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CONTENTS

The Seeley G. Mudd Manuscript Library: A Home Fit for Statesmen
by Nancy Bressler

The Paul Elmer More Books in the Procter Foundation Library
by Kevin P. Van Anglen '75

A Fragmentary Missal from Southern France
by Elizabeth Parker McLachlan

Library Notes
Retirements

New and Notable
Recent Acquisitions—Books. Recent Acquisitions—Manuscripts.

Friends of the Princeton University Library
Annual Meeting and Dinner. Financial Report
ILLUSTRATIONS

BETWEEN PAGES

The Seeley G. Mudd Manuscript Library 6-7
Portait of Thomas Hardy by Reginald G. Eves 6-7
Portrait of William Seymour by Mary Evangeline Walker 6-7
Paul Elmer More note in one of his books and his bookplate 15, 17
Initials from a missal from southern France 24-27

CONTRIBUTORS TO THIS ISSUE

NANCY BRESSLER is Associate Curator of Manuscripts. Since October 6, 1976, she has been in charge of the Seeley G. Mudd Manuscript Library.

KEVIN P. VAN ANGLIN '75 is an editor of The Works of Henry D. Thoreau and a graduate student in English at Harvard University.

ELIZABETH PARKER MC LACHLAN is Assistant Professor of Art at Rutgers University, New Brunswick.

O. J. ROTHROCK is Curator of Graphic Arts at Princeton University.

The Seeley G. Mudd Manuscript Library:
A Home Fit for Statesmen

BY NANCY BRESSLER

In a piece which appeared in this journal in the spring of 1975, Richard M. Ludwig had occasion to celebrate the expansion of the manuscript collection in public affairs and he concluded on an especially triumphant note: "The question everyone has been wary of asking—where will we put the next hundred cartons—has been answered in noble fashion by the Trustees of the Seeley G. Mudd Fund in Los Angeles. They have agreed to underwrite almost half of the cost of a new manuscript library. . . ."

The relocation in September 1976 of the Center for Twentieth Century American Statecraft and Public Policy from what can be described charitably as its "modest" quarters on C Floor in the Firestone Library to its spacious new building on Olden Street opposite the Engineering Quadrangle reflects the catholicity of interests of the late Seeley G. Mudd, a noted Professor of Radiation Therapy at the California Institute of Technology and later Dean of the Medical School of the University of Southern California. Since Dr. Mudd's death in 1968 his legacy has made possible thus far the construction of educational facilities on twenty campuses. At Princeton the Mudd Fund contributed a grant of $1,125,000 toward building the manuscript library. The balance of the funds required for the $2.5 million facility which was financed entirely by private philanthropy was provided through the generosity of six alumni families: Robert A. Bendheim, David G. Gamble, the Forrestal estate in memory of James V. Forrestal and

1 Richard M. Ludwig, "Looking Backward: The Department of Rare Books and Special Collections Since 1953." The Princeton University Library Chronicle, XXXVI, No. 3 (Spring 1975), 185.
Josephine Ogden Forrestal, Mr. and Mrs. G. Howland Chase in memory of John Marshall Harlan, and an anonymous donor.

The Mudd Library was planned by the architectural firm of Hugh Stubbins and Associates in consultation with William S. Dix, former University Librarian who conceived of this project, Alexander P. Clark, Curator of Manuscripts, Robert A. Winters, Assistant University Librarian for Building Services, and many other members of the Library staff and the University community. Its design and technical features are thus responsive to the special requirements of a manuscript library. The 32,000 square foot building constructed by Humphreys & Harding, Inc. has three levels, including a large reading area, reference, seminar and cataloguing rooms, a readers’ lounge and study carrels, offices, space for special projects, and a double-tiered stack. The people and manuscripts which occupy these spaces are pampered by optimum levels of temperature and humidity, tinted windows, and light filters that screen papers from potentially damaging ultra-violet rays. The presence of elaborate fire prevention and security systems testify that the holdings in Mudd are both precious and irreplaceable.

Aside from the joy of working in such congenial surroundings, the staff has the additional gratification of knowing that it can now welcome readers to a physical setting which is seldom encountered outside of textbooks in library science. It is reassuring to reflect that those whose deeds have influenced our history have at last found a suitable home. Yet even amidst these felicitous trappings one is sobered by the recognition that regardless of setting, the manuscript librarian’s function is to assist the scholar to exploit well-organized sets of papers that contain the records of people and events that are worthy of study.

The Seeley G. Mudd Manuscript Library now houses more than one hundred sets of papers distributed in the equivalent of about 20,000 standard archival boxes, a collection that is among the largest devoted to public affairs in the nation. The manuscripts consist mainly of twentieth-century papers of (1) elected or appointed government officials whose actions shaped decisions and events; (2) organizations with a primary interest in influencing the conduct of public affairs; and (3) persons in finance, the mass media, and academic life who had a special knowledge of the origins and consequences of various aspects of national and international policy. Among the most frequently consulted hold-

ings are the papers of Bernard M. Baruch, James V. Forrestal, George Kennan, David E. Lilienthal, and Adlai E. Stevenson. Because of earlier commitments the newly reorganized personal papers of John Foster Dulles will remain in their original quarters in Firestone Library along with the distinguished collection of literary and pre-twentieth-century manuscripts which are also housed there. A microfilm of the Dulles material, however, is available at Mudd.

The new building also contains, among others, the papers of Roger N. Baldwin, Allen W. Dulles, Raymond B. Fosdick, John Marshall Harlan, Fred I. Kent, Arthur Krock, David A. Morse, Harry Dexter White, Ambassadors Joseph Coy Green and Whiting Willauer, Senators George McGovern and H. Alexander Smith, Congressmen Peter Frelinghuysen, William Fitts Ryan, and Frank Thompson, Jr., and Professors Edward S. Corwin, Edwin W. Kemmerer, William Starr Myers, and Jacob Viner. The organizational archives include the American Civil Liberties Union, Common Cause, the Development and Resources Corporation, Fight for Freedom, Fund for the Republic, United China Relief, and others.

Each individual holding obviously enriches our knowledge about an influential public figure or organization and each may also refer to persons and groups represented in other sets of papers in the collection. Moreover, almost every holding includes the correspondence of still other national leaders and world figures, including presidents, monarchs, and prime ministers, their supporting casts and their political opponents. More than one reader has relied upon the Baruch files, for example, to furnish material for a biographical treatment of Joseph P. Kennedy or Winston Churchill and no study should be undertaken on Wendell L. Willkie or Mohammed Reza Pahlavi, the Shah of Iran, without consulting the David E. Lilienthal papers. References to such issues as bipartisan foreign policy, the cold war, isolationism, and nuclear proliferation appear in almost every set of papers and most readers are not content to explore only a single archive. The complete collection thus affords the scholar the opportunity to begin to reconstruct a whole series of interlocking events which in their totality comprise the web of recent and contemporary American history. Many years will pass before specialists in various disciplines will have exhausted the scholarly treasures in these files. Meanwhile, a manuscript librarian will be obliged, as al-
ways, to focus on the medium rather than the message and to ponder such perennial issues as how best to acquire, organize, and make papers accessible to readers.

With the single exception of the John Foster Dulles Oral History Collection which was developed under the auspices of the Princeton University Library, all manuscripts in Mudd have been donated by the owners, their heirs, relatives, or friends. Most donors have been associated with Princeton as alumni, faculty, or administration. Several have represented New Jersey in some public capacity while still others have contributed papers to the University because of their relevance to existing holdings or the reputation of the Library. These transactions may be initiated either by the donor or the University, and the negotiations which precede the transfer of papers from donor to Library may be somewhat sensitive.

Some problems arise out of the legal provisions pertaining to gifts of papers to libraries. The Tax Reform Act of 1969 eliminated the deductions permitted to persons who donate their own papers to libraries, a restriction that was not imposed on their estates. These provisions encourage public officials and others to seek buyers for their personal archives or to withhold offering them to libraries during their own lifetimes. The impending report of the Public Documents Commission may exert an even more fundamental influence on university manuscript collections. The Commission under the chairmanship of former Attorney General Herbert Brownell has been asked by the Congress to recommend specific criteria for determining which papers accumulated by a public official during his term in office belong to him and which are government property. These deliberations could result in additional constraints on the discretionary disposition of papers by people who have held government office.

All else aside, a person in public life or his family may be understandably reluctant to allow private actions to become public revelations, to embarrass associates, or to expose the details of a career to critical scrutiny. It is all the more remarkable that so many donor's are either persuaded or, more characteristically, spontaneously offer to permit others to share their personal records. The result of this generosity is that, at least for the immediate future, we may be confronted with the welcome problems of abundance rather than with any threat of scarcity. There seems to be an iron law of manuscript acquisitions which parallels Parkinson's—collections expand to fill the space available for them—but even Mudd has finite storage facilities. Indeed, it is conceivable that manuscript libraries may ultimately consist of microreproductions while the original papers would be housed in off-site storage areas. Any such development is inhibited by the economics of manuscript reproduction and by an often passionate conviction among scholars that in consulting original source materials there is no substitute for the laying on of hands.

Meanwhile space will continue to remain a scarce resource and since processing a sizeable set of papers also entails a substantial investment of people, time, and money, the arts of diplomacy must sometimes be employed to discourage rather than to invite potential donors. As George Kennan has observed, "there is sometimes the question of the historical importance of the donors. This can be a delicate and difficult one for many librarians... to decline acceptance of the papers, particularly when the deceased was a patron of the library, is not always easy." Nevertheless, the Library has adhered to the general policy of accepting only those papers referring to participants, observers, and organizations in the field of public affairs that offer the prospect of a high scholarly yield which could not be extracted from conventional sources.

The terms governing the use of each set of papers are established contractually by the donor and the Library and thus restrictions vary greatly from one holding to another. The papers ordinarily may be read in situ by "qualified scholars"; occasionally, written permission is required; and in a few instances, they may not be examined for a period of years. The Library as an integral part of an educational institution committed to the free flow of ideas, of course, is always reluctant to accept any conditions limiting access that might be imposed by a donor. The Manuscript Division would much prefer the principle that all materials, once they are processed, should be open immediately and to everyone. At the same time, some owners of papers might decline, for valid reasons, to donate their personal archives if the Library refused to retreat from pristine principle. A particularly vivid illustration of such an instance and the safeguards undertaken to prevent abuse is recounted by William S. Dix.

... John Foster Dulles gave a great deal of thought to the handling of his papers in arranging for them to come to Princeton upon his death. What concerned him was not crit-

icism of his policies (for he felt that a careful study of his papers would justify these policies) but the possibility that something in these papers, although personal and unofficial, might inadvertently offend some foreign government. His concern was with diplomatic privacy. The final agreement closed the Dulles Papers for a term of twenty years but authorized a committee appointed by him to admit applicants, with the added safeguard of making a condition of access the submission of quotations in context proposed for publication. His letter of instruction to the committee, attached to the agreement, is an admirable and sophisticated statement, balancing the concerns of intellectual and academic freedom against those of the legitimate natural interest and instructing the committee to be as generous as it possibly could. In practice, the committee has granted access to at least fifty people, has turned down almost none and has recently exercised its right under the agreement to remove all special restrictions long before the expiration of the closed period. That critical scholars have had access may be demonstrated by the recent Bancroft Prize book, The Devil and John Foster Dulles, or the earlier study of the Suez crisis by Herman Finer.²

The process of acquiring papers and establishing terms of access is thus more complex than it first appears but the truly challenging aspects of the manuscript librarian's tasks begin once these preliminaries have been completed. Manuscript holdings, unlike books, journals, theses, and the like do not arrive in the Library in a form that is immediately useful to readers. Accordingly, the manuscript librarian not only performs such normal library operations as acknowledging the receipt of the materials or conducting inventories, but he must also serve as a virtual collaborator in the scholarly process. In order to convert a bewildering mass of undifferentiated or crudely arranged papers into a coherent entity, it is necessary to develop a classification scheme and to organize the materials in a manner that is sensitive to the needs of prospective readers. These tasks require attention to the social and historical context of the events described in the papers, biographical information about individuals or a knowledge of organizational histories, and sufficient familiarity with the schol-

ar's craft to predict and make prominent those records that will prove especially significant for specialists interested in a person, an issue, or a period. Thus a manuscript librarian not only makes an intellectual product accessible but actually participates in its creation.

There is no uniform scheme of organization which can be indiscriminately imposed on every set of papers, and the conventional modes of classification by genre, alphabet, chronology, or topic must be appropriately combined depending upon the nature of the materials. An instructive illustration of the ways in which alternative systems of classification may facilitate or impede the use of manuscript records may be found by examining the selected correspondence in the personal papers of John Foster Dulles before and after it was recently reorganized and microfilmed. The Dulles correspondence as originally organized was arranged in straightforward chronological day-to-day progression without further subclassification. Accordingly, an historian who was interested in knowing whether Secretary Dulles and Chancellor Adenauer had exchanged written views in any given year could have satisfied his curiosity through the irksome, but still manageable, process of examining every item included in the boxes for the designated year. However, if he had aspired to the reasonable ambition of finding every communication between the two men, he would have been compelled to inspect each of the thousands of letters filed in the several hundred boxes that comprise the total Dulles correspondence.

At present, the same scholar would consult the new *Guide to the Personal Papers of John Foster Dulles* which includes a detailed outline of a revised scheme of organization according to which the correspondence is arranged chronologically from year to year and alphabetically within years by the name of the correspondent, organization, geographical area, or subject. The Guide also includes a single comprehensive alphabetical list indicating the name of every correspondent together with the year in which the exchange of letters occurred. Thus the reader could tell at a glance if, when, and how often Secretary Dulles communicated with specific people, among them Konrad Adenauer. As it turns out, this not entirely mythical historian would discover that the Dulles/Adenauer correspondence was confined wholly to the years 1953-1959 and that he need consult only the contents of seven folders included in as many boxes or corresponding reels of mi-
crofilm whose precise identification numbers are also listed in the Guide.

Locator devices which resemble the Dulles Guide are available for other sets of papers and although they vary in size, form, and detail according to the nature of the holdings, all are useful and some are virtually indispensable adjuncts to the research process. As an additional aid to the reader, the sets of papers are identified in the National Union Catalog of Manuscript Collections, which is available in most libraries, in the Manuscript Card Catalogue both in Mudd and in Firestone, in the annual list of recent manuscript acquisitions in The Princeton University Library Chronicle, and in the more detailed A Descriptive Catalogue of the Papers in the Area of Twentieth Century American Statecraft and Public Policy published by the Princeton University Library.

Many scholars consult printed catalogues even prior to their visits to the Mudd Manuscript Library and potential readers often write to inquire about their own specific interests. Such correspondents frequently request detailed information, sometimes about substantive issues, and in responding it is important to maintain the delicate distinction between the roles of the librarian and the scholar. Every effort is made to guide readers to relevant sources but it is beyond the purview of a manuscript librarian to comment directly on particular interpretations of history. It is often possible, however, to furnish sufficient information and even reproductions of the papers to many correspondents who otherwise would have been obliged to visit Princeton in person.

The actual number of readers who consulted manuscripts in the field of public affairs more than doubled in the first year after the new Library was opened. According to the daily census, there were approximately 650 visits to the Mudd manuscript section during this period and the number is expected to increase markedly as holdings expand and the new Library becomes better known to a wider national and international constituency. Even now most of the readers attracted to Mudd are scholars from beyond our own campus although the proportion of Princeton faculty and students who use the facility has also grown, probably because the new building serves as a visible reminder of the availability of rich manuscript resources. Nonetheless, Princeton has recognized that the potential clientele for any specialized manuscript collection is, by definition, relatively limited. Richard W. Boss, the University Librarian, has repeatedly affirmed that the utilization statistics of the Mudd Library are a faulty measure of its worth and has referred disapprovingly to other institutions which house valuable papers “in attics and basements because it is so common to go by the numbers…”

Indeed, the fact of relatively small numbers is what makes it possible for the three-person staff to furnish the time-consuming services to which manuscript users are entitled. Many readers must be instructed in the unfamiliar process of consulting guides or descriptions of the papers. The reader and librarian may also engage in a mutually rewarding extended orientation session during which the former describes the salient features of what is often an exciting project and the latter points out those sections of the papers which are most directly relevant to a particular subject. It may even be necessary to acquaint would-be authors with the rudiments of the law on literary rights. They may not know that permission to publish excerpts from the papers in any medium, including doctoral dissertations, is subject to all the laws governing the ownership of literary rights or that letters, memoranda, and reports written by one person which appear in the papers of another remain the literary property of the original writer and permission to cite or quote them in a publication must be obtained from that owner or his legal representative.

Some visitors doubtless would prefer that security considerations did not require the Library staff to be quite so accommodating in furnishing some kinds of reader services. Mudd like other manuscript libraries is a closed-stack facility and papers are delivered, collected, and photoduplicated by the staff. The decision as to what proportion of a set of papers may be duplicated and made available to readers presents a potentially troublesome issue of policy. The terms of access specified by the donor usually permit the distribution of one copy of a limited number of items; and as the custodian of the papers, the Library cannot ordinarily undertake to reproduce an entire archive, large or small, without violating its legal agreements or assuming the role of a publisher. At the same time, the collective intuition of any academic institution is to share its bounty, an impulse which in this instance not only often clashes with current legal commitments but also introduces a series of economic and institutional complexities whose full ramifications have not yet been evaluated. Much study will be re-

quired before the Princeton University Library can determine under what circumstances, if any, it is appropriate to reproduce and distribute to other institutions and individuals complete archives that have been entrusted to its care.

It is evident, then, that every phase of operating a manuscript library, including acquiring papers, establishing their terms of access, organizing them for scholarly purposes, and assisting readers, entails its own distinctive opportunities and perplexities. By bestowing on Princeton the gifts of space and beauty, those who conceived, financed, designed, and built the Mudd Library have created a setting in which these challenges can be more readily met in a manner that simultaneously enhances our own University and transcends our parochial self-interest. As President William G. Bowen observed at the dedication of the new Library on October 16, 1976, "This University exists to serve a large society. . . . We will be hospitable to scholars from all areas of the country and the world."  

a Quoted in Peter Elkind, loc. cit.

The Paul Elmer More Books in the Procter Foundation Library

BY KEVIN P. VAN ANGLEN '75

For over a century the William Alexander Procter Foundation (formerly the Saint Paul’s Society) has been the Episcopalian chaplaincy at Princeton University. Its house, a pre-Civil War dwelling at 53 University Place, serves not only as the home of the chaplain, and a meeting place for students and faculty, but also contains the Foundation’s extensive theological library. This collection, which is especially rich in the worship, belief, and history of Anglo-Catholicism, has benefited over the years from a series of generous donations by Princeton faculty and alumni. Perhaps the most interesting of these donations is that of the late Mrs. Harry B. Fine, the daughter of Paul Elmer More, the philosopher, theologian, and literary critic. Almost one-hundred of the books of his library now form part of the Procter Foundation’s holdings.

More was a long-time Princeton resident from 1914 until his death, and from 1919 to 1933 lectured on a part-time basis in classics and philosophy at the University. 1 In addition, he was a trustee of the Procter Foundation from 1932 to 1956 and a convert to, and apologist for, Anglicanism in the years following the First World War. 2 Although never a communicant of the Episcopal Church, and always the possessor of a very individualistic theology, 3 More’s profoundly religious influence both inside and outside the classroom was evident during these Princeton years. In the words of the late Professor Whitney J. Oates, he had the stature of a latter-day Dr. Johnson in the matter and manner of his daily life:

These were great years for the younger men who were fortunate enough to see More frequently. Anyone who knew him then could give the lie to his reputation for austerity and in-

1 As More’s life and thought have already been admirably summarized in this journal, by J. H. Hanford, “The Paul Elmer More Papers,” PULC, XXII, No. 4 (Summer 1961), 168-168, I will give only the bare outlines of his career here.
accessibility. The case was quite the contrary. More was always urbane and affable, full of good humor and wit, quite ready to make fun of himself, and to temper the sharp edges of his printed utterances, if his polemic became too extravagant, as it often did. During this period the regular habit of his days was divided between study and association with people. Each morning found him first spending fifteen to thirty minutes reading the Old Testament in Hebrew, a language which he began to study when he was about sixty. Then followed a period devoted to work on the writing project then in progress. After luncheon and a rest, he walked the mile and a half from his house to the center of town, where promptly at four o'clock he entered The Balt, the local twenty-four-hour-a-day restaurant, to have his afternoon cup of coffee. It was here that his younger friends met him, and it was here that More, like a modern Dr. Johnson, dominated conversations of almost infinite variety.4

Among this group of friends was the Reverend John Crocker, Sr., the Episcopalian chaplain at Princeton from 1920 to 1940 and, later, Headmaster of Groton School. More, in Crocker's own words, "took me, a young cleric, under his wing" and added the clergyman to his circle of intimates on the faculty.5 This group included such men as Asher Hinds, Theodore Meyer Greene, Albert M. Friend, and Whitney Oates. Crocker and his wife, Mary, were regular visitors to the More household, and often joined the philosopher and his daughter Darrah (Mrs. Fine) in an impromptu musical ensemble. Sometimes, the chaplain was present when the older man entertained distinguished visitors from outside of Princeton. One such occasion was the visit of More's long-time friend and ally in "the New Humanism," Irving Babbitt. At this point in their lives, however (the early 1930's), they had differed over More's conversion to Christianity. In Crocker's own words:

Once I dined with him and Irving Babbitt (alone) and listened to a great debate between the two. Babbitt (for years Prof. of Comparative Literature at Harvard) was, or said he was, a Buddhist. He couldn't understand how More could commit himself to what he thought were the metaphysical complexities of Christianity, whereas primitive Buddhism had been simply a psychology of renunciation. More countered eloquently by asking how was the material world to be explained?

The telephone rang and Babbitt came over to me while More was out of the room. He, a great man, and to me, a naive kid, said "Crocker, you do think, don't you, that I'm on the side of the angels?"

During the last years of his life, the friendship between More and Crocker became deeper, especially as the former's Platonism ripened into a full—if still highly heterodox—Anglicanism. Crocker was present, along with Hinds, Oates, and others, during the many evening sessions in the early years of the Depression at which the author read to them from manuscripts of works in progress, particularly from his personal theological manifestoes, the most important of which during this period was The Catholic Faith (Princeton, 1931). During the philosopher's last long illness this same group of friends attended him almost daily, and Crocker read prayers and scripture passages as well. It was during these months (1936-1937) that More took his final decision not to be confirmed and become a full communicant of the Episcopal Church. To the last, his beliefs, like his life, were very much the product of a mind that had come to orthodoxy by a most unorthodox route.

It is as a legacy of this extraordinary man, and of his extraordinarily wide-ranging intellect, that the More holdings in the Procter Foundation Library stand today. More had begun life as a conventional young man seeking a normal academic career, having graduated from Washington University in Saint Louis in 1887 and having taken an M.A. in Sanskrit at Harvard in 1893. Two years of teaching at Harvard, followed by a similar period at Bryn Mawr did not, however, lead either to a Ph.D. or to a permanent academic post. They led, on the contrary, to a two-year solitary retreat in a cabin in Shelburne, New Hampshire, where the future critic "determined to try the efficacy of undisturbed meditation at a distance."6 It was the end product of this hermitage, The Shelburne Essays, First Series (Boston & New York, 1904) that launched More's career as a literary critic, the reputation of which

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4 Ibid., p. 315.
5 I am indebted both for this phrase, and for the following two reminiscences, to Father Crocker himself, who has been of great help in researching this article.

(and the controversy about which) were increased throughout his life by the appearance of each new installment in the Shelburne series. As the titles of so many of the essays in the first eight volumes will show, this early interest in the languages and thought of the East continued to be a major influence on More's criticism throughout the period before the First World War. Indeed, along with Platonism, it formed the basis for much of his Christian thought during the 1920's and 1930's. The collections of the Procter Foundation reflect this debt, even though most of the volumes to be found therein stem from the late years of their former owner's life. Included in the More bequest are early twentieth century translations of various Hindu and Buddhist scriptures, such as the Sanyutta-Nikaya, Henry C. Warren's *Buddhism in Translations* (Cambridge, Mass., 1896), and a number of secondary works on the subject. These include F. W. Hopkins' *The Religions of India* (Boston & London, 1895), and Paul Dahlke's *Buddhism and Its Place in the Mental Life of Mankind* (London, 1927).

Yet, both as a result of the very nature of the Procter Foundation, and of More's own interests during his years in Princeton, the collection housed at 53 University Place centers on the Christian religious tradition. Two particular areas within this field are especially well represented. The first is the Anglo-Catholic movement, and the Tractarians in particular. Indeed, a majority of the books left by More's daughter fall into this category. Chief among them are seven volumes of the works of Lancelot Andrewes printed in the "Library of Anglo-Catholic Theology" series (Oxford, 1854). Sermons and tracts, however, written by George Hickes, John Keble, Hugh Latimer, and E. B. Pusey are also prominent. The second major category of works in this collection are texts of, and critical works on, the Church Fathers, both Latin and Greek. Athanasius, Augustine of Hippo, Clement of Alexandria, Basil and Origen are found in this part of the Procter library. More, who was a trained classicist as well as a formidable theological and philosophical thinker, heavily annotated most of the books in his collection (Fig. 1), but in the case of these patristic works, he limited himself largely to corrections of minute errors either in the printing or in the editing of the book before him. Nothing could better speak for his linguistic abilities than this fact, demonstrating as it does his sweeping command of the languages involved, as well as his familiarity with authors who are today little-read. Similarly, the twenty-two volumes from More's copy of the *Cambridge Bible for Schools and Colleges* shows his constant use and reference over the years in the very care with which minor points of exegesis or textual emendation are noted in the philosopher's marginalia. More general works on religion and such philosophical fields as metaphysics and epistemology make up the rest of the books in the Foundation's holdings. T. H. Robinson's *A History of Israel* (Oxford, 1932) and A. S. Pringle-Pattison's *The Idea of Immortality* (Oxford, 1922) are representative of these.

Yet a mere list of authors or titles will not do justice either to the books left behind by More's daughter or to the remarkable man who owned them. For these volumes physically bespeak the years of use and reference which they have had at his hands. If the strong literary interests of More are neglected in the Procter collection, as are his own works, of which there are none, the pilgrimage of the philosopher is there in abundance. A glance at the

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*This is a presentation copy to More by its author, a fellow student of Prof. Charles R. Lanman in the Indo-Iranian languages program at Harvard.*

books, and their date and place of publication, indicates that the vast majority of the works on Christianity owned by More were published in England during or after the First World War, whereas the strictly philosophical works as well as those dealing with Eastern religions tend to be published before that conflict, often in Cambridge, Massachusetts, by members of the Harvard community. This would tend to indicate a pattern of reading and book-buying8 that follows the traditional division of his career into three distinct periods: an early period heavily influenced by his studies of Hinduism and Buddhism, and his consequent rejection of Christianity; a middle period from approximately 1905 to 1915 during which he edited various magazines and wrote most of the Shelburne Essays; and a final period from the end of the War until his death, during which he turned to his own particular brand of Platonized Christianity. It would also tend to explain the total absence of literary works in the Procter Foundation’s holdings, since the greatest period of his purchase and reading of such works occurred during the middle years of his life. Thus, once the decision had been made by Mrs. Fine as to what kinds of works would be appropriate gifts to a chaplaincy library, the theological works would have been easily separable from the rest of More’s library. Moreover, the bulge of volumes published during the late 1920’s and early 1930’s, and purchased in England at Blackwell’s of Oxford and Heffer’s of Cambridge reflect the many happy trips which More took to these university towns. In addition, their subject matter, Anglican theology and history, allows them to fall quite naturally into place as background reading for Christ the Word (1927) and The Catholic Faith (1931), as well as his last work, Pages From An Oxford Diary (1937).9

More than anything else, however, the personal stamp of Paul Elmer More on the books in the Procter Foundation library may be seen by opening any one of them at random. There, on the inside front cover, will be the distinctive bookplate of their owner (see Fig. 2), and perhaps his hastily scrawled signature as well (“P. E. More”). The picture conjured up by this design is of More himself, seated in a comfortable chair in his cabin at Shelburne, surrounded by his books, and accompanied by his great black dog, Raj. It is a portrait of an event that changed an ordinary academic into an extraordinary thinker, an attempt much like Thoreau’s to “live deliberately” that continued throughout his life. It is a picture of an intimacy between a man and his mind that allowed More to proclaim, with more justice than most of us, that any of these volumes was indeed “his book.”10

8 Patterns of book-buying in this case may be determined by the fact that many of More’s books bear notations in his own hand as to date of purchase and price, as well as—in a few cases—small stickers indicating from which shop they were purchased.

9 All published by Princeton University Press.

10 The information obtained for this article is published by permission of the Rev. Timothy B. Cogan, Procter Foundation Chaplain. Anyone wishing to use the More collection may obtain permission by writing to him at Procter Foundation House, 59 University Place, Princeton, New Jersey 08540.
A Fragmentary Missal from Southern France

BY ELIZABETH PARKER MCLACHLAN

At first glance, Princeton MS. 64, a collection of fragments of a south French missal of the twelfth century, appears to be not only one of the oldest Western manuscripts in the University's collection, but one of the least prepossessing. But on further study, its surviving contents and decoration—even its present deplorable condition—offer points of considerable interest to those intrigued by early manuscripts and their history. It is not my intention here to examine MS. 64 exhaustively, but merely to bring it to the attention of those who may be more able than I to illuminate its past.

Princeton MS. 64 was presented to the University Library by Dr. E. C. Richardson, then its Librarian, and it was he who pieced together and carefully identified the seventy or so unbound folios and scraps of pages which are all that remain of the original book. Where he originally obtained them is not known, although the information may lie somewhere among Richardson’s uncatalogued private papers, also in the Library’s possession. From its condition, however—many of its pages cut into long narrow strips and nearly all showing signs of damp, rubbing, wormholes and the adherence of paste and other materials—it is obvious that the manuscript at one time suffered a fate not uncommon in an age less reverent than our own toward outworn, outmoded or undistinguished relics of a more distant past. Like many old service books and other manuscripts it was “recycled,” cut up and reused to reinforce the new or repaired bindings of other, generally more recent, books. Parchment, after all, unless subjected to outrageous extremes of damp or drought, is an extremely tough and durable material and the frugal craftsman was thus able to provide himself with ample supplies, without the cost or waste of the laborious process of preparing new sheets from raw skins. In most cases these cut-up sheets could be so utilized that the older writing would not show, or would be covered by blank endpapers.

As a result of this practice, many libraries in more recent years, in carrying out necessary repairs to old bindings, have recovered from them isolated fragments, or even entire pages, of earlier manuscripts. Occasionally these turn out, to modern scholars or collectors, to have historical or textual interest undreamed of by those who discarded them, perhaps centuries earlier. In any case they represent a sort of bonus, a hidden treasure from an unsuspected source. And after today’s fashion they are valued if only for their sheer antiquity.

Rarely, however, are such finds more than very fragmentary in scope. The reused pages are generally cut to provide reinforcing strips for the spine and gatherings of the “host” book, and no single repair requires more than a small part of the original cast-off. Only when a series of books in a single collection, or a multivolume work, have been rebound all at the same time, and have remained together, is one likely to recover a large number of related pieces. In most cases, therefore, although the identity and even something of the original home or source of the lost book may be deduced from the words and handwriting of its surviving fragments, its reconstitution can be carried no further. The Princeton missal, however, with some seventy folios, is complete enough to offer substantial clues as to its origin, even though we may not be able to trace its subsequent history. It would be interesting indeed to know in what series of tomes, and in what presumably extensive library, it spent its more obscure years.

In the meantime, a certain amount of information, at least as to its origin, may be drawn from the contents of the manuscript itself; and here the nature of medieval missal texts in general, as well as the local variations of script, musical notation and decoration offer certain clues. With the help of these, I believe that we can enlarge somewhat upon the original catalogue description of “Vellum, about 20 x 20 cm. Written in southern France, 12th c. 10 illuminated initials. Music throughout in Aquitanian neumes, without staff but with guideline and custos. Unbound. . . .” At least, we may engage in some speculation as to the implications

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1 I wish to express my gratitude to the Librarians and staff of the Princeton University Library, particularly those of the Marquand and Music Libraries, and the Princeton Index of Christian Art, as well as those of the Rare Books and Manuscripts Library, for their patience and helpful suggestions during the course of research for this paper.

2 Looseleaf typescript catalogue of the Princeton University Library Collection, Medieval and Renaissance Manuscripts, and information provided by the Rare Books and Manuscripts Library staff.

3 Princeton University Library Collection, Medieval and Renaissance Manuscripts. A custos is a sort of “catchword” or indication at the end of one line of music of the first note to come at the beginning of the next.
of the evidence available and what it may suggest about the foundation for, or at, which the missal was originally made. The type of book in itself potentially helpful, since the missale plenum or "full missal," of which Princeton 64 is now a less-than-full example, generally contained special material reflecting the veneration of particular saints whose cult was more or less narrowly localized: particularly the founders or special patrons of an abbey or other church, or saints whose relics were preserved there. Special patrons of monastic orders, such as St. Benedict, also took special prominence in the service books made for their communities, with extra feasts and services and special prayers in their honor. Such material was to be found in the sanctorale, which lists all special masses or offices peculiar to the festivals of particular saints. Comparison with other, already localized, examples of service books with special prayers, hymns and other elements included in directions for the celebration of mass on special feast days can also often help, where relationships exist in the localizing of service books, for these, too, varied widely, as did the litanies, lists of saints invoked on special feasts, where these were included. In the high Middle Ages the litanies, apart from a fairly standard core, tended to vary considerably from place to place.4

Comparable published litanies for the period of the Princeton missal are somewhat harder to find than sanctorales, but while the Princeton missal's litany omits a large number of the saints found, for example, in a litany inserted in a ninth-century exemplar of the "Gregorian" sacramentary, one of the first "standard editions," so to speak, of the text,6 others are included which are to some degree significant: of those particularly connected with France, however, only St. Quinutius or Quinidius, Bishop of Vaison, is directly related to the south of France, while Ste. Radegonde, and possibly St. Germanus of Auxerre, who befriended her, may be tied to Poitiers in the southwest, although her cult had become fairly widespread by the twelfth century. The cult of St. Ger-

4 On the localization of liturgical manuscripts by various means, including sanctorales and litanies, see Dom Victor Leroquais, Les Sacramentaires et les Missels manuscrits des Bibliothèques Publiques de France, I (Paris, 1957), XVII ff. Most of the comparative material here comes from sacramentaries, which, although gradually replaced by the more complete missal from the tenth century on, remained the more common form of service book until at least the twelfth century in France, and which did not generally include litanies. For the litany of Princeton MS.64 and the remaining portions of its sanctorale, see appendix.


manus himself, of course, was centered at Auxerre in Burgundy; and others, such as St. Bénigne of Dijon, St. Simphorian, who was martyred at Autun, St. Leodegarius (Léger) of Autun and St. Desiderius, Bishop of Vienne, entered the French litany from further north and east, and by the twelfth century were in any case fairly well-known. Thus the litany of Princeton 64, though characteristic is French, does not apparently offer any hard evidence as to a narrower local origin.

The sanctorale, that is, the section of the missal containing special masses for the feasts of particular saints, offers more significant evidence, although we are handicapped in that it survives only for the periods December 31–February 14 and July 6–August 8, while even here the evidence is not complete. It is tantalizing to wonder what useful names of local saints once existed in the missing portions of the sanctorale, but among the remaining sections, that for July/August seems to offer the most interesting divergences and correspondences when compared, as a sample survey, with the details of sanctorales from service books in French public collections published in 1937 by Dom Victor Leroquais.6 When compared with earlier and contemporary missals and sacramentaries from the general area of the south of France, it shows little affinity with examples from Apt or Arles, in Provence;7 slightly more with sacramentaries from Albi, Figeac (although made for Moissac use), Montpellier and Limoges and the Limousin circle,8 while the most striking similarities for the

6 See above, n. 4.
7 For example, Apt, Cathedral Treasury, MSS 10, 11, 12, 13, 14 (Leroquais, I, 250 ff.). All are from the twelfth century and the sanctorales show few, if any, local saints. Avignon, Bibl. Mun. MS. 240, an early sacramentary from St. Pierre d'Apt (Leroquais, I, 207-09), is almost equally barren of correspondences with Princeton 64.
9 For example, Albi, Bibl. Mun. MS. 6, of the early twelfth century (Leroquais, I, 185-87); Paris, B.N. MS. lat. 2995, a sacramentary from Figeac but written according to the use of Moissac in the eleventh century (Leroquais, I, 100-09); Paris, B.N. MS. lat. 821, an eleventh-century sacramentary from an unidentified Limousin abbey (Leroquais, I, 154-58) has a number of coincident variants, but fewer than an eleventh-century sacramentary from Gellone, near Aniane in the Languedoc, now Montpellier, Bibl. Mun. MS. 18 (Leroquais, I, 155-60).

Interestingly, although there are similarities in the style of decoration, as we shall see later, two manuscripts of unsajisual Limoges provenance, Paris, B.N. MS. lat. 825, from the early twelfth century and the richly-illustrated sacramentary, Paris, B.N. MS. lat. 8436 of the later twelfth century (Leroquais, I, 208-04 and 213-15 respectively) show only a few correspondences.
Princeton missal’s surviving July and August sanctus entries are found in a group from Arles-sur-Tech in the Pyrénées Orientales, an unspecified abbey in the region of Narbonne, one from Girona in Catalonia, and one from Cahors.9

This evidence, though tentative at best and only a beginning, does suggest that the liturgical traditions reflected in Princeton 64 reflect those of the southwest of France rather than of Provence: in other words, an area roughly equivalent to the medieval kingdom of Aquitaine, and possibly bounded by the kingdom’s southeast reaches. This conclusion is strengthened by the musical evidence.

The notation accompanying the various chants for the masses of the sanctus in Princeton 64 is also characteristic of the southwest of France, and tied fairly firmly to that region.10 Richardson had already identified in the missal the system of “Aquitanian” or “pointed” neumes, a particular form of primitive plain-chant notation which reached, relatively early, a level of sophistication at which the points or neumes were arranged at varying levels above the lines of words, so that variations upwards or downwards in tone were indicated not only by their shapes, but also by their position. (These may be seen in the accompanying figures as little scatterings of dots between the lines of more elaborate script.) In Aquitaine, from the tenth century on, the practice had begun of “stringing” the neumes, so to speak, above and below a line. At first only one line, representing “F,” was used, ruled in leadpoint or merely impressed by the drypoint stylus used by the scribe to rule guidelines for his script. In fact, the practice may well have been suggested in the first place by the presence of such rulings on the page. But by the eleventh century, as the usefulness of this aid to precision in indicating tonality became evident, scribes added further lines, at first in various colors, making finally a four-line stave by the fourteenth century.11 The neumes in Princeton 64 are written along a single, incised line of the earliest type, which cannot be seen in the reproductions since it is merely an indentation in the parchment. Comparison of this style of notation with other manuscripts containing Aquitanian neumes from roughly the same region tends to confirm a date in the first half of the twelfth century, before the system of stave lines was fully developed.12

The decoration of the Princeton missal’s initials is not elaborate, and it is improbable that any really sumptuous pages once existed. There are, however, some rather pleasant little initials with heraldic beasts and birds, monsters’ heads spouting foliage (Fig. 1a, b), and a mask-like human head, executed for the most part in the ink of the text (Fig. 2a), the forms kept in reserve against angular grounds of purple or scarlet ink. The range of ornament, in particular the rather fleshy stems with simple knots and straight-ended, fan-shaped veined and beaded leaves (Fig. 1b, 2b), offers affinities with the ornament of other Romanesque man-

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9 Paris, B.N. MS. lat. 2855, a twelfth-century sacramentary probably from Cahors, has seven correspondences in this section (Lerouquis, i, 205-67); Paris, B.N. MS. lat. 1102, a sacramentary from Girona from the late twelfth century, lists nine (Lerouquis, I, 330-59); Avignon, Bibl. Mun. MS. 178, a twelfth-century sacramentary identified as having been made for a Benedictine abbey in the Narbonne region (Lerouquis, I, 254-57) has ten correspondences, while Perpiñan, Bibl. Mun. MS. 4, the sacramentary of Arles-Tech, has thirteen correspondences.

10 The score of the Cahors sacramentary, and an even lower number of correspondences—only one for the July/August period—in a missal of the Collegiate Church of Ste. Radegonde at Poitiers (Poitiers, Bibl. Mun. MS. 40 [134]; Lerouquis, I, 245-47) again strengthens the evidence for an origin in the southern part of Aquitaine.

11 Unfortunately this is fragmentary evidence at best, and one does find correspondences, although less concentrated in the July period, in other manuscripts, for instance in a sacramentary of Chartres, now Paris, B.N. MS. lat. 1066, of the second half of the twelfth century (Lerouquis, I, 288-90), but of course manuscripts made in other regions have quite different decoration and notation from those of the southern manuscripts.

12 See Dom Mocquereau, gen. ed., and the Benedictines of Solesmes, Paléographie Musicale, especially vols. I (1898), 124-60; III (1891), pl. 88-107, representing manuscripts with Aquitanian neumes; and XIII (1925), 44 ff. More recently the Benedictines of Solesmes have been publishing Le Graduel Romain, Edition critique (Macon, 1957 ff.); vol. IV, pt. 1, has a map bound inside the back cover which shows in color the extent of various types of notational and linguistic variation displayed by the copies of the Roman gradual. This map is adapted also by A. J. Bescond, Le Chant Grégorien (Paris, 1972), following p. 176. The outline of the area dominated by the Aquitanian neume may be seen in both to cover most of the south and southwest of France, excluding Provence from the Rhône eastward, and extending into northern Spain, with the exception of one small area along the eastern Pyrenees where a Catalan version was preferred. Shorter explanations of the system of neumatic notation may be found, for example, in W. Apel and R. T. Daniel, The Harvard Brief Dictionary of Music (London, 1960), pp. 190-91, or E. Blom, ed., Grove’s Dictionary of Music and Musicians, 5th ed. (London and New York, 1959), I, 111 ff.

13 This was known as the “diastematic” system of neumes; see Blom, II, 115 ff., and the volumes of Paléographie Musicale mentioned above at n. 10.

14 See Bescond, pl. XXIII-XXIV (Missal of St. Martial of Limoges, Paris, B.N. MS. lat. 1158), and pl. XXV (an unspecified Moissac manuscript). Also Paléographie Musicale, II, 98 (a gradual or collection of antiphons from the Psalms, for use in the service, from Arles, of the eleventh or twelfth century, Paris, B.N. MS. lat. 780) and D. Gabellon-Chopin, La Décoration des Manuscrits à Saint-Martial de Limoges et en Limousin du IXe au XIIe siècle (Paris and Geneva, 1959), pl. 55, 62, 70, 71, etc.
uscripts from southwest France, particularly those of Limoges and the Limousin area but also from Moissac, Montpellier, and Narbonne, thus confirming the evidence for a provenance in this area offered by the *sanctorale* fragment. Although badly damaged, the human mask-head resembles, in its general simplified shape, in the set of neck and shoulders, and in particular in the use of doll-like red spots on the cheeks, a number of rather more sophisticated hands in Limoges manuscripts. And though Princeton 64 has none of the wiry, thin interlace found in Albi and Moissac manuscripts, its heraldic eagle and prancing lion-like beast (Fig. 1b).

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13 See Gaborit-Chopin, pl. 46, 54, 64, 65, 85; also Montpellier, Musée Fabre, *Miniatures Médiévales en Languedoc Méditerranéen*, Exhibition catalog, 1963, No. 11, a lectionary of gospel readings of ca. 1100 A.D., Montpellier, Bibl. Véfle MS, 16.


15 See Gaborit-Chopin, pl. 95, 90, 100 (from St. Sever, but useful as comparative material), 101, etc.

of a solid, colored background to bring into relief the reserve-outline forms of the initials, although it crops up earlier from time to time in Aquitaine, suggests, with its characteristic added firm ink-outline frame, a date well into the second quarter of the twelfth century, echoing the evidence offered by the script.

We have, then, a missal which was made toward the middle of the twelfth century in southwest France, probably somewhere in an area bounded by Narbonne, Perpignan, the Pyrenees, and Moissac or, at the farthest, Limoges, although the correspondence with the Girona sanctorale reflects the influence in the area of Catalan liturgical usage and reminds us that the Aquitanian kingdom at one point stretched south of the Pyrenees. Although the script is admirably regular and clear, the quality of the drawing in the decoration, ranging from the erect and crisply energetic in the lion-like quadruped to the coarser forms of monster and human heads and the gauche proportions and positioning of the
eagle's body, suggests a workshop of strictly secondary quality, and possibly a somewhat isolated one.

It is to be hoped that one day the evidence provided by other liturgical manuscripts related in time and provenance to the Princeton manuscript may help to clear up further the question of its origins. It may itself prove useful to students in the field. In any case, modest as it is, the Princeton missal fragment reflects, if faintly, the rich and varied sources from which the artists of the region of Aquitaine drew their repertoire. And it is Princeton's only representative of the school of Aquitaine in a period when the area was possibly the most civilized in all France.

APPENDIX

Surviving elements of the Sanctorale of Princeton MS. 64, and its Litany.

A. The Sanctorale.
Dec. 31: S. Silvestri
S. Columbe
Jan. 3: S. Genofe
Jan. 13: S. Hilarii
Jan. 14: S. Felici
Jan. 15: S. Mauri
Jan. 16: S. Marceli
Jan. 17: S. Sulpicii
Jan. 18: S. Prisco
Jan. 19: SS. Marte et Marii
Jan. 20: SS. Fabiani et Sebastiani
Jan. 21: S. Agnetis
Jan. 22: S. Vincenti
Jan. 23: SS. Enerentiani et Macharii
S. Agnetis
Jan. 25: Conversio S. Pauli
Jan. 25: S. Projecti
Jan. 28: Oct. S. Agnetis
Feb. 2: Purification B.M.V.
[gap]
Feb. 5: S. Agathae
Feb. 10: S. Scholasticae
Feb. 11: S. Soteris
—— S. . . . [Illegible: damage &
part of page missing]
Feb. 14: S. Valentini
[gap]
—— S. Benedicti
—— Felici phillp et vitalis
[these were not noted by Richardson and do not have feasts on the same day; may not be part of the sanctorale]
[gap]
July 6: Oct. SS. Petri et Pauli
July 10: SS. Septem Fratrum
July 11: S. Benedicti
July 19: SS. Justi et Rufini
July 20: S. Margetae
July 21: S. Praxedia
July 22: S. Marie Magdalenae
July 23: S. Apollinaris
July 24: Vigilia S. Jacobi
July 25: S. Jacobi
July 25: S. Cecufati
July 27: SS. Nazarii et Celsi
July 28: SS. Pantaleonis, Samsonis, et Ursi
July 29: SS. Felici, Simplicii, Faustini et Beatrices

B. Litany.
S. Maris, de genitrix
Sca. Virgo Virginum
Sca. Michael
Sca. Gabriel
Sca. Raphael . . . omnes angelii . . .
[omnis [sic] sancti beatorum
spiritum ordines
Sca. Johannes baptista [sic]
Sca. Petre
Sca. Paolo
Sca. Andrea
Sca. Jacobe
Sca. Iohannes
Sca. Themis
Sca. Jacobe
Sca. Philippine
Sca. Mathae
Sca. Simon
Sca. Thade
Sca. Mathia
Sca. Barnaba
Sca. Luca
Sca. Marc
omnis [sic] sancti appo[st]ili et
[This was not noted by Richardson and do not have feasts on the same day; may not be part of the sanctorale]
Sca. Stephane
Sca. Agapite
Sca. Re . . . [Illegible]
Sca. Germani
Sca. Line
Sca. Clete
Sca. Sixte
Sca. Cornelli
Sca. Cipriane
Sca. Laurenti [damaged, but this is the most likely reading]
Sca. Incenit

See Vincenti
See Nazarii
See Celse
See Leodegarii
See Lazare
See Gengulphe
See Desiderii
See Gemini
See Benigni
See Simphoriane
See Ieronime
See Marici
See Dionysi cum sociis suis
See Hierie cum sociis suis
See Pollicarpe
See Quinit
omnis sancti martires domini
See Silvester
See Ilarit
See Martine
See Georgii
See Augustine
See Ambrosii
See Nicolae Nicholae [most probable reading]
See Benedicte
See Victoriane
omnes sancti confessores dei
See Maria Magdalene
See Felixas
S. . . . pectus[?] MS. rubbed and
worn at this spot
S. . . . Iagnes [Illegible]
See Lucia
See Eolalia
See Marci
See Hradegudis [for Hildegardis]
omnes sanctae virgines
omnes sancti et sancte dei . . .

Note: as the pages are now trimmed, it is possible that some of the top names from columns have been cut away from the litany.
NINETEENTH-CENTURY PHOTOGRAPHY IN THE LIBRARY

From January 31 to April 24, 1977, the Exhibition Gallery greeted the eye with a sepia-toned profusion of 19th-century photographs and photographically illustrated books. The exhibition, "Photography in the Princeton University Library: From The Pencil of Nature to Camera Work," represented the results of more than two years of bibliographical research and census-taking throughout the Library. It was, insofar as we know, the first comprehensive exhibition of 19th-century photography in an older library in this country.

Our 19th-century photography accumulated gradually with the acquisition of texts and collections on practically every subject. It is hardly surprising, therefore, that the photographs and books were found in many, often unexpected, locations. For example, Civil War photographs, we discovered, had come along with the papers of General George B. McClellan; landscape photographs, we found, were pasted into a book in the Robert Metzendorf Collection of Victorian Bindings; in Rare Books, classified under travel, was an album entitled Roma with splendid architectural views by Giorgio Sommer. There were, of course, the well-known albums of Lewis Carroll photographs in the Morris L. Parrish Collection of Victorian Novelists, and accumulations of 19th-century photographs and photographically illustrated books were known to be in Western Americana, in Graphic Arts, in the Theatre Collection, and in Marquand Art Library. But significant holdings were also discovered, for example, in the Geology Library, in the Near Eastern Studies Collection, in University Archives, and, not least of all, in the open stacks.

The census of loose photographs was conducted last year by Will Stapp, now of the National Portrait Gallery, whose work was generously supported by the National Endowment for the Arts and by the Art Museum, Princeton University. Research in the still pioneering bibliography of early photographic book illustration was conducted by the staff of the Graphic Arts Collection with information generously shared by other individuals engaged in the same adventure, in particular Julia van Haaften of the New York Public Library and Lucien Goldschmidt and Weston Naef in association with the Grolier Club.

The accumulation turned out to be a major archive of our visual history. Thirty-thousand 19th-century loose photographs were synoptically listed, a fair proportion of them by the century's best known practitioners and amateurs, especially British and American. Additionally, more than 400 incunabula of early photographic book illustration, either with actual photographs glued onto their pages or with reproductions made by primitive photo-mechanical techniques, were identified and gathered for conservation and organization as a special collection.

The exhibition attempted to represent this sizable archive with 290 photographs and books. It opened with the first book ever to contain photographs, an extremely scarce complete copy of William Henry Fox Talbot's The Pencil of Nature. As the inventor of positive-negative photography, which he first announced in 1849, Talbot's purpose was to make the book a demonstration of the veracity and versatility of his calotype process. Issued in London in six parts with a total of 24 calotype plates from June, 1844, to April, 1846, the book, when finally collated, became a kind of sketch-book or miscellany of images that expressed its title. It included architecture and landscape in both England and France; a leaf, a piece of lace, and a page from an old book, in the same size as the originals; photographs of pottery, glassware, and of books on a shelf as documents of photography's accuracy; photographs of art and of printed art, sculpture, a drawing, a lithograph, reminding us that Talbot's book was also the first occasion for the mass production of photographs from negatives; and self-consciously artistic photographs of a still-life with fruit, a haystack, and a genre scene of the open door of a rural cottage.

The Pencil of Nature was a seminal masterpiece in three respects. While its calotype plates could hardly compare to the glittering brilliance of photography's first truly practicable process, the daguerreotype, they nonetheless forecast the triumph of paper photography. Thus the book was shown in juxtaposition to a case full of daguerreotypes (mostly from University Archives); with other early examples of paper photography, including the Album of Richard Willats, a London optician and camera inventor; with photogenic drawings dated 1839 (the earliest photographs in the
Library); with calotypes by the portraitists David Octavius Hill and Robert Adamson, as well as with later examples of paper photography, among them the albumen print, which prevailed from the early fifties onward, and the platinum print, whose extraordinary range of tones made it the favorite printing-out paper of artistic photographers later in the century.

But we can also call *The Pencil of Nature* seminal simply because it was an illustrated book. Photography's very invention was in part inspired, like wood engraving and lithography towards 1800, by a search for ways to mass produce images. That search continued to preoccupy 19th-century photographers, its lack of practicable success being the fortunate reason why so many 19th-century books, like Talbot's were illustrated with actual photographic prints tipped-in. Thus Talbot's book served as an introduction to an adjacent section at the beginning of the exhibition that surveyed primitive photo-mechanical printing technology: wood-engraved photographs; photolithography and its variations, such as collotype and heliotype; and gravure, from aquatint to the amazing Woodburytype (though "primitive" in an economic sense, probably the finest photo-mechanical reproductive process ever invented) to photogravure. The section concluded by comparing the fuzzy poverty of the half-tone screen, which of course finally did solve the problem, economically, and has been since the 1890s our main photo-mechanical reproductive process, with the rich, continuous tones of photogravure, which, like the platinum print, came to be favored for artistic photography towards the end of the century.

Finally, the most seminal aspect of *The Pencil of Nature* was the compatibility of its form—the foliation of the book form itself—with the dominant thrust of 19th-century photography. In fact, it was this aspect that provided our rationale for the arrangement of the whole exhibition as an unbroken, kaleidoscopic flow of framed photographs and illustrated books that bound together a diversity of subjects.

As one moved down the gallery, he experienced something like the 19th-century's exhilarated realization that photography was, at last, the mirror perfected, that it was an instrument of global mobility and urgent applicability to the multiplying and diversifying disciplines of empirical and materialist thought, and that its magically immediate and utterly faithful images were as reflections from the continuum of nature, life, and time. The first subject area of the exhibition was thus devoted to the most animated of these reflections, the portrait. Here (to mention but a few examples from each subject area) was the compendium of Victorian worthies, Thompson Cooper's *Men of Mark* (7 volumes, London, 1877-1883) and six aged veterans of the American Revolution in N. A. and R. A. Moore's *The Last Men of the Revolution* (Hartford, 1864). Here, also, were the extraordinary portraits of men like Herschel, Browning, Tennyson and others by Julia Margaret Cameron, and two of Lewis Carroll's whimsical and dreamy photographs of children.

Europe was shown in the adjoining area, from A. and J. Boole's carbon print of Old Houses on Drury Lane in the series published by the Society for Photographing Old Relics of London (London, 1875-1888) to Thomas Ogle's landscapes in *Our English Lakes, Mountains, and Waterfalls as Seen by William Wordsworth* (London, 1864), and from John Seddon's *Rambles in the Rhine Provinces* (London, 1868, with photographs by Joseph Cundall) to a view of Venice by Carlo Ponti. Europe's interests in the past and present cultures of the Near and Far East occupied the next sections of the exhibition, the Near East by selections from the collection in Graphic Arts of Francis Frith's carefully composed, beautifully printed photographs of Egypt and by a seemingly moonlit heliogravure from a photograph by Louis Vignes in Honoré T. P. J. d'Albert, duc de Luynes' *Voyage d'Exploration à la Mer Morte, à Petra et sur la Rive Gauche du Jourdain* (Paris, 1874). The Far East was represented by a number of photographs and books gathered exclusively from open stacks, including James Ferguson's great *Tree & Serpent Worship: or Illustrations of Mythology and Art in India* (London, 1868), J. J. Rein's *Japan* (second English edition, New York, 1888), and by an eight-foot panorama of Shanghai Harbor composed of 12 albumen prints by an unknown photographer around 1860.

While the areas devoted to 19th-century American photography began with a section on Eastern landscapes and American literature, including illustrated editions of Washington Irving, Longfellow, Hawthorne, and Whitman as well as an early example of photography in the conservationist cause, in *Special Report on the Preservation of the Scenery of Niagara Falls* (Albany, 1880), it naturally focused on the three great photographic stimuli of the period. Photographs by Mathew B. Brady and Alexander Gardner represented a total collection of some 475 loose photographs of
the Civil War. A small number of books was also found, among them the U. S. Army's *Medical and Surgical History of the War of the Rebellion* (Washington, 1889).

The Library's large collection of photographs and books from the exploration of the American West was represented by magnificent prints by William Henry Jackson, William H. Bell, and Timothy O'Sullivan. Bell's dazzling study of the interaction of sunlight and rock formations, taken in Arizona in 1872, suggests the interest in geological evolution that the expeditionary photographers shared with the scientists. The books were represented, among others, by F. V. Hayden's *Sun Pictures of Rocky Mountain Scenery* (New York, 1870, with photographs by A. J. Russell) and by Samuel Kneeland's *The Wonders of Yosemite Valley, and of California* (Boston, 1871, with photographs by J. P. Soule).

Finally, the section on Native Americans had to be selected from several thousand photographs and a number of illustrated books, most of them in the Western Americana Collection. These included prints from W. H. Jackson's extensive work for the Department of the Interior, *Photographs of North American Indians* (Washington, 1877) and several large and small photogravures from Edward S. Curtis's monumental *The North American Indian* (Seattle, Cambridge, etc., 1907-1930). A rare and haunting photograph of a Zuñi ceremony of John K. Hillers was also shown.

Illustrated books from the beginnings of modern archaeology and art history occupied another area of the exhibition. We found no photographs by Heinrich Schliemann, but it is apparent that thousands were taken in the course of his archaeological odyssey; there are some 600 photographs produced as wood engravings in the 1876 edition of *Mycenae: A Narrative of Researches and Discoveries at Mycenae and Tiryns*. Photography was expressly used to show front and back views of free-standing Egyptian statuary in Auguste Mariette-Bey's *Album de Musée de Boulaq* (Cairo, 1872), while Stephen Thompson's delicately gold-toned albumen prints of Lord Elgin's treasures in the British Museum, *Greek Antiquities* (London, 1872) obviously attempted to meet art with art.

Given the significance of Lessing's essay for the development of modern art history, we made an especial effort to find the Library's earliest photographically illustrated edition of the *Laocoon* (London, 1874). Other books, such as J. H. Pollen's *The Chatsworth Raffaelles* (London, 1872) and C. R. Leslie's *A Hand-
century, most 19th-century photographers approached artistic purpose
with the same attitude that caused Fox Talbot to see no contradic-
tion between his documentary calotype of glassware and his
photograph of the open door of a rural cottage, about which he
wrote: "We have sufficient authority in the Dutch school of art
for taking as subjects of representation scenes of daily life
and familiar occurrence." Now, towards the end of the century,
with the help of the slightly manipulative, resonant tones of pho-
ogravure, the photograph began its self-definition, as in Peter
Henry Emerson’s misty illustrations for the London, 1888 edition
of Walton’s The Compleat Angler or in the mysteriously arresting
symbolist imagery of Alvin Langdon Coburn’s illustrations for
H. G. Wells, The Door in the Wall and Other Stories (London,
1911). But the decisive figure in this movement was of course
Alfred Stieglitz. Thus it was with selections from Stieglitz’s pivotal
magazine, Camera Work, which began publication in 1903, that
the exhibition terminated. In particular it ended with Stieglitz’s
discovery of the photographs of Paul Strand; the last object in the
exhibition, in fact, was the Camera Work photogravure of
Strand’s photograph entitled, simply, “Photograph.”

Let us conclude with the thought that even if there were no
need to make its resources available to the teaching program re-
cently inaugurated at Princeton with the David H. McAlpin Chair
in the History of Photography, the Library would feel an obliga-
tion to organize and conserve its 19th-century photography. For it
has by now become fairly clear, whether in terms of the unimag-
inable mass of camera images which surround our daily lives or
in terms of printing technology itself, that photography’s inven-
tion in the mid-19th century was an event approaching the sig-
nificance of the invention of moveable type and printable pic-
tures in the mid-15th century. Photography has enabled us to
see the world and in a way that lies beyond the ordinary range of
the eye. When we speak of the “incunables” of photography, there-
fore, we do so with the realization that the earliest photographic
illustrations in the service of science, for example, the saltprint
in J. C. Warren, Remarks on Some Fossil Impressions in the Sand-
stone Rocks of the Connecticut River (Boston, 1854) are as worthy
of preservation as the earliest woodcuts or “exactly repeatable pic-
torial statements,” to borrow William Ivins’s phrase, which, like
the illustrations of machinery in Robertus Valturius’ De Re Mili-
tari (Verona, 1472) or of Venice, the way it really looked, in Bern-

hard von Breydenbach’s Peregrinatio in Terram Sanctam (Mainz,
1486), first made the empirical world, the world beyond words,
our common property.

But there is a second reason. As our knowledge of 19th-century
photography expands, we become increasingly aware that the pho-
tographs and illustrated books which the Library has accumulated
over the years for the sake of their subject matter have also been
of surprisingly consistent aesthetic appeal. It may be true that,
whether pasted into books or not, most 19th-century photographs
were conceived as illustrations. Yet, in comparison to our illus-
trated world of dim half-tones, chemical colors, and electronic
mosaics, the exhibition held out a certain unity. Whatever the
subject, the photographs were joined by a dignity of composition,
by a poetry of completeness, if you will, and by the superior
qualities of printing-out and reproduction that made them a dis-
play of art as well as of illustration. If previously these 19th-
century photographs sought our attention as documents of the
past, they now intrigue us as evidence somehow germane to mod-
ern creative energies, to artistic grappling with Schiller’s “massive
Wahrheit des Stoffes,” which Arthur Lovejoy, in The Great Chain
of Being, summarizes as the Romantic revolution from “uniformi-
tarianism” to “diversitarianism,” to a changing world whose unity
lay in the promise of “fullness and variety without end.”

—O. J. ROTHROCK, Curator of Graphic Arts

THE ELMER ADLER UNDERGRADUATE BOOK COLLECTING PRIZE—1977

On April 21, 1977 twenty-one undergraduate contestants, three
judges, and a score of guests gathered in the Graphic Arts and
Friends’ Rooms for the annual Elmer Adler Undergraduate Book
Collecting Prize competition. The judges, Mrs. Thomas Salmon,
Mrs. Alan Shalleck, and Professor E.D.H. Johnson, found most of
the collections this year based on “working libraries” developed
either through academic pursuits, from methods of field archae-
ology to a senior thesis on John Ruskin, or through extra-curricu-
lar activities, from chess to the study of Gaelic. First prize was
awarded to psychology major Jeremy Wolfe ’77 for Psychology at
Princeton, a remarkable collection of Princeton’s contributions
since the nineteenth century to American experimental psychol-

1 Arthur O. Lovejoy, The Great Chain of Being, Cambridge, Harvard University
Press, 1942, pp. 280 ff. I wish to thank Sally Santusarso for pointing out Lovejoy’s
work to me.
ogy. Second prize was awarded to history major Philip Hamburg-
er '79 for his antiquarian collection of British treatises, The Revolution of 1688 and the Development of Political Stability in England. Third prize was awarded to Mark Herrmann '79 for the Art of Magic.—O.J.R.

SERIGRAPHS AND MONOTYPES: TWO RESEARCH EXHIBITIONS IN THE GRAPHIC ARTS COLLECTION

Thanks to the researches of Susan Patton '77, a concentrator in the Department of Art and Archaeology, and of Bonnie Lee Grad, special collections assistant in Graphic Arts, we were able to assemble two pioneering exhibitions of prints during the spring term, 1977. The Federal Art Project and the Birth of Serigraphy 1938-1943, shown from April 4 to April 29, with a reception for students and regional Friends on April 14, was the result of Miss Patton's senior thesis, which asked the surprisingly heretofore unasked questions: when, where, and how did the silk screen become a fully realized artistic medium?

Although the American artist Guy Maccoby made at least one "fine-art" silk screen stencil print as early as 1932, he based his work on the flat planes of cubist painters like Georges Braque. His work was thus more imitative of similarly cubistic European prints in pochoir or open stencil technique, for example, by Gino Severini in Fleurs et Masques (London: Frederick Etchells & Hugh MacDonald, 1930) than it was an attempt to explore the potential of the screen process itself. In fact, both pochoir and silk screen seem to have remained identified with the flat, precise, decorative styles of cubism and of Art Deco, as in Jean Saudé's Traité d'Enlumineur d'Art au Pochoir (Paris: Editions de l'Ibis, 1925) and in E.-A. Seguy's Floreal, Dessins et Coloris Nouveaux (Paris: A. Calavas, n.d.), as well as with humbler commercial applications, such as textiles and lettered store-front posters, until 1938.

Miss Patton points out that the exploration of silk screen's enormous adaptability as an artistic medium began in earnest in New York City in 1938, when the artist Anthony Velonis finally succeeded in securing support from the Federal Art Project to establish an experimental workshop. Federal support lasted for only eight months, but by then the medium had caught on and had attracted and technically accommodated artists of every stylistic, not to say political, persuasion, from abstract to realistic. The event is summed up by Lynd Ward's "Foreword" to the catalogue of a group showing of silk screen artists at the Weyhe Gallery in New York in March, 1940: "In the short space of a few months the words, 'silk screen,' have become part of the technical terminology of the art world. This is an event of more than passing significance, for previously 'silk screen' was a phrase that conveyed only a vague notion of something to do with the reproduction of posters in simple, flat areas. Now it is the newest of the print-making processes, taking the art world by storm, adding a fourth to the three traditional graphic arts [the author is referring, of course, to woodcut, metal intaglio, and lithography] and making history generally." That the artists involved were concerned with distinguishing their prints from the medium's decorative and commercial past is clear; thus they invented the term serigraph, which appeared in print for the first time in the same catalogue: "The name SERIGRAPH is tentatively suggested for Silk Screen Stencil Prints."

Enter Elmer Adler and the Princeton Print Club in 1941. For it was in the Graphic Arts Collection that Miss Patton found not only an important cache of early serigraph pamphlets and exhibition catalogues but also some three-hundred early serigraphs. They were acquired by Adler as part of the print study and print lending programs he initiated for Princeton students, a program not long thereafter described by Kneeland McNulty in "The Graphic Arts Project at Princeton University." The latter was published, of all likely places, in the Serigraph Quarterly (Vol. I, No. 2, May, 1949). We have commented elsewhere in these pages on the happy coincidence of Adler's novel idea of lending original prints to students and the inexpensive availability of such prints, mainly lithographs and serigraphs, engendered around that time by the philosophy of "art for the people" and by the Federal Art Project itself.

The exhibition consisted of forty prints, dating mostly from 1938 to 1943, selected to represent the technical achievements, styles, and subject matter of early serigraphy. The subjects were typical of the period: urban realism, regional landscape, and often humorous social comment. They included factories and elevated trains, city parks and streets, beach bathing scenes, rodeos, and circuses, farm workers, prairie landscapes, and New England fishing villages—all in the optimistic, bright colors of the new printmak-

ing medium. Borrowings from Currier & Ives were obvious, yet so were derivations from the cubist masters. Indeed, the main impression left by the exhibition, besides the suspicion that the technical vision and stylistic verve of these now forgotten pioneers of serigraphy ought to be revaluated upwards, was one of early serigraphy's rôle in reconciling the brilliant colors and decorative values of the international abstract movement with the recurring insistence on social values characteristic of American art.


*Milton Avery Monotypes*, shown from May 1 to June 30, with a reception for the Friends on May 7, was the result of Miss Grad's studies of the art of the late Milton Avery. In 1949, while convalescing from an illness, Avery was restricted to light work. Thus he turned to the monotype; that is, to the taking of a single, unique impression made by placing paper over an image freshly painted on glass or metal—technically (and physically) simple, but artistically difficult. He continued to explore the medium for several years and then put the results, more than two-hundred monotypes, aside. And there they remained except for those shown at the Laurel Gallery in 1950 and those included in the Brooklyn Museum retrospective of Avery's prints and drawings in 1966.

Miss Grad's studies led her to consider the whole corpus of Avery's monotypes and to the conclusion that his exploration of the medium was crucial to consolidating his earlier artistic ideas and to formulating new artistic directions. With the generous cooperation of Mrs. Sally Avery, she selected a loan exhibition of sixteen beautiful examples—the first exhibition devoted exclusively to Avery's monotypes and their significance. An illustrated catalogue, *Milton Avery Monotypes* (Princeton University Library, 1977), with a scholarly essay by Miss Grad, accompanied the exhibition and is available for purchase.—O.J.R.

**RETIREMENTS**

On June 30, 1977, three long-time members of Princeton University Library's curatorial staff reached retirement age: Miss Frederica Oldach, Librarian of Marquand Art Library; Mr. James S. K. Tung, Curator of the Gest Oriental Library and the East Asian Collection; and Mr. Alexander P. Clark, Curator of Manuscripts in the Department of Rare Books and Special Collections. We shall miss their competent, professional services and their devotion to building major collections.

Miss Oldach, a graduate of Bryn Mawr College, arrived in Princeton in 1953 after working for 15 years in the libraries of Harvard University. In 1967, she moved the collection from its cramped quarters in the old Art Museum to a new three-floor wing that now houses over 100,000 volumes and is one of the major art history reference centers in the United States. Her successor is Mrs. Mary Schmidt, for eight years the Fine Arts Librarian of Columbia University. She was trained in art history and library science at the University of Minnesota, and also studied art for two years at the University of Florence and, as a Fulbright Scholar, at the University of Paris.

Mr. Tung was born in Hupeh Province of China and received his B.L.S. degree from Boone College (later Hua Chung or Central China University). He served in various government posts before coming to the United States in 1946 for an exchange program at Harvard. He was appointed to the Princeton staff in 1951 as assistant to the Curator of the Gest Collection. A year later he was its curator, in charge of 100,000 volumes. Today it has trebled its size, moved from Firestone Library to enlarged and refurbished quarters in Palmer Hall, and risen to the rank of "a world treasure." Mr. Tung's successor is Mr. David Tsai, a native of Taiwan, now an American citizen. Mr. Tsai was educated at the National Taiwan University and did graduate work at Florida State University, Columbia, and Cornell. He will receive his doctoral degree this year in Far Eastern Studies and Librarianship from the University of Chicago where he has been working since 1974 as Bibliographer for Special Projects in the Far Eastern Library.

Mr. Clark, a graduate of Bowdoin College, earned an M.A. degree in English literature at Columbia University and a B.L.S. at Pratt Institute. He worked at both the Brooklyn and the New York Public Library before joining the Princeton staff in 1949, just six months after the new Firestone Library was opened. Since that time he has been closely involved with two expansions of his manuscript division: the John Foster Dulles Library of Diplomatic History, an hexagonal wing added to the main library in 1962, and the Seeley G. Mudd Manuscript Library, a new
building erected in 1976 to house twentieth-century American statecraft papers. Miss Jean F. Preston has succeeded Mr. Clark as Curator of Manuscripts, a post she held at the Henry E. Huntington Library in San Marino, California, for the past seven years. Born in England and educated at Bristol and Liverpool Universities, she came to the United States in 1957 and spent three years as manuscript cataloguer at the Folger Shakespeare Library in Washington, D.C. She moved to the Huntington Library in 1960 but took a year's leave in 1966 to serve as Librarian of the Osborn Collection of English Manuscripts at the Beinecke Library, Yale University. Her special interests are paleography and medieval manuscripts.

**New & Notable**

**RECENT ACQUISITIONS—BOOKS**

*The Graver and the Pen*

In 1954, the staff of the Department of Rare Books and Special Collections of the Library mounted the first exhibition in this country ever devoted to "Renaissance Emblems and their Ramifications." The show marked a turning point in the study of emblems at Princeton and established the Library as a major center for their study. It was based almost entirely on emblem books in the collections of the Library.

Since 1954, the emblem book collection has continued to grow and this year we added nearly twenty others, including some from the great collector of emblem books, Sir William Stirling-Maxwell.

In connection with collecting, we are preparing, together with Prof. William Heckscher, formerly at Duke University, a census of emblem books. Tentatively titled *The Princeton Emblem Bibliography*, the census will identify, first, all emblem books in the Princeton libraries, and, eventually, provide a listing of emblem books held by all libraries in North America. In addition to providing a transcription of the title page and details of collation, each entry will carry a record of the artists, translators, editors, commentators, patrons, and other persons associated with the book's production. The census will also contain a comprehensive index covering the forms and subjects found in each emblem book.

Work on the census has been proceeding steadily since January, 1977 and has necessarily been concentrated on the first and one of the most widely published emblematists of the Renaissance, Andrea Alciati. At present, we are drawing on the Princeton collection alone for bibliographical data, and would welcome from our readers contributions of information concerning emblem books and their whereabouts, literature pertaining to them, and emblem manuscripts.

*Vergil*

This past year the Library's collection of Vergil was enriched with two gifts. Through the generosity of Arthur W. Machen '42,
we received the Robert Hoe copy of the 1501 Aldine edition of Vergil's works. Given in memory of Arthur W. Machen (1847-1915), the donor's grandfather, and of his father, Arthur W. Machen (1877-1950). the book was purchased by the elder Mr. Machen at Part II of the Hoe sale conducted by Anderson Auction Co. on the afternoon of January 19, 1912. Several letters between Mr. Machen and his New York agent accompany the copy and tell us, among other details, that Bernard Quaritch was the underbidder for the Vergil. The copy is very clean and was bound at the Club Bindery in full red levant morocco with gauffered gilt edges.

It bears repeating that the 1501 Aldine Vergil holds two important places in the history of Western printing. On the one hand, it marks the first appearance of italic type and, on the other, its small octavo format established a fashion for the small book.

Through the gifts of Robert H. Taylor '30 and Henry E. Gerstley '20, we have acquired the first Paris edition of Vergil's works, printed in 1498 by Ulrich Gerig and Bertold Rembolt. This edition of Vergil is not listed in F. R. Goll's Icunabula in American Libraries nor in Catalogue of Books Printed in the XVth Century Now in the British Museum. The only other copy known appears to be that at the Bodleian Library, Oxford.

The Constitutions of the States

A Princeton book has come back to Princeton. This past year the Library purchased a copy of the Constitutions of the Several Independent States of America which was published in Philadelphia by order of Congress in 1781. The task of publication was assigned in December 1780 to Thomas Bee, John Witherspoon, and Oliver Wolcott to "collect and cause to be published 200 current copies of the Declaration of Independence, Articles of Confederation, Treaties between France and America and the Constitutions of the States." It was the first time that the state constitutions were issued together. On page 100 of our copy appears the signature of George Morgan. A comparison of this signature with the letters and diaries of George Morgan, Colonel in the Revolution, Indian agent, and proprietor of the farm Prospect in Princeton until 1796, shows that this copy of the Constitutions was Morgan's. The book is bound in a well-preserved contemporary American binding of mottled calf with floral decorations on the spine, evidently done by James Leishman of Trenton.

A Renaissance Encyclopedia

Of the several book collectors in Princeton's Class of 1888, the best known are Morris L. Parrish and James Spencer Morgan. From the collection of their classmate, Archibald Robertson Osmer, the Library received in May an immaculate unmarred edition by his son, Gilbert G. Osmer '20, beautifully bound in quarter leather pigskin over oak boards, the book is the Venetian 1497 edition of the standard one-volume encyclopedia. From that day the Catholicon of Johannes Balbus.

Hamilton Gifts

Several gifts have come this past year from Sinclair Hamilton '06 for the Library's collections of American and European illustrated books. Among the most outstanding are a copy of the first appearance of James Greenleaf Whittier's "The Barefoot Boy" in the January 1855 issue of The Little Pilgrim as well as a magnificent copy of Ulrich Pinder's Speculum Passio (Nuremberg, 1507). The Speculum is considered one of the outstanding achievements of German book illustration in the early sixteenth century. It contains seventy-six woodcuts of the passion of Christ, thirty-nine of which are full-page. The cuts are by Hans Schäufelein, Hans Baldung Grün and Hans von Kulmbach. It is believed that Schäufelein's work in this book was influenced by Albrecht Dürer and may in turn have affected Dürer's work.

War between the Noun and the Verb

In 1511, Andreas Guirri's Bellum grammaticale appeared explaining grammar as a royal battle between two kings—the Noun and the Verb. The witty book was an immediate success, being reprinted five times in 1512, and another three in 1514. Eventually it reached nearly 100 separate editions by the end of the eighteenth century and was translated into French, English, Italian, German, and Swedish. Oxford students rewrote it as a play perhaps as early as 1590 but certainly by 1605. In March, the Library acquired a copy of the first edition published in Cremona.

Wilder Gift

Added to our collections is a gift from Miss Isabel Wilder. The book is her brother's presentation copy of The Bridge of San Luis.
Rey (London, 1927) and is inscribed: “For Isabel: with all my best. Thornton.” On the flyleaf facing the title page, Wilder recorded some particulars concerning his writing it.


The following represent significant additions purchased for the Library’s rare book and related special collections during the past year:

**ENGLISH HISTORY, LITERATURE, AND ART**

BERKELEY, GEORGE. *The Analyst; or, A Discourse Addressed to an Infidel Mathematician*. London, 1734.

FENNELL, JAMES. *A Statement of Facts Occasional of and Relative to the Late Disturbances of the Theatre-Royal Edinburgh*. Edinburgh, [1788].

THE LABOUR BOOK SERVICE. A complete collection of forty titles issued under the auspices of the British Labour Party between 1936 and 1946.

THE LEFT BOOK CLUB. A collection of two hundred and thirty titles published in London between 1936 and 1948, including a complete run of the Club’s periodical *The Left News*.


ORTUÑEZ DE CALAHORRA, DIEGO. *The First Part of the Mirrour of Princely Deedes and Knighthood*. London, [1599?]

**PARSONS, WILLIAM. A New Book of Cyphers. London, 1704.**


**THE RIGHT BOOK CLUB. A collection of fifty-seven titles published in London by W. and G. Foyle, Ltd. between 1937 and 1950.**

**SELLER, JOHN. A New System of Geography. London, 1690.**


**ENGLISH PLAYS, 1641-1700.**

**BEAUMONT, FRANCIS and JOHN FLETCHER. The Tragedy of Thierry King of France, and His Brother Theodoret. London, 1648.**

**DRYDEN, JOHN. Secret-Love; or, The Maiden-Queen. London, 1669.**

**DRYDEN, JOHN. The State of Innocence, and Fall of Man. London, 1690.**

**D’URFEY, THOMAS. Madam Fickle; or, The Witty False One. London, 1691.**

**Gesta Greyorum. . . . Together with a Maique. London, 1688.**

**GRAPHIC ARTS**

**BENNETT, GEORGE W. An Illustrated History of British Guiana. Georgetown, Demerara, 1866.**

**BLACKBURN, JANE. Illustrations of Scriptures by an Animal Painter. Edinburgh, [1854?].**

**JEFFREY, JOHN. The Trees and Shrubs of Fife and Kinross. Leith, 1879.**

**VLAMINCK, MAURICE DE. Communications, Poèmes et Bois Gravés. Paris, 1921.**

**HISTORY OF IDEAS AND SCIENCE**

**MAUPERTIUS, PIERRE LOUIS MOREAU DE. La Figure de la Terre. Paris, 1738.**
PASTRENGO, GUGLIELMO DA. De Originibus Rerum Libellus. Venice, 1547.


WOLF, FRIEDRICH AUGUST. Prolegomena ad Homerum. Halle, 1795.

FRENCH LITERATURE


Recueil des plus belles pièces des poètes François, tant anciens que modernes, depuis Villon jusqu'à M. de Benserade. Paris, 1692.

LA CALPRENÈDE, GAULTIER DE COSTE. Cassandre. Troyes, 1660.


ZOLA, ÉMILE. Contes à Ninon. Paris, [1864].

As in past years the Library has received many gifts for its general collections together with those for collections in the Department of Rare Books and Special Collections. Listed below are a sampling of the recent major gifts:

Professor Gerald Eades Bentley. Two hundred and forty-eight volumes in English and American literature.

Professor Cyril E. Black. Gift of one hundred and seventy-nine books and pamphlets, mostly Bulgarian, covering the interwar period.

Professor Julian P. Boyd. One hundred and sixty-one books in the field of history.

Mrs. Frederick H. Harbison. Approximately five hundred and fifty books and eleven hundred pamphlets mainly on industrial relations, labor economics, and manpower problems, from the library of the late Professor Frederick H. Harbison '34.


Mrs. Erich Kahler. Approximately one hundred and fifty books, pamphlets, articles, and other printed items by or about Erich Kahler.

Estate of Carl Otto von Kienbusch '06. Additions to the Kienbusch Angling Collection.

Alfred L. Newman '23 Aeronautical Collection. Approximately twenty-seven hundred and fifty books, six hundred pamphlets and issues of journals, twenty-four prints, and about one thousand medals.

Professor Coleman O. Parsons. Fifty-four volumes relating to Scotland.

Mr. David N. Pierce '67. Two hundred and ninety-six pamphlets concerning Utah and the Mormons.

Mrs. James Brownelee Rankin. Approximately four hundred and seventy illustrated volumes, from the library of the late James Brownelee Rankin '23.


Mr. William H. Scheide. The earliest identified printing of an American brand book: Colección General de las Marcas del Guado de la Provincia de Buenos-Aires, [Buenos Aires, 1826].

Estate of Sir Aurel Stein. Twenty titles in thirty volumes by Sir Aurel together with two portfolios of photographs and clippings. Received through the courtesy of Dr. Gustav Steiner and Jeannette Mirsky.

Dr. J. Monroe Thorton '15. Twenty-two volumes in the fields of mountaineering, art, and history.

Mr. James S. K. Tung. Thirty-six volumes for the Gest Library.

——STEPHEN FERGUSON, CURATOR OF RARE BOOKS
EAST GERMAN THEATRE. A collection of 73 theatre and ballet posters, 17 programs and 15 related program pamphlets, plus 18 photographs of Helene Weigel and Berliner Ensemble productions, all from the late 1950's to the early 1970's, and representing certain performing arts in East Berlin during those years. Purchase.

ENGLISH MUSICAL THEATRE. The Ashton Sly Collection is a 137-volume collection of vocal scores and/or libretti for 123 musical comedies, comic operas and operettas, including 28 full production promptbooks. Purchase.

PORTRAIT. A 25" by 35" unfinished canvas, c. 1933, of William Seymour by Mary Evangeline Walker (see illustration). Unfinished because of Seymour's death, the head and shoulders are completed in a striking likeness of the man whose papers and library formed the nucleus of the Theatre Collection at Princeton University Library. Gift of Lydia LeBaron Walker.

THEATRE DESIGNS. Two watercolor and gouache scenic designs by Mark Lawson (c. 1866-1928) for elaborate sets used at the Hippodrome Theatre, New York, in 1915. Purchase.

THE TRIANGLE LISTENING ROOM. On 9 March 1977, Room 2-9C, off the west end of the Theatre Collection, opened as a mini-listening area for the Triangle Club Collection of Musical Recordings. This collection of 199 cassettes of musical comedies is the gift of the Club's Board of Trustees, who with Clark Gesner '60 gave the equipment and furnishings for the room. The listening equipment includes two stereo cassette decks, one turntable, two headphone amplifiers, and four headsets. The furniture consists of three teakwood bookcases, two easy chairs, five lamps, a teakwood cabinet to house the listening equipment, and an oriental rug. Gift of the Triangle Club Board of Trustees, Clark Gesner '60, and members of the Class of 1922 in memory of Russell Forgan '22.

—MARY ANN JENSEN, Curator of the William Seymour Theatre Collection

RECENT ACQUISITIONS—MANUSCRIPTS

During the period from July 1, 1976, through June 30, 1977, the following manuscripts, representing comprehensive collections or integrated groups of papers, were added to the Library's holdings:

COMMON CAUSE. The initial installment of the archives of Common Cause, the non-partisan citizens' lobby founded in 1970, was the gift of that organization.

FIELD, GEORGE. The George Field Papers as Executive Director of Freedom House, 1941-1969. Gift of George Field.

HESS, HARRY HAMMOND (1906-1969). The scholarly papers of Professor Harry H. Hess have been presented by Mrs. Hess.

MCGOVERN, GEORGE STANLEY. Personal papers relating to his campaign for the Presidency in 1972 have been given by Senator McGovern.


The Library has received the following single manuscripts, or groups, which supplement existing, established collections:

AMERICAN CIVIL LIBERTIES UNION. Additions to the ACLU Archives included general correspondence and legal files for 1972, additional general correspondence, 1981-1969, and publications of the ACLU with other, related publications.

BALDWIN, ROGER NASH. Material assembled by Peggy Lamson, author of Roger Baldwin, Founder of the American Civil Liberties Union: a Portrait (1976) was given by the biographer. Included are the corrected typescript of the biography, tape recordings and typewritten transcriptions of interviews with Baldwin, and the biographer's correspondence with her subject, and others, relating to the work.

BROWN, FREDERICK THOMAS, Class of 1845. Additions to the Frederick T. Brown collection. Gift of Miss Katharine S. Pearce.

COZZENS, JAMES G.V. A series of ten bound volumes of notes on various subjects, written between 1960 and 1965, were added to the Cozzens collection by Mr. Cozzens.

CRUIKSHANK, GEORGE (1792-1878). An autograph letter to E. Watkin, 24 December 1849, was purchased for the Cruikshank Collection on the Robert H. Taylor Fund.

DEVELOPMENT AND RESOURCES CORPORATION. Additions were made to the archives of the Corporation by David E. Lilienthal, chairman and chief executive officer.
EBERSTADT, FERDINAND (1890-1969). Tape recordings and typewritten transcriptions of his interviews with Ferdinand Eberstadt in 1969 were given by Dr. Calvin L. Christman, to supplement the Eberstadt papers.


FOSDICK, RAYMOND BLAINE (1883-1972) '05. Additions to his papers, including correspondence relating to his presidency of the Rockefeller Foundation, have been made by Mrs. Fosdick.

GAUSS, CHRISTIAN (1878-1951). Manuscripts, personal and professional correspondence, and other related material were added to the Gauss papers by Dr. Stuart A. Jackson.

GREEN, ASHBEL (1762-1848), Class of 1783. Correspondence of Ashbel Green, eighth President of Princeton University, with his brother-in-law, Samuel McCulloh, with other McCulloh family correspondence, was the gift of Miss Mary W. McCulloch.

HALL, MELVIN ADAMS '10. The papers of Col. Melvin A. Hall have been supplemented by twenty-seven medals and decorations, with correspondence relating to them; and by thirty photographs of people, events, and scenes in Persia, 1924-1926. Gift of Mrs. Melvin A. Hall.

INDIANS OF NORTH AMERICA. Additions have been made by Vine Deloria, Jr., to his gift of the Hank Adams Papers on American Indian Affairs.


KAHLER, ERICH (1885-1970). Additional correspondence was given, for the Kahl er papers, by Mrs. Kahl er.

LELAND, CHARLES GODFREY (1824-1909), Class of 1845. An autograph letter to Messrs. Dalziel [n.d.] on one page of which is a pen-and-ink drawing by Leland, was purchased for the Leland Collection on the Robert H. Taylor Fund.

MACREADY, WILLIAM CHARLES (1793-1873). Seven autograph letters and a signed document were purchased on the Robert H. Taylor Fund, and one additional letter was acquired by purchase.

MANN, THOMAS (1875-1955). The correspondence, in photocopy, between Mr. and Mrs. Thomas Mann and Barthold Fles, literary agent, much of which was conducted while the Manns were living in Princeton, 1938-1941; with other material relating to Thomas Mann, Erich Kahl er, and Albert Einstein. Gift of Barthold Fles.

MARQUAND, ALLAN (1853-1924), Class of 1874. Papers of Professor Allan Marquand have been supplemented by correspondence and documents relating to the Princeton Battle Monument, the gift of Elric Endersby. The additions include letters received from Frederick MacMonnies, designer of the monument, and additional, related letters of Mrs. Frances F. Cleveland, Henry J. Bayard, John Fiske, and George O. Vanderbilt.


RUSH, BENJAMIN (1745-1813), Class of 1760. An autograph letter of Benjamin Rush to his wife, Julia Stockton Rush, 24 June 1777, supplementing the Rush family papers, was the gift of Daniel Maggin.

RUSH, RICHARD (1780-1859), Class of 1797. Two letters were purchased on the Robert H. Taylor and the Robert F. Goheen Funds.


STEIN, AARON MARC '27. Additional papers relating to four of his books. Gift of Mr. Stein.

STEVENS, ADLAI EWING (1900-1965), '22. Sixty-six reels of tape recordings relating to the 1956 Presidential Campaign of Adlai E. Stevenson and Estes Kefauver, including recordings of speeches, interviews, and press conferences, were given by the Hon. George W. Ball. Other additions to the Stevenson Papers were the gifts of the Hon. Adlai E. Stevenson III, Mrs. Ernest L. Ives, and Mrs. Mary Salisbury.

STOCK AND BOND CERTIFICATES. A collection of fifty American stock and bond certificates, early nineteenth to early twentieth century. Gift of Mr. and Mrs. Kenneth W. Rendell.

STORY. Additions to the files of Story: the Magazine of the Short Story. Purchase, Robert H. Taylor and Friends of the Library Funds.

STREET, JULIAN (1879-1947). Letter to his son, Julian Street, Jr. '25, 10 June 1925. Gift of Julian Street, Jr.

THORP, WILLARD. Additions to his papers. Gift of Professor Willard Thorp.

VAN DYKE, HENRY (1852-1933). Class of 1873. A volume of notes written by the Rev. Tertius Van Dyke '08, recording opinions and thoughts of his father, Professor Henry van Dyke, in 1915 and 1916 while the latter was United States Minister to the Netherlands and Luxembourg.

WILSON, WOODROW (1856-1924), Class of 1879. Twenty typed and signed letters of Woodrow Wilson with additional related papers were acquired: a series of eight letters to the Hon. Louis Brownlow, 1915-1920, with replies, and two to the Hon. Thetus W. Sims, were given by William L. Beale, Jr. '27; three letters of Woodrow Wilson to Edward L. Howe, of Princeton, written in 1914-1916, were the gift of Mrs. Edward L. Howe, along with other correspondence and personal papers of Mr. Howe; three letters written to Miss Lucy M. Smith by Woodrow Wilson, Ray Stannard Baker, and William G. McAdoo were the gift of Dr. John F. Oakley; ninety-nine original cartoon drawings by William H. Walker, featuring Woodrow Wilson and his contemporaries and published in Life between 1912 and 1920, were the gift of Robert M. Walker '32 and William H. Walker II '36; four pen-and-ink cartoons of Woodrow Wilson by William Norman Ritchie ("Norman") were purchased on the Robert F. Goheen Fund; four other Wilson letters to James W. Alexander, John D. Bickford, the Rev. George A. Gordon, and Don M. Seitz were purchased on the Robert H. Taylor and the Robert F. Goheen Funds.

Other additions of manuscripts and related materials:

BRANDS. Three original registrations of cattle brands, on hide and on wood, and a collection of thirty-two nineteenth-century branding irons from California. Gift of Dr. J. Monroe Thorington '15.


BRITISH THEATRE. A small group of letters of theatrical interest, circa 1750-1850, includes letters from or to Andrew and Thomas Becket, Robert W. Elliston, John Mackenzie, Richard Tickell, and James Winston. Purchased on the Robert H. Taylor Fund for the Theatre Collection.

CARTOONS. Three original pen-and-ink cartoons by William Norman Ritchie ("Norman") were the gift of John Knudsen. Other cartoons by Norman, depicting Woodrow Wilson, are noted in the entry under Wilson above.


GORE, MRS. CATHERINE (1799-1861). Autograph letter to Benjamin Webster, 13 March 1849. Purchase.

HANCOCK, OWEN. Autograph manuscript in three volumes entitled "My Book," being his recollections, begun in 1896 and completed in 1898 at the age of seventy-four. Gift of Joseph L. Castle '54.


HORNBOKW. A hornbook from the Upper Nile region, bearing an Arabic inscription. Purchase, Friends of the Library Fund.


LOCKWOOD, WILLIAM W. Papers relating to United States–Far Eastern affairs, including studies assembled for the Office of Foreign Relief and Rehabilitation Operations of the United States Department of State, in 1943, and papers relating to the American Council of the Institute of Pacific Relations. Gift of Professor William W. Lockwood.


Memorabilia. A handful of souvenirs saved by Edward D. Pierson of the Class of 1854 includes college bills and notices, commuter tickets for use on the Morris and Essex Rail Road, Princeton Post Office receipts, and newspaper clippings, all of 1854. Gift of Harry Hopkins Hubbell, Jr.


Nazi Germany. A collection of letters, mainly carbon copies, written by Philip Bouhler, who was a member of the Reichstag and an official in the government of Nazi Germany. Gift of A. T. Eman.


Scott, Sir Walter, Bart. (1771-1832). Scott's autograph revisions on proof pages of his Life of Napoleon Buonaparte (1827) were acquired by purchase. Several lines in his autograph and his signature on an affidavit of 2 January 1819 and an additional autograph were purchased on the Robert H. Taylor Fund.


Slavery. A letter of Abraham Ogden to Nicholas Low, written from Newark, New Jersey, 31 December 1783, with reference to slaves. Purchase.


Stein, Sir Mark Aurel (1862-1943). Manuscript material relating to her 1977 biography, Sir Aurel Stein: Archaeological Explorer, was the gift of the author, Jeannette Mirsky. Included in the gift are the original manuscript of the biography, research notes and background material, and photocopies of Stein's correspondence from 1874-1943.

Upson, Walter Lyman '99. Drawings by Walter Lyman Upson of the Princeton Class of 1899, done in connection with his work in the John C. Green School of Science, with five photographs of Walter L. Upson's dormitory room in Brown Hall. Gift of Joseph E. Upson '33 and David R. Upson '36.

Weeks, Winifred. Autograph letter to the editor of the Salt Lake City Telegram, Utah Territory [n.d.]. Gift of Ms. Rebecca Boone.


World War, 1914-1918. A collection of approximately two hundred photographs and numerous clippings relating to the American Expeditionary Forces during World War I, with other souvenirs. Gift of A. M. Rogers.


Recent acquisitions—Works of Art and Other Museum Objects

Hardy, Thomas (1840-1928). Two portraits of Thomas Hardy by Reginald G. Eves have been acquired: one an oil painting on can-
was purchased on the Robert H. Taylor Fund, the other a charcoal
sketch, dated 1929, purchased on the Friends of the Library Fund.

Kienbusch, Carl Otto von '06 (1884-1976). As part of recently-
acquired additions (books, manuscripts, and other material) to the
Kienbusch Angling Collection the Library has received thirty-nine
paintings, drawings, and prints, including an oil painting by Wil-
liam McEwan dated 1869, a pen-and-wash drawing by John Leech,
and a watercolor by Ogden M. Pleissner. Bequest of Carl Otto von
Kienbusch.

Medals. A collection of more than one thousand aeronautical med-
als was received as the bequest of Arthur L. Newman '29. The
medals supplement the Newman Collection of books in the field
of aeronautics.

Coins. A collection of four hundred Greek bronze coins was given
by Professor and Mrs. Theodore Leslie Shear '59. Six United
States gold coins were given jointly by Mrs. T. Sidney Cadwalla-
der and John E. Keyes '42 in memory of their father, Leonhard A.
Keyes, hon. '37, and their brother, Leonard A. Keyes, Jr. '37.

Postage Stamps. A collection of sixty-four postage stamps of the
Swiss federal administration, issued between 1850 and 1862, was
presented by Robert D. Gleichenhaus. A collection of one hundred
and six unused postage stamps of Great Britain and her colonies,
issued on the occasion of the coronation of Queen Elizabeth II,
in 1953, was the gift of Gordon Sikes '16. A collection of the post-
age stamps of Manchukuo was given by David T. Lemon '72.
Additional gifts of philatelic interest were received from the Rev.
Frederic Fox '39 and from Gordon H. Mattison.

Military Miniatures. A thirty-nine piece set of hand-painted lead
soldiers, in the scale of three-eighths of an inch to a foot, represent-
ing all the regiments engaged in the Battle of Princeton. Gift of
Malcolm S. Forbes '41.

Chinese Tiger. A depiction in color of a stalking tiger incised on
a black marble disc on which are cut and painted in gold the
Chinese characters "Wei wu pa fang" ("On all sides its awesome
might prevails"), made in Taiwan in 1969, with a carved wooden

—Alexander P. Clark, Curator of Manuscripts
FINANCIAL REPORT

The summary of financial transactions on the Operating Account for the year 1976-1977 is as follows:

RECEIPTS

Cash balance July 1, 1976
Dues for 1976-1977
Chronicle subscriptions and sales
Annual dinner, April 22, 1977
Contributions

Total

$17,649
33,315
3,875
3,290
827

$58,957

EXPENDITURES

Printing of Chronicle, Vol. XXXVII, No. 3
Printing of Chronicle, Vol. XXXVIII, No. 1
Postage and printing
Membership drive
Annual dinner, April 22, 1977
Exhibition expenses
Editor’s salary
Clerical assistance
Transfers to Acquisitions Committee Fund

Total

$3,329
3,707
3,495
2,343
3,736
620
1,993
2,529
14,000

$35,752

Cash balance June 30, 1977

$23,205

Contributions received from Friends during the year 1976-1977 for current acquisitions totaled $21,795.

PUBLICATION FUND

RECEIPTS

Balance July 1, 1976
Sales

Total

$2,020
4095

$6,115

EXPENDITURES

Recording “Harpsichord Music of Handel”
Shipping cases
Promotion
Mailing
Refunds

Total

$1,800
179
336
115
223

$2,653

Balance June 30, 1977

$3,462
Princeton University Library Publications

MILTON AVERY MONOTYPES
Bonnie Lee Grad
A Loan Exhibition
Arranged by the Graphic Arts Division
16 pp. 4 plates. 1977. $2.00

HARPSCICORD MUSIC OF HANDEL
Opera Overtures: Amadigi, Scipione, and Admeto
Oratorio Overtures: Samson and Athalia
Two Fugues: G minor and A minor
Performed by Edward Parmentier
Explanatory notes by J. Merrill Knapp
Stereo LP 1976. $7.50

FATHER BOMBO'S PILGRIMAGE TO MECCA
ed. Michael Davitt Bell
The first American novel, written in
Nassau Hall in 1770 by Philip Freneau '71
and Hugh Henry Brackenridge '71
130 pp. 4 plates. 1975. $10.00

THOMAS MANN, 1875-1955
Stanley Corngold, Victor Lange, and
Theodore Ziolkowski
62 pp. 9 plates. 1975. $3.00

DR. PANOFSKY & MR. TARKINGTON:
AN EXCHANGE OF LETTERS, 1938-1946
ed. Richard M. Ludwig
151 pp. 8 plates. 1974. $10.00

GEORGE CRUIKSHANK: A REAPPRAISAL
ed. Robert L. Patten
258 pp. 44 plates. 1974. $10.00

ESSAYS ON THE ROSSETTIS
ed. Robert S. Fraser
117 pp. 11 illus. 1972. $10.00

ROBERT LOUIS STEVENSON: A CATALOGUE OF
COLLECTIONS IN THE DEPARTMENT OF
RARE BOOKS
Alexander D. Wainwright
142 pp. 8 plates. 1971. $12.50

Princeton University Library Publications

AN OTOMI CATECHISM AT PRINCETON
intro. Gillett G. Griffin
76 pp. 1968. $3.00

SELECTED MANUSCRIPTS
FROM THE CHESTER BEATTY LIBRARY
62 pp. 8 illus. 1967. $1.25

WILDE AND THE NINETIES
ed. Charles Ryskamp
75 pp. 12 illus. 1966. $3.50
William Cowper's THE CAST-AWAY
ed. Charles Ryskamp
20 pp. 8 illus. 1963. $2.00

THE PORTRAIT OF JOHN MILTON AT PRINCETON
John R. Martin
42 pp. 24 illus. 1961. $7.50

ON PLAYS, PLAYWRIGHTS, AND PLAYGOERS:
LECTIONS FROM THE LETTERS OF
BOOTH TARKINGTON
ed. Alan S. Downer
110 pp. 12 plates. 1959. $8.00

JOHN WITHERSPOON COMES TO AMERICA
L. H. Butterfield
114 pp. 4 plates. 1953. $4.00

Also Available, Published in Germany:

THE NEW WORLD IN THE TREASURES
OF AN OLD EUROPEAN LIBRARY
Catalogue of an Exhibition
on loan from the Herzog August
Bibliothek, Wolfenbüttel, held
in Princeton University Library
September 24-October 17, 1976
164 pp. 86 illus. 1976. $5.00

Address:
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