The Scribner Lamb Collection
By Jeremiah S. Finch

In 1945 it was announced in these pages that the Princeton University Library had been enriched by the addition of an extraordinary collection of rare editions and autograph MSS of Charles and Mary Lamb—the gift of Mr. Charles Scribner '13 as a memorial to his father, Charles Scribner '75. Added to the Lamb volumes already on the shelves, the Scribner bequest affords Princeton an array of Eliana which can be equalled by few libraries of the world. In the first announcement of the Scribner gift under "New and Notable," by Miss Verna E. Bayles, space permitted but brief notice of the exceptional items. The MSS were therefore described more fully in the June, 1945, Chronicle, with particular attention to the hitherto unprinted letters to Maria Fryer which illuminate Lamb's later years with his adopted daughter, Emma Isola. Since the printed books are no less deserving of attention than the MSS, the ensuing pages will be devoted to them. Volumes already possessed by the Library will be noted, as well as those few lacking from the list of rarities, in the hope that, with so many items accounted for, further gifts may fill the distinguished ranks and render Princeton's Lamb collection complete.

A collection of books by Charles and Mary Lamb is interesting in several ways. First of all, Charles was himself a book lover and book buyer, and a partial record of his "tattered folios" and other book-stall trophies may be found in the Elia essays, in his correspondence, and in sketches by his contemporaries. "He has the finest collection of shabby books I ever saw," wrote Crabb Robin-
son in his diary in 1834, and others remarked on the assortment of good old books piled on Lamb’s shelves in what would have seemed complete disorder to one not acquainted with his tastes and habit of mind. He seems to have discarded all but an occasional volume from the numerous contemporary novels, plays, and reviews which passed through his hands, most of which probably deserved no better fate, judging from the titles appearing in the publishers’ advertisements of those years. His “midnight dartings,” however—the old editions of Chaucer, Drayton, Beaumont and Fletcher, Sir Thomas Browne, and the “thrice noble, chaste, and virtuous” Margaret, Duchess of Newcastle, some enriched by the marginalia of S.T.C.—these he cherished. They passed ultimately into the hands of Emma’s husband, Edward Moxon, the publisher, who for an accountable reason destroyed all but the most valuable items, and arranged to have the rest sold at auction in this country in 1848. The catalogue of that sale is now itself a rarity, though reprinted by the Dibden Club in 1897. Happily the Scribner collection contains a copy of the original catalogue, with the purchasers’ names and prices in MSS bound in.

That Lamb’s own books should have crossed the seas is not entirely illogical, for American interest in his writings had been active even during his lifetime. Lamb’s unsuccessful farce, Mr. H——-—, was first published in Philadelphia, and the Elia essays were reprinted for the first time in that city, together with a pirated issue of the second series, which preceded the English edition by five years. In 1848 Talfourd acknowledged that appreciation of Lamb’s letters was “perhaps even more remarkable in America than in England,” and the decades that followed saw continued efforts by American bookmen to obtain possession of titles that once stood unnoticed in the London bookstalls. In this light the Scribner collection is of interest as a living record of an American collector’s successful search for Elia treasures, the only comparable privately owned collections—those of John A. Spoor, of Chicago, and of A. Edward Newton, of Philadelphia—having been dispersed. All three collections were formed around the turn of the century when the rarest Lambs were still for a price, obtainable. They could not in all probability be duplicated today, even given unlimited funds, for the items are simply not available.

Lastly, and most important, the Lamb materials now at Princeton offer rich opportunities for observing the growth of his literary reputation and for further critical and bibliographical studies. As Lamb’s popularity grew through the nineteenth century, previously unidentified compositions and stray articles in the periodicals were brought to light; through the efforts of various editors the fugitive pieces were gradually added to the canon, so that the full range of his production in prose and verse could be recognized and the way prepared for a more adequate account of his literary career and for a sounder critical assessment of his achievement. The publication in 1905 of E. V. Lucas’s edition made available to scholars most of the Elia remains and rendered possible subsequent studies of Lamb which take into account his entire literary accomplishment. Edmund Blunden’s penetrating study, for example, throws fresh light on Lamb’s early promise as a poet and his later critical development, and in recent years some attention has been paid to Lamb’s influence in restoring the old dramatists and prose writers to their rightful place of importance in English literature. Generally, however, the emphasis has been placed too heavily on the biographical part. Much remains to be done. No adequate textual study of Lamb’s important writings has been made. Many readers would like to know more of his connections with the periodicals, and with the theatre. His reaction to the growing spirit which was to be Victorianism would prove an interesting study; and there is yet no satisfactory discussion of Lamb’s central position in the romantic movement. Happily, Princeton now affords ample opportunities for such investigations, and it may be hoped that scholars will come forward to carry them on.

Herein, it may be urged, lies the real value of such a collection of rare editions. However spectacular their appeal to the connoisseur concerned with the minute details which render a few items uncommon or unique, these volumes have a larger worth, proportionate to their usefulness to scholarship and the inevitable process of criticism. As tangible evidence of the form in which the writings of a great genius were first transmitted, the volumes in the Scribner Lamb collection are literary documents of the highest value.

Small 8vo, first edition, full calf, by Tout, top edge gilt, others lightly trimmed. Contains half title and final leaf of advertisements. The Library possesses another copy, from the library of Henry van Dyke. In financial difficulties early in 1795, Coleridge offered Cottle the copyright of a volume of verse, for which he was advanced thirty guineas. Lamb's authorship of four of the poems, signed "C.L.", is acknowledged in the preface, and Coleridge later stated to Southey: Lamb had also supplied the last four lines of another. Coleridge seems to have revised Lamb's offerings before printing them and the latter's plea to "spare my ewe lambs" in the next edition is highly interesting. These verses do not mark Lamb's first appearance in print, for one of them had appeared in the Morning Chronicle in 1794, over the initials "S.T.C." Lucas gives some information about this curious matter, suggesting that the poem in question was a joint production of both authors.

Original Letters, &c. of Sir John Falstaff selected from Genuine MSS. which have been in the possession of Dame Quickly and her Descendants Near Four Hundred Years. The Second Edition. Dedicated to Master Samuel Irelaudne. London: Published by Messrs. G. G. and J. Robinson, Paternoster-Row; J. Debrett, Piccadilly; and Murray and Highley, No. 32, Fleet-Street. 1797.

12mo, half green morocco, by Kaufmann, top edge gilt, others uncut. The first edition is dated 1796. This was the work of James White, an old schoolfellow of Lamb's and the "Jem White" of "The Praise of Chimney-Sweepers." Charles Lloyd had lodgings with White for a time in London, and it is believed that Lamb may have had a considerable part in conceiving and executing the book. As Lucas puts it: "It is impossible to believe that a friend of Lamb's, whom he saw nearly every night, could have been composing a full-blooded Shakespearian joke, and Lamb have no share in it."

In this copy was pasted an interesting letter, now in the MS collection, about Lamb and White, dated April 2, 1829, by J. M. Gutch, the closest of Lamb's associates at Christ's Hospital, and a fellow-lodger in Chancery Lane about 1800.


Folio, first edition, full green cloth levant morocco, by Lloyd, Wallis & Lloyd; top edge gilt, other edges completely untrimmed, original marbled wrappers bound in.

Lamb's contribution is introduced as follows: "The following beautiful fragment was written by Charles Lamb of the India House.—Its subject being the same with that of my Poems, I was solicitous to have it printed with them: and I am indebted to a Friend of the Author's for the permission. It seems to have been part of a long blank verse poem Lamb was then considering. The fragment was sent to Coleridge, who obtained his permission to have it included with Lloyd's poems to his grandmother, Priscilla Farmer. Charles Lloyd had become Coleridge's private pupil in Bristol in 1796 and moved with the family to Netherton, where when Lloyd's book was received, Lamb remarked on "the odd coincidence of two young men . . . carding their grandmothers. . . . I cannot but smile to see my Granny so gayly deck'd forth." Lamb's maternal grandmother, Mary Field, was for many years housekeeper at Blakeworth, where she appears in "Blakesmoor in H—shire" and "Dream Children." The book is a large folio, expensively produced by Lloyd, and the present copy is very handsome. It is of the greatest rarity, especially in the present superb state.


Small 8vo, full calf, top edge gilt, others rough trimmed. The Library possesses another copy, with a slight difference in binding. Coleridge supplied the motto for the title page, which Lucas translates in part: "Double is the bond which binds us—friendship, and a kindred taste in poetry." Coleridge might have added "profit" for he wrote the publisher: "Lloyd's connections will take off a great many copies, more than a hundred." In a letter to Coleridge in November, 1796, Lamb had insisted that his poem be placed last in the book, giving specific directions about the title page and order, and the following motto (from Maassinger's A Very Woman, IV, 9):

"This Beauty, in the blossom of my Youth, When my first fire knew no adulterate incense, Nor I no way to flatter but my fondness, In the best language my true tongue could tell me, And all the signs which my sick heart lend me. I succed and served. Long did I love this Lady."

The volume contains all of Lamb's previously printed pieces, as well as ten others. His dedication to Mary Lamb refers to his poems as "Creatures of the Fancy and the Feeling, In Life's more vacant Hours." Appearing one year before Lyrical Ballads, this little volume affords an
unusual view of Lamb early in the development of his powers, and its entire contents suggest the emerging attitude or mood which we call romanticism.

*Blank Verse, by Charles Lloyd and Charles Lamb.* London: Printed by T. Bensley; for John and Arthur Arch, No. 23, Grace-Church Street. 1798.

Small 8vo, first edition, full red morocco, by Stikeman, top edge gilt, others uncut. From the Charles B. Foote collection, with bookplate. The two authors produced this volume in 1797-98, when Lloyd, having left Coleridge, was living with James White, Lamb's friend, and author of the *Pallatia Letters* (above). This marks the first appearance of "The Old Familiar Faces," which with one other of the seven poems by Lamb in the book were the only two he reprinted. Lucas suggests that Lamb withheld the other five poems in order to spare his sister painful recollections. The tragic death of his mother at Mary's hands had occurred in September, 1796. *The Monthly Magazine* scornfully remarked that "the childish sorrows of Mr. Charles Lloyd and Mr. Charles Lamb...are truly ludicrous." In a cartoon in *The Anti-Jacobin Review*, Lamb and Lloyd were portrayed as a toad and frog.

*A Tale of Rosamund Gray and Old Blind Margaret.* By Charles Lamb. London. Printed for Lee and Hurst, No. 52, Pater-noster Row. 1798.

Small 8vo, first edition, full calf, gilt tooled. The Thomas Jefferson McKee copy with bookplate. This is the London edition, issued with a cancel title-page simultaneously with an issue bearing the imprint: "Birmingham, Printed by Thomas Pearson, 1798." Both are very rare, and in the original paper covers almost unprocurable. It is likely that Charles Lloyd, who lived in Birmingham and was to do so, had an interest in the volume. In acknowledging receipt of the book from Leigh Hunt in 1819 Shelley wrote: "What a lovely thing is his 'Rosamund Gray!' How much knowledge of the sweetest and deepest part of our nature in it. When I think of such a mind as Lamb's, when I see how unnoticed remain things of such exquisite and complete perfection, what should I hope for myself, if I had not higher objects in view than fame?" Written when Lamb was not more than twenty-three, it is the first of his prose of which there is record. Southey and Barry Cornwall both attempted poetic adaptations of Lamb's theme, which seems to have been suggested by the first words of an old ballad, "An old woman clothed in gray," which, Lamb said, in a letter to Southey in 1798, set him "upon scribbling...Rosamund."

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Volume II. 1800.


Small 8vo, first edition, in original rose-colored boards, rebacked, totally uncut. It is extremely rare in this state.

T. Reshig's copy, with his signature on the flyleaf. Laid in was a letter to him (now removed to the MS collection), presenting this book, from Thomas Westwood, with whose parents Lamb boarded for some time.

A correspondent to *Notes and Queries* in 1882 asserted that Lamb told him that he "lost £25 by his best effort, *John Woodvil,*" suggesting that he published it largely at his own costs. He seems to have begun writing it late in 1798, asking both Southey and Lloyd for criticisms of various passages. Lucas reprints in its entirety Dykes Campbell's *Athenaum* articles of 1891 on the composition of the play, based on a MS copy made for Manning by Lamb and his sister, which includes many passages not in the printed version. The play was submitted to Kemble in 1799, under the title, *Pride's Cure,* and refused a year later. Southey wrote to Charles Danvers in December, 1801: "Lamb and his sister see us often. He is printing his play, which will please you by the exquisite beauty of its poetry, and provoke you by the exquisite silliness of its story." The reviews of the published version were caustic. The "Ballad from the German," which follows, was written for and included in Coleridge's translation of *Wallenstein,* 1800 (lacking from this collection).

The "Curious Fragments," or imitations of Burton, were begun at Coleridge's suggestion, and submitted without success to the *Morning Post.* Lamb loved "old Burton" profoundly, and his own copy is now in this country. The imitation of Burton's manner is amazingly close; Lamb's early familiarity with the old dramatists and prose writers had a marked influence on the development of his prose style.

2 volumes. 12mo, first edition, full contemporary mottled calf, entire complement of plates. The earlier issue without the printer’s name on verso of last leaf of Volume I and without the two additional leaves of advertisements, which are of a later date.

The Tales were actually published by William Godwin, Hodgkins having been the name of the manager of his business whose name was used in order to avoid complications arising from Godwin’s political reputation. The story of the Lambs’ writings for children, most of which were published by Mrs. Godwin at her own shop, “The Juvenile Library,” is recounted in some detail in Lucas’s notes. Lamb seems to have detested Mrs. Godwin, whom he called “the Bad Baby.”

The plates, believed to have been designed by Mulready and engraved by William Blake, offended Lamb, who in a letter to Wordsworth in January, 1807, blamed the choice of subjects on “the bad baby,” and her “damned vulgarity.” “We left it all to a friend, W.G.,” he added, “who in the first place cheated me into putting a name to them, which I did not mean, but I do not repent, and then wrote a puff about their simplicity, &c., to go with the advertisement as in my name! Enough of this egregious hypocrisy.”

Of the twenty tales, Mary actually wrote fourteen, though her name did not appear on the title page, and not until many years later was she generally known as the author. This book was the Lambs’ first approach to literary success. Even today it has more readers in other countries than Elia, which has not proved easy to translate.

Faulkener: A Tragedy. As it is performed at the Theatre Royal, Drury Lane. By William Godwin. London: Printed for Richard Phillips, 6, Bridge-Street, Black-Friars, By Richard Taylor and Co. Shoe Lane, 1807. [Imprint “W. Flint, Printer, Old Bailey,” at foot of page 80.]

8vo, first edition, full green morocco, top edge gilt, others uncut, by Riviere. Contains half title. Pp. [vii], Prologues. By Mr. Charles Lamb. The play is founded on an incident in Defoe’s Roxana. On October 16, 1801, Southey wrote to Coleridge: “Godwin, having had a second tragedy rejected, has filched a story from one of Defoe’s novels for a third, and begged hints from Lamb.” Completed in 1804, the play was not acted until December 16, 1807. Mary Lamb was right in her prediction to Sarah Stoddart, October, 1807: “Godwin’s next trag-
ed play will probably be damned the latter end of next week. Charles has written the Prologue. Prologues and Epilogues will be his death.” The play ran but a few nights.


8vo, first edition, full green levant morocco, by Wood; completely uncut. Contains the half title and leaf of advertisements. Pp. [59, 70], Epilogue to Time’s a Tell-Tale. Written by C. Lamb, Esq.

Henry Siddons was the son of the great Mrs. Siddons, to whom one of Lamb’s first sonnets was addressed. The epilogue by Lamb was so badly received that another was substituted at the second performance.


8vo, first edition, full green crushed levant morocco, by the Club Bindery, gilt edges. Contains the half title.

To Lamb belongs the credit of rediscovering the old English drama-tists, and the Specimens really mark the beginning of an epoch in liter-ary studies. An account of the inception of the Specimens, as early as 1796, was given by Dykes Campbell in the Athenæum of August 25, 1849, and is amplified in Lucas’s edition. The book was commissioned by Longman, an earlier project suggested to Lamb by Southey hav-ing fallen through. It sold slowly, and attracted little attention from the reviews. Lamb’s later “Extracts from the Garrick Plays,” contributed to Home’s Table Book in 1827, were a natural, if long delayed, sequel to the Specimens.


12mo, first edition, three-quarter brown morocco, top edge gilt, others uncut. Contains the engraved title page and frontispiece, which bears the date, June 6, 1808.

In a letter to Manning, February 26, 1808, Lamb explained that: “It is done out of the ‘Odyssey,’ not from the Greek: I would not mislead you; nor yet from Pope’s ‘Odyssey,’ but from an older transla-tion of one Chapman. The ‘Shakespear Tales’ suggested the doing it.”
Mrs. Leicester’s School: or, The History of Several Young Ladies, Related by Themselves. London: Printed for M. J. Godwin, at the Juvenile Library, No. 41, Skinner Street. 1809.


Of the ten stories, three were by Lamb and seven by Mary. A second edition was issued that year, indicating a successful sale. Both Landor and Coleridge were enthusiastic about the book; Coleridge asserted that it would become a part of “our permanent English literature.” In the Scribner collection is the original document transferring the copyright for this volume and the Tales from Shakespeare to Baldwin and Cradock for £15. It is dated July 21, 1836. The original holder was William Godwin.

The First Book of Poetry. For the Use of the Schools. Intended as Reading Lessons for the Younger Classes. By W. F. Mylius. With Two Engravings. London. Printed for M. J. Godwin, at the Juvenile Library, 41, Skinner Street, Snow Hill; and to be had of all Booksellers. 1811. Price 3s. bound in Sheep.

12mo, first edition, contemporary calf.

Printed by Godwin to take the place of Poetry for Children, 1809 (an excessively rare volume, lacking from this collection), this book contains twenty-two pieces from that work, and one additional poem, by Charles and Mary Lamb.


8vo, first edition, full blue morocco, by Broca, top edge gilt, others uncut. Pp. [ix-x]. Prologue, by C. Lamb. Spoken by Mr. Carr. The Library possesses a copy, bound in a twelve-volume set of old plays. This is Coleridge’s play, Oratio, written in 1797, and recast, it is believed, at the suggestion of Lord Byron. Played at Drury Lane on January 25, 1819, it ran for twenty nights. The London Times of January 25 remarked: “The Prologue was, we hope, by some ‘d—d good natured friend,’ who had an interest in injuring the play. It was abominable.”

Mr. H. or Beware a Bad Name. A Farce in Two Acts: as performed at the Philadelphia Theatre. Philadelphia: Published by M. Carey, 122 Market Street. A. Fagan, Printer. 1819.

12mo, stitched, uncut, as issued; in a full red morocco slip case. It is very rare in this condition.

This issue ranks as a first edition, since it was the only separate issue during Lamb’s lifetime. The farce failed in London, but was played in Philadelphia with great success in 1815 and 1819. How the copy came to this country is not known.


8vo, first edition, full calf, by Riviere, with six plates. The Library possesses another copy.

Lamb’s Confessions of a Drunker, here included, first appeared in January, 1815, number in The Philanthropist as a “Letter to the Editor.” Lamb’s piece seems to have been “edited” by the editor, James Mill. An interesting letter by Lamb, which accompanied the book in the Scribner collection, expostulates against the tampering:

“I understand you have got (or had) a snivelling methodistical adulteration of my Essay on Drunkenness. I wish very much to see it, to see how far Mr. Basil Montagu’s Philanthropical soundrels have gone to make me a Sneak. There certainly was no crying ‘Peccavi’ in the 1st draught.—Yours, though I seldom see you, Ch. Lamb.”


8vo, first edition, original drab boards, portion of paper label on spine; in a full brown morocco box case by Sangorski and Sutcliffe.

The Scribner notes describe the copy as follows: “A beautiful copy with the final leaf, ‘New Dramatic Works published by John Miller.’ Pages (96) to (98) contain the Epilogue by C. Lamb. Spoken by Mr. Liston and Mr. Emory in Character. The present copy is most interesting and valuable, being the Prompt Book used by the American Actors, William Warren and William B. Wood, with cuts, dramatic personage and stage directions written throughout, probably by Wood. The list of actors in the Dramatis Personae include, besides Warren and Wood, Joseph Jefferson the elder, William Francis, C. Durang, Mrs. Duff, Mrs. H. Placide, et al.”

Two volumes, small 8vo, first edition, original purple cloth, paper labels. This is the remainder binding, the set having been originally issued in boards, with paper labels.

Inserted in Volume I was a letter, now removed to the MS collection, addressed to "Messrs. Ollier, Booksellers," giving directions for setting up the title page. In another letter to the Olliers not long after, Lamb asked, "What has gone of my 'Works'? Has any one bought 'em?" Lamb's dedication of the first volume to Coleridge is a highly interesting literary document.

A Brief History of Christ's Hospital, from its Foundation by King Edward the Sixth, to the Present Time. With a List of the Governors. London: Printed by and for Messrs. Nichols and Son, 85, Parliament Street; and sold also by the Author, 28, Shoemaker Row, Doctors' Commons. 1820.

12mo, first edition, original boards, black paper label, uncut; title page vignette colored by hand. A copy of the fourth edition (1890) is also in the Scribner collection. This volume reprints Lamb's essay on Christ's Hospital, which first appeared in the Gentleman's Magazine in 1813.

The Poetical Recreations of the Champion, and his Literary Correspondents, with a Selection of Essays, Literary & Critical, which have appeared in The Champion Newspaper. . . . London: Printed at the Champion Press . . . 1822.

8vo, first edition, contemporary half calf. Inscribed on the title page: "To Mr. Cull with respectful remembrances of J. Thelwall, 16. Decr. 1811." This is the second issue, lacking the half title, and leaf A5. Thelwall was the editor of this selection, which contained at least ten pieces by Lamb, and one probably by Mary.


8vo, first edition, first issue, full green morocco, by Riviere, top edge gilt, others uncut. Shortly after publication the title page was reprinted, with "59 Fleet Street, and 13, Waterloo Place:" being substituted for "Fleet-Street." The Library possesses a copy with the Waterloo Place imprint, furnishing, with the American and 1854 editions, a complete set of the Elia rarities.


8vo, first edition, full blue morocco, gilt edges.

On being asked for a contribution, Lamb sent a copy of a poem in Blake's Songs of Innocence, communicating it as "from a very rare and curious little work." Montgomery's volume is itself rare today.


Together five volumes, 8vo, original parts, with all the original brown wrappers, uncut; in four cloth boxes.

In the notes accompanying the Scribner collection, this remarkable set is described as follows:

"Every-Day Book, or The Perpetual Guide to the Year. The complete 36 numbers, together with the two parts containing the Titles and Indexes (First Number published January, 1825; last number, December, 1860). In all 36 numbers. (3 volumes.)

The Table Book (A continuation of the above). Complete in the fourteen original monthly Numbers, commencing January, 1827 and ending January 1828. With both title pages and Indexes. (one volume.)

The Year Book (A continuation of the above). Complete in the thirteen original monthly numbers, commencing January, 1831 and ending December 1831; with the Supplementary Part, containing Title and Index. (one volume.)

The last of the above works does not contain any illustrations by Cruikshank, but forms the concluding volume of the series. Lamb's most notable contribution to Hone's books were his famous essays on the Garrick collection of plays in the British Museum, though he also contributed various letters, essays, etc., the manuscript of one of which is in the present collection."


12mo, first American edition, original yellow printed boards, cloth back repaired, paper label, totally uncut.
Presented to the Library by Mr. H. F. Potter. Another copy, with "First Series. Second edition." added to the title page is in the Library, its provenance unknown.


_12mo, first edition, original yellow printed boards, cloth back, paper label, totally uncut. The Library possesses another copy in exactly this state. Only a few perfect copies are known._

This is the actual first, though unauthorized, appearance of the _Second Series_. The authorized _Second Series_ was not published until five years later, but Lamb was doubtless pleased to see his writings eagerly reprinted in America.


_12mo, first American edition, original printed boards, red roan back, gilt edges, as issued. The Library possesses the London edition._

Lamb contributed "Verses for an Album." This edition, identical with the English but for Wardle's imprint added on the title page, is itself rare, as is the London imprint.

_The Gem, A Literary Annual, Edited by Thomas Hood, Esq._ [Motto] "Buds and Flowers begin the Year, Song and Tale bring up the rear." London. W. Marshall, 1, Holborn Bars. 1829 [-1834].

(Together) four volumes, _12mo, first edition, full tree calf. The C. W. Fredrickson copies, with bookplates. Together with the 1829 volume in its original binding of green watered silk, gilt edges, with back lettered. Other copies in the original binding are reported as being in red silk._

Lamb's contributions were "On an Infant Dying as Soon as Born" (the daughter of Thomas Hood), in the 1829 volume, and the sketch, "Saturday Night," signed "Nepos," in the volume for 1830. The piece entitled "The Widow," though signed "C. Lamb," was by Hood, and this liberty on Hood's part evoked an indignant protest from Lamb.

_Album Verses, With A Few Others, By Charles Lamb._ [Vignette] London: Edward Moxon, 64, New Bond Street. 1830.

_8vo, first edition, original drab boards, paper label. Contains final leaf, advertising Roger's Italy._

_Album Verses_ was the first issue of Edward Moxon's publishing house, the precursor of many notable volumes of Tennison and Browning. Moxon, who married Emma Isola, Lamb's adopted daughter, was aided by encouragement and copy from Lamb, and by funds from Samuel Rogers. An attack on Lamb's verses in the _Literary Gazette_ was effectively countered by Soutbye's friendly verses in his defense, in the _Times._

_Satan in Search of a Wife; with the Whole Process of his Courtship and Marriage, and who Danced at the Wedding, by an Eye Witness._ [Vignette] London: Edward Moxon, 64, New Bond Street. [1830?].

_12mo, first edition, full red morocco by Zechendorf, edges rough gilded, with four engraved plates._

Though published anonymously, the work was advertised as "by the author of Eliza." In February, 1833, Lamb wrote Moxon: "I wish you would omit 'by the author of Eliza' now in advertising that damned 'Devil's Wedding'!"

_The Last Essays of Eliza. Being a Sequel to Essays Published under that Name._ London: Edward Moxon, Dover Street, 1833.

_12mo, first English edition of the Second Series, full green morocco, by Riviere, top edge gilt, others uncut. The Library possesses another copy, identical in all respects, even to the binding, save that the edges are noticeably cut._

The contents of this edition differ to some extent from those of the pirated American edition of 1828.


_8vo, first edition, half brown morocco, bound with the original wrappers, paper label on front wrapper intact; all edges uncut. 'Epilogue. Written by Charles Lamb. Spoken by Miss Ellen Tree.' The Charles B. Foote copy, with bookplate._

The prologue was also by Lamb, though not acknowledged.


_410, three-quarter brown morocco._

The first one-volume _Eliza_, and the first printing of the essays over Lamb's name.

8vo, first edition, four leaves, bound in paper, cloth back. The purchasers’ names and the prices are bound in.

The Scribner collection also contains a number of facsimiles, reprints, collected editions, and books about Lamb published after his death, among them several presentation copies of special interest, and some handsome bindings. In addition, the Library possesses full sets of many of the periodicals in which Lamb’s poetry and prose first appeared. These materials are invaluable to scholars, and furnish an important supplement to the printed books and MSS.

The following check list gives the chief titles of importance now lacking from the Library’s total Lamb collection. All are excessively rare.


The Library has the second edition, 1797.

Selected Sonnets from Bowles, Bampfylde, and others, with some original sonnets by S. T. C., Bristol; privately printed, 1796.

The only known copy is in the South Kensington Museum.


The Library has the London issue, 1798.


Contains a verse-translation by Lamb.

The King and Queen of Hearts. . . . London: Printed for Thomas Hodgkins, 1806. Engraved title page has the date 1805.

The Care-Killer; . . . Collection of Pleasing Tales, Whimsical Anecdotes [etc.]. London [1807].

Contains the prologue to Lamb’s farce, Mr. H.

Poetry for Children, Entirely Original, by the Author of “Mrs. Leicester’s School.” In Two Volumes. London, 1809.


Contains pieces from Poetry for Children.


Beauty and the Beast or a Rough Outside with a Gentle Heart, London. Printed for M. J. Godwin, at the Juvenile Library [1811].

Ascribed to Lamb, but possibly not by him.

A Bailey Collection

BY MORSE PECKHAM

The Princeton University Library has recently been given documents of great interest for the literary history of the nineteenth century in England and America. Mrs. Eric Brown of Ottawa, Canada, has generously presented to the Library her collection of books, letters, and other material relating to Philip James Bailey (1816-1902), the author of Festus. Bailey was the great-uncle of Mr. Eric Brown. In 1918, on the death of Mr. John H. Brown, the father of Mr. Eric Brown, the material was sent from England to Ottawa. Mrs. Brown has given the collection to Princeton; it is an acquisition of considerable value.

To understand the interest of these items, it is necessary first to have some knowledge of the almost forgotten poet to whom they pertain and of the history of one of the most curious books in English literature. Philip James Bailey was born in Nottingham on April 22, 1816. His father, Thomas Bailey, was a wealthy wine-merchant, with varied and serious intellectual interests, especially in poetry, geology, history, and the liberal political economy of his day. When his son, Philip, began to exhibit signs of poetic talent at an early age, the father consciously set out to develop him into a major poet. For some years Philip Bailey had a tutor, a Unitarian minister, then attended the University of Glasgow briefly, and finally entered Lincoln’s Inn to study law, being admitted to the bar in 1840, although he never practiced. By 1846 he had an idea for an extensive poem, which he wrote in London and in Basford, at his father's home in a suburb of Nottingham, in the course of the next three years. In the summer of 1849 Festus was published at his father's expense by William Pickering, in a noble octavo, now a fairly rare book, of which the Library possesses an unusually fine copy.

Festus was an attempt, briefly, to reconcile a generalized romanticism in the Byronic tradition with the Universalist doctrine of salvation for all mankind. These two principles were brought together by the theme of the education of a young man in the purpose and extent of evil in the universe, symbolized by his association with Mephistopheles, or Lucifer, the general design of the poem being in the Job-Faustus tradition. Other unusual themes Bailey introduced were the millennium of the earth, the plurality
of inhabited planets, and the organic relation of the contemporary world of industrial revolution and political reform to the development of the individual.

Inversely, *Festus* was in part modelled on Goethe’s *Faust*, and its apparent resemblance to the dominating European work of the period led the literary world both to misinterpret it and to underestimate it. It had, however, mainly through the efforts of the printer, Wilmot Henry Jones, of Manchester, a family connection of Bailey’s, at least a modest success, in spite of its great length of 8,100 lines. Because the design of it was, Bailey thought, capable of including the principal ideas of his time, he embarked on a series of revisions without parallel in the literature of England.

The following table gives a brief summary of the publishing history of the poem in England.

<table>
<thead>
<tr>
<th>Edition</th>
<th>Date</th>
<th>Publisher</th>
<th>Scenes</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>1849</td>
<td>William Pickering</td>
<td>22</td>
<td>5,100</td>
</tr>
<tr>
<td>Second</td>
<td>1845</td>
<td>William Pickering</td>
<td>36</td>
<td>12,800</td>
</tr>
<tr>
<td>Third</td>
<td>1848</td>
<td>William Pickering</td>
<td>36</td>
<td>15,600</td>
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<td>Fourth 1</td>
<td>1852</td>
<td>William Pickering</td>
<td>39</td>
<td>19,600</td>
</tr>
<tr>
<td>Fifth</td>
<td>1864</td>
<td>Chapman and Hall</td>
<td>39</td>
<td>19,600</td>
</tr>
<tr>
<td>Sixth</td>
<td>1866</td>
<td>Chapman and Hall</td>
<td>39</td>
<td>19,590</td>
</tr>
<tr>
<td>Seventh</td>
<td>1867</td>
<td>Bell and Dally</td>
<td>40</td>
<td>23,930</td>
</tr>
<tr>
<td>Eighth</td>
<td>1868</td>
<td>Bell and Dally</td>
<td>40</td>
<td>23,930</td>
</tr>
<tr>
<td>Ninth</td>
<td>1872</td>
<td>Bell and Dally</td>
<td>40</td>
<td>23,950</td>
</tr>
<tr>
<td>Tenth</td>
<td>1877</td>
<td>Longmans, Green &amp; Co.</td>
<td>45</td>
<td>38,150</td>
</tr>
<tr>
<td>Eleventh</td>
<td>1889</td>
<td>George Routledge and Sons</td>
<td>52</td>
<td>39,160</td>
</tr>
</tbody>
</table>

The last edition is 4,590 lines longer than *The Faerie Queene*.

This history of revision and re-publication is extraordinary, but the history of the poem in America is almost as strange. *Festus* was introduced to the New England transcendentalists by the English group of transcendentalists clustered around the strange figure of J. P. Greaves, an educator who named a lay monastery and school in England for Bronson Alcott. Other men in this group included J. A. Hare, Francis P. Barham, and Richard H. Horne, all admirers of *Festus*. Probably stimulated by Margaret Fuller’s enthusiastic review of *Festus* in *The Dial* for October, 1841, Benjamin B. Mussey, the Boston publisher, brought out a pirated edition of the Second Edition in 1845, the same year that it appeared in England. Reprint followed reprint, until in 1854, the seventeenth “edition” appeared. In 1855 Mussey said that he had sold over 25,000 copies of the work. Nor was that all. It was reprinted over and over again in Philadelphia, Louisville, and New York; as late as 1880 it was still being published. In 1853, Mussey put out a pirated edition of the Third English Edition. This was physically a splendid example of nineteenth-century book-making in America, handsomely bound and printed and illustrated with steel engravings by Hammett Billings. A fine example is in the Princeton Library. This edition was reissued at least three times before 1889, when the Eleventh English Edition was published in America as well.

In short, no one yet knows how many editions were published in America, or how many copies were sold, but the figure at a conservative estimate must be well over 50,000. In England the number sold was smaller, but in 1901 and 1903, the Eleventh Edition was reprinted. At least 12,000 copies of all editions must have been issued, at a conservative guess, and how many more than no telling.

The question immediately arising, of course, is the nature of the wide appeal of a long, complex, and, to many people, heretical poem. In England, for example, the Brownings, Tennyson, and the Rossettis all held it in high esteem. Why it was popular, and how popular it was are questions still unanswered. No scholarly attempt has yet been made to find out what is even in the poem, yet for two reasons it is an important book, its popularity and the vast amount of theological, philosophical, scientific ideas, and emotional and artistic attitudes set forth in the various revisions. The last edition is almost a compendium of the various distinguishing ideas in nineteenth-century thought. As a work of art, it is dubious. It is more than a mere literary document, but at the same time it is not sufficiently successful as a poem to have an unquestioned place in the canon of English literature. Nevertheless, in the development of nineteenth-century thought and expression it has a unique and undeniable significant place.

Consequently, Mrs. Brown’s gift of her Bailey collection is of importance to scholars. The items fall into three groups. First are two copies of *Festus*, the Tenth and Eleventh Editions. The first contains several annotations in Bailey’s hand. The second group consists of miscellaneous printed and manuscript matter, the proofs of *The Universal Hymn* (1887), corrected by Bailey for the printer,
two proof copies of a review of that poem from an unidentified publication, clippings about Bailey from several newspapers and magazines, and several fugitive poems which available evidence indicates are by Bailey. There is also a page of verse written in Bailey's hand.

The third group is the most significant, for it consists of unpublished letters and extracts of letters written by Bailey and other members of his circle.

1. From Francis Foster Barham to P. J. B., dated March 2, 1864, congratulating Bailey on his marriage to his second wife, Anna Sophia Carey. Barham was the translator of Grattan's 'Adamus Excult.'

2. From F. J. B. to his nephew, John H. Brown, dated July 29, 1889, informing him that publishing arrangements with Longmans have been broken off.


4. From John H. Brown to P. J. B., dated May 1, 1889, congratulating his uncle on the publication of the Eleventh Edition of Festus.

5. Three letters and a postcard from "A.S.B." to John H. Brown, written in the summer months of 1889 or 1890 and describing visits to Nottingham and Edinburgh.

From this last group comes an amusingly touching little vignette, reflecting the respect "A.S.B." had for her husband and her desire that he receive the recognition she felt due him. She believed quite sincerely that Festus was one of the greatest poems ever written.

Sept. 18, [1889 or 1890]

This morning have been over Holyrood castle—very interesting—then to the large free library—saw the librarian who was very pleased to see Uncle—also saw Professor Masion who your uncle has always wanted to see—he was equally delighted to meet the Author of F. took off his hat & remained uncovered the whole of the time he spoke to him he is a writer as you know of great eminence—

The eminent writer was undoubtedly David Masion (1821-1907), the biographer and editor of Milton.

The final item in this group of manuscripts is a notebook consisting of 504 pages, of which 135 pages are entirely or rarely, partly filled with extracts of letters from Bailey, usually to his nephew, John H. Brown. There is no direct indication of who prepared the notebook, but it was certainly a nephew or niece of Bailey, as an introductory note on page one indicates.

I could not undertake this till 1908—The sense of loss of my dear uncle was so overpowering, the letters so brought his presence before me, and so revealed past & our life long intimacy that I shrank from the task. Even now I feel in the actual presence of the departed, and hear every tone of his voice, & see every movement of his almost divine face lit up with fire—intellectual energy. Alas! it is impossible to depict even the outline of that gifted and loving soul—

The notebook belonged to J. H. Brown, and a comparison of the handwriting in the notebook with that in the letter numbered "4" above, signed "J. H. B.," indicates that both are in the same hand, allowing for a difference in pen and a lapse of nineteen years. Mr. Brown's object was to prepare a memoir of Bailey, especially to elucidate the years between 1816 and 1839, as well as to record the opinions of his uncle's later years. The first extract is dated 1845, and four letters are dated 1860. Most of the letters, however, fall between 1865 and 1868. Altogether there are one hundred and sixty-seven letters and four extracts.

The possibility that Brown was planning to prepare a full-fledged memoir, in the nineteenth-century manner, to consist of letters and narrative and explanatory links, is given further credence by a note in James Ward's 'Philips James Bailey . . . Personal Recollections,' privately printed at Nottingham in 1905. On page eight Ward writes that a Life of Bailey had been in preparation for some years. None has ever been published.

The notebook has not yet been completely deciphered, for Brown's hand is not easy to read. Almost all of it has been read, however, and it is clear that the letters not only give valuable information about the opinions and life of Bailey, and his literary and intellectual interests, all of which will help in unravelling the later editions of Festus, but that it also preserves unpublished material about some of his more famous contemporaries. For example, on the inside cover is an entry which gives us a new anecdote about Emerson.

In 1847, Emerson went on a lecture tour in England, and on
December 5th, 8th, 10th and 13th he was in Nottingham. On one of these visits he met Bailey at dinner, once at Josef Neuber's, and on December 16th he wrote to his wife about the encounter.

At Nottingham I saw Festus Bailey twice at dinner; he is a singularly unprofitable companion, and does not look his book. But the second time we did better & I respect him.

Further information about the visit is given in a letter from Bailey to an unidentified correspondent, dated December 10, 1847. It was published in Ward's Recollections, cited above.

Emerson was here lecturing, I have met him once in private, and was meeting him again next week—His manners are plain simple, unaffected "to a degree" as people say.

It is now possible to give further information about one of these meetings, which must have been that of December 10th or December 13th, 1847. If Emerson was not satisfied, Bailey remembered the occasion all his life and counted it among his most cherished memories. In the following extract from the notebook the phrase "severest domestic distress" probably refers to Bailey's trouble with his first wife, whom he was to divorce some years later. This fact is discussed in the notebook. Emerson was not being absolutely honest in the opinion he expressed to Bailey about Festus. His admiration, judging by remarks in his journals and letters, was less than great, and the final sentence is indeed curious.

I have heard my Uncle say that perhaps of all the days of intellectual enjoyment he ever knew was the Day Emerson spent with him at [Alpeton?] Road. It was in the days of his severest domestic distress. He had only a Spartan fare to offer, but the case the peacefulness with which he accepted all & the conversations they had made his visit a delightful one, and almost made him vow to quit England & live in America. Emerson's appreciation of Festus was great. He said Philip Bailey was the first of the Transcendentalists & its founder unswerving founder of the school.

WALCOT EXAMIN'D AND DENIED

Last April the Library Chronicle gave me space for a query about an obscure eighteen-century author, no hint of whom could be found except for a listing in the Cambridge Bibliography of English Literature:

Walcot, D. Observations on the Correspondence between Poetry and Music. 1769.

I remember commenting that D. Walcott has been utterly forgotten; but it seems I hardly did him justice. He is not half so near oblivion as he probably should be, and he may at least have found himself into a few innocent bibliographies before people realize that he is a misprint. That is almost certainly what he is. There is no available evidence of his authorship, or even of his existence, apart from the item I have quoted. The several essayists on the parallel of music and poetry never mentioned him; the larger libraries do not catalogue him; the most thoroughgoing dictionaries of biography do not carry his name. The Cambridge Bibliography credits him with a single publication and, in the index, offers the date of the book as the only ascertainable date for the man himself. Of course, odder things have happened than that a writer should lie perfectly dead for two hundred years and then be revived by a bibliographer. But there are other indications that D. Walcott is not what he seems.

There is such a book as the Observations; Princeton owns a copy that came from the library of the third Duke of Grafton, to whom the book was dedicated. The author is Daniel Webb, whose existence no one has ever thought proper to deny, inasmuch as he is known to have made a substantial reputation as a critic both at home and on the continent. The Cambridge Bibliography lists his works quite accurately:

Anyone who looks at that item may see in the other column on the page, on almost the same eye-level, the solitary reference to Walcot. The suggestion is that D. Walcot was created involuntarily by the composer, and I conclude that in the second edition of the bibliography, whenever it may appear, he will be not merely forgotten but altogether eradicated. The only source of uneasiness is the question why it was Walcot that the composer composed, rather than Webber or Webster or what-you-will. But that is probably not a bibliographical question.

BREWSTER ROGERSON

A group of five medals which were recently presented to the University Library by members of the class of 1901 bear eloquent testimony to the honors conferred upon their classmate, Claude Silbert Hudson. These medals, which were awarded to Dr. Hudson for his distinguished accomplishments in the field of chemical research, include the Nichols medal of the New York Section of the American Chemical Society, awarded in 1916 for research on the sugars; the Willard Gibbs medal; the Theodore W. Richards medal; the Borden Company’s medal for services in the field of food chemistry; and the Cresson medal awarded in 1901 by the Franklin Institute of Philadelphia.

Mr. Robert Garrett ’97 has recently enriched the Woodrow Wilson Collection by presenting to the Library a group of some forty letters which Woodrow Wilson had written to Mr. Garrett during the years 1904-1916. These letters cover not only topics relating to the University such as: the appointment of Dr. Eno Littmann as Professor of Semitic Philology; the election of Dr. John Finney to the Board of Trustees; and the decisions taken in regard to the location of the Graduate College but also include matters of general interest such as Mr. Wilson’s determination, in view of his convictions on the subject of having trained men in political service, to accept the nomination for governor of New Jersey and Mr. Wilson’s replies, from the White House, to Mr. Garrett’s recommendations in regard to various political and diplomatic appointments.

The Miscellanea of the High Court of the British Admiralty contain many letters intercepted on ships captured at sea. One such letter which never reached its destination, now in the Museum of the Public Record Office in London, concerns the College of Philadelphia, forerunner of our good neighbor, the University of Pennsylvania. This letter written to Dr. Bisset, author of a book on fortification, by his brother in America is dated Bush River, Baltimore County, October 25, 1756. Since the letter mentions Dr. Bisset’s book as prescribed reading, we have examined the Pennsylvania Gazette for August 12, 1756 which gives the curriculum for the College and Academy of the City of Philadelphia. Sure enough, we found Bisset’s On Fortification included under the heading, “Studies for private hours” in company with Paton’s Navigation, Watt’s Logic and the Spectator and the Rambler, monthly magazines for the “Improvement of Style and Knowledge of Life.” Students entered the Philadelphia Academy at the age of eight or nine and after a five year preliminary course completed the college course in three years. It seems to us that the leisure hour reading to be covered at the age of eighteen was an exceedingly ambitious undertaking.

THE TREASURE ROOM

One of the most popular exhibitions ever held in the Library was a display of fifty books on fresh-water angling selected from the shelves of the collection owned by Carl Otto v. Kienbusch ’06. In a delightful little brochure, issued by the Princeton University Library, Mr. Kienbusch has described the books and other material which made up this exhibition on the “Contemplative Man’s Sport.”

During the eighteenth century such great stress was laid on “the graces of a good delivery” that courses in public speaking formed the backbone of the college curriculum, and even today undergraduates are offered an opportunity to develop skill in “oral presentation of thought,” so, at the suggestion of the Department of English, the Library has placed on exhibition a selection of books which relates the story of the study of rhetoric and eloquence in the early days of the College of New Jersey.

“Lazy, if it should fall to the lot of any of ye, as it may do, to appear upon the theatre of public life, let me impress upon your minds two rules in oratory, that are never to be departed from upon any occasion whatever—Ne’er do ye speak unless ye ha’ some thing to say, and when ye are done, be sure and leave off.”

DR. WITHERSPOON
From Newark we went to dine at New-Brunswick, and to sleep at Trenton. The road is bad between the two places, especially after a rain; it is a road difficult to keep in repair. We passed by Princeton; this part of New Jersey is very well cultivated. Mr. de Crevecoeur has not exaggerated in his description of it. All the towns are well built, whether in wood, stone or brick. These places are too well known in the military annals of this country to require that I should speak of them. The taverns are much dearer on this road than in Massachusetts and Connecticut; I paid at Trenton for a dinner, three shillings and sixpence, money of Pennsylvania.—New Travels in the United States of America Performed in 1788. By J. B. Brisot de Warville. New York. 1792. [August, 1788]

I have enjoyed a tolerable degree of health since I saw you; I could have dispensed with some of it, to have had a few more patients. Princeton is not only Tolerable, but Intolerably healthy. What is the consequence? The Doctor must starve—But amidst all my troubles I have the consolation, that should there be any Business, the greatest part, if not all, would fall to my share. —Letter from John Beatty to Enoch Green, located in the Manuscript Collection of the Library. [August 31, 1778]

The academic year 1845-1846 came to a close with a purchase of interest to lovers of history and of the theatre alike, it is so definitely a part of the American scene during the mid-nineteenth century and of the American stage.

The Civil War soldiers had no U.S.O. to keep up their morale, but they did have James E. Murdoch. This famous actor, who, as T. Allston Brown says in his History of the New York Stage, “always ranked with the foremost artists the country ever produced, at the outbreak of the rebellion, withdrew from the stage, and devoted his time and talents to the benevolent and sanitary enterprises set afoot for the soldiers. When he went to the bloody field of Chickamauga to recover the body of his son who fell there, he put aside his own feelings, and devoted himself entirely to assuaging the grief of others.” Mr. Murdoch’s “talents” included patriotic readings which were so effective that President Lincoln requested him to read a special poem “at the Senate Chamber” in February, 1864; and General Sheridan wrote to Murdoch, in October, 1865: “I am very sorry I did not meet you at Cincinnati on my way down here. (New Orleans) There is no one in the country with whom I would be more gratified to shake hands over the suppression of the rebellion than yourself. Your earnestness and unceasing exertion is worthy of the spirit of the old crusaders.”

The William Seymour Theatre Collection of the Library has been fortunate enough to acquire on general Library funds seven hundred playbills, covering not only these war performances, but the whole career of Murdoch, from his debut in 1829 to his farewell performance in 1889. Many of the war-time programs are accompanied by passes through the lines, for trips in trains, ambulances, gun boats, etc. George C. Odell in his monumental History of the New York Stage (fourteen volumes already published and more to come), says that Murdoch’s “fame is not so much con-
nected with the New York stage as with the country at large." Like Katharine Cornell, who deliberately makes long tours, Murdoch realized that to be judged a truly great American actor, one must be known to other audiences than those of Broadway. In a letter written from St. Louis, in 1856 to his father, Murdoch says "By playing in the western cities I get a reputation with the people which I could not get by newspapers as the people do not get, as a general thing, as much information here in that way as they do with us. My reputation is now spread from east to west"—a statement borne out by the place names on the programs which extend from Halifax to New Orleans, and from San Francisco to Baltimore.

The letter just quoted goes on to give an interesting description of St. Louis at the time of the Mexican War, and a prophecy concerning the future of the west. "Yes, father, I think I see the angel of the west standing as it were on the lofty mountains of my country and with the bayonets of the trumpet of destiny calling on all the nations and their down-trodden millions—come ye and enlist under the banner of the youthful giant whose maturity shall pluck the crown and sceptre from the mighty, and cover with his broad shield the children of the earth." This letter is one of about three hundred acquired in the Murdoch collection. Sheridan's letter mentioned above goes on to describe his feelings at Appomattox, and there are many other letters written over signatures of such well-known people as President Buchanan and Louisa May Alcott, who do not have anything to do with theatre per se. But the bulk of the correspondence is written over signatures that mean a lot to the world of the theatre—Buckstone, Forrest, Macready, Charlotte Cushman, Edwin Booth, Charles Kean—to mention only a few.

But the item in the Murdoch material which is perhaps the most meaningful to the heart of the Custodian of the Theatre Collection is the "sides" of the title role in the play De Soto. "Sides" is a technical theatre term referring to the pages on which is written an actor's part together with his cues. (A modern actor judges the size of his part by the number of his "sides." ) Arthur Hobson Quinn in his History of the American Drama says: "Just as the vogue of the Indian play was losing its hold, George H. Miles wrote one of the most appealing from the literary point of view, in De Soto, in which the interest of Colonial history is blended with Indian life and lore. De Soto was written for James E. Murdoch, who produced it at the Chestnut Street Theatre. Philadelphia, April 19, 1892. It has been preserved only in a manuscript, in which De Soto's part is not given, but enough remains to reveal an appropriate treatment of a romantic theme." Now, that manuscript of the play and the part of De Soto are safely housed in the Princeton University Library.

It is a far cry from the North American stage of the Civil War period to the theatre in Peru today, but it is heart-warming to know that Princeton's friends in far-off places are mindful of its interests and eager to add to its resources. The William Seymour Theatre Collection received recently from Olivia and Oden Meeker, '41, one hundred and fifteen items from the printing establishment "Tipografía Amanta" in Cuzco, Peru. Mr. Meeker writes from Peru that this establishment is "typical of the five or six in town which do job-printing" and mentions the wide variety of work done by these little printers so characteristic of provincial towns in Latin-America. Among the items (all picked with an eye to the interest of the Theatre Collection in anything which has to do with the entertainment world) are twenty-one handbills advertising plays or festivals, forty-six advertising circuses, fifty-four movies, and three a wax-work museum. The Meekers have been kind enough to send some translations and notes which are helpful to the appreciation of the various bills. We especially like the early show of the movies which is known as "the vermouth," the show at which there is "no charge for ladies or little girls accompanied by a baron," and the bill which invites us to "assist today at the inauguration of the elegant three-poled tent." One movie poster advertises Evita Munoz who, Mr. Meeker says, is "the kid-die star who tears their hearts out. Her studio (Stahl) once passed out little handies with her name to the ladies in the house."

Included in the collection of books from the library of the late A. Edward Newton which was presented last April to the University Library by his son, Mr. Swift Newton, were a number of titles which are worthy of individual mention. Among these are several association items, the most interesting of which is a copy of the first edition of Austin Dobson's Collected Poems, London, Paul, 1897, which was presented by the author to W. E. Henley. In addition to the presentation inscription on the half-title, there is tipped onto the front fly-leaf an autograph note from Dobson to Henley referring to the book. It contains the bookplates of Henley, Clarence E. Bement, and A. Edward Newton. Two other Dob-
son items of interest are a presentation copy to Colonel I. Grant of Dobson's edition of Selected Poems of Matthew Prior, London, Paul, 1889, and Proverbs in Porcelain and Other Verses, London, King, 1879, which was presented by Dobson to T. C. Broughton. Another association item of note is a presentation copy of Richard Le Gallienne's The Junk-Man and Other Poems, Garden City, Doubleday, 1920, which contains a lengthy inscription from Le Gallienne to Newton. Two other presentation items in the collection are a copy of the first edition of Clyde Fitch's The Climbers, New York, Macmillan, 1905, which was presented by Fitch to Frank J. Wilsch, the theatrical producer, and bears both the Wilsch and Newton bookplates; and a copy of the first edition of Sir Henry Irving's The Drama, London, Heineman, 1885, presented by the author to Charles Kent, the English poet and biographer.

A minor Kipling item, but an attractive one, is On Dry-Cow Fishing as a Fine Art, which was printed in 1896 by Bruce Rogers for the Rowfant Club of Cleveland in an edition of 76 copies. Two important additions to the Library's collection of illustrated books are A Book of Fifty Drawings by Aubrey Beardsley, London, Smithers, 1897, and Pope's The Rape of the Lock, London, Smithers, 1896, with illustrations by Beardsley.

A comparatively rare title, which was undoubtedly published in a small edition, is A Book of Remembrance; Being a Short Summary of the Service and Sacrifice Rendered to the Empire During the Great War by One of the Many Patriotic Families of Wessex: the Popes of Wrackley, Co. Dorset; With a Foreword by Thomas Hardy, O.M., London, Private printing, 1919. The Newton copy is a presentation copy "sent at the request of Mr. Alfred Pope," and bears the mayoral bookplate of Sir Merton Russell Cotes.

A somewhat similar item is an immaculate copy of Killing for Sport; Essays By Various Writers, With a Preface By Bernard Shaw; Edited By Henry S. Salt, London, Bell, 1914. Included also in the collection of books received from the Newton library is a group of fifteen Christmas books, many of which bear presentation inscriptions to A. Edward Newton. Since the University Library is constantly attempting to enlarge its already significant collection of gift books, such an acquisition is a gratifying one indeed.

Of course the Library cannot let a quarter pass without reporting some worthy additions to its collection of seventeenth-century plays, and this time it is the first edition of Sir William D'Avenant's The Platonick Lovers, A Tragacomedie, Presented at the private House in the Black-Fryers, By his Majesties Servants. London: Printed for Richard Meigham, 1636, presented by that very good Friend, Daniel M. Maginn. At the same time, Mr. Maginn added another book published in the same year—the very desirable seventeenth edition of John Lyly's famous Euphues, The Anatomy of Wit... London, 1636. Mr. Maginn has done much to make this year to be remembered in the Library.

Another generous gift came from Edward Naumberg, Jr., '24, who added to the Library's extensive Victorian poetry collection Rossetti's Sister Helen. A Ballad. Oxford. Printed for Private Circulation 1857 and Tennyson's The Promise of May. London. Printed for the Author, 1882, two of the famous Wise forgeries. Sister Helen, beautifully bound in full green levant morocco by the Marygold bindery, has been condemned by those astute sleuths Carter and Pollard, since the paper on which it is printed shows an esparto content and the use of the Spanish grass in papermaking did not occur until 1861. The guileful Mr. Wise, however, wrote of his charming little forgery: "This latter is one of the rarest items in modern poetical literature, and a clean copy would be worth at least £15 of anybody's money!" It is rare (Carter and Pollard have recorded only twenty-one copies), but it is not 1857! The Promise of May has the added interest of being Wise's own copy, bound by Riviere in red morocco with gilt tooling, and adorned with the Wise bookplate. It is not so positively condemned, but there is little doubt that it is one of Wise's successful inventions. Mr. Naumberg's gift comprises not only two very lovely books, but two most interesting items for the study of scholars who for many years will be intrigued by the misguided genius of Thomas J. Wise.

New and Notable acknowledges indebtedness to Marguerite Loud McAnerney for the notes relating to the William Seymour Theatre Collection and to Alexander Wainwright for the description of the books presented to the Library by Swift Newton.
Biblia
DEVOTED TO THE INTERESTS OF THE FRIENDS OF THE PRINCETON LIBRARY
Volume XVII, Number 4
June 1946

MEETING OF THE COUNCIL

With this number Volume VII of the Chronicle is completed; also, the time for summarizing the financial transactions for the year 1946-47 is here.

The Council held its annual meeting on May 3rd. Since general meetings can now be resumed, it was decided that a meeting of the Friends is to be held within the next few months. New Council members also are to be elected. Thomas W. Streeter was appointed Chairman of the Nominating Committee.

The Treasurer presented the financial report for the year 1945-46, of which the summary follows:

Operating Account
Receipts
Balance 1 July 1945 $1,583.96
Dues collected 2,870.00
Subscriptions to Chronicle 98.55
Contributions 100.00
Miscellaneous 10.50
$4,413.61

Expenditures
Printing of Chronicle, Vol. VI, nos. 3-4 $918.77
Payment on debt 500.00
Special Chronicle project (completed) 110.00
Council dinner expenses 58.00
Miscellaneous (printing, postage, etc.) 168.23
$2,478.30

36 University Place
Receipts
Balance 1 July 1945 $1,692.28
Contributions for year 1945-46 5,596.50
$7,288.78

Expenditures
Rent, maintenance of building & insurance $1,987.77
Towards indebtedness for renovation 3,866.67
$5,854.44

The year 1946-47 starts, therefore, with a balance of $1,084.71 on the Operating Account, and $2,084.34 for 36 University Place. The Operating Account balance will have to meet the cost of printing the Chronicle, Volume VII, nos. 3 and 4, roughly $350.00, which leaves available toward the new year approximately $1,000.00. So far dues received for 1946-47 and subscriptions to Volume VIII of the Chronicle total $1,640.35.

The new budget will have to provide $1,700.00 for the Chronicle, Volume VIII, and a further payment must be made on the debt, which is now $2,500.00.

36 University Place starts the year with the balance of $2,094.34 plus $745.00, received so far from contributors.

The cost of renovating 36 University Place, done a year ago, amounted to $7,600.00. The expenditures given above show that $3,266.67, approximately 48 per cent, was paid in during 1945-46. The balance of $4,333.33 is to be covered by the equal payments of $2,166.67 during the years 1946-47 and 1947-48. In addition
there is the total of $1,800.00 for 1946-47 to cover heat, light, and house maintenance. The sum of $1,200.00, in additional contributions, is needed to cover this year.
A tabulation of funds on hand:

Operating Account 1946-47
Free balance July 1 (approximate) $1,000.00
Dues and subscriptions so far received 1,640.85
38 University Place 1946-47
Balance July 1 Contributions so far received $2,644.84 745.00

38 University Place 1946-47
Balance July 1 Contributions so far received $2,779.84

PRINCETON COLLEGE COMMENCEMENT
From Our Special Correspondent.

Princeton, N.J., June 29, 1864

There is nothing in or about the seat of New Jersey learning that would prevent one’s supposing he was in Massachusetts except the people. The roads are a little more dusty, perhaps—and that is saying a great deal—and the antiquity of buildings and estates a little less ostentatiously displayed; but the difference is marked and unmistakable in the inhabitants. They remind one of certain stations on the Erie Railway: when a train has once stopped at the depot, you see such an air of leisure and placid idleness that you would never dream of the activity of a steam-engine; but lo! the conductor raises his finger and you are off with a flash. Princetonians themselves seem aware of the peculiar placidity they surprise strangers with, but improvement is yet for the future.

It is impossible for a foster-child of a New England College to come to Princeton without experiencing emotions peculiarly pleasing. Nassau Hall boasts an antiquity that challenges the respect of her Eastern sisters... Commencement week is quieter than usual here this Summer. The Baccalaureate Sermon, instead of being preached on the Sabbath, just before Commencement, as is the custom elsewhere, occurs here at the beginning of the week in May that includes Class Day, so that we come at once to the day of the Alumni meeting, Tuesday, 28th inst. The meeting of the Society, though not as largely attended as usual, was exceedingly entertaining. Reminiscences of classmates were called up by a representative of the class of 1844, Rev. Noah Schenck of Baltimore, who was a member of the first class that held their commencement in June, and not September as had always been done previously; and the humor of the day was led by the Rev. James McDougall, 1854, who spoke at some length of the "glorious old 'barrington' sprees" that now called for his contrition. Fifty-four was the last class that indulged in that exceedingly felicitous style of amusement, for the burning of old North College in 1845 gave an opportunity to the College fathers to divide by two brick walls the parts of the building that were before so admirably calculated for rolling of cannon-balls and dumb-bells etc.

From the New-York Daily Tribune, June 29, 1864.
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