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P. J. Conkwright and the Princeton University Library

To commemorate the retirement of P. J. Conkwright as typographer at Princeton University Press The Princeton University Library Chronicle is reprinting the introduction by John Dreyfus, of Cambridge University Press, to a catalogue of the exhibition of books designed by Mr. Conkwright held in the Library in 1963. One of PJ's first undertakings when he came to Princeton was the designing of the Chronicle. He has given it his attention ever since, redesigning cover and title page, advising on special problems, and making sure it is a publication of whose appearance the Press and the Friends of the Princeton University Library can be proud. The successive editors of the Chronicle—and PJ has seen several come and go—have also been the individuals responsible for the Library's exhibitions and for getting in hand at the right time the leaflets and announcements that go with them. They have also worked with him from time to time to produce bookplates. But whatever the mission was, the experience was one of learning from a man who had much to teach. His influence, always quietly and amiably exerted, has been of incalculable value to the Library.—THE EDITORS
What is the difference between craft and art in printing? My definition of this somewhat controversial subject is this: The craft of printing is knowledge of printing with skill. The art of printing is knowledge of printing made beautiful with skill.

The italics are mine, but the words are P. J. Conkwright's. If you would test the truth of his definition, you should examine a group of his books; you will then find qualities which also establish beyond dispute his right to be considered as a master of the art of printing.

My comments cannot reveal so much of his skill, knowledge, or character as a detailed scrutiny of his work at Princeton University Press during a quarter of a century. My remarks are offered simply as a commentary and tribute from a typographer at another university, who has wrestled with similar problems.

One of the occupational hazards to which he and I are frequently exposed is a scholar's ailment described by M. R. James as foot-and-note disease (habitually attacked by PJ in double column). Although my own text has been immunized against this infection, I will not be prevented from telling you where to find the source of the words elegantly italicized above. The typographer who wrote them has rarely put into print his own thoughts on the art, so you will find it especially rewarding to search out his paper on "University Press Book Design," published in 1949 by Harvard University Press in a symposium on Graphic Forms, the Arts as Related to the Book. It contains a great deal of his modest, sincere, practical advice on how to approach a self-efficating task to the greater glory of scholarship and the art of typography. His essay makes it abundantly clear that although he looks at books with the eye of an artist, he maintains a scholar's reverence for their content.

This attitude of reverence was presumably acquired early in life from his father, a minister of the Southern Baptist Church in Sapulpa, Oklahoma. We know that some of the son's earliest efforts at printing were applied to his father's church bulletins—designed, set and printed on a small press in his father's house. So from the outset, he printed with a sense of purpose, and learnt his craft by handling type, choosing paper and operating a press. A background of this kind is ideal for a book typographer, and with such a grounding he is unlikely to be lured by the more lucrative trivialities of advertising typography. Before he was finally lured to Princeton University Press in 1939, he graduated from the University of Kentucky and then received his master's degree from the University of Oklahoma, at whose press he also worked as a book designer.

The books produced by a university press differ from those of commercial publishers in that they derive additional authority from the imprint of the sponsoring body. Such authority can be seriously undermined by faulty copy-preparation or proofreading, and it may also be brutally diminished by a muddled typographical arrangement. Nor is it enough that such books be well designed: they must also be uniformly well printed on carefully chosen paper with firm, even inking, and they must then be bound in good materials to withstand a long period of hard wear. Because their structure is designed to survive for a long period, their style of presentation must be conceived for use by several generations of scholars, few of whom are likely to be amused by any contemporary design clichés which only have relevance to the advertiser's art of persuasion in defiance of reason. There is little place in a scholarly book for ostentation on the part of the typographer. He has a more serious contribution to make by matching the scholarly quality of the text with an appropriate physical presentation. Just as clothes proclaim the man, so the typographical dress of a university press book must proclaim the authority of its academic imprint, as well as serving the author's needs with clarity, economy and style.

Style in this context requires definition. It is a blend of good manners, good taste, and wit — ingredients which will be differently interpreted by every reader, publisher and typographer. The courteous good manners of P. J. Conkwright can be seen in his unflagging attentiveness to the reader's essential needs. He understands that scholarly books often have to be identified from among a mass of other books on a library shelf, so he takes pains to see that they are stamped upon the spine in such a way that they can still be identified even after prolonged use. The pages
of his books lie flat when the volume is left open on the desk, but they are also provided with decent margins for the fingers to grip when the book is held in the hands. He is economical with his margins, reckoning it to be a better service to provide a larger type or extra interlinear space, rather than squander it on extravagant margins arranged in conformity with the golden rule of antiquity.

His good taste is most evident in his inventive use of type ornaments, rules and dashes. The successful use of standard typographical material for a decorative purpose requires both taste and wit. Without a lively wit, the results soon degenerate into formal, lifeless or inept frills which add nothing to the reader’s pleasure. PJ likes to carry through the same decorative elements onto both spine and title-page, and he has a remarkable gift for isolating a familiar fleuron and then displaying it in an unfamiliar way. You will notice that he can even transmute an arabesque or renaissance motif into some delightfully apt Chinese or baroque decoration. Yet the most successful of the decorated spines and title-pages are seldom really intricate in their arrangement. They succeed because they are bold, fresh and appropriate; they seldom betray any signs of the painstaking care which has gone into their contrivance.

It has been said that the history of printing is in large measure the history of the title-page, and it is certainly true that some of PJ’s most beautiful work can be seen on his title-pages. There can be less certainty that book typographers will continue indefinitely to lavish such care upon the title-page. A change of emphasis will follow the entry of university presses into the field of paperback publishing. A paperback has to be covered with a startling graphic design which may be neither typographical nor strictly relevant to the text within. As an independent piece of design, it will be reckoned a success if it earns the book a displayed position in a crowded university bookstore against fierce and massive competition. The design of such a cover may have nothing in common with the internal typographical arrangement; indeed it has already come to have far more in common with the design of record sleeves and other ingenious commercial packages. Already there are signs that the typographical title-page has started to go into a decline, and we may soon be left with only the vestigial remains. Perhaps we will then revert to a modest display of title, author and imprint in types no larger than those used for the text setting.

Any eventual eclipse of the title-page will have little effect on PJ’s reputation, for it has already been shown that his main contribution has not been to the trimmings but to the basic requirements of book typography. To consider a cover design as a trimming is not to imply that skilled graphic designers are not required in book production. Typographers have always relied on others of greater artistic skill for their marks, their maps, and their illustrations. A typographer may pride himself upon an ability to distinguish many varieties of gray, and will even talk about the “colour” of a page printed entirely from type covered with black ink, but he is rarely endowed with a sense of real colour, and is seldom a proficient graphic designer. He must nevertheless recognize that the emotions can be stirred more quickly by an eloquent graphic form than by a phrase spelt out in several printed words. Where a rapid appeal has to be made to the emotions, the task should be given to a trained graphic designer. Nevertheless, the unambiguous communication of facts or ideas in an enduring form requires all the expertise of a skilled typographer.

The expertise of PJ has been acknowledged for many years. Many of his books have been shown in the annual exhibitions of the fifty best books produced in the U.S.A. He has been awarded the gold medal of the American Institute of Graphic Arts, has been elected to membership of the American Academy of Arts and Sciences, and has been granted a Guggenheim fellowship in recognition of his advancement of the graphic arts. But I think that he may still get great satisfaction from tributes written to me by three of his contemporaries in recent letters. The first is from a librarian who commented on The Jefferson Papers (designed by P. Jefferson Conkright) that “the problems involved were enormous and PJ solved them so beautifully that all other similar works have been influenced.” Next from a printer comes the telling comment: “He most always seems to catch the spirit of the manuscript in his design.” And last from a professor of graphic design who recalls, “When I put together an exhibition of American bookmaking, I found PJ (with his assistant Van Zandt) turned out consistently the kind of book I enjoy reading and handling before I become aware of ‘design.’”
These three tributes emphasize the designer's success in subordinating himself to the demands of a manuscript. Only on rare occasions does a layman see how complicated, untidy and bulky most scholarly manuscripts look when they are turned over to a book designer, who cannot apply his skill in choosing and arranging types until he has mastered the essentials of the text and its illustrations. Like a doctor, he must know what questions to ask before making his diagnosis or writing out his prescription for specimen pages. He must often put in a lot of work on the material supplied for illustrations, for he will soon discover that scholars who are most exacting about the quality of their writing and the accuracy of their references are likely to submit inferior, reduced photographs or—worse still—drawings whose only quality is that they were drawn by a relative or friend. Time must be found to bring order into a complicated text and to obtain illustrations of worthy quality, before specimen pages and plates can be ordered.

With some personal experience of a university press, I find it remarkable that there are so many of PJ's books which are not only pleasing to the eye but also inventive in treatment. I have not been able to find copies in England of all of his books, but I have been particularly struck by Melville's Quarrel with God, Symmetry and The Toadstool Millionaires. But perhaps the most valuable aspect of PJ's work is his influence upon others. Only parenthetical mention has so far been made of Helen Van Zandt, his gifted collaborator on many occasions. With several others, she has gained from direct exposure over many years to the stimulus of his ideas and his methods of work. Moreover his monumental edition of The Papers of Thomas Jefferson has enriched our typographic resources by the cutting of the Monticello face for linotype.

P. J. Conkright already has an assured place among the great typographers of the U.S.A. He combines the assiduous craftsmanship of De Vinne, the mastery of scholarly texts shown by Updike, and the decorative gifts of Bruce Rogers. He is evidently aware of contemporary developments in design on both the East and the West coasts, but he has evolved a style which is almost unmistakably his own. This achievement is all the more remarkable in a man who so faithfully follows Holbrook Jackson's dictum that 

\textit{self-effacement is the etiquette of the good printer}.
In tribute to P. J. Conkright on his retirement from the Princeton University Press, the Library exhibited in the Graphic Arts Division and Friends' Room, from December through February, one hundred of his book designs, title-pages, and delightful “job pieces.” To suggest the designer at work, the unpretentious yet colorful style with which he united binding, spine, end-papers, title-page, chapter headings, illustrations, and typography into books of such usable grace, at least two, and more often three copies of each title were shown. To suggest that his designs were appropriate to content, and as varied, the exhibit was divided according to categories of subject matter. Scattered through the exhibition, too, were some of his working sketches of title-pages, drawings of ornament, and hand lettering, as well as—from his own library—a facsimile edition of America's first foundry specimen book, the 1809 Binny & Ronaldson book of foundry ornaments. The latter was a reminder that no little part of P. J. Conkright's style was his command of our graphic heritage. The broadside in the exhibit which tells the story of “Linotype Monticello,” the typeface of Jefferson's time re-designed in 1949 especially for The Papers of Thomas Jefferson, was another case in point.

Other, more comprehensive exhibits of P. J. Conkright's work, both here and elsewhere, included all or most of his numerous American Institute of Graphic Arts “Fifty Books of the Year” awards. In this exhibition we included only eighteen and left them unmarked. To single out prize winners from such consistent excellence seemed arbitrary. And we wanted to be free to include such inviting designs as Exploring the Little Rivers of New Jersey (1942), whose arrangement of photographic illustrations, reproduced in deep gravure, flows so beautifully with the text, or the charming Jane Austen. Irony as Defense and Discovery (1952), whose pages, though set in “Monticello,” are by some typographic wizardry entirely different in spirit from the pages of The Papers of Thomas Jefferson.

Finally, it seemed right to mount the exhibition in the Graphic Arts Division, which houses Elmer Adler's collection on the his-
tory and art of printing. Elmer Adler and P. J. Conkwright arrived at Princeton at nearly the same time, the one to inaugurate a unique teaching and learning program in the graphic arts, the other to design the books whose classic definition of the scholarly codex as producible in a modern printing plant would influence university press design across the country. Among the job pieces on display were invitations and announcements recalling P. J. Conkwright’s membership in that lively group of faculty members, librarians, and students who, with Elmer Adler, shared their enthusiasm for the art of the book.

A last note. Friends of the Library and of P. J. Conkwright arranged to move the exhibition to the Library of the Princeton Club of New York during the month of March.

F. Scott Fitzgerald’s Work in the Film Studios

BY ALAN MARGOLIES

Just before arriving in Hollywood in 1927, F. Scott Fitzgerald complained about his inability to write anything worthwhile. “For over 3 years,” he confessed, “the creative side of me has been as dead as hell.” Despite this, he was highly confident that he could become a successful scriptwriter. To his daughter she wrote: “I must be very tactful but keep my hand on the wheel from the start—find out the key man among the bosses and the most malleable among the collaborators—then fight the rest tooth and nail until, in fact or in effect, I’m alone on the picture. That’s the only way I can do my best work.”

Fitzgerald had worked in Hollywood for brief periods in 1927 and 1931. As on these previous occasions, he attempted to learn the technical end of film making. But this time he was far more serious about his work and devoted much more time to studying movies, reading books, and discussing the craft with other writers. Soon he perceived, as he wrote in a note for The Last Tycoon, that “pictures have a private and complex grammar.” In addition, no longer would he, nor could he, participate as much in Hollywood social life as he had in the past. He found the work to be “hard as hell” and within a month had lost ten pounds.

At first film writing was appealing, “a sort of tense crossword puzzle game,” and at times he seemed happy. Shortly, however, as in the past, he became aware of the realities of film making. Again he saw that many people were involved in each film and that the final product was usually the result of compromise. True, sometimes a director was able to enforce his own style upon a film, but this occurred infrequently. Like so many other film writers of the time Fitzgerald eventually gave in at least halfway.

2 Fitzgerald to Frances Scott Fitzgerald, [July, 1937], Letters, p. 17.
5 Fitzgerald to Mrs. Bayard Turnbull, [fall, 1937], Letters, p. 443.
In 1939, no longer on contract to MGM, but merely freelancing now, he was to write to his daughter somewhat jocularly: “I’m convinced that maybe they’re not going to make me Czar of the Industry right away, as I thought 10 months ago. It’s all right, baby—life has humbled me—Czar or not, we’ll survive. I am even willing to compromise for Assistant Czar!” 1 A year later, however, while preparing *Cosmopolitan*, a script based on “Babylon Revisited,” he was extremely optimistic once again, suggesting even that he might have the talent to become both writer and director of a film. 2 But this was only wishful thinking.

An examination of the scripts and notes in the Fitzgerald Papers at Princeton University suggests that Fitzgerald was not an exceptional scriptwriter. But this material does indicate that he worked seriously at his new craft. In addition, it provides insight into his methods, showing not only how he applied the newly learned film techniques, but also how he employed many of the procedures—the use of the dramatic curve, the awareness of the necessity to develop character dramatically, as well as others—that he used as a writer of novels and short stories. 3

Fitzgerald’s first film, *A Yank at Oxford*—the first made by MGM in its new studios in England—was, according to film critic Bosley Crowther, “an appropriate film to symbolize the clasp ing of commercial hands across the sea.” 4 The story was to be about an American football hero who attends Oxford but feels disdain both for the English and the school. Later he learns to love Oxford, but, by this time, having admitted to a wrongdoing for which another student has been blamed, he is expelled. An MGM assemblage, including director Jack Conway, actors Robert Taylor and Lionel Barrymore, and actress Maureen O’Sullivan, was sent to England to join others hired there. A team of writers in the United States, however, wrote much of the script. During a two week period in July, 1937, Fitzgerald was brought in to make revisions and at least two of his scenes were included in the film when released. 5

He believed that one of the major flaws in the script was the lack of a dramatized incident clearly showing the motivation for the young American’s sudden shift in feeling towards Oxford. He asked: “Why does he grow to like Oxford? Something should be done or seen or experienced that makes him decent, just as the persecution made him bitter. We were going to show that, but never have. It was to ‘come out’ sometime but hasn’t. Even if it is touched on in the punt scene with Molly, it will only be told, not dramatized.” 6

He also suggested several changes in the heroine’s character. She had been portrayed as “a thoughtful girl who doesn’t speak much but always with pith and even a certain cheerfulness—except when in love which [had not] as yet happened.” 7 To illustrate these suggestions, he rewrote a number of the heroine’s scenes, prefacing one of them with this statement further justifying his revisions: “At present, Molly’s speeches are full of such things as seeing Lee [the American] and being ‘startled.’ Why? A moment ago, she had ‘poise’ and was a ‘definite personality.’ We are also assured she is ‘healthy.’ Later, she has such elaborate and meaningless speeches as ‘He puts things crudely but at least he has a proper regard for a woman.’ What human being ever talked like that?” 8

The dialogue revisions in this scene made Molly much more outgoing. Fitzgerald, for example, suggested changing her initial statement to the American from:

I thought I’d have some coffee with you.

to:

Room for one more?

He also added coyness to her personality when he changed her

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1 See Fitzgerald to Berg, Dzier, and Allen, February 25, 1939, Fitzgerald Papers.
2 The quotation is from a note dated July 12, 1939, in folder “Yank at Oxford: Analysis, Treatment, and Dialogue by F. Scott Fitzgerald” in the Fitzgerald Papers. All quoted material from this film hereafter cited is in this folder.
5 *Room for One More* (1940), directed by Jack Conway, stars Robert Taylor, Maureen O’Sullivan, and Lionel Barrymore.
6 Fitzgerald to Frances Scott Fitzgerald, [winter, 1939], Letters, p. 48.
7 Fitzgerald to Zelda Fitzgerald, September 14, 1940, Letters, p. 124.
8 The reader must realize the difficulties in determining the contribution of a writer to a script. Despite the fact that one or two writers may be given credit for a film, the script may have been the result of contributions from many writers and their guilds at times attempt registration, etc., but even these means do not guarantee certain identification. Princeton University Library, to make judgments about Fitzgerald’s Hollywood work.
9 See Fitzgerald to Berg, Dzier, and Allen, February 25, 1939, Fitzgerald Papers.
10 *Character of Molly*,” July 12, 1939, p. 1.
answer to the American's request to see her at Oxford. Originally she had replied:

Possibly. I'm a student there—St. Cynthia's College.

Now she said:

If you want to be sure, you'd better come along with me right now.

These and other revisions, according to Fitzgerald, made Molly into "a more positive personality."14

In a revision of the second half of the script, Fitzgerald retained two montages. This film device, a series of quick cuts which condenses time or contracts space and conveys a feeling of suspense, was similar in some ways to the juxtaposition of unrelated sentences in the drunk scenes in This Side of Paradise and The Great Gatsby. Fitzgerald, apparently fascinated by its effect, was to continue using it in The Last Tycoon, as well as in a number of later films.

The first version of the script of Three Comrades, his next project, for example, began with a typical Hollywood montage of the time:

1 FADE IN:
A GERMAN FLAG—
surmounted by a MAGNIFICENT BRONZE IMPERIAL EAGLE, waving against a white sky.

2 A FRENCH SEVENTY-FIVE GUN—
in action. It fires.

3 THE FLAGPOLE—
—newly split, the eagle gone, the shredded flag fluttering on the remnant of the pole.

4 A CORNER OF A MILITARY WAREHOUSE—
—where a pile of rifles mounts rapidly higher as other rifles are laid upon it.

5 A PILE OF GERMAN HELMETS—
—added to as other helmets are thrown upon it.

14 "Here is the scene as written . . . ,” pp. 1-2; “Molly in the Train Scene,” p. 1.

6 TITLE:
"DURING THE NINETEEN-TWENTIES WHILE THE WORLD WAS PROSPEROUS THE GERMANS WERE A BEATEN AND IMPOVERISHED PEOPLE."

DISSOLVE TO:

7 EXT. OF A FOOD DEPOT; THE BEGINNING OF AN ENDLESS CUE OF PEOPLE—...

He even had a dream—with humorous overtones—related to his work with producer Joseph Mankiewicz in Three Comrades, revealing his concern with this technique. He jotted it down, possibly intending to use it in The Last Tycoon: "Dream of Joe M—1950 word continuity, cost too much to type. Sorry[.] His face. He compliments me on other work. Too many montages—can't afford them."16

For awhile he enjoyed working on Three Comrades, a film based on Erich Maria Remarque's novel about post-World War I Germany. The work was considered somewhat daring for Hollywood in 1937 because of its anti-Nazi sentiment, and Fitzgerald, who was becoming more politically aware, probably found this aspect appealing. It also contained a number of characters and situations familiar to him. The hero of this story about members of the lost generation was just thirty. The heroine had tuberculosis and at the end would die in a sanitarium. Even Remarque's philosophy at times probably seemed recognizable. At one point one of the characters in the novel delivers a speech reminiscent of some of the ideas in The Great Gatsby: "The most uncanny thing in the world, brothers, is time. The monument through which we live and yet do not possess. He pulled a watch from his pocket and held it in front of Lenz's eyes. 'This here, you up-in-the-air romantic. This infernal machine, that ticks and ticks, that goes on ticking and that nothing can stop ticking. You can stay an avalanche, a landslide—but not this.'"17

In structuring his script, Fitzgerald divided the film into acts—a method not too unusual for Hollywood writers, and similar to that which he had used at times in the past and was to use again

15 Three Comrades by F. Scott Fitzgerald, MGG script, September 1, 1937 (below this the date “10/6” is written in hand). pp. [1]-9, Fitzgerald Papers. Hereafter cited in the text.
16 Ms. note, The Last Tycoon, Fitzgerald Papers.
in his plans for *The Last Tycoon*—superimposing them on the more usual sequence structure. In his first act, he introduced the three comrades, former members of the German Air Force and now attempting to survive the depression in their automobile repair shop; the girl, Pat; and her friend Breuer, soon to be a powerful Nazi-like political figure. By the end of this act, Pat has fallen in love with Bobby, the youngest of the three comrades. The second act includes the realization of their love, Pat's slow physical deterioration because of tuberculosis, and the death of Lenz, another of the comrades, as a result of his anti-Nazi activities. In the third act, Pat, not wishing to be a burden to Bobby, commits suicide. The two remaining comrades then return to the city to fight for freedom.

Some of Fitzgerald's visual devices, such as the opening montage and a double exposure at the end of the film showing the two comrades marching side by side with their dead friends, were effective. At another point, to contrast Bobby's poverty with Breuer's wealth, he again made satisfactory use of the visual by suggesting juxtaposed scenes, one showing Breuer preparing for a theatre date and then another showing Bobby's preparations:

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83 **BREUER'S FACE**

—above a white tie he is adjusting in the mirror. A butler is snapping a buckle on his smooth vest.

84 **A LARGE SAFETY PIN**

—on a very gaping vest. This is upon Bobby who is in his room, being valeted by Koster and Lenz. There are open suitcases of clothes on the floor.

Yet another effect, a trope showing Bobby's extreme shyness as he makes his way to his first date with Pat, is similar in some ways to the description of Jay Gatsby walking into Nick Carraway's bungalow "as if . . . on a wire" as well as to the later description of Boxley, the English writer in *The Last Tycoon*, nervously coming into a room, walking "as if two invisible attendants" were controlling him:

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60 **THE HALL OF AN APARTMENT HOUSE**

(The following scene is an attempt to suggest the feelings of a rather shy young man calling on a girl.)

Bobby walks with leaden, slow-motion steps into the elevator. To his alarm, it instantly whisks upward with a roar—almost as its gates close they open again to eject him. He casts a reproachful look at the elevator boy. Must he continue? Unseen hands seem to push him from behind, so that he leans backward in protest against the shoving. But the door opens even as he presses the bell and, following a maid, he is shoved like lightning along a hall. The hands seem to leave him, and he stands, limp, inside.

(p. 33)

Other metaphors, however, were far too fanciful for the theme of the film and, in addition, somewhat trite. He suggested, for example, that Bobby's first reaction to Pat could be symbolized by showing her phone number on a match cover wriggling "like snakes or tongues of fire, as if it ha[d] been burning his pocket" (p. 29). Immediately after, when Bobby makes his phone call from a noisy repair yard, Fitzgerald used an even more inappropriate film trope by placing angels and satyrs at the switchboard. In addition, the dialogue is uncomfortably precious:

Bobby waits for the connection with a beatific smile. The banging dies away as we—

54 **A SWITCHBOARD**

—with a white winged angel sitting on it.

Angel (sweetly)

One moment, please—I'll connect you with heaven.

55 **THE PEARLY GATES**

St. Peter, the caretaker, sitting beside another switchboard.

St. Peter (cackling)

I think she's in.

56 **BOBBY'S FACE**

—still ecstatic, changing to human embarrassment as [Pat answers.]

(p. 29)

Elsewhere there are other sections of ineffective dialogue. Earlier, when the three heroes fight the Vogt brothers, four owners of
a competing automobile repair shop, the writing again becomes overly metaphoric:

21. Koster and Lenz—
   —approaching [a] wreck.
      Biggest Vogt (to Bobby)
      Don't talk tripe or you'll need repairs yourself.
      Koster and Lenz range themselves beside Bobby.
      Koster
      We've got permission from the owner to do the job.
      Another Vogt Brother
      (producing a tire wrench from behind his back)
      How would you like another scar on your fat face?
      Koster
      That took a machine gun.
      Biggest Vogt (still sure of himself)
      Three of you, eh?
      Lenz
      No, four.
      Another Brother (looking around)
      Go on—he's kidding.
      Lenz (dryly)
      You can't see him—his name is Justice.

Later, Fitzgerald ended his first act with a scene in which Pat and Bobby, riding in a flower wagon, tenderly discuss their new relationship and Pat alludes to her illness. Unfortunately, he permitted the conversation to continue until the scene became embarrassing:

   Bobby
   You really don't love me, do you?
   Pat (shaking her head)
   No. Do you love me?
   Bobby
   No. Lucky, isn't it?
   Pat
   Very.
   Bobby
   Then nothing can hurt us.
   Pat
   Nothing.

Bobby
   (puts his arm around her with a passion that belies his words)
   But you'd better not get lost in here, because I'd never be able to pick you out from the other flowers.
   His arm around her—she lies closely to him.
   Pat
   I'm not this kind of flower. I'm afraid I'm the hothouse variety.
   (she picks up a blossom and addresses it rather sadly)
   I'd love to be like you, my dear.
   Bobby
   (holding her close to him; passionately)
   Oh you are—you are!

(pp. 52–53)

When he rewrote the scene Fitzgerald sensibly cut it short and ended it when Bobby puts his arm around Pat.

Years later, producer Mankiewicz criticized Fitzgerald's script. "I personally have been attacked," Mankiewicz said, "as if I had spat on the American flag because it happened once that I rewrote some dialogue by F. Scott Fitzgerald. But indeed it needed it! The actors, among them Margaret Sullivan, absolutely could not read the lines. It was very literary dialogue, novelistic dialogue that lacked all the qualities required for screen dialogue. The latter must be 'spoken.' Scott Fitzgerald really wrote very bad spoken dialogue."20 Although it is obvious that some of Fitzgerald's dialogue was not too effective, this first version of Three Comrades does not seem to deserve Mankiewicz' overly harsh statement.

Fitzgerald wanted to work alone on the revision of the script and Mankiewicz hinted that this might be possible.21 Later, however, he brought in Ted Paramore, an old friend of Fitzgerald, to assist the novelist. Fitzgerald soon quarreled with Paramore over the latter's function (once, according to Fitzgerald, despite his opposition, Paramore wanted to rewrite the entire script),22 but eventually the relationship improved. The collaborators strengthened the script, revising much of it, and when the film

22 Fitzgerald to Paramore, October 24, 1937, Letters, p. 559.
was produced Paramore received credit (with Fitzgerald) as co-author.

Mankiewicz, however, made many changes in this second script, and, by mid-January, Fitzgerald was expressing his displeasure with his producer's version. Paramore agreed that some scenes had been changed for the worse. On the cover page of his copy of the final script, Fitzgerald crossed out “okayed” in the statement “Script okayed by Joseph Mankiewicz,” and immediately above wrote “Scrawled Over.” On the next page he wrote, “37 pages mine[,] about 1/3, but all shadows & rhythm [sic] removed.”

In a letter to Mankiewicz he complained that his writing had been completely changed. “My own type of writing,” he wrote, “doesn’t survive being written over so thoroughly and there are certain pages out of which the rhythm has vanished.”

Nonetheless, he did accept some of the producer’s revisions. Others, though, angered him. He objected to the elimination of a number of scenes and wrote that Mankiewicz had changed Pat’s character and had transformed her into “a sentimental girl from Brooklyn.” He disliked as well the slickness of lines such as those spoken immediately after Erich’s (the name had been changed) return from his date with Pat, in the course of which his borrowed, makeshift evening clothes have come apart:

89 \[ \text{INT. ALFON'S BAR} \]
Lenz and Koster at a table as Erich comes in. They are surprised
Koster
Hello, Cinderella—got both your slippers on?
Erich
(calling off)
Alfons—a double rum!
Lenz
What happened?
Erich
Nothing. At sharp midnight I changed back into a garage mechanic, that’s all—

What is more, he advised Mankiewicz, who had had years of script-writing experience, how to write film dialogue. Concerning a speech beginning, “—if all I had,” he wrote: “People don’t begin all sentences with and, but, for and if, do they? They simply break a thought in mid-paragraph, and in both Gatsby and Farewell to Arms the dialogue tends that way. Sticking in conjunctions makes a monotonous smoothness.”

But Mankiewicz had the final word and the picture was made his way. The emphasis of the film was now on the love theme. Much of the original anti-Nazi theme, including a number of strong references to German anti-Semitic attitudes, was deleted. Even the ending, where originally the two remaining comrades return to fight the Fascists, was changed. Now they were to leave for South America, apparently resigned to a life of withdrawal.

“I think you now have a flop on your hands,” Fitzgerald wrote the producer, “—as thoroughly naive as The Bride Wore Red [a previous Mankiewicz production] but utterly inexcusable because this time you had something and you have arbitrarily and carelessly torn it to pieces.” But at least some of the reviewers reacted favorably. Frank Nugent in the New York Times, for example, called Three Comrades “a beautiful and memorable film” and praised it as “magnificently directed, eloquently written and admirably played.” Nugent not only paid tribute to Fitzgerald and Paramore but also singled out director Frank Borzage (whom Fitzgerald had said “had little more to do than be a sort of glorified cameraman”) for acclaim. “The adaptation by F. Scott Fitzgerald and Edward E. Paramore,” Nugent wrote, “has kept Remarque’s language, kept his characters, kept the slight but telling incidents the novel contained. And Frank Borzage, who directed it, has achieved once more the affecting simplicity that marked his ‘Seventh Heaven’ (silent version) and ‘Farewell to Arms.’ His cameras have evoked the tender mood, wooed the lovers in their wooing, imprisoned in swift bright images their helplessness and hopelessness and their ultimate brave triumph over death itself.” Later, Paul Rotha, in his analysis of Borzage’s work in The Film Till Now, wrote that Three Comrades was pub
“immeasurably superior” to the later wartime anti-Nazi films. Apparently, at least some of Fitzgerald’s criticism of Borzage—and possibly Mankiewicz—was unwarranted.

Next, Fitzgerald worked with MGM producer Hunt Stromberg on Infidelity, a film intended for Joan Crawford. “This time I have the best producer in Hollywood,” the novelist exclaimed, “a fine showman who keeps me from any amateur errors.” Stromberg, a ranking MGM supervisor in the 1920s and early 1930s, was, according to Fitzgerald, “a sort of one-finger [Irving] Thalberg, without Thalberg’s scope, but with his intense power of work and his absorption in his job.”

The script for Infidelity was based on Ursula Parrott’s short story about a young wife, Althea Gilbert, who returns from Europe to discover her husband, Nicholas, having a brief affair with an old girl friend. Immediately Althea asks for a divorce but soon thinks better of her action when she realizes how much her husband means to her. Before her marriage she had been deeply in love with a young man who had turned out to be disreputable, and, almost immediately, upon the advice of her grandmother, had married Nicholas. Soon after she almost had been enticed into an affair with the boyfriend, but decided against it. Later, after requesting the divorce, she once again sees the boyfriend and discovers he is as much of a bounder as he had been in the past. At this point she is both grateful to and in love with Nicholas and forgives him, realizing that in a similar situation she, too, could easily have been tempted.

Early in February, 1938, Stromberg and Fitzgerald decided on a plot that differed in a number of ways from Mrs. Parrott’s story. The film was to begin two years after the act of adultery with Althea and Nicholas still together, but weary of each other and not living as man and wife. A flashback was to reveal an adulterous situation somewhat different from the original story. According to Stromberg, Iris Jones, the third party, was to be portrayed as one whom Nicholas, in the past, might have married as readily as his own wife, and the act of adultery was to be the result of an innocent accident, a mere circumstance that was to develop into a tragic situation.

In preparation, Fitzgerald ran off a number of Miss Crawford’s films and, hoping to write a script that would display her capabilities, jotted down her weaknesses and strengths. In addition, he outlined the plots of three films, The Divorcee (1930), Possessed (1931), and Chained (1934), the last two featuring Miss Crawford and all dealing with a similar theme. In his outlines, Fitzgerald divided each film into major sequences, paying particular attention to montages. Then he broke down the films into acts and, for The Divorcee, indicated the number of pages of script per act. He made a similar but more detailed plan for Infidelity. On the left side of the page he numbered nine sequences; in the center he described scenes in detail and indicated dates of completion of work; and on the right side he divided the film into three acts and estimated the number of pages per act.

In a memorandum to Stromberg, he referred to this theatrical method: “The first problem was whether, with a story which is over half told before we get up to the point at which we began, we had a solid dramatic form—in other words whether it would divide naturally into three increasingly interesting ‘acts’ etc. The answer is yes—even though the audience knows . . . that the characters are headed toward trouble.” Following Stromberg’s suggestions, Fitzgerald’s first act showed the couple’s present bored state, and then, in a flashback, Althea’s trip to Europe where she meets Alex Aldrich, an old boyfriend (not at all like the suitor in the original short story), but decides to return immediately to the United States and to Nicholas. “This point, her decision to sail,” Fitzgerald wrote, “also marks the end of the ‘first act.’ The ‘second act’ will take us through the apartment [sic] scene [where Althea confronts Iris and Nicholas], the two year time lapse and the return of [Alex] the old sweetheart—will take us, in fact, up to the moment when Joan having weathered all this, is unpredictably jolted off balance by a stranger. This is our high point—when matters seem utterly insoluble.” Further, he wrote, “Our third act is Joan’s recoil from a situation that is menacing, both materially

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22 Fitzgerald to Mr. and Mrs. Eben Finney, March 16, 1938, Letters, p. 579.
24 “Infidelity,” part of the series “Grounds for Divorce,” appeared in Hearst’s International-Cosmopolitan, CIV (February, 1938), 82-89ff. Fitzgerald worked on a treatment now in the Fitzgerald Papers similar to but not exactly the same as
26 These diagrams are in the Fitzgerald Papers.
and morally, and her reaction toward reconciliation with her husband."7

In Fitzgerald’s script Alex’s second act return is precipitated by Althea’s mother who asks him to "run away with [Althea] if she’ll run—beat her, make love to her, wake her up."8 Althea, however, unable to marry or even have an affair with Alex, flees and ends up in the arms of an attractive doctor near her Long Island home where, unknown to her, Nicholas is giving a party. Although all available scripts at Princeton University Library are incomplete, the writer’s notes indicate a happy ending with Althea and Nicholas together once more.

Fitzgerald again wrote in a number of visual effects. Following Stromberg’s suggestion, he kept the camera stationary throughout the last half of the first scene despite the fact that emphasis was being placed on activity both in the foreground and in the background, a technique soon to be popularized in Orson Welles’s Citizen Kane. In this same scene Fitzgerald indicated Althea’s boredom by having her turn her wedding ring with her thumb and by asking for a closeup of her passive mask-like face. At another point he called for contrasting montages, one showing early scenes of a happy couple and another, later in the script, showing parallel scenes of the couple, now unhappy.

Fitzgerald’s dialogue, however, was still uneven, some of it more than acceptable, but some wordy and overly sentimental. One important scene before the affair, showing Althea deeply in love with Nicholas and dreading to leave for Europe, reflects this variable quality:

Althea (leaning over table)
I don’t believe I’m going away. I never have believed it and I never will. If you were leaving me, I could understand it—but that I’m going away free and in my right mind—
(she shakes her head somberly from side to side)
Nicholas
You’re not going away. Listen, did you read in the papers about the dog they froze up in a cake of ice—
Althea
Poor dog.

7 Fitzgerald to Stromberg, February 22, 1938, Fitzgerald Papers.
8 Infidelity by F. Scott Fitzgerald, MGM script dated March 9, 1938 (below this date, the dates March “1st” and “23rd” are written in hand), p. 74, Fitzgerald Papers. Hereafter cited in the text.

F. Scott Fitzgerald’s outline of Chained, Posseused, and the Divorce
Princeton University Library
A schedule for In递交
Princeton University Library

Fitzgerald's plans for a film with characters and situations from the Basil Duke Lee stories
Princeton University Library
Nicholas
Wait a minute—
Althea (near tears anyhow)
I'm afraid I'm going to weep over that dog.
Nicholas
Wait! They shaved him out after a month, and he came to life
again. That's how it'll be with us.
Althea
But what'll I think about in my cake of ice?
Nicholas
Oh, you look out and see the Italian scenery and watch your
mother get well and write me letters.

(pp. 18-19)

Yet, Fitzgerald might have received his second screen credit
had not he and Stromberg run into censorship difficulties—for
the plot dealt too easily with adultery. Probably recalling his
work in 1931 on the script for Red-Headed Woman, a film that
treated adultery in a light vein, Fitzgerald described the situation
to his daughter: “We have reached a censorship barrier in Infid-
elicity to our infinite disappointment. It won't be Joan’s next
picture and we are setting it aside awhile till we think of a way
of halfwitting halfwit Hayes and his Legion of Decency. Pictures
needed cleaning up in 1932-33 (remember I didn’t like you to
see them?) but because they were suggestive and salacious. Of
course the moralists now want to apply that to all strong themes—
so the crop of the last two years is feeble and false, unless it deals
with children.”

From this point on, Fitzgerald and Stromberg made many
attempts, without success, to salvage the script. At one time, for
example, Fitzgerald wrote out a list of scenes from the 1938 film
Test Pilot and placed them side by side with the scenes from
Infidelity, but he was unable to find a parallel to the successful
ending of Test Pilot. At another time he thought of dramatizing
a situation where each character would be placed in the role
of another. Thus Althea might forgive Nicholas if she could fully
imagine herself as Iris Jones. He was trying to sell the idea to
Stromberg when he wrote the following:

[footnotes:
38 Fitzgerald to Frances Scott Fitzgerald, [spring, 1938]. Letters, p. 29.
44 “Test Pilot,” Fitzgerald Papers.
]
Let us suppose that you were a rich boy brought up in the palaces of Fifth Avenue.
Let us suppose that—and I was a poor boy born on Ellis Island.
Let us suppose that’s the way it was—you a rich boy—me a poor boy, get me?
Well, now, me the poor boy has done a bad thing and I am going to tell you, a rich boy, how it happened, and I am going to say to you:
“Picture yourself in my place.”

A similar situation was to occur later in The Last Tycoon when the novelist Boxley, working on a script problem, suddenly is inspired. He tells producer Stahr: “Let each character see himself in the other’s place.... The policeman is about to arrest the thief when he sees that the thief actually has his face. I mean, show it that way. You could almost call the thing Put Yourself in My Place” (p. 107). But there is more hope for Boxley’s idea than there was to be for Fitzgerald’s.

By the end of April, Fitzgerald and Stromberg were considering a radical change in the script, intending to place greater emphasis on the divorce. Althea was to marry Alex, the old boyfriend, but, after a long period of unhappiness for both Althea and Nicholas, the Gilberts would be reunited. In working out this problem Fitzgerald drew upon his background in both theatre and fiction. He diagrammed a ten-year interval after the divorce, and, considering the film as if it were a novel, wrote: “This is a novel in which I show 1st a glimpse of an estranged couple[;] 2nd How it happened[;] 3rd Their decision, precipitated by an old love of hers, to get a divorce.” At another time he made a diagram of this ten-year period, divided it into five parts and a conclusion, and referred to each section as “A One Act Play.”

During the middle of May, he once more was examining other film scripts and even relying on Georges Polti’s Thirty-Six Dramatic Situations. “Now the question arises,” he wrote, “as to whether we have a theme here to place beside the themes of, say, CHAINED, POSSESSED and DIVORCEE, all dealing with the subject of adultery. The answer is we have not and cannot according to the

41 “Argument for Stromberg,” April 21, 1938, Fitzgerald Papers.
42 The diagrams are in the Fitzgerald Papers.
44 Fitzgerald to Leland Hayward, December 6, 1939, Fitzgerald Papers.
tion to this problem. His treatment also reflected his wariness of film clichés, a subject that he would return to several times in the Pat Hobby stories. Of one scene in The Women showing the publication of a piece of gossip, Fitzgerald wrote: "The story is printed—we see it being typed in a newspaper office. But certainly we don't have that hackneyed old stock montage of the presses turning." 64

After The Women, Fitzgerald, once again working with Sidney Franklin and using the script of the 1934 MGM film The Barretts of Wimpole Street as a model, wrote a script based on Eve Curie's biography of Marie Curie. Like The Barretts, Madame Curie, at least at first, was to be the story of a courtship and was to exclude everything after the marriage. "Madame Curie progresses," he wrote his daughter, "and it is a relief to be working on something that the censors have nothing against. It will be a comparatively quiet picture—as was The Barretts of Wimpole Street, but the more I read about the woman the more I think about her as one of the most admirable people of our time. I hope we can get a little of that into the story." 65 Fitzgerald completed the script, but the project was put aside temporarily because of a disagreement over his conception of the story. 66

During this period Fitzgerald, in addition, was submitting plot ideas to MGM with the hope that he would be permitted to work alone on a script, but none was acceptable. One of these suggestions, a story about an amateur theatre group, was planned for three youthful MGM stars, Mickey Rooney, Judy Garland, and Freddie Bartholomew. The plot, though not specifically based on Fitzgerald's early experiences in St. Paul or on his Basil Duke Lee stories derived from them, would have contained situations like those found in three of the stories, "He Thinks He's Wonderful," "The Captured Shadow," and "The Perfect Life."

In Fitzgerald's brief treatment, a bright young Freddie Bartholomew-type adolescent writes a play and the Mickey Rooney character plays the lead. A number of complications such as cast trouble, illness, and the lack of money threaten to end the venture, but, eventually, with the help of a rich young girl, the Judy Garland character, the necessary money is raised. The subplot was to be about the love interests of the young woman who chaperones the group.

In his diagrammed plans for the movie, Fitzgerald once more used his background as a novelist and playwright. In one diagram he listed a number of situations from the Basil stories and wrote at the top of the page, "It ought to have about as many sequences as three stories." He headed another plan, "How it Might look as a Novel." On the left side of the page he divided the plot into seven chapters and below wrote "52,500 words"; in the center of the page he divided the plot into three acts; on the right side of the page he divided it into sequences. At the bottom of the page he wrote, "About 35 Big Scenes & Situations to a sequence." 67

Finally, in January, 1939, he did some two weeks of rewriting on the Gone with the Wind script for Selznick International Productions, apparently making a minimal contribution to a mammoth production that would use the service of many writers including Sidney Howard (who was to receive credit for the screen play), Ben Hecht, Charles MacArthur, and John Van Druten. 68 This was another frustrating project for him. He had just read Miss Mitchell's novel and found it "not very original, in fact leaning heavily on The Old Wives' Tale, Vanity Fair, and all that has been written on the Civil War." Further, he wrote: "There are no new characters, new technique, new observations—none of the elements that make literature—especially no new examination into human emotions. But on the other hand it is interesting, surprisingly honest, consistent and workmanlike throughout, and I felt no contempt for it but only a certain pity for those who considered it the supreme achievement of the human mind." 69 Yet, despite these negative feelings about the work, he was required to adhere closely to Miss Mitchell's style. He later wrote Maxwell Perkins, "Do you know in that Gone with the Wind job I was absolutely forbidden to use any words

48 Treatment of The Women, June 6, 1938, p. 11, Fitzgerald Papers.
44 Fitzgerald to Frances Scott Fitzgerald, [winter, 1939], Letters, p. 50. The film was released in 1943 with script by Paul Osborn and Paul H. Rameau.
49 The two diagrams and a letter alluding to the plot, Fitzgerald to Edwin H. Knopf, October 26, 1938, are in the Fitzgerald Papers.
50 See, e.g., Fitzgerald to Berg, Dozler, and Allen, February 25, 1940; Fitzgerald to Leland Hayward, December 6, 1939; and Fitzgerald's script for the first half of Gone with the Wind; all in the Fitzgerald Papers.
51 Fitzgerald to Frances Scott Fitzgerald, [winter, 1939], Letters, pp. 49-50.
except those of Margaret Mitchell; that is, when new phrases had to be invented one had to thumb through as if it were Scripture and check out phrases of hers which would cover the situation! Fitzgerald's script with its pointed references to specific pages in the novel seems to bear out the statement.

After MGM decided against renewing his contract, Fitzgerald worked with writer Budd Schulberg on Walter Wanger's production of Winter Carnival. Upon completion of some preliminary work in Hollywood, the two went with the production crew to Dartmouth College where background footage of the college winter carnival was to be filmed. After a few weeks Fitzgerald, ill and drinking heavily, was fired. When finally released, Winter Carnival retained only the slightest relationship to the version upon which the novelist had been working.

Later, while jotting down notes for an early version of The Last Tycoon, Fitzgerald considered employing his experiences at Dartmouth with the Winter Carnival crew for an episode late in the novel. Warning himself to avoid problems of infringement, he wrote:

I would like this episode to give a picture of the work of a cutter, camera man or second unit director in the making of such a thing as Winter Carnival, accenting the speed with which Robinson works, his reactions, why he is what he is instead of being the very high-salaried man which his technical abilities entitle him to be. I might as well use some of the Dartmouth atmosphere, snow, etc., being careful not to impinge at all on any material that Walter Wanger may be using in Winter Carnival or that I may have ever suggested as material to him.

But then he went on to suggest a sequence in which he seemed to be using some elements of his Winter Carnival treatment. In an opening scene in the film treatment, a glamour girl, fleeing her husband, stays through the carnival. Upon her arrival at the college, she gets off the train, and, to evade photographers, goes into the station telegraph office. Here she meets a former boy-

friend, now a professor, who conceals a telegram that he is sending in response to a job offer. In the early plan for The Last Tycoon Fitzgerald wrote: “I could begin the chapter through Cecilia’s eyes, who is [the narrator and] a guest at the carnival, skip quickly to Robinson and have them perhaps meet at a telegraph desk where she sees him sending a wire to Thalia [producer Stahr’s girlfriend].”

In the spring of 1939, Fitzgerald worked for a period at Paramount Pictures for producer Jeff Lazarus on a film called Air Raid. Soon, however, the film was cancelled and he was released. At the end of the summer of 1939 he worked one week for Universal Pictures writing Open that Door, a brief treatment of Charles Bonner’s novel Bull by the Horns. In September he was hired for a week or so for the Samuel Goldwyn production of Raffles, ironic considering that as a younger some twenty-seven years earlier in St. Paul, he had written and acted in The Captured Shadow, another work about a gentleman burglar. The film was involved in minor censorship difficulties, and he was asked to help solve these problems and to make other minor script revisions as well.

At about this same time he worked one day for Twentieth Century-Fox on a film starring Sonja Henie and made a few plot suggestions, but none were used. His papers do not indicate the title of the movie but his copy of the script of Everything Happens at Night—a film starring Miss Henie and released at the very end of the year—contains a number of handwritten comments again demonstrating his dislike of the obvious. Noting a similarity in title to Frank Capra’s memorable film comedy of 1934, It Happened One Night, he wrote on the title page “(Imitative Title) Is it deliberate?” A scene in which a man wants to fight a goggled skier who is eventually unmasked as a pretty girl was labeled “Old Ski Stuff.” Next to a scene in which one person shows another a newspaper story and says, “See that article! It’s dynamite,” he wrote, “And then you see.” He also singled out such trite dialogue as that in a scene where a man attracted to a

54 Fitzgerald sequences for Air Raid, dated March 14 through 31, 1939, as well as earlier sequences by Donald Ogden Stewart; Fitzgerald’s treatment of Open that Door; and his notes for Raffles are in the Fitzgerald Papers. Also see Fitzgerald to Leland Hayward, December 6, 1939, and Joseph I. Breen to Samuel Goldwyn, September 6, 1939, Fitzgerald Papers.
nurse says: "It must be nice being a nurse... You know, I've never been sick a day in my life—but I could start right now." By this time Fitzgerald could do an adept job at criticizing another writer's script. But he was to fail when finally given the opportunity to be sole author of one.

In January, 1940, he sold the rights to "Babylon Revisited" to Lester Cowan of Columbia Pictures and two months later Cowan hired him to write the script, first called Honoria, then Babylon Revisited, and finally, Cosmopolitan. Cary Grant, Clark Gable, and Franchot Tone were all mentioned for the role of Charles Wales, and Shirley Temple was to play the role of the daughter, named Honoria in the short story and in the first version of the script, but renamed Victoria in the final version. Casting problems soon arose, however, and the script was set aside in the early fall. Cosmopolitan differed greatly from its source. It did not contrast the frenzied twenties with the more austere thirties; nor did it retain the mood of loss and emptiness caused by the end of an era and symbolized in "Babylon Revisited" by the death of Helen Wales. Instead, the script was a trite melodrama that included suicide, embezzlement, a love affair between Charles Wales and his nurse, and an attempted murder. The scant amount of dialogue retained from the short story only serves to remind the reader how much better the original was.

In his opening sequence, Fitzgerald established Victoria Wales as a far more important character than her prototype in "Babylon Revisited." Eleven-year-old Victoria is seen traveling alone and without sufficient funds, attempting to make her way from Paris to Switzerland. Using a flashback, Fitzgerald then returned to a period some six months earlier when Victoria and her parents were leaving the United States for an extended vacation. Charles Wales has retired from the stock market partly because of fatigue and partly because of his wife's nervous condition, an illness aggravated by his many business activities. Aboard ship, Helen Wales commits suicide and her husband immediately becomes depressed and takes to liquor. In Europe Wales's unethical partner, Dwight Schuyler, with the help of a canny doctor, induces a drugged Wales to assign the guardianship of Victoria and a trust fund to Marion Petre, Helen Wales's sister, and to Marion's ineffectual French husband, Pierre. Later Pierre naively signs over the trust fund to Schuyler who invests it to cover market losses. Wales, with the help of nurse Julia Burns, soon recovers his health, but he fails to regain his daughter because, as in the original story, Marion Petre believes him responsible for his wife's death. He then discovers that the evil Schuyler already has invested and lost a large sum belonging to Wales which was supposed to have been placed in Liberty Bonds. To recover his losses, Wales goes to Switzerland to get help from a potential backer named Van Greff. At this point, Fitzgerald, returning to the end of the first sequence, showed Victoria finally catching up with her father. He also introduced a murderer who had been hired by Schuyler to kill Wales for the million dollar insurance policy on Wales's life. At the end of the story Van Greff dies unexpectedly. But Wales, who refuses to be defeated, subdues the killer, wins back his daughter, and apparently will marry Miss Burns.

Despite Fitzgerald's "Author's Note" stating that Cosmopolitan was "an attempt to tell a story from a child's point of view without sentimentiality," this script, too, contained many sentimental scenes and much sentimental dialogue. At one point, the ill Wales and his daughter have an extremely tearful farewell in a scene almost as fraught with Oedipal complications as the scene in Tender Is the Night in which Dick Diver, viewing Daddy's Girl, "wincing for all psychologists" because of the girl's obvious father complex:

VICTORIA
Mr. Schuyler, can I say goodbye to Daddy?

SCHUYLER
But you did, dear.

VICTORIA
That wasn't goodbye. That wasn't anything at all.

Schuyler and Dr. Franciscus exchange a glance.

DR. FRANCISCUS
Under the circumstances—

SCHUYLER
(interrupting)
Your father is resting now, dear.
Victoria goes stubbornly to the door and knocks on it. Schuyler
takes a step toward her but too late. The doors have
opened.

NEW ANGLE
shooting at Victoria from inside the salon. She comes ten
feet into the room.

VICTORIA
Daddy! I just want to tell you I'll do everything you said.
Everything you had time to tell me on the boat. Ever-
things, I'll do, Daddy. Don't ever worry.

Later after Van Greff dies and Wales believes he will not be able
to regain custody of Victoria, two old friends of Wales turn up,
now somewhat drunk. Wales tells his daughter that they are parasites
and that their annoying behavior results from loneliness, and
another extremely sentimental section then ensues:

VICTORIA
What do they want?

WALES
Sometimes it's your happiness.

VICTORIA
(looks around with interest)
How do they get to be that?

WALES
Oh, they begin by not doing their lessons.

VICTORIA
(with a sigh)
I knew there'd be a moral in it.

WALES
(I wish there was some person who could talk to you without
always ending up with a moral.

VICTORIA
Darling, from now on, word of honor, that'll be me.
They dance in silence a moment.

VICTORIA
I suppose this is the happiest that you can ever get, isn't it?

WALES
I suppose so. Just about.

VICTORIA
(sorry for everybody else)
I hope those parasites have found somebody to annoy, be-
cause they might as well be happy, too.

(p. 193)

Fitzgerald's script was also technically flawed. It contained far
too many scene climaxes, an effect, according to film critic Robert
Gessner, that "can lessen the impact of plot and character." In
his analysis of Cosmopolitan, Gessner found nine climaxes just in
the last eleven pages, and, further, he noted that the majority
were narrative ideas, not dramatized, and not one was especially
cinematic.60

Elsewhere, however, Fitzgerald's script did contain a number
of good visual effects. Especially striking is the section in which
Helen Wales commits suicide:

82. CABIN OF A SHIP'S OFFICER.
The Doctor stands by the Ship's Officer, bag in hand, with a
worried expression. A Deck Steward in shot.

SHIP'S OFFICER
(to Deck Steward)
Cherchez par tout le bateau. Il faut trouver [sic] Madame
Wales.
(look all over the boat. We must find Mrs. Wales.)

DECK STEWARD
Oui, mon lieutenant.

83. CHILDREN'S PLAYROOM.
Small children are on a see-saw. Older children are playing
ball. Victoria stands nearby but has not joined in—she
doesn't feel gay.

84. A MONTAGE EFFECT: CHARLES WALES' FACE
very distraught, with other faces around him—all speaking
to him.

VOICES
Not here, Mr. Wales.

Not there, Mr. Wales.

Not in her room.

Not in the bar, Mr. Wales.

Not in there, Mr. Wales.

Throughout this, the ship's dance orchestra is playing tunes
of 1929 in a nervous rhythm.

p. 248.
85. **A DARK SKY FILLED WITH SEAGULLS.**
The sudden sound a wild shriek—which breaks down after a moment, into the cry of the gulls as they swoop in a great flock down toward the water. Through their cries we hear the ship's bell signalling for the engines to stop.

86. **MEDIUM SHOT. Stern of the ship.**
Ship receding from the camera as the awful sounds gradually die out.

**FADE OUT.**

(pp. 41-42)

Unfortunately, Fitzgerald was unable to maintain this level of writing throughout the script.

That producer Cowan assisted him greatly in the writing of *Cosmopolitan* is attested to by Fitzgerald's notes and correspondence as well as his statement of appreciation at the end of the revised version of the script. There were, however, some disagreements between them. Fitzgerald, annoyed at an attempt to change the script, flailed at what he called "this wretched star system." He wrote, "The writing on the wall is that *anybody* this year who brings in a good new story *intact* will make more reputation and even money, than those who struggle for a few stars."\(^1\)

Fitzgerald had just seen Preston Sturges' film comedy *The Great McGinty*, featuring such excellent actors as Brian Donlevy, Akim Tamiroff, and William Demarest, none, however, a top Hollywood star. Although he found the film to be "inferior in pace" and "an old story," he called it a success because "it had not suffered from compromises, polish jobs, formulas and that familiarity which is so falsely consoling to producers."\(^2\) In addition, he was clearly impressed because Sturges had both written and directed the film. On September 14, 1940, Fitzgerald wrote his wife: "They've let a certain writer here direct his own pictures and he has made such a go of it that there may be a different feeling about that soon. If I had that chance, I would attain my real goal in coming here in the first place."\(^3\) But he would never have the opportunity.

Meanwhile, in August, he had been hired by Twentieth Century-

\(^1\) Fitzgerald to Lester Cowan, dated Monday night, Fitzgerald Papers.


\(^3\) Fitzgerald to Zelda Fitzgerald, September 14, 1940, *Letters, p. 124.* It is not certain that Fitzgerald was referring to Sturges, but the proximity of dates suggests this.

Fox to help revise the script for the film *Brooklyn Bridge*, which dealt with the building of the bridge as well as the involvement of Boss Tweed. He disliked the script, calling it "formula stuff throughout,"\(^4\) criticized the poor blending of the two plots, and suggested a complete rewriting, but the film was soon shelved. He then stayed on at Twentieth Century-Fox to work on a film adaptation of Emlyn Williams' play, *The Light of Heart*. Again, after a few weeks, this project too was dropped. While retaining many of the original scenes and much of the original dialogue, Fitzgerald's script did add a few scenes that were dramatically effective. In his opening scene he showed the hero, a former actor and now a department store Santa Claus, drunkenly distributing toys on the street despite an order that they were not to be given away:

> We spot the delinquent one treading on the heels of the man ahead of him. The Santa Clauses spread in different directions, but our Santa Claus has gone through an ordeal, and in desperation he clutches an ash can and hangs there a second.

**9 EXT. DOOR OF THE EMPLOYEES ENTRANCE—THE PERSONNEL MANAGER standing o.s.**

**10 BY THE ASH CAN—OUR SANTA CLAUS**

pulling himself together, walking off swiftly.

**DISOLVE TO:**

**11 SECTION OF A BUSY STREET—SLOWER ACTION**

Our Santa Claus walking unsteadily. He comes to a small crowd, mostly children, gathered around someone unseen. He puts his hands on the back of a little boy and stands on tiptoes to see.

**12 WHAT HE SEES—ANOTHER SANTA CLAUS**

with an iron pot collecting for the Salvation Army.

**13 CLOSE SHOT—OUR SANTA CLAUS**

staring, fascinated. Absent-mindedly he takes out his handkerchief and starts to blow his nose—in doing so he feels his face and is astonished and shocked to find it inaccessible. On his panic

**DISOLVE TO:**

**14 A STREET—OUR SANTA CLAUS**

walking slowly. His handkerchief is tangled in his beard—

\(^4\) "An Opinion on 'Brooklyn Bridge,'" August 12, 1940, Fitzgerald Papers.
but that is not all. The strings by which the toys are slung have mysteriously become tangled about his arms. Impatiently he stops and breaks the cord of one. Three or four children are following him. He looks at the woolly lamb in his hand as if wondering how it got there. Then remembering the Personnel Manager's admonition about the spirit of giving, he presents it to one of the little boys. The little boy draws back.

BOY

I haven't got a bob.

SANTA CLAUS

(slyly)

The Displays are not for sale.
Santa Claus moves along, snapping strings rapidly, and handing out toys...\footnote{65 The Light of Heart, first draft continuity, dated October 11, 1940, pp. 3-4. Fitzgerald Papers. Hereafter cited in the text. While it is possible that this section of the play script with its penciled notations and Sheriah Graham's comments (College Film eventually produced in 1942 as Life Begins at Eight-Thirty with screen-play by Nunnally Johnson.}}

Near the end of the script, the actor, now making a comeback in King Lear, loses confidence in himself upon learning that his daughter is leaving him to get married and goes on a drinking spree. Frantically, the daughter and her friends search for him. The scene is as dramatic as the previous one. This time, however, because of an effective use of camera movement and editing, it is also cinematic:

268. A MONTAGE—COMPOSED OF THE FOLLOWING:
271. A) SIGN OUTSIDE A LOW PUB—"THE BIRD-IN-HAND."
B) INT. "BIRD-IN-HAND"—CATHERINE, WALTERS, PUB-KEEPER.
C) PUB-KEEPER—LEFT HERE AN HOUR AGO.
D) INT. ANOTHER PUB—CATHERINE, WALTERS AND PUB-KEEPER.
D) PUB-KEEPER—"AVN'T SEEN HIM FOR A WHOLE YEAR.
E) EAR 'E'S AN ACTOR NOW.
F) EXT. STEPS OF THE GREEN ROOM CLUB—a third-rate theatrical club in a basement. A porter in a dirty uniform trying to keep Catherine out.

272 LONG SHOT—SAVOY THEATRE

The queue for gallery seats now extends almost a block.

273 MED. CLOSE SHOT—LADY MACHEN

in the queue—sitting on her shooting stick, her arms folded calmly. Comparatively she is near the head of the queue, about thirty people ahead of her. People in dress clothes pass. The queue moves up.

274 INT. THEATRE—BY THE BACKSTAGE PHONE—GROUP SHOT

Robert is on the phone; anxiously listening are Mackay's dresser, the make-up man, Sigane and Wopper, two or three actors, others.

ROBERT

(into phone)

Have the police any report of an accident?

275 LADY MACHEN—CAMERA HOLDS ON HER FOR A MOMENT AND THEN BEGINS TO TRUCK AT A MEDIUM PAGE DOWN THE LONG LINE OF THE QUEUE AS IT MOVES UP SLOWLY LIKE A SNAKE.

The people's faces are expectant—most are of the educated classes, school teachers, civil servants, etc., many in threadbare overcoats; quite a few young college students. When the camera picks up the silhouette of one figure swaying drunkenly in line, it seems out of place. The man has failed to move up and there are protests.

A MAN

Move up, please.

A WOMAN

He's intoxicated!

276 CLOSE SHOT—THE SAME BLEARY, CONFUSED FACE THAT WE SAW BEHIND THE SANTA CLAUS MASK—MACKAY DUNCAN—mad as a hatter with drink, standing in his own queue.

277 ACROSS THE STREET—CATHERINE AND WALTERS

Catherine, frantic and helpless, looks off scene and sees Mackay.
Catherine
(in a strangled voice)
It's him! It's Tadda!
As she starts to run recklessly across the street, in front of
the fashionable limousines headed for the theatre, the scene
FADES OUT
(pp. 120-122)

_The Light of Heart_ was Fitzgerald's final film job. During these
last three years he had learned much about the movie colony as
well as about film writing. He had worked for several of the major
studios and had gained knowledge about the others. Like Nick
Carraway, he too was both participant and observer. Throughout
this period, he had been accumulating ideas for his next major
work and was to devote much of the last year of his life to a fruit-
less attempt to complete his novel about Hollywood, _The Last
Tycoon._
Books from the Library of George Washington now in the Princeton University Library

BY PAUL R. WAGNER

This article was written by Paul R. Wagner a short time before his untimely death on October 17, 1910. With the publication of this article we wish to acknowledge his many contributions to the CHRONICLE, both in articles written and as a member of the editorial board. We present this contribution with deep sorrow that so promising a career ended so abruptly.—THE EDITORS

This short-title list is an informal account of books in the Princeton University Library which were once the property of George Washington. The provenance of the books has been given to the extent that it is known. In the following descriptions the word “Inventory,” followed by a number, refers to the list of Washington’s books which was drawn up by the appraisers of his estate, Thompson Mason, Tobias Lear, Thomas Peter, and William H. Foote. The inventory was published in Edward Everett’s The Life of George Washington, New York, 1860, and again in an altered form in Appleton P. C. Griffin’s A Catalogue of the Washington Collection in The Boston Athenæum, Boston, 1897. The word “Athenæum” followed by a page number in the notes below refers to the location within the Athenæum catalogue where a brief description of a Washington association copy now owned by Princeton can be found. The Athenæum catalogue is still the single most useful authority on the disposition of Washington’s library, since it traced, as of 1897, the known histories of all books in the original inventory whether or not they finally became part of the Athenæum collection.

Dwight, Timothy. The Conquest of Canaan; A Poem, in eleven Books... Hartford, Babcock, 1785. One of possibly two copies owned by Washington; this is presumed to be the author’s presentation copy, but the Athenæum catalogue suggests that Noah Webster may have given Washington a copy too.
In original calf binding restored, contains Washington's signature on the title-page and that of Eliza P. Custis on the front end paper. In morocco solander case.

Inventory 50; Athenaeum, p. 483; ownership subsequent to Washington and Eliza P. Custis undetermined until acquired by Grenville Kane. Princeton University Library, Grenville Kane Collection.

KNOX, SAMUEL [An Essay on the best System] of liberal Education... Baltimore, Warner & Hanna, 1799. Alleged Washington association, with attestation of authenticity tipped in, signed by Francis Bannerman (?) and notarized by Henry H. Koop of New York County on the stationery of Stan. V. Henkels, Auctioneer, Philadelphia, sworn February 26, 1917. Bannerman attests that the book is number forty-two in the sale of February 20-21, 1917, at the auction rooms of Stan. V. Henkels, 1304 Walnut Street, Philadelphia, and "belonged to General Washington and was purchased at the sale of his effects by Colonel S. A. Marsteller, and was sold to me by Colonel Marsteller's Heir Mrs. Emma A. Marsteller." The top of the title-page, where Washington's signature is usually found, has been cut away, presumably by an autograph collector. However, the Boston Athenaeum catalogue (page 116) claims as its own Washington's copy of Knox's Essay, clearly describing the book as being without bookplate or signature. Further, the list of subscribers to Knox's book indicates that Washington was to receive only one copy. This is not to say that he could not have owned a second copy or that the Princeton copy may not have belonged to him or someone else in his family, but there is room for question. The Princeton copy is bound in quarter leather over marbled boards to which is affixed a red-bordered paper label reading: "Washington Library Sale Alexander 1828 Marsell [?] 5" and a paper numbered label "289." The book is enclosed in a quarter-leather open-front slipcase also bearing a paper numbered label "289." Henkels sale, 1917, lot 42; Jeannette Dwight Bliss; Princeton University Library, Ex 6520.529.


Original calf, volume one rebacked, each volume in separate open-front calf slipcase. Washington's bookplate in volume one only; his signature on the title-page of each volume.

Inventory 80; Athenaeum, p. 596; Thomas sale, 1876, lot 96; Samuel W. Pennypacker; Grenville Kane; Princeton University Library, Grenville Kane Collection.

[Pamphlets on various legal cases] A collection of six legal reports bound in the following order:

A Report of the Opinions of the Judges in the important Causes of Penhallow et al. against Doane's Administrators, delivered in the Supreme Court of the United States, in February Term 1795... Philadelphia, Woodward, 1795.

Arguments and Judgement of the Mayor's Court of the City of New-York, in a Cause between Elizabeth Ruigers and Joshua Waddington. New York, London, 1784.


Reports of the Proceedings and Arguments before the Lord Lieutenant and Privy Council, on the Petition of Alderman James and Howison... Dublin, Moore, 1790.


In original tree calf binding enclosed in modern full-leather slipcase, without Washington's bookplate but with his autograph on the title-page of the first pamphlet.

Inventory 177; Athenaeum, p. 590; Thomas sale, 1876, lot 22; Joseph Sabin; Andre de Coppet; Princeton University Library, Ex 7650.999.

and


In original full sheepskin binding, with Washington's signature on the title-page of the Acts of the first session and with his alleged autograph dating of the volume on the spine.

Inventory 277; Athenæum, p. 534; Thomas sale, 1876, lot 20; John R. Baker; Birch sale, 1891, lot 8; Mrs. William Randolph Hearst; Andre de Coppet; Princeton University Library, Ex 7690.006.2.1791.


In original full sheepskin binding, with Washington's signature on the title-page and with his alleged autograph dating of the volume on the spine.

Inventory 277; Athenæum, p. 534; Thomas sale, 1876, lot 20; John R. Baker; Birch Sale, 1891, lot 8; Mrs. William Randolph Hearst; Andre de Coppet; Princeton University Library Ex 7690.01 pt. [1-2]


Rebacked calf, with Washington's bookplate and with his signature on the title-page, in red morocco solander case.

Inventory 437; Athenæum, p. 507; Grenville Kane; Princeton University Library, Grenville Kane Collection.

A George Washington association copy of particular Princeton interest but not in the Princeton University Library has recently been brought to the attention of Howard C. Rice, Jr. It is The History of the Revolution of South Carolina. . . by David Ramsay, Princeton Class of 1765, published in Trenton by Collins in 1785. Each of the two volumes contains Washington's bookplate as well as his signature on the title-page. Inventory 77; Athenæum, p. 513; Birch sale, 1891, lot 162 1/2; Sol Feinstone; Roscoe L. West Library, Trenton State College, Trenton, New Jersey.
A NOTE ON THE BINDING OF SMITH'S
WEALTH OF NATIONS

This well preserved and attractive tree calf binding, on Washington's copy of The Wealth of Nations (Philadelphia, 1788) recently given to Princeton, is by the Philadelphia binder James Muir. Muir was one of the skilled Scottish binders who emigrated to Philadelphia just before the Revolution; he continued to bind at least until 1793. It is identical in style with some copies of the first authorized American edition of the Book of Common Prayer, printed in Philadelphia by Hall & Sellers in 1790. A copy of the latter in my possession is bound in full contemporary red morocco, the spine, in five compartments, stamped in gilt with a vase of flowers and an American eagle, alternating, and the edges gilt. The eagle is identical with that used on Washington's copy of The Wealth of Nations. Another copy of the Prayer Book, also in contemporary red morocco, now in the possession of the Washington Cathedral Library, has in all five spine compartments the same tool of the sheaf and horn, but without the ribbon border used on The Wealth of Nations. All three bindings have the same floral decoration in the corners of the spine compartments and the same red and blue marbled end-papers.

We are indebted to Mr. Willman Spahn for identifying James Muir as the binder of both copies of the Book of Common Prayer and for his confirmation of Muir as the binder of The Wealth of Nations. Mr. Spahn's forthcoming book on 18th-century Philadelphia binders will give much detailed information on Muir's activities. The Princeton Library possesses another Muir binding on Elias Boudinot's copy of the Isaac Collins quarto Bible, Trenton, 1791, bound in 2 volumes. What is believed to be the bill for binding from James Muir and George Hyde (as partners, 1791–95) is made out to I. Collins and is now in the Stewart Collection of Glassboro (N.J.) State College.

Despite the apparent evidence of these three bindings, extra gilt bindings were not common or in great demand in eighteenth-century Philadelphia.

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Other Scottish binders include Robert Aitken (in whose shop Muir began his career) and Caleb Buglass. Examples of their work clearly indicate the skill they possessed in forwarding and finishing, yet the demand for elaborate decoration did not really develop until the nineteenth century. As late as 1790 Mathew Carey complained to a Dublin bookseller that he could not sell a gilt spine for a shilling more than a plain one.

—MICHAEL PAPANTONIO
Books, Pamphlets and Broadsides
Relating to Princeton University 1801-1819

By George C. Rockefeller

Introduction

This list of publications issued by and relating to Princeton University is a small contribution to a more extended Princeton bibliography that it is hoped someone will undertake in the future. The particular years included are those covered by American Bibliography, A Preliminary Checklist, compiled by Ralph R. Shaw and Richard H. Shoemaker, a work covering all publications in the United States, 1801-1819. This work leaves much to be desired, the entries being based not on the books themselves but upon transcripts of catalog cards and further simplified by the compilers. It is, however, invaluable as a starting point for anyone researching the Jefferson and Madison eras. The Readex Microprint Corporation is at the present time publishing reproductions of all items except serials listed in Shaw and Shoemaker's Bibliography that can be located and copied. To date (December 1970) this project has progressed through the year 1808.

In the following list Shaw and Shoemaker numbers are given whenever the title is included therein, but locations where they list are not repeated unless the item has actually been seen or verified by correspondence. Symbols used are those given in Symbols of American Libraries published by the Library of Congress.

MH Harvard University, Cambridge, Mass.
MHi Massachusetts Historical Society, Boston.
NH New-York Historical Society, New York City.
NN New York Public Library, New York City.
NJGbS Glassboro State College, Glassboro, N.J.
NJHi New Jersey Historical Society, Newark, N.J.
NJPr Princeton University, Princeton, N.J.
NJR Rutgers-The State University, New Brunswick, N.J.
PH Historical Society of Pennsylvania, Philadelphia.
PApM American Philosophical Society, Philadelphia.
PPL Library Company of Philadelphia.
PPPrHi Presbyterian Historical Society, Philadelphia.
T Tennessee State Library, Nashville.
Many of the broadsides and a few of the pamphlets do not contain the name of the printer or place of printing. No printing was done in Princeton in the years covered by this list leaving us to speculate on the possibilities. Trenton was the nearest town in which printing was done and more of the publications, which name the printer, place the printing there than elsewhere. George Sherman of Trenton seems to have been a particular favorite and doubtless printed many of the items on which no printer is named.

This list does not include the published sermons of Presidents Smith and Green, even though some of those sermons were delivered before the student body. It does, however, include Dr. Smith's Lectures (numbers 23 and 24), and the catechisms in Latin (numbers 8 and 9), which were printed at the expense of the College. All titles have been transcribed directly from the originals or photocopies. Capitalization and punctuation may vary and in a few cases explanatory matter has been inserted in brackets.

In compiling this list I am grateful for the help of Miss Hudson and the late Mr. Wagner of Princeton University Library, Mr. Dallett, formerly archivist of Princeton, Mr. Sinclair of Rutgers University Library and Mr. McCorison of the American Antiquarian Society; also Mr. Slevin of the New-York Historical Society and Mr. Gillette of the Presbyterian Historical Society.

REFERENCES


THE PUBLICATIONS

1802


   1 p., 8 p. 22 1/2 cm.

   Signed at end: Joseph Bloomfield, Governor of New-Jersey, and President, ex-officio, of the Corporation.

   In reference to burning of college edifice in March 1802. Dr. Green was probably the author.

   Maclean, II, 85-90; Shaw and Shoemaker 2935.

   NJP (Poo.999, also University Archives). Readex MWA copy.

2. An address to the students and faculty of the College of New-Jersey, delivered May 6th, 1802, the day on which the students commenced their studies, after the burning of the college edifice. By one of the trustees, appointed by the Board for the purpose.

   Trenton: Printed by Sherman & Mershon. 1802.

   16 p. 22 cm.

   Address by Dr. Green.

   Maclean, II, 44; Shaw and Shoemaker 2935.

   NJP (P04.783.004.22). Readex MWA copy.

3. (Circular.) Princeton, [blank.] Sir, The trustees of the College of New-Jersey having found very considerable evils . . . [Stating that the necessary expenses of a student are $185 a year.] Signed by order of the Board of Trustees, Joseph Bloomfield . . . Attested, John Maclean, Clerk. [n.p., n.d.]

   Broadside. 32 1/2 x 20 cm.

   Maclean, II, 41.

   PPL.


   Maclean, II, 46; Shaw and Shoemaker 2936.

   NHI. NJP (P03.802, also University Archives) NjR. Readex MHi copy.

5. Princeton, March 19, 1802. Dear Sir, The trustees of the College of New-Jersey, have the unhappiness to announce to you the destruction of Nassau Hall . . . By order of the Board. Joseph Bloomfield, Governor of New-Jersey, and ex officio President of the Board. Attested, John Maclean, Clerk.

   1 p. of folded leaf. 23 cm. Roman type.

   Maclean, II, 39.

   NJR.

6. [Same but printed entirely in italic type.]

   1 p. of folded leaf. 23 cm.

   NJP (Poo.999). NJR.

7. To the Public. Princeton, March, 18th, 1802. [Text:] The burning of the college edifice in this place on the 6th instant, has been announced in all the public papers . . . [Signed:] Joseph Bloomfield, Governor of New-Jersey, and President, ex officio, of the corporation.

   Broadside. 47 x 28 cm.

   The text is the same as No. 1, supra.

   Shaw and Shoemaker 2937.

   NJR Readex MHi copy.
22 p. 23 cm.
Maclean, II, 51; Shaw and Shoemaker 3942.
NJP (Poo.999, also University Archives). Readex MWA copy.

16 p. 23 cm.
Maclean, II, 51; Shaw and Shoemaker 3943.
NJP (Poo.999, also University Archives). Readex MWA copy.

19 p. 21 1/2 cm.
Maclean, II, 60; Shaw and Shoemaker 7125.
NHI. NJP (P:13,79, also University Archives). Readex PPAmP copy.

10A. (Circular.) Nassau-Hall, Nov. [blank] 1804[4 written in pencil] Sir, In conducting the instruction and discipline of so large a number of very young persons... requires the greatest vigilance to preserve them from material errors... [Urging parents to curtail funds given to students.] Your most obedient and humble servant, Samuel S. Smith. [Followed by a note stating the necessary expenses of the college, exclusive of furniture and books, do not exceed $180 a year.]
1 page of folded leaf. 23 1/2 cm.
NJP (Rare Book Room).

11. College of New-Jersey. [Text:] The trustees of the College of New-Jersey are happy to announce to the public the perfect restoration of the college edifice lately destroyed by fire... [n.p., n.d.]
6 p. 20 cm.
Approved by the Board, and ordered to be printed, 27 September 1804.
Maclean, II, 65-66; Shaw and Shoemaker 7126.
NJP (P:94.769.015.15, Poo.999, also University Archives). Readex MWA copy.

Broadside. 60 x 24 cm.
NJP (Rare Book Room).

Broadside. 57 x 45 cm.
NJP (Rare Book Room).

Broadside. 56 x 45 cm.
PHI. Photo: NJP (University Archives).

15. Princeton, April 15th, 1807. Dear Sir, Your expectation is no doubt by this period excited to a high pitch... [Letter from expelled students stating their case.] J. W. Bates, Robt. Chambers, Joseph Cumming, Wm. Hayward, Jacob Hindman, A. P. Upshur, Committee. [Followed by postscript.]
Broadside. 32 x 20 cm.
Shaw and Shoemaker 13498 (title varies).
NGBs. Readex PPPrHi copy.

16. To the Public. The students of Princeton College, feeling a decent regard for the public opinion, have resolved to relieve them from the errors under which they may labor with respect to the late unfortunate rupture in that institution. [Signed:] The Committee in behalf of the Combination. [n.p., n.d.]
Broadside. 49 1/4 x 40 1/4 cm.
Shaw and Shoemaker 13499 (title varies).
NJP (University Archives).

17. To the Public. [Text:] The trustees of the College of New-Jersey feel the painful task imposed upon them of stating to the public the material facts... [in connection with the student insurrection.] Signed in behalf of the Board of Trustees, Joseph
Bloomfield, Governor of New-Jersey, and President, ex-officio, of the corporation. Attested, John Maclean, Secretary. [n.p., n.d.]
Broadside. 41 x 33½ cm.
Maclean, II, 7879.
NHI. PPRHi. Readex under No. 19438.

18. The Trustees of the College of New-Jersey having always endeavoured to unite the preservation of morals, with improvement in literature . . . Nassau-Hall, April 10th, 1807. Sir, . . . [In reference to curtailing remittances to students.] Signed in behalf of the Trustees, Joseph Bloomfield, President. [Followed by notice that...]
2 p. 32 x 20½ cm.
NHI. NJP (University Archives).

1808

Broadside. 56 x 45 cm.
NJP (Rare Book Room).

26 p. 37½ cm.
With printed wrapper. The back cover contains advertisement of L. Deare, the printer, dated January, 1813.
Shaw and Shoemaker 26545.
MWA. NHI. NJP (University Archives).

23. The Lectures, corrected and improved, which have been delivered for a series of years, in the College of New-Jersey; on the subjects of moral and political philosophy . . . By the Rev. Samuel Stanhope Smith, D.D., L.L.D. In two volumes. Volume I. [-II.] Trenton: Published by Daniel Fenton, for the author. James J. Wilson, printer. 1812.
2 v. 21 cm.
Shaw and Shoemaker 26761.
NN. NJR. NJP (P94.769.015.01).

24. [Same title.] New York: Published by Whiting and Watson, for the author. Trenton: Printed by James J. Wilson. 1812.
2 v. 22 cm.
Shaw and Shoemaker 26762.
MWA. NN. NJHi. NJR. NJP (P94.769.015.22).

1813

25. Laws of the College of New-Jersey; revised, amended and adopted by the Board of Trustees, September 30, 1813. Trenton: Printed by George Sherman. 1813.
1 p. l. 25½ p. 22½ cm.
Half title: Laws of the College of New-Jersey.
NN. NHI. NJP (P193.819).
28 p. 20½ cm. Shaw and Shoemaker 35709. NHi. NjR. NjP (P13.73, also University Archives).

27. A Report to the trustees of the College of New Jersey: relative to a revival of religion among the students of said college, in the winter and spring of the year 1815. With an appendix, by Ashbel Green, D.D. L.L.D. President of the college. Published by order of the Board of Trustees. Philadelphia: Printed for Benjamin B. Hopkins. William Fry, printer. 1815.
28 p. 23 cm. Maclean, II, 162-169; Shaw and Shoemaker 34807. MWA. NN. NjP (P94.783.004.21, also University Archives). NjR.

15 p. 19½ cm. Shaw and Shoemaker 34806. NN. NjP (P94.783.004.16, also University Archives).

Broadside. 59 x 46 cm. NjP (Rare Book Room).

32 p. 17 cm. Maclean, II, 6; Shaw and Shoemaker 42145. According to Maclean the address was delivered on Wednesday, the 30th of September, 1795. NjR. NjP (P94.769.015.10).

31. To the friends of the College of New-Jersey. [Caption title.] [At end:] Signed in behalf of the faculty, by Ashbel Green, President. Nassau Hall, February 20th. 1817.

32. Catalogus Collegii Neo-Cesariensis. Rerumpublicarum foederatarum Americae summæ potestatis anno XLIII. Tridenti (Nov. cæs.) Typis Georgii Sherman. MDCCXVIII.
37 p. 23½ cm. Half title: Catalogus Collegii Neo-Cesariensis. MDCCXVIII. Shaw and Shoemaker 41888 refers to this issue but is dated 1817, in error. MWA. NN. NHi. NjP (P13.73, also University Archives).


34. A Report of a committee of the Board of Trustees of the College of New-Jersey, relative to measures for extending & improving the college establishment. Read before the Board, April 14, 1818, and ordered to be printed. [n.p., n.d.]
15 p. 23 cm. Signed in behalf of the committee by Ashbel Green, Chairman.—p. 15.
Maclean, II, 174, 177; Shaw and Shoemaker 45420. (This entry is duplicated by No. 49192, which is dated 1819, in error.) MWA. NH. T.

35. Bill of exercises at the annual commencement of the College of New-Jersey, September 29, 1819.
Broadside. 34 x 21 cm. NH. NjP (University Archives).

36. Catalogue of the officers and students of Nassau-Hall. [At end:] Nassau-Hall, December 1, 1819.
11 p. 20 cm. NjP (University Archives).

37. The Charter of incorporation of the Trustees of the College of New-Jersey. Trenton, Printed by George Sherman. 1819.
14 p. 23 cm. Shaw and Shoemaker 49190. MWA. NHi. NjP (P94.999, also University Archives).

38. Laws of the College of New-Jersey; revised, amended and adopted by the Board of Trustees, April 14th, 1819. Trenton: Printed by George Sherman, 1819.

126
In an earlier article for the Library Chronicle I described some of the glories of the Princeton collection of etchings by Giovanni Battista Piranesi, and these glories are quite real. Speaking generally of the entire collection, one of the basic features which makes it interesting is that it consists in separate or individual volumes, rather than in one of the common multivolume sets of the collected oeuvre. Such collected sets often do provide a comprehensive representation of Piranesi’s images; but because they were issued rather late in the history of the plates, they hardly ever provide early states, much less unusual ones. On the other hand, the problem with a collection of individual volumes like ours, is that there are almost inevitably some gaps for a complete representation of the artist’s work.

The Princeton collection is already outstanding, containing a number of quite rare and beautiful items; and just because of that it deserves to be supplemented, if not completed, with the other volumes and prints which we do not yet possess. The following list, arranged roughly in order of importance for this specific study, gives those works by Giovanni Battista Piranesi which we need.

1. *Vedute di Roma* (periodically from the 1740’s until 1778). Piranesi etched 135 *Vedute* and issued them both singly and in collections throughout his life. We have two volumes containing 30 of the earliest and in their earliest states, along with three separate impressions of later *Vedute*; but I would still say it is our primary need to acquire a reasonably comprehensive collection of this series.

2. *Différentes vues de quelques Restes de trois grands Edifices qui subsistent encore dans le milieu de l’ancienne Ville de Pesto* . . . (First edition, 1778-9). This is sometimes listed under the combined authorship of Giovanni Battista and Francesco Piranesi.
(3) Varie Vedute di Roma Antica e Moderna Disegnate e Intagliate da celebri Autori (Fausto Amideo: Rome, 1745 and ff.). Later edition titled: Raccolte di Varie Vedute di Roma (Giovanni Bouchard: Rome, 1752). This is a variable collection, usually of go-odd small views, of which there should be 48 signed by Piranesi. Note that this is a completely different series from the double-folio size views in (1) above.

(4) Lettere di Giustificazione scritte a Milord Charlemont . . . (Rome, 1757).

(5) Colonna eretta in memoria dell’apoteosi di Antonino Pio e Faustina sua moglie (Rome, latter 1770’s).

(6) Pianta di Roma e del Campo Marzo (Rome, 1778-9). Etched on four plates, and often bound with later editions of the large Vedute di Roma, i.e. (1) above.

(7) Dimostrazione dell’Emissario del Lago Fucino (Rome, 1791?). With two plates for subject and two plates for lettering. Completed by Francesco Piranesi, and sometimes listed under his name.


(9) Giuseppe Zocchi, Vedute delle ville e d’altri luoghi della Toscana (Florence, 1744). Contains one etching by Piranesi after Zocchi.

(10) Nuova Pianta di Roma data in Luce da Giambattista Nolli (Rome, 1748).

Because of their much greater rarity, it is hard to know how to list three items in such a comparative arrangement:

(A) Invenzioni capric di Carceri. The first edition of the Carceri, i.e. Bouchard’s lightly-etched edition of 14 plates. This would be a wonderful thing to have, especially as a complement to the Library’s stunning copy of the second, Piranesi’s own edition.

(B) Le Magnificenze di Roma le più remarcabili . . . (Giovanni Bouchard: Rome, 1751). A more inclusive alternative to (A), this volume usually contains the Bouchard Carceri, as well as early states of the 54 earliest Vedute di Roma, the Prima Parte and Grotteschi plates, the Antichità Romane de’ Tempi della Repubblica, and a few other individual plates.

(C) Camere sepolcrali degli Antichi Romani (Rome, about 1751). This is the first proposal for the four-volumed Antichità Romane, here containing early states of between 12 and 14 plates destined for Volumes II and III of the larger work. The Camere sepolcrali may be found bound with the Bouchard Carceri, and perhaps with another of the early series.

All three of these would certainly rank among the finest and most interesting items Princeton could acquire.

Needless to say, if I could encourage the donation of any of the above items by rendering advice concerning editions, states, rarities, and so forth, then I should be most happy to do so.

—ANDREW ROBISON

BEETHOVEN BICENTENNIAL EXHIBITION

The University Library marked the two hundredth anniversary of the birth of Ludwig van Beethoven with a display of the composer’s works in the Firestone Exhibition Gallery. The exhibit included items from the Scheide Library, the Department of Rare Books, the Music Collection and the Theatre Collection; in addition, the Pierpont Morgan Library in New York kindly agreed to lend some valuable Beethoven materials.

The exhibit covered Beethoven’s entire career as a composer, from the Opus 1 Piano Trios of 1798-9 to the Opus 130 String Quartet, written in 1825-6. All types of compositions were represented: piano sonatas, chamber music, symphonies, the opera Fidelio, the Missa Solemnis, the song cycle An die ferne Geliebte. Documenting this extensive output were autograph sketches and facsimiles of autographs, first editions and important early editions and personal memorabilia, such as the Morgan Library’s manuscript leaf from a kitchen account book with Beethoven’s autograph additions and an invitation to the composer’s funeral.

Recently, the Library has been developing its holdings of Beethoven materials with the advice and encouragement of Prof. Lewis Lockwood of the Department of Music. The scores and facsimiles on display are being supplemented by a rather sizeable collection of autographs and sketches on microfilm which makes available source material from many different collections in Europe and the United States. A central source for Beethoven
research at the University is the sketchbook for the year 1815, which is owned by William H. Scheide and is the only Beethoven sketchbook in the United States. In the exhibit, the volume was opened to a page containing sketches for the Piano Sonata, Opus 101; shown with it was the transcription of the page by the Beethoven scholar, Gustav Nottelohm in his book, Zweite Beethoveniana (1887). There was also an early edition of the Sonata, published in Frankfurt by Dunst, around 1830.

The exhibit pointed up some interesting aspects of the European music publishing trade in the early decades of the nineteenth century. A number of firms issued the works of Beethoven during his lifetime, among them, Simrock in Bonn, Breitkopf and Härtel and Hofmeister in Leipzig, Schlesinger in Paris, Schott and Zulehner in Mainz, and Artaria, Cappi, and Haslinger in Vienna. It was Haslinger who, two years after Beethoven’s death, made the first attempt at a Gesamtausgabe of the composer’s works. The exhibit included several sets of chamber music parts from this edition, issued between 1829 and 1845.

Another Viennese firm, Steiner, was authorized by Beethoven to publish his Seventh Symphony—not in one version, but seven, all appearing simultaneously in 1816. The arrangement for piano two-hands was on display; there were also a full score, parts, and arrangements for wind nonet, string quintet, piano trio, and piano four-hands.

The Fifth Symphony materials in the exhibit included one of the Library’s recent acquisitions, a complete set of orchestral parts in the first edition, issued by Breitkopf and Härtel in 1809. Also on display was the first edition of the piano four-hands arrangement, which was published in the same year. Such piano arrangements played an important role in making several of the Beethoven symphonies known prior to the publication of the scores; the full score of the Fifth Symphony, for example, did not appear until 1826.

Two of the compositions on exhibit revealed some early nineteenth-century conventions of score format. Princeton owns the first edition score of the Leonore Overture No. 3, published by Breitkopf and Härtel in 1828. In this score, the trumpet and timpani parts are printed at the top of the page, not between the woodwinds and strings, as is now the practice. The first edition of the two Violoncello Sonatas, Opus 102 dates from 1817; this was the first publication of a Beethoven chamber music work in which the piano part was also a score.

The exhibition opened in October and remained on view through December.

—PAULA MORGAN, Music Librarian
THE ROBERT B. SOUR COLLECTION OF MUSIC OF THE THEATRE

What may be one of the country’s most comprehensive private collections of music of the modern theatre was presented recently to the University by Robert B. Sour ’25. The collection, amassed by Mr. Sour and augmented by the collection of the late Milton K. Breslauer ’22, represents musical comedies and operettas of the past fifty years on the Broadway stage.

The Sour Collection consists of about eighty volumes of scores, plus another hundred volumes of music by individual composers and representative show tunes from 1919 to 1929. Thus George M. Cohan is represented along with the current season on Broadway.

Also included are four volumes of music containing the results of the donor’s efforts as a composer and lyricist. The lyrics for Body and Soul, for example, are among many written by Mr. Sour.

Aside from the convenience of having such a reference tool at hand in the Theatre Collection, the Robert B. Sour Collection of Music of the Theatre came to Princeton with a lagniappe of considerable value to the Library and its readers. Having been completely indexed by its donor, the Sour Collection needed only to be unpacked and shelved in order to be immediately ready for use.

A sampling of the materials in the Collection was displayed in the Main Lobby of Firestone Library from November 1970 through January 1971.

—MARY ANN JENSEN, Curator of the Theatre Collection

THE COUNCIL

At a meeting of the Council held on December 4, 1970, Richard M. Huber, Chairman of the Membership Committee, reported that there were as of that date 1,330 Friends of the Princeton University Library.

Upon the Treasurer’s recommendation the Council voted to approve the transfer of $10,000 from the free balance of the Operating Account to the Acquisitions Committee Fund. Of this amount $2,000 is to be allotted for additions to the Morris L. Parrish Collection of Victorian Novelists.

It was announced that the Donald F. Hyde Award will not be made this year, in accordance with the original plan that it not be an annual occurrence. The next annual meeting and dinner of the Friends will take place on May 7, 1971 at the Nassau Inn.
The Friends of the Princeton University Library, founded in 1956, is an association of individuals 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 Library should be addressed to the Treasurer.

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

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