunately for him, as the great central tower fell shortly afterward, Beckford settled at Bath, where he occupied himself with building and collecting works of art until his death in 1844.

Drury, the younger, master at Harrow, sold his own library in 1827, part of it being acquired by Beckford, then five years established at Bath. A lover of beautiful things, the fine binding may have attracted him; but in any event he secured Simler’s book, which so long before had belonged to De Thou. Beckford’s eldest daughter married the 10th Duke of Hamilton, and his collections remained in the family until 1888, when they were sold at auction.

Simler’s book was shortly afterward acquired by the late Rev. W. A. B. Coolidge, who considered it one of the unique volumes in his library at Grindelwald, using it as the basis of his great work, Josias Simler et Les Origines de l’Alpinisme jusqu’en 1600.

Seldom is it that one knows with precision the contemporary owner of a sixteenth-century book; still rarer to be able to trace the successive hands through which it has passed.

Because of an old man’s story of his adventure in the Pyrenees this book was purchased by a young statesman, then at the beginning of his career. It belonged to many men, good and bad, of high position and of low. Some treasured it for the beauty of its binding; a few, perhaps, may have benefited from its content. It came close to a great poet, and it is pleasant to think that the boy Byron may have looked into it before he himself saw the Alps!

Simler’s book in the Beckford sale brought £1 12s., and since then has largely increased in value. I know, because I bought it myself only the other day.*

* The data on which this paper is based have been gathered from numerous sources: M. de Candale’s attempt on the Pic du Midi d’Ossau is described in Coolidge’s Simler (p. 59**), and in Gribble’s The Early Mountainers. These books contain chapters on Simler as does also Coolidge’s Swiss Travel and Swiss Guide.

Books. The best account of the De Thou library and its successive owners will be found in Guigard’s Nouvel Armorial du Bibliophile (1890 ed., vol. 2). Additional information on the family of De Thou occurs in the Bibliothèque Universelle. For the Drurys, Byron, and Beckford, see the Dictionary of National Biography.

The firm which purchased the Coolidge library segregated a small group of books in fine binding, among them the De Thou copy of Simler’s work.

Fader Ibsen
BY ALAN S. DOWNER

In May 1967 Mr. Robert H. Taylor ’30 was a member of Iter Septentrionale, the Grolier Club’s tour of public and private collections in Scandinavia and the Low Countries. However pressed by the crowded schedule of splendors characteristic of a Grolier Club tour, its participants always manage to salvage time for the chase itself. A now ancient amusement of these tours is the attempt to throw fellow clubmen off one’s trail during whatever slivers of time are left free in the hours that bookshops are open. At the end of a luncheon, with an hour free before the next scheduled event, members feign the necessity of naps, project non-bibliophilic activities, enthusiastically suggest imperative visits to monuments, and then, fifteen minutes later, having parted with declarations of intentions of a non-bookish interlude, all find themselves in the same bookshop.

Among the wonders offered to Grolier members by the booksellers of Northern Europe, perhaps the most appropriate possible acquisition was a collection of Ibsen. It included the first edition of each of his works—the legendary Catilina among them—supplemented by copies of significant later editions appearing during the author’s lifetime. When it was discovered in a Copenhagen bookshop by Mr. Taylor, it immediately caught his imagination—and his disappointment, when he learned that a fellow Grolier member, in ungentlemanly haste, had reserved the collection for the offer of a university library just minutes before Mr. Taylor arrived. He assuaged his disappointment by purchasing the first editions of Hans Christian Andersen’s tales, which he promptly presented to the Princeton University Library, and tried to put Ibsen from his mind.

This disappointment (the one-that-got-away is a favorite bibliophilic tale) was transmitted to Princeton at the end of the tour by another Grolier member and Princetonian. It was of particular interest to a member of the English faculty about to leave for a summer in Copenhagen. Once there, he visited the bookshop of the Ibsen-collection-that-got-away and to his surprise found the collection still there and freshly freed from its reserve. Cables
crossed the Atlantic; and then the Ibsen collection itself did. The Department of English at Princeton—long and persistently a beneficiary of Mr. Taylor’s generosity—in a pleasant reversal of roles, purchased the collection and presented it to the Princeton University Library in honor of Robert H. Taylor ’30. The collection was here in time to greet Mr. Taylor on his return from a book-seeking stay in England after the Grolier Club left Europe. It is a singularly appropriate commemoration of Mr. Taylor’s return from Scandinavia, the happy result of a too infrequent reversal in a plot of bibliophile frustration, and a worthy commemoration by a company of scholars of one of their most generous patrons.—A.L.B.

A former Princeton undergraduate who had gone on to become a specialist in Scandinavian literature once took me to task for describing Henrik Ibsen as the father of modern drama; there were, he pointed out, Hebbel and Hettner, Augier and Dumas fils. Well, behind every father is a grandfather, to say nothing of great-uncles and –aunts, and Ibsen himself in an uncharacteristic moment acknowledged the priority of Hebbel. But the first editions of his plays now in the Princeton University Library suggest the extent to which Ibsen, if not its only begetter, so nurtured the new drama that it successfully resisted all challengers for half a century after his death.

Ibsen’s own life (but probably not his works) would have appealed to Horatio Alger, Jr.: from rags to renown and a comfortable income. He encountered villains and oppressors as well as several kind-hearted gentlemen of means who could be counted on when times were thin. And, Alger-fashion, he came upon some capital (a dramatic concept) on which to found his fortune.

While a threadbare apothecary’s clerk in Grimstad, Ibsen strove to prepare himself for the University entrance examinations. Since he could not leave his shop, a tutor came to him and in the winter of 1843 they read together (with infrequent interruptions by customers) Cicero’s Catilinian orations and Sallust’s account of the abortive attack on the Roman establishment.1 Moved by this reading and by current events in that revolutionary year, Ibsen began the composition of his first play. Catilina was written after hours by the lamp, and smells of it: it stitches together bits and pieces

1 J. K. Bergwitz, Grimstad som type paa norsk smaaby (Christiania, 1910), p. 29.
of the Roman writers, rags and tags from Shakespeare and the Danish poet-dramatist, Oehlenschläger. With a certain cautious optimism, he consigned the manuscript to a friend who was to carry it to Christiania. He was optimistic enough to bid for a production, he was cautious enough to hide behind a pen name, Brynjolf Bjærne. *Catilina* was rejected, not only by theatre managers, but by publishers.

However, infected by Ibsen’s confidence that he could write two or three plays a year and thus accumulate money for travels in Europe and the Orient, the friend dipped into his own savings to pay for the printing of *Catilina*: 250 copies were delivered to the booksellers in April, 1850. In about a year only 45 copies had been sold, and the remainder were reclaimed and in a moment of domestic desperation disposed of as wrapping paper to a grocer.² The Princeton copy is thus of considerable rarity, and formerly belonged to N. Kjelland-Torkildsen, a prominent Norwegian banker, who seems to have had an eye for a good investment.

Ibsen, incidentally, did not abandon his first-born. As an established author, in 1875, he issued a “second, revised edition” of 3000 copies from Copenhagen. Among the revisions are minor changes in the cast and somewhat more substantial changes in the dialogue. Of greater interest are the stage directions, sketchy in the original, now written long and with the assurance of one who had managed a theatrical company, written a dozen plays, and expected to exercise complete control over his handiwork. The play was not to be produced until 1881 in Stockholm.

The move from drug clerk to stage management was effected by Ole Bull, the violinist, who for unfathomable reasons saw in the minor poet, unproduced playwright and failed university candidate, the talent to establish and direct a National Theatre at Bergen. Ibsen went to work with the will of the naive and a monthly salary of $25 and managed to establish a repertoire of classic and modern plays, making his own contributions on the theatre’s anniversaries. For the third anniversary, in 1853, he staged his own *St. John’s Night* with great expectations on both sides of the curtain, but the curtain fell on a thunder of hisses and boos, and the play was never printed. For the fourth anniversary, he revised an unproduced short play, now called *The Warrior’s Barrow*. It managed to struggle through a single performance and was published serially in a local paper. Next year’s play was *Lady Inger from Østraat*, performed twice and serialized in *Illustreret Nyhedsblad* in May and August, 1857. Promising Ibsen a royalty of 200 kroner, the publisher issued several hundred offprints of the play as a pamphlet, but the actual payment was largely in excuses.³ The Princeton copy of *Lady Inger* is from the archives of an unidentified theatre, with the label “No. 113. Sülforbog,” and with several cuts in the dialogue.

Ibsen was not, apparently, discouraged by this experience. *The Vikings at Heligeland* appeared as a supplement to the *Illustreret Nyhedsblad* in an edition of 2200 copies in April, 1858. The play had been scheduled for production in Christiania, but because of a controversy with the management was actually circulated in print before it was seen by audiences. This accident Ibsen was later to convert into a principle. In 1877 he wrote to the director of the Royal Theatre in Copenhagen that he considered it “injurious to a dramatic work that it should first be made available to the public through a stage performance. . . . A new play [on stage] can never be considered and judged purely and simply as a literary work apart from its surroundings. . . . The chief attention of the audience is, as a rule, attracted more by the acting and the actors than by the text itself.”⁴

With assurance of publication and, at least, the attention of producers in the capital city, Ibsen’s career began its upward move. *Love’s Comedy* was printed as the New Year’s gift of *Illustreret Nyhedsblad* to its subscribers in 1863, and the playwright was richer by 400 kroner and no excuses. In the next year *The Pretenders* was issued by John Dahl, a publisher of books rather than newspapers, perhaps because the music for Margaret’s Cradlesong in the play had been composed by Mrs. Dahl. But the playwright’s great leap forward came with the writing of *Brand* and its acceptance by Frederik Hegel, director of the century-old Copenhagen publishing firm of Gyldendal. *Brand* was issued in an edition of 1250 copies in March 1866, four more editions following before the year ended. The dramatic poem (not to be produced until 1885) spread Ibsen’s name far beyond the confines of Scandinavia, though he had himself expressed his gratitude

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³ J. B. Halvorsen, *Bibliografiske oplysninger til Henrik Ibsen’s samlede virker* (Copenhagen, 1901), p. 6. All information about press runs is from this work.

to Hegel only for making him known to the Danish public since
"Norway alone cannot support an author."

To the end of his career, Gyldendal was to be his publisher and
Hegel his Mr. Brownlow, at the ready whenever expenditure
unaccountably exceeded income. Not that Hegel had struck a bad
bargain: Ibsen was a disciplined, dependable author and he was
ultimately to become a kind of industry. Next after *Brand* came
*Peer Gynt*, also "et dramatisk digt," 1250 copies issued November
14, 1867, and 2000 more two weeks later. In 1869, *The League of
Youth* was published, 2000 copies in September, 1700 in Novem-
ber. Beginning with the second edition of *The League* all of
Ibsen’s writing was brought into conformance with the rules estab-
lished by the Scandinavian Orthographic Congress which met in
Stockholm in 1869 to regularize the spelling of Norwegian, Swedish,
and Danish. For this he relied upon Hegel’s staff, while insis-
ting that only his spelling be subject to editorial attention.

A letter to Hegel (Jan. 25, 1870) reveals the extent to which
Ibsen thought of himself as a man of letters first and of the theatre
second: "I hope," he wrote, "that the performance [of *The League
of Youth*] at the Royal Theatre will still further increase the in-
terest of the public in the play."* Doubtless the potential income
from the theatre was much less than from publication; even a
successful play under the repertory system had few performances
in a season, and he made no objection to receiving less money
from managers for plays that were already in print. Further, in
its published form a play was wholly under the control of its
author. In 1859, after some experience as theatre manager, he had
said with wry accuracy, "In theatre one learns to be practical, one
grows accustomed to admit the power of circumstances, and tem-
porarily to renounce higher considerations when it cannot be
otherwise." Aesthetics aside, publication figures cannot be gain-
said: in 1871 Gyldendal issued his collected *Poems*, 4000 copies,
four years in selling out; in 1873, *Emperor and Galilean*, 4000
copies in October, 2000 copies in December, and no production
until 1896.

It was with *Pillars of Society* that Ibsen stumbled upon his real
capital, the nest egg that he was to hatch into literary triumph

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and theatrical success: his vision of society as a life-destroying
force. Hegel issued 6000 copies in October 1877, and 4000 a month
later. The play premiered in Bergen in November, in Stockholm,
Odense and Copenhagen in December. It was, apparently, the
first of Ibsen’s plays to be published in the original language in
Chicago (1890). *A Doll’s House* was issued in 11,000 copies in
December and January, 1879-80, translated into English (Copen-
hagen, 1890), printed in Danish in Chicago, produced in the three
Scandinavian countries in the months of publication, in Munich
in 1880, St. Petersburg in 1881, in London (as *Breaking a Butter-
fly*, Henry Arthur Jones being in part responsible for the disaster),
in America with Mrs. Fiske in 1889.

Since a record of successes grows monotonous (except to the
subject), it will suffice to note that *Ghosts* and *An Enemy of the
People* were issued in first printings of 10,000 copies and *The
Wild Duck* and *Rosmersholm* in first printings of 8,000, perhaps
reflecting the public’s reaction to *An Enemy* which had been
Ibsen’s reaction to *their* reaction to *Ghosts*. But with *Lady from
the Sea* the Industry was firmly established. Gyldendal once again
issued 10,000 copies, the advertisement on the back cover an-
nounced publication of Henrik Ibsen’s critical biography of the
playwright, and the page facing title advised that an authorized
translation into German was being published on the same date.
In 1890 *Hedda Gabler* was published in Danish in Copenhagen
and London (for copyright purposes); authorized translations into
English, French and German were published simultaneously, with
Italian and Hungarian to follow. The simultaneous translations
of *Little Eyolf* were expanded to include Russian, Dutch, Bohem-
ian and Polish. With *John Gabriel Borkman* (1896) the initial
printing had grown to 15,000 copies, William Archer’s English
translation was issued within a month, the first English production
actually preceded Danish publication, and the play was staged in
six different countries in the month after publication. Surely the
theatre (if not the wiser theatre historian) must know its own
father.

Two final notes about the Princeton copies. *Solness the Master
Builder*, dealing with what might loosely be called the generation
gap, is inscribed "To Betty from Uncle Wilhelm." Wilhelm
Andersen, "Uncle," was a distinguished Danish literary historian
who married, late in life, the daughter of Olaf Poulsen, member of the reigning family of the Royal Theatre. Andersen addressed a little jingle to his niece: "She is twenty now and this book may seem the gift of a foolish fellow, but when she is twenty year older and wiser—O speculum, oh, Betty!"

A somewhat closer theatrical association is represented by the copy of The Wild Duck. This bears the signature of Carl Behrens, journalist and theatre critic. He was married to Astrid, daughter of Emil Poulsen who had played among other roles Wangel in Lady from the Sea and Solness. Behrens was particularly interested in modern drama and wrote essays on Grabbe, Kleist and Hebbel. I wonder what he might have said to my student?

Alger Heroes, the Merriwells, et al!

BY RALPH D. GARDNER

Hero fiction!

Unless you’re a collector or happen to be doing scholarly research on the subject, it’s a phrase you don’t hear very often these days because—well, they just don’t turn out this kind of literature the way they used to a couple of generations (and longer) ago.

Having read this far—and assuming you are old enough—collections of favored authors and exciting characters they created are already flashing through the mind. It may seem like only yesterday we read about the Merriwells—Frank and Dick—and from there it’s only a step or two backward into the wonderful world of Horatio Alger. Who can recall his Tattered Tom, Ragged Dick, Dan the Newsboy and about a hundred others?

These and many more tales of America’s oldtime story-book heroes comprise the Stanley Lieberman Memorial Collection, a recent gift of Mrs. Stanley Lieberman, arranged through the Friends of the Princeton University Library.

In some instances these new additions augment authors’ works already listed in the card files. They also include a number of highlights, rare books and earliest editions with the full, uncut texts that were often condensed or suffered entire chapters eliminated in later issues.

Besides features mentioned above, the collection contains series by Oliver Optic and Bracebridge Hemyng as well as items by Charles C. Coffin, William H. Manning and Arthur M. Winfield (one of the pen names used by Edward Stratemeyer). There also are slim paperbacks printed a century ago by the house of Beadle and Adams, such as Edward S. Ellis’ Seth Jones and Rangers of the Mohawk, along with song books and dialogues that preceded these swashbuckling dime novels.

The largest single group—totaling some two hundred pieces—offers a fine assemblage of the works of Horatio Alger (his byline read Horatio Alger, Jr., to avoid confusion with his father, a prominent New England minister). There are first editions, later
versions by some of the sixty publishers who printed his stories; reissue titles (more than two dozen Algers underwent the metamorphosis of altered or completely changed titles—very confusing to the researcher); serializations in periodicals; short stories, poems and a group of Alger biographies and bibliographies.

Alger's typical hero was described as "slenderly but strongly made, with a clear skin and dark eyes and a straightforward look...a winning smile that attracted all who saw it...strong lines around his mouth that indicated calm resolution and strength of purpose" or "strong and self-reliant...his limbs active, his face ruddy with health...a boy who could get along...not a sensitive plant and not to be discouraged." Horatio himself, however, was physically quite the opposite. Born at Chelsea, Massachusetts, on Friday, January 13, 1832, he had bronchial asthma as a child. When he began to talk, after his sixth birthday, he stammered badly. Due to precarious health he didn't attend school until he was eight, but tutoring received from his father in French, Latin, Greek and the Bible enabled him to pass upper grade requirements. Although his health improved and he became an effective speaker, he remained frail, his height barely reaching five feet.

So, the sturdy lads of whom Alger wrote were, very likely, the kind he wished he could have been. His writing career, in fact, started early. A member of the Harvard Class of 1852, prize money from essay competitions regularly helped pay his tuition (he also tutored and, during vacations, taught at rural schools). After graduation he contributed to periodicals, his output consisting mainly of poetry—these efforts encouraged by his former Harvard professor, Henry Wadsworth Longfellow—and short stories.

Horatio Alger's first book, Bertha's Christmas Vision, was a miscellany of these previously published short stories. His second, Nothing to Do, was a long, satirical poem. He struggled through five more—all novels—that were indifferently received before, in 1868, he struck upon his magic rags-to-riches formula with Ragged Dick; or, Street Life in New York. First serialized in Student and Schoolmate (a monthly magazine edited by William T. Adams, of whom more shall be said later), Ragged Dick became an overnight best-seller. Although our hero did not achieve great wealth in this story (his exploits continued in a sequel, Fame and Fortune), Alger refined and repeated the recipe for success in dozens of volumes to come, much to the enchantment of at least two generations of young Americans.

Although only meager literary quality can be claimed for Alger, his influence upon readers between the post-Civil War years and World War I, when his popularity crested, is undeniable. Until his death, in 1899, he turned out three or four books a year, most of them bearing alliterative titles, e.g.: Brave and Bold, Do and Dare, Frank and Fearless, Luck and Pluck, Rough and Ready, Sink or Swim, Strive and Succeed and many, many more narratives of boys who rose from humble beginnings to reach the peak of prosperity.

As stated, Ragged Dick was the earliest of these. The book is sought by collectors and libraries and over the years its value has been further enhanced by display in the Grolier Club's 1946 exhibition of One Hundred Influential American Books Printed Before 1900; by being listed among over-all best sellers in Frank Luther Mott's Golden Multitudes and by its inclusion in Peter Parley to Pennrod. Jacob Blanck's compilation of favorite American juveniles. This handy attention makes almost any edition of Ragged Dick difficult to find. It has made the first edition a rare, valuable book. In 1904 I wrote in the bibliography of my book, Horatio Alger; or, The American Hero Era: "of bona fide first editions of Ragged Dick, very few exist to this day. There probably are fewer than one dozen copies accounted for." During the years since this was written, three hitherto unrecorded copies have come to light and one of these is the Lieberman copy, now berthed in the Princeton University Library.

Another rarity in this gift is the enigmatic The Western Boy, probably the most unusual Alger book issued. Even the question:
who published it? is difficult to answer. The copyright notice reveals that Street & Smith registered the story in 1878, but Library of Congress records do not substantiate this. An advertisement at the front of the book advises that Street & Smith “have now made arrangements for . . . publication with the well-known New York house of G. W. Carleton & Co., Publishers.” However, neither Street & Smith, Carleton, nor any other name appears at the bottom of the title page. To add to the confusion, the American News Company imprint is gold-stamped at the base of the book’s spine. Also gold-stamped on the backstrip is the word, “Illustrated,” although the identical designs upon the cover and title page (depicting a small boy polishing the boots of a man who appears strikingly like Abraham Lincoln) are the only ones present. At any rate, the book’s title was soon changed to Tom the Bootblack, and went on to become one of Horatio Alger’s best-loved tales. Which is yet another reason why The Western Boy is so rare!

More prolific than Alger—though not today so well remembered—is the above-mentioned William T. Adams who never signed his own name to any of his 120-plus books, preferring the pen name, Oliver Optic. Eighty-seven Lieberman Collection Optics now join twenty-one already listed in the Princeton University card file, thus presenting an impressive array of the author’s talent. A New Engander like Alger, Adams was born at Medway, Massachusetts, July 30, 1822. Despite a relatively limited formal education, he became a teacher, holding various positions in the Boston school system for twenty years and serving a one-year term as member of the Massachusetts State Legislature. In his spare time he produced short stories and novels, eventually giving up teaching in 1865 to devote full time to writing and to editing a number of the magazines in which Oliver Optic stories first appeared.

Despite a rigorous schedule that kept him active until his death in 1897, Adams found time to travel to distant lands gathering material for books that were generally issued in groups designated as All Over the World Series, Army and Navy Stories, Blue and

11 Although, according to Albert Johannsen in his The House of Beadle and Adams, William T. Adams signed his own name to a short story, “The Whaleman’s Daughter; or, The Mysterious Pilot,” published in The Yankee Priveater, September 19, 1877.

Gray, Boat Club, Great Western, Lake Shore, Onward and Upward, Starry Flag, Young America Abroad and others. His adventures, whether based upon Civil War campaigns, ocean voyages or trials and victories of many young heroes, were fast-paced, moral and packed with more action than was offered by scores of his contemporaries. Adams won an enthusiastic following, becoming one of the best paid American authors of his time, reportedly receiving $5,000.00 in 1873 for two stories printed in The Fireside Companion. 13

Bracebridge Hemyng, author of twenty-five Jack Harkaway stories included in the collection, was better known in England, where he was born in 1841, than in the United States. While his products were British, they became popular in this country, remaining so for a number of years. Because of this interest, he journeyed to New York in 1873 on what was intended to be a brief business visit, but remained several years, all the while turning out Harkaway episodes for weekly story papers. On both sides of the Atlantic, in England and America—as well as in Australia, China, Greece and elsewhere—his hero struggled and triumphed. Jack Harkaway attended Oxford, had loyal companions with whom he faced brigands, the Red Dragon, bushrangers and other assorted adversaries on land and sea. Hemyng's output diminished, however, and his popularity waned even before his death, in London, in 1901.

William G. Patten, who preferred to be called Gilbert Patten but was better known to millions of Street & Smith readers by his famous pseudonym, Burt L. Standish, was the creator of the long-running Merriwell series. He was born in Maine toward the end of 1866, by which time other writers with whom this study is concerned achieved some success or had, at least, tasted the delights of seeing their efforts in print. But this carpenter's son from Down East wasted no time in catching up. When, at the age of fifteen, he was inspired by a dime novel pirate yarn by Col. Prentiss Ingraham, he quickly drafted two pieces and sent them off to Beadle's. He received six dollars for the pair and was taken on as a regular contributor. For the various Beadle and Adams periodicals he turned out countless sketches and short stories under his own name as well as pen names, becoming one of the busiest, most popular staff members. He was earning an average of

13 Publishers' Weekly, March 1, 1873.
$100.00 per novel when, in 1895, he moved to Street & Smith for better wages.

Several months after Patten began working for the firm, partner Ormond Smith—who possessed an enviable acumen for circulation-building editorial innovation—approached him with a suggestion to create a new character. Thus, in a letter dated December 16, 1895, Smith outlined his need for “a series of stories . . . in all of which will appear one prominent character surrounded by suitable satellites. The essential idea . . . is to interest readers in the career of a young man at a boarding school. . . . The stories should [be] American and thoroughly up to date. After the first twelve numbers, the hero is obliged to leave the academy, or he takes it upon himself to leave. . . A little love element would not be amiss, though this is not particularly important.

“When the hero is once projected on his travels there is an infinite variety of incidents to choose from. . . . After we run through twenty or thirty numbers of this, we would bring him back and have him go to college—say, Yale University; thence we could take him on his travels again to the South Seas or anywhere.”

Patten set to his task with gusto, giving considerable attention to another line of the memo: “It is important that the main character in the series should have a catchy name.” He finally came up with the name, Frank Merriwell, whose character the author frequently described thusly: “His face was frank, open and winning, and a merry light usually dwelt in his eyes.” Unlike most fiction heroes of that period, Frank Merriwell also had a sense of humor! In less than two weeks Smith was perusing the first Merriwell story. It delighted him and he scheduled “Frank Merriwell; or, First Days at Fardale” for April publication in Tip Top Weekly. With but few intermissions, Patten turned out a new twenty-thousand word Merriwell weekly (totaling in the vicinity of 20,000,000 words), until the eve of World War I, then retired to California. There he resided until his death in 1945.

The stories became phenomenally successful, and were issued and reissued in an assortment of formats until well into the 1920’s. The adventures of Frank—later of his younger brother, Dick and still later, Frank Merriwell, Jr.—thrilled devoted fol-

14 Quentin Reynolds, One Hundred Years of Publishing at Street & Smith—The Fiction Factory; or, From Pulp Row to Quality Street (New York: Random House, 1935), pp. 88-89.
15 Ibid., p. 88.
A Copy of the Mariette Sale Catalogue of 1775 with Annotations by Sir Thomas Lawrence

BY GRAHAM SMITH

Pierre-Jean Mariette (1694-1774) represented the third generation in a family of print dealers; he became a considerable authority on the history of painting, drawing, and especially engraving; he also acquired a reputation as an antiquarian, writing a treatise on antique gems. Above all, he became and remains the example of the perfect amateur, combining unusual knowledge with impeccable taste. With the exception of that formed by Pierre Crozat, Mariette’s collection of drawings and engravings was probably the greatest of the period. In 1767, six years after the sale of Crozat’s collection, Mariette could write that his own collection of drawings was “à peu près au point de perfection auquel je la voulais amener.” Two years later, he wrote that, in Italian drawings in particular, his collection was “peut-être la plus complete refusé all offers made for his collection, his wish being that after this wish, and in spite of the efforts made by various ministers to acquire the entire collection for the state, Mariette’s heirs finally chose to auction the collection, anticipating a higher total price.

Four sales were held, the largest and most important taking place between November 15, 1775, and January 30, 1776. Princeton University Library owns two copies of the Catalogue raisonné, prepared for this sale by the dealer Pierre-François Basan, in 1775. Both copies are priced, although the entries occasionally differ slightly.

The second copy of the catalogue is especially interesting. In 1824, almost fifty years after the sale, it was in the possession of Sir Thomas Lawrence (1769-1830), the extraordinarily fashionable portrait painter, and another great collector of drawings and engravings. In those sections of the catalogue which present drawings by Raphael, Titian, and Rubens are thirteen marginal notes which state that the relevant drawing was then in Lawrence’s possession. The entries vary in form. Some are phrased personally: “In my possession T.I., 1824.” Others are more formal, and read: “In the possession of Sir Thos Lawrence, 1824.” Seven of the entries are dated 1824. The remainder are undated. So, one cannot be certain that the notes were all made at one time. One can confirm that the hand is Lawrence’s own by comparing the notes with an autograph signature in Princeton University Library (Figs. 1 and 2). The I. of the signature is more flamboyant, but this must simply reflect the difference between a public and a personal hand. Otherwise they compare precisely.

A number of the drawings owned by Lawrence can still be traced today, and one is especially interesting. Among the most expensive drawings in Mariette’s sale was a Holy Family and St. John, attributed to Rubens. It sold for 1300 livres, the highest price paid for a drawing (No. 1000, Fig. 1). The drawing is now in the British Museum, and the collectors’ marks of Mariette (M inscribed in a circle), and Lawrence (T.1) can still be seen on the recto (Fig. 3). In his monograph on Rubens’ drawings, Lawrence, see Kenneth Garlick, Sir Thomas Lawrence (London, 1954), with bibliography to that date. The following should be added: Mahoni Sharp Young, “Sir Thomas Lawrence, R.A.: millionaire collector,” Art News, LIX (1955-1956), 21-27, and 46-57; Kenneth Garlick, “A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence,” Walpole Society, XXXIX (1952-1954), entire volume. Also, the following exhibition catalogues: Sir Thomas Lawrence as painter and collector (The Columbus Gallery of Fine Arts, 1955), with foreword by Mahoni and Sharp Young; Sir Thomas Lawrence, Regency Painter (Worcester Art Museum, 1956), edited by Kenneth Garlick.

1 Information on Mariette and his collection is drawn from Frits Lugt, Les marques de collections de dessins et d’estampes (Amsterdam, 1921), pp. 331-338.
2 Frits Lugt, Répertoire des catalogues de ventes publiques intéressant l’art ou la curiosité, I, 1660-1829 (La Haye, 1928), No. 2458.
Julius Held firmly accepts this drawing, but at the same time, uses it to highlight the difficulties involved in making firm attributions to Rubens. Held quoted a marginal note from a copy of the Mariette catalogue in the Albertina, in Vienna. The author of this note recorded: "Il y a eut de grands debats sur l'originalité de ce dessin, savoir s'il etoit de Rubens ou de Diepenbeek. On prétend que le prince de Conti en possède l'Original." Mariette's acceptance of the drawing in itself amounts to a significant pedigree. As its frontispiece, the Mariette catalogue has an engraving representing various personifications of Mariette's intellectual gifts (Fig. 4). The figures are gathered below a bust portrait of Mariette himself. The text of the catalogue opens with an *Exposition de l'allégorie*, which identifies the central figure as Knowledge, and, more precisely, as Knowledge of the Arts, through the substitution of a portfolio of prints for the more standard book. Since the allegory concerns Mariette, this figure presumably reflects Mariette's own knowledge rather precisely, and the fact that she is shown studying a portfolio clearly entitled *Œuvre de Rubens* assumes a certain significance. That Lawrence later purchased the drawing of the *Holy Family and St. John* demonstrates his approval of it, and his own note in the margin of the catalogue at least implies that he fully endorsed Mariette's attribution.

In a sense, Lawrence's notes are disappointingly bare, in that they simply make statements, and never express opinions. However, the dated entries do provide precise information on those acquisitions. In some cases, other sources confirm the notes, and make the dates of acquisitions even more precise. For example, one can trace the *Flight of Lot from Sodom* (No. 689), attributed to Raphael, from Crozat to Mariette, and eventually to Thomas Dimsdale, Lawrence's chief rival in England. Despite pressure from Lawrence, Dimsdale refused to part with any drawings, while he lived. Soon after Dimsdale's death in 1825, Samuel Woodburn, the principal dealer of the period, bought his collection, and sold the best Italian drawings to Lawrence. Among them was this drawing when thought to be by Raphael.8

Beyond this, the annotated catalogue gives some insight into Lawrence's collecting activities. From his correspondence with Woodburn, one can form an idea of his connoisseurship, since he often discussed works which he had seen.9 The marginal notes perhaps indicate another aspect of Lawrence's collecting. They show him concerned with the history of a drawing, and interested in establishing its provenance. However, most suggestive must be the simple association of Mariette and Lawrence made through the catalogue, an association which reminds one that their affinity went beyond the mere fact of their collecting. In the will which he prepared in 1828, Lawrence gave the following directions:

> My collection of genuine drawings, by the Old Masters, which, in number and value, I know to be unequalled in Europe, and which I am fully justified in estimating, as a collection, at twenty thousand pounds, I desire may be offered to his most gracious Majesty King George the IV. at the sum of eighteen thousand pounds; and if his Majesty shall not be pleased to purchase the same at that price, then, that the collection be offered, at the same price, to the trustees of the British Museum; and afterwards, successively, to the Right Honourable Robert Peel, and to the Right Honourable the Earl of Dudley; . . .

Only in the last resort was the collection to be offered on the open market. Both Lawrence's assessment of the quality of his collection, and his efforts at maintaining it intact for the nation are strikingly reminiscent of Mariette's statements and hopes. Tragically, both Mariette and Lawrence were frustrated, Mariette by the cupidty of his heirs, and Lawrence by the apathy of the nation.

9 On Dimsdale and Woodburn, see Lugt, *Les marques de collections*, op.cit., Nos. 2426 and 2584 respectively.

10 D. E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Kt.*, 2 Vols. (London, 1887), II. 405-420, published a collection of letters written by Lawrence while in Paris, in 1825. Lawrence writes mainly about the collections which he had visited, and drawings which he had seen. Also, see A.N.L. Munby, "Letters of British Artists of the XVIIIth and XIXth Centuries—Part III," *Connoisseur*, CXIX (1847), 31-32, for a letter to Lady Elizabeth Stuart concerning a painting then believed to be by Correggio.

11 Quoted from D. E. Williams, op.cit., p. 505.
APPENDIX

In the William A. Sargent Collection of the Museum of Fine Arts, in Boston, is a copy of the Mariette Sale Catalogue, illustrated with marginal drawings by Gabriel de Saint-Aubin (1744-1780). (Boston Museum Bulletin, LXV [1967], 131.) Many of the entries annotated by Lawrence in his copy of the catalogue are also illustrated by Gabriel de Saint-Aubin. The drawings were necessarily done very rapidly, but, in most cases, they accurately indicate a figure's pose, or the arrangement of figures within a composition. So, they can provide extremely valuable documentary evidence for confirming the identification of an existing drawing with a particular entry in the Mariette Sale Catalogue. (On this facet of Gabriel de Saint-Aubin's career, see Émile Dacier, "Catalogues de ventes et livrets de Salons illustrés et annotés par Gabriel de Saint-Aubin. II, catalogue de la vente Verrier [1776]," Gazette des Beaux-Arts, XLII [1953], 297-334.) F. Lugt, Les marques de collections, de dessins et d'estampes. Supplément (La Haye, 1956), p. 354 (Complément à l'article no. 4445), mentions a manuscript inventory of the drawings in Sir Thomas Lawrence's Collection. This inventory was formerly in the Library of the Burlington Fine Arts Club, in London. Copies of the manuscript are now in the British Museum and the Victoria and Albert Museum in London, and in the Rijksbureau voor Kunsthistorische Documentatie, at The Hague. Unfortunately, I was unable to consult this material while attempting to trace the catalogue entries marked by Lawrence.
Fig. 3. Peter Paul Rubens, *The Holy Family and St. John*
Courtesy of the British Museum

Fig. 4. Frontispiece of Sale Catalogue of the Pierre-Jean Mariette Collection
Marquand Library, Princeton University
**Lawrence**

**Mariette Catalogue Number, and Description**

**Bacchus, (Raphael, d'Urbino) Rome.**

In my possession T.L. 1824. 69a. Loth sortant de Sodome; d'une composition sage & savante, fait au bistre, rehausse de blanc.

**In my possession T.L. 1824. 69b... la mort d'Adonis...**

**In my possession T.L. 1824. 69c* Les Noces d'Alexandre & de Roxane:** Sujet en travers, d'une belle conservation, à la plume & au bistre, de même grandeur que l'ébauche qui en a été gravée d'après dans le Recueil de M. Crozat, pl. 96.

**Comments**

This drawing is now in the collection of Ball State Teachers College at Muncie, Indiana, and is attributed to Giovanni Francesco Penni by Pouncey and Gere. (See P. Pouncey and J. A. Gere, Italian Drawings in the Department of Prints and Drawings in the British Museum, Raphael and his Circle, 2 Vols., [London: 1925], Catalogue, p. 51. The drawing is reproduced in Master Drawings, IV, No. 3, [1966], pl. 54.) The collector's mark of Sir Thomas Lawrence can be seen on the recto.

Let number 69c contains three drawings. However, Lawrence made it clear that his note referred to only one drawing by means of a dash and a cross connecting the Death of Adonis with his own note. The drawing is now in the Ashmolean Museum, Oxford. (See K. T. Parker, Catalogue of the Collection of Drawings in the Ashmolean Museum, Volume II, Italian Schools [Oxford, 1938], Cat. No. 526, pp. 255, 256. Parker records that the drawing was owned by Mariette and Lawrence, among other collectors.)

This drawing was illustrated by Gabriel de Saint-Aubin (Fig. 5). The composition exists in many versions. (See A. M. Havum, "A New Dating for Sodome's Frances in the Villa Farnesina," Art Bulletin, XLVIII, [1966], 216, note 17.) The present location of the drawing owned by Lawrence is unknown. (For a reference to this drawing, and a discussion of a similar one in the Royal Collection at Windsor Castle, see A. E. Popham and Johannes Wilde, The Italian Drawings of the XVI and XVI Centuries in the Collection of His Majes-
In my possession T.L. 1824.  

Vercellio, (Titianus) ou le Titien. Venit.  

777 Un Paysage en travers, où se voit sur le devant une femme nue assise, & près d'elle un dragon ailé; on y a joint l'Estampe gravée par C. Cort.

Illustrated by Gabriel de Saint-Aubin. Hans Tietze and E. Tietze-Conrat, The Drawings of the Venetian Painters in the 15th and 16th Centuries (New York: 1944), Cat. No. 1872, p. 312, discuss a drawing which corresponds to Gabriel de Saint-Aubin's illustration, and which is now in the Musée Bonnat at Bayonne. The Tietzes attribute the drawing to Titian, and refer to Cornelis Cort's engraving as proof. They also mention three copies of the drawing: one in Chatsworth, one in the Louvre, and one then at Cheltenham—now in the British Museum, acquisition number 1916,7-13.550. I have been unable to ascertain which, if any, of the drawings was owned by Lawrence. J. A. Gere has kindly informed me that the Lawrence mark does not appear on the British Museum Drawing. A. E. Popham, Catalogue of Drawings in the Collection formed by Sir Thomas Phillips, Bart., F.R.S., in the possession of his grandson, T. Fittroy Phillips Fenwick of Thirlstaine House, Cheltenham (Privately Printed, 1935), Cat. No. 11, p. 46, lists the drawing as Woodburn Sale, lot 1484 (g), which places it among those drawings which were not in the Lawrence Collection. (See Lught, Les marques de collections, op. cit., No. 2584, p. 489, IV and V.)

In the possession of Sir Thos Lawrence. 1824.

Rubens (Pierre-Paul) d'Anvers.  

991 Thomiris faisant plonger la tête de Cyrus dans un bassin rempli de sang humain, en prononçant ces paroles: Sati te sanguine quem semper sitiisti. Ce superbe Dessin est de même grandeur que l'Estampe qui en est si bien gravée par P. Pontius, tom. 5, p. 111, no. 22, du Dictionnaire de gravure, par Basan: il est sous glace, & est fait au bistre, de plusieurs couleurs, mêlé d'encre de la Chine, rehaussé de blanc.

Illustrated by Gabriel de Saint-Aubin. This drawing was sold at Sotheby's in London on November 11, 1965. (See Burlington Magazine [November 1965], p. xxiii, for illustration. Also, see the catalogue of the sale, Catalogue of Important Old Master Drawings, Sotheby & Co., Thursday, 11th November, 1965, Lot No. 61, pp. 88-89. The drawing was purchased by the Fine Art Society.) The drawing is in fact the model for the Pontius engraving of 1630. (See J. Muller Hofstede, "Beiträge zum zeichnerischen Werk von Rubens," Wallraf-Richartz-Jahrbuch, XXVII [1965], 344-346, and Abb. 244.)

In the possession of Sir Thos Lawrence. 1824.

996 Le Martyre de saint André, grand sujet en hauteur d'un bel effet, de même grandeur que l'Estampe qui en est connue, à la pierre noire, rehaussée de blanc.

Illustrated by Gabriel de Saint-Aubin. Now in the British Museum, London. (See A. M. Hind, Catalogue of Drawings of Dutch and Flemish Artists in the British Museum, II [London, 1928], Cat. No. 13, p. 10. Hind records that the drawing was in the collections of Mariette and Lawrence, among others.)

In the possession of Sir T. L. 1824.

1000 Une Sainte-Famille, où l'Enfant-Jésus embrase sa Mère, avant auprès d'elle saint Joseph, qui présente au mouton de saint Jean quelque chose: on en connoit l'Estampe par M. Lame se par Vorsterman, No. 53, p. 62 du Catalogue de l'œuvre de Rubens: ce Sujet de forme ronde, est un précieux dessin, très-terminé, & fait à la plume & au bistre, de même grandeur que l'Estampe.

Illustrated by Gabriel de Saint-Aubin (Fig. 6). I have been unable to trace this drawing. De Saint-Aubin noted that the drawing was bought by Païlette. This was probably the expert and dealer, Païlette. (See Lugs, Les marques de collections, op. cit., No. 2178, p. 495.)

A copy of the Mariette Catalogue in the Bibliotheca Apostolica Vaticana has a note which indicates that this drawing was bought by Païlette for Prince de Conti. When the De Conti collection was sold in 1777, the drawing appeared as lot number 1160, and the catalogue entry referred to its earlier appearance in the Mariette sale. (Lugs, Répertoire des catalogues de ventes, op. cit., I, No. 1677.) A note in the copy of the De Conti catalogue in the Bibliotheca Apostolica Vaticana gives a M. Langlier as the buyer. (See Lugs, Les marques de collections, op. cit., No. 1678.)

Illustrated by Gabriel de Saint-Aubin (Fig. 6). I have been unable to trace this drawing. F. Lugg, Musée du Louvre, Inventaire général des dessins des écoles du Nord..., Ecole flamande, II, N.-Z. et Anonymes (Paris 1949), Cat. No. 1012, p. 13, discusses a similar drawing in the Louvre, and mentions the Mariette drawing.

Illustrated by Gabriel de Saint-Aubin. Now in the British Museum, London. (See Held, Rubens, Selected Drawings, op. cit., Cat. No. 151. Mariette's stamp is visible on the verso, and Held records that the drawing was in Lawrence's collection, among others.)

Lawrence

In the possession of Sir T. Lawrence.

1006 Une Vue du Marché aux légumes de la ville d'Anvers; plusieurs Faysannes s'y trouvent auprès du fruit de leurs travaux champêtres; une femme de distinction, suivie de sa Domestique, les aborde, & paroit leur marchander quelque chose. Ce dessin fini & précieux de touche, est fait à la plume & au bistre.

Mariette Catalogue Number, and Description

Illustrated by Gabriel de Saint-Aubin (Fig. 6). I have been unable to trace this drawing. De Saint-Aubin noted that the drawing was bought by Païlette. This was probably the expert and dealer, Païlette. (See Lugs, Les marques de collections, op. cit., No. 2178, p. 495.)

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Illustrated by Gabriel de Saint-Aubin. Now in the British Museum, London. (See Held, Rubens, Selected Drawings, op. cit., Cat. No. 151. Mariette's stamp is visible on the verso, and Held records that the drawing was in Lawrence's collection, among others.)

Lawrence

In the possession of Sir Thos Lawrence.

1008 Un Sujet représentant un des travaux d'Hercule, lorsqu'il étoffe le Lion de la forêt de Némée: il est fait à la sanguine, un peu rehauissée de blanc; on voit dans les deux êtres qui combattent, l'expression & la fureur qu'exige la scene.

Mariette Catalogue Number, and Description

1011 Autre Titre in-folio pour les OEUVRES de L. Bosio, superbe composition de plus de quinze Figures, au bistre, rehaussé de blanc, dont Jésus-Christ & la Vierge sont le principal objet.

In my possession T.L.

1008 Un Sujet représentant un des travaux d'Hercule, lorsqu'il étoffe le Lion de la forêt de Némée: il est fait à la sanguine, un peu rehauissée de blanc; on voit dans les deux êtres qui combattent, l'expression & la fureur qu'exige la scene.

In my possession T.L.

1011 Autre Titre in-folio pour les OEUVRES de L. Bosio, superbe composition de plus de quinze Figures, au bistre, rehaussé de blanc, dont Jésus-Christ & la Vierge sont le principal objet.

Lawrence

In the possession of Thos Lawrence.

1022... : la belle Figure de Ganimeede enlevé, d'après M. Ange, dessiné à la plume & à la pierre noire; les expressions des têtes doivent être regardées comme des chefs-d'oeuvres de l'art: elles ont été retochée par Rubens, sur ce Dessin, qui est de Don Julio Clovio.

Illustrated by Gabriel de Saint-Aubin. Now in the British Museum, London. (See Held, Rubens, Selected Drawings, op. cit., Cat. No. 94. identify this entry with a drawing now in the British Museum, London, a design for the frontispiece of Jacobus Biaeus: Numismata Imperatorum Romanorum. This entry in the Mariette Sale Catalogue is illustrated in a very summary way by Gabriel de Saint-Aubin. However, his sketch is sufficient to confirm Burchard-d'Hulst's identification. De Saint-Aubin indicates the central podium and one of the captives which appear in the British Museum drawing. The marks of Mariette and Lawrence appear on the verso of the drawing, on the lower right and lower left respectively.

Private collection in Paris. (See M. Jaffé, "Rubens and Raphael," in Studies in Renaissance and Baroque Art presented to Anthony Blunt [London and New York: 1967], pp. 102-103, and note 592, who introduces the drawing. Jaffé records that the drawing was in the collections of Mariette and Lawrence, among others.)

Gabriel de Saint-Aubin indicates thirteen heads in a very summary fashion. I have been unable to trace the drawings in this entry. Fifteen of the heads appeared as lot number 1161 in the sale of Prince de Conti's collection. The catalogue entry specifies: "elle sont parti du no. 1024 du catalogue de M. Mariette." The copy of the De Conti catalogue in the Bibliotheca Apostolica Vaticana has a note which indicates that the drawings were bought by a M. Desmarais. This is probably Desmares. (See Lugs, Les marques de collections, op. cit., No. 792, and supplement.)

Lawrence

In the possession of Thos Lawrence.

1024 Vingt-sept têtes de différents caractères de Viellards & autres, très-bien distribuées sur quatre feuilles; elles sont d'une plume savante & pleine d'esprit: on les connoit gravées par le G. de Caylus, sous le nom de V. Dick; mais c'est une erreur.

Mariette Catalogue Number, and Description

1024 Vingt-sept têtes de différents caractères de Viellards & autres, très-bien distribuées sur quatre feuilles; elles sont d'une plume savante & pleine d'esprit: on les connoit gravées par le G. de Caylus, sous le nom de V. Dick; mais c'est une erreur.
None can estimate how often the catalogue has been the handbook for collecting and preserving or how often the source enabling writers and editors to bring to readers exactly relevant and vivid pictorial instruction about this country’s early environment, adventure, thought, temper, and humor. Since its publication requests for information and for photographs of items in the collection have arrived almost weekly. Meanwhile, with almost weekly additions, Mr. Hamilton continued to enlarge the collection.

The obligation to reissue the “Hamilton catalogue,” as it had become known, along with a second volume, cataloguing the wealth of subsequently-added material, was evident. Work began. In December, 1968, the Princeton University Press reissued Early American Book Illustrators and Wood Engravers as Volume I, and, following the same format and design, published Volume II, the Supplement.

The “Hamilton Supplement” adds more than seven hundred titles. Some amplify the works of illustrators already listed in Volume I, such as Alexander Anderson and F.O.C. Darley. To the latter’s already extensive representation the Supplement brings a portfolio of marvellous drawings dating from Darley’s youth. However, by way of making the collection ever more comprehensive, many of the Supplement’s titles are new pieces from before 1800 and also works of more than eighty newly listed illustrators from 1800 onward. One finds in the former category nearly one hundred titles: Bibles, almanacs, charming juveniles, sermons, song books, accounts of astonishing and tragic events, journals, broadsides. There are, for example, the Province of Pennsylvania’s proclamation of war against France in 1744, printed by Benjamin Franklin, an elsewhere unrecorded 1707 edition of The New England Primer Improved for the More Easy Attaining the True Reading of English, and an elsewhere unrecorded 1768 edition of The Famous Tommy Thumb’s Little Story Book. As in Volume I, many of the pieces from before 1800 are great rarities, being recorded in only one, two, or three other collections and in some instances only in the Hamilton Collection. In the latter category, among the newly listed illustrators are John Andrew of Boston, George Holbrook Baker of Sacramento, and Christian Gobrecht of Philadelphia. One also finds others, not illustrators professionally but adventurers, soldiers, and so on, from whose sketches in diaries and notebooks illustrations were cut, for example, George
P. Belden, whose career out West was called "... more varied and remarkable than that of any paleface west of the Missouri," and Elisha Kent Kane, surgeon and later commander of the U.S. Navy's expeditions to the Arctic in the 1850's.

That pictures are both delightful and instructive is an ancient truth, though the emphasis is from time to time disputed. But what an immeasurably precious gift it is to collectors and historians alike to have so many thousands of delightful and instructive pictures, surrounded properly with literature, knowledgeably selected and catalogued. How many artistic accomplishments and how many traditions of imagery it enables one not merely to sample but to survey and to study in depth. How much still to be learned in the Hamilton Collection! Meanwhile, the first items and their accompanying typescript entries have begun to arrive in the Library from Mr. Hamilton—for the "second supplement."

—O. J. Rothrock, Curator of Graphic Arts

One of the great pleasures of the autumn for the Library staff was the visit of the Hroswitha Club on October 23, 1968. The club of women book collectors was founded "to exchange ideas and knowledge about books and collecting." It was named after the tenth-century canoness of the Abbey of Gandersheim, Saxony, who was one of the most distinguished poets, dramatists, and historians of the Middle Ages.

The members of the Club were greeted in the Rare Book Room between 10 and 10:30 that morning by the University Librarian and the curators of all the Special Collections. There were a few brief speeches and then everyone had an opportunity to see an informal display of selected examples of books and manuscripts reflecting the interests of members of the Club. The works chosen were in many instances amongst the greatest treasures of the University; for example, the only copy in the Western Hemisphere of the first printed edition of Vergil's works (Rome, 1469), manuscripts of Horace's
Carmina (Princeton 30 and 33), the copy of the first printed edition of Homer's works (Florence, 1488) which has the marginal annotations of the great Renaissance scholar, Guillaume Budé, a twelfth-century Byzantine manuscript of the Gospels (Garrett 6), the Tollemanc manuscript of Chaucer's Canterbury Tales (Princeton 100), Grolier bindings, emblem books, the first editions of Hans Christian Andersen's fairy tales: Eventyr fortalte for Børn (Copenhagen, 1837-1847).

This informal display was arranged on tables in the Dulles Library, and each table was devoted to a particular theme or themes: religion and the classics, children's books, "Fish & Flowers, Beef & Birds," "Soldiers and Sailors," "Ladies (Including Some Bibliophiles)," and "In Praise of the Needle." These last two tables were especially interesting because they showed many things which one might not expect to find at a library in a university which was, until recently, exclusively male. There were letters from all of the English Bluestockings (Princeton has a very fine collection), Madame de Sévigné and Lucy Audubon; a watercolor by Maria Martin (who collaborated with Audubon) of "Franklinia," last found growing wild in 1790; watercolors of flowers and birds by European lady travellers in New Jersey and the far West during the nineteenth century; a very rare engraving of "Lady Mary Wortleley Montague: The Female Traveller in Turkish Dress"; paintings and drawings relating to Sylvia Beach, her bookshop and her circle; Frédéric Soulé's Physiologie du Bas-Bleu (Paris, ca. 1841); there were also three embroidered bindings; eighteenth-century American needlework (Jonathan Edwards' sermon wallet); part of a nightcap netted by Martha Washington; and the very rare volume of designs for needlework which has prefatory verses by John Taylor: The Needles Excellency. A New Book wherein are divers Admirable Workes, wrought with the Needle. Newly invented and cut in Copper for the pleasure and profit of the Industrious (London, 1640), a recent acquisition, the gift of Mrs. Gerard B. Lambert.

During the morning and afternoon the members of the Club also had an opportunity to see other exhibitions in adjoining galleries, some of which were set up particularly for the Hroswitha Club: "Hroswitha," "The World on Paper and Plastic: Some Maps and Charts, Old and New," "The Jacobean and Caroline Stage: Quartos from Princeton Collections," "Bindings for Bibliophiles lent by Douglas Gordon," and "Literary Manuscripts by Princeton Authors." The small exhibition devoted to Hroswitha the Hroswitha Club was placed in the main lobby of the Library so that one saw it first of all on entering the building. It contained the magnificent copy of the first printed edition of Hroswitha's Opera, edited by Conrad Celtis (Nuremberg, 1501), presented to the Princeton University Library by Mr. Sinclair Hamilton. This copy has a contemporary binding of polished wooden boards with blind-stamped pigskin spine and brass clasps (binder, "W.G."). (Drawings of enlarged sections of the designs on the binding accompany this notice.) There were also two German manuscripts contemporary with Hroswitha, sixteenth and eighteenth-century engraved portraits of the canoness, and modern publications about her, including the comprehensive bibliography of her works published by the Club and edited by Mrs. Sherman Haight, President of the Hroswitha Club.

After a luncheon at Murray-Dodge Hall with members of the Library staff, the faculty, and the administration of the University, the Hroswitha Club returned to visit the Scheide Library. Mrs. Bryan, Librarian of the Scheide Library, and Mr. Scheide had arranged an exhibition of some of the finest books and manuscripts in the collection. They were divided into two sections: the first decade of printing in Germany and great works of English and American literature and history. Included were: the "Gutenberg Bible" opened to the illuminations associated with the "Master of the Playing Cards" in the first volume and showing the contemporary binding of volume II; the first dated piece of printing, the 1455 Indulgence; a unique copy of the Papal Bull of Calixtus III printed in the 96-line Bible type. Among the English items exhibited were an early fourteenth-century manuscript of Magna Carta; the "Blickling Homilies," an Anglo-Saxon manuscript of the early eleventh century; and the copy of John Bunyan's Pilgrim's Progress. Among the American imprints were the Cambridge Platform of Church Discipline, printed at Cambridge, Massachusetts, in 1649, and the Williamsburg edition of Washington's Journal of his trip to the French Forts (1754). Mr. Scheide and Mrs. Bryan also showed a number of books and manuscripts not included in the exhibition arranged for the Club.

In the middle of the afternoon the Hroswitha Club drove to the home of Mr. Robert H. Taylor at 511 Lake Drive in Princeton,
where they spent the remainder of their time looking at Mr. Taylor's remarkable library of English literature. Some of the most pleasant moments of the day came when Mr. Taylor read from the more extraordinary letters, manuscripts, and association copies in his collection.—CHARLES RYSKAMP

THE WORLD ON PAPER AND PLASTIC: SOME MAPS AND CHARTS, OLD AND NEW

An exhibit, displayed in the main exhibition gallery from 15 October 1968 through 2 February 1969, featured cartographic materials drawn from several sources: Map Division, Rare Books and Special Collections, Biology and Geology Library, Urban and Environmental Studies Library, and the United States Geological Survey. Its primary purpose was to acquaint members of the academic community and the general public with the wealth of information which may be obtained through appropriate study and knowledge of maps. Secondarily, it illustrated the cartographic assets available within the Library.

Not designed specifically as either a scholarly or thematic exhibit, the display sought to exert a visual impact and dramatize maps so that both the grade school student and the university professor would find something of interest to spark further inquiry into the fascinating field of cartography.

The varied display covered maps and mapmaking from the standpoints of type and time, ranging over a period of five hundred years—for example, a 1482 hand-colored map of the earth reveals the European's image of the known world prior to the explorations of Columbus, da Gama, and others. At the near end of the time scale were a three dimensional map of a portion of the moon's surface and up-to-the-minute city plans depicting the direction and progress of current urban development. A map etched on a colonial militiaman's powder horn over two hundred years ago shared display space with a World War II aircrew escape and evasion map printed on silk.

A total of more than sixty items such as these pointed up the enormous variety of maps and charts which have been produced in the last five centuries. Of particular noteworthy interest were the following:

[1] A battle map, dated 6 July 1762, depicting "the Affair at Adelsbach," a clash of arms in the Seven Years' War.

[2] A route map which reconstructs the movement of Coronado's 1540-42 exploratory force from Mexico City to what is now the state of Kansas.


[4] A campaign map from the Mexican War which insets Vera Cruz but leaves large segments of the Yucatan Peninsula blank.

[5] A planning map for Columbia, Maryland—one of latest of "instant city" projects.


[7] Molded vinyl plastic maps of New Jersey and Japan's Fujiyama in 3-D.

[8] A wall map of Asia drawn in 1866 by Arnold Guyot, Professor of Geology and Physical Geography at Princeton from 1854 to 1884.


[12] A geometric plan of the fortified Italian town of Palmanova as it appeared in the 16th century.

Additionally, there were shown air navigation and hydrographic charts, topographic maps, a composite color photograph of the moon, a circular map which attempts to combine the best features of both globe and sheet map, a "town and gown" view of Princeton done in 1852, and others.

Cartographers and/or publishers whose work was represented in the exhibit included Willem Janszoon Blaeu, Georg Braun, William Faden, Pieter Goos, Arnold Guyot, Remigius Hogenberg, John H. Maxson, Gerhard Mercator, John Ogilby, Jaume Olive, Robert E. Peary, Don Perceval, Claudius Ptolemaeus, Piri Reis, Mary Ann Rocque, Samuel R. Steward, and John H. Wright.

* * *

The Map Division of the Princeton University Library, origin of most of the aforementioned material, is located in Room A-11-E
of the Firestone Library. The general objectives of the Map Division are to:

[4] Provide map and cartobibliographical information to members of the academic community, to research and development organizations in the Princeton area, to other libraries, and to readers in the Library as well as requestors who make queries by mail or phone.
[5] Promote interest in maps and an awareness of their value as reference tools.

The major portion of the collection consists of more than 100,000 flat maps housed in 545 steel filing drawers. Many of the latter, capable of holding up to 500 map sheets each, are earmarked for U.S. Government depository purposes and contain several thousand maps and charts received from such agencies as the United States Geological Survey, Department of Defense, Department of Commerce, and the Forest Service. In return for receiving this material free of charge the Map Division is obliged to provide adequate storage care and to make the items available to the general public.

Also on hand are representative collections of globes, aerial photographs, three dimensional maps and similar material not falling into the flat map category.

Correlated materials shelved in the Map Room include cartobibliographies, catalogues, indices, selected periodicals, atlases, gazetteers, glossaries, foreign language dictionaries, and other printed works considered appropriate to facilitate map study and interpretation.

Admission to the Map Room is unrestricted, within the general regulations of the Library. The collection is intended for widest possible use consistent with preservation of the materials.

—LAWRENCE E. SPELLMAN, Curator of Maps

HENRY LAWES’S “AYRES AND DIALOGUES”

Friends of Professor Edward L. Hubler of the Department of English donated funds which enabled the Library to purchase in his memory a group of seventeenth-century English books. Among these is a copy of The Third Book of Henry Lawes’ Ayres and Dialogues for One, Two and Three Voices. Published in London in 1658, this slim volume is the last in a series that began in 1653; Princeton now owns a copy of each of the three books of the Ayres and Dialogues.

The dedication and commendatory verse which precede the music of The Third Book give some insight into both the political and musical scene in mid-17th-century England. Lawes addresses Hugh Hare, Lord Coleraine, in a manner typical for dedicatory prefaces of the period. The composer states that he publishes to meet public demand, and he trusts that this public does not tire of his works. He begs his patron, as a lover of the arts and sciences, to accept this small token of esteem and affection. But one statement in the preface is of greater interest. As a Gentleman of the Chapel Royal and Member of the King’s Private Musicke, Henry Lawes had harbored strong Royalist sympathies. His feelings toward the Puritans were understandably cool, and one of his preface statements may be interpreted as more than a general complaint: “And I wish those, who so warmly pretend the Common Benefit, would tread the same path, and not take upon them to mend the World, till they have some Call to it. This my Profession (as well as others) may fairly complain of; for none judge so sourly on us and our labours, as they who were never born to be Musicians.” The lengthy commendatory verse by one Horatio Moore, a barrister of the Inner Temple, also contains reference to the troubled atmosphere of the year of Cromwell’s death: “Let thy soft notes . . . rock this froward age . . . and with thy ayres at last shut up the scene.” Earlier in his poem Moore compares Lawes’ songs to the Italian style then influential throughout Europe, a style to remain in vogue in England for at least another 80 years:
"Those judging few who can compare, admire,/ And find thine match the best Italian Lyre." There is also praise for Lawes' skill in setting words to music: "For Thou graspest all; we the rude matter give,/ Thou into verse breath'st soul, and bid'st it live,/ Endu'st it with that plastiick pow'r to spring/ What Thou would'st have it, This, That, any thing."

Horatio Moore thus joins a number of his more illustrious contemporaries, most notably Harrington, Waller, Herrick and Milton, in extolling Henry Lawes' ability to enhance verse with song. Book Three of the *Ayres and Dialogues* is perhaps of greatest interest as an example of the various techniques employed by Lawes as a composer of vocal music. The book contains three types of songs: ayres, by far the largest category, with 29 pieces; dialogues (four in number); and short ayres for 1, 2 or 3 voices, 10 of which complete the volume. All of the songs consist of a vocal part or parts and bass line without text; this line formed the basis for an instrumental accompaniment played on a lute or viol. The style of melodic writing is likewise consistent throughout the book. Vocal lines are largely syllabic settings, with short, clearly defined phrases and simple rhythms—traits that are sometimes carried to a fault and result in a lack of musical interest. Variety in the volume is provided by the different forms employed for the three types of songs. The ayres are all solo songs and are given strophic settings with the exception of No. 1, a long, through-composed narrative describing the landing of Chloris (Queen Henrietta Maria) at Berlington. The number of verses set for each ayre varies from 2 to 6; if the poem has a refrain Lawes frequently fits these lines to a different musical meter. The dialogues, by contrast, are short dramatic scenes, appropriate pieces from the pen of a composer who is perhaps best known for his music to Milton's *Comus*. The two characters of each dialogue sing separately, together, or together as a chorus, according to the demands of the text. Most flexible of all are the short ayres, simple pieces consisting for the most part of one or two verses. Each ayre has three vocal parts: a cantus primus, printed at the top of the page with an accompanying bass line; a cantus secundus, printed upside down; and a bassus, printed at the bottom of the page. All three singers could thus seat themselves around a table and read their parts from a single book. Furthermore, the number of singers needed was variable: each ayre could be performed as a solo song (cantus primus) or as a two or three-voice work (cantus secundus and/or bassus added). Thus the printing format and adaptability of the short ayres suggests a most informal type of music-making of the sort supposedly common in the courts and castles of 17th-century England.

Princeton's copy of *The Third Book* formerly belonged to the Bridgewater Library, a fact that gives the volume added interest because of the close association between Henry Lawes and the Bridgewater family. The Milton-Lawes *Comus* was first presented at Ludlow Castle as part of the festivities accompanying the inauguration of John Egerton, First Earl of Bridgewater, as Lord President of Wales. The Earl's children participated in the performance; they had been trained in their roles by the composer himself, who served as music teacher for the family in addition to writing music for their festive occasions. It is thus not surprising that the Bridgewaters would have wished to own the published works of Lawes, and the family bookplate in this last volume of the *Ayres and Dialogues* is an interesting footnote to the musical and social history documented in the book.—PAULA MORGAN, Librarian of the Music Library

RECENT ACQUISITIONS—BOOKS

The following is an informal record of significant additions of printed materials to the Department of Rare Books and Special Collections between January 1 and December 31, 1968.


ALPINE LITERATURE. Fifteen volumes dating from the sixteenth through the nineteenth century concerned largely with the history and customs of Switzerland and with mountaineering, including Thomas Coryate's *Crudities*, London, 1611, and Josias Simler's *Vallesiae Descriptio...*, Zurich, 1574, in the armorial binding of Auguste de Thou and his first wife, Marie Brabançon. The gift of J. Monroe Thorington '15. (See pp. 90-94 in this issue.)


[ARBUTHNOT, JOHN], supposed author. An account of the Sickness and Death of Dr. W——du——rd; ... by Dr. Technicum. London, 1719. Purchase.


AUDUBON, JOHN JAMES. The Birds of America. ... Reissued by J. W. Audubon. New York, 1860. The Bien lithographs. From the library of F. Carrington Weems '07, the gift of Mrs. Weems.


[BEHN, APHRA AMIS]. To Poet Bavius; Occasion'd by his Satyr he wrat in his Verse to the King, upon the Queens being delivered of a Son. London, 1688. Acquired through the generosity of Robert H. Taylor '30.

BERNOLLI, DANIEL. Hydrodynamica. Strassburg, 1738. Presented by Lewis F. Moody '32 in memory of his father, Lewis Ferry Moody, first Professor of Hydraulics in the School of Engineering at Princeton.

BIBLE. O.T. Song of Solomon. English paraphrase Nah ha Shirim, or The Song of Songs, being a Paraphrase ... by John Lloyd. London, 1682. Purchase.


BÜRGER, GOTTFRED AUGUST. Leonora. London, 1796. The gift of Sinclair Hamilton '06.

[BUNYAN, JOHN]. See Ambrose, Isaac.


BYRON, GEORGE GORDON NOËL, BYRON, 6TH BARON. Forty-six first or other early editions of works principally by or attributed to Lord Byron, including first editions of Don Juan and Childe Harold's Pilgrimage. Presented in memory of Henry Fairbanks Montagnier '99 by Mrs. Montagnier.

CARADOG, OF LLANCARVAN. The Historie of Cambria, now called Wales. [London, 1584.] Purchase.


CLARKE, ELIZA. The Sword; or, Father Bertrand's History of his own Times, from the Original Manuscript. Liverpool, 1791. Acquired through the generosity of Robert H. Taylor '30.


COZZENS, JAMES GOULD. Recent editions of three of his novels, including *Children and Others* in Hindi, New Delhi, 1967. The gift of Mr. Cozzens.


DICKINSON, EMILY. More than seventy volumes, including first and subsequent editions and their variants, of the poetry and letters of Emily Dickinson. The gift of Mrs. John Pershing.


EMERSON, RALPH WALDO. Three additions to the Herman Elfers Collection of Ralph Waldo Emerson, including *Selected Poems*, new and revised edition, Boston, 1876. The gift of William Elfers '41.


FLUDD, ROBERT. *Opera*. First editions of volumes one through five only. Oppenheim, 1617-1621. Purchase.

FRENCH HISTORY AND LITERATURE. Approximately seventy volumes of French history and literature. From the library of Gilbert Chinard.


GREAT BRITAIN. TREATIES, ETC., 1685-1688 (JAMES II). *Treaty of Peace, Good Correspondence & Neutrality in America, between ... James II ... and ... Lewis XIV*. [London], 1686. Acquired through the generosity of Robert H. Taylor '30.


JOYCE, JAMES. *Ulysses*. Paris, 1922. Translated by Auguste Morel. Number 73 of 100 copies printed on vélin d'Arches, and a second copy, number 487 of 875 copies printed on alfa vergé. For the Sylvia Beach Collection. Purchases.


LANCELLOT. *Lancelot du Lac*. Paris, 1494-1504. Volume one is believed to be from an unrecorded edition, while volumes two
and three correspond to the description of Goff L-34. Acquired through the generosity of Robert H. Taylor ’30.


Maps. A selection of atlases and maps dating largely from the sixteenth, seventeenth, and eighteenth centuries and including works by Ortelius, Speed, Moll, Blaeu, Pitolmaeus, and Sanson. The gift of Norris S. Haselton ’25.


Miscellaneies over Claret, or, the Friends to the Tavern the Best Friends to Poetry. London, 1697. Purchase.


Music. The Fred D. Valva Collection of Theatre Orchestra Music. Thirty-seven cartons containing the working theatre orchestra library assembled by Fred D. Valva (1878-1939) of Worcester, Massachusetts. Valva was described at the time of his death as the “premier orchestra leader in Worcester on the Poli circuit” having spent his thirty-year-long professional life as conductor for the Plaza, Palace, and Elm Street theatres. The Valva Collection includes both orchestral parts and the conductor’s scores for several thousand popular songs and special musical effects used in vaudeville and movie houses from the turn of the century to the end of the silent picture era in the late twenties. For the Theatre Collection. The gift of the Worcester Public Library.


REYNOLDS, JOHN MURRAY ’22. One hundred and eleven stories and articles by John Murray Reynolds published between 1925 and 1947 as they appeared in 108 numbers of such magazines as Action Stories, Five Novels Monthly, Jungle Stories, Thrilling Adventures, and Weird Tales. The gift of Mr. Reynolds.


ROSENBERG, ALFRED. Schriften und Reden. Munich, 1943. Presentation copy to Heinrich Himmler with inscription by the author in volume one and with Himmler’s signature in volume two. The gift of George M. Chester ’44.


SARBIEWSKI, MACIEJ KAZIMIERZ. The Odes of Casimire. [London], 1646. Purchase.


SCHWEITZER, ALBERT. Five works by Schweitzer translated into Spanish, Norwegian, and Japanese. The gift of G. Waytt.

SHAKESPEARE, WILLIAM. A collection of early Shakespeare and Shakespeare-related quartos including Hamlet, 1607-11, Bartlett 38; Henry V, 1608 [i.e. 1619], Bartlett 381; A Midsummer Night’s Dream, 1600 [i.e. 1619], Bartlett 760; Love’s Labor’s Lost, 1598, Bartlett 565. The gift of Donald L. Maggin ’48. Together with King Lear, 1608 [i.e. 1619], Bartlett 590; Pericles, 1611; Sir John Old-Castle, 1600 [i.e. 1619]; The Two Noble Kinsmen, 1634; Othello, 1695, Bartlett 694; Hamlet, 1709, Bartlett 190; Julius Caesar, 1684, Bartlett 795. The gift of Daniel Maggin. (See pp. 69-76 in this issue.)

Julius Caesar. London [n.d.]. Believed to be a variant of one of the first four undated editions appearing after 1684. Purchase.

SHIPMAN, THOMAS. Henry the Third of France, Stabb’d by a Fryer. With the Fall of the Guise. London, 1678. Purchase.


SOMERVILLE, WILLIAM. The Chase. London, 1796. The gift of Sinclair Hamilton ’06.


VELMATUS, JOANNE MARIA. Ueteris & Noui Testamenti Opus Singulare. Venetius, 1538. The gift of Sinclair Hamilton '06.


VICTORIAN BOOKBINDINGS. Fifty examples of nineteenth-century German bookbinding and seven additional specimens of American, English, and Scottish bindings. For the Robert F. Metzdorf Collection of Victorian Bookbindings. The gift of Mr. Metzdorf.


WEST, WILLIAM. The First Part of Symboleography. Which may be termed, the Art or Description, of Instruments and Presidents. London, 1632. The gift of Aaron L. Willouer '11.

WILD, ROBERT. Iter Boreale, with large Additions of several other Poems being an exact Collection of all hitherto extant. London, 1670. Purchase.

WILLIAMS, JOHN. The redeemed Captive returning to Zion. Boston, 1758. Purchase.


YEATS, WILLIAM BUTLER. The Hour Glass. [Dublin, 1914]. Presentation copy to Mrs. Meiklejohn with inscription from the author. One of fifty copies. Purchase.

WESTERN AMERICANA:

BERTON, FRANCIS. Un voyage sur le Colorado. San Francisco, 1878. One of fifty copies privately printed by the author who was then Swiss consul in San Francisco. From the Streeter collection. Purchase.


CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS. Minutes of the General Conference, held at Great Salt Lake City, Deseret, April 6, 1850. . . . Great Salt Lake City, 1850. From the Streeter Collection. Gift of J. Lionberger Davis '00, Donnelly Erdman '60, and William H. Scheide '36.

CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS. Second General Epistle of the Presidency of the Church of Jesus Christ of Latter Day Saints from the Great Salt Lake Valley, to the Saints Scattered throughout the Earth. . . . Great Salt Lake City, 1849. From the Streeter Collection. The only perfect copy of the first book printed in the Rocky Mountain West. The gift of J. Lionberger Davis '00, Donnelly Erdman '60, and William H. Scheide '36.

DESERT. SECRETARY OF STATE. Address. Willard Richards, Secretary of State; to the Chancellor and Regents of the University of the State of Deseret, delivered in the Bowery, at Great Salt Lake City, in presence of his Excellency, Governor Young, April 17th, 1850. . . . Great Salt Lake City, 1850. From the Streeter Collection. Gift of J. Lionberger Davis '00, Donnelly Erdman '60, and William H. Scheide '36.


HINKLE, JAMES FIELDING. *Early days of a cowboy on the Pecos*. Roswell, New Mexico, 1937. Purchase.


LYMAN, ALBERT. *Journal of a voyage to California, and life in the gold diggings, and also of a voyage from California to the Sandwich Islands*. Hartford, 1852. Purchase.

LYND, WILLIAM JOHN. *Brantley, a drama in five acts*. Golden, Colorado, 1876. The earliest play written and printed in Colorado. Purchase.

MACDONALD, A.F. AND W.D. JOHNSON, JR. *The Mexican Colonies. Description of the best routes for colonists, together with a great deal of valuable information about the climate and soil; also regarding customs, duties, purchase of lands, etc.* [Salt Lake City?] 1888. This broadsheet served as guide to Mormons escaping the enforcement of anti-polygamy laws in Utah. The gift of J. Lionberger Davis '00.


PRATT, ORSON, GEORGE A. SMITH AND GEORGE Q. CANNON. *Discourses on celestial marriage*. Salt Lake City, 1869. From the Streeter Collection. Gift of J. Lionberger Davis '00, Donnelly Erdman '60, and William H. Scheide '36.

SLOAN, EDWARD L. *The Salt Lake City directory and business guide for 1869*. Salt Lake City, Utah, 1869. Purchase.

SMITH, JOSEPH AND BRIGHAM YOUNG. *Discourses delivered by presidents Joseph Smith and Brigham Young, on the relation of the 'Mormons' to the government of the United States*. Great Salt Lake City, 1855. From the Streeter Collection. Gift of J. Lionberger Davis '00, Donnelly Erdman '60, and William H. Scheide '36.


J. MONROE THORINGTON COLLECTION OF WESTERN AMERICANA. More than one hundred additions, including A vindication of the Cherokee claims, addressed to the town meeting in Philadelphia. [Philadelphia, 1830]; Milton P. Braman, *The Mexican War, a discourse*. Danvers, Massachusetts, 1847; I. McGehee Van Dunen and Maria his wife, *Startling disclosures of the great Mormon conspiracy against the liberties of this country*. New York, 1849; D.W. Kilbourne, *Strictures, on Dr. I. Galland's pamphlet, entitled, 'Villany Exposed,' with some account of his transactions in lands of the Sac and Fox reservation, etc., in Lee County, Iowa*. Fort Madison, 1850; Godbe & Mitchell, *Circular*. Great Salt Lake City, 1866; Young and Haight, *Circular*, Great Salt Lake City, 1866; Governor's message to the legislative assembly of the Territory of Utah. Salt Lake City, 1870; Proceedings in mass meeting of the ladies of Salt Lake City, to protest against the passage of Cullom's bill. Salt Lake City, 1870; *Impeachment trial of David Butler, Governor of Nebraska*. Omaha, 1871; Centennial celebration, Santa Fé, New Mexico. July 4, 1876. Centennial historical oration by ex-Governor W.F.N. Army . . . toasts and sentiments . . . centennial poem, by A. Z. Higgins. Santa Fé, 1876; *Discourse by President Brigham Young, at Logan, Cache County, Monday morning, May 25, 1877 . . . Reported by G. F. Gibbs* [Logan,


WEIGHTMAN, RICHARD H. *To the Congress of the United States . . . requesting the passage of a bill declaring New Mexico one of the United States of America on Certain conditions*. Washington, 1851. Purchase.

YOUNG, BRIGHAM. *Proclamation by the Governor. Citizens of Utah—We are invaded by a hostile force who are evidently assailing us to accomplish our overthrow and destruction*. Great Salt Lake City, 1857. Broadside. The gift of J. Lionberger Davis ’00.

**THE COUNCIL**

At a meeting of the Council held on December 11, 1968 Richard M. Huber, Chairman of the Membership Committee, reported that there were, as of that date, 1,326 members of the Friends of the Princeton University Library.

Upon the Treasurer's recommendation the Council voted to approve retroactively the transfer of $5,000 and currently the transfer of $2,500 from the free balance of the Operating Account to the Acquisitions Committee Fund.

It was announced that the next annual meeting and dinner of the Friends will take place on Friday, May 9, 1969 at the Princeton Inn. Herman W. Liebert, Librarian of The Beinecke Rare Book and Manuscript Library of Yale University, will be the speaker. The third presentation of the Donald F. Hyde Award will be made at the dinner.
FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

The Friends of the Princeton University Library, founded in 1866, 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.

Membership is open to those subscribing annually ten dollars or more. Students may join for three dollars and seventy-five cents. Checks payable to Princeton University should be addressed to the Treasurer.

Members receive The Princeton University Library Chronicle and publications issued by the Friends, and are invited to participate in meetings and to attend special lectures and exhibitions.

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