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Edward Shippen, A.B. 1845. From the Society Portrait Collection,
The Historical Society of Pennsylvania.

“An Awfully Poor Place”

Edward Shippen’s Memoir of the
College of New Jersey in the 1840s

BY J. JEFFERSON LOONEY

In the years since the 1940s, when Princeton’s Julian P. Boyd and his colleagues began work on The Papers of Thomas Jefferson, documentary editing has earned a place as arguably “the most important scholarly work being done in the United States,” as Professor Arthur S. Link, editor of The Papers of Woodrow Wilson, described it. “If well done,” he believed, “it will be the most enduring.” Both Boyd and Link made major contributions to the methodology of documentary editing, and devised systems that have in large part determined the practice of projects to edit the papers of the founding fathers of the United States and many others. J. Jefferson Looney, for many years a Research Historian at Princeton and recently Associate Editor of The Papers of Thomas Jefferson, here applies those methods to a memoir composed by Edward Shippen, A.B. 1845. Shippen’s memoir is to be found in the Princeton University Archives, housed in the Seeley G. Mudd Manuscript Library.

In 1900, fifty-five years after his 1845 graduation from the College of New Jersey, Dr. Edward Shippen penned an astonishing account of Princeton as he had known it in the 1840s, now published for the first time. The memoir is remarkable in a number of ways. It describes a period when the College reached its antebellum peak as a cosmopolitan center capable of attracting almost as many students from slave states as free, as well as a tiny sprinkling of matriculants from the British Isles and Europe, and when, despite its increasingly well-deserved reputation as an institution averse to curricular or organizational innovation, the school had a world-class science and mathematics faculty headed by Joseph Henry,

Stephen Alexander, and Albert Baldwin Dod, A.B. 1822. Writing of a time when student journalism was in its infancy and sources officially generated and retained by the College provide little insight into how undergraduates actually lived, Shippen provides wonderful accounts of rowdy “football” contests that preceded organized athletics at Princeton; of boisterous meals at the “Old Refectory” in which students ignored the grace being said by the hapless tutors assigned to the meals and manifested their displeasure with the food by throwing all the crockery out of the windows; of eccentric student fashion statements such as a very early form of displaying class loyalty by wearing boots with a differently colored top for each class; and of campus personalities like Ben Grethler, the janitor who enjoyed a roaring trade in furniture pawned by students and redeemed at extortionate interest rates, and Sam Parker, Joseph Henry’s African-American servant, who acquired one hundred suits of clothes from students at the rate of one suit for every turkey dinner delivered late at night to their dormitories. Shippen also provides the only detailed eyewitness account of one of the most notorious instances of student hooliganism ever recorded at Princeton, the near-escape by President James Carnahan, A.B. 1800, from a pistol recklessly fired into his study by Edward S. Jones, Class of 1847. But this is only a bonus: the vivid tapestry of *routine* student life woven by the author gives the reminiscences their greatest value.

The memoir is admittedly seriously marred by casual use of a derogatory racial epithet and amused accounts of the beatings by students of two African-Americans, but even here Shippen’s description of the contribution of black servants to the underground campus economy recognizes that the student/servant relationship was not entirely one-sided, and that fact will need to be considered in studies of the subject. Another weakness of the document is its rambling order and frequent repetitions. Shippen revisits half a dozen of his best anecdotes and returns a third time to Sam Parker’s entrepreneurial skills. The duplication provides a clue to the mode of composition, suggesting that Shippen probably wrote in several sittings with some intervening separation in time. The repetition also provides some indication of which stories Shippen himself most wished to preserve, and in most instances of retelling he gives additional details or changes his emphasis in significant ways. In any

event, the apparent failing of the account's discursive style is inextricably linked to its greatest strength. The memoir is a completely uncensored and unrevised account by an elderly man writing with no attempt to polish and perhaps thereby take the rough edges off of his memories. Shippen repeatedly stresses his desire to give only the unvarnished truth, and excuses the faults of his performance by pleading that he is "certainly not going to look back — and probably see something which would make me regret writing anything."

Shippen was an interesting character himself. He was born on 18 June 1826 at his parents' farm in that part of Trenton Township, Hunterdon County, which is now Ewing Township, Mercer County, New Jersey. His father was Richard Shippen, a scion of a distinguished Philadelphia family who ended his career as a sea captain after marrying Anna Elizabeth Farmer on 1 March 1825. With the construction of the Camden and Amboy Railroad, the elder Shippen became its paymaster, gave up his farm, and in the winter of 1831–1832 moved his family to Bordentown, New Jersey. Half a century later Edward Shippen recalled his boyhood in a memoir that stressed especially the impact on the community of Joseph Bonaparte, the brother of Napoleon and former king of Naples and Spain, who spent most of his American exile with a large entourage in Bordentown at an estate called Point Breeze.¹

Shippen subsequently studied at the prestigious academy of Antoine Bolmar in West Chester, Pennsylvania, and entered the College of New Jersey as a freshman at the beginning of the second session on 20 May 1842. His collegiate career got off to a poor start on 17 August 1842 when he was one of sixteen freshmen, virtually the entire class, who along with one sophomore were "directed to return home; for combining in an attempt to obstruct, and, if possible, prevent, the recitations of the day; either by refusing to attend upon them, or — when some of them did so attend — by refusing to recite." Twelve days later Shippen and all but one of his classmates were readmitted after making suitable apologies. Shippen avoided further disciplinary action, but the rest of his academic career was decidedly undistinguished: he usually ranked near the

¹ "Reminiscences of Admiral Edward Shippen: Bordentown in the 1830's," *Pennsylvania Magazine of History and Biography* 78 (1954): 203–230; Charles P. Keith, *The Provincial Councillors of Pennsylvania . . . and their Descendants* (Philadelphia, 1883), pp. 62–63.

bottom of his class. He was excused from the oration with which first semester seniors showcased their talents as speakers before the public (the topic he chose, “Modesty,” may have been a sly hint that he had never intended to speak). He was not chosen to give an oration at his commencement, and graduated forty-eighth in a class of fifty-one.²

Shippen next studied medicine in Philadelphia, receiving his M.D. from the University of Pennsylvania in 1848, and on 7 August 1849 began a long career as a physician in the United States Navy. After he had served for almost twelve years as assistant surgeon, the outbreak of the Civil War brought him promotion to surgeon less than a month after the firing on Fort Sumter. His most significant wartime moment came on 8 March 1862, when he was wounded and his ship, the USS *Congress*, took devastating casualties at Hampton Roads before being sunk by the CSS *Virginia*. (The battle took place the day before the latter vessel had its inconclusive but momentous standoff with the USS *Monitor* in the first battle between ironclads in world history.) After the war Shippen concluded his naval career with service as chief medical officer at the United States Naval Academy from 1869 to 1871, as surgeon of the European fleet from 1871 to 1873, and at the United States Naval Hospital in Philadelphia from 1874 to 1879. He won promotions to medical inspector in 1871, medical director in 1876, and admiral on the retired list in 1907, having given up active duty on 18 June 1888.³

One source indicates that Shippen became a lawyer in retirement. He also served as a fellow of the College of Physicians in Philadelphia, won election to the American Philosophical Society, was active in veterans’ organizations, and occupied himself before and after leaving the Navy with his interests in history and genealogy, serving as president of the Genealogical Society of Pennsylvania. He wrote several books on naval history and *Thirty Years at Sea: The Story of a Sailor’s Life* (Philadelphia, 1879), a fictionalized

² Faculty Minutes, College of New Jersey (henceforth CNJ), 20 May 1842–17 May 1845, especially 17, 22, 29 August 1842, Princeton University Archives (henceforth PUA); *College of New Jersey. Senior Exercises. Saturday, November 16, 1844* (printed program in Senior Orations, PUA).

³ Edward W. Callahan, *List of Officers of the Navy of the United States and of the Marine Corps from 1775 to 1900* (New York, 1901), p. 495; Shippen’s alumni file, PUA. As “E. S.,” Shippen published two accounts of his Civil War experiences: “A Reminiscence of the First Iron-Clad Fight,” *Lippincott’s Magazine* 21 (February 1878): 218–226, and “The Ironsides at Fort Fisher,” *Lippincott’s Magazine* 21 (March 1878): 315–326.

account drawing on his own first- and secondhand experiences of naval life. On 13 January 1852 he had married Catherine Paul in Philadelphia, and they had four daughters. Shippen died at Chestnut Hill, Philadelphia, on 16 June 1911.⁴



The survival of the memoir in the Princeton University Archives attests not only to Shippen's memory and candor but to the pioneering labors of Varnum Lansing Collins, A.B. 1892, to preserve primary sources for the history of the College. As Collins wrote of another alumnus's reminiscences, "Realizing how much valuable material is being lost for [the] future by the gradual pas[s]ing away of old Princetonians I determined to gather all the material I could from the older men themselves."⁵ While serving as the University's reference librarian, 1896–1906, and as its secretary from 1917 until his death in 1936, Collins elicited a number of similar accounts from the oldest surviving graduates, sometimes going so far as to take the notes himself, have the alumnus dictate to a University typist, or pay for transcriptions of notes recorded elsewhere.⁶ His exact role in the acquisition of the Shippen memoir is unclear. Although Collins noted that Shippen had written it at the request of Julianna Conover of Princeton and that Conover had then turned it over to him, whether Collins had asked her to persuade Shippen to write the memoir is not known. But it was certainly Collins who caused a typescript of the manuscript to be made and checked against the original, and only the typescript seems to have survived.

Other roughly contemporary alumni have left published or unpublished accounts of the College of New Jersey, through Collins's

⁴ *Daily Princetonian*, 20 February 1895; Shippen's alumni file; *Pennsylvania Magazine of History and Biography* 18 (1894): 120; obituaries in *Philadelphia Evening Bulletin*, 17 June 1911 (with photograph), and *New York Times*, 18 June 1911.

⁵ Notes of Varnum Lansing Collins on conversations in 1899 with John Thomas Duffield, A.B. 1841, typescript in Duffield's faculty file, PUA.

⁶ Examples include the memoirs of Duffield and of Theodore Wood Tallmadge, A.B. 1846, Edward Barry Wall, A.B. 1848, Alfred Alexander Woodhull, A.B. 1856, John Saxton Sherrill, A.B. 1866, and Fuller Porter Dalrymple, A.B. 1867, all cited in the bibliography to James Buchanan Henry and Christian Henry Scharff, both A.B. 1853, *College As It Is: or, The Collegian's Manual in 1853*, ed. J. Jefferson Looney (Princeton: Princeton University Libraries, 1996), pp. 271–283. Henry and Scharff's guide to all phases of undergraduate life in the 1850s touches upon many of the same themes addressed by Shippen, albeit often with different emphases, and the reader is referred to *College As It Is* for fuller accounts of the curriculum, faculty, buildings, and undergraduate lifestyle.

efforts or otherwise, but Shippen's stands alone for its extraordinary candor and its somewhat jaundiced point of view. No one else comments so tellingly on the sheer squalor of undergraduate life at Princeton; only Shippen describes what passed for sanitation facilities, the relative ferocity of the bedbugs in the different dormitories, the cheerless breakfasts in the basement of the Museum, and the subterfuges students used to smuggle ale into Nassau Hall past the vigilant eye of Vice-President John Maclean, A.B. 1816. Although he was obviously a bright lad interested in learning, Shippen ranked near the bottom of his class and felt that his college had failed him; this perception distinguishes him from the more typical memoir that either celebrates undergraduate life or is charitably silent about its failings.⁷ It is to be hoped that with its publication Shippen's account will be more frequently used to lend balance or provide useful data for almost any study bearing on life at Princeton in that underappreciated but fascinating period of three-quarters of a century between the two great Scottish presidents, John Witherspoon and James McCosh, when Princeton experienced and overcame some of its greatest challenges.

⁷ For particularly roseate reminiscences by a near contemporary of Shippen's, see Stephen Grover Dodd, A.B. 1846, "Princeton in the Forties," *Princeton Alumni Weekly* 13 (11 December 1912): 238–240. The memoir closest in tone to Shippen's, but focusing more on curricular deficiencies, is that of the acerbic Basil Lanneau Gildersleeve, A.B. 1849, "Personal Recollections of Princeton Undergraduate Life. I—The College in the Forties," *Princeton Alumni Weekly* 16 (26 January 1916): 375–379.

Some Notes about Princeton

BY E. SHIPPEN, A.M., M.D., CLASS OF 1845

EDITED BY J. JEFFERSON LOONEY¹

I have read with pleasure Mr Alexander's papers on Princeton:² but I venture to think that, if he had waited a little longer, and had 'sought further,' he would have got some other recollections of the *familiar life* of the College, before his time.

These which I give may be of no value at all, in the eyes of the present generation — but they have at least the value of being *true* — and have not been written under any *glamour* — for I have never had any great enthusiasm over Princeton, because it was not so very good when I was there. Princeton is very well, now, — but I believe my Father, who sent me there under the 'very best advice,' would have done better if he had sent me elsewhere: for

¹ I am deeply indebted to Alison McCuaig and Nanci A. Young of the Princeton University Archives for keyboarding the Shippen typescript prior to my verification of the text, and to Ms Young, Wanda S. Gunning, Professor John M. Murrin, and Princeton University Archivist Ben Primer for research assistance and advice and moral support at every stage of this project.

The typescript is in the Princeton University Archives and bears the bookplate of the Princetoniana Fund and the following archival notations: "AM12800," "Po2.85 (MS)," and "157659." It consists of fifty-five typewritten pages bearing some handwritten corrections, presumably reflecting a check by Varnum Lansing Collins against the original manuscript, with a note in ink by Collins pasted to the page preceding the beginning of the typescript: "The following note is inscribed on the large paper envelope containing the Ms. (envelope is in Princeton Collection): 'I fear I have not enough interest in the subject to begin an elaborate article (at my age), but what I have put down here is true — in addition to the Henry-ana' published some years ago in the Princetonian.' V.L.C." For the "Henry-ana" see note 3 below. Another note by Collins at the end of the typescript, dated November 1900, describes it as a "Copy from the original *Ms.* given to me by Miss Julianna Conover of Princeton, for whom Dr. Shippen wrote the above recollections."

A literal textual policy has been followed, with departures indicated in footnotes and with only the following exceptions: unlike the typescript, paragraphs have been indented and quotation marks moved outside of punctuation, and the typist's square brackets have uniformly been construed as parentheses.

² James Waddel Alexander, Jr., A.B. 1860, *Princeton — Old and New: Recollections of Undergraduate Life* (New York, 1898).

Princeton College as I see it now, was then an awfully poor place — with the salvation clause that we had two or three, or four, perhaps, good professors.

I have already had published, in the *Princetonian* some remarks and reminiscences regarding Professor Henry — easily the *first* who ever held a chair there.³

Among marked features of the College discipline, in my time, was the requiring of early attendance at morning chapel — in the winter time before it was fairly daylight. There was also too much preaching at us — of the regular old blue-light Presbyterian kind — which many of us were not used to at home. The Chapel was then in North College,⁴ at the middle of the building, and looking on the back Campus. There was a gallery, which was entered by a door from the second entry — The entries were all brick paved — even the third. Those of us who roomed in the second and third entries of North College used that gallery: answering freely for each other at roll-call, and generally coming in a state of undress which would have been impossible for those on the main floor, below. Names once answered to, the next thing was — to stoop and go out⁵ — I still recall with a shudder those bitter cold winter mornings, with the wind drawing thro' the entries — the dim light of a lard lamp at the desk, below, — the darkness of the gallery — and the droning, perfunctory prayers from the tutor whose turn it was to conduct this lugubrious service.

³Joseph Henry served as Professor of Natural History at the College of New Jersey (hereafter CNJ) from 1832 until he left Princeton to take charge of the Smithsonian Institution. His pioneer research on electricity and his generosity in sharing his findings ultimately led to a priority dispute with Samuel F.B. Morse over their relative contributions to the invention of the electric telegraph (James Buchanan Henry and Christian Henry Scharff, *College As It Is: or, The Collegian's Manual in 1853*, ed. J. Jefferson Looney [Princeton: Princeton University Libraries, 1996], pp. 16n, 254). At an alumni dinner a half-century after graduating from CNJ, Shippen described the prototype telegraph with which Henry amazed his students by placing dinner orders from his classroom to his home well before Morse successfully ran a working telegraph line, and the anecdote was repeated in the *Daily Princetonian*, 20 February 1895, *Alumni Princetonian*, 27 February 1895, and Alexander, *Princeton — Old and New*, pp. 86–87. For Shippen's fullest account of his memories of Henry, see Shippen to J. Bayard Henry, 25 February 1895, typed transcript in Joseph Henry faculty file, Princeton University Archives (hereafter PUA).

⁴At this time Nassau Hall was known as North College and served with East and West colleges as CNJ's three dormitories. Students attended mandatory morning and evening prayers at the chapel on the back of Nassau Hall, since enlarged and turned into the Faculty Room, until the college's first free-standing chapel was constructed in 1847 (Henry and Scharff, *College As It Is*, pp. 18n, 30–31, 129n).

⁵For student stratagems to avoid attendance at morning prayers see also Henry and Scharff, *College As It Is*, pp. 74–76, 251–252.



Photo: John Blazejewski

The original plaster maquette, finished in 1903, for the 1928 bronze statue of Joseph Henry (1797–1878) by John Flanagan. The statue stands in front of the State Education Building in Albany,

New York. On the base of the statue is the inscription, “He discovered self-induction and his contributions to the knowledge of electro-magnetism are essential to the electric telegraph, the telephone, the dynamo, the motor, and radio.” Faculty Photographs, Princeton University Archives.

It was rather a favour, in those days — for a lad to be allowed to decline the chapel service on account of religious scruples — but I knew one was excused on that account. As there was *no* Episcopal Church in Princeton, at that time,⁶ there could be no question as to the boys whose parents were of that persuasion. They were all driven in, like cattle into a corral, in that old chapel with the pictures in it — We, (many of us) liked the associations even as boys, — but we did not like the deadly long drawn prayers. We felt as if the Tutors were “practicing” on us. Some of them were pretty poor “prayers” — and I suppose they never got any better, some of them. But it was very different on Sunday morning, when Professor Dod⁷ preached — for every student who had a spark in him was sure to be there. Professor Dod was a wonderful man, in many ways — He was thin and lank, and sallow — but he had an eye which would look right through anything. They used to say that he smoked too much for his health. That may be — but he could run like a deer, when occasion required — and “Johnny”⁸ got him out to help him. Professor Dod also gave, to the older classes, lectures upon Architecture — the attendance upon which was purely voluntary. He had a poetic mind — and I think he gave some ideas to many young men who would otherwise never have had any on the subject. Many years after I graduated I asked a Classmate, who had, in the mean while, become a most distinguished lawyer, “what he remembered best at Princeton College?”

“Professor Dod’s voluntary lectures on Architecture,” he said, at once — “he gave us something that some of us wanted. He gave us some poetic thoughts, and did not treat the subject mechanically.” Oh! that we had had more to break out of the rut! We had to find out for ourselves, after we went out what we wanted. With the exception of Henry and Dod — the rest were no doubt school teachers, who had no idea beyond a “recitation.” I must except from this category Professor Stephen Alexander — who used to

⁶ Trinity Episcopal Church had in fact been consecrated in 1834: see John Frelinghuysen Hageman, *History of Princeton and Its Institutions*, 2 vols. (Philadelphia, 1879), vol. 1, p. 192.

⁷ Albert Baldwin Dod, A.B. 1822, Professor of Mathematics at CNJ from 1830 until his death in 1845.

⁸ John Maclean, Jr., A.B. 1816, spent fifty years on CNJ’s faculty, including service as Vice-President from 1827 to 1854 and Professor of Ancient Languages and Literature from 1830 to 1847. His role as self-appointed campus disciplinarian continued even as President, 1854–1868, and gave him special prominence in contemporary student accounts (Henry and Scharff, *College As It Is*, p. 35).

address remarks to his classes against certain vices which was the more commendable in his case, as he was an exceedingly modest man.⁹ Professor Dod no doubt used tobacco to excess. He chewed in the mathematical lecture room in a way which shocked us sometimes. His jaws answered the French name of “machoire”¹⁰ very well. As I have said, he could “run like a deer,” and the Students — the majority of whom were Southerners, were more afraid of “Dod’s catchin’ em,” than of any one else.

Altogether, our instruction was in the hands of very narrow minded people. Dear old Dr. Carnahan,¹¹ so far as I remember used to hear something in the way of “Paley’s Evidences”¹² — but I don’t think he even did that in my last year. Even such students as we were used to laugh at Paley — and I understand that it is entirely eliminated from College courses to-day. In my time there were twenty three or four Trustees — and Thirteen (all told) in the Faculty. Of the thirteen five were Tutors — who were only advanced students — probably at the Theological Seminary: so it was rather a case of the head larger than the body.¹³

We were really like the Conies, ‘a feeble folk,’ for, in 1843-4 there were only nine Freshmen. With the very respectable and ponderous Dr. Jas. Carnahan, as President — there was a lull, or stagnation in the advance. This mostly occurred because the Trustees and Faculty (alike) were non-progressive. Old Dr. Ashbel Green was still alive, and I have often seen and talked with him.¹⁴ But if

⁹ Stephen Alexander, a CNJ faculty member for forty-three years, was Professor of Astronomy and Adjunct Professor of Mathematics from 1840 to 1845 (Henry and Scharff, *College As It Is*, p. 92n). For his legendary shyness, see same, p. 119.

¹⁰ “Machoire” is French for jaw or jawbone.

¹¹ James Carnahan, A.B. 1800, ninth President of CNJ, was nicknamed “Boss” by the students. His thirty-one years in office (1823-1854) is still a record. Shippen was not alone in regarding him as rather a figurehead, but under his care the College enjoyed a much needed period of stability in which the number of students and faculty both tripled (Henry and Scharff, *College As It Is*, pp. 29-30n).

¹² William Paley, *Natural Theology: or, Evidences of the Existence and Attributes of the Deity, Collected from the Appearances of Nature* (London, 1802), and later editions.

¹³ During Shippen’s four years at CNJ the Board of Trustees consistently had twenty-three members (twelve of whom were members of the clergy), including the governor of New Jersey and the president of the College serving ex officio. The faculty numbered thirteen in Shippen’s first three years and twelve in the fourth and typically consisted of the president, vice-president, five professors, one adjunct professor, a language teacher, three tutors, and a register (that is, registrar). All of the ten tutors and registers who served during Shippen’s stay were CNJ graduates and all but one were concurrently students at the Princeton Theological Seminary (CNJ catalogues).

¹⁴ Ashbel Green, A.B. 1783 (1762-1848), CNJ Trustee from 1790 to 1812 and its eighth President, 1812-1822, but no longer a College official in Shippen’s student days, was still a



Photo: John Blazejewski

"Stephen Alexander." Undated photograph by Howell of New York City. Faculty Photographs, Princeton University Archives.

the Faculty and Trustees had had the money which, in consequence of the prosperity of the country, has flowed in upon them, I doubt whether they would have known what to do with it — so accustomed were they to living upon the hand-to-mouth system. Of course I did not know it then — but that is so.

John Torrey — M.D. L.L.D. (I believe), was announced as the Professor of Chemistry and Natural History.¹⁵ He was also, I think, connected with The Assay Office in N.Yk. I think he was very little in Princeton, altho' his family resided there, in the quaint house, down the lane by Potter's, where Mr. F. S. Conover afterwards lived for many years.¹⁶ Dr. Torrey's lectures on Chemistry were of the character of the time — simple and elementary. Those who were interested payed attention to them and those who did not did not come — being answered for by others — Dr. Torrey could have had little acquaintance with his class — for (to our immense glee) John Scott, of Mississippi, once got up and recited for his brother,¹⁷ who was not present. The Scotts, although brothers, were as unlike as possible. John was wiry and blond — Walter was very dark, and rather stout — any other Professor or Tutor than Dr. Torrey would have recognized the fraud at once.

At the same time Dr Torrey was a most amiable and excellent gentleman. As I intended to study medicine I paid more attention to his lectures than many did — and obtained some ground-work. As for "Natural History" — I never heard it mentioned — although there were a few cases of butterflies in the room.

Stephen Alexander — to whom I have already alluded, was what the French call "un petit homme noir" — He was no relation to the other Alexanders. He was an honest man — if ever there was

leading force for educational and religious conservatism (Alexander Leitch, *A Princeton Companion* [Princeton, 1978], p. 229).

¹⁵ John Torrey, an eminent botanist who took his M.D. from the College of Physicians and Surgeons in New York City in 1818 and received an LL.D. from Amherst in 1845, was Professor of Chemistry and Natural History at CNJ from 1830 to 1854, concurrently held the chemistry chair at the College of Physicians and Surgeons, and gave up both posts to become assayer at the United States Assay Office in New York City. He was notorious for directing his sarcastic wit at underachieving students (Henry and Scharff, *College As It Is*, pp. 16n, 227–228).

¹⁶ James Potter's residence at 1 Bayard Lane is now a Princeton University property known as Palmer House (Henry and Scharff, *College As It Is*, p. 48n). Torrey's house on Bayard Lane had formerly been occupied by Samuel Bayard, A.B. 1784. Frank S. Conover, a U.S. naval lieutenant in the Civil War, served a term as mayor of Princeton in the 1870s (Hageman, *History of Princeton*, vol. 1, pp. 227, 307; vol. 2, p. 10).

¹⁷ John Turnbull Scott and Walter T. Scott, both A.B. 1845.

one — and tried in every way to do his duty. I can bear testimony to this — altho' I stood low in Mathematics and astronomy — his particular branches.

The Adjunct Professor of the Greek and Latin Languages was Evert M. Topping, A.M.¹⁸ I do not remember much about him, except that he was a tall, fine-looking, gentleman-like man, who got along fairly with the Sophomores — with whom he had principally to do—

Mon^s. A. Cordon de Sandrans¹⁹ was the Teacher of Modern Languages of our time. The real fact was that he spoke English perfectly, and tried to teach some of us French (the only modern Language I ever heard of at Princeton). I do²⁰ not think that he knew any other modern language. His course was entirely voluntary. He came up from Philadelphia once or twice a week, and held an hour's 'scéance.' It was a ghastly attempt at 'Modern Languages' in a hide-bound Institution. I had had some very good early knowledge of French,²¹ and my Father insisted upon my following it up. But there were often only two or three there. Colquitt,²² of Georgia, and Pannill,²³ of Petersburg, Va. — both in the class ahead of me — with myself, were the three most faithful attendants. Colquitt was afterward a Senator, and a Confederate general, — and I could never understand his latter position — for he was rather a consumptive looking young man at that time — with the blood mantling through his cheeks at every change of thought.

N.B. The French Instructor's name was, really, De Cardon de

¹⁸ Evert Marsh Topping, A.B. 1830, was a CNJ tutor from 1835 to 1839 and Adjunct Professor of the Greek and Latin Languages from 1839 to 1846 (*General Catalogue of Princeton University 1794-1906* [Princeton, 1908], p. 143). His teaching style is evaluated in Edward Barry Wall, A.B. 1848, *Reminiscences of Princeton College 1845-1848* (Princeton, 1914), p. 7.

¹⁹ Alexandre Cardon de Sandrans was Teacher of Modern Languages from 1841 to 1849.

²⁰ Typescript: "dod."

²¹ Shippen's early acquaintance with French presumably came during his childhood in Bordentown, where his mother, already fluent in that tongue, socialized with Joseph Bonaparte and other Napoleonic expatriates during their American sojourn ("Reminiscences of Admiral Edward Shippen: Bordentown in the 1830's," *Pennsylvania Magazine of History and Biography* 78 [1954]: 212-221).

²² Alfred Holt Colquitt, A.B. 1844.

²³ Typescript: "Parmill." The typist obviously misread the name of William Pannill, Jr., A.B. 1844.

Sandrans. I never knew why he came here. He had been an officer in the army. A robust and sturdy man — played chess well. I lived in his house for a year while a student in Philadelphia but never learned any more.

The Tutors did not count much in my day — There were four of them — meritorious young men, who were working their way to a “higher education” — (which, at that time seemed to be the Presbyterian Ministry).

It was a dreadful position — for they were certainly knocked about a good deal! They had to live in North and East and West Colleges — and their windows were, more than once, blown in by explosives lowered from above. This is not very pleasant for one who stands in the light of a preceptor to those in his college. The more these poor fellows tried to do their duty, the more the junior students — cubs, would be the proper name — would be down upon them. These same students never tried the same game with some higher authorities — but vented themselves on the Tutors. In fact, the position was very much like that described of that of Ushers, in the English Schools of the earlier part of the Century.

The discipline of the Institution — if it could be called discipline — was embodied in “Johnny Maclean,” who was then very active and energetic. He was about a good deal on police duty — and often got himself into rather undignified positions by his zeal. He was the only one who ever cut across the grass in the front Campus, as, under some sudden excitement, he would tear over from his own house to that of Dr. Carnahan.²⁴ When this was seen, windows of North College would go up, and shouts come forth — “Hi, Johnny! Keep off the grass!!” This was often enough the cause of a sudden diversion of his course at right angles, “to find out who the impudent rascals were” — (which he never did).

²⁴ The Vice-President’s House, built ca. 1800 and demolished in 1872, and the President’s House of 1754–1756, known as the Dean’s House from 1883 to 1967 and since then as John Maclean House, stood on Nassau Street flanking Nassau Hall (Henry and Scharff, *College As It Is*, pp. 21n, 43n).

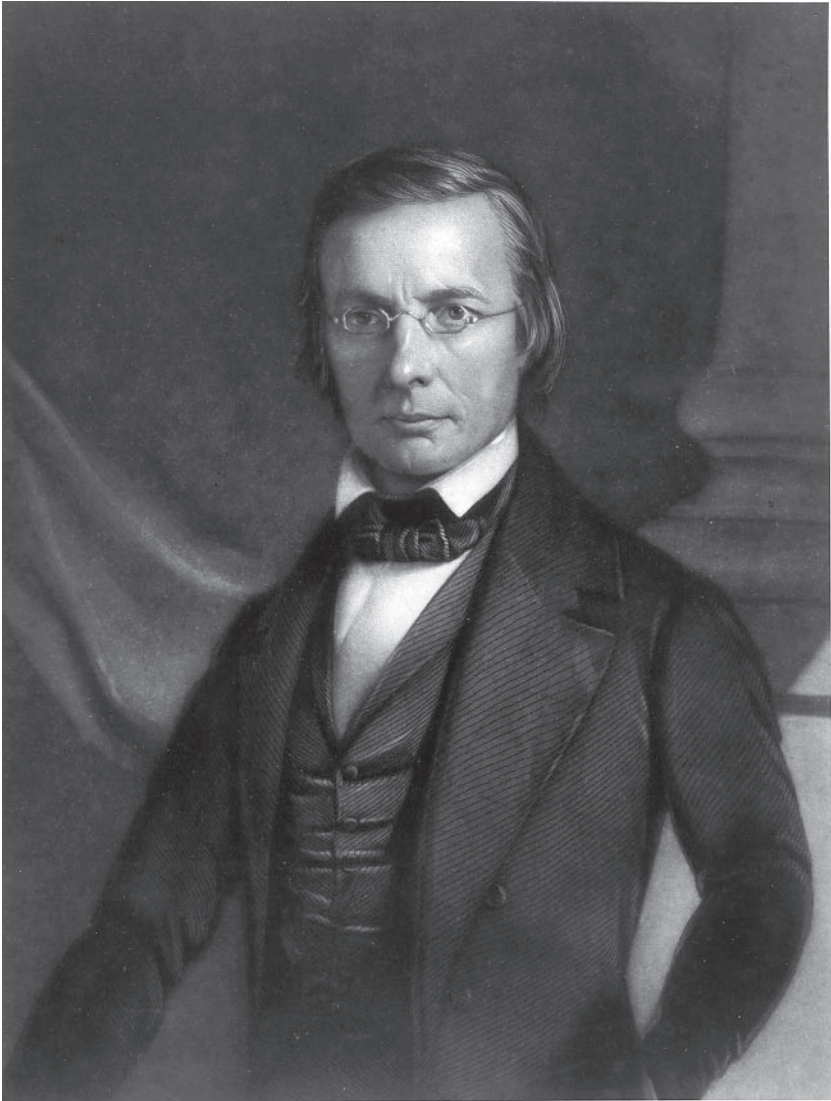


Photo: John Blazjewski

“Rev. John Maclean, D.D., Vice President of the College of New Jersey.” Engraved by T. B. Welch from a daguerreotype by M. P. Simons. Philadelphia: Published by M. P. Simons, n.d. Faculty Photographs, Princeton University Archives.

He was most kind hearted, but, on occasions when some one was caught *in flagrante delicto*, he always put on a fierce air — grunted and “pished and pshawed” and always said “very well!! you can pack up your trunk! you go tomorrow!” The student who knew “Johnny,” did not pack up, and probably never heard any more of it. I can see the dear old fellow now — in my mind’s eye, with his gown, or winter cloak, flying out behind him from his rapid movements. Peace to his ashes! Everybody loved him.

My class, 1845, as Freshmen of the second term — 1842 — contained in its list only twenty-one names.²⁵ I, myself, entered what was called “half-advanced.”²⁶ It was rather a bad step for me — for I was only sixteen then, and “Johnny Maclean,” whom my Father consulted, would not hear of my entering the Sophomore class, for which I was prepared, so putting me in the Freshman, when I was prepared to go on with the Sophomores altered my whole course in College.²⁷ There was then, during a whole Summers Session, no occasion for me to study. I was well up in the Odes of Horace and the elementary Mathematics, and all that sort of thing — so that I could always go and make a fair recitation without study. Then, after six months of idleness, when the necessity for study came on, I had lost the habit. The consequence was that I stood low except in Greek, which I always liked, and in the Natural Sciences, under Professor Henry; who could make any one work who had a spark in him.²⁸ I say I liked Greek. It was very

²⁵ The catalogue actually listed twenty-two freshmen, although its compiler incorrectly gave the total as twenty-one (*Catalogue of the Officers and Students of the College of New Jersey, for 1841–1842* [Princeton, 1842], pp. 11–12).

²⁶ Shippen was admitted to CNJ as a freshman on 20 May 1842 at the beginning of the second semester, the “Summer Session” (Faculty Minutes).

²⁷ Shippen may not have been as well prepared as he fancied, since matriculation as a sophomore at the start of the second session was not at all unusual. Students at this time were much more likely to enter CNJ as sophomores or juniors than freshmen (Henry and Scharff, *College As It Is*, pp. 44n, 106–109).

²⁸ Shippen “stood low” even at the end of his freshman year, when he was ranked 13th of 14 students, and his grades thereafter were consistently poor. His final class standing, combining the results of the final senior examination with all of the tests which preceded it, placed him 44th of 47 (with a score of 70.6), and, since an additional four students who missed the final examination but were still recommended for diplomas had also had better grades than Shippen, he actually stood 48th out of the 51 men who received degrees (Faculty Minutes, 26 September 1842, 17 May 1845, and *passim*).

funny to see Dr. J. Maclean — who was then Prof. of Greek, in his recitation room, in the Library Building — (which, I think, is now the Business Building).²⁹ When we wished to, we could always prevent any regular recitation, or construing, (say in Homer) by some one rising, as soon as the roll was called and saying, “Prof. Maclean I have looked closely at this passage” (quoting it) “and I do not see that the significance of “δε” in line twenty-three is very clear.” Then “Johnny” would dive down among his folios at the bottom of his desk, and bring up Porson³⁰ or some other authority, put his spectacles up on his forehead, and “go into the thing.” Then he would tell some junior to “go on,” and he would keep up some sort of appearance of reciting — to the great amusement of the rest of the class — At the end he would announce that the meaning of the “particle,” in that connection, was doubtful — and then, the hour being ended, we went away (more or less peaceably). Dear old Johnny! — He always preached at a certain Sunday in the early winter, upon Shadrack, Meshack and Abednego, every year, and we all went to the service — to see if he would alter a word from the last year’s sermon, which he never did, as long as I was there. It was a good subject for such a set as most of the students then were, and the dear man always waxed fervent, and tears stood in his eyes. Some of us knew the sermon almost by heart, and I have heard it, repeated at Lazy Corner, at a meeting of the “Codgers.”

Dr. Maclean, as kind-hearted and single-minded a man as ever lived, was given intimate relations with the students, as a sort of Proctor, which impaired his influence as a Professor, and in other ways. It was probably because he was a bachelor, and much police, and other duty, was thrown upon him because the others would not be bothered. Then too, like some other people even at this time, “Johnny” whose whole life had been spent there, thought that the center of the world was in Princeton, and that the threat of sending anyone away from that Paradise must have great deterrent force.

In my days the College rules did not permit any student to room

²⁹ The Library, constructed around 1804 and renamed Stanhope Hall in 1915, contained recitation rooms for all four classes as well as CNJ’s book collection when Shippen attended CNJ. By the time he composed this memoir it housed the offices of the treasurer and the superintendent of grounds and buildings (Henry and Scharff, *College As It Is*, p. 76n; Leitch, *Princeton Companion*, p. 449).

³⁰ Richard Porson (1759–1808) was Regius Professor of Greek at Cambridge University.

or board in town without a special permission from the Faculty³¹ — which was not so easily obtained — for they naturally wanted the income (meagre enough) from room-rent and board in the two “Refectories.” Those who lived in town could be counted on the fingers of one hand — although there were some of us who took meals at boarding-houses. Practically, all the students took their meals at one of the Refectories.

Whether it was considered a disciplinary measure or was for the encouragement of the Refectories, or for both reasons, the fact remained that all of the students had to contribute to “old Clow,” or to the other refectory. They were just “Commons” and practically, all of the students of my time took their meals in the Commons hall. There were as I have said two of them. The higher priced one was under the Philosophical Hall, the other was what was then just outside the College limit — near “Stevy Alexander’s” house.

At the “first class” refectory we paid \$2.25 a week — and the other was \$1.75 a week.³²

“Those who dispense with the attendance of servants in their rooms have a deduction of three dollars a session from their bills.”³³

This was a part of the college law which used to drive “old Ben,” our Philosopher and Friend, in North College, nearly wild. “As if we wasn’t of as much importance as these here students,” — he used to say.³⁴

³¹ In 1844 students were required to obtain the President’s permission before changing their boarding place (Faculty Minutes, 26 March 1844).

³² At this time CNJ operated two refectories. From its construction around 1804 until 1856, food was served in the basement of the Museum (also called Philosophical Hall), a sister building to the Library (now Stanhope Hall) until its demolition in 1873. A second refectory the students called “the poor house” served cheaper fare, with especially frequent servings of “Ram Pie” (mutton stew), from 1834 until 1846 in a frame building at the southeast corner of an intersection of College Lane and William Street which has since been absorbed by the campus. Henry Clow (d. 1867), a baker, poet, and sometime mayor of Princeton, served as steward of the old refectory from 1816 to 1845 and was called “Old Clow” to distinguish him from his nephew Daniel Clow, steward of the new refectory from 1838 to 1846 (Notes of Varnum Lansing Collins on conversations in 1899 with John Thomas Duffield, A.B. 1841, typescript in Duffield’s faculty file, PUA; Hageman, *History of Princeton*, vol. 1, pp. 340–341; John Maclean, *History of the College of New Jersey, from Its Origin in 1746 to the Commencement of 1854*, 2 vols. [Philadelphia, 1877], vol. 2, p. 313; Wall, *Reminiscences*, pp. 22–23; Henry and Scharff, *College As It Is*, pp. 71–72, 76; *General Catalogue*, p. 81). The weekly cost of board at the old and new refectories was \$2.50 and \$1.875 respectively in the academic year 1841–1842, was lowered to \$2.25 and \$1.75 respectively the next year, and remained at the reduced price for the remainder of Shippen’s student days (CNJ catalogues).

³³ The quotation is from *Catalogue of the Officers and Students of the College of New Jersey, for 1843–1844* (Princeton, 1844), p. 19. Without the deduction the fee was four dollars a session.

³⁴ Almost certainly Benedict Grethler (born ca. 1811), who entered the employ of CNJ no

People who live in Princeton may be amused at the prices I have mentioned — but they don't consider that the great crisis of 1837 had not long passed and that every one felt very poor. The Refectory under the Philosophical Hall, (above which was Dr. Torrey's lecture room, and Professor Henry's above that) this Refectory, I say, charged the most — but it is doubtful if it had any advantage over the other, except that it was nearer — and, in snow and rain, that was of importance. The “old” Refectory was, in my time, under the charge of “old Clow” — a red-faced, drunken old fellow — a Scotchman, or North of Ireland man — who was, at one time, Mayor of the town. He paid very little attention to his business and, altho' the number of students was great, they had a sort of scramble for food. At the middle table sat one of the tutors (whom I used to pity) for before his Presbyterian grace was half finished the fellows would clump down, and begin. It would have been better to have no grace than such an one. The tutor's presence did not in the least restrain boisterous conversation, or the interchange, between tables, [of]³⁵ facetiae of a pungent kind. The service was of the rudest, performed by negro lads whose descendants may, no doubt, still be found haunting the purlieus of the College. If any one happened to be late for breakfast he found the servants gone, but if he went out into the squalid kitchen he generally found some remains of buckwheat batter — and the fire still hot under the huge cast iron griddles, which enabled him to cook a plate of cakes — while the boiler probably still contained some dregs of muddy coffee.

More than once, about those times (1842–5) when the food got so bad that something had to be done, at a concerted signal, up would go the windows, and out went everything on the tables, plates, cups and saucers, knives and forks and table cloth. Then there would be an awful row. — “Johnny” sent for: the Faculty held a

later than the 1840–1841 academic year and left it no earlier than August 1849. A native of Baden, Germany, by 1851 he occupied a house on the campus side of Nassau Street several buildings east of the Vice-President's House, and he had become a baker by 1860 before disappearing from Princeton's tax lists after 1871 (list of West College servants signed by Grethler, 14 January 1845, John Maclean Papers, PUA, and other receipts and invoices in same and in Inspector's Records, PUA; John Bevan Map of Princeton, 1851; place of birth and age in population schedules of 1850 and 1860 U.S. Census, National Archives, microfilm at Historical Society of Princeton). I am indebted to Wanda S. Gunning for this identification and these references.

³⁵ Word editorially supplied.

meeting — and — nothing was done! We then, for a time, had a great improvement in food & service.

Speaking of the Refectory I may say that, when one got to be a Junior he was considered eligible for election as head of a table. This entailed the labor of carving, but also carried with it the privilege of selection. and, in case of a turkey the carver always had the right to reserve a thigh, to be grilled for his supper. This bon-bouche had a carving fork run through it and then jabbed into the pine table, underneath. An unwritten law caused all to respect this strange larder — but I have known trouble caused by the intrusion of a strange dog.³⁶

In regard to turkies I may say that, in winter, they figured largely in the night suppers of North College — and were obtained, mostly, in two ways. One was, by direct raids, and then roasting before the open fires, on a string;³⁷ and the other way was by ordering them from “Professor Henry’s Sam” — a big, very light-colored, shrewd mulatto man, who drove an extraordinary trade in clothes.³⁸ An old suit for a turkey, stuffed and roasted, and “sneaked” in at 11 o’clock. They used to say that Sam had more than one hundred suits of clothes.— which he wore in turn — often appearing in four or five different suits in the same day. He was the fore runner of the present German Emperir. He was much pleased with the attention he attracted and always passed along the front of North College on his way to the Laboratory. Contrary to the suspicions of the College authorities, I may say that Sam would never bring

³⁶ John T. Duffield, A.B. 1841, recalled that in the old refectory “Wednesday was the chief day; dinner then always consisted of turkies or chickens and apple pies.” For breakfast hot rolls were generally served on Mondays and Thursdays but “after the first snow they always had buckwheat cakes every morning made in a barrel,” accompanied only by coffee (Duffield, [Reminiscences]). For similar accounts of crockery smashing and the stashing of poultry parts, see Basil Lanneau Gildersleeve, A.B. 1849 “Personal Recollections of Princeton Undergraduate Life. I—The College in the Forties,” *Princeton Alumni Weekly* 16 (26 January 1916): 376–377.

³⁷ For a description see Henry and Scharff, *College As It Is*, pp. 208–209.

³⁸ Sam Parker was a servant supplied by the CNJ Trustees to Joseph Henry in 1840. Henry soon taught him “to manage my batteries” and found him indispensable as an assistant “who now relieves me from all the dirty work of the laboratory.” Parker remained in Henry’s service until the latter left Princeton in 1846 (Nathan Reingold, Marc Rothenberg, et al., eds., *The Papers of Joseph Henry*, 7 vols. [Washington, D.C., 1972–, ongoing], vol. 4, p. 452n; vol. 5, pp. 125–126, 226; vol. 6, p. 353; vol. 7, p. 305).

liquor in. He was a “canny” nigger — and he would never say where he got, or cooked, or stuffed his turkeys — But, on the other hand, he never would “smuggle rum” as they call it in the Navy.

On these occasions the drink was Ale — a much more wholesome drink than whiskey — which was obtained (as a rule) from Anthony’s³⁹ — a very civil and capable caterer in the Main Street. He had a basement to which some of the bolder spirits often went, in the middle of the night to eat oysters and drink ale. It would have been fatal to Anthony (respectable colored caterer as he was), to smuggle strong ale into North College — so a discreet colored boy would deposit a two or three gallon jug in the weeds and high grass in the front campus, by the East gate, and then the Amphytrions tossed for who should go for the jug. The danger was over when the East steps of North College were reached, but the imminent danger was of “Johnny’s” pouncing out of his house — close by — and long ago swept away —

To return to “Professor Henry’s Sam.” He was a very light mulatto — and large — and he always considered, that Prof. Henry was one of the greatest men in the world. And in this Sam was quite right — for a mind so philosophical and so well balanced seldom is found — Sometimes those students who were allowed to act as assistants in preparing Henry’s lectures used to “insulate” Sam, and snap sparks from his nose and chin. He stood it like a hero, “in the interests of science,” but he made up for these jokes awfully when he began to bargain with the boys for a suit of clothes.

“Ben,” a German, long in the Country, had a place as “janitor.” (we would call it now). His rooms in the basement of North College were damp and noisome. Yet students had occupied them not very long before, and I could give some names of those who did so. At that times students in North College (and⁴⁰ the others too) took bowls from the Refectory to their rooms, made water in them, and then threw it out in the brick “fosse” which surrounded the building.⁴¹ In winter (as well as in Summer) we had to go to the

³⁹ Anthony Simmons (ca. 1802–1868), described as a confectioner with a net worth of \$10,000 in 1850, bequeathed one of his half-dozen houses to the Witherspoon Street Church organized by Princeton’s African-Americans in 1846 (population schedule of the 1850 U.S. Census, National Archives, microfilm at Historical Society of Princeton; Hageman, *History of Princeton*, vol. 2, p. 210).

⁴⁰ Misplaced opening parenthesis moved here from beginning of sentence.

⁴¹ For the exotic reputation acquired by the basement rooms of Nassau Hall after students ceased to occupy them and the annoyance caused to hapless ground floor residents by the “continual shower of dirt and rubbish” from occupants of the upper stories of the dormito-

“temples of Cloacina”⁴² — which were just back of the two Halls, Clio and Whig.⁴³ The walks were muddy and not lighted at night. The erections themselves were not better than one would see at a country fair — of rough pine boards and with no sinks. They were detrimental in every way, — as persons often used utensils and dumped them in improper places. Many who were more conscientious avoided going there at night, (or in bad weather) to the injury of their health. When things got so bad at these places that even boys could not stand it, somebody set them on fire, at night.⁴⁴ Then there was an address in the Chapel over “the destruction of College property.” And, in the mean time we suffered for the ordinary conveniences of life. I suppose there never was a more ill-conducted place than it was. They seem to have gone to the opposite extreme, now — and the “Presbyterian Preparatory School” is now a full-fledged University.

It used to be supposed that a large number of the students would go to the Seminary, in the same town. Ben, the principal servitor in North College we looked upon as a millionaire. He had several of the mouldy basement rooms crammed with the very commonest kind of furniture, which he sold to incoming students at fearful prices.⁴⁵ These boys in the pride of furnishing their own rooms,

ries, see Henry and Scharff, *College As It Is*, pp. 65, 130–134). The moat surrounding Nassau Hall and supplying light to the basement rooms was filled in as part of the remodeling after the fire of 1855 (Duffield, [Reminiscences]).

⁴² That is, the privies.

⁴³ Since before the American Revolution, CNJ’s great rival literary clubs known as the Cliosophic and American Whig societies had trained their members in debate, oratory, and composition, kept libraries more interesting to students than that of the college, vied for superiority in undergraduate and commencement forensic displays, awarded their own diplomas, and served as the chief focal point for student loyalties at a time when intercollegiate competition did not exist and the only other sanctioned extracurricular activities were religious in nature. The societies had constructed their own halls in 1838, very similar in appearance to the current Whig and Clio halls built in the 1890s but a floor shorter and located farther apart from each other and farther south of Nassau Hall (Jacob N. Beam, *The American Whig Society of Princeton University* (Princeton, 1933); Charles R. Williams, *The Cliosophic Society, Princeton University* (Princeton, 1916); J. Jefferson Looney, *Nurseries of Letters and Republicanism: A Brief History of the American Whig-Cliosophic Society and its Predecessors, 1765–1941* [Princeton, 1996]; Henry and Scharff, *College As It Is*, pp. 78–82, 89–91).

⁴⁴ Students burned the privies about once a session in the 1850s (Henry and Scharff, *College As It Is*, p. 135).

⁴⁵ Furniture sales from CNJ servants to students were common (Henry and Scharff, *College As It Is*, pp. 53–55, 66; Gildersleeve, “Personal Recollections,” p. 376). According to a student only a year behind Shippen, the servant selling furniture from the basement of Nassau Hall was then Daniel McCallen (Theodore Wood Tallmadge, A.B. 1846, “Reminiscences . . . 1843–46,” typescript, 5 November 1902, in Bound Manuscripts, Manuscripts Division, Rare Books and Special Collections, Princeton University Library, p. 4).

paid about what Ben asked. They also bought a large population which they had not bargained for — for the North College bed-bugs, (*Cimex Lectularius*) came finer and more active than any others. It was said, at that time, that East College came next, and that West College, (as in every thing else) was slow. Ben used to advance us money when we wanted to go to Trenton, on a spree — and even once to New York, did we venture, trusting to “answering” at Chapel, for our safety.⁴⁶ Ben would lend four dollars on a “bureau,” or chest of drawers. But the “bureau” had to be actually taken out of the student’s room, and put in his buggy and damp store rooms before the money was forthcoming. Then — perhaps weeks afterwards — when the remittance from home came along, the student had to pay half, or nearly half, of the advance, to recover his piece of furniture. The college authorities seemed never to think of regulating this business — or — if they did — they regulated it very badly. We, lads of 17 or 18, thought it was allright, and one of the hard things of the world that we must necessarily encounter. We were a set of innocents in one way, and not so innocent in other ways. The preponderance of Southern students caused also a good deal of performance which was in “bad form” — but it was the ruling form then. “Lazy Corner”— (which I observed in a recent visit to Princeton, on my 53d-year of graduation) is no longer in favour. It was an institution for many years. The iron fence along the street, cutting off the Front Campus was in existence as early as 1840,⁴⁷ possibly before that — and was considered a very elegant erection — cutting off the entry of the vulgus profanum⁴⁸ to three gates. In practice the middle gate was never used because the middle walk was so overgrown with weeds as to be indistinguishable. Still, the “iron fence” was a great thing.

At the end of the “*Iron Fence*” (in big letters) and at its Southern end, was Lazy Corner. A fence about 3 ft. high, with a flat rail on

⁴⁶ Students were forbidden to travel more than two miles from the college without permission (*Laws of the College of New Jersey; Revised, Amended and Adopted by the Board of Trustees, July, 1839* [Princeton, 1839], p. 21). For other violations of the ban, see Henry and Scharff, *College As It Is*, pp. 138–139.

⁴⁷ Notation added here in pencil: “(erected in 1838 — see Maclean II. 306).” As this citation indicates, in 1838–1839 the Trustees spent almost \$4,000 on an iron fence and other improvements to the front campus (Maclean, *History*, vol. 2, p. 306).

⁴⁸ “Uninitiate crowd,” or rabble, from Horace, *Odes*, III, i, 1 (Charles E. Bennett, ed., *Horace: The Odes and Epodes*, revised edition [Cambridge, Massachusetts, and London, 1927, reprinted 1978], pp. 168–169).

top, which divided the front garden of President Carnahan's house, (which is now the Dean's, I think.) ran at right angles to the "*great iron fence*." At this time almost all the passing was in and out of this "Lower Gate." Here, strung along like crows on a perch, were very generally to be found a lot of students, clad in a most eccentric way — some of them in dressing gowns and top boots — of all the classes but the Freshman. No Freshman might more than pass, with down cast eyes and humble bearing. He was lucky if he passed without injurious remarks. At Lazy Corner all the gossip of both College and Town was retailed. Most of the ladies of the little town always crossed the Street to avoid Lazy Corner — even when the weather was inclement, and no one was there.⁴⁹

It would be as unprofitable as it would be unnecessary to say how often matches of pennies at Lazy Corner were made for ice-cream at Waggeners.⁵⁰ This was a shop on the Main St. at the right hand corner of the road which led to the Cemetery and Rocky Hill. When President Tyler⁵¹ came to Princeton I was one of the committee of students who showed him about — The Cannon balls &c were all duly shown — but, to show how much local study has advanced in these days, there was not one who could give him an intelligent idea of the Princeton battle. There was a rather funny incident connected with Tyler's visit. When he came he was attended by one of his secretaries, Mr Porter, who came from Easton, Pa.⁵² Waggener had also lived there. One of the New York papers, in noticing the President's visit to Princeton (he stayed at Morven, which was the great place)⁵³ — said — "that since the Easton days,

⁴⁹ The dislike by Princeton women of the scrutiny of students at Lazy Corner or Loafer's Corner is also documented in Henry and Scharff, *College As It Is*, pp. 201–202.

⁵⁰ Daniel B. Wagoner (Waggoner, Wagner) came to Princeton from Pennsylvania and headed a household of eleven in 1840, was ordained a deacon of Princeton's Presbyterian church five years later, and served as CNJ steward from 1845 to 1846. His ice cream saloon was in a low stone structure next door to the site of Lower Pyne Hall on Nassau Street. He subsequently opened a popular ice cream establishment in New York, did well with it, and retired to the Princeton area (Duffield, [Reminiscences]; population schedule of 1840 U.S. Census, National Archives, microfilm at Historical Society of Princeton; Reingold, Rothenberg, et al., *Papers of Joseph Henry*, vol. 5, p. 378; Hageman, *History of Princeton*, vol. 2, p. 187; *General Catalogue*, p. 81).

⁵¹ President John Tyler visited Princeton 10–12 June 1843 (Hageman, *History of Princeton*, vol. 1, p. 266; *New York Tribune*, 8 June 1843).

⁵² James Madison Porter served as Secretary of War from 8 March 1843 until the Senate rejected the appointment on 30 January 1844 (*Dictionary of American Biography* [henceforth DAB]).

⁵³ Parentheses editorially supplied to set off phrase inserted in ink. "Morven" was the home of the Stockton family of Princeton, one of whom signed the Declaration of Indepen-

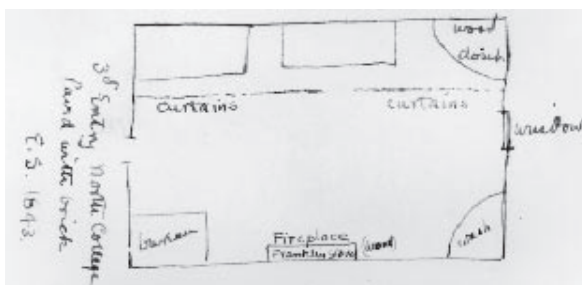
when Porter only recognized Waggner by a “condescending, half-inch jerk down of the head, which, being interpreted, means Good morning, and be d—d to you”—“Saul was not seeking his father’s asses in those days”— says the newspaper. “But the Secretary was in politics.” It so fell out that the Secretary and the confectioner met in the street. The former recognized his old fellow townsman in a moment and seizing by the hand with that cordiality of grip which is peculiar to politicians and policemen, expressed the deepest heartfelt joy at the unexpected interview with so old and dear a friend. He made minute and heartsome inquiries touching the family of Mr A. (which meant Waggner) He insisted upon his going to see the President — (who was only an accidental President) and finally, as he relaxed his ardent grasp, assured the found friend that he would call on him the next day. Next morning, before breakfast, “the Secretary was in the Confectioners shop, and his manner showed that his affection had grown several inches during the night. He insisted on seeing the children and being introduced to Mrs W. — who was a very pretty, good tempered little woman whom all the students liked. The newspaper said — “There are not many Tyler men in New Jersey. By dint of persuasion Mr Porter prevailed upon Mr A. to return with him to the President’s quarters, and to take his boy along with him. A flourishing introduction was given, and Mr Tyler manifested the most lively pleasure by reason of the interview. He petted the child elaborately, telling him he would one day be President and finally sent a servant to look, for “Robert,” “that he might experience the gratification which the interview had afforded his sire.” “Robert” came, hair and all. He caressed the boy and pawed his father. An angel would have smiled upon the whole scene. All was love!”

Poor old Waggner! I am afraid he lost many a score run up by the students from Lazy Corner — but, all the same, he was a trump, and always “chalked” the creams &c for any student, almost. (His wife was a beauty. The only thing was [as W. himself is reported as saying], that you had only to shake a pair of trousers at her — and she would go off). She was an extremely pretty and graceful

dence, and the house later served as the official residence of governors of New Jersey. See Alfred H. Bill and Walter E. Edge, *A House Called Morven: Its Role in American History*, new edition with revisions by Constance M. Greiff (Princeton, 1978).

woman — (when able to appear behind the counter) and all the students had a great admiration, as well as respect, for her.

In regard to Tyler's visit — I may mention "Grippe." There is nothing new or strange about what is called grippe. In 1843-4 it was called the "Tyler Grip," by the commonalty, because he was not popular. One night, at 61 North College⁵⁴ which was about the "crack residence" at that time, I went to bed feeling perfectly well, as far as I knew. The rooms in the third entry of "North" had very heavy doors — which had a motto on every one (nearly). The rooms were like this.



The first man in the morning was the "woodhod" man, — who generally deposited outside, on the brick floor of the Entry. Then came Ben, — and at his peculiar knock I pulled the string which opened the dead-latch,⁵⁵ and all of a sudden, I found that I could not get up as my head ached (for the first time for years), my limbs ached, and I was out of sorts. "Ben," I said, "I am really sick. I don't know what is the matter with me, but go for Dr Schenck."⁵⁶

Dr. S. was a very young and inexperienced medical man — but I thought he was very much safer than the older men who were practicing in the village then. (I beleive he has lately died).

"Canavello," was an institution in my time, in Princeton.⁵⁷ He

⁵⁴ During his final three years at CNJ Shippen lived at room 61 on the third floor of Nassau Hall; as a freshman he roomed with William Shippen, Jr., A.B. 1844, at 13 West College (CNJ catalogues).

⁵⁵ Dormitory rooms were equipped with latches which used strings and pullies to enable students to open their doors without getting out of bed (Henry and Scharff, *College As It Is*, pp. 64-65).

⁵⁶ John Stillwell Schanck, A.B. 1840 (1817-1898), practiced medicine in Princeton after taking his medical degree from the University of Pennsylvania in 1843. He later served CNJ many years, first as curator of the Museum and then as Professor of Chemistry (Henry and Scharff, *College As It Is*, p. 225n).

⁵⁷ Charles A. Canavello sold "Ready Made Clothing," hats, shoes, fruit, candy, and a wide variety of cigars and tobacco at his "Princeton Emporium and Cheap Cash Store," located

was a great tall, picturesque Italian, of whom there were few in the country then, six feet high, with whiskers and moustache, (then uncommon) and the manners of a Marquis. He had a tobacco shop — and was backed by one of our class, Chas. G. Leland, who thought his Canaster⁵⁸ was very fine. It probably was so for his pipe, but we lads used to smoke what were called “Shorts” — otherwise the ends cut off cigars in making them. In North College a large box of “Shorts” stood on the top of the Franklin stove, in 61 North — and a great number of clay pipes stuck in it. Any body who came in had a right to a pipe, but the etiquette was to bury the bowl of the pipe, after you had done using it, in the coals — “to burn it out.” (You must remember that we had wood fires — the wood was carried up in hods). Wood fires often produced disaster — but it is better not to touch upon that.

As I look at him, from this distance, Dr. Carnahan was an imposing man from his size in frame, and venerable look, — eminently respectable. As I write these recollections, I am older than Dr Carnahan was at the period of which I speak. The “Boss” was ponderous in delivery and slow to speak — We did not see much of him, except in the Chapel (at times). He was a good deal of a figure head. His extempore prayer was almost always the same, and might have been “type written,” if they had even dreamed of typewriters in those times — when we had all the inconveniences and indecencies of the 18th Century to contend with. The only man who seemed to see the case as it really was, was Stephen Alexander — who was a man — “little black-a-vised” fellow as he was. He was noted for his modesty — and yet, every year, he spoke to his class about vice (of one or two kinds) which existed at that time in Colleges — and he went through with it, although his swarthy cheeks flushed as he did so. Everybody liked “Stevy” — as he was called. One of his favourite expressions, in his lectures on the higher mathematics as connected with Astronomy, was — “Gentlemen, you must see more than just the lecture; you must take a general scope.” This was the Junior Class.

on Nassau Street two doors below the Mansion House Tavern (*Princeton Whig, and Mercer County Advertiser*, 19 May, 8 December 1843, 3 January 1845).

⁵⁸ A type of tobacco consisting of coarsely broken dried leaves (OED).

One morning, in the Class Room, there appeared on the big black board an excellent drawing, almost life-size of Genl. Scope — with cocked hat, epaulettes, and sword. “Stevy” came in, and, as the smart drawing caught his eye — he looked at it critically. Then he turned to the Class and said “I think, young gentlemen, if you had had a little more discipline, of a military character, you would be benefited.”

We Juniors all took the hint — and, ever after were most docile. Indeed, it was our class, which were taken in by Prof. Henry — and we had almost a double course with him. Mine was the first class which graduated in June.⁵⁹

I have said that [at]⁶⁰ Princeton — in 1843–4 there were only nine Freshmen entered. Of these four were from Maryland,⁶¹ one of these (Ned Lloyd) was afterwards Gov. of Maryland. One, (Charlie Key),⁶² from the District of Columbia; two from Louisiana;⁶³ one from Alabama;⁶⁴ and one from New Jersey⁶⁵ — Does any one wonder that this was called a Southern College — and that, to some extent, we had Southern influences and ways. I fancy, (although I have not looked at it critically) that the Students South of Mason and Dixon were in the majority. I know it was so in Clio Hall.⁶⁶ One of this new Freshman Class, (as old as I was, and a former

⁵⁹ Shippen’s was in fact the second class of June graduates. From CNJ’s second commencement in 1749 this ceremony had been held on the last Wednesday in September, but at the urging of Maclean, who felt that its harvest-time date had contributed to its status as a lower-class saturnalia, classes in the academic year 1843–1844 were held on an accelerated schedule and commencement was moved up to the last Wednesday in June (Maclean, *History*, vol. 2, pp. 80–81, 310; Duffield, [Reminiscences]; Faculty Minutes, 7 November 1843–26 June 1844).

⁶⁰ Word editorially supplied.

⁶¹ Edward Stanislaus Jones and George W. Todd, both Class of 1847, and Edward Lloyd, Jr., and Joseph Harris Stonestreet, both A.B. 1847.

⁶² Charles Howard Key, A.B. 1847.

⁶³ David B. Pugh, Class of 1847, and Edward F. Pugh, A.B. 1847.

⁶⁴ William Armstrong Blevins, A.B. 1847.

⁶⁵ Seth H. Grant, Class of 1847.

⁶⁶ In Shippen’s senior year 37 percent of his class and 41 percent of the entire student body hailed from southern states (*Catalogue of the Officers and Students of the College of New Jersey, 1844–1845* [Princeton, 1845]). Furthermore, the American Whig Society historically recruited a greater proportion of southerners than the Cliosophic Society, and this was true slightly more than half the time in the 1840s. Nonetheless, in that decade CNJ’s proportion of southern students, always the highest of any northern college, sometimes exceeded a majority and reached its overall peak average of well above 40 percent. In the same period southerners in Princeton showed their greatest willingness to refrain from segregating themselves in rooming arrangements and literary society membership, a trend undercut in the 1850s as national political divisions increasingly stratified the campus (Ronald D. Kerridge, “Answering ‘The Trumpet to Discord’: Southerners at the College of New Jersey, 1820–60, and their Careers” [Princeton University senior thesis, 1984], pp. 39–85, esp. 39, 61).

Schoolmate at Bolmar's⁶⁷ famous school, at West Chester Pa.— J joined this Freshman Class when I was a Junior. He was the son (of old age) of a very celebrated Naval Officer of the war of 1812.⁶⁸ This son of the Naval Officer's old age, was a reckless good-looking, good-natured fellow who was apt to carry a pistol — as many did, in those days, mostly in consequence of frequent collisions with the "Town" roughs — who would sometimes give our fellows a good licking.⁶⁹ (It was then that we used to say, or call out "Nassau! Nassau!") There was an understanding that this was never to be called out, except in case of extreme necessity. The foolish yells and cries and nonsense of that kind are all quite recent.⁷⁰ "Nassau!" meant something! no student who heard it ran away from it. But it was very seldom heard — (Not more than once or twice in a year.)

As for going about yelling it, we did not do it. It was almost sacred. There was no Tiger business.

But to return to the Student (a Freshman) of whom I was speaking. That winter, the writer, a Junior, tired out with "Old Clow's" feeding, obtained permission to take his meals in town; — then a rather rare privilege. J— was one of the others at the same very comfortable and homelike table. On our way back to North College, one winter night, we passed in by Lazy Corner, and a few yards off was the study of the "Boss," Dr. Carnahan. (He was always called Boss Carnahan, instead of "Prex," as some Colleges then had it).

There was a glass door into the Study, in the upper part. It must be the same door I saw there, two or three years ago, when I went to Princeton, fifty-three years after my graduation. We were anxious to get back to our comfortable open fires in the Franklin fire

⁶⁷ Typescript: "Balmar's."

⁶⁸ Edward Stanislaus Jones, Class of 1847 (ca. 1826–1886), was the son of Commodore Jacob Jones and his third wife, Ruth Lusby. The elder Jones won fame as commander of the USS *Wasp* when it captured HMS *Frolic* in 1812 (Mark M. Cleaver, "The Life, Character, and Public Services of Commodore Jacob Jones," *Papers of the Historical Society of Delaware* 46 [1906], pp. 7, 30–31).

⁶⁹ Relations between students and townspeople were more typically benign or nonexistent, but fights did occur and other students also used the occasional outbreak as a justification for violating CNJ laws against keeping weapons (Wall, *Reminiscences of Princeton College*, pp. 31–33; Henry and Scharff, *College As It Is*, pp. 79–80, 130, 208–209n; for the best general discussion of town and gown in Princeton, see Wanda S. Gunning, "The Town of Princeton and the University," in Anthony Grafton and John M. Murrin, eds., *Princeton: From College to University* [forthcoming]).

⁷⁰ The dearth of college yells is also recalled in Gildersleeve, "Personal Recollections," p. 375.

places, in our rooms in “Old North,” when J— suddenly said, “The Boss is sitting in there! I’ll give him a shot.” We all laughed thinking it was one of his “talks.” In those days some students carried pistols and knives.⁷¹ To our surprise, he pulled out his pistol, and, with a very good aim, fired through the glass window, which was illuminated by the “lard” lamp inside. It was proved afterwards, that the ball had not missed the President by more than a foot or two. J— started and ran for North College, but the rest of the party, (with what I think was excellent presence of mind in lads) did not follow him, but walked to our rooms in almost complete silence. It is strange that we did not attempt to see what harm had been done to Dr. C. but the fact remains that we did not. Perhaps there was some blind idea of honor which made us act in that way. By morning there was great excitement but suppressed — J— had been overheard saying to his room-mate, as he rushed in, “By Jove! I beleive I shot the Boss!”— The person who heard it recognized the voice — and went to Dr. McClean who was, by that time, at the President’s.

Quite early next day the Faculty held a meeting — and J— was given three hours to get out of town — which was, perhaps, the best solution of the question, in the then state of the College.⁷²

He afterwards served in the Marine Corps,⁷³ and died a farmer in Maryland.

There were several “barrings out” in North College in my time. Furniture was so wedged in the stairs below that access could hardly be had, and then a perfect pandemonium would rage in the 3rd Entry — lit by candles stuck against the walls. Cannon balls rolled up and down over the brick paved entry — &c. Once a fine Span-

⁷¹ This sentence is typed here and repeated in ink at the end of the preceding paragraph.

⁷² Jones recklessly endangered Carnahan on 27 January 1844. The faculty followed up the immediate order that he leave the premises by formally dismissing him on 5 February, describing his offense as having “discharged a pistol in the vicinity of the *President’s* study; the ball from which pistol entered that apartment.” Even before this spectacular end to his brief CNJ career, Jones had already been sent home once for intoxication (Faculty Minutes, 13 and 27 November, 14 December 1843, and 5 February 1844; Jacob Jones to John Maclean, 9 and 13 December 1843, Maclean Papers, PUA).

⁷³ Edward Jones served as a second lieutenant in the Marines from 7 January 1859 until his resignation on 22 October 1860 (Edward W. Callahan, *List of Officers of the Navy and the Marine Corps, from 1775 to 1900* [New York, 1900], p. 689).

ish Jack belonging to Commodore Stockton⁷⁴ was taken from his paddock to the 3rd Entry, up the stone stairs, and was held there — &c &c.⁷⁵

Professor Henry's Sam — a wily mulatto had the reputation of owning 100 suits of clothes, which had been traded off to him, for turkeys, (principally) with hot stuffing, roasted and delivered at 11 P.M. Where he got the turkeys from we need not inquire.

For the ale which was to accompany the feast Sam was too wily to be responsible — so the only way was for the con-vivants to toss up as to who was to go for the two-gallon jug of ale. (Ale at that time was much more potent than beer — and its introduction was a penal offence.⁷⁶ Yet why should we not have “cakes and ale”— if our credit was good?

In these Millionaire times it seems incredible how we got along — and did very well too! When “dead broke”— a student had to stop — and then he generally turned to study — and made a brilliant examination).

But, to return to the suppers — the one who lost had to go down, (by devious ways) and find in the high weeds and neglected growth of the Front Campus a jug stowed away, opposite a certain number of spikes. The Front Campus was seldom mowed and nobody went upon it.— All passed out or in by the two walks, either by the Presidents house or by Professor Maclean's. The Middle Gate was a rusty fixture, and shut. Therefore there was a great growth on the side toward John Maclean's, and here the jugs were deposited by Anthony. A two gallon jug of ale — brewed as it was then (comparatively) honestly, would make four or five fellows very happy. It was a perfect jungle of grass and high weeds — but the one who had lost always found it. The entrance and exit from North College was entirely unrestricted

⁷⁴ Robert Field Stockton, Class of 1813, who shortly after Shippen's graduation played a major role in the American conquest of California and served in the United States Senate, 1851–1853.

⁷⁵ Two epic barring-out sprees of 1851 and a comparable abduction of a jackass are described in Henry and Scharff, *College As It Is*, pp. 134, 157–161.

⁷⁶ Drunkenness and unauthorized possession or use of intoxicating beverages were strictly forbidden and were the most frequent causes of suspension during Shippen's years at CNJ (*Laws of the College*, pp. 19, 20; Faculty Minutes, 1842–1845, *passim*).

— and negroes who had no business there used to range about the upper Entries, with some excuse of searching for washing, or for other employment. One day, one of these fellows walked into Polk's room, on the third floor, and seemed much surprised to see Polk sitting there. He stammered something about a message — Polk was a great big, fine looking fellow from Tennessee — (Andrew Jackson Polk his name was, and he was a relation of President Polk).⁷⁷ Polk examined the darkey, and finding that he was merely “on the prowl” — walked him down to the first entry, and then kicked him out of the window of the landing — (which never had any sashes in it). He fell a good many feet — but scrambled up and ran off. This put an end, for some time, to very nasty stories which had got about in regard to students being guilty of stealing from rooms. One student — a man of 30 yrs. old, in West College, — *was* a thief. He was an Armenian, who was sent there by some Society or other. He disappeared, one fine day, with a not inconsiderable booty.⁷⁸ Speaking of West College reminds me of a fellow student who was really a hero. He was a long, lanky fellow — five or six years older than most of us — who came from the North, somewhere, and I do not now remember his name, altho' I remember his appearance very well, and I remember that he had no overcoat, and used to go out to recitations and chapel in a pair of cheap slippers, which must have been soaked through, all the time. He lived in a back room of West College, on the ground floor — at the North End — and the Armenian (the favorite of the ladies) just by him. The man I speak of lived (actually) on crackers and cheese, and, in that damp room continued to pursue his studies. A committee of the Clio Society was appointed to do something in the matter. But it was a delicate subject. He was not asking any help. He was perfectly independent. At last, as he saw that the Committee really meant

⁷⁷ Andrew Jackson Polk, A.B. 1844, was a second cousin of President James Knox Polk (Herbert Weaver, Wayne Cutler, et al., eds., *Correspondence of James K. Polk*, 9 vols. [Nashville and Knoxville, 1969–, ongoing], vol. 1, p. 11n, vol. 9, p. 41n).

⁷⁸ This may have been George D. Neroutsos, Class of 1843, of Athens, Greece, who roomed at 10 West College while Shippen was at 13 West during the latter's freshman year. Neroutsos matriculated in November 1840, completed his sophomore year in September 1841, was listed at 10 West in the 1841–1842 catalogue, but disappears from CNJ records before the January 1842 examination. George P. Arcularius, Class of 1843, whose surname could possibly fit Shippen's description and who left CNJ around the same time as Neroutsos, can probably be ruled out. His dormitory in the 1841–1842 academic year is not known, but during the preceding year he roomed in East College and his residence was given as New York City. Neither man was the subject of faculty disciplinary action (Faculty Minutes; CNJ catalogues).

well, he relented — and accepted some fuel, and asked for some books which he had not been able to buy. I regret that I am not able to remember his name. Perhaps it is just as well. He may have been a Governor of a State, or an Attorney General.⁷⁹

Clio Hall was an education to me which I am sure I would never have obtained in any other way. I was a subordinate (but most important) officer then, in my Junior year.⁸⁰ But the main thing, for me, as a boy, was in the Library. It was a “very poor thing,” like Audrey,⁸¹ in those days — and yet, there were rows of books which a boy who liked reading could browse on. My Father had, at home, the Standard works of the day — but there were others, which I had never heard of. A fine edition of Froissart.— for instance — a revelation to me,— which set me reading other works about the times then described.⁸² To my recollection the Clio Library was very fairly selected — and one of my great delights in College. The College Library (which was in the building which is now the Business building of the College) was, I think, very seldom visited by the students, and, I remember, seemed to consist of dusty tomes — mostly polemical and controversial — and very unattractive to the ordinary lad.⁸³ In the same building — which was oppo-

⁷⁹ The Clio minutes do not confirm the society’s formal appointment of a committee in this matter. John J. Olcott, A.B. 1843, who hailed from Albany, New York, and occupied 9 West College in the 1841–1842 academic year, best fits the description, but the catalogue for that year omits enough dormitory addresses to put the identification in doubt (*Catalogue of . . . the College of New Jersey, for 1841–1842*, p. 8).

⁸⁰ Shippen joined the Cliosophic Society on 3 June 1842, taking as his society pseudonym “Wacousta,” after an unidentified Native American. He was an active though not especially prominent society member and did not take a Clio diploma. His contributions included a one-month term as second assistant during his sophomore year, appointment to the twelve-man “Committee to shake the Carpet,” and a stint during his junior year as clerk, from 29 March–24 May 1844, during which he conformed to tradition by painting a “self-portrait” of Wacousta in the minutes as an elaborate frontispiece to the records of his clerkship (Cliosophic Society Minutes, 3 June, 22 July, 2 September 1842, 17 February, 26 May 1843, 8 and 29 March, 24 May, 7 June, 27 September 1844, PUA).

⁸¹ Typescript: “Andrey,” an obvious typist’s error. In *As You Like It*, Act v, Scene 4, Touchstone describes Audrey as “a poor virgin, an ill-favoured thing, but mine own.”

⁸² Jean Froissart (ca. 1333–ca. 1400), chronicler and poet, celebrated the ideals of medieval chivalry in his history of the Hundred Years’ War.

⁸³ The CNJ library at this time, described as “wretchedly meagre” by a slightly later graduate, consisted of about 8,500 volumes, while the libraries of the American Whig and Cliosophic societies boasted some 6,000 volumes combined (Gildersleeve, “Personal Recollections,” p. 379; *Catalogue of . . . the College of New Jersey, 1844–1845*, p. 21).

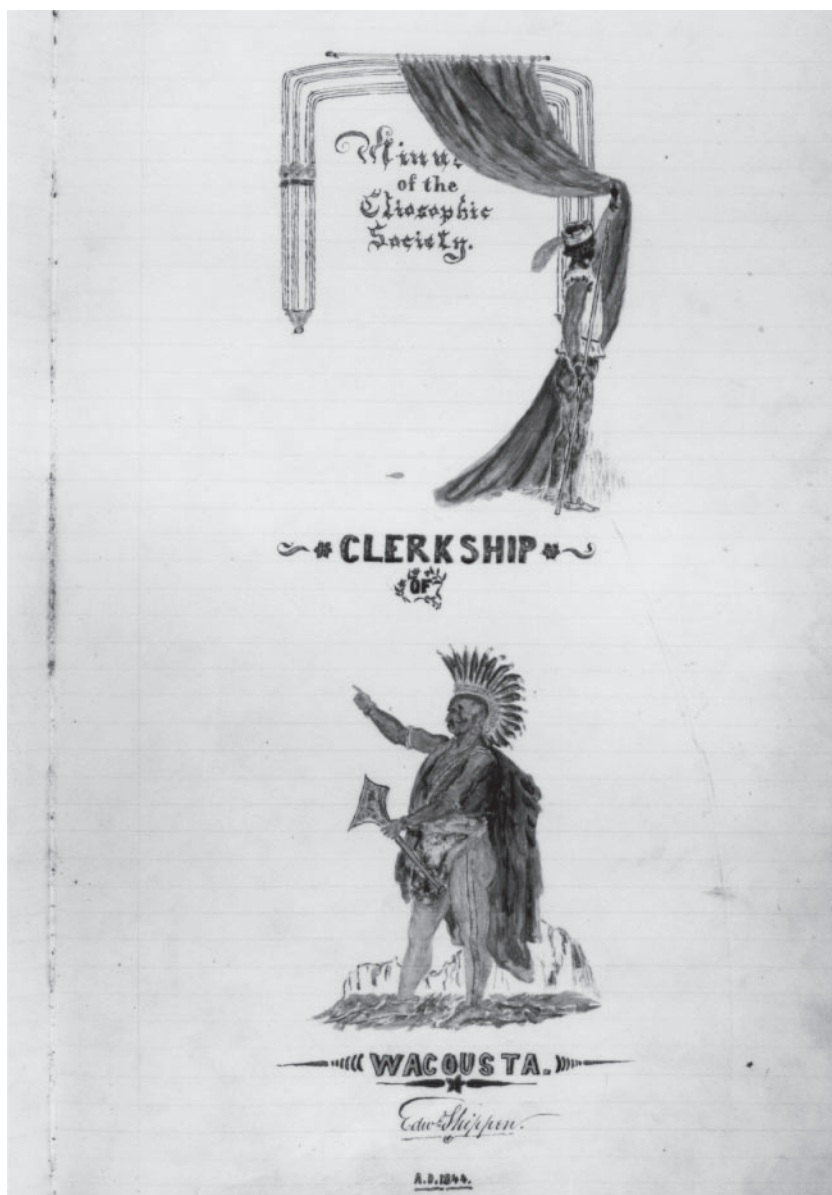


Photo: John Blazejewski

Edward Shippen's self-portrait as "Wacousta," his Cliosophic Society pseudonym. Cliosophic Society Minutes, 29 March 1844, Princeton University Archives.

site the Philosophical Hall, were two recitation rooms in the half basement, and two large and commodious recitation rooms with rising seats, in the floor above the Library. Directly east of this building was Professor Henry's house, on the site of which, (or about there) seemed to be a building called "Reunion," when I was last there.⁸⁴ Down below and to the eastward of Prof. Henry's and West College were fields, sloping down, in which we used to play cricket and town-ball, on Saturdays, and certain cows and horses grazed. This must be the site of the present station and Rail road. The rail road between Trenton and New Brunswick then followed the Canal bank, and the station was directly on the Canal, where the R.R. now crosses it, I think.⁸⁵ We went down there, in the stages by a road which made a right angle — near the Theological Seminary. But it was also quite a short walk — down back of Clio Hall, and through a field and a piece of very pretty woods. We used to have swimming matches in the Canal (toward Kingston) and fights with the Canal boatman. As there were no locks between these and Trenton we used, when the ice was favorable, to skate to Trenton — (ten miles by the Canal). We seldom skated back — as the North winds which drove us down prevented that.

Pierre C. Van Wyck, of my class, and myself, used to take long walks in the cooler weather, in Rocky Hill and Kingston ways. He was a curly headed, stout, sturdy Dutchman — yet he went into the law (and politics) in New York — and naturally, died comparatively early. We were looked upon rather as what would now be called "cranks" — for endeavoring to have regular exercise. Most of the students lounged down in their dressing gowns — (of brilliant cotton prints) to the tobacconists, or Waggener's, or the Post office. We walked all over the place in the most startling colors more fit for an Indian encampment than a "seat of learning." At

⁸⁴ In the first of its three moves, the Joseph Henry House had been shifted to make way for Reunion Hall, a dormitory constructed in 1870 and torn down almost a century later (Leitch, *Princeton Companion*, pp. 249, 410; Constance M. Greiff, Mary W. Gibbons, and Elizabeth G.C. Menzies, *Princeton Architecture: A Pictorial History of Town and Campus* [Princeton, 1967], figs. 110–111, 163).

⁸⁵ The train station stood south of the Delaware and Raritan Canal at the bottom of Alexander Street from 1839 until the main line was moved to Princeton Junction in 1864. The branch line then constructed to connect Princeton to Princeton Junction terminated in a station at the foot of present-day Blair Arch until 1918, when the station was moved south to its current location (Henry and Scharff, *College As It Is*, pp. xxi, 42n; Leitch, *Princeton Companion*, p. 60).

that time every body wore high boots — or (“long leg boots”) and a fad was to get the boot-maker, A. Young to put different colored tops on the boots of different classes.⁸⁶ It came to be quite accepted and all trousers were tucked into boots, thus we walked about — thinking ourselves “just the thing.” With this costume mostly caps were worn. Nothing like the “billy-cock” or the slouch hat were seen then. Soon after Spanish cloaks came in — 1844.

I must make one exception — and that was not in the College. Canavello was an important person among the Students. He was a magnificent looking Italian, tall and graceful, and with good money and he *gave tick*.⁸⁷ He imported Canaster — which I think was done by the advice of C. G. Leland, of our Class — who had a decided German tendency. His shop (Canavello’s) was one of the best in the town. It was a little east of Joline’s Hotel⁸⁸ — but I do not think I could exactly place it now. When I had been in College for some months I had quite a “tick” at Canavello’s. Then I sat down and wrote to my Father what I thought was a very diplomatic letter, telling him that I had acquired the habit of smoking, and had a “little bill.” He promptly answered and sent the money — only remarking that he had known I was in the habit of smoking some time before.

In those times we had, on top of the Franklin Stoves, in North College, always standing a box of “Shorts,” being the clippings of cigars — In this box was also, a half dozen or so of clay pipes, (we had no fancy meerschaums or briars) — Any visitor who came in helped himself to a pipe and tobacco — and took a coal in the tongs and lighted it. He could smoke as much as he pleased — but it was “de rigueur” that he should, when he had finished, and about to go, take the tongs, spread out a place in the hot coals and ashes,

⁸⁶ Shippen probably confused Princeton boot- and shoemaker Thomas Young, a native of England born ca. 1785, with his son Alfred Young, A.B. 1848 (1831–1900), who entered CNJ as a freshman during Shippen’s senior year and who later converted to Catholicism and became an eminent priest well known for his advocacy of church music (invoice from Thomas Young to William Augustus Harris, A.B. 1840, for boots and slippers, 20 February 1840, and similar orders and receipts in John Maclean Papers, PUA; population schedule of the 1850 U.S. Census, National Archives, microfilm at Historical Society of Princeton; DAB). I am indebted to Wanda S. Gunning for these references.

⁸⁷ To “have *tick*, is to be trusted by tradesmen and shopkeepers”; i.e., to be extended credit (Henry and Scharff, *College As It Is*, p. 38).

⁸⁸ This hostelry, variously known as the Nassau Inn or Hotel and the College Inn, was in operation from before the Revolution until its destruction in 1937 during the development of Palmer Square (Henry and Scharff, *College As It Is*, p. 50n).

and put the pipe he had used in it. The occupant of the room, (or Ben) resurrected the pipes not broken — and then the thing went on. True hospitality, engaging both parties in the convention. Cigars were cheap then. You could get an excellent Havanna Cigar for 3 cents — and a capital one (which came in bundles packed in absorbent paper, for \$2.00 one hundred. The “shorts” we students smoked were mostly Havana — and we would have continued to do so if that “Pernecious” Haus Breitmaun (C.G. Leland) had not introduced the German pipe and Canister. Canister is mighty poor stuff — but fashion was strong — stronger than “shorts”— and, for a time, all was given over to German pipes and canister. This was Canavello’s⁸⁹ harvest. People may at this time laugh at this idea but the German pipes were not then very much imported — and pipe smoking was looked upon as rather a low habit, at the best — only fit for students.

Another great place for students of my time (beside Canavello’s and Anthony’s) was Waggner’s. He had the house on Main Street opposite the Campus, on the corner (east) of the road to the Cemetery. He was a confectioner, a spare, active, intelligent man, with a nose like the Duke of Wellington. He had a very nice pretty wife — and a great number of little children like steps. Mrs W. (when in presentable form) was very much liked by the students.

They made good ice cream — and, as there was then a summer session through all that hot weather, this was most attractive. They gave good measure, too — and — they gave tick!

I beleive I have already mentioned the visit of President Tyler (the accidental) to Princeton — when he was with Commodore Stockton, at Morven. A committee was appointed from the students to show the President about the College and the regular thing was gone through with. There was not half as much fuss and excitement as there would be now. We were all very cool. I was one from my class — and it is curious that the epidemic of grippe (then called Tyler grip, from its following his itinerary) seized the College suddenly, very soon after. I went to bed, one night, at 61 North College, in my usual health — I had managed, (by charging large entry for very worthless furniture) to keep the large room alone — and one of my chums had pursued the same tactics with his room, (opposite and in front) so that I was alone. Early in the morning I

⁸⁹ Typescript: “Cavanello’s.”

found myself very ill indeed, and lay there, until Ben came to make the fire, with his “hod of wood.” I pulled the string and sent him at once for young Dr. Schenck. (Dr. Alexander and Dr. Dunn⁹⁰ were rather out, by that time — for reasons,) I lay there thinking I must be going to die, until about eleven o’clock, when he came, and, on examining me, said “well! you’re only one of about forty others — this grip has struck us in one night.” I was ill (really) for several days — and the Lord had to help the student who was dependent on Ben for capital Service, and “old Clow’s” Refectory for food. However, youth and a good constitution does a great deal. After a week or two I was convalescent — and sent home to recuperate — where I remained some time, before I was able to come back, altho’ I was anxious to do so.⁹¹

Apropos of President Tyler’s visit to Princeton there was a passage which was very funny — and of which I had sense enough then (a boy of 18) to see the necessity of keeping a record. I have had this slip ever since.⁹²

“Touching Recognition.”

During the recent Sunday’s sojourn of the President and his suite in Princeton, N.J., Mr Secretary Porter took a leisurely stroll by himself through the town, partly to familiarize himself with the sightly features of that pleasant little borough, and partly to favor the townsfolk with a disembarrassed view of his own seductive proportions. Now there dwells in Princeton a very worthy dealer in sugar candy, peanuts, and soda water, whom we will call Mr Apicius,⁹³ albeit, that is not exactly his name. Mr Porter once lived in Easton, and Mr A. lived there at the

⁹⁰ Jared Irwin Dunn and Archibald Alexander, Jr., A.M. 1836 (Hageman, *History of Princeton*, vol. 1, p. 279; vol. 2, pp. 202, 438).

⁹¹ Shippen missed the quarterly examination of July 1843 but had returned to CNJ by the annual examination in September (Faculty Minutes, 25 July, 25 September 1843).

⁹² The ensuing extract is bracketed in ink by Collins with his notation that the original here consisted of “a newspaper clipping. V.L.C.”

⁹³ Marcus Gavius Apicius (fl. A.D. 14–37), a wealthy Roman, spent his fortune on exotic foods.

same time; but in those days, since which they have not met, Mr Porter only recognized Mr A. by an occasional, condescending, half-inch downward jerk of the head, which being interpreted, meaneth, "good morning, and be d—d to you!"

Saul was not seeking his father's asses in those days. It so fell out, on the morning in question, that the Secretary and the confectioner met in the street. The former recognized his old fellow-townsmen in a moment, and seizing him by the hand with that cordiality of gripe which is peculiar to politicians and policemen, expressed the deepest, heartfelt joy at the unexpected interview with so old and so dear a friend, made the most minute and heartsome inquiries touching the family of Mr A., insisted upon his going to see the President, and, finally, as he relaxed his ardent grasp, assured the found-one that he would call upon him the next day. On the following morning, before breakfast, the Secretary was in the confectioner's shop, and his manner indicated that his affection had grown several inches during the night. He insisted upon being introduced to Mrs A., and requested the privilege of seeing the children. One of the latter was produced, a boy of 8 or 10 years old; for Mr A., was too well-mannered to obey the solicitation of his stomach, and call for a basin, instead of yielding to the clamor of his resolutely friendly guest.

There are not many Tyler men in New Jersey. By dint of persuasion, Mr Porter prevailed upon Mr A. to return with him to the President's quarters, and to take the aforesaid boy along with him. A flourishing introduction was given, and Mr Tyler manifested the most lively pleasure by reason of the interview. He petted the child elaborately, telling him that he would one day be "President": and finally sent a servant to look for "Robert," that he too might experience the gratification which the interview afforded to the sire. "Robert" came—hair and all. He caressed the boy and pawed his father. An angel would have smiled upon the whole scene. All was love.

As Mr A. wended his way homeward, a still small smile

— one or two people called it a sneer — dwelt upon his lips; and his nose, hitherto decidedly obedient to the laws of gravitation, manifested the tendency of the head of a tight-reigned horse, who rejoices in the absence of a martingale.

It must be remembered that “Mr A.” is Waggner. Waggner’s wife was a very pretty woman. It gave us boys huge delight. We were not quite so sharp as the present College boys,— but we knew something.

The “Accidental” President’s visit was a great event, at that time, in Princeton. But I think I remember that Commodore Stockton did not go about with him — but allowed him to be escorted by Committees. This was wise, in the Commodore.

I suppose that one of the most important persons in Princeton (according to the Students view), was “Professor Henry’s Sam.” He was a supple big yellow man — with those light eyes, and sparse red beard, [that]⁹⁴ make you “look out for something.” Sam was not however, one of the niggers of the post Rebellion period. He knew exactly “when he lived.” He was a truckler to students of means, and he was sometimes impudent to those whom he thought he could take liberties with. But after being thoroughly flailed by a stalwart north Jerseyman, he became very docile. Sam brought⁹⁵ “turkeys and trimmings” at eleven P.M.— and there was no failure. Therefore we liked “Sam”— as an engine — and hated him as a “ginger nigger”— who owned 100 suits of clothes, and put on airs. But the whole thing was reciprocal. We wanted Sam, and he wanted us.

I think I have already spoken of the way we used to get the strong ale in on such occasions — from the seldom mowed front campus, which was a jungle for cats — as well as jugs.

I don’t know whether they have “Tutors” now, but the position of a Tutor was not a very pleasant thing — as the lads used to play all sorts of tricks with them — even to blowing in their windows — yet the poor fellows were only new graduates, and were trying to do their best.

I suppose I have mentioned “foot-ball” before — but I do not

⁹⁴ Word editorially supplied.

⁹⁵ Typescript: “bought.”

remember whether, I did or not — and I am certainly not going to look back — and probably see something which would make me regret writing anything. My effort is to be true — as I remember things of half a century or more ago. The way we played foot ball in 1844, was for some fellow who was interested to take up a subscription and buy a leather cover — (then contract for a beef bladder) which was blown up with quills, by niggers, the leather cover laced, and then, some fine winter evening, the ball would be put in play at the Cannon. Everybody who chose to play joined in, in the waning winter light. There were dozens, sometimes, on each side, (the damaged falling out rapidly). The goals were East and West College — The side who kicked to the wall won. It was only horse play, after all — and there were no elaborations which make the present College games so seemingly ridiculous to old fellows. There was only one inflexible rule — “you must not touch the ball with your hands — you must only kick.” This (to my mind) is football — I think, on looking back, that we were physically rather better than those of the present day. Altho’ “physical training” and all that kind of thing was entirely unknown — (or only perhaps dreamed of by dear, honest Prof. Stevie Alexander.)⁹⁶

Still, we had tremendous big fellows from Tennessee mountains, and a lot from other places in the South and South west, who were big, strong, tall, wiry fellows — and who had been brought up to plantation and farm life before they came to College. There was need of a Sumptuary Law at that time — (as there seems to me to be now, from recent observation) — for students seem to delight in making objects of themselves, and assuming anything but a scholastic and subdued garb — like those of Salamanca. We ran to extremes in a cheap and nasty way — (except the boots, pump-soled, and very fine — made by A. Young). At one time the trousers were worn inside the boots, by swells — and the tops of the boots of different colors — according to class — Common gaudy dressing gowns, trimmed with the most extravagant curtain fringe — worn all-over to recitation and out in town.

⁹⁶ The advent of organized athletics at CNJ was still more than a decade away, but students exercised fitfully in a wide variety of ways, including games like “handball” (something like tennis without rackets) and shinny (a form of field hockey) as well as boxing, fencing, swimming, skating, jumping, and walking (Henry and Scharff, *College As It Is*, pp. 49, 202–204; see also John M. Murrin, “Rites of Domination: Princeton, the Big Three, and the Rise of Intercollegiate Athletics,” in Grafton and Murrin, *Princeton: From College to University*).

Wm. Whaling of Edisto⁹⁷ — who had suffered from thirst and hunger in shipwreck — (was it the Home?⁹⁸) a great big red headed fellow, always had bread (crackers) in his pocket. He said he was never to be caught again. He wore one session, an extraordinary suit of yellow flannel — like the Spanish flag. Dan Petigru,⁹⁹ of Charleston — a bright, chunky, active fellow, used to wear the most extraordinary suits of negro cloth — linsey-woolsey.

The city lads, from N.Y., Phila—, and Balt. did not indulge quite so much in these eccentricities — but their appearance would cause a stare, at this day.

Trousers with gaiters cut — which came down over the instep so far and so close that the high boots had to be put in first — then the trousers turned down and the boots pulled on from inside. Of course the trousers were of the huge swell top pattern still affected by French students — with pockets far down on the folds on the thigh — so that when the hands were stuck in they made one look like a peg-top. Waistcoats of cut velvet in great patterns — or startling colors — Frock coats of bottle green¹⁰⁰ or snuff brown, with tight sleeves and velvet collar. Hair down to the collar bone or shoulder blades — A “goatee” (if possible) seldom a moustache — even if they could be grown. “Johnny” looked on moustachios¹⁰¹ with great disfavor. We were, as a rule, too young for them. I was just nineteen when I graduated — an age at which many youths *enter* College now. I had nearly forgotten the *cloak* — the Spanish cloak, a full circular — slung over the left shoulder, and which covered a multitude of sins in the way of apparel. It was a picturesque garb, and, with the slouching full topped caps, with big Visors, then so much in fashion, made quite a picture on the winter snow of the campus. Many students went to the roll call at the winter¹⁰² daylight prayers, with little on but that blessed cloak. “Johnny” had a voluminous cloak of the old fashioned kind (Camlet I think it was called) with great brass rings and clasps about the neck. (My Father had one like it, in which he used to ride, on his

⁹⁷ Presumably this was Ephraim Mikell Whaley, A.B. 1846, whose residence was given in the 1844–1845 catalogue as Edingsville, South Carolina.

⁹⁸ Word inserted in ink, with “Home?” interlined in ink above it.

⁹⁹ A.B. 1843.

¹⁰⁰ Word supplied in pencil with a question mark, replacing “gum.”

¹⁰¹ Typescript: “moustachiors.”

¹⁰² Typescript: “that winter.”

big grey horse, to his work on the inception of the Camden and Amboy R. Road.)¹⁰³

“Johnny”¹⁰⁴ walked (or ran) so fast, in his excursions from his own house to the President’s, that, he had it streaming out behind him — and the students in the front rooms of North College, would throw up the windows, and call out “Go it, Johnny!” Yet we really liked “Johnny.” I can see (after fifty five years) Johnny’s big cloak streaming out behind him, and he had beaten a path between his house (long gone) and the Presidents house — through the debris of grass and weeds in the front Campus, which was seldom mowed, in my time. It was a “cat’s wilderness”— with one or two foot paths through it — which I have (I think) alluded to, in speaking of the introduction of jugs of “strong ale” at eleven o’clock turkey parties.

North College was in my time, considered the swell residence, altho’ very dingy and uncomfortable. That is only my retrospecting — for I thought it all right at that time. The brick-paved entries, which seemed to us so large, were the scenes — (especially in the upper entry, of most curious performances, illuminated by candles, stuck upon the walls with mud. It was a perfect pandemonium up there — sometimes — especially when they led up Commodore Stockton’s huge Maltese Jackass — and rode him up and down, over the bricks, against foot runners. Once that abandoned wretch, Billy Weaver,¹⁰⁵ from Selma, Alabama, abstracted a model engine from the museum, and we saw him one night get up steam, and let it go, on the 3rd entry. Some of us, looking out of our doors, were very indignant at such a piece of Vandalism — but still, as I leaned out of my door at 61 North I could not help laughing at the behavior of the locomotive which Billy had set going. It banged up against the wall — righted itself, went on, — banged against the other side and at last (escaping the stairs) banged itself to pieces against the wall.

The doors of the rooms in North College were apt to be double — and on the outer one some motto or sentiment. Of course it

¹⁰³ Maclean’s cloak was variously described as a “loose fur lined overcoat” from Russia and a “buffalo robe” (Wall, *Reminiscences*, p. 8; Robert Manson Myers, *A Georgian at Princeton* [New York, 1976], p. 108). In a different memoir Shippen recalled that his father’s “blue camlet horseman’s cloak, fastened by a large brass clasp,” was so heavy that as a small boy he could not lift it (Shippen, “Bordentown in the 1830’s,” p. 203).

¹⁰⁴ Closing quotation mark editorially supplied.

¹⁰⁵ Le Roy G. Weaver, A.B. 1844.

was done at the expense of the occupant. They were hard rooms to get into, with any suddenness.

There was no leave for any student to go into any dissipation. The dissipation had to be behind strong doors for “Johnny” might come. Many of the rooms had names painted on the outer door — such as “Solitude” — “Maiden’s Bower.” These were generally painted out in the vacation by Johnny — and then restored.¹⁰⁶ The rooms in North College with their recesses, and the two lobbies (one for wood &c.) and one for beer &c and for a bath room, were not very wholesome. The ceilings were comparatively high but the windows were low, and small. We lived through it — in spite of hygiene.

We had candles, generally — but as an improvement, we had lard oil lamps — which were slow in getting to their proper light, but which did excellent service, and gave steady light. Of course, with wood-fires (in North College) in open fire place or Franklin Stove, when a student threw on a lot of wood, and then went out leaving his chair near the snapping fire, with his cotton lined dressing gown thrown down in the chair there was danger, and more than once during my time, slight fires occurred from that cause. The fact was — that they were thoughtless boys — who would nowadays have been at a preparatory class. The mistake was in treating them as men — They talked about “our men,” just as they do now. The only difference was the strong *Southern* leaven in Princeton, (at that time).

They were very few *men*. Most of them were irrepressible young fellows. — some of them, (from the South, especially) — had detainers for debt — and “preferred to stay in Princeton for the vacation.” The fact is, that people were poor (as is considered now), and that the journey from Alabama or Mississippi would almost equal the session’s expenses. Some of them had to run into debt — with the prospect of the next “crop” paying it off.

Those big, long fellows from East Tennessee always retained this balance — and derived great benefit from their instruction in contrast with some of their Southern brethren.

All round North College ran a moat, paved with brick which had been sunk to enable the basement rooms to be somewhat dried

¹⁰⁶ The nicknames for specific dormitory rooms sometimes survived even complete turn-overs of occupants (Henry and Scharff, *College As It Is*, pp. 62–64).

and lighted. In my time, however, they were unoccupied — having been declared unsanitary and uninhabitable some two or three years before. The moat, however, remained the receptacle for all sorts of offal from the rooms above. — and was never cleared except by heavy rain. This made the upper rooms the most desirable — All sanitary arrangements were unknown — Water came from the pumps — close to the moat — which latter was a sewer — and was brought in buckets by the servants at very irregular times. The temples of Cloacina were behind the two halls a few yards, just on what was the verge of the College grounds — at that time, and were the roughest of rough affairs — of hemlock boards — their distance rendering them difficult of access in bad weather or at night. When they became unbearable — which was very soon — there was a fire some dark night and after a time the carpenters knocked up others.

I think that the only person who gave himself any concern about the physical welfare, or moral habits of the students was Professor Stephen Alexander — (no relation, I think of the Princeton Alexanders.) He was a quiet, small, dark man, principally interested in Astronomy. And, strange to say — not a Clergyman. He had a small but good telescope at his own house — (quite outside the College grounds,) and used to invite the students on favourable nights, to come and look at the planets and their satellites &c. He was, altogether, the most modest man I ever knew, to occupy a professorial chair — yet all the lads liked him. He was a brother-in-law of Prof. Henry. The students used to say that “Stevie” as he was affectionately called, was too modest to propose — and got “Johnny”¹⁰⁷ Maclean to do it for him. Anyhow, “Stevie” was a gentleman — and we all recognized it — in spite of some fun with him. One of his favorite expressions in lecturing was “general scope.” One morning we went into the upper lecture room, on the East, in the building now occupied by the College offices, and saw, on the black board, a life size picture of “General Scope,” in full regimentals, and very well drawn. “Stevie” only smiled and did not attempt to rub it out — but went on with his lecture and the boys all admired him for it.

I may mention by the bye that they were boys then — and did

¹⁰⁷ Closing quotation mark editorially supplied.

not assume the title of “men” until the Junior year at least. But then we were younger, I was nineteen when I graduated.

There were no songs which were peculiarly College songs in my time — We just sang whatever was the fashion of the moment.

I may except one epic which seemed to be perennial, and the tune of which lent itself to the tramps which we were wont to make, Kingston way, marching in squads in the brisk autumn twilight.

It was always called “Bold Thomson”— though why I do not know — as the gentleman who gave it his name only appears in the first line. It ran somewhat as follows —.¹⁰⁸

“Bold Thomson he from Pittsburg came,
And he called for a glass of ale all foaming —
The Landlord he was a jolly old blade,
But his d—d old wife was always scolding,”

Chorus: “Too—ri—addle—tee
Too—ri—iley—
Too—ri—addle—tee—
One eyed Riley.”

“A man came into the Bar:
Sez he, ‘Who’s this who speaks so ’ighly?’
Sez she, ‘I donno’ who you are —’
Sez he, ‘My name it’s One Eyed Riley.’”

Chorus —.

Then follows an Homeric contest, according to the original ditty — but verses were sung to the tune apropos of any College event or recent occurrence — very numerous — and often smart — and full of what is now-adays called “local colour.”

We were simple boys — and not college “men” who thought themselves very wise — and perhaps we were practicing more philosophy than those of the present day — and extracting more sunbeams from cucumbers.

In those days a lad whose expenses were one thousand dollars a year was considered to be immensely rich. There were, perhaps, a

¹⁰⁸ The quotation marks in the following poem have been regularized.

few who went over that — but not many. In my last year I had rather more than that — which my dear Father could ill afford. There were no millionaires in those days. A man who had \$6000 a year was considered very rich.

It is a pity for a College to devote itself to gathering riches — Yet there is another side of the question too.

E.S.

When the Canal was frozen, and in smooth condition, we used to skate down before the N.Y. winds to Trenton. The trouble was to get back again, as it was generally impossible to skate back, and the trains were so few.

However, “Peter” Katzenbaugh who was then the bar-keeper and manager of what was always called “Snowdens”— the Trenton House, knew me, and always looked out for us.

He was afterwards the proprietor of the House for many years. A very good man.¹⁰⁹ The Trenton House had, as head waiter and butler, Elias — who was a bound boy with my Father until 21. He was the son of Noah, an emancipated man, who lived in a cabin just at the turn of the Scotch road towards Birmingham, or “Bummagen.” This Elias was trained by my Mother, and he became an excellent cook and steward. He at last came to have the restaurant for the N.J. Legislature (among his other undertakings). He grew very fat and died comparatively early.¹¹⁰ His sister, Hannah, who was also a bond woman of ours, was entirely different. She was the one who allowed my brother Will (when an infant) to burn himself in the kitchen embers, so as to contract two fingers of his right hand. She was often in jail (after we gave her up) and whipped

¹⁰⁹ The Trenton House was established in 1824 in an older building at the southeast corner of North Warren and East Hanover streets. Peter Katzenbach became its manager at some point after William Snowden leased the hostelry around 1834, continued to run it for Snowden’s widow Maria after he died in 1846, purchased it outright in 1854, and greatly expanded it before his own death in 1906 (Trenton Historical Society, *A History of Trenton, 1679–1929*, 2 vols. [Princeton, 1929], vol. 1, pp. 333–334).

¹¹⁰ According to the 1830 U.S. Census, Richard Shippen’s household included one free black male and one free black female, both older than ten and under twenty-four years old, and no slaves. The identification is only conjectural, but Noah Brister (born ca. 1797) was the only Noah whose freedom from slavery is recorded in the Hunterdon County manumission book (Phyllis B. D’Autrechy, *Some Records Of Old Hunterdon County, 1701–1838* [Trenton, 1979], p. 186), and an African-American named Elias Brister (born ca. 1820) was listed in the 1850 U.S. Census as a waiter living in Trenton’s West Ward and possessing property worth \$400.

— (I think) I saw, myself, (with awful wonder and awe) “forty save one”¹¹¹ administered to “old Duke,” a white man — who was the one “tramp” of the period at least in our parts. My Father caught him robbing the orchard at Singletree, and told him he must not do that again. In a few days the sturdy beggar was in the orchard again, with a bag slung round him — collecting apples to sell.

It was then that I saw old Peter Forman (then the sheriff) who was a one armed man, administer two doz. to old Duke, I know it was Peter Forman, and that I saw it, now because, afterwards, my Father told of it.

I have had to be officially present at many floggings, in the Navy, (in my early days) but none of them had the effect of that of old Duke. I must have been about 4 but I remember it well, when I have forgotten more important things — even family matters —

E. Shippen

¹¹¹ Unmatched closing parenthesis omitted here.

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JUNE
21

A RED LETTER DAY
for Booksellers

Rosman Day

EVERY year for eight years the third Friday in June has marked the publication of a new Rosman best seller—an unbroken record of success! On June 21st of this year comes one of the most delightful novels this beloved author has ever written, **THE SLEEPING CHILD**. Plan now for your Rosman window on Friday, June 21st, and attract the hundreds of thousands of buyers and renters who have come to look forward to Rosman day as one of the big events of their reading year. ADVERTISING in the book reviews, and a daily campaign (continued longer than for any recent Rosman novel) will keep this book in the public eye. "We know 'The Sleeping Child' will be a best seller and best renter. You can stock it confidently, sure that its popularity is not a matter of months but of years."—Retail Bookseller. If your order is not already in send it now. \$2.00

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THE SLEEPING CHILD

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Rosman**

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Cover of *The Publishers' Weekly* for 1 June 1935. *Publishers' Weekly* Papers, Manuscripts Division, Rare Books and Special Collections, Princeton University Library.

Publishers' Weekly, the Depression, and World War II

BY ELLEN D. GILBERT

What happened to the American publishing industry during the Depression of the 1930s? How did American publishers respond to the demands of World War II? A small (7 boxes), unprocessed, but richly informative collection of files from the trade journal *Publishers' Weekly*, dating from the years 1933–1946 and housed in Princeton University's Department of Rare Books and Special Collections, affords a striking look at how the publishing industry responded to the vicissitudes of both of these eras.¹ *Publishers' Weekly* not only chronicled events of the day, but was an integral part of them. This was largely due to the remarkable personality of its editor, Frederic G. Melcher, and his special devotion to the book world.

Publishers' Weekly began in 1872 as *The Publishers' and Stationers' Weekly Trade Circular* by Frederick Leypoldt, recently of Leypoldt & Holt, publishers. It became *Publishers' Weekly* (or simply *PW*) in 1873 and has remained so ever since — when not being referred to as “the organ” or “the bible” of the book trade. A “Weekly Record” of new titles and numerous other cumulations were the backbone of *PW* during its first half-century. These lists were invaluable tools

¹ These papers, identified as Collection #Co609, were given to the Library in 1962 by Frederic Melcher. In acknowledging the gift, Librarian William S. Dix wrote, “Dear Fred, It is good of you to remember Princeton's interest in the history of publishing and the collection of publisher's files” (Dix to Melcher, 29 June 1962, Librarian's Correspondence Series of the Records of the Library, Box 16, December 1976 accession). The *Publishers' Weekly* collection at Princeton is in good company; Firestone holds a number of important collections relating to American publishing history, including the archives of publishers (Charles Scribner's Sons, Doubleday, Harper & Brothers, and Henry Holt & Co., for example) as well as the papers of editors (including Saxe Commins and William Sloane), and literary agents (e.g. Brandt & Brandt, and Harold Ober Associates). The R. R. Bowker Papers, a larger manuscript collection relating to *PW* and one of its most eminent editors, Richard Rogers Bowker, are housed at the New York Public Library.

for the booksellers, publishers, and librarians, who read *PW*. Beyond that, however, *PW* also “sought to educate along literary, practical, and historical lines.”² These considerations were very much in evidence during *PW*’s second half-century.



During the Depression and, even more dramatically, during World War II, publishers, booksellers, and librarians mounted industry-wide efforts to cope with challenges to the production, sale, and dissemination of books. For the Depression years the crowning achievement of publishers and booksellers was the creation and implementation of industry-wide codes regulating price filing, uniform discounts, minimum wages, maximum hours, and production control under the National Recovery Act. A decade later, during World War II, publishers coped with paper and chlorine shortages and rallied to mount massive book campaigns that resulted in the sending of millions of books to soldiers overseas. Many of these efforts required informed cooperation by both the publishing industry and the United States Government. These efforts were facilitated by *PW*, as it reported, interpreted, and publicized (“Save a Bundle a Week: Save Some Boy’s Life — U.S. Victory Waste Paper Campaign”³) the concerns of the day for an anxious industry and a well-meaning, but sometimes uninformed Federal administration.

Playing a pivotal role, both officially and behind the scenes, was Frederic G. Melcher, *PW*’s editor and publisher. Melcher was born in 1879 and grew up in comfortable circumstances in Massachusetts.⁴ He became editor of *PW* in 1918, and served later as president of R. R. Bowker, publisher of *PW* and *Library Journal*. His preeminence on the publishing scene during the Depression and World War II was characteristic of his entire career, highlights of which included helping to establish Children’s Book Week in 1919, establishing the Newbery Medal for the most distinguished contribution to American literature for children in 1921, and introducing

² Madeleine Stern, *Books and Book People in 19th-Century America* (New York: R. R. Bowker Co., 1978) p. 309.

³ *PW*, 6 May 1944, p. 1757.

⁴ *Current Biography*, ed. Anna Rothe. (New York: H. W. Wilson, 1945), pp. 395–397.

the annual Caldecott Medal for distinguished children's book illustration in 1937. Melcher's lack of a college education (his high school's curriculum did not include enough Latin and Greek to satisfy college entrance requirements) appears not to have been an obstacle to his well-respected rise in the book world. "Is it the New Englander in Fred that makes him an oracle? Is it the middle-Western experience that makes him a T.V.A. of energy, and is it New York's cosmopolitanism that engenders his perspective view? Or is there within himself a fusing element which makes for harmonious life and labor?" asked B. W. Huebsch in "On the Mystery of Leadership," one of several tributes to Melcher that appear in *Frederic G. Melcher: Friendly Reminiscences of a Half Century Among Books and Bookmen*, a delightful volume of testimonials compiled in 1945 to celebrate Melcher's fifty years in the business. In addition to the steady stream of ideas and opinions that appeared in *PW* editorials over the years, Melcher's take on the book world was uniquely his own. Author and critic Harry Hansen remarked that when he started reading *PW*, "I found its contents divided between the grave, the gay, and the statistical."⁵ When Melcher died in 1963 the *New York Times* described him as "a quiet-spoken, friendly man . . . [who] served in many capacities in the publishing field, and in so doing gained a reputation as the foremost liaison man in all branches of the book world."⁶

Melcher himself once observed that "an editor must be close at hand to endeavor to interpret the rapid turn of events," and indeed he was.⁷ In August 1933, he was asked by the National Association of Book Publishers to "assure close coordination" among the different groups of publishers and representatives of allied industries as they formulated industry-wide codes under the National Recovery Act, which had become law on 16 June 1933.⁸ Some form

⁵ *Frederic G. Melcher: Friendly Reminiscences of a Half Century Among Books and Bookmen* (New York: Book Publishers Bureau, 1945), p. 26. For more on Melcher's views, see Melcher, George A. Hecht, and John J. Peters, *The Successful Bookshop: A Manual of Practical Information* (New York: R. R. Bowker, 1947), and an earlier volume for which Melcher wrote the notes, Frank A. Swinnerton, *Authors and the Book Trade* (New York: Alfred A. Knopf, 1932).

⁶ "Melcher, 83, Dies; Long a Publisher," *New York Times*, 11 March 1963, p. 9.

⁷ Frederic Melcher, "Codes for the American Book Trade," n.d. (ca. May 1934). Nine-page MS., Box 3, file 1, *PW* Papers. (Apparently an address prepared for a meeting of British Booksellers. The first line reads, "It would have been a great pleasure to be personally present at your Birmingham convention. . . .")

⁸ "News of the Week: Frederic G. Melcher Drafted to Coordinate Codes," *PW*, 19 August 1933, p. 492.

of intervention was badly needed: annual sales in the book publishing industry had been \$153,200,000 in 1929; in 1933 they were approximately \$85,000,000, a drop of nearly 45 percent.

There were those who believed that the codes sponsored by the National Recovery Administration would be inappropriately manipulative. To change their minds, considerable campaigning in the pages of *PW* and other trade publications, as well as behind the scenes, took place preliminary to passage of the codes. An early, characteristic *PW* editorial urged “the fullest measure of cooperation” in developing and passing the Publishers’ Code.⁹ The American Booksellers Association *Bookshop Bulletin* similarly exhorted its readers to “write *now* to Divisional Administrator and General Johnson [Hugh S. Johnson, head of the National Recovery Administration] telling why you *must* have the Code approved or face bankruptcy.”¹⁰ *PW* reported on the week-to-week progress of the related industry codes as they were developed and ratified. In the meantime Frederic Melcher kept his eye on the national scene; copies of NRA hearings and numerous, glossed newspaper clippings documenting price-fixing controversies and the progress and problems of the NRA fill files in the *PW* Papers.

Closer to home, Melcher was in the thick of negotiations as drafts of the booksellers’ code took shape. “Harper Putnam Dutton Scribner Dodd Stokes Macmillan Morrow Appleton have agreed today to clause providing that book prices would not be raised or at least not more than proportionately in excess of any costs that may be passed to them,” he wired Frank L. Magel, president of the American Booksellers Association and coordinator of the committee writing the booksellers’ code. “Other houses could be easily had with more time.”¹¹ A second telegram from Melcher to Magel on the same day reflects the intensity and speed of the discussions: “Shuster [*sic*] backs this statement,” Melcher reported, adding that “publishers believe they can only better their situation by a stabilized price market that will permit expanded selling.”¹²

The “Supplementary Code of Fair Competition for the Booksellers’ Trade” was approved by the National Recovery Administra-

⁹ Editorial, *PW*, 29 July 1933, p. 294.

¹⁰ *Bookshop Bulletin*, January 1934, no page.

¹¹ Frederic Melcher to Frank Magel, 6 March 1934, *PW* Papers, Box 3.

¹² Ibid. The order in which these two telegrams were sent is not clear.

tion on 13 April 1934. The highlight of this code was, as anticipated, price maintenance, a long-desired principle among booksellers and publishers who had been contending with unfair price-cutting practices since the end of the nineteenth century. Macy's, the department store, was a prime offender; Melcher had once described the situation for English booksellers by suggesting that if they "think of Harrod's and Selfridge selling all books at wholesale price, in order to attract people to their stores to buy dress goods and sporting goods, you can understand the situation we have faced in New York for years."¹³ More officially, the "Report to the President" on the Booksellers' Code observed that the "destructive practice of price cutting now prevalent in this Trade by various large firms dealing in other merchandise than books has definitely oppressed small independent booksellers depending solely upon the sale of books for existence."¹⁴ In addition to stipulating that a publisher's announced price of a new book could not be cut within six months of the publication date, other provisions of the Booksellers' Code included restricting the reprinting of fiction until one year after the publication of the original edition, and of non-fiction for two years. Editions for book clubs were required to have their own distinctive binding, and remaindering was restricted.

The National Recovery Administration approved the Book Publishing Industry Code on 1 October 1934. The Publishing Code subsumed seven divisions: Bible Publishing, Law Book Publishing, Medical and Allied Book Publishing, Play and Dramatic Text Publishing, Subscription and Mail Order Book Publishing, Textbook Publishing and Trade Book Publishing. For employees of publishing firms, the code stipulated a maximum forty-hour work week with up to eight additional hours for "peak times," and overtime compensation at one-and-one-third salary. The minimum wage was \$15.00 a week in cities with populations exceeding 500,000 people; \$14.50 in cities of 250,000 to 500,000, and \$14.00 where there were fewer than 200,000 residents. The code also noted that "[f]emale employees performing substantially the same work as male employees shall receive the same rate of pay as male employees."¹⁵

¹³ See note 6.

¹⁴ National Industrial Recovery Board, National Recovery Administration, *Supplementary Code of Fair Competition for the Booksellers' Trade*, Approved Code #60, Supplement 1. (Washington, D.C.: Government Printing Office, 1934), pp. 834–835.

¹⁵ National Industrial Recovery Board, National Recovery Administration, *Codes of Fair*

REPORT TO THE PRESIDENT

The PRESIDENT,
The White House.

SIR: The hearing on Schedule "B" of the Retail Code for the Booksellers Division of the Retail Trade was held in the Department of Commerce Building, Washington, D.C., on February 3, 1934. The Schedule, which is attached, was presented by duly qualified and authorized representatives of the Trade, complying with statutory requirements, said to represent 70 per cent in dollar volume.

In accordance with the customary procedure, everyone present who had filed a request for an appearance was freely heard in public, and all statutory and regulatory requirements were complied with.

The provisions of this Schedule have been approved by the Consumers Advisory Board, Industrial Advisory Board, Labor Advisory Board, and the Legal Division.

CONDITIONS IN THE TRADE

The main fact brought out at the Public Hearing and at post-hearing conferences clearly indicated that the "loss limitation provision" in the Retail Code did not afford protection to independent booksellers from predatory price cutting practices. Members of the Trade are facing an acute situation as a result of "loss leader" competition encountered from certain large department stores. Prior to the adoption of the Retail Code, a few titles of popular new books were placed on sale occasionally as "loss leaders" or "bait" by some department stores, but the base for price cutting has spread since the Retail Code has been in effect. Each competing department store knows that the other cannot sell below cost and the cut price competition is, therefore, spread over the whole book department. Competition of this sort for the independent bookseller means eventual bankruptcy.

It is a significant fact that the granting of a copyright of a title to an author or publisher creates a legal monopoly so far as that title is concerned. The holder of the copyright has the right to sell the product not only to the retailer or distributor, but also directly to the consumer at whatever price he chooses. In view of this legal right, it is to be remembered that the book publisher can sell at fixed prices directly to the consumer through the medium of national advertising or by the use of a coupon. The sale of books in this manner is in direct competition with the retail bookseller.

PRICE MAINTENANCE PROVISION

The destructive practice of price cutting now prevalent in this Trade by various large firms dealing in other merchandise than books has definitely oppressed small independent booksellers depending

(2)

Pages from the "Report to the President," in the National Recovery Administration's *Supplementary Code of Fair Competition for the Booksellers Trade* (Washington, D.C.: United States Government Printing Office, 1934). *Publishers' Weekly* Papers, Manuscripts Division, Rare Books and Special Collections, Princeton University Library.

solely upon the sale of books for existence. The sale of books is as dependent upon a limited time factor as is the sale of newspapers and magazines about which no one would question the sale at the price fixed by the publisher and about which no one would expect competition by the retail distributor in the form of price cutting. This Schedule to the Retail Code contains in Section 3 (a) and (b) price provisions wherein the publisher's published price on any trade book or text book is to be maintained by the retail bookseller for the first 6 months after publication or if published before July 1st of any year until after the first of the following year. After the said 6 months period or after the first of the year following publication, as provided, prices for the sale of books are restricted by Section 1 of Article VIII of the Code of Fair Competition for the Retail Trade.

This provision is designed to afford relief to the booksellers from predatory price cutting by members of the Trade interested primarily in the sale of other merchandise, with books as a possible bait or lure. Nothing short of publishers price protection as stated above can save the independent small bookseller from a destructive competitive battle in which he is handicapped at the start by not having other merchandise to which he can allocate his losses. After making a careful study of the problems confronting this Trade, the Consumers Advisory Board of the National Recovery Administration has approved the price provisions of this Schedule.

ADMINISTRATOR'S PRICE CONTROL COMMITTEE

At the request of the Trade there is created under this Schedule an Administrator's Price Control Committee for the purpose of maintaining a constant check on prices in the bookselling Trade to prevent abuses of the Price Maintenance Provision either by book publishers or by booksellers. This Committee shall consist of the Consumers Advisory Board representative on the Code Authority, one representative of the National Booksellers Code Authority, one representative from the Trade Book Publishers Code Authority, and one representative of the Authors Guild of the Authors League of America.

ADMINISTRATION

The Bookselling Trade is designated a Division of the Retail Trade and shall be represented as such and as hereinafter specified in the National Retail Code Authority and in all its Local Retail Code Authorities. The administration of the provisions in this Schedule shall be by the National Booksellers Code Authority which shall consist of not more than 9 members, 4 of whom shall be appointed by the Board of Directors of the American Booksellers Association; 1 to be appointed by the Board of Directors of the National Association of College Book Stores; and 2 members to be designated or selected by booksellers who are not members of either of these associations in accordance with a plan to be approved by the Administrator. In addition, it is provided that there shall be 2 administration members to be appointed by the Administrator, one of whom shall be appointed upon the nomination of the Consumers Advisory Board.

In its "Report to the President" on the publishing industry the National Recovery Board noted that the American publishing industry represented only "two-tenths of one percent of the value of all manufactured products," that it was "heavily concentrated on the Eastern Seaboard," and that most books were produced by fewer than 350 publishers, no less than 30 percent of which (104 firms) were located in New York City. Subsidiary publishing centers were Boston (17 firms), Philadelphia (15 firms), and Chicago (11 firms). Other publishers were "scattered over twenty-eight States, with no more than three . . . in any one state." Forty-eight percent of all books were purchased through general book stores, 29 percent through department stores, 7 percent through circulating libraries, 5 percent through drug stores, and 11 percent through unspecified outlets such as book clubs and direct-mail buying. "This Book Publishing Industry is relatively small insofar as number of employees, annual sales, and invested capital, are concerned," the report noted, "but is of great importance viewed in the light of the influence that its product has upon the cultural and educational life of this country."¹⁶

Fred Melcher's diplomatic efforts did not, of course, end with the passage of the Publishing Industry Codes. *PW* promptly printed the codes for its readership, and, making sure that government was kept abreast of industry concerns, Melcher entered the NRA as a subscriber to *PW*.¹⁷ Melcher and P. A. Murkland, assistant deputy administrator of the NRA, were on good terms; barely two weeks after passage of the Publishing Codes, Murkland admired Melcher's "insight into the psychology of the average business man" and reiterated Melcher's belief that "the benefits received by industry from the codes so far out-weigh the burdens that . . . industry will be benefitted for a long time to come." He also asked Melcher to do him a favor:

Competition for the Book Publishing Industry, No. 523. (Washington D.C.: Government Printing Office, 1934), p. 4.

¹⁶ Ibid.

¹⁷ P. A. Murkland to F. Melcher, 19 October 1934. "Dear Melcher," Murkland wrote, dropping the "Mr." he had used in previous correspondence, "I am sure it will be helpful to me and of value to the N.R.A. to receive each week of the Official Organ of the American Book Trade." *PW* Papers, Box 3.

I wonder if you could obtain a little more information for us here without disclosing to the Union that the information is for us. What I should like to get is some definite information as far as such a thing is possible as to the present status of the Office Workers Union, Literary Trades Section, which is the Division so I am advised of the union that is attempting to organize the office workers of the Publishing Industry.

What we should like to know is how much of a factor in the Industry has the Union become, how many members have they, in what establishments or types of establishments have they members, are they or their efforts taken seriously by the publishers.

Naturally any information you would send me would be treated as confidential and its source would not be disclosed.¹⁸

Unfortunately, the text of Melcher's response is not known to have survived. He did respond, however: the file includes a letter from Murkland thanking Melcher "for the information about the Office Workers Union."¹⁹ The Literary Trades Section of the Office Workers Union was actually gaining at least some momentum among publisher employees at this time, despite the resistance of most company presidents. (Bennett Cerf was a notable exception.²⁰) An interesting sidenote to this exchange is the fact that in October of 1934, just prior to passage of the Publishers' Code, *PW* agreed not to publish the recommendations of the Regional Labor Board regarding a recent strike at the Macauley Co. Efforts to understand this episode are further confounded by the fact that both the National Labor Board and Macauley had asked *PW* not to publish the Regional Board's recommendations.²¹

By the beginning of the new year *PW* was able to report on the code's success: "Price provisions of Booksellers' Code have increased book sales," it noted. "Unlike many other Codes, compliance has

¹⁸ Murkland to Melcher, 19 October 1934.

¹⁹ Murkland to Melcher, 29 October 1934.

²⁰ John Tebbel, *A History of Book Publishing in the United States*, 3 vols. (New York: R. R. Bowker, 1978), vol. 3, p. 474.

²¹ Ibid.

been general, and the few cases of non-compliance have apparently been due to misunderstandings which, when cleared up, have brought full and complete compliance. . . . New capital has been attracted to the business,” and, the report added, “new expansion has taken place with resulting increased employment and release of funds.”²² This sense of well-being was short-lived, however. In May 1935 the Supreme Court nullified the National Recovery Administration and all the Codes it had approved. Although the speed with which this happened was surprising to some, most agreed that the NRA had served its purpose, and that it was time to move on.²³



The “smallness” of the book publishing industry described in the NRA’s “Report to the President” would be altered in the next decade by the sheer number of books that were produced, distributed, and read during World War II. “Some Current Statistics on Use of Books in the War” indicate the extent of the change brought about by the deployment of troops in Europe and Asia:

The Army has purchased 10,000,000 books in a year.

The Navy has put a library on every ship of every kind and is buying 1200 each of every new book it selects.

Together the two services are now receiving 1,500,000 paper-covered books a month of the Armed Services Editions of the Council on Books in Wartime.

They have received 5,000,000 books from the Victory Book Campaign.

Libraries in hospitals are still being installed as rapidly as the hospitals are equipped.²⁴

During World War II, books were prized for both their enter-

²² *PW*, 12 January 1935, p. 136.

²³ See, for example, the chapter on the NRA in Broadus Mitchell’s *Depression Decade* (New York: Rinehart & Co., 1947), pp. 228–267.

²⁴ “Some Current Statistics on Use of Books in the War,” 4 October 1943, *PW* Papers, Box 7.



Photo: John Blazjewski

"The Army's 'C' kit library at an Army post," an illustration from the 6 November 1943 issue of *Publishers' Weekly*. *Publishers' Weekly* Papers, Manuscripts Division, Rare Books and Special Collections, Princeton University Library.

tainment value and for their role in the classroom. Publishers were asked to produce — and they did — millions of textbooks to support the vast numbers of training programs being taught in response to the demands of the War. In his 1942 Bowker Lecture, James S. Thompson of McGraw-Hill painted a vivid picture of the breadth of these classes and the extraordinary demand for books that they created:

To name all the branches of the mighty University for War that has been established in the United States during the last two years would require the afternoon. The courses of study draw from every technological field. The classrooms include factory storerooms, millionaires' estates, corners of airplane hangars, suburban cellar playrooms, lonely "toughening" camps high in the Sierra Nevadas, training ships at sea. The students number millions. For this new university of war it is up to the authors and publishers of technical books to supply many of the texts.²⁵

²⁵ James S. Thompson, "The Technical Book Publisher in Wartime," *Bowker Lectures on Book Publishing* (New York: R. R. Bowker, 1957), p. 115.

Not surprisingly, many desirable titles in science and technology had been written and published in Germany. The U. S. Government's Alien Property Custodian could take over the copyrights to these works; authorizing and encouraging their republication in the United States was another matter. Homer Jones, chief of the Division of Investigation and Research of the Office of the Alien Property Custodian put the question to Frederic Melcher early in September 1942.²⁶ Melcher's answer, a week later, was thorough and forthright. Those who might be involved in a republication effort needed to be informed of the ability of the Alien Property Custodian to take over copyrights. In addition to the five "technical" publishers identified by Jones, Melcher suggested the addition of such general publishers as Macmillan, Longmans Green, and Appleton. G. E. Stechert had ably handled imported books from Europe in the past and there were "a dozen" medical houses besides Williams & Wilkins that might be approached. Melcher suggested that Jones consult *The Literary Marketplace* for specifics on these and the twenty-odd university presses then in existence. Heads of technical departments at leading universities should be informed as well and, Melcher added with characteristic common sense, "It would probably be found that the publishers are better aware of what the total potential market is than anyone else and could more quickly judge whether the material could be satisfactorily reproduced. The consumer in terms of universities and training schools would need the same information in order that they could make their wishes known." Books for advanced students, Melcher noted, would not need to be translated. For those requiring translation Melcher wondered whether the time and cost would be worthwhile, proudly noting that "American technical books for the popular market are as good as any in the world."²⁷ After cautioning Jones to make sure that publishers be informed of their rights with respect to royalties, time limits, and relations with authors after the war, Melcher offered to print "an authoritative statement" from Jones in *PW* to inform all those concerned about the republication effort. Following Melcher's advice, a government press release describing how publishers could

²⁶ Homer Jones to F. Melcher, 3 September 1942, *PW* Papers, Box 1. Pamela Spence Richards has written extensively about the publication and exchange of scientific materials during this time; see, for example, her book *Scientific Information in Wartime: The Allied-German Rivalry, 1939-1945* (Westport, Connecticut: Greenwood Press, 1994).

²⁷ F. Melcher to H. Jones, 10 September 1942.

apply for republication licenses appeared in *PW* just a few weeks later. By the end of 1945 nearly 700 foreign titles had been licensed, along with some 3,200 issues of scientific serials. Book titles and their republishers included, for example, *Theoretische Grundlagen der organischen Chemie* by Walter Hickel, translated and reproduced by Dover; A. Lysle's Italian-English Dictionary, photo-offset by G. E. Stechert; *Powder Metallurgy*, an English translation of *Metallkeramik* published by the Philosophical Library; and *Seven Place Logarithms of Trigonometric Sines and Cosines*, compiled by Dr. J. Peters and published by D. Van Nostrand. (Commonly known as "Peters' Tables," this book was important for engineering work and in astronomical, geodetic, and optical computations. Van Nostrand included an English translation of the introduction, and reproduced the tables by photo-offset.)

Another far-reaching publishing effort at this time was the creation, in 1942, of the Council on Books in Wartime, an association that included publishers, booksellers, librarians, and writers. The Council's slogan, later to be used by President Franklin Roosevelt, was "Books are weapons in the war of ideas."²⁸ Its aims were no less than

To achieve the widest possible use of books contributing to the war effort of the United Peoples

By the use of books in the building and maintenance of the will to win.

By the use of books to expose the true nature of the enemy.

By the use of the technical information on the training, the fighting, the production and the home fronts.

By the use of books to sustain morale through relaxation and inspiration.

By the use of books to clarify our war aims and the problems of peace.²⁹

²⁸ Robert O. Ballou, *A History of the Council on Books in Wartime* (New York: Country Life, 1946), p. 5. The papers of the Council on Books in Wartime are in the Public Policy Papers in the Seeley G. Mudd Manuscript Library, Princeton University; considerable additional material on the Council may be found in the William Sloane Papers in Princeton's Firestone Library.

²⁹ *Ibid.*, p. 8.

Frederic Melcher was on the Council's Executive Committee, and *PW* was acknowledged by the Council as the "authorized voice of the book industry for the entire duration of the war."³⁰ Perhaps the Council's greatest achievement was initiating the creation of "Armed Services Editions" of books, ultimately producing more than one thousand titles in a flat, wide, pocketable, paperback format as government issue for soldiers and sailors around the world.

What did GIs read? Between 1943 and 1947, nearly 123 million ASE books were distributed. They included old and new best-sellers (like *Of Human Bondage* and *For Whom the Bell Tolls*), classics, detective stories (Ellery Queen and Dashiell Hammett were favorites), history, westerns (especially those by Zane Grey), and poetry.³¹ F. V. FitzGerald of the War Department's Bureau of Public Relations reported to Fred Melcher that tastes "vary from highly technical books in some camps to modern poetry in others. . . . Librarians in the various camps throughout the country say that books of poetry are hardly ever on the shelves, they are always in circulation."³² Civilians were also interested in poetry at this time. After some initial uncertainty about whether the tenor of the times would support poetry reading, Henry Holt & Co. enjoyed considerable success with the publication of Robert Frost's *A Witness Tree* in 1942: ten thousand copies of the book were sold within two months of publication, and the volume earned Frost his fourth Pulitzer Prize.³³

Council titles might have been somewhat above the average soldier's prewar literary tastes, and this, it was thought, was all to the good. (The average age of draftees was 23; their educations ranged from the fourth grade to the masters' level, with most having completed high school.) Canadians, Australians, New Zealanders, and English also benefitted from the books which were well made, holding up to insects, vermin, and tropical conditions. The format of the books found favor too; while there was little nighttime light in the aver-

³⁰ Minutes, Council on Books in Wartime meeting, 18 June 1942, *PW* Papers, Box 7.

³¹ Complete lists of the Armed Services Editions titles may be found in Ballou's *History* (see note 27), and in *Books in Action: The Armed Services Editions*, ed. John Y. Cole (Washington, D.C.: Center for the Book, Library of Congress, 1984).

³² F. V. FitzGerald to F. Melcher, 11 July 1941, *PW* Papers, Box 1. See also Dorothy Stockford, "The Army Can Read!" in *Library Journal*, 15 May 1941, pp. 429-432.

³³ For a description of the concern before — and jubilation after — the publication of *A Witness Tree*, see Ellen Gilbert, *The House of Holt 1866-1946: An Editorial History* (Metuchen, New Jersey: Scarecrow Press, 1993), pp. 197-198.

age enlisted man's quarters, the shorter lines of text and sharp typeface facilitated daylight reading. It is also interesting to see that the immediacy identified with television coverage of the Vietnam and Gulf Wars had a multimedia precedent in World War II: "There is a distinct lack of interest in books on the war," observed FitzGerald, "contrary to the situation during the first World War. Librarians feel that this is due to radio news reports, wide coverage by newspapers, and magazines."³⁴

Notable exceptions, among both civilians and GIs, to the apparent lack of interest in books on the war were titles by Marion Hargrove, Ernie Pyle, and Bill Mauldin. Hargrove's *See Here, Private Hargrove* was the best-selling nonfiction book of 1942. Pyle's *Here is Your War* made the list in 1943, followed by *Brave Men* in 1944. *Brave Men* was still on the list in 1945, the year Pyle was killed in the Pacific war theater; it outsold every other title that year — including fiction and nonfiction. Mauldin, a war correspondent who illustrated his own books, also made the bestseller list that year with *Up Front*. Henry Holt & Co. published all three writers and, as might be guessed, the author of the humorous *See Here, Private Hargrove* was a regular source of fun for those involved in publishing him, at a time when good laughs were few and far between. There was much bantering about Hargrove's habit of borrowing money, as well as requests like the one Hargrove sent to his editor, William Sloane, asking for a letter saying he was needed in New York City for conferences so that he could get a three-day pass. "Did you ever write excuses for the boys who skipped classes or cut whole days when you were in grammar school?" Hargrove asked Sloane. "Good."³⁵ Three days later Sloane reported that "under separate cover I am mailing you that letter for which you ask, and may the military police of Heaven have mercy on my soul when it gets there."³⁶ To Maxwell Anderson, who had written a foreword to Hargrove's book, Sloane wrote, "Here is the check about which I spoke. There is no sense in your joining any union of Holt creditors since you are probably already a member of the Hargrove

³⁴ FitzGerald to Melcher, 11 July 1941.

³⁵ Marion Hargrove to William Sloane, 5 May 1942, Henry Holt & Co. Papers, Box 48.

³⁶ Sloane to Hargrove, 7 May 1942, Henry Holt & Co. Papers, Box 48. "See here, Corporal Hargrove," Sloane continued, "you are asking me to tamper with the discipline of the whole United States Army. How do you think that makes me feel? As a matter of fact, it makes me feel fine."

credit union. We are —.”³⁷ Several weeks later, when Sloane sent Hargrove a check to pass along to the GI who had done some photos of Hargrove, he wryly commented, “Thus you will know exactly when it is delivered to him, and this will enable you to put the bite on him immediately. We here are always very loyal to our authors and give ’em every opportunity to borrow money — from other people.”³⁸

During its four years in operation, the Council on Books in War-time made 122,951,031 copies of Armed Services Editions of books available to men and women in the U. S. armed forces.³⁹ If these numbers did not tell enough of a story, the letters home did. Charles Rawlings, a *Saturday Evening Post* correspondent in the South Pacific, was both funny and eloquent in a letter to Stanley Rhinehart, a member of the Council on Books in Wartime:

Indignation that you have not been told what a boon your Armed Services Editions are in the field sets me down first thing this morning to answer your letter of May 25. What the hell, Stanley! Do you mean to say you publishers haven’t ever been told what those limp, elongated little reprints are doing? You should be given D.S.M.’s [Distinguished Service Medals].

Dog-eared and mouldy and limp from the humidity those books go up the line. Because they are what they are, because they can be packed in a hip pocket or snuck into a shoulder pack, men are reading where men have never read before — in this SWPAC theater anyway. I’ve seen GI’s with them — you can’t mistake the things because of their lantern-jawed shape — three days after the beach-head at Hollandia. The kids were hungry on Kruger’s iron rations and they were up to their buttocks in that terribly disappointing Hollandia marsh mud, but there they were: guarding a captured Jap plane against souvenir hunters or in their sack in the beach camp or mooning out after K chow, reading a book.

I was attracted by a crowd in front of the PX in a

³⁷ Sloane to Maxwell Anderson, 30 March 1942.

³⁸ Sloane to Hargrove, 7 April 1942.

³⁹ Cole, *Books in Action*, p. 10n.

bomber camp in [censored] and jammed the brakes on the jeep and got out to see why. Even the ice cream hand-out counter was deserted. There had been a rumor that some cigarette lighters were due, and I figured nothing less could have caused the furor and I needed one of the things myself. But it was your books. They had come in those taut-corded brown paper bundles that seem to protect them very well and the PX help was cutting the bundles open and dumping the things into a big bin. The lines went past. No time to shop and look for titles. *Grab a book, Joe and keep goin'. Youse can swap around afterwards.* That Brooklyn tree! The guy who got that one howled with joy. He'd have to sleep on it to ever get to finish it.

Two bundles of your books, 22 Royal Netherlands fliers, a Philippine ship and I came out together and we read twenty-five blessed days on them, 'Frisco to [censored]. Don't ever quit. 20,000,000 ain't enough.⁴⁰

Other successful efforts to bring books to soldiers were the Book Trade Campaign, involving publishers, the American Library Association (ALA), and booksellers throughout the country, and the Victory Book Campaign, which also involved the ALA, as well as the Red Cross and United Service Organizations.⁴¹

Fred Melcher chaired both the "Committee of Nine" that directed the Book Trade Campaign, and the Book Trade Division of the Victory Book Campaign. These campaigns were carried on with fervor; the Victory Book Campaign distributed 1,500,000 free copies of a bookmark depicting a flying eagle carrying a parcel of books and the words "Send All You Can Spare" to book outlets throughout the nation, where they were inserted in books as they were sold. The same logo appeared in the publishers' postage franking. Beginning in 1942, book jackets bore the request that readers send books they had finished reading to the Commanding General at the Atlanta, Georgia, warehouse where the ALA was amassing

⁴⁰ Charles Rawlins to Stanley Rhinehart, Australia, 5 June 1944, *PW* Papers, Box 7.

⁴¹ The Advisory Committee of the Victory Book Campaign consisted of representatives from the American Merchant Marine Library, the Boy Scouts, Camp Fire Girls, Inc., the Girl Scouts, the National Congress of Parents and Teachers, the National Recreation Association, the Special Libraries Association, and the WPA Library Defense Service.



Photo: John Blazjewski

“Major William R. Bolton goes over the Library Conference program with Librarians Harry F. Koch and Mary Anglemeyer, Frederic G. Melcher, Librarian Alice Garwood, Corporal John M. Gray, and Captains Howard G. Lewis and Russell V. Burkhard, education officers.” Original photograph by the United States Army Signal Corps. *Publishers’ Weekly* Papers, Manuscripts Division, Rare Books and Special Collections, Princeton University Library.

books for armed forces libraries. Postmaster General Frank C. Walker made it easier to send books when he issued a notice to the effect that “books addressed to individuals and to definite branches of the armed forces of the United States or to any point of use of our armed forces are acceptable for mailing at the special book rate without boxing or wrapping, merely secured with cord or twine.”⁴²

D. Appleton-Century, E. P. Dutton, Farrar & Rinehart, Grosset & Dunlap, Harcourt, Brace & Co., Henry Holt & Co., Houghton Mifflin, J. P. Lippincott, Little, Brown & Co., McGraw-Hill, Pocket Books, and Viking Press were among those publishers and book manufacturers who shared the costs of advertising the Book Trade Campaign. *PW* ran frequent editorials and spot announcements promoting these book-collecting efforts, and in a separate letter to

⁴² Notice from Postmaster General Frank C. Walker, 28 June 1942.

publishers Melcher urged them to inform their staff about the programs.⁴³ Three months later Harper & Bros. reported that they had just sent 350 books to the Victory Book Campaign, 275 of which were contributed by employees.⁴⁴ States contributing the highest number of books included New York, Pennsylvania, Illinois, Ohio, and California.⁴⁵

Books for prisoners of war were also of concern. *PW* carried articles on “how to send books to POWs” and reported on some of the difficulties in doing so. Books that could not be sent from England to a POW included Hemingway’s *For Whom the Bell Tolls*; Upton Sinclair’s *How I Got Licked and Why* and *World’s End*; *Inside Asia* by John Gunther, and *Studs Lonigan* by J. T. Farrell.⁴⁶ While Melcher was sympathetic to the needs of American and allied soldiers who were POWs,⁴⁷ he appears to have been reluctant to become involved in sending books to enemy POWs. When foreign bookseller Friedrich Krause approached Melcher in December of 1943 to ask about supplying German POWs with German books, Melcher replied cordially — but with restraint. The ever-accommodating Melcher had, in this instance, not found “room” in *PW* to insert an item Krause had sent him regarding this issue, and had heard it reported “from those close to the work that many of the prisoners are very suspicious of all reading matter, for fear that they are either being indoctrinated with American ideas or that they are receiving further indoctrination of the type they have already had considerable of at home.”⁴⁸

Support for the Book Trade Campaign, however, was unequivocal; the Bowker offices, where *PW* was published, became the headquarters for the distribution of bookmarks, posters, stamps, and streamers (“PUT ’EM UP!”). Stores across the country rallied; even the once troublesome Macy’s carried a large window display in the Spring of 1942 urging support for the Book Trade Campaign. By July 1942 *PW* was able to report that some 25,000 books had been

⁴³ Melcher to various publishers, 21 April 1942.

⁴⁴ Ramona Herdman to Melcher, 21 April 1942.

⁴⁵ “Report of books collected and books distributed,” *PW*, 21 March 1942, p. 1165.

⁴⁶ Reprinted from *London Bookseller*, 20 May 1943 in *PW*, 26 June 1943.

⁴⁷ R. D. Jameson, War Prisoners’ Aid of the YMCA-New York and Geneva, to Melcher, September and October (several letters) 1942. Shortly after, *PW* ran articles on “how to send books to POWs.”

⁴⁸ Melcher to Friedrich Krause, 22 December 1943.

moved into service libraries as a result of the campaign. Lee Barker of Houghton-Mifflin and a member of the Committee of Nine observed:

I think it is safe to say that the campaign moved 25,000 books, which on the face of it might not seem to be much of a stunt in view of the publishers' expenditure of \$3,500.00. At least some smart guy would figure out the same number of books could be sent at cost without all the hoop-la of the campaign.

In my mind the important thing is that we got the people to do it themselves and got them into the habit of sending *new* books to the boys in camps. They will keep on sending books and this figure six months from now may well be doubled.⁴⁹



A major obstacle to producing and distributing such bounteous numbers of books during the war was the number of substantial government restrictions on paper and printing supplies available to the publishing industry. From 1939 onwards, *PW* chronicled war-related developments in paper production and use as it reprinted and discussed War Production Board orders. "[T]here will be less paper produced in 1943," noted a *PW* editorial early that year, "and some way must be devised to see that what paper exists is distributed as fairly as possible." A prefatory note to this editorial nicely captures *PW*'s role as a trusted clearinghouse of information and reliable forecaster of things to come:

The WPB [War Production Board] orders concerning the curtailment in the use of paper by book publishers have caused a great deal of speculation and comment in the book trade. Below will be found a full discussion of the probable effects of the orders on the publication of books. This article, while, of course, not official, is based on information from very authoritative sources and may be taken as an accurate analysis of the present situation. Of

⁴⁹ Lee Barker to Melcher, 19 June 1942.

particular interest is the section at the end dealing with the possibilities of appeals by publishers for exemption from the operation of the order. A discussion of how the order may affect different kinds of books will be found starting on page 329. The latter discussion is based on talks with publishers in different fields.⁵⁰

The War Production Board's orders for the "simplification and standardization of paper" included specifications for paper grades, sizes, basic weights, color, and ash content. Economies were large scale (books were produced with narrower margins, reduced leading, no unnecessary front matter, run-in chapters, reduced sinkage of chapter openings, etc.) and small (publishers adopted the practice of producing their house organs biweekly instead of weekly using both sides of a sheet, and — in the *PW* offices at any rate — carbon copies of correspondence were done on the reverse side of the letter being answered). Fred Melcher observed fluctuations as restrictions were lifted — and reimposed — counselling publishers late in 1942 to "keep cool; not to stock up on paper or overmanufacture books; to work harder on getting more (and better) books out of each ton; to help the book trade's showing by still more emphasis on books to win the war."⁵¹

Paper was not the only commodity publishers found hard to come by during the war. Cadmium, chromium, copper, lead, tin, and chlorine were vitally needed for the war effort and available only in limited quantities. Ink, glue, casein, kraft paper, and parchment paper were less critically needed but also in short supply. Aware that it was taking critical supplies away from publishers and book manufacturers even as it was demanding more books from them, the Federal Government sent Norbert A. McKenna, chief of the War Production Board's Pulp and Paper Branch, to talk to an audience of more than two hundred at a special meeting sponsored by the Book Manufacturers' Institute in New York City in February of 1942. After describing wartime price regulations, shortages, and allocations of materials for bookmaking, McKenna discussed the role of books in building morale and increasing knowledge during the war: "It is your job to see that America becomes a deliberative and a contemplative people. . . . You should merchandise more of

⁵⁰ "The Wartime Paper Ceiling," *PW*, 23 January 1943, p. 332.

⁵¹ Editorial, *PW*, 19 December 1942, p. 2413.

the type of literature that will help us win the war. We in this country are ignorant, very largely; we don't really know what we are fighting for, what the dangers are, what we are up against. It is a challenge to the book industry." McKenna encouraged the publishers to respond to the challenge: "If you can produce and sell the books that will help us win the war, I'll get you the paper."⁵² *PW*, in turn, admired McKenna's "extreme efficiency" in reconciling the needs of the publishing industry and the production requirements of the war effort.⁵³

How a number of prominent American publishers reacted to the various shortages is nicely documented in the *PW* Papers in the form of detailed letters written in response to a query from Fred Melcher, who was preparing to deliver a talk on children's books during the war at the June 1942 annual meeting of the American Library Association. Edith Meyer, associate editor at Rand McNally & Co., offered a good summary of expected changes in children's book production as a result of the War:

The tendency toward standardized sizes, smaller books both in cover size and in thickness, less white space around pictures and text areas; and smaller margins. (This to conserve paper.)

The tendency toward more line drawings instead of photographs or wash drawings; fewer colors in illustrations; smaller size pictures; fewer bleed-off illustrations; and fewer printed endsheets. (This to conserve metals and inks.)

The tendency toward grayer and more imperfect paper; non-washable and lighter colored book bindings; and ink rather than metallic stamping. (These changes due to priorities on various dyes and chemicals.)⁵⁴

Grace Allen Hogarth of Houghton Mifflin observed that the metal and cardboard shortage that was so adversely affecting the toy and game market was working to the publishers' advantage and, striking a more philosophical note, she expressed the thought that "we are in for a very good year in children's books. It has been true of England and I feel that parents' natural impulse to compensate to

⁵² Norbert A. McKenna's comments were reported in *PW* on 14 February 1942, p. 766.

⁵³ *Ibid.*

⁵⁴ Edith Meyer to Melcher, 4 June 1942, *PW* Papers, Box 6.

Publisher's Weekly

THE AMERICAN BOOK TRADE JOURNAL

FOUNDED BY F. LEYPOLDT, 1872 • EDITED BY R. R. BOWKER TO 1933

EDITORIAL

BOOKS IN THE POSTWAR WORLD

► The largest library system in the world has been created for our armed services. In less than two years over ten million books have been purchased by the Army alone, three million of which have gone overseas. To this book supply has been added five million and more books from the Victory Book Campaign and now the *Armed Services Editions* of the Council on Books are going out and are shipped at the rate of a million and a half a month. As the camp libraries expand, as the books on ships make their way into the hands of recruits and officers, as the shipments abroad reach their destination, the demands for reading by the forces are being met in a way that has never been approached in any other war.

Those who have been watching these books in use, both as instruction and diversion, are now asking themselves and asking the book trade what all this reading by millions of young men and women will mean when the war draws to an end. Will the desire to be well-trained and well-informed continue when the drive for military efficiency is over? Will the demand for recreational reading be maintained when the books must be paid for by individuals or by home-town taxes?

If the answer is to be yes, and we be-

lieve it will be, the Service Libraries may prove the most important of the many influences that are building up an unprecedented demand for books in the years just ahead. For the men and women for whom all these libraries were erected will shape the ways of living and thinking in this country for years to come. If the schools are to follow new trends, it is the experience of this group that will shape and support them. If new techniques of manufacture, agriculture or business are to be put in use, it will be this returned service group that will make the demand. If this greatest of wars is to be recorded in books, the ex-service people will be both writers and readers. It will be their children for whom the new picture books will be made and who will demand stories of heroism and of foreign lands. Their awareness of international relationships may bring about greater interchange of books with other nations.

We may have built up here more of an edifice than can be safely erected on the foundation of a few million books. Very well, but books were expected by some to be pushed aside in this modernized, mechanized struggle. Instead, they are playing a tremendous part. Why may we not expect the pace to continue.

Frederic G. Melcher

THE PUBLISHERS' WEEKLY

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October 9, 1943

An editorial by Frederic G. Melcher in *Publishers' Weekly*, 9 October 1943.
Publishers' Weekly Papers, Manuscripts Division, Rare Books and
 Special Collections, Princeton University Library.

their children for the mess we have made of things, will have its effect in increased sales.”⁵⁵ Dorothy Bryan of Dodd, Mead & Co. also reported on the off-white color of paper owing to chlorine shortages and on the fact that they were producing, at the government’s request, fewer pages in books by setting type a little closer and increasing the size of the type page. The sense of most of these letters is optimistic; most publishers agreed that the appearance of children’s books would not be badly compromised by these adjustments, nor were they raising prices unless it was necessitated by the cost of materials. “It just requires a little more forethought and careful planning,” observed Bryan, a sentiment echoed by Helen Dean Fish of Frederick A. Stokes Co., who noted that “this situation challenges all children’s editors and manufacturing departments to put more thought into type and design and effective use of black-and-white or two colors; to keep books looking original and attractive without the use of lavish color and queer shapes.” Perhaps, she suggested, the “public may even be educated to like the books that are less costly to make if they are designed as beautifully as possible!”⁵⁶

In the meantime, adult readers, especially those in the armed forces, already “liked” books — very much. Thanks in large part to the work of Frederic Melcher and *Publishers’ Weekly*, a small and economically precarious industry had risen to the challenges posed not only by the war, but by the Great Depression that had preceded it. During the 1930s, a series of uniform codes rationalized the practices of the industry and prepared the way for the manufacturing, marketing, and distribution systems required by the war effort, when reading became an important pastime for millions. Another conflagration like World War II is unthinkable. One may regret, however, that we are not likely to see that era’s passion for books again, nor the publishing industry’s response to a call for concerted effort to serve the national interest.⁵⁷

⁵⁵ Dorothy M. Bryan to Melcher, 4 June 1942.

⁵⁶ Helen Dean Fish to Melcher, 2 June 1942.

⁵⁷ Socially conscious initiatives are rare these days. *PW* made the news in 1991 when it devoted the entire front page of its 27 September issue to an open letter to then-President George Bush, urging him to read Jonathan Kozol’s *Savage Inequalities*, an indictment of the nation’s failure to provide a decent education for poor children. The *New York Times* (19 September 1991, p. C20) noted this “break with . . . tradition,” which cost *PW* about \$30,000 in advertising revenue.



Library Notes

THE ELMER ADLER BOOK COLLECTING CONTEST

Last year, the Elmer Adler Book Collecting Contest took place during the autumn semester instead of in the spring. The winners were announced early in November, and they were guests of the Friends' Council at the dinner following the Council's meeting. Two third prizes were awarded, one to Pavan Ahluwalia, Class of 1999, for an essay on "The Role of Books and Book Collecting in My Life," and the other to Katherine Zoepf, Class of 2000, for "I Read, Therefore I Am: Books as Synecdoche." Second prize went to Jacqueline C. Gigantes, Class of 1997, for "Memoirs of a Bibliophile." Krassimira Zourkova, Class of 1997, won first prize; her essay is printed below.

BOOK COLLECTING IN THE ABSENCE OF BOOKS

I still wonder whether growing up under Communism in Bulgaria was something I should regret now or something I should be thankful for. My American friends often ask me what it was like, back in those days, and everyone adds, more quietly, as if embarrassed, "But tell me something personal, not what they show on the news." I never bother mentioning empty stores and long lines for bread — the media do their job well enough to imprint this picture in our minds as the Communist reality. So I tell how in second grade my diploma came with a compulsory enrollment in the children's subdivision of the Communist Party. I tell about jeans being banned from the classroom as "carriers of Western influence." I tell about my grandfather who was expelled from medical school because he

was “politically unreliable.” Yet what I never manage to get across is the other — the positive — side: this special, intangible appreciation of life which I was bred with during those years.

One of the most persistent images in the literature of my country is that of the peasant whose meal consists of a piece of dry bread and a pinch of salt, and whose last morsel is always the leftover crumbs. Even if it has been a good year, they say, and the barn is full of grain, the peasant invariably gathers the crumbs, not so much out of thriftiness, but out of respect for the bread itself. There is even a saying that leaving bread on the dirty ground is a sacrilege. It is this awe for the ordinary things in life that Communism brought into my childhood.

I still remember the surprised look on my roommate’s face when she saw me sliding my hand up and down the cover of one of my textbooks, as if caressing it. She laughed and asked me whether I was daydreaming. She would have been just as surprised, I guess, had she caught me gathering a handful of crumbs and eating them. In fact, I had been thinking about the book itself, because I was opening it for the first time. This initial encounter with a book, from the first touch of its smooth cover to the brief crack of the glue as one opens the front page and presses the leafs down, was a moment which I had turned almost into a ritual — long ago, when I would come home from school, and on the rare, “lucky” nights as I called them, would find a book which my father, after hunting for it for days, had left on the table to surprise me.

In hindsight, it seems strange to me now that a fourteen-year-old girl would leaf the newspaper for the publishing houses’ catalogues and, with the seriousness of an adult, would circle titles by Vidal and Hemingway. In fact I did not want to have the books in order to read them: I knew they were too deep for me to fully comprehend at my age. It is this awareness which, to me, distinguishes these early ventures of mine into the world of literature, from the awkwardness of a child’s attempt at pre-maturity, such as walking in her mother’s high-heeled shoes. I read the papers, I talked to teachers, family, and friends, until I could determine which titles were most talked about, most famous, most looked for by connoisseurs, or most controversial — in other words, which were worth collecting. Such judgments may, quite correctly, be called educated guesses: reading a work before deciding whether to buy it was a

luxury no one could afford; it was almost impossible to find the books even for purchase. Often I had to wait in line for hours, and then, when the store opened and the crowd rushed in, I would have to snatch as many books as possible (hoping the title I was looking for happened to be among them) before the shelves got swept shining-empty within minutes. My most vivid memory is from a small store in a town near the Black Sea. It was the tourist season, demand for books had skyrocketed, but, as was to be expected with the centrally planned publishing quotas, the supply of books was the usual — much below demand to begin with. It was the same ordeal: the line in front of the store's locked door, you look at the salesmen arranging books on the shelves and try to guess which titles went where. Then comes the usual elbow fight as everyone tries to rush in first; and finally, the craze of grasping books and balancing huge piles of them on the way to the cashier. There was enough time later, while waiting to pay, to get rid of the books one did not want to buy. As I rushed into the store, I saw a woman thrusting herself at a pile of books, grabbing one volume, and mumbling to herself something like "Finally, I can't believe it!" So, without having time to think, as the pile of copies of the book was melting in front of my eyes within seconds, I snatched a volume, too. The title was not even legible. It was something I read as *The Name of the Horns*. Only hours later did I find out the real title: *The Name of the Rose* (the difference between the two words in Bulgarian is just one letter). And only years later was I able to fully appreciate the qualities of the novel, and to feel thankful to this stranger who had happened to direct me to the book.

I quickly became a virtuoso in the game of book collecting, or, as I would rather call it, "book hunting." The rules were few, but by no means simple: research the titles; choose the "real" ones — the ones that editors squeezed between the list of PC (politically correct in the literal sense) titles ordered by the state; and finally, develop a system of useful connections, booksellers who would give you under-the-counter one of the few copies their store was apportioned by the publisher.

It was a weekly process which started Tuesday mornings, when I would get up earlier than usual, and would run outside to get The Newspaper (called *ABC*, it was the country's authority on book publishing). In spite of the high price due to color illustrations and

to a top-quality white paper, *ABC* was an undersupplied commodity in itself, just like the books it advertised. In order to get a subscription, one had to find connections at the regional post office and, if lucky enough to get that far, he or she would be given one of the few subscriptions allotted to the district by the state. My father laughed that, after going through the ordeal of winning the subscription competition, he hardly had a chance to look at the paper: I would carry it with me to school and read it on the bus. I had to come up as quickly as possible with the list of titles which I would then leave for him on the kitchen table. It was much like the list of groceries my mother left for him. Realistically, meat and books could be seen along the same lines: they were both hard to find. In fact this comparison is not a metaphor, but a disturbing reality — my father once came home and announced that his new “bookseller connection” would give him books only if he introduced her to his long-term “butcher connection.” Strangely enough, this is how I got the two volumes of my English-Bulgarian dictionary, one of the few books which I brought with me to college, and which I still use, even though I have long ago forgotten how many pounds of meat we “paid” for them.

I have come to think more and more about this book-hunting zeal, which, ever until now, I regarded as my most worthy-of-praise adolescent passion. And it disturbs me that I will never be able to determine for sure what part of this impressive enthusiasm for book collecting stemmed from genuine love for, and appreciation of, the books themselves, and what part of it was due to instinctive hunter’s avarice triggered by the mere scarcity of the collected object. I did love reading books. This is beyond all doubt. Yet, to be honest, I ended up buying and proudly storing on my shelves many more books than I could reasonably expect ever to be able to read. Many people around me were doing the same, simply because books were a relatively safe investment, unlike a car that could be stolen, or a bank account that could suddenly shrink to zero by one of the state’s sudden changes of the currency. I often read in *ABC* that so-and-so exchanged his several-thousand-volume book collection for a studio in the city, for antique collectibles, or even for medication unavailable in stores. What made the home library an even sounder investment was the fact that, during all these years, second-hand bookstores were invariably the most expensive book-selling

places in the country. A title did not even have to be rare or an old edition; it could be sold at one of these places for a price up to ten times higher only days after it came out from the publisher. Due to the low supply, the original price on the cover never corresponded to what one would actually pay for the book. The difference simply reflected the price put on using one's connections, or, as the common phrase had it at the time, on one's ability to get goods "in the second way" — under the counter.

Yet my own book-collecting passion was far from being grounded in financial interest. For one, I was too young to think so far ahead and to store books as a valuable asset. Besides, I never intended to sell those books anyway. It was rather a subconscious need to protect myself from potential literature shortage: book collecting was the only way to secure one's access to the needed books.

This fear of not having enough books was rooted in my mind very early, in junior high school, when we had to receive our textbooks from students in the preceding class. The reason was that, according to the Communist ideals, education and all expenses connected with it, including the cost of books, were to be paid for by the state. And, in an effort to cut expenditure, the state determined that a book's "lifetime" allowed it to be used by three people, with one academic year for each person. So every fall semester I was matched with the student having the same number in his or her class' alphabetical list, and I went to school on the first day of classes nervous and hoping I would be among the lucky ones to get their books with none of the titles missing. I also had to have my father bring with me to school seventy pounds of recyclable paper, the necessary quota without which a student could not receive textbooks. The missing titles were often hard to find in stores, and even though the publisher would eventually send more copies to the school, it took up to several weeks during which I had to borrow the texts from my friends. Sometimes these additional books never came. Sometimes the student before me had torn out whole chapters (and at that time copy machines were unavailable). To-day I would accept such a state of things more as an annoyance than as a threat to my academic performance. However, an experience like this can be very stressful for a child, and such it was for me back then. So every year, still well into the summer, I found myself buying textbooks for the next school term from friends or

at the expensive used-book stores. Thus I also made sure that no one would force me to give my books away and that I would be able to go back to them for reference if I ever needed to.

When I was admitted to the English Language School, I ran into yet another, more serious, problem: except for the books we used in class, English literature in original was almost impossible to find. The publishing houses had a strange quota: for every five books of “Western literature” they planned for, they had to provide about fifty titles from socialist, and thirty titles from Bulgarian authors. However, even this small percentage of books originally written in English was always supplied in Bulgarian translation only. Very rarely did any editor publish such works in the original; they were primarily short fiction or children’s books, often intended as school tools, which meant that the text was abridged and simplified in order to be more widely accessible. There were a few of my classmates whose parents had worked abroad and had brought home books in English; the volumes circulated until everyone had read them. Occasionally, someone would bring such a book as a birthday present, and it was considered a sign of special friendship. This is how I received F. S. Fitzgerald’s short stories. My small foreign-book collection was started by another extraordinary acquisition — all the way from the former Soviet Union. My mother had met a colleague of hers at a conference in Moscow, and his wife happened to work at a big bookstore. Since in the USSR apparently some importation of books from “the West” was, after all, allowed, she sent me, at her discretion, *The Godfather* by Mario Puzo and a collection of works by Dashiell Hammett. The alternative source of such books was one specialized secondhand store, where opposite the whole wall of Soviet literature stood the sole modest shelf hosting books in English, usually only a few leftover, unheard-of titles.

In contrast to books in Bulgarian, which were relatively cheap but hard to find, and to books in English, which were both hard to find and expensive, books in Russian were cheap and in ample supply. In addition, they were always of high quality material: fine white paper, exquisite color illustrations, genuine leather covers. Finally, there was no language barrier, since Russian was obligatory in schools, starting in second grade.

I found out early in my book-collecting practice that a combination of books from these three groups could make it possible for

me to own a satisfactory, rich collection of works by all authors that I considered a must. The Bulgarian editions were organized primarily in thematic series, e.g. a sequence called *Galaxy* featuring science fiction from all over the world (the ratio between Eastern and Western titles was surprisingly small); and another one called *World Classics*, a title which was self-explanatory yet misleading, since about a third of the works were either Bulgarian or Russian, a proportion which does not correspond to the actual geographical distribution of great literary works. Collecting these series was limiting because it predetermined my choice; however, I was thus introduced to authors and works previously unfamiliar to me. The Russian books, on the other hand, were organized in series according to authorship. This second system of grouping books caused me to display once again the unreasonable avarice of a collector: I insisted on having all volumes, from first to last, even though I already had some of the titles in Bulgarian.

I still wonder why my parents never objected to spending what often came up to a fourth of their income on books. Granted, they were book lovers themselves. Yet I know now that my interest in books had, almost from the start, gone far beyond the limits of any healthy love of reading, and had turned into a combination of the latter with pure book-collecting passion — passion for owning books, displaying them, rearranging them on the shelves, cataloguing them, looking at them, leafing through them, skimming them, and all the other such small pleasures of a possessor who makes only superficial use of the object she owns.

Since my parents were always supportive, I took both their enthusiasm and my own collecting ambition for granted. Now I see, not without a feeling of awe, that both were rooted deep in my family traditions and, in a way, in a national tradition of reverence for knowledge and for books. It has become a cliché in my country to say that the Bulgarian would rather starve than leave his children uneducated. No other example illustrates this saying better than the fact that now books at home are more expensive than they have ever been (a typical two-hundred-page novel would cost, as a percentage of the monthly salary, what would be equal to \$150 in the United States), yet people buy books, lots of books, and read them at home, in public-transport vehicles, while in line or at the bus stop, anywhere.

The origins of this national feature are not hard to trace throughout history. From the very time of the foundation of the Bulgarian state, back in the year 681, the language was a primary issue of the implicit contract among the three uniting tribes: it was the Slavs who were allowed to keep their language as the official one for the newly formed state; the proto-Bulgarians gave the state its name; the Tracians donated their native land. Two centuries later, Bulgaria made its biggest contribution to the culture of the Slavic world: the official acceptance and the dissemination of the Cyrillic alphabet. Farther on in history, language and written knowledge became even more important. During the five hundred years of Ottoman dominance when the Bulgarian state did not officially exist (fourteenth to nineteenth centuries), language became a symbol of national identity. Books were treasured as relics and, often under a risk of death, were copied, read, and preserved in private homes and above all in monasteries. Every Bulgarian child learns all this from the first year in school. It is not surprising also that, although the national holiday of the country has changed with the new democratic regime (it is no longer September 9th, the day of the victorious Socialist Revolution), the one permanent, most beloved holiday in the whole country is May 24th, the day of the Cyrillic alphabet, of books, of knowledge, literacy, education, and of every other seed of culture.

It is this history that helps me put into perspective my own family's tradition of respecting knowledge, of interest in reading, and of collecting books. I remember a story that my mother told me. When in the early 1950s, the Communists declared many books ideologically dangerous, my great-grandparents burnt a whole chest full of books — and the story has it that they were both crying. A few years ago we accidentally came upon several books which somehow escaped the fire. My mother and I spent days putting them together. We gathered sheet after sheet, ironed them one by one, then ordered them after hours of reading through unnumbered pages, and finally bound them by hand. It did not even matter so much what the books were about. Some were love novels, like Daphne du Maurier's *Rebecca*; some were by Bulgarian authors; some did not even have a title page, and thus remained anonymous. What made holding them in my hands an unprecedented experience was the mysterious "objecthood" of their presence — to use a term

which I recently discovered in contemporary art criticism and which, to me, conveys like no other word the importance these books have for me as a living piece of history, the history both of my family and of my country.

A famous critic, Walter Benjamin, wrote of “the aura” of the handmade art object in the age of mechanical reproduction. In light of his terminology, it seems to me that nowadays, when books are so easily reproducible, not many people are aware that each book has such an aura. It is true that, unlike a painting, a book does not bear a direct, physical trace of the artist’s hand. Yet its aura comes from our own ability to sense, between its covers, this so old and yet still so exciting miracle that written — or now already printed — signs can pull even the finest, most intimate strings of our human sensibility. Why is it that we can watch indifferently when someone scribbles in a book, or even tears out whole pages, but we get instinctively disturbed upon seeing a painting or a photograph torn down into pieces, even though a photograph is just as reproducible mechanically as a printed book is?

For me, learning to feel the special individual significance of any given book took growing up in the years when books were at the same time a rare commodity, an unattainable luxury, and a small, romantic, everyday dream. So, when my friends ask me what it was like back in those years, I tell them to go into our University library, and to find, on one of the thousands of shelves, a book with folded pages, with stains on the paper, and with someone’s careless, red-ink notes over the text. I tell them that if, upon seeing all that, they feel a strange, inexplicable ball of anger roll up their throat, they will have known.

— KRASSIMIRA ZOURKOVA
Class of 1997



New and Notable

THE GRAPHIC ARTS COLLECTION

In last year's "New and Notable," I mentioned plans for a major acquisition in the field of twentieth-century book illustration. At that time we were still seeking the necessary funds, but we have now secured them, and can announce a significant addition to the graphic arts holdings of the Library. Through the good offices of William Joyce, Stephen Ferguson, and Robin Fry, and with the generous assistance of Andrew C. Rose, Class of 1982, we have obtained the remarkably rich and comprehensive pochoir collection formed by the late Charles Rahn Fry, Class of 1965. Charles Fry was one of the first Americans to collect books illustrated by pochoir, an amazingly versatile and incredibly laborious color reproduction process, now considered a key ingredient of the Art Deco style. Well in advance of other collectors, he was able to acquire the work of major artists as well as prime examples of commercial design, more than two hundred items in all, containing around four thousand individual prints. He selected some of his most splendid specimens for a series of color facsimiles issued by Dover Publications and lent some of his most important holdings for exhibitions at the Grolier Club, the Metropolitan Museum of Art, and here in the Graphic Arts Collection. Fry succeeded in spreading the word about pochoir, but there is still a great deal to be learned from his collection about this unusual illustration medium.

Simple in principle, but sophisticated in practice, pochoir prints were made by applying colors through cutout stencils. Humble artisans employed this technique for the production of crude playing

cards and cheap broadsides long before the industrial era, when it was superseded by more efficient lithographic and relief printing methods. At the turn of the century, however, professional *coloristes* revived the process, having discovered its potential for rendering subtle nuances of color as well as striking contrasts. Instead of cutting just two or three stencils, they carefully analyzed the image, broke it down to its constituent parts, and reassembled it with as many as a hundred stencils, each contributing a different color or texture, one infinitesimal detail at a time. They experimented with exotic pigments, which could be either brushed, sprayed, spattered, or daubed, depending on what tones and patterns were desired. To this day, no other illustration process has been able to replicate the brilliant effects they achieved with pochoir, noteworthy for its pure and permanent colors, its tactile qualities, and its versatility, capable of mimicking screen printing at one extreme and watercolors at the other. It is a perfect example of a craft that has been obliterated by technological advances but has left a living legacy of handmade articles clearly superior to the products of the machine.

Pochoir was a luxury illustration process, perfectly suited for Art Deco advertising design of the 1920s, when a newly affluent middle class was willing to pay a premium price for expensive clothes, lavish cars, opulent home furnishings, and other commodities denoting wealth and prestige. It helped to sell the latest fashions of *grands couturiers*, the decorative compositions of commercial artists, and the sample designs of architects who wished to display the sumptuous materials they could employ in the interiors of homes or on the façades of shops. Their books, portfolios, and brochures are now invaluable documents recording the social history of that extravagant era, considered profligate in its day but now recognized as a harbinger of our consumer society. This commercial work impressed major artists of that time and inspired some to explore new avenues of expression in books and prints. Man Ray, Sonia Delaunay, Marie Laurencin, Dufy, Foujita, Rouault, and Léger experimented with this process, sometimes creating innovative *livres d'artiste* now to be found only in museums and a few private collections.

The Fry Collection has significant work by all these artists as well as others who specialized in the pochoir technique, preeminently Robert Bonfils, Georges Lepape, and George Barbier. Most

of the pochoir artists served apprenticeships in the fashion industry, depicting the latest outfits and accessories in publications like the *Journal des dames et des modes* (1912–1914), *La gazette du bon ton* (first series, 1912–1915), and *Modes et manières d'aujourd'hui* (1912–1922). The celebrated *couturier* Paul Poiret displayed some of his most stunning creations in pochoir albums by Paul Iribe (1908) and Georges Lepape (1911), whose reputations were made by these prestigious commissions, now considered landmarks of the Art Deco style. Robert Bonfils celebrated the end of war-time austerities with the wantonly frivolous *Divertissements de princesses qui s'ennuient* (1918), featuring a bevy of indolent beauties, all exquisitely attired. However, the definitive commentary on the elegant excesses of the postwar period is George Barbier's *Le bonheur du jour, ou les grâces à la mode* (ca. 1924), a hymn to modern luxury, glorifying the pursuit of pleasure amidst splendid surroundings stocked with precious trifles. The Fry copy includes a proof of the “Eventails” plate with a completely different color scheme, apparently rejected by Barbier because he wanted richer tones and greater contrast in this group portrait of theatergoers, sporting an assortment of delicately tinted ostrich-feather fans, clearly intended more for plumage than for comfort.

Even before Barbier, pochoir artists built up a thriving trade in prints depicting the latest trends in interior design. The Fry Collection documents the transition from Art Nouveau to Art Deco with albums of architectural ornament, wallpaper motifs, and decorative ideas for upholstery, carpets, furniture, silver, ceramics, and any number of other housewares. This is the way contemporary consumers learned to covet a dining room ensemble by Ruhlmann, a gold tile bathroom by Martine, or a chaise longue by Maurice Dufrené. Artists like Edouard Bénédictus and E. A. Seguy published portfolios of design motifs, containing a kaleidoscopic repertoire of flowers, butterflies, insects, seashells, and Cubist-inspired abstract compositions. The earliest admirers of the painter and designer Sonia Delaunay could view pochoir reproductions of her work, accompanied with commendatory poems by Blaise Cendrars and Tristan Tzara. These rare and fragile albums will be of interest to anyone investigating the material culture of the Jazz Age.

The Depression killed off the pochoir trade at the lower end of the market, but spared a few *ateliers* at the top end, where their



George Barbier, "Eventails," from his *Le bonheur du jour, ou les grâces à la mode*, ca. 1924. The Charles Rahn Fry, Class of 1965, Pochoir Collection, Graphic Arts Collection, Visual Materials Division, Rare Books and Special Collections, Princeton University Library.

work was still in demand for elaborate color facsimiles and lavish illustrated books. The preeminent pochoir studio was founded by Jean Saudé, who described his methods and displayed his skills in the magnificent *Traité d'enluminure d'art au pochoir* (1925). His studio produced some illustrated books during the 1930s, such as the Limited Editions Club *Salomé* with plates by André Derain (1938), and then passed into other hands during the war. The establishment of Daniel Jacomet specialized in fine art reproductions and also undertook some minor book illustration. During its twilight years, pochoir was still practiced in the grand manner in the workshop of Maurice Beaufumé, credited in some of the Trianon Press color facsimiles of William Blake's illuminated books. The Beaufumé firm dealt masterfully with the bold abstract collages of André Lansky in *Cortège*, printed by Pierre Lecuire in 1959, the latest book in the Fry Collection.

But it is by no means the last book with stencil illustrations. Although pochoir is no longer practiced on a commercial basis, artists have rediscovered its charms yet once again and are still using

it in limited editions, albeit severely limited because of the labor involved. The California artist Vance Gerry learned this process on his own and practiced it with great success in his illustrated books and ornamental bindings. In 1988 he wrote an account of his pochoir adventures for the journal *Matrix*, published by the Whittington Press, which enlisted a crew of *coloristes* to reproduce his illustrations with the original stencils. This initial experiment was such a success that *Matrix* has featured other articles on pochoir, including a survey of its use in nineteenth-century popular prints and an account of modern attempts to imitate it on a mass-production basis. In addition, the Whittington Press has employed the process in some of its book publications, such as *Ernest Dowson: A Bouquet* (1991), containing nine color illustrations of botanical subjects by Miriam Macgregor.

We are now acquiring recent examples of pochoir as well as earlier publications not yet represented in the Fry Collection. To accompany *Sports & divertissements* (1914), a collaboration of the avant-garde composer Erik Satie with the Art Deco illustrator Charles Martin, we have other examples of Charles Martin's work, including Henri de Régnier's *L'illusion héroïque de Tito Bassi* (1926), one of thirty large-paper copies with progressive proofs of the pochoir plates. One can compare colored engravings of André Dignimont in Balzac's *La duchesse de Langeais* (1942) with an extra suite of plates in black and white, an excellent means of viewing the coloring techniques of Vairel, the successor of Jean Saudé. Similarly instructive, one of the thirty-six special copies of the Trianon Press *William Blake's Water-Colour Designs for the Poems of Thomas Gray* (1972) contains collotype negatives, progressive proofs, and original stencils. Far removed from the pochoir tradition are the Pop-Art stencil vignettes in *The Corona Palimpsest* (New York, 1996), which documents a video/book installation by the conceptual artists Nora Ligorano and Marshall Reese. Ligorano and Reese use several printing techniques to create a collage effect, or layers of visual noise which makes this a very modern palimpsest, with a rude vitality quite unlike the ultra refined sensibilities of the Art Deco era. In last year's "New and Notable," we reported a few other pochoir acquisitions made while the Fry volumes were en route to Princeton. In the years to come, we will continue to build on the strengths of the Fry Collection, believing that this illustration medium deserves

to be better known in its own right, and as a resource for the study of the artistic trends, the design philosophy, and the consumer culture of the between-war period.

While concentrating on pochoir, we have not neglected the other holdings of Graphic Arts. Here follows a list of the most significant gifts and purchases during the last fiscal year.

EUROPEAN GRAPHIC ARTS

BEUG, KATHERINE. *Thought before Song*. Dublin: Graphic Print Studio, 1994. One of fifty copies with eight lithographs by Katherine Beug. Graphic Arts Fund.

BIBLE. *Biblia insignium historiarum simulachris illustrata*. Paris: François Gryphius, 1542. One of the first Paris Bibles illustrated in the Renaissance style. After testing the market with illustrated editions of the New Testament, Gryphius decided to undertake the complete Bible in a two-column octavo format so that he could reuse his diminutive New Testament cuts, and then perhaps use them again some day in smaller-size publications. Gryphius cut costs ruthlessly so he could compete with other publishers who discovered the potential of illustrated scriptures at about the same time. Certainly, he was not averse to avoiding risk and expense, having to assemble an impressive number of woodblocks, 78 for the Old Testament, copied from a series by Hans Sebald Beham, and 57 for the New Testament, including some derived from Holbein designs. Graphic Arts Fund.

BIBLE. *The Four Gospels in the Original Greek*. Oxford: Clarendon Press, 1932. A companion volume to the Oxford edition of the *Odyssey* (1909) donated last year by John M. Camp II, Ph.D. 1977. One of 350 copies printed on Kelmscott handmade paper with the monumental Greek types designed by Robert Proctor, author of the standard history of Greek printing types. Graphic Arts Fund.

BLOUET, GUILLAUME-ABEL (1795–1853). *Chutes du Niagara, dessinées d'après nature en mars 1837*. Paris, 1838. Government patronage was the motive force in the career of Guillaume Blouet, an architect trained in the École des Beaux-Arts, where he won the Prix de Rome in 1821. He drew up proposals for the restoration of ancient monuments, de-

signed parts of the Arc de Triomphe, and published treatises on prison architecture, which established his credentials for the posts of Inspecteur Général des Prisons and Professor of Architectural Theory. While studying prisons in the United States, he made a pilgrimage to Niagara Falls, following in the footsteps of other French artists such as Jacques-Gerard Milbert, whose *Itinéraire pittoresque du fleuve Hudson* (Paris, 1828–1829) contains some of the most splendid views of American scenery in the Graphic Arts Collection. With no less skill, Blouet records the scenic wonders of the “queen of cataracts” in this portfolio of six expertly printed lithographs. Graphic Arts Fund.

BORGES, JORGE LUIS (1899–1986). *Irish Strategies*. Dublin: Dolmen Press, 1975. One of 350 copies, illustrated by Bernard Childs (1910–1985). Gift of William McGuire.

BUTOR, MICHEL. *L'atelier de Man Ray*. Paris, 1985. One of 63 copies, illustrated with photographs by Maxime Godard. Graphic Arts Fund.

CHARLET, NICOLAS TOUSSAINT (1792–1845). “Le marchand de dessins lithographiques.” Lithograph, 1819. This view of an open-air print shop is one of the earliest depictions of lithographs at the point of sale. Charlet understood the commercial potential of this new medium, having produced more than a thousand prints of military, humorous, and sentimental subjects, some printed in the earliest lithographic establishments in Paris. An ardent Bonapartist, he introduced in this print a pair of soldiers who are gawking wistfully at a battle scene while the printseller dozes off in a corner of his stall. Graphic Arts Fund.

CRUIKSHANK, GEORGE (1792–1878). Three original drawings for illustrations in William Harrison Ainsworth’s *Tower of London* (1840) bound with forty-one India proofs before letters. An addition to the Richard W. Meirs ’88 Collection of George Cruikshank, which already has some preparatory drawings for this historical romance as well as the first edition in original parts. Graphic Arts Fund.

DERRIEY, CHARLES. *Specimen-Album*. Paris, 1862. A tour de force of ornamental printing, displaying the products of the Derriey typefoundry in a profusion of color heightened with silver and gold. Sometimes as many as eight colors were used in the most elabo-

rate designs, composed of ornamental borders, vignettes, cartouches, pen flourishes, decorated types, and printers' flowers. A few copies were issued in full morocco, with one of Derriey's designs in gilt on the front cover. This copy is in a less extravagant binding, but is in pristine condition and contains a price list and a lithograph portrait of the typefounder, not always present in this publication. Graphic Arts Fund.

DODSLEY, ROBERT (1703–1764). *Select Fables of Esop and other Fabulists*. Birmingham: Printed by John Baskerville [sic], for R. and J. Dodsley, 1764. An addition to the Archibald S. Alexander '28 Collection of John Baskerville. Graphic Arts Fund.

FLEECE PRESS. Since 1980, the Fleece Press of Simon Lawrence has been publishing books about the art of wood engraving, the preferred illustration medium of letterpress printers. Lawrence has rediscovered the work of British wood engravers, and has often printed their engravings from the original blocks, some made of boxwood supplied by the family firm, T. N. Lawrence & Son, founded in 1859. Among this year's acquisitions are: Brian North Lee, *Bookplates and Labels by Leo Wyatt* (1988); Brian North Lee, *Bookplates by Simon Brett* (1989); Ian Rogerson, *Agnes Miller Parker, Wood-Engraver and Book Illustrator, 1895–1980* (1990); Michael Harvey, *Reynolds Stone: Engraved Lettering in Wood* (1992); Joanna Selborne and Lindsay Newman, *Gwen Raverat, Wood Engraver* (1996). Graphic Arts Fund.

FLOCON, ALBERT. *Traité du burin*. Paris, 1952. An engraving manual, printed in 260 copies. Graphic Arts Fund.

FREETH, JOHN (1731–1808). *The Political Songster, Addressed to the Sons of Freedom, and Lovers of Humour*. Birmingham: Printed for the author, by J. Baskerville, and sold by S. Aris, and M. Swinney, 1771. One of the rarest of Baskerville imprints, a collection of songs on current affairs composed by a local innkeeper, whose radical views were shared by many in the Birmingham area, including Baskerville himself. An addition to the Archibald S. Alexander '28 Collection of John Baskerville. David A. Reed Fund.

FRIGGE, KARL. *Alchemy & Marbling*. Joppe, 1996. One of 100 copies, with 24 tipped-in samples. Graphic Arts Fund.

HANNETT, JOHN (1803–1893). *Bibliopegia; or, The Art of Bookbinding in*

All its Branches. London, 1835. The best illustrated and most informative of early English bookbinding manuals, published when the trade was having to adopt cheaper and faster mass-production methods, sometimes with deplorable results. This manual contains information about bookbinding styles as well as manufacturing shortcuts that conservators may need to remedy some day. Graphic Arts Fund and Lathrop C. Harper Fund.

HEWISON, WILLIAM. Original artwork for eight cartoons, 1960–1996, mostly published in *Punch*, where Hewison was cartoon editor. Gift of the artist.

LA VARENDE, JEAN DE (1887–1959). *Le troisième jour*. Paris, 1951. Illustrated with color wood engravings by André-Edouard Marty (1882–1974), who also designed pochoir illustrations in a similar style. By comparing this with Marty's earlier work in the Fry Collection, one can judge the differences between pochoir and its prime competitor. Pochoir began by imitating the effects of color-relief printing methods, which returned the compliment when graphic artists began to favor the stencil process. Another recent acquisition, *La châtelaine de Vergy* (Paris, 1926) contains printed illustrations by Robert Bonfils, who seems to have been seeking tonal effects resembling the pochoirs for which he is better known. Graphic Arts Fund.

MORISON, STANLEY (1889–1967). *Eustachio Celebrino da Udene, Calligrapher, Engraver and Writer for the Venetian Printing Press*. Paris: The Pegasus Press, 1929. One of 175 copies printed by Giovanni Mardersteig at the Officina Bodoni, with a collotype facsimile of Celebrino's *Modo d'imparare di scrivere lettera merchantescha* (1525). The Graphic Arts Collection now has a complete run of the Officina Bodoni series of writing manual facsimiles edited by Morison and Mardersteig. Graphic Arts Fund.

NASH, PAUL (1889–1946). *The Wood-Engravings of Paul Nash: A Catalogue of the Wood-Engravings, Pattern Papers, Etchings and an Engraving on Copper*, compiled by Jeremy Greenwood. Woodbridge [England]: The Wood Lea Press, 1997. Graphic Arts Fund.

NOBLE, MARK (1754–1827). *Two Dissertations, upon the Mint and Coins of the Episcopal-Palatines of Durham*. Birmingham: Printed for the au-

thor by Pearson and Rollason, 1780. One of several Birmingham imprints printed in the celebrated Baskerville types after Baskerville died, and before they were sold to the playwright Beaumarchais, who used them in his Voltaire edition printed at Kehl. An addition to the Archibald S. Alexander '28 Collection of John Baskerville. Graphic Arts Fund.

O'MALLEY, BRIAN. *The Animals of Saint Gregory*. Rhandirmwyn, Wales: Paulinus Press, 1981. One of eighty special copies, with proofs of fourteen wood engravings by Simon Brett. Graphic Arts Fund.

OXFORD ALMANACKS. With color collotype illustrations after Muirhead Bone, Edward Bawden, and other English artists, 1911–1990. Gift of John R.B. Brett-Smith.

RAY, MAN (1890–1976). *Alphabet pour adultes*. Paris, 1970. One of 150 copies, with an original “Rayograph.” Graphic Arts Fund.

THOMAS A KEMPIS (1380–1471). *L'imitation de Iesus-Christ*. Paris, 1643. The first book printed in the script types cut by Pierre Moreau, a writing master who introduced this novel imitation of handwritten letters in hopes of setting up a printing business specializing in devotional texts. Seeking royal patronage, he presented proofs of this work to Louis XIII and dedicated it to the Queen, who may have helped him to obtain the appointment of Printer in Ordinary to the King. After years of litigation, his rivals in the printing trade succeeded in ousting him from his post, and the types eventually became the property of the Imprimerie Nationale. Graphic Arts Fund.

TOMLINSON, WILLIAM (1917–1992), AND RICHARD MASTERS. *Bookcloth 1823–1980: A Study of Early Use and the Rise of Manufacture, Winterbottom's Dominance of the Trade in Britain and America, Production Methods and Costs, and the Identification of Qualities and Designs*. Stockport, Cheshire, 1996. With 66 tipped-in samples of Victorian and later bookcloths. Graphic Arts Fund.

VILLON, FRANÇOIS. *Stikhotvoreniia*, translated by Vasil Sotirov. Sofia, 1992. Illustrated by Alexi Natchev and accompanied with two of the original etchings reproduced in this volume. Graphic Arts Fund.

WHITTINGTON PRESS. David Butcher's two bibliographies of this press:

The Whittington Press: A Bibliography, 1971–81 (Andoversford, 1982) and *The Whittington Press: A Bibliography, 1982–93* (Leominster, 1996). Graphic Arts Fund.

AMERICAN GRAPHIC ARTS

The Artist: A Monthly Lady's Book. New York, 1842–1843. An almost complete run of this early American periodical, featuring color plates printed by a special technique developed by the publisher, F. Quarre. Graphic Arts Fund.

Bible Stories, with Fine Engravings. Worcester, ca. 1850–1859. One of the main challenges of working with the Hamilton Collection is to distinguish between the wood engravings and metal cuts used in early American illustrated books. This slender pamphlet is accompanied by two of its original blocks, one in wood, the other in metal, along with modern proof impressions that reveal one of the most significant differences between the two, the characteristic coarseness of lines gouged in metal. Graphic Arts Fund.

BONNEFOY, YVES. *The Origin of Language and Other Poems*. (Pittsburgh, 1979). One of 150 copies, illustrated with etchings by George Nama. Also, Bonnefoy's *Zeuxis* trilogy (Montauk, 1987–1993), one of 65 copies illustrated by Nama. Gift of the artist.

CATULLUS, GAIUS VALERIUS. *The Poems of Catullus*, translated by Charles Martin. Omaha: Abattoir Editions, University of Nebraska at Omaha, 1979. One of 250 copies.

CHARLES SCRIBNER'S SONS. Anonymous oil portrait of Charles Scribner I (1821–1871), founder of the publishing firm, with a matching portrait of his wife, Emma Elizabeth Blair Scribner, and an oil portrait by Charles Noel Flagg of Charles Scribner II (1854–1930), publisher of Henry James, Edith Wharton, and other major American authors. Gift of Charles Scribner III, Class of 1973.

COLE, TIMOTHY (1852–1931). Nine reproductive wood engravings after old masters. Bequest of Henry Miner, Jr., Class of 1923.

CURRIER & IVES. "Freedom to the Slaves." Lithograph, ca. 1863. An allegorical portrait of Abraham Lincoln on the occasion of the Emancipation Proclamation. Graphic Arts Fund.

DEPOL, JOHN. A collection of wood engravings, 1943–1996. Gift of the artist.

DRUCKER, JOHANNA. *Narratology*. New York, 1994. A typographical critique of different genres in women's writing. Graphic Arts Fund.

Endgrain: Contemporary Wood Engraving in North America, with introductory essays by Patricia Ainslie & Paul Ritscher. Mission, British Columbia: Barbarian Press, 1994 [i.e. 1995]. One of 430 copies.

EPEMERA. A collection of late nineteenth-century American advertising art, including annotated proofs of ten chromolithographed cigar-box labels, printed from as many as eleven stones. Cigar manufacturers must have paid handsomely for these flamboyant labels, having to compete against thousands of different brands, marketed by as many as fourteen hundred firms during the 1870s. The cigar aficionado of that time might choose to smoke "John Milton" instead of "Mozart" or "Meyerbeer," attracted as much by its style of design as by its blend of tobacco. These proofs show the extraordinary amount of artistry and effort invested in this wholly American advertising medium. Gift of Paul M. Ingersoll, Class of 1950.

EPEMERA. A collection of nearly three thousand American trade cards, dating from around 1870 until 1910, mostly printed by chromolithography. During the 1870s enterprising lithographers flooded the country with stock trade cards, containing a color picture on one side overprinted with a vendor's name, and an advertising message on the other. Costing as little as \$3.25 per thousand, these miniature chromos were so popular that some manufacturers commissioned their own custom-made trade cards, extolling corsets, patent medicines, lawn mowers, sewing machines, thread, stoves, shoes, soap, and countless other consumer products. Lithographic artists devised ingenious graphic techniques to gratify the public's appetite for novelties, sometimes with bizarre metamorphic images produced by cutouts, foldouts, pull-outs, hold-to-lights, and movables. They catered to the latest fads and fashions, alluding to current events in politics, entertainment, and the arts. This popular art form died out after magazines were able to print color advertisements at lower cost and with greater effect. But it is now regarded as a prime resource for the study of advertising design,

lithographic techniques, and the material culture of the American home. Gift of W. Allen Scheuch II, Class of 1976.

FOURNIVAL, RICHARD DE (fl. 1246–1260). *Master Richard's Bestiary of Love and Response*. Northampton, Massachusetts: Pennyroyal Press, 1985. One of 200 copies designed by Barry Moser and Chase Twichell and illustrated with Moser's wood engravings, accompanied with a double suite of signed and numbered proofs. Graphic Arts Fund and Lathrop C. Harper Fund.

FREUD, SIGMUND (1856–1939). *The Case of the Wolf-Man*, with an introduction by Richard Wollheim. San Francisco: Arion Press, 1993. One of 250 copies, with five etchings and six woodcuts by Jim Dine. Graphic Arts Fund.

GÓRECKI, HENRYK MIKOLAJ. *Altar Book for Górecki*. Middletown, Connecticut: Robin Price, Publisher, 1996. A tribute to Górecki's *Symphony of Sorrowful Songs* in the form of a triptych. One of sixty copies with the lyrics in Polish and English. Graphic Arts Fund.

HAMADY, WALTER. *Papermaking by Hand: A Book of Suspensions*. Perry Township, Wisconsin: Perishable Press, 1982. One of two hundred copies, with paper samples. Graphic Arts Fund.

Homes of American Authors, Comprising Anecdotal, Personal, and Descriptive Sketches. New York, 1854. The Hamilton Collection has a copy of the 1853 edition with the color wood engravings printed on India paper. This edition includes an additional biography and has significantly better impressions of the steel engravings. Graphic Arts Fund.

HORACE. *Odes*. San Francisco: Greenwood Press, 1992. Contains the first book of the odes, newly translated by Michael Taylor. One of 250 copies handset and printed by Jack Werner Stauffacher, who has contributed a typographical commentary on early editions of Horace's works. Graphic Arts Fund.

KAUFFER, E. MCKNIGHT. Original pen-and-ink dust-jacket design for *Myths and Symbols in Indian Art* (1946) by Heinrich Zimmer. Gift of William McGuire.

MARCY, L. J. *The Sciopticon Manual, Explaining Marcy's New Magic Lantern, and Light, Including Magic Lantern Optics, Experiments, Photograph-*

ing and Coloring Slides, etc. Philadelphia, 1873. With a priced catalogue of magic lantern slides. Graphic Arts Fund.

MARTIN, HENRY. Letters to Henry Martin concerning his career as a cartoonist for *The New Yorker* and other publications. Among the correspondents are Charles Addams, Roz Chast, George Booth, and other cartoonists as well as members of the *New Yorker* staff. Also included are letters from the Scribner publishing firm, which published two collections of Martin's cartoons in 1977. Approximately 300 items, 1951–1996. Gift of Henry Martin, Class of 1948.

MODERN GRAPHIC DESIGN. Books and ephemera documenting contemporary trends in graphic design, including posters, advertising brochures of printing firms, promotional booklets issued by paper companies, and examples of magazine design. Accompanying this collection are books published by William Drenttel and pamphlets relating to his publications. Gift of William Drenttel, Class of 1976.

PAZ, OCTAVIO. *Three Poems*, translated by Eliot Weinberger. New York, 1987. One of 750 bound copies with lithographs by Robert Motherwell. Graphic Arts Fund.

PODWAL, MARK. Preliminary sketches, proofs, and paste-ups for *The Golem* (New York, 1995) and other illustrated children's books, along with original artwork for *A Passover Haggadah*, with commentary by Elie Wiesel (New York, 1993). Gift of the artist.

SCHANILEC, GAYLORD. Several books illustrated by Schanilec, who has developed a novel technique of color wood engraving, a demanding medium requiring careful inking and meticulous presswork but capable of producing some remarkable effects, especially in Schanilec's winter landscapes and rural scenes. This year's acquisitions include: *High Bridge: Ten Wood Engravings of Demolition, with Nine Stories of Construction* (Saint Paul, Minnesota, 1987); *Farmers: Wood Engravings — Interviews* (Stockholm, Wisconsin, 1989); Walt Whitman, *Wrenching Times: Poems from Drum-Taps* (Newton, Powys, Wales, 1991); W. P. Kinsella, *The First & Last Annual Six Towns Area Old Timers' Baseball Game* (Minneapolis, 1991); Mary Logue, *A House in the Country* (Minneapolis, 1994). Graphic Arts Fund.

SCHWITTERS, KURT (1887–1948). *A Flower Like a Raven*. New York:

Granary Books, 1996. Poems by Schwitters, translated by Jerome Rothenberg and illustrated by Barbara Fahrner. One of 50 copies. Graphic Arts Fund.

WITTGENSTEIN, LUDWIG (1889–1951). *Remarks on Colour*. Pasadena, California: Archetype Press, Art Center College of Design, 1994. Chosen as one of the Fifty Books of the Year by the American Institute of Graphic Arts. Graphic Arts Fund.

— JOHN BIDWELL
Curator, The Graphic Arts Collection

THE MORRIS L. PARRISH COLLECTION OF VICTORIAN NOVELISTS

During the academic year 1996–1997 fifty books and thirty-six manuscripts, including those listed below, were acquired for the Morris L. Parrish Collection of Victorian Novelists. Unless otherwise noted, all were purchased on the David A. Reed Fund.

BLACK, WILLIAM (1841–1898). Autograph manuscript of *Romeo and Juliet: A Tale of Two Young Fools*, bound, with a presentation inscription from the author to his niece, Violet Honnor Morten, Brighton, 13 November 1886, and an inscription from her to a cousin, Kenneth Macleod Black, on his wedding-day, Richmond, June 1907.

BLACK, WILLIAM. Letter to Chapman & Hall, 14 December 1869, suggesting that “£150 would be a fair price for an edition of 750 copies” (referring presumably to his novel *Kilmeny* [1870]); and a carte-de-visite photograph of Black by Sarony, New York.

COLLINS, WILKIE (1824–1889). *Pauvre Lucile!* Paris: Librairie Hachette et Cie, 1876. In two volumes. A translation into French of Collins’ novel *Poor Miss Finch* (1872).

CRAIK, DINAH MARIA MULOCK (1826–1887). *A Hero. Philip’s Book*. London: Addey & Co., 1853. The first edition of one of the author’s “Books for Young People.”

CRAIK, DINAH MARIA MULOCK. Four Tauchnitz editions of her novels, each inscribed by her to her husband, George Lillie Craik, and each containing his bookplate: *John Halifax, Gentleman* (1857), *Mistress and Maid* (1862), *A Noble Life* (1866), and *Olive* (1866).

DE LA RAMÉE, LOUISE (1839–1908). Four letters from “Ouida” to various correspondents.

GASKELL, ELIZABETH CLEGHORN STEVENSON (1810–1865). *The Life of Charlotte Brontë*. Leipzig: Bernhard Tauchnitz, 1859. The second Continental edition, revised and corrected, in two volumes. From the library of George Lillie Craik.

HARDY, THOMAS (1840–1928). Pocket and other editions or reprintings of fifteen volumes of Hardy’s verse. Gift of Samuel Hynes, editor of *The Complete Poetical Works of Thomas Hardy*.

HUGHES, THOMAS (1822–1896). Letter to the editor of *The Contemporary Review*, 4 April 1877, offering an article on the condition and prospects of the church question.

KINGSLEY, CHARLES (1819–1875). Letter to “My dear old fellow,” Saturday, no date, concerning the copyright of Kingsley’s articles.

LEVER, CHARLES JAMES (1806–1872). Letter to Alexander Spencer, 27 November 1833, on Lever’s financial situation.

LYTTON, EDWARD GEORGE EARLE LYTTON BULWER-LYTTON, BARON (1803–1873). Two letters: to a Mr. Lake, 4 September 1829, on his move from Woodcot House to 39 Hertford Street, London; and to an unidentified correspondent, 21 July 1857, regretting that he is unable to assist in the object of a memorial to Llewelyn beyond a pledge of £5.

PROCTER, ADELAIDE ANNE (1825–1864), editor. *The Victoria Regia: A Volume of Original Contributions in Poetry and Prose*. London: Emily Faithfull and Co., Victoria Press, (for the Employment of Women,) 1861. In black morocco, blocked in gold and blind. A variant of the eight other copies of this famous anthology in the collection.

READE, CHARLES (1814–1884). *Masks and Faces*. Autograph manuscript on eight leaves of a new scene for Act I in “French’s edition” of the play (1874 or 1875), written in collaboration with Tom Taylor.

READE, CHARLES. *Peg Woffington*. Boston: Ticknor and Fields, 1855. In vivid purplish blue horizontal wave cloth, a variant of the other copy in the collection.

READE, CHARLES. *‘It Is Never Too Late to Mend.’* Boston: Ticknor and

Fields, 1856. In two volumes. In dark brown vertical rib cloth, a variant of the other two copies in the collection.

STEVENSON, ROBERT LOUIS (1850–1894). *Die Schatzinsel*. Freiburg: Friedrich Ernst Fehlenfeld, 1897. The first German edition, translated by E. U. Witte and with illustrations by A. Wald.

TAYLOR, TOM (1817–1880). “L’Église Buissonniere.” Poem in sixteen lines written on a leaf removed from an album, signed and dated 30 April 1866, and with a long annotation by Thomas Hughes concerning Taylor, dated 5 November 1891.

TROLLOPE, ANTHONY (1815–1882). Letter to Cecilia Elizabeth Meetkerke, 20 March 1863, assuring her that on the very first day that he is in London he will get to the office of L. Booth, who was to publish later that year *Songs of Evening*, a collection of her verse incorporating changes recommended to her by Trollope himself.

TROLLOPE, ANTHONY. *The American Senator* (Detroit: Craig and Taylor, 1877) in blue diagonal fine rib cloth, a variant of the other two copies in the collection; *The Three Clerks* (Berlin, New York: J. Jolowicz [ca. 1875?]), two volumes in one; and *The Warden* (Leipzig: Bernhard Tauchnitz, 1859).

TROLLOPE, FRANCES MILTON (1780–1863). Letter to an unidentified correspondent, 11 February 1839, expressing her admiration of a book written by him.

TROLLOPE, THOMAS ADOLPHUS (1810–1892). Twelve letters to the diplomat Edward Herries, 1875–1888, the first two written from Baden, the rest from Rome.

TROLLOPE, THOMAS ADOLPHUS. Two letters: to Edward Chapman, 26 August 1858, on his *A Decade of Italian Women*, published by Chapman and Hall in 1859; and to his nephew, Henry M. Trollope, 25 January 1870, on the possible publication by Chapman and Hall of a new edition of his *Paul the Pope and Paul the Friar*, originally published by them in 1861.

WOOD, ELLEN PRICE (1814–1887). Four letters from the author of *East Lynne*: to a Mr. Gilpin, 26 February 1866, concerning a law injurious to authors; and three to the publisher Frederic Chapman, 31 January, 24 February, and 5 May 1879.

YONGE, CHARLOTTE MARY (1823–1901). *The Long Vacation*. London and New York: Macmillan and Co., 1895.

YONGE, CHARLOTTE MARY. Two letters: to her publisher, 10 June 1861, on her *The Young Stepmother* (1861) and her *History of Christian Names* (1863); and to Francis Turner Palgrave, 12 May 1880, asking his permission to include verses by him in a historical reader for schools. And a letter from the prolific novelist Anne Manning (1807–1879) to Miss Yonge, 17 July, no year, asking when she will “have proofs of the Truffle Number.”

ALEXANDER D. WAINWRIGHT
Curator, Morris L. Parrish
Collection of Victorian Novelists

THE ROBERT H. TAYLOR COLLECTION

The following books and manuscripts were added to the Taylor Collection in the academic year 1996–1997. Except as noted, all were purchased on the Robert H. Taylor Fund, an endowment for the conservation and expansion of the collection.

MANUSCRIPTS

[BEERBOHM, SIR MAX (1872–1956)]. Commonplace book with dedication: “For F. and M. B. [Florence and Max Beerbohm] this *Christmas Garland* of a different, inferior & synthetic kind, from their devoted A. B. [Alexandra Bagshawe], 1946.”

[BEERBOHM, SIR MAX]. LOGAN, STANLEY (1885–1953). *Zuleika Dobson: A Play with Music: In Two Acts with a Prologue and an Epilogue*. Hollywood, [1930s?]. Carbon copy of the typescript of a dramatic adaptation of Max Beerbohm’s novel *Zuleika Dobson*. Signed by the author, with his address on the title leaf. Gift of Frank M. Halpern.

PRINTED BOOKS

AUTHOR OF VANELIA. *Memoirs of Love and Gallantry; or, The Various Foibles of the Fair: Display’d in a Real History of Several Persons of Dis-*



“John Bigg the Dinton Hermit.” London, 1787. The Robert H. Taylor Collection, Rare Books and Special Collections, Princeton University Library.

inction. London, 1732. First edition, first issue. Another issue of 1732 has the title *Love in All Shapes*, and the author statement “by the Author of Vanelia.”

AYLMER, JOHN (1521–1594). *An Harborowe for Faithfull and Trewe Subiectes agaynst the Late Blowne Blaste Concerninge the Gouvernme[n]t of Wemen: Wherin Be Confuted All Such Reasons as a Straunger of Late Made in That Behalfe: With a Breife Exhortation to Obedience*. Strasborowe [i.e. London], 1559. A reply to John Knox’s *The First Blast of the Trumpet against the Monstrous Regiment of Women*.

[BEERBOHM, SIR MAX]. JONES, HENRY ARTHUR (1851–1929). *What is Capital?* London, 1925. Presentation copy to Max Beerbohm, with an inscription by the author.

[BEERBOHM, SIR MAX]. *The Week-End Calendar*. Edited by Gerald Barry; with Decorations by John Armstrong. London, 1932. Max Beerbohm’s copy, with his penciled assessment of the decorations: “What pitiable rot! Poor John Armstrong! — whoever he may be.”

[BIGG, JOHN (1629–1696)]. “John Bigg the Dinton Hermit.” London, 1787. “This print is etched from a picture in the possession of Scroop Bernard Esqr. of Nether Winchendon, Bucks.”

CARADOC OF LLANCARVAN (d. 1147?). *The Historie of Cambria, Now Called Wales: A Part of the Most Famous Yland of Brytaine. Written in the Brytish Language Aboue Two Hundreth Yeares Past; Translated into English by H. Lhoyd, Gentleman; Corrected, Augmented, and Continued out of Records and Best Approoued Authors, by David Powel, Doctor in Diuinitie*. London, 1584. Former owners of this copy include Sir John Doddridge and Sir Charles E. H. Chadwyck-Healey.

CHESTERFIELD, PHILIP DORMER STANHOPE, EARL OF (1694–1773). *His Excellency Philip Earl of Chesterfield, Lord Lieutenant General, and General Governor of Ireland, His Speech to Both Houses of Parliament, at Dublin: On Friday, the Eleventh Day of April, 1746*. Dublin, 1746. First edition of Chesterfield’s farewell speech to the Irish Parliament, which he gave on 23 April 1746, shortly before leaving Ireland for the last time. This copy has in its margins nine lines from Homer, beginning, “But when Ulysses rose, in thought profound,” contrasting the modesty of the speaker with the eloquence of the speech.

CLOSE, JOHN (1816–1891). Three broadsides by “Poet Close”: “Hope on! Lines composed after reading a letter from Mrs. Neish, late of Brough, whose highly respected husband is now very ill. A small token of affection, by J. Close” (Kirkby-Stephen [England], 1859); “J. Close takes the liberty of presenting tof [*sic*] your notice [MS.: 11] of his fly-sheets, memorials of the dead, &c. . . .” (Kirkby-Stephen [England], 1860), an appeal to the public for stamps, and a report on the progress of his petition to Lord Palmerston for a civil list pension; “Sir: The great expense of bringing out the new volume of poems, employing artists, engravers, &c. all paid in advance, necessitated me to appeal to the sympathies of such of my friends and the gentry who have known me as a writer for near 30 years, in sending a parcel of my sheets, if happily a few pounds might thus be raised . . . [MS.: 11] sheets sent you; if you wish me to live, send what stamps your heart prompts you, and may God reward you. Respectfully, ever yours, J. Close, P.L. To [MS.: J. Wilson, Esq, Newby.]” (Kirkby-Stephen [England], 1860), a form letter: “P.L.” stands for Poet Laureate [to His Majesty the King of Grand Bonny, Western Africa].

CURLL, EDMUND (1675–1747). *A Compleat Key to the Dunciad: With a Character of Mr. Pope’s Profane Writings. By Sir Richard Blackmore Kt. M.D. The Second Edition.* London, 1728. This edition was published exactly a week after the first edition.

ERASMUS, DESIDERIUS (d. 1536). *Moriæ encomium; or, The Praise of Folly. Written Originally in Latine by Des. Erasmus of Rotterdam, and Translated into English by John Wilson.* London, 1668. The first edition of Wilson’s translation.

FOWLER, JOHN (17th/18th century) *Carmen pastorale lugubre: A Pastoral Elegy upon the Most Lamented Death of His Illustrious Highness, William, Duke of Gloucester. By J. F. Gent.* London, 1700.

GAY, JOHN (1685–1732). *The Captives: A Tragedy, as it is Acted at the Theatre-Royal in Drury-Lane by His Majesty’s Servants.* London, 1724. A large-paper copy with an etched frontispiece; the half-title is signed “Emily Jane Castlereagh,” and the opposite blank is inscribed “Removed from Marble Hill House.”

Heroick Virtue; or, The Noble Sufferers: Exemplified in the Illustrious Lives

and Surprizing Adventures of Several Noblemen and Ladies, (viz.) Don Lopez and Teresa, the Count de Hautville and Emilia, &c. &c., Who were Shipwreck'd on a Desolate Island on the Coast of China . . . To Which is Added, The History of Bernard Lomellin, Merchant of Genoa. London, 1759.

JOYE, GEORGE (d. 1553). *The Exposition of Daniel the Prophete. Gathered oute of Philip Melanchton, Iohan Ecolampadius, Chonrade Pellicane & out of Iohan Draconite &c. by George Ioye. A Prophecye Diligently to be Noted of al Emprowrs & Kings in These Last Dayes.* Geneue [i.e. Antwerp], 1545. Biblical commentary by a contemporary of William Tyndale and Miles Coverdale. Joye was also the translator of *The Psalter of David* (Antwerp, 1530).

LEWIS, M. G. [Matthew Gregory], (1775–1818). *The Monk: A Romance. By M. G. Lewis, Esq. M.P.; in Three Volumes. The Second Edition.* London, 1796. Mary Ursula Umfreville Vaughan-Lee's copy.

Memoirs of the Life and Adventures of Tsonnonthouan, a King of the Indian Nation Called Roundheads. Extracted from Original Papers and Archives. London, 1763. A satirical novel in imitation of Laurence Sterne's novel, *The Life and Opinions of Tristram Shandy, Gentleman*.

PILKINGTON, JAMES (1520?–1576). *The Burnynge of Paules Church in London in the Yeare of Oure Lord 1561. and the iiii. Day of Iune by Lyghtnynge, at Three of the Clocke, at after Noone, Which Continued Terrible and Helplesse vnto Nyght.* London, 1563. This copy has the bookplate of Cardiff Castle inside the front cover, and eighteen lines of MS. notes by Thomas Tanner, Bishop of St. Asaph, on the leaf before the title leaf.

PRESTON, WILLIAM (1753–1807). *An Heroic Epistle from Donna Teresa Pinna y Ruiz, of Murcia, to Richard Twiss, Esq. F.R.S., with Several Explanatory Notes Written by Himself.* Dublin, 1776. First edition of this satire on Richard Twiss's *Travels through Portugal and Spain in 1772 and 1773*.

[TROLLOPE, ANTHONY (1815–1882)]. Four broadsides for the parliamentary election in which Anthony Trollope was defeated and about which he wrote in his novel *Ralph the Heir*:

IRISH PROTESTANT. *To the Protestant Electors of Beverley.* Beverley [England, 1868]. A poster; in pencil at head of this copy: "Nov 1868."

KENNARD, EDWARD HEGAN. *To the Electors of Beverley*. Beverley [England], 1868. A poster, dated "Beverley Arms, Nov. 18, 1868."

MAXWELL, MARMADUKE C. *To the Free and Independent Electors of the Borough of Beverley*. [England], 1868. A handbill, dated "Everingham Park, October 27th, 1868."

TROLLOPE, ANTHONY. *To the Freeman and Other Electors of the Borough of Beverley*. [England], 1868. A handbill, dated "Waltham House, Waltham Cross, October 28th, 1868."

MARK R. FARRELL

Curator, Robert H. Taylor Collection

MANUSCRIPTS

Significant accessions by the Manuscripts Division from 1 July 1996 to 30 June 1997 include the following:

AMERICAN LITERATURE AND PUBLISHING

CRANE, STEPHEN (1871–1900). Undated letter to E. Leslie Gilliams, concerning Crane's short story "The Monster." Gift of Mrs. A. Richard Diebold.

FITZGERALD, F. SCOTT (1896–1940), Class of 1917. Poem in the form of a letter ("Dear Mid") addressed to Mildred McNally [Mathison] from Camp Zachary Taylor, Louisville, Kentucky, ca. March–April 1918. Accompanied by two panoramic photographs of the 45th Infantry, U.S. Army, in which Fitzgerald served, and related items. Gift of Patricia Mathison Dvonch, Nancy Mathison Hennen, and Jane Mathison Wieler.

GORDON, CAROLINE (1895–1981). Letter to Sister Eileen Campion, 1961. Theodore F. Sanxay Fund.

The Independent. Editorial correspondence of the New York weekly, 1882–1899. Includes eighty-five letters to Kinsley Twining (1832–1901), who served as its literary editor from 1880 to 1899; and to William Hayes Ward (1835–1916) and Hamilton Holt, who also served as editors. There are letters from Louise Guiney, Sarah Orne Jewett,

Philip B. Marston, and Edmund C. Stedman. Acquired together with the editorial correspondence were eight manuscripts submitted to *The Independent* and also some papers of the Twining family of New Haven, including correspondence of the engineer Alexander C. Twining (1801–1884). Theodore F. Sanxay Fund.

LATHROP, GEORGE PARSONS (1851–1898). Letter to “Messers. Scribner & Co.,” 1880. Theodore F. Sanxay Fund.

MEREDITH, WILLIAM, Class of 1940. Additional papers. There are seven journals, including manuscript drafts of poetry, 1944–1981, as well as twenty-eight notebooks, appointment books, and miscellaneous record books, 1943–1981. Theodore F. Sanxay Fund.

MILLER, HENRY (1891–1980). See Hellenic Studies — George Seferis.

RICHTER, CONRAD (1890–1968). Additional papers. Chiefly the author’s correspondence with Paul R. Reynolds (1904–1988), his literary agent, 1939–1968; and with Erdmann N. Brandt (1890–1966), an editor at the *Saturday Evening Post*, 1952–1965. Gift of Harvena Richter.

SCHWED, PETER, Class of 1932. Selected papers. Chiefly forty letters received from authors and friends on the occasion of Schwed’s retirement from Simon and Schuster, where he had been an editor and publishing executive from 1945 to 1982. Includes letters of Christopher Isherwood, John McPhee, and James Thurber. Gift of Peter Schwed.

TATE, ALLEN (1899–1979). A series of fourteen letters from Tate to British writer Desmond Hawkins, 1936–1939, 1972–1973. Theodore F. Sanxay Fund.

WYLIE, PHILIP (1902–1971). Letter of 1944 concerning *Generation of Vipers*. Gift of Lola Mautner Stone.

ART HISTORY

COOMARASWAMY, ANANDA K. (1877–1947). Additional papers. Chiefly a series of some 650 letters to Stella Bloch, 1917–1942, as well as manuscripts of ten articles and lectures, and ninety-five photographs by and of the Indian art historian. Theodore F. Sanxay Fund.

FITZGERALD, ZELDA (1900–1948). Album entitled “Zelda by Herself: The Art of Zelda Sayre Fitzgerald,” compiled by Eleanor Lanahan, containing 233 color slides of all known art works of Zelda Fitzgerald. Gift of Eleanor Lanahan.

ENGLISH LITERATURE AND PUBLISHING

BIRD, ISABELLA L. [Isabella Lucy Bishop] (1831–1904). Letter to “Lady Sitwell,” 1898. Theodore F. Sanxay Fund.

BLANCO-WHITE, JOSEPH (1775–1841). Three letters to Mrs. Lawrence, 1837–1838. Theodore F. Sanxay Fund.

BURNE-JONES, EDWARD COLEY (1833–1898). Correspondence. Includes a letter from J. M. Stanley to Burne-Jones and fifteen letters to his daughter Margaret, son-in-law J. W. Mackail, and others concerning the artist, 1885–1940. Also a letter from his wife Georgiana, 1907. Theodore F. Sanxay Fund.

CORELLI, MARIE (1855–1924). Letter to Dodd, Mead and Company, 1906. Theodore F. Sanxay Fund.

DICK, DORA BROWNING. *Commonplace Book*, 1859–1872. An album of poetry in English and Italian, including poems by Christina Rossetti and other contemporary writers. Inscribed by Dick “in affectionate memory of Aunt Isabella Pietrocola-Rossetti (née Steele).” Theodore F. Sanxay Fund.

ELIOT, T. S. (1888–1965). See *Hellenic Studies* — George Seferis.

FORD, FORD MADDOX (1873–1939). Additions to the Edward Naumburg, Jr., Collection of Ford Maddox Ford, 1924–1991. Includes a letter from Joseph Conrad to Eric Parker, 1924; photographs of Ford Maddox Ford; and letters from Malcolm Cowley, Leon Edel, and James Laughlin to Edward Naumburg, Jr., Class of 1924. Gift of Elliot M. Sanger, Jr., and Kenneth E. Sanger.

JAMES, G.P.R. [George Payne Rainsford] (1799–1860). Selected correspondence of James (229 letters, ca. 1825–1858), as well as thirty-two manuscripts and portraits of him; and three English commonplace books with extracts from his works. Gift of Alexander D. Wainwright, Class of 1939.

MILLAIS, JOHN EVERETT (1829–1896). Letter from the artist and illustrator to “Miss Sass,” 1863. Theodore F. Sanxay Fund.

MITFORD, NANCY (1904–1973). A series of forty-two letters and cards written between 1966 and 1973 to Elizabeth Forbes, as assistant at Heywood Hill’s bookshop in London. Gift of the Viscountess Eccles in honor of Richard M. Ludwig.

ROGERS, SAMUEL (1763–1855). Commonplace book containing poems by Rogers, including “The Voyage of Columbus” and “Jacqueline,” copied in the 1830s and 1840s. Theodore F. Sanxay Fund.

ROSSETTI, DANTE GABRIEL 1828–1892). Manuscript copy of an Italian sonnet by Cecco Angiolieri (ca. 1260–1313), transcribed by Rossetti while preparing his 1861 English translation *Of Love in Men and Devils*. Theodore F. Sanxay Fund.

ROSSETTI, WILLIAM MICHAEL (1829–1919). Letters to Jesse C. Green, 1886; E. H. Leggatt, 1888; and Alma Murray, 1888. Theodore F. Sanxay Fund.

SCOTT, WALTER. Selected correspondence, 1886–1911. A collection of twenty-six letters received by the English publisher Walter Scott and his editor Will H. Dircks. Includes letters of Edmund Gosse, Andrew Land, Arthur Symons, and others. Theodore F. Sanxay Fund.

TINSLEY, WILLIAM (1831–1902). Correspondence, 1879. A series of nineteen letters from Annie Thomas [Annie Hall Cudlip] (1838–1918) to the London publisher. Theodore F. Sanxay Fund.

FRENCH AND ITALIAN WORKS

BUSSY, ROGER DE RABUTIN, COMTE DE (1618–1693). “Histoire de Braques Cidraques.” Scribal copy of a chapter from Bussy’s *Histoire amoureuse des Gaules*, ca. 1668. David A. Reed Fund.

FIGHERA, ORONZIO. “Institutiones juris Neapolitani.” Scribal copy of a legal treatise concerning the Kingdom of the Two Sicilies. First published as *Institutiones iuris Regni Neapolitani* . . . (Naples: Ex Typographia Raymundiana, 1772). Gift of Bruce C. Willsie, Class of 1986.

LA BEAUMELLE, LAURENT ANGLIVIEL DE (1726–1773). “Lettre à M. de **,” à Paris le 30 mars 1753.” Scribal copy of La Beaumelle’s 1753 manuscript, which was an early form of the text printed in 1763 as *Lettres de Monsieur de La Beaumelle à M. de Voltaire*. Theodore F. Sanxay Fund.

MARION, ÉLIE (1678–1713). “Recueil d’advertisemens prononcez par les bouches d’Elie Marion & Jean Allut sous l’operation du s. esprit,” 1712. A collection of prophecies by Élie Marion, Jean Allut, James Cunningham (fl. 1710), Hermanda Beere, and other members of the French and English Camisards, as recorded by Nicolas Fatio [or Facio] de Duillier (1664–1753). Theodore F. Sanxay Fund.

PALERMO, LUIGI. “La donna fatidica sopra le prosperità della augustissima casa d’Austria e l’oppressioni de suoi nemici, dall’anno 1700 sino alla fine del mondo.” Poem composed by Luigi Palermo as the governor of the city of Rapolla, ca. 1700–1707. Theodore F. Sanxay Fund.

HELLENIC STUDIES

CICELLIS, KAY. Additional papers, 1976–1995. Gift of Dimitri Gondicas, Class of 1978.

D’ISTRIA, DORA, COUNTESS (1828–1888). Autograph manuscript “Les femmes en occident” (part 2), ca. 1862. The author was a Greek woman, born Elena Ghika. Theodore F. Sanxay Fund.

KAZANTZAKIS, NIKOS (1883–1957). A series of fourteen letters and postcards in French from Nikos and Helene Kazantzakis to Banine (b. 1905), an Azerbaijani writer living in France. Theodore F. Sanxay Fund.

SEFERIS, GEORGE (1900–1971). Selected papers, 1935–1993. Includes correspondence with T. S. Eliot (1888–1965) and/or Valerie Eliot, 1935–1965; extensive correspondence with Henry Miller (1891–1980), 1939–1971; manuscripts by Miller given to Seferis, including *First Impressions of Greece* (1939), bound and inscribed to Seferis; *The Colossus of Maroussi* (1940), pp. 81–86 and 139–149 of a corrected carbon; and *When Do Angels Cease to Resemble Themselves? A Study of Rimbaud*, n.d. (“carbon I”). Theodore F. Sanxay Fund, David A. Reed Fund, Romance Languages Fund, and the Program in Hellenic Studies.

Donated by Mrs. George Seferis at the same time as other papers of George Seferis, including his correspondence with Edmund Keeley, 1963–1968; materials relating to his honorary degree from Princeton University, 1965; three manuscripts written by him in Princeton, 1967–1968; and manuscript notes removed from his books, 1939–1985, acquired at the same time. Gift of Mrs. George Seferis.

SPANIOS, NIKOS. Autograph manuscript of Greek poems published in 1981 as *Phoros Times ston Giorgio de Chirico*. Gift of Christos Tsiamis.

TSAKTSIS, COSTAS. A series of eight letters and postcards to Ben Sonnenberg, concerning English translations of works by Tsaktsis to be published in *Grand Street*, 1987–1988. Gift of Ben Sonnenberg.

ZOSIMUS II. Three letters and a sixteen-article *Tractatus*, written in Siátista (Macedonia, Ottoman Empire) to Dr. Georg Tönnemann, S.J., in Vienna, 1736–1737. These items concern privileges of the Greek Orthodox Church in relationship to the Hapsburg emperor. Gift of Bruce C. Willsie, Class of 1986.

ISLAMIC AND ETHIOPIC MANUSCRIPTS

ABU ‘ABDULLAH HUSSAN AL-DIN B. AHMAD B. MUHAMMAD AL-MAHALLI (d. A.H. 652/A.D. 1254), *‘Umdat al-Mustarshidin fi Usul al-Din*. Arabic manuscript on paper (214 folios), thirteenth century. Probably from Yemen. Contains parts 2–3 of a Zaidah text. (Princeton Islamic Manuscripts, 3rd series, no. 347). Arabic Fund, Theodore F. Sanxay Fund, and Near Eastern Studies Program.

‘ALI B. AHMAD AL-WAHIDI (d. A.H. 468/A.D. 1075). *Tafsir al-Wahidi*. A commentary on the Qur’an up to sura vi (al-an’ami), verse 25. Arabic manuscript on paper (167 fols.), A.H. 675/A.D. 1276–1277. (Princeton Islamic Manuscripts, 3rd series, no. 348). Arabic Fund, Theodore F. Sanxay Fund, and Near Eastern Studies Program.

HOMILIES AND MIRACLES OF ST. MICHAEL. Ethiopic manuscript in Ge’ez, late eighteenth century. Text begins with the homily of Dimatéwas, archbishop of Alexandria, for the feast day of St. Michael. Includes two miniatures of St. Michael and a drawing of the Virgin and Child. Princeton Ethiopic Manuscripts, no. 37. Gift of Bruce C. Willsie, Class of 1986, and Theodore F. Sanxay Fund.



Photo: John Blazjewski

The Archangel Michael, from an eighteenth-century Ethiopic manuscript book of homilies and miracles of St. Michael. Princeton Ethiopic Manuscripts, no. 37, Manuscripts Division, Rare Books and Special Collections, Princeton University Library. Gift of Bruce C. Willsie, Class of 1986, and the Theodore F. Sanxay Fund.

MULLAH HAJJI ABU AL-HASAN QA IN. Untitled magical compilation in Persian, written in Isfahan, A.H. 1324/A.D. 1906. Includes spells, talismans, and incantations illustrated by fifty-six full-page watercolors. (Princeton Islamic Manuscripts, 3rd series, no. 349). Arabic Fund and Theodore F. Sanxay Fund.

LATIN AMERICAN LITERATURE

ARENAS, REINALDO (1943–1990). Five letters to his mother Oneida Fuentes Arenas, 1980–1989. Theodore F. Sanxay Fund.

COBO BORDA, JUAN GUSTAVO. Additional papers, 1979–1996. Theodore F. Sanxay Fund.

DONOSO, JOSÉ (1924–1996). Additional papers, 1970–1995. Theodore F. Sanxay Fund and Latin American Studies Fund.

FUENTES, CARLOS. Corrected typescript and production files for the English translation by Alfred J. Mac Adam of the author's novel *Diana, The Goddess Who Hunts Alone*. Gift of Farrar, Straus & Giroux.

GARRO, ELENA. Papers, 1948–1994. Chiefly correspondence of this Mexican novelist, playwright, and short-story writer with Argentine author Adolfo Bioy Casares and with Nobel laureate Octavio Paz, to whom she was married. Includes correspondence with Emilio Carballido and other Mexican cultural figures, as well as some papers of her daughter, Helena Paz Garro. Theodore F. Sanxay Fund and Latin American Studies Fund.

KARSEN, SONJA. Selected papers. Includes correspondence, manuscripts, and other files related to Guillermo Valencia (1873–1943), Columbian poet and politician; and Jaime Torres Bodet (1902–1974), Mexican author and political official. Gift of Sonja Karsen.

MUJICA LÁINEZ, MANUEL (1910–1984). Selected papers, 1927–1984. Chiefly letters from fellow Argentine authors. There is a very substantial correspondence with Silvina and Victoria Ocampo from the 1940s to 1970s, as well as some letters and cards from Jorge Luis Borges, Marta Lynch, and Gabriela Mistral. Theodore F. Sanxay Fund and Latin American Studies Fund.

Review: Latin American Literature and Art. Author files, 1964–1985. This

journal is published in New York by the Americas Society in order to promote an awareness of contemporary Latin American literature in English translation. Includes correspondence with major Latin American authors such as Guillermo Cabrera Infante, Jorge Edwards, Manuel Puig, Ernesto Sábato, and Mario Vargas Llosa. The files also relate to important translators, scholars, and critics. The publishing history of the English translations of Gabriel García Márquez's *One Hundred Years of Solitude* and José Donoso's *The Boom in Spanish-American Literature: A Personal History* is well documented because of subventions given by the Center for Inter-American Relations, a branch of the Americas Society. Gift of the Americas Society.

VARGAS LLOSA, MARIO. Additional papers, 1986–1996. Of particular interest are the correspondence files in his political archive for the years 1987–1991, when he served as leader of “Movimiento Libertad” and in 1990 ran unsuccessfully against Alberto Fujimori for the presidency of Peru. Theodore F. Sanxay Fund and Latin American Studies Fund.

MEDIEVAL AND RENAISSANCE MANUSCRIPTS

ANTIPHONER. French, twelfth century. Probably from Angers Cathedral. Two bifolia. Princeton Medieval and Renaissance MS. 138.32. Gift of Michel Huglo in honor of Professors Kenneth Levy and Peter Jeffery.

CESSOLIS, JACOBUS DE (fl. 1288–1322). *Liber de ludo scaccorum*. French, first half of fifteenth century. Spaces left for fourteen small miniatures that would have illustrated this Latin text later translated into English as “The Game of Chess.” Princeton Medieval and Renaissance MS. 159. Theodore F. Sanxay Fund.

DEVOTIONAL MISCELLANY. German, last quarter of the fifteenth century. Probably from Saxony. Fourteen folios of a manuscript that contained sacred hymns, psalms, the Lord's Prayer, a rhymed catechism in Low German, and other devotional texts, with musical notation added in the sixteenth century. Princeton Medieval and Renaissance MS. 162. Gift of Bruce C. Willsie, Class of 1986.

TUSCUS, ALEXANDER. *De laudibus eiusdem divi dominatoris Iacobi*. Italian, before 1474. Unpublished Italian panegyric in *terza rima*, celebrating Jacopo III Appiani, ruler of the Tuscan port city of Piombino and the island of Elba from 1458 to 1474. Princeton Medieval and Renaissance MS. 161. Theodore F. Sanxay Fund.

PRINCETONIANS

BEATTY, ERKURIES (1759–1823). Three letters written by Beatty from “Castle Howard” (Princeton), to his sister, Mrs. Elizabeth Fithian, Cumberland County, New Jersey, 1797–1804. Gift of Alexander D. Wainwright, Class of 1939.

EARL, MARK ANTHONY (d. 1847), Class of 1836. Letter from Earl to his cousin George Sykes (1802–1880), a New Jersey congressman. Gift of Alexander D. Wainwright, Class of 1939.

MCCOY, GILBERT RODMAN (d. 1883), Class of 1837. Letter from McCoy to Gilbert Rodman Fox, Class of 1835. Gift of Alexander D. Wainwright, Class of 1939.

PHILLIPS, JOHN LOTT (1747–1802), Class of 1774. Documents, 1776–1802. Chiefly pertaining to this early Princeton student and American Loyalist. Gift of the Right Reverend Joseph M. Harte.

DON C. SKEMER
Curator of Manuscripts

TWENTIETH-CENTURY PUBLIC POLICY PAPERS

During the academic year 1996–1997 the Seeley G. Mudd Manuscript Library received the following manuscripts which augment or supplement existing papers or established collections, or which represent new collections.

COLBY, WILLIAM E., Class of 1940. Papers, 1965–1994, containing correspondence, clippings, articles, speeches, writings, photographs, and other materials primarily documenting Colby’s post-CIA business career, though some materials, most retrospective, provide details about aspects of Colby’s intelligence work. Gift of Sally Shelton-Colby.

DULLES, ALLEN W., Class of 1914. Additions to his papers: fourteen items, 1963–1964, including correspondence, memoranda, and other documentation relating to Dulles' service on the Warren Commission investigating the assassination of President John F. Kennedy. Transfer from the National Archives at College Park, Maryland.

STEVENSON, ADLAI E., Class of 1922. A framed portrait of Stevenson, painted by Ben Slocum in 1964. Oil on canvas. Gift of Timothy Ives.

STEVENSON, ADLAI E. A framed portrait of Stevenson by Kenneth Van Rensselaer, 1955. Gift of Adlai E. Stevenson III.

STEVENSON, ADLAI E. Twelve rare or out-of-print books, 1952–1977, by or pertaining to Adlai E. Stevenson, personally inscribed to William Blair by Stevenson or the authors. Gift of William McC. Blair, Jr.

TRIMBLE, WILLIAM CATTELL, Class of 1930. Papers, 1931–1968, documenting Trimble's foreign service career, most notably his senior positions in England, the Netherlands, Brazil, and West Germany, his three years as ambassador to Cambodia (1959–1962), and his tenure as Assistant Secretary of State for African Affairs (1962–1968). Gift of Mrs. William C. Trimble.

WILSON, WOODROW. Letter dated 22 November 1918, to C. P. Tietje in Hoboken, New Jersey, signed by Wilson. Gift of David Kingston.

BEN PRIMER

Curator, Public Policy Papers

THE PRINCETON COLLECTIONS OF WESTERN AMERICANA

The following imprints, photographs, and prints were added to the Princeton Collections of Western Americana during the academic year 1996–1997. Unless otherwise noted, all were purchased on the J. Monroe Thorington, Class of 1915, Fund.

INDIGENOUS PEOPLES

ARNOLD, W. C. *Native Land Claims in Alaska*. Anchorage, 1967.

BAKKEN, LAVOLA J. *Land of the North Umpquas*. Grants Pass, Oregon, 1973.

BARRY, DAVID F. (1854–1934). “Indian Police.” Dakotas?, ca. 1890. Modern silver print.

BISHOP NATIONAL BANK. *Biographical Sketches of Hawaii’s Rulers*. Honolulu, Hawaii, ca. 1952. Gift of Alfred L. Bush

CANADIAN PACIFIC RAILWAY. “Siwash Indians and Totem Poles.” Vancouver Island, British Columbia, ca. 1900. Gravure print.

CARD, VIRGINIA. Approximately 300 letters from Virginia Card to Elizabeth First, 1978 to the present. Gift of Elizabeth First.

CHASE, D. B. (fl. 1800–1892) “Gathering of Indians with Tents.” New Mexico, ca. 1890. Albumen print.

CHEROKEE NATION. *Articles of Agreement Made This 8th Day of April. A.D. 1867, between the Cherokee Nation, Represented by William P. Ross, Principal Chief . . .* Washington, D.C., 1867. Ross was a member of the Princeton Class of 1842.

ESCUADERO, JOSÉ AGUSTIN (1801–1982). *Noticias estadísticas del Estado de Chihuahua*. Mexico City, 1834.

First Nations Tribal Directory. Winnipeg, Canada, 1996.

GOULD, HAL D. (born 1920). Two silver prints: “Yellow Robe (1860–1959), Son of Little Wolf, Northern Cheyenne” (Lame Deer, Montana, 1953); and “Grey Eagle, Son of Yellow Robe, Northern Cheyenne, with Son and Daughter and Three Yakima Girls” (Lame Deer, Montana, 12 August 1953).

HALL, DOUGLAS KENT (b. 1938). “Monarca, Mattachine Dancer from Alcalde, New Mexico, 1980.” Silver print.

HERRIN, D. C. “Memaluse Island, Oregon, with Grave House and Skulls.” The Dalles, Oregon, ca. 1900. Albumen print.

HILLERS, JOHN K. (1843–1925). Seven albumen prints: “Governor of Santa Clara Pueblo, New Mexico,” 1879; “Governor of San Felipe Pueblo, New Mexico, Showing Manner of Using Drill,” ca. 1880; “Koyemshi at Zuni Pueblo, New Mexico,” ca. 1880; “Scene from a Rooftop in Oraibe, the Hopi Villages, Arizona,” ca. 1880; “Stairway to Walpi, Arizona,” 1878; and “View of a Street in Oraibe,” ca. 1880.

HILLERS, JOHN K. (1843–1925). “A View of San Felipe Pueblo, New Mexico, 1880.” Albumen print. Gift of Thomas Baird, Class of 1945.

HOARD & TENNEY. “Da-Dodge, Medicine Man,” White Earth, Minnesota, ca. 1880; and “Kish-kah-nah-cut, ‘Stumps,’ ‘Sexton,’” Winona, Minnesota, ca. 1880. Albumen prints on two stereographic cards.

HOLDSWORTH, PHIL. *Understanding Native Claims*. Alaska, 1972.

HUFFMAN, LATON A. (1854–1931). “A Young Plains Man.” N.p., 1890. Calotype print.

“Indians Panning for Gold.” Alaska?, ca. 1910. Silver print.

JACKSON, T. C. Eight silver prints: “Home of a Silentz Homesteader”; “Home of a Silentz Indian, 1909”; “An Indian Home, Silentz, Oregon, 1909” (three); “Home of a Silentz Indian, 1909, Built by Himself” (two); “Pupils, Silentz Day School, 1909.” Silentz, Oregon, 1909.

JACKSON, WILLIAM HENRY (1843–1942). “Colorado Indian Encampment,” ca. 1874. Albumen print.

JAMES, GEORGE WHARTON (1858–1923). Five albumen prints: “The Antelope March. Moki Snake Dance” (Oraibe, 1898); “Leader of Moki Dances at Tuba City, Ariz.” (Moencopi, Arizona, ca. 1880); “Oraibe Women Building Houses” (Oraibe, Arizona, ca. 1890); “Man and Boy, Zuni, N.M.” (Zuni Pueblo, New Mexico, ca. 1898); “The Snake Men — Moki Snake Dance” (Oraibe, Arizona, 1896).

KOLB BROTHERS. “Hopi Woman Grinding Corn.” The Hopi Villages, Arizona, ca. 1940. Silver print.

LEMLEY CURIO STORE, OSBORNE, KANSAS. “If It’s Indian — I Have It. Wholesale List No. 5.” Osborne, Kansas, ca. 1930.

LUMMIS, CHARLES FLETCHER (1859–1928). “Silversmith in His Workshop.” Isleta Pueblo?, ca. 1886. Cyanotype print.

MCNEIL, LARRY (TLINGIT-NISHKA) (b. 1955). “Yupic Eskimo Woman Weaving a Basket.” Alaska, 1981. Silver print.

MARMON, LEE (b. 1925). “White Man’s Moccasins.” N.p., n.d. Lithograph.

MATTESON, SUMNER W. (1867–1920). “Oraibe Snake Men Leaving Kiva and Antelope Priests in Plaza” (Oraibe, 1900); “Three Gros Ventre Inesitgate One of Matteson’s Cameras” (N.p., 1905?); “Young Man in Fancy Dress” (Fort Belknap, Montana, 1905). Three modern silver prints by Phil Bourns.

MAUDE, FREDERICK HAMER (1858–1960). Four albumen prints: “Casting Snakes into the Sacred Circle before the Kisi” (Oraibe, Arizona, 1896); “Hopi Snake Dance: Snake Priests and Antelope Priests Dance before the Kisi” (Oraibe, 1898); “Two Hopi Women Milling Corn” (Oraibe, 1898?); and “Fiesta de San Esteban, Acoma Pueblo” (New Mexico, ca. 1880).

NATIVE AMERICAS INTERNATIONAL FILM EXPOSITION. *Native Americas International Film Exposition, August 8–15, 1996*. Santa Fe, New Mexico, 1996. Gift of Elizabeth Ely.

The Navajo Call, Volume 1, Numbers 1–3. Farmington, New Mexico, 1917–1918.

Navajo Gospel Hymns. Rehoboth, New Mexico, n.d. Gift of Elizabeth First.

New Echota: Birthplace of the American Indian Press. Washington, D.C., 1941.

O’SULLIVAN, TIMOTHY (1840–1882). “Group of Pah-Ute Indians.” Nevada, 1871. Albumen print.

PARKHURST, T. HARMON (1883–1952). Nine silver prints: “Carolina Trujillo (Quintana) Pecos”; “Dance at San Ildefonso Pueblo”; “Juan José Gutiérrez, Santa Clara Pueblo, 1921 Fiesta”; “Juanita Coloque (‘Yota-He’), Jemez Pueblo”; “Native at San Juan Pueblo”; “North House, Taos Pueblo”; “Pitacia Quintana, Santa Domingo Pueblo”; “Taos Pueblo Governor and Family, with Presidential Canes”; “Teofolo Ortega, Tesuque Pueblo.” New Mexico, ca. 1916–1925.

PAYNE, D. R., OF SANTA FE (fl. 1885–1886). “Young Pueblo Man.” Santa Fe, New Mexico, ca. 1880. Albumen print.

PENNINGTON, WILLIAM (b. 1875). “A Navajo, about 1915” (Durango, Colorado, ca. 1915); “Navajo Silversmith” (Colorado Springs?, ca. 1930). Two silver prints.

PÉREZ RAMÍREZ, JUSTINO ODILON. *Wila Ka Tizq Tiza Lallezi La Lula* (Poems. Zapoteca de Ixtlan). Oaxaca, Mexico, 1991.

PIERCE, JAMES. "Flute Ceremony in the Hopi Villages." Arizona, 1901. Albumen print.

RICHARDS, FRANK (b. 1936). "Rene Highway, A Cree Dancer with the Toronto Dance Theatre, 1979." Silver print.

RINEHART, FRANK A. (ca. 1862–ca.1928). "Squaws Going to Dance — Crow." Crow Agency, Montana?, 1898. Platinum print.

ROSS, WILLIAM POTTER, Class of 1842. "William P. Ross, Principal Chief of the Cherokee Nation, Indian Territory, ca. 1865." Four modern silver prints from originals in the Oklahoma Historical Society.

SAVAGE, CHARLES (1832–1909). "Tuba and His Band, on Moin Coppee." Moenkopi, Arizona, ca. 1880. Albumen prints on stereographic card.

SCOTT, EVERETT (b. 1952). "Genizaro (Raul Truillo)"; and "Mazzi Dineltsoi, March 26, 1988." New York City, 1988. Two silver prints.

SILKO, LESLIE MARMON. *Rain*. New York City, 1996.

SIMMS, THOMAS E. *Otokahekagapi (First Beginnings): Sioux Creation Story*. Chamberlain, South Dakota, 1987.

TESUQUE PUEBLO INDIANS. "Tesuque Pueblo, New Mexico, ca. 1900." Albumen print.

"Two Pueblo Women with a Child." Tesuque Pueblo?, New Mexico, ca. 1890. Albumen print in original Spanish frame of tin and painted glass.

VELEZ STOREY, JAIME. *El Ojo de Vidrio: Cien Años de Fotografía del Mexico India*. Mexico City, 1993.

WAUGAMAN, CHARLES A. *Cheyenne Artist: The Story of Richard West*. New York City, 1970.

WITTICK, GEORGE BEN (1845–1903). Two albumen prints: "The Dance of the Shalako, Zuni Pueblo, Nov. 28th '97" (Zuni Pueblo, New

Mexico, 1897); “Moqui Indians Burning Pottery” (Walpi, The Hopi Villages, Arizona, ca. 1885).

WITTICK, GEORGE BEN. Three modern silver prints: “At the Snake Dance, Moqui Pueblo of Hualpi. The Beginning of the Dance” (Walpi, Arizona, 1897); “Have Supai Dwelling, Arizona” (Huavasupai, Arizona, ca. 1897); “Mojave Runners Stripped for Sprint from San Carlos Reserve” (Arizona, ca. 1885).

THE MAYA AND THEIR DOMAIN

ÁLVAREZ QUIÑONES, FRANCISCO. *Nichimal Vinik — El hombre florecido: Raíces, religión y agricultura de los pueblos indígenas de Chiapas*, Tuxtla Gutiérrez, Chiapas, Mexico, 1986. Gift of Jacinto Arias.

ARIAS, JACINTO. *San Pedro Chenalho, algo de su historia, cuentos y costumbres*. San Pedro Chenalo, Chiapas, Mexico, 1985. Gift of Jacinto Arias.

ARIAS, JACINTO. *Vawel sok skanantayel te Turisnaetike*. Tuxtla Gutiérrez, Chiapas, Mexico, 1985. Gift of Jacinto Arias.

ARIAS, JACINTO. *Yawl te kaxlan Chinek’e*. Tuxtla Gutiérrez, Chiapas, Mexico, 1985. Gift of Jacinto Arias.

ARIAS, JACINTO. *Xcg’ijtesel Tentjunetik*. Tuxtla Gutiérrez, Chiapas, Mexico, 1985.

GALLO, XUN. *El Popol Vuh: En el pincel magico de X’un Gallo*. Tuxtla Gutiérrez, Chiapas, Mexico, 1992.

HILDALGO PÉREZ, J. MANUEL. *Tradición oral de San Andres Larraínzar: Algunas costumbres y relatos Txotxiles*. Tuxtla Gutiérrez, Chiapas, Mexico, 1986.

Lo’íl sventa komon tienda / ¿Que es una tienda cooperativa? San Cristóbal de Las Casas, Chiapas, Mexico, 1979. Gift of Jacinto Arias.

Ya’yejul sok skostumbreik ta chanal. Tuxtla Gutiérrez, Chiapas, Mexico, 1985. Gift of Jacinto Arias.

TERRITORIAL GOVERNMENTS AND OTHER WESTERN INSTITUTIONS

THE DENVER CLUB. *Officers, Members, Articles of Incorporation, Constitution, By-Laws, and Rules of the Denver Club, 1929.* Denver, Colorado, n.d.

HAWAII. *Constitution of the Republic of Hawaii.* Honolulu, 1894.

HAWAII. *Hawaiian Almanac and Annual.* Honolulu, 1876, 1880–1881, 1883–1885.

INTERNATIONAL BUDDHIST INSTITUTE OF HAWAII. *Hawaiian Buddhist Annual, 1932.* Honolulu, 1932.

ORTEGA, JOAQUIN. *New Mexico's Opportunity: A Message to My Fellow New Mexicans.* Albuquerque, 1942.

The Social Record and Club Annual. Volumes 6, 13, 30, and 31. Denver, Colorado, 1914–1939.

Who's Who in Denver Society: A Social Guidebook. Denver, Colorado, 1908.

WOMAN S CLUB OF DENVER. *The Woman's Club of Denver, Ninth Annual Announcement, 1902–03.* Denver, Colorado, 1903.

TRAVEL AND TRANSPORTATION

AINSWORTH, J. R. "Wreck of C.M.&St.PRR between Canton and Northing, South Dakota, June 17, 1906." Albumen print.

"Album of a train trip by the Christian Endeavor Group through the American West." Colorado, Utah, Oregon, California, ca. 1910.

"Album of a Western surveying party." Colorado, Wyoming, Nevada, ca. 1900.

BONNIE, E. A. "View of the Trestle Bridge and Fort Yuma, Arizona," ca. 1880. Albumen print.

CHAMBERLAIN, W. G. Albumen prints on three stereographic cards: "Canyon City, Colorado" (ca. 1885); "Denver, Colorado" (Denver, ca. 1885); "Morrison" (Morrison, Colorado, ca. 1885).

COLLIER. Albumen prints on four stereographic cards: Boulder Se-

ries — “Millon South Boulder,” “The Bridge at Boulder City,” and “The Camping Ground at the Falls”; and Clear Creek Series — “Alpine Street, Georgetown” (Georgetown, Colorado, ca. 1885).

FISKE, GEORGE (1835–1918). Five photographs: “Glimpse of Yosemite Chapel”; “Distant View of the Domes”; “Stairway on Cloud’s Rest Trail”; “Mirror View of the Domes”; “Stagecoach Pulled by Four Horses.” Yosemite, California, ca. 1880. Transfer from The Art Museum.

FRONTAIN, DICK. *San Xavier del Bac: A Living Mission*. Tucson, Arizona, 1968.

GURNSEY, BENJAMIN H. (ca. 1844–1881?). “Fort Garland.” Fort Garland, Colorado, ca. 1885. Albumen prints on a stereographic card.

JACKSON, WILLIAM HENRY (1843–1942). Eight albumen prints: “Buffalo Head” (Denver, Colorado, ca. 1880); “Colorado Springs & Pike’s Peak”; “Georgetown, Colorado”; two views of “The Loop, W. P. Ry Near Georgetown, Colorado”; “Panorama of Denver”; “Panorama of Denver No. 5”; “Ruxton Glen, Colorado” (Denver, Colorado, ca. 1885).

JACKSON, WILLIAM HENRY. *New Mexico*. Denver, Colorado, ca. 1880.

LAROCHE. “Hotel Rainier, Washington,” ca. 1880. Albumen print.

MERRIAM, C. HART (1855–1942). Fragment of the Merriam archive of the Merriam Alaska expedition, including a notebook of photographs of seals; gravures of Alaska; miscellaneous photographs, manuscripts, and prints. From the estate of C. Hart Merriam.

MILLER, T. C. Albumen prints on six stereographic cards: “Falls of the Platte River at Montgomery Colo.”; “Gateway to the Garden of the Gods near Manitou Colo.”; “Off for a Hunt”; “Soda Springs at Manitou Colo.”; “White Tower in the Garden of the Gods near Manitou Colo.”; and a view of an unidentified mountain town. Colorado, ca. 1880.

NUTT, JAMES W. Albumen prints on three stereographic cards: “Mining Operations”; “Royal Gorge, Grand Cañon, Arkansas River”; “Rainbow Falls, Ute Pass.” Colorado, 1880s.

SAVAGE, CHARLES ROSCOE (ca. 1832–1909). Five Albumen prints: “Black Cañon of the Gunnison D&RGRR” (Black Canyon, Colorado, ca. 1885); “Castlegate, Price River, D&RGRR” (Castle Gate, Utah, ca. 1885); “Grand Cañon of the Arkansas D&RGRR” (Royal Gorge, Colorado, ca. 1885); “View West from Summit of Marshall Pass D&RGRR” (Marshall Pass, Colorado, ca. 1880); and “Royal Gorge, Grand Cañon of the Arkansas” (Royal Gorge, Colorado, ca. 1885).

SILBELL, MURIEL V. *Cloud Cities of Colorado, A Pictorial Record of Leadville, Kokomo, Robinson, Climax, Fairplay, Breckenridge*. Denver, Colorado, 1934.

SOULE, JOHN P. *Oriental U.S. Bonded Warehouse and Shipping*. San Francisco, California, 1880?

TABER. Five albumen prints: “Bridge on Boulder Creek Branch, S.P.G.R.R., Santa Cruz, California”; “The Chaintres System of Vine Growing, Livermore, California”; “Conservatory and Garfield Monuments, San Francisco, California”; “The Parade Ground, Presidio, San Francisco, California”; “Myrtle Trees, Fort Sts. Los Angeles, California”; all ca. 1900.

WATKINS, CARLETON (1826–1916). “Columbia River, Oregon, 1867.” Mammoth albumen print.

UTAH AND THE MORMONS

“Egyptian mummy will be exhibited . . .” Ithaca, New York, 1828.

PHELPS, WILLIAM WINES. *Almanac for the Year 1862, Being the Thirty Third Year of the Church of Jesus Christ of Latter Day Saints*. Great Salt Lake City, Utah, 1861.

SIMON, BARBARA ANNE. *The Hope of Israel: Presumptive Evidence that the Aborigines of the Western Hemisphere are Descended from the Ten Missing Tribes of Israel*. London, 1829.

ALFRED L. BUSH
*Curator, The Princeton Collections
of Western Americana*

The Marquand Library of Art and Archaeology has added many new and notable items to its collection during the 1996–1997 fiscal year. Some of them are especially interesting because of their importance within the collection.

FACSIMILES

We continued our efforts to increase our holdings of facsimile reproductions of rare materials. The facsimiles produced today are of exceedingly high quality and expensive; the press runs are low, making them rare and treasured items in themselves. Facsimiles also allow students and scholars to work with items which might otherwise be inaccessible to them because they are in foreign libraries or because they are too fragile to use.

The St. Petersburg Muraqqà: Album of Indian and Persian Miniatures from the 16th through the 18th Century and Specimens of Persian Calligraphy by Imad al-Hasani. Milano: Leonardo Arte, 1996. This album was created from a mixed collection of Indian and Persian miniatures. To each framed and mounted leaf were added specimens of Persian calligraphy by the celebrated calligrapher Mir Imad al-Hasani, and the leaves were bound together in a lacquered binding. Eventually the album was purchased by Tsar Nicholas II of Russia. Today it is the property of the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Science.

Libro de horas de Carlos VIII, rey de Francia. Barcelona: Biblioteca Nacional, 1995. This Book of Hours, Manuscript Vit. 24-1 of the Biblioteca Nacional of Madrid, was identified in 1893 by Paul Darrieu. The volume was written and illuminated for Charles VIII of France. The miniatures are attributed to Jacques de Besançon, the most popular illuminator in Paris at the end of the fifteenth century, who was a member of the workshop of Antoine Vérard. The facsimile is accompanied by a volume of commentary that includes a transcription and a French translation of the text of the manuscript.

SCHRYVER, ANTOINE DE. *Le pontifical de Ferry de Clugny, cardinal et évêque de Tournai.* Città del Vaticano: Biblioteca Apostolica Vaticana, 1989.

The *Catholic Encyclopaedia* defines a *pontificale* as “practically an episcopal ritual, containing formularies and rubrics which existed in old Sacramentaries and ‘Ordines Romani’, and were gradually collected together to form one volume for the greater convenience of the officiating bishop.” The pontifical of Ferry de Clugny is profusely illustrated, a rarity among pontificals. The manuscript contains ninety-six illustrations, four large illuminations, twelve miniatures, and eighty elaborated initial letters.

PONTORMO, JACOPO CARUCCI. *Edizione integrale in fac-simile del “Diario” di Jacopo da Pontormo: manoscritto magliabechiano VIII 1490 della Biblioteca nazionale centrale di Firenze: autografo di Jacopo da Pontormo*. Roma: Salerno, 1996. Painter and draftsman, Pontormo was the leading artist in mid-sixteenth-century Florence, under the protection of the Medici. One of the most outstanding of the Mannerist artists, he was also the teacher of Bronzino. His diary, covering the years 1554–1556, reveals the personality of a man known to be capricious and slow in his working habits, an eccentric and solitary figure.

PHOTOGRAPHY

As the importance of photography as an art form continues to expand, so does Marquand Library’s collection of monographs and periodicals.

BRANDT, BILL. *Londres de nuit: Soixante-quatre photographies*. Paris: Arts et métiers graphiques; New York: Charles Scribner’s Sons, 1938.

Ceskoslovenská fotografie. Praha: Svaz Československých klubů fotografů amaterů, 1931–.

Offizieller Katalog der Internationalen Photographischen Ausstellung, Dresden, 1909, ausgegeben 1. Mai 1909. Dresden: W. Baensch, [1909].

Saint Germain des Prés 1900 vu par Atget. Paris: Comité de la quinzaine de Saint Germain des Prés, 1951.

SALON INTERNATIONAL D’ART PHOTOGRAPHIQUE DE PARIS. *XXVe Salon international d’art photographique de Paris, 1930*. Paris: Société française de photographie, 1930.

SOUČEK, LUDVÍK. *László Moholy-Nagy*. Praha: Státní nakladatelství krásné literatury a umění, 1965.

STEINERT, OTTO. *Subjektive Fotografie; Ein Bildband moderner europäischer Fotografie: Un recueil de photographies modernes européennes: A Collection of Modern European Photography*. Bonn, Brüder Auer [1952].

CATALOGUES RAISONNÉS

As always, the catalogue raisonné has a prominent position among our purchases this fiscal year. The exhaustive nature of such works makes them an integral part of any art history collection. Such works gather together the oeuvre of an artist, either in its entirety or within a single medium, and place it in chronological context. They illustrate the works and provide a discussion of their importance within the artistic development of their creator. The history of each work is often detailed, including citations of published criticism, exhibitions history, and provenance. The catalogue raisonné is an invaluable tool for both student and scholar.

BERHAUT, MARIE. *Gustave Caillebotte: Catalogue raisonné des peintures et pastels*. Paris: Wildenstein Institute, 1994.

CARR, GERALD L. *Frederic Edwin Church: Catalogue Raisonné of Works of Art of Olana State Historic Site*. Cambridge, England, and New York: Cambridge University Press, 1993–1994.

DAUBERVILLE, JEAN, AND HENRY DAUBERVILLE. *Bonnard*. Paris: Éditions Bernheim-Jeune, 1992–.

ENCREVÉ, PIERRE. *Soulages: L'œuvre complet, peintures*. Paris: Seuil, 1994–.

REWALD, JOHN. *The Paintings of Paul Cézanne: A Catalogue Raisonné*. New York: Harry N. Abrams, Publishers, 1996.

VIGNE, GEORGES. *Dessins d'Ingres: Catalogue raisonné des dessins du Musée de Montauban*. Paris: Gallimard, Réunion des Musées Nationaux, 1995.

VOLLARD, AMBROISE (1867–1939). *Pierre-Auguste Renoir: Paintings, Pastels and Drawings = Tableaux, pastels et dessins*. San Francisco: Alan Wofsy Fine Arts, 1989.

REFERENCE BOOKS

Reference books are essential for myriad reasons, from providing students with a starting point in their research to answering complicated questions posed by scholars. At Marquand Library we maintain an extensive reference collection, to which we continually add new material. This fiscal year we made two especially outstanding additions to this portion of our collection.

The Dictionary of Art. New York: Grove's Dictionaries, 1996. This thirty-four volume art encyclopaedia edited by Jane Turner contains extensive articles written by scholars, accompanied by up-to-date bibliographies and numerous illustrations. The articles are well indexed, making this reference source flexible and easy to use.

The English Garden: Literary Sources & Documents. Mountfield, East Sussex, England: Helm Information, 1993. Spanning a period from 1700 to 1830, this three-volume book set provides access to writings about English gardens and gardening over a 360-year period.

CATALOGUES OF COLLECTIONS

Catalogues of collections are also a mainstay of an art library. They give detailed information about the holdings of a collection, public or private, either in part or as a whole. As in a catalogue raisonné of an artist's works, a collection catalogue will illustrate works and provide discussions of their importance. A history of each work is often outlined, including provenance and citations of published criticism.

CONSTANS, CLAIRE. *Musée national du Château de Versailles: Les peintures*. Paris: Réunion des Musées Nationaux, 1995.

FORRER, MATTHI. *The Baur Collection, Geneva: Japanese Prints*. Genève: Collections Baur, 1994.

MUSÉE GUIMET (Paris, France). *The Arts of Central Asia: The Pelliot Collection in the Musée Guimet*. London: Serindia Publications, 1996.

Pai yün t'ang ts'ang hua = Collections of Pai Yuan Tang. Taipei, Taiwan: Cathay Art Museum, 1981.

MISCELLANEOUS BOOKS AND JOURNALS

The following purchases fill gaps within periodical holdings or round out other areas of the collection.

The Architectural Sketch Book. Boston: James R. Osgood & Co., 1873–1875.

Correspondance d'Eugène Fromentin. Paris: CNRS-Editions: Universitas, 1995.

DAUBERVILLE, GUY-PATRICE, AND MICHEL DAUBERVILLE. *Matisse : Henri Matisse chez Bernheim-Jeune*. Paris: Bernheim-Jeune, 1995.

Derrière le miroir. Paris: Aimé Maeght, 1946–1982. Various numbers of this scarce journal were purchased. Each issue contains new work by a single artist, generally including original lithographs. Issues were released to coincide with exhibitions held at the Galerie Maeght in Paris and contain the works of artists such as Miró and Dubuffet.

LAZAREV, VIKTOR. *Studies in Byzantine Painting*. London: Pindar Press, 1995.

LÉAL, BRIGITTE. *Carnets: Catalogue des dessins*. Paris: Réunion des Musées Nationaux, 1996.

PAULIN, EDMOND. *Thermes de Dioclétien*. Paris: Firmin-Didot et Cie, 1890.

Tylmann Riemenschneider, 1460–1531: Leben und Kunstwerke des fränkischen Bildschnitzers. Berlin: Wasmuth, 1888.

Vente atelier Edgar Degas = Degas's atelier at auction. San Francisco: Alan Wofsy Fine Arts, 1989.

DENISE GAVIO WEINHEIMER
Assistant Librarian, Marquand
Library of Art & Archaeology

THE WILLIAM SEYMOUR THEATRE COLLECTION

The following materials were added to the William Seymour Theatre Collection during the academic year 1996–1997.

BALLET. Two twentieth-century decorative Russian plates, one commemorating 250 years of the Leningrad Academy of Choreography, and the other, with a blue background, depicting a *pas de deux*. Gift of Allison Delarue, Class of 1928.

BALLET. A nineteenth-century gold-and-white Vieux Paris porcelain figure of the ballerina Marie Taglioni; and a blue-and-white bordered French plate depicting two dancers dancing "La Polka," ca. 1840. Gift of Allison Delarue, Class of 1928.

HARRIS, DALE. A collection of 736 pamphlets and books on the subject of dance, from the library of the dance critic for the *Wall Street Journal*. Bequest of Mr. Harris.

PLAYBILLS. Approximately 600 playbills, 1950s–1990s, most from New York City productions, and representing about forty years of theatre-going. Gift of Douglas E. Campbell.

POSTERS. Three posters, 1940s–1980s: Emil Ganz, *Napoleon*; the James Abbe exhibition, "Stars of the Twenties," with a photograph of Rudolph Valentino; and a modern reproduction of the poster for Nazimova in *Salome*. Gift of William McGuire.

MARY ANN JENSEN
Curator, *The William Seymour*
Theatre Collection

THE COLLECTION OF HISTORIC MAPS

Princeton's Collection of Historic Maps has been augmented during the academic year 1996-1997 by the following gifts and purchases. Unless otherwise noted, all were acquired on the Robert M. Backes, Class of 1939, Fund.

ARROWSMITH, JOHN (1790–1873). *The Caspian Sea Khivah, and the Surrounding Country*. London, 1841.

BALDWIN & HOWELL. Guide Map [of] The City and County of San Francisco. San Francisco, California, 1915.

BONNE, RIGOBERT (1727–1794). *La Nouveau Mexique avec la partie septentrionale de l'ancien, ou de la Nouvelle Espagne. Par Mr. Bonne, Ingenieur Hydrographe de la Marine*. Paris?, 1780.

- BRADLEY. *Chicago City Street Guide*. Chicago, Illinois, ca. 1880.
- BRANNER, J. C. *Map Showing portions of the St. Margarita-Atascadero & Asuncion Ranchos, also adjacent Government Lands, the property of J. H. Henry, Esq. in San Luis Obispo Co., Cal.* N.p., 1901.
- CHAPMAN, W. W. *A Diagram of Oregon*. Eugene City, Oregon, 1860.
- COLTON, G. W. AND C. B. & CO. *Map Showing Northern Pacific Railroad Lines in Washington & Oregon*. New York City, 1878.
- [CONSTANTINOPLE] N.p., 1850. Gift of the Program in Hellenic Studies through Dimitri Gondicas.
- CRAM, GEORGE FRANKLYN (1841–1928). *Denver*. Chicago, Illinois, 1897. From Cram's *Unrivaed Atlas of the World*.
- EMERSON. *Map of Honolulu*. Honolulu, Hawaii, 1893.
- FROISETH, B.A.M. *Crofutt's New Map of Salt Lake City, Utah*. Salt Lake City, Utah 1871. "Drawn by B.A.M. Froiseth, S. L. City, Expressly for Crofutt's Trans-Continental Tourists Guide."
- GEO. ARTHUR RICE & CO. *The Northern Portion of the Cripple Creek District [Colorado]*. Denver, Colorado, [1890s].
- GRAY, ANDREW BELCHER (1820–1862). *Map of that Portion of the Boundary between the United States and Mexico from the Pacific Coast to the Junction of the Gila and Colorado Rivers . . .* New York City, 1855.
- HARDESTY, H. H. & CO. *Utah*. Chicago, Illinois, 1883. From Hardesty's *Historical Atlas of the World, Illustrated*.
- HENRY, ANSON G. *Map of Public Surveys, Washington Territory to accompany Report of Surv. Genl. 1863*. New York City, 1863.
- JOHNSON & BROWNING. *Johnson's Mexico*. New York City, 1861. With inset map of the "Territory and Isthmus of Tehuantepec."
- JONES, R. *Map Showing the Lands assigned to Emigrant Indians West of the Arkansas & Missouri*. Philadelphia, 1880. "Prepared at the Topographical Bureau July 23, 1836 R. Jones."
- Map of the Sangre de Cristo Grant. Situate in the San Luis Valle, Colorado Territory*. Washington, D.C., 1883.

Map Showing Location of Sheridan, Wyoming, and Surrounding Reservations. N.p., ca. 1895.

Map Showing the Underground Workings of the Lucas Coal Mine C.C.R.R. Co. Madrid, New Mexico. N.p., 1898.

Mesilla Valley [New Mexico] — The Disputed Territory. N.p., ca. 1850.

MITCHELL, SAMUEL AUGUSTUS (1792–1868). *Plan of New Orleans.* N.p., 1884.

ROGERS, W. C. & CO. *Map of the Upper Part of the Island of Manhattan above Eighty-Sixth Street, Arranged to Illustrate the Battle of Harlem Heights.* New York City, 1868.

W., W. G. *Portion of Honolulu, Territory of Hawaii Traced from Registered Maps . . .* Honolulu, Hawaii, 1910.

WHEELER, GEORGE MONTAGUE (1842–1905). *Map of the Military Reservation at Fort Yuma, California.* Washington, D.C., 1869.

WYLD, JAMES (1812–1887). *Republic of Mexico and Texas.* London, [1840].

ALFRED L. BUSH

Curator, The Collection of Historic Maps

PRINCETON UNIVERSITY ARCHIVES

The following represent significant additions to the Princeton University Archives during the academic year 1996–1997.

CLASS OF 1940. A reel of 16mm. film documenting events on campus and later at Reunions, beginning during the class' freshman year in 1936. Most of the film was shot by the donor, but it includes "home movies" from other classmates. Gift of Robert McEldowney, Jr., Class of 1940.

GLIOSOPHIC SOCIETY. A handwritten letter dated 28 June 1841 and signed by Robert King Stone, Class of 1842, and Charles Abert, Class of 1842, appealing for financial aid to relieve Professor John Maclean, Class of 1816, and Professor Albert B. Dod, Class of 1822, who had assumed responsibility for the debt of the society. Gift of Walter and Heather Goldstein from the estate of Mrs. Goldstein's grandfather, Robert Douglas Stuart, Class of 1908.

DIARY. A previously unknown diary, provenance uncertain, by John R. Miller, Class of 1863, found while processing class records. The diary describes Miller's undergraduate days as well as his service in the Union army during the Civil War.

1879 HALL. Four photographs of the dormitory room in 1879 Hall belonging to John Pennypacker, Class of 1912. Gift of Pennypacker's nephew, James C. Davis, Class of 1952.

GEOLOGY. Sixty reels of 16mm. motion picture film documenting field trips led by Professor Glenn Jepsen, Class of 1927, Ph.D. 1930, between 1945 and 1995. Transfer from the Geology Department.

HINDENBURG. Photograph taken by the donor of the zeppelin Hindenburg flying over Holder Hall in 1936. Gift of Ira D. Dorian, Class of 1937.

LECTURE NOTES. Notes taken in Princeton math and engineering classes during the 1950s. Gift of Robert M. McKeon, Class of 1956.

MACLEAN, JOHN, Class of 1816. Forty letters, 1837–1857, relating to academic matters at the College of New Jersey, later Princeton University, and other Ivy League colleges. Theodore F. Sanxay Fund.

PRINCETONIANA. Maps, ties, trays, and other ephemera, twenty-four books, and two framed engravings of Holder Hall and Nassau Hall. Gift of the estate of Marshall L. Posey, Class of 1927.

PRINCETONIANA. A variety of pamphlets, banners, buttons, notebooks, programs, and other ephemera documenting Princeton theatre, athletics, eating clubs, literary clubs, step singing, and academics. Gift of Daniel P. Lutzeier, Class of 1949.

SONGBOOKS. A songbook entitled "Songs of Old Nassau" and dated 1859, that belonged to Theodore Forbes, Class of 1898. Gift of his daughter, Alice Bowie.

STUDENT SCRAPBOOKS. Scrapbook kept from 1910 to 1914 by Frank G. Darlington, Jr., Class of 1914. Gift of his grandson, Frank Guinan.

STUDENT SCRAPBOOKS. A portion of the scrapbook kept from 1922 to 1927 by Henry H. Mayer, Class of 1927, relating to Princeton athletics and social life. Gift of Henry H. Mayer, Jr., Class of 1958.

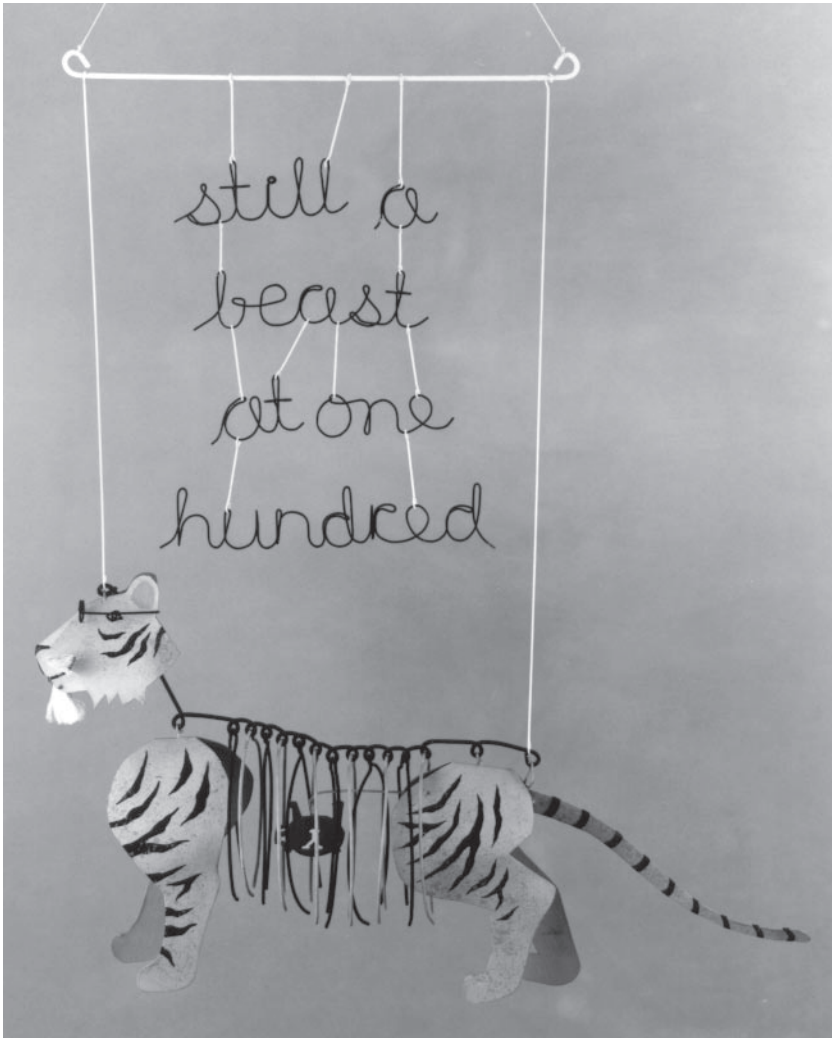


Photo: John Blazjewski

“Still a Beast at One Hundred.” A mobile by W. Allen Scheuch II, Class of 1976, celebrating the centennial of *Tiger Magazine*, 1982. Note the Yale bulldog suspended inside the tiger’s belly. Princeton University Archives. Gift of the artist.

TIGER MAGAZINE. An original tiger mobile designed by the donor in celebration of the magazine's centennial in 1982. Gift of W. Allen Scheuch II, Class of 1976.

TRIANGLE CLUB. A poster for the Princeton Triangle Club's 1904–1905 production, "The Pretenders." Theodore F. Sanxay Fund.

BEN PRIMER

Princeton University Archivist



Friends of the Library

MEETING OF THE COUNCIL

Thanks to the good offices of Denis Woodfield, the meeting of 25 April 1997 was held at the Nassau Club.

The meeting was called to order by the Interim Chairman, Jamie Kamph, at 10:30 a.m.

Louise Marshall reported on the Friends Fellowship Program: seventy-four applications were received, narrowed to a pool of nineteen finalists by the staff and librarians. Of these nineteen, six finalists were selected. Louise emphasized the large number of exceptionally qualified applicants in the candidate pool — more than could be accepted. She proposed that the number of finalists be increased from six to nine and the amount of stipend be increased from \$1,500 apiece to \$2,000 each. After some discussion it was decided that the total amount for fellowships should be doubled to \$20,000 while the exact amount of each stipend and the precise number of candidates under these guidelines be left to the discretion of the committee, who will also provide a budget. This was moved and passed.

Millard Riggs presented the Treasurer's interim report: As of 31 March 1997, Friends' total income stood at \$204,560. Expenditures totaled \$71,227, resulting in a current balance of \$126,525. These funds are more than sufficient to meet the current fiscal budget.

Concern was expressed about lags in the budget process in terms of receiving bills for expenditures so that events can be planned for with adequate projections. Although these time lags are frustrating to plan around, things are coming together slowly.

Ruta Smithson reported for the Nominating Committee: The

present class, with terms ending this year, will be “rolled over,” as the committee understood has been the custom. This rotation with the new term from 1997 to 2000 was approved by the Council. There are questions raised by the By-Laws regarding appointment of officers and term limits (or lack of them). The sense of the meeting was that there should be a general review of the current By-Laws by members of Council. Accordingly, they will be mailed to each member, with suggestions for changes referred to Ruta, who will call a joint meeting of the Steering and Nominating Committees for discussion and further action. The Nominating Committee will also have a slate for Chairman and Vice-Chairman by 1 July.

Randolph Hill reported on membership: The total membership stands at 843, with 56 new members. Special thanks went to Frederic Rosengarten, who recruited 36 of them. Funds from memberships totaled \$63,500.

Ted Crane reported on the candidate search for a new editor of the *Library Chronicle*. Six candidates have been selected for further interviews, with a decision to be reached within the next six weeks or so. There will be a decision by July.

Jamie Kamph reported that preparations for the pochoir workshop are going forward, with plans for an exhibition and demonstration in October.

John Logan reported on the new Friends’ web site. The address is <http://infoshare1.princeton.edu:2001/friends>. The e-mail address is friends@firestone.princeton.edu.

Jamie Kamph reported on the *Chronicle* Advisory Board: It will meet once or twice a year, with special attention to production, pricing, and philosophy as regards the *Chronicle*. There is one slot available for this Board; anyone interested should contact Jamie. She also reported that Nancy Klath was interested in setting up a docent committee. The discussion then widened to discuss the possibility of a volunteer committee with broader responsibilities. This possibility will be further explored.

Robert Milevski proposed a summer course for the staff of the Princeton University Library: The course, Medieval and Early Renaissance Bookbinding Structures, would be taught by Christopher Clarkson, an internationally renowned consultant on the care of medieval manuscripts and bindings. Some of the Library’s own holdings would be utilized. Friends with special interest in this field

could enroll. In addition to the course itself, there would be a public lecture and reception, with Friends and members of the regional book community invited. The Council enthusiastically endorsed this proposal, allocating the requested \$5,000 to realize it.

The Council approved — subject to legal review — the proposal that Oak Knoll Company act as a distributor for Friends' books. Oak Knoll would assume responsibility for warehousing and advertising as well as distribution. Friends would receive a 40 percent discount (retail) on such books.

In about 1992, some Friends books were remaindered by the Library without, apparently, any consultation. The Oak Knoll agreement would provide the Friends of the Library a reasonable way of controlling its books, and avoid in future what has been too loose a structure, both from the point of view of the Friends and of the Firestone Library.

A motion was made and passed that a committee be appointed to determine more about this matter, including the possibility of retrieval, as facts become available. The Library has pledged its full support in this endeavor.

Mary Spence reported on the Friends' limerick contest, and the status of activities planned around the chess exhibition.

There being no further business, the meeting was adjourned at 12:05 p.m.

Respectfully submitted,
Claire R. Jacobus
Secretary, pro tem



If it had not been for John Maclean, Jr., Class of 1816 and tenth president of the College of New Jersey, Princeton University might not have celebrated its 250th anniversary. In 1829, about eleven years after Maclean joined the faculty, enrollment had declined to only 87 students, there was not enough money to support the College, and the trustees were seriously considering closing it. Maclean drew up a plan to rescue the College by “enlarging and improving the faculty,” as Maclean’s short biography in *A Princeton Companion* declares.¹ The trustees named Maclean vice-president, empowering him to carry out the plan. By the time Edward Shippen matriculated with the Class of 1845, Maclean had put the College on a better financial footing, increased the number of students, and hired a number of first-rate professors, including Joseph Henry, Stephen Alexander, and Albert Dod, all of whom Shippen singled out as exceptionally competent.

The changes wrought by John Maclean, Jr., in the College of New Jersey were part of a larger pattern of change that he advocated for American education. Among his papers in the Princeton University Archives is a printed *Lecture on a School System for New-Jersey*,² which proved seminal in the establishment of public schools in the state, and *Letters on the True Relations of Church and State to Schools and Colleges*,³ a matter of great interest to educators then

¹ Alexander Leitch, *A Princeton Companion* (Princeton: Princeton University Press, 1978).

² John Maclean, Jr., *A Lecture on a School System for New-Jersey, delivered January 23, 1828, in the Chapel of Nassau-Hall, before the Literary and Philosophical Society of New-Jersey . . .* (Princeton: Princeton Press, Connolly and Madden, Printers, 1829).

³ John Maclean, *Letters on the True Relations of Church and State to Schools and Colleges* (Princeton: Robinson, 1853).

and now. By 1854, when he was inaugurated as president of the College of New Jersey, Maclean's ideas on the proper governance of education had borne fruit in the increased security of the institution to which he dedicated his life. His inaugural address, also part of the Maclean Papers at Princeton,⁴ summed up his educational philosophy in the form of a report on the state of the College. When he retired in 1868, his beloved "Princeton" had proven strong enough to survive two major crises, the Nassau Hall fire of 1855 and the precipitous drop in enrollment caused by the absence of southern students during the Civil War.⁵ James McCosh, Maclean's successor, found the College solid enough to serve as the foundation for a university.

Almost a decade after his retirement as president, Maclean wrote a two-volume *History of the College of New Jersey*,⁶ an indispensable source of information about the early years of the University. But in spite of his importance to that history — and to the history of education in pre-Civil War America — no biography of Maclean himself has been published. The materials on which it could be based exist in abundance in the Princeton University Archives. In 1940, Jacob Newton Beam drew up a "Description of the Maclean Letters and Papers," and since that date significant new materials have been added to the collection, including forty letters (1837–1857) newly purchased during this past academic year. The biography would be lively as well as informative: anecdotes about Maclean abound, in part because of the great affection in which he was held by students at his College.

Shippen's affection for Maclean shines forth from his memoir of his days at the College of New Jersey. Like his fellows, Shippen was not at all terrified of Maclean even when "Old Johnny" was acting as the campus disciplinarian. Maclean had the knack of disciplining young men in a way that seems to have brought about a reasonable measure of reform; "he seldom rebuked, his students said, without making a friend."⁷ Something of that affection is ap-

⁴ A printed version (*The Inauguration of the Rev. John Maclean, D.D., Tenth President of the College of New Jersey, Wednesday, June 28, 1854*, printed by John T. Robinson) exists in the Princeton University Archives.

⁵ About one-third of the student body was from the South. Leitch, *Princeton Companion*, p. 298.

⁶ John Maclean, Jr., *History of the College of New Jersey, from Its Origin in 1746 to the Commencement of 1854*, 2 vols. (Philadelphia, 1877).

⁷ Leitch, *Princeton Companion*, p. 297.

parent in the caricature of “Old Johnny” on the cover of this issue of the *Chronicle*. Almost nothing is known about it, except that it was drawn by “T. S.” on a sheet of paper that was then folded, addressed to a “Major William C. Alexander,” and delivered by hand “With the respects of A Friend.” Could he have been William Cowper Alexander, Class of 1824, a lawyer and member of the New Jersey Senate from 1851 to 1861? In 1859 Alexander became president of the Equitable Life Insurance Company, and in 1861 he was a member of New Jersey’s delegation to the pre-Civil War Peace Congress held in Washington.⁸ He had a classmate named Theodore Shute, about whom nothing but his name is known.⁹ He may have been the same “Theodore Shute, Esq.,” who delivered the welcoming address at the opening of the Athenian Academy in Rahway, New Jersey, on 10 August 1833.¹⁰

— PATRICIA H. MARKS

⁸ William Cowper Alexander file, Princeton University Archives.

⁹ His file in the Princeton University Archives contains only a blank questionnaire.

¹⁰ *Addresses Delivered at the Opening of the Athenian Academy at Rahway, New Jersey* (n.p. [Rahway?], 1833).

PRINCETON UNIVERSITY LIBRARY CHRONICLE

VOLUME LIX • NUMBER 1 • AUTUMN 1997



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