

Century for the Millennium

One Hundred Treasures

from the Collections

of the

Princeton University Library

7 May to 5 November 2000

Curated by Alfred Bush and Paul Needham

with many labels prepared by various PUL curators

News from
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EDITOR'S NOTE: Tours offered August 6 and 13 at 3 p.m.

"Century for the Millennium" exhibit features 100 treasures

Library displays masterworks from 3,000 years

Princeton, N.J. -- The most intriguing treasure in a collection of masterworks on display at the Princeton University Library may be the one that cannot be seen: 1,131 letters written by the poet T.S. Eliot to his secret muse, Emily Hale. The letters -- given to the library on the condition that they remain sealed until 2020 -- are exhibited in wrapped boxes under steel bands.

Other treasures in the Princeton University Library's "A Century for the Millennium" exhibition, however, are in full view. Chosen from collections in the Harvey S. Firestone Memorial Library, items on display begin with a ceramic cylinder bearing an inscription of Nebuchadnezzar II (604-561 B.C.), King of Babylon, and progress through the next 3,000 years.

Among the items are luxuriously illuminated Byzantine and Medieval manuscripts, a Maya calligrapher's paint pot with dated text from the 8th century, a 12th century Arabic manuscript of the Greek physician Galen, the Gutenberg Bible, and the earliest books printed in North and South America. Visitors will find celebrated copies of classic texts owned by famous scholars; an 18th century Koran; an Aztec map on deerskin; letters from Benjamin Franklin, James Madison and George Washington at Valley Forge; and an archive of letters from the Queen of France plotting to establish claim to Florida. An original copy of the first printing of the Declaration of Independence shares the gallery with Woodrow Wilson's typescript of his Inaugural Address, the manuscript of an

essay on slavery by Abraham Lincoln and the only surviving copy of the most important Gold Rush guide.

Beethoven's "Sketchbook," a Bach letter and the draft score of Wagner's *Das Rheingold* are musical highlights. Literary features include Lewis Carroll's photograph of the original Alice, a scrapbook of cutouts by Hans Christian Andersen, the manuscript of F. Scott Fitzgerald's *The Great Gatsby* and the original drafts of Eugene O'Neill's plays in his memorably minuscule hand.

Much attention has been spent tracing each item's ownership and path to Princeton. One of the first Shakespeare folios shown is the earliest to come to America.

Items in the exhibition come from the library's holdings and from two private collections housed in Firestone: the Scheide Library, owned by William H. Scheide, Class of 1936, and the Cotsen Children's Collection, owned by Lloyd E. Cotsen, Class of 1950.

The two curators who made the selection, Paul Needham and Alfred Bush, called on fellow curators and Princeton faculty to suggest items that might qualify for a show of "Treasures." The exhibition emphasizes the national and international importance of Princeton University's library collections.

The display is on view in the Firestone Library's main exhibition gallery through Sunday, Nov. 5. Summer hours are 8:30-4:30 p.m. Monday through Friday and noon to 5 p.m. on weekends. The library will be closed on Labor Day weekend.

Beginning Sept. 5, hours will be 9 to 5 p.m. on weekdays and noon to 5 p.m. on weekends. The library also will be open until 8 p.m. on Wednesday evenings.

Curator Alfred Bush will lead special tours of the exhibition on Aug. 6 and 13 at 3 p.m. The Firestone Library is located on the Princeton campus at the corner of Nassau Street and Washington Road.

**1 NEBUCHADNEZZAR II (605–562 B.C.), KING OF BABYLON: VOTIVE INSCRIPTION, IN
AKKADIAN**

Cuneiform on clay cylinder, c. 575 B.C.

This work is the oldest in the exhibition, though not in the Library. Cuneiform writing, made by impressing letters or syllables in wet clay with a wedge-ended stick, had been used for more than two millennia at the time this cylinder was made. Nebuchadnezzar II, the major figure of the Neo-Babylonian empire, was a devoted discoverer, restorer, and augments of the ruined or lost temples of ancient Babylonia. Votive commemorations like this one were, by long tradition, placed in the foundations of buildings. This inscription lists many of Nebuchadnezzar's public works, culminating in the discovery and restoration of the lost temple of Marad, and closes with a prayer to its local god. A closely similar cylinder from the same site, with the same text, is in the British Museum.

The present cylinder is one of a group found by a 1925 Oxford archaeological expedition to the site of Marad, near Nippur on the Euphrates. John H. Scheide bought it from Maggs Brothers in 1930, who named as its immediately preceding owner one Major Daly.

The Scheide Library

2 BOOK OF THE DEAD

Manuscript on linen, Egypt, Ptolemaic period (323–30 B.C.)

The Book of the Dead is the designation given by the German scholar Karl Lepsius in 1842 to a group of ancient Egyptian mortuary spells. Lepsius also provided the numbering of the chapters, or spells, still in use today. Recent scholarship establishes the earliest uses of this body of funerary texts during the New Kingdom (c. 1540–1075 B.C.), nearly a thousand years later than the Pyramid Texts that appear in the Fifth Dynasty (c. 2350 B.C.), and some six hundred years after the first use of the Coffin Texts in the Eighth Dynasty (2195–2180 B.C.). Like these two earlier textual canons, the Book of the Dead primarily served the purposes of provisioning and protecting the deceased. Unlike the coeval Books of the Netherworld, it is concerned with practical (often magical) assistance for the hereafter.

Illustrations – supplementing in concise pictorial form what is stated in the text – were scarce in early versions of the Book, but by the New Kingdom and the Late period they are abundant, frequently appearing without the accompanying text. By the Ptolemaic period, when this example was created, the brightly painted illustrations of earlier periods gave way to illustrations that make no use of color. The illustration shown here depicts the central spell of the Judgment of the Dead. At right Osiris is enthroned, with the gods Isis and Nephthys behind him, bearing witness to the weighing of the heart of Horus. The deceased declares before a tribunal of 42 gods in a hall of justice that he is innocent of specific transgressions (The Negative Confession). In this instance the dead man is Hekaemsaf, an “overseer of the royal ships.” The example from which this linen section comes contains chapters 67–165 of the Saite recension, written in hieratic script (a cursive form of hieroglyphics) on two linen rolls measuring some 30 feet in total length. The section displayed here covers chapters (or spells) 125–133. While there are earlier examples of ancient writing at Princeton, this Egyptian treasure is the oldest canonical text in the Princeton University Library collections.

This Book of the Dead comes from Hekaemsaf’s tomb, probably located near the Nile at Saqqara, the necropolis of ancient Memphis. It was presented to Princeton in 1942.

Manuscripts Division. The gift of Robert Garrett, Class of 1897

3 BIBLE, IN GREEK: EZEKIEL

Manuscript on papyrus, Egypt, c. A.D. 200

The Scheide Ezekiel papyri constitute a very early example, the earliest substantial example in this country, of the codex-form book: that is, a book composed of folded leaves, written on both sides, to be sewn and bound to the look of books as we know them today, rather than a roll. Their text is the Septuagint, the Greek Bible translation made in the third century B.C. by Hellenized Jews. Scholars have established that this leaf was once part of a book containing Ezekiel–Daniel–Esther, of which another substantial portion is in the Chester Beatty Library, Dublin, with smaller fragments in Cologne and Madrid.

This manuscript is part of a large find of papyrus codex Biblical texts, of which Sir Alfred Chester Beatty made the largest purchase in Egypt about 1930. Their provenance has never been learned, but it has been hypothesized that they come from near Atfih (anciently Aphroditopolis) on the Nile, east of the Fayûm. They were probably buried in clay jars by some Christian monastery that followed the Jewish tradition of not destroying any writings which might contain the name of God. John H. Scheide acquired the leaves on a trip to Egypt in 1936.

The Scheide Library

4 AUREUS (GOLD COIN) OF MACRINUS

Mint of Rome, A.D. 217–218

Obverse: IMP(erator) CAE(sar) OPEL(lius) SEV(erus) MACRINVS AVG(ustus). Laureate bust of Macrinus in military uniform.

Reverse: FELICITAS TEMPORVM. “The Felicity of the Times” personified, holding symbols of commerce and prosperity (caduceus and cornucopiae).

Moses Taylor Pyne’s gift of classical coins forms the nucleus of the Library’s coin collection. This very rare and beautifully preserved aureus of the emperor Macrinus is its finest Roman gold piece. Macrinus, a military officer, became emperor of Rome almost accidentally, after conniving in his predecessor’s murder to forestall his own. His coin designs, like those of other emperors in this turbulent age, advertised the “security” and “happiness” of the times (felicitas temporum), but he too was murdered after slightly more than a year in power.

Numismatics Collection. The gift of Moses Taylor Pyne, Class of 1877

5 [HE OF THE HOLY BOOKS]: MAYA CALLIGRAPHER'S INSCRIBED PAINT POT

Inscribed conch shell, probably from the Yucatán in southern Mexico, 8th century

Fashioned from a conch shell, the container bears a hieroglyphic inscription recording a sacrificial rite that took place on 1 Ahau 3 Zip (the equivalent of 17 March A.D. 761). The text also names the object and its owner, who carried the title "he of the holy books," suggesting his status as principal artist in the royal court of one of the Maya city-states of the Classic period.

At the time this piece was acquired by Princeton, Maya hieroglyphic texts were, with the exception of numerals and dates, mostly unreadable. The remarkable progress of translation since then has revolutionized our concept of ancient Maya society and provided the first genuinely historical record of an indigenous civilization in the Americas. From this new information we now recognize the profession of calligrapher among the Maya as a noble one, often pursued by sons of kings. At least one royal calligrapher's tomb has been excavated which establishes the calling of scribe as an elevated one in Classic times. As in ancient China and Greece, Maya artists signed their work (a fact first discovered in research for a senior thesis at Princeton by David Stuart, Class of 1989). This paint container still holds the residue of specular hematite – the characteristic blood-red pigment used frequently by Maya artists. This color was not only employed by scribes for inscriptions on walls, pottery and paper screen-books, but was also, as in this instance, pushed into the incised hieroglyphs to produce a readable "red letter" text. Specular hematite, and its culturally significant color – important over diverse civilizations in indigenous America – was also sprinkled over the dead and used as ritual decoration by the living: hence "redskins" as a term for American Indians.

The shell was purchased from Alphonse Jax, a dealer in pre-Columbian art in New York City, in August 1970 and presented to Princeton that same year.

The Princeton Collections of Western Americana. The gift of Frank E. Taplin, Jr., Class of 1937, and his wife, Margaret

6 WILL OF AETHELGIFU (OLD ENGLISH)

Manuscript on vellum, England, perhaps at the Abbey of St. Albans, c. A.D. 990

The will of Aethelgifu, an Anglo-Saxon noblewoman, is one of only 17 extant wills in Old English; of these, it is by far the most extensive. Aethelgifu owned some two dozen separately named properties in Northamptonshire, Bedfordshire, and Hertfordshire. Her will gives a highly detailed accounting of her many bequests, of which the chief beneficiary was the ancient abbey of St. Albans, Hertfordshire. Dorothy Whitelock wrote of it, "... it tells us more than any other single document about slaves in the later Anglo-Saxon period, and ... supplies much information on farming in [its] part of the country." Aethelgifu's will manumitted a slave priest, Edwin, and three slave women who were obliged to chant the psalms in her memory.

The will was once in the muniments of St. Albans. In the 17th century it probably was owned by the eminent historian and jurist John Selden, passing at his death (1654) to his equally eminent executor, Sir Matthew Hale. In the 1940s it was discovered or rediscovered in an outbuilding at Alderley, Gloucestershire, birthplace of Hale. William H. Scheide acquired it, through the agency of H. P. Kraus, when it was auctioned at Sotheby's in London, December 1969. *The Times* of London reported this as "probably the last opportunity to buy an Anglo-Saxon manuscript of major importance." An export challenge was not sustained.

The Scheide Library

7 BLICKLING HOMILIES (OLD ENGLISH)

Manuscript on vellum, England, probably East Anglia, late 10th or early 11th century

The Blickling Homilies is, in its text, the only substantial Old English manuscript in America; and, as a piece of bookmaking, one of two major Anglo-Saxon manuscripts in the country, the other being the Blickling Psalter at the Pierpont Morgan Library, with Latin text and Old English glosses. It contains eighteen anonymous homilies, one of which is specifically dated 971, and eight of which are unique to this manuscript.

The Blickling Homilies had a hard life in the later Middle Ages. By the early 14th century it was in Lincoln, where its margins were much written upon with official memoranda. These memoranda are important records of medieval Lincoln. It was probably also used as an oath book. Gatherings have been lost from beginning, middle, and end. In the 16th century its margins were severely cut away, apparently to acquire strips of vellum for other purposes. In the 1720s it was acquired by Sir Richard Ellys, Bart., and then descended to Blickling Hall, Norfolk, which in the 19th century came into the possession of the Marquis of Lothian. In January 1932 a group of Lothian treasures including both the Blickling Homilies and Blickling Psalter were auctioned in New York City. John H. Scheide bid on the Blickling Homilies through A.S.W. Rosenbach, but lost it to a minor dealer who had a secret arrangement with the auction house. It was then acquired by the New York collector Cortlandt Field Bishop (1870–1935), who had it only for a brief time. At the Bishop sale, April 1938, John H. Scheide made his second and successful attempt, acquiring the volume for less than he had bid in 1932.

The Scheide Library

8 JOHN CLIMACUS: THE HEAVENLY LADDER

Illuminated manuscript on vellum, probably Constantinople, A.D. 1081

The most celebrated Byzantine manuscript at Princeton, this work was copied on vellum in A.D. 1081 by a Byzantine scribe named Joseph. It was probably produced in Constantinople for a Byzantine monastery. The principal text is the *Scala paradisi* of St. John Climacus, a sixth-century abbot of St. Catherine's Monastery on Mt. Sinai. The text is accompanied by marginal commentaries and luxuriously illustrated by 37 miniatures, including the oldest known depiction of St. Catherine's monastery. The "heavenly ladder" that gives the text its name is depicted here on folio 184 r. In this scene Greek monks attempt to climb the ladder's 30 numbered rungs in pursuit of spiritual perfection. Sometimes falling, the monks climb from the Devil below into the welcoming arms of Christ on high.

This manuscript was in the monastic library of Kosinitza from the early sixteenth century. It was purchased by Robert Garrett from Joseph Baer and Company in Frankfurt in 1924 and presented to Princeton in 1942.

Manuscripts Division. The gift of Robert Garrett, Class of 1897

9 GALEN (A.D. C. 130–C. 201): WORKS ON ANATOMY AND MEDICINE, IN ARABIC

Manuscript on Arabic paper, twelfth-century copy of a ninth-century translation

Educated in Greece, Asia Minor, and Alexandria, Galen enhanced codified medical knowledge with his own experiments and dissection of animals. His medical career began as physician to the gladiatorial school at Pergamum. A resident of Rome from about A.D. 162, Galen was renowned not only for his medical practice, but also for his lectures and writings. He became court physician to the Roman Emperor Marcus Aurelius. This manuscript includes nine medical works by this renowned Greek physician, copied in A.D. 1176/7 from a ninth-century Arabic translation by the Nestorian Hunayn ibn Ishaq al-'Ibadi (known in the Latin West as Joannitius), dean of translators from Greek. This is not only the oldest extant translation of Galen; it also antedates any surviving Greek or Latin manuscripts of these texts. Thus it reminds us of important classical Greek and Latin texts that have survived only in Arabic translations.

Acquired in Egypt by Professor Mardiros Harootioon Ananikian, of the Hartford Theological Seminary, on a manuscript-hunting expedition as agent for Robert Garrett. Garrett Islamic MS. 1G was presented to Princeton in 1942.

Manuscripts Division. The gift of Robert Garrett, Class of 1897

10 GUILLAUME DE LORRIS (FL. 1230) AND JEAN DE MEUN: LE ROMAN DE LA ROSE

Illuminated manuscript on vellum, Paris, 14th century

This luxury manuscript of the *Romance of the Rose* in Old French was copied and illuminated in Paris for a wealthy unidentified patron, probably in the 1350s. There are 34 column miniatures as well as initials and border decoration. The manuscript is here opened to folio 36r to the celebrated miniature of the Wheel of Fortune being turned by a blindfolded Fortuna, with the king looking on. Also included in this work are Jean de Meun's *Le Testament* and *Le Codicille*.

This manuscript originated in northern France. One of its early owners left the inscription: "Ex dono nobilissimi DD. Tullier de Masières utriusque juris doctoris et professoris primicerii." The manuscript was sold from the collection of L.M.J. Duriez, of Lille, in Paris in 1828. It passed to La Bitte and on to the J. L. Bourdillon collection in Geneva. At the Bourdillon sale in Paris in 1847 it went rapidly from Potier to the Marquis of Coisin to Deflorenne in the same year. It was purchased by Robert Garrett from Bernard Quaritch in July of 1925. Garrett MS. 126 was presented to Princeton in 1942.

Manuscripts Division. The gift of Robert Garrett, Class of 1897

11 BIBLE, IN MIDDLE ENGLISH (WYCLIFFE BIBLE)

Manuscript on vellum, England, c. 1400

This is the only complete manuscript in America of the Wycliffe Bible, the Middle English translation from the Latin Vulgate made by John Wycliffe and his circle in the late fourteenth century. There are about 16 manuscripts in America of the Wycliffe New Testament only, or of other shorter portions, including a New Testament in the Scheide collection. The present manuscript is moreover one of only five that contain the complete General Prologue, an important treatise which has been described as being both “a scholarly introduction, and a polemical Lollard pamphlet.”

The endleaves of the Bible are crammed with genealogical annotations and stemmas that give a nearly complete chain of ownership of the volume from the second half of the fifteenth century onward. One of the names in the family tree is that of Thomas Norton (1532–1584), son-in-law of Archbishop Thomas Cranmer, and joint author with Sir Thomas Sackville of the *Tragedy of Gorboduc* (1561). In another capacity, Norton became a vigorous and virulent inquisitor and torturer of English Catholics; then was himself imprisoned in the Tower for his anti-episcopal Calvinism. Next to his name in the Scheide Bible he wrote or had written for him, five weeks before his death, the annotation, “the honestest & faythfulest & lovingest subject in England to our gracious Quene & Sovereigne Lady Elizabeth teste se ipsa.” The last English owner of the volume, Baron St. Audries, sold it to the London bookdealer Bernard Quaritch, from whom John H. Scheide purchased it in 1931.

The Scheide Library

12 SUETONIUS (A.D. c. 69–c. 122): VITAE DUODECIM CAESARUM

Illuminated manuscript on vellum, Italy, 1433

The Latin text by the Roman historian Gaius Suetonius Tranquillus – private secretary of the Emperor Hadrian – of the *Lives of the Twelve Caesars* was popular reading in Renaissance Italy. It is here opened to show the miniature of the Emperor Claudius, who ruled Rome from A.D. 41 to 54, and is perhaps best known today because of the novel *I, Claudius* by Robert Graves. Celebrated for its full-page miniatures of the first twelve Roman emperors, this manuscript was copied by the scribe Milanus Burrus in 1433 and illustrated by the Master of the *Vitae imperatorum*. The patron of this work was a member of the Visconti family, Renaissance princes and dukes of Milan.

The name of the first owner of this manuscript, Guinforti de la Cruce, follows the preface, and his coat of arms appears on the first page of text. Panels in the sixteenth-century binding bear the device (a phoenix) of Gabriel Giolito de' Ferrari, the publisher and printer of Venice (d. 1581). Formerly also in the collections of Robert Hoe (sale, New York, 1912) and Mrs. Phoebe A.D. Boyle (sale, New York, 1923) it was acquired by Grenville Kane in 1923. The Grenville Kane collection was purchased by the Princeton University Library in 1948. Kane MS. 44.

Manuscripts Division. Purchase

13 BIBLE, IN LATIN

[Mainz: Johann Gutenberg and Johann Fust, 1454/55]

The Gutenberg Bible is the first substantial monument of European typographic printing. Gutenberg had already, perhaps from about 1450, produced a number of smaller works in a much less finished type font, which survive today only in scattered fragments. The chief financier of the Gutenberg Bible was Johann Fust, a wealthy Mainz goldsmith. Aeneas Sylvius Piccolomini, the future Pope Pius II, saw sample sheets of the Bible on display in Frankfurt am Main in October 1454, and wrote enthusiastically of the magnificence of the work, of which he said either 158 or 180 copies were being produced.

The Scheide copy was acquired by the Dominican convent in Erfurt, where it was splendidly illuminated by the so-called Meisen workshop, and finely bound by Johann Vogel. Two other copies, now at Eton College (formerly belonging to the Carthusians of Erfurt) and at Fulda, were illuminated and bound in the same shops. The Berlin bookdealer Albert Cohn acquired this copy in 1870, and sold it to the London dealer Henry Stevens (of Vermont), who had many American clients. Stevens sold it to George Brinley, the famed American collector. It then passed in successive auctions to Gen. Brayton Ives and to James W. Ellsworth. After Ellsworth's death, John H. Scheide purchased the copy from A.S.W. Rosenbach in 1924.

The Scheide Library

14 BIBLE, IN LATIN

Mainz: Johann Fust and Peter Schoeffer, 14 August 1462

The 1462 Bible, as it is generally known, was the fourth Bible edition printed, the second printed in Mainz, the first printed with an explicit date. The printers, Fust and Schoeffer, had been associated with Johann Gutenberg in the Gutenberg Bible, but their partnership broke up, apparently to Gutenberg's financial loss, shortly after the earlier book was completed. The 1462 Bible was set from a copy of the Gutenberg Bible, but with the text transposed into a less formal, rounded gothic font. Contemporary buyers clearly saw it as a work of great beauty, for many copies – about half on vellum and half on paper – were finely decorated in various shops. The Scheide vellum copy was fully and carefully illuminated by the Mainz artist known as the Fust Master. Three other vellum copies were also illuminated by him, including the copy in the Pierpont Morgan Library.

The earliest recorded owner for the Scheide copy is the Duke of Cassano-Serra, a Neapolitan nobleman, who sold his library en bloc in 1820 to Earl Spencer. It then went to the Duke of Sussex, brother of George IV; then to Robert Stayner Holford (1808–1892), a collector described by the late A.N.L. Munby as the "Ideal Connoisseur." A.S.W. Rosenbach purchased the copy from Holford's son in the 1920s, and sold it to John H. Scheide in 1925, a little more than a year after the Gutenberg Bible sale.

The Scheide Library

15 VIRGIL (70–19 B.C.): OPERA

Rome: Conrad Sweynheym and Conrad Pannartz [1469]

This is the first edition of the works of Publius Vergilius Maro. One of eight recorded copies, it is the only one in America.

This copy appears to have remained in Italy until about 1700, when it was acquired through unknown channels by the Scottish nobleman Charles Hope, first Earl of Hopetoun (1681–1742); among Lord Hopetoun's other great books was a copy of the Gutenberg Bible now at the Cambridge University Library. The Hopetoun library was auctioned by Sotheby's in February 1889, where the Virgil was bought by James Toovey, a London dealer who put aside, apart from his ordinary dealing, a very fine collection of early printing, Aldines, and fine bookbindings. This copy was acquired, probably from Toovey's son, by Junius Spencer Morgan (1867–1932), nephew of Pierpont Morgan. The remainder of James Toovey's private collection was bought en bloc by Pierpont Morgan. Junius Morgan put together, over the years, the finest collection of Virgil editions ever formed. The collection came to Princeton by periodic gifts: this one was given in 1899. He also made important gifts to the Princeton Art Museum and to the Metropolitan Museum of Art.

Rare Books Collection. The gift of Junius Spencer Morgan, Class of 1888

16 GIOVANNI MARCANOVA (C. 1410/18–1467): ANTIQUITATES

Illuminated manuscript on vellum, Bologna, 1471

The principal text in this volume is the *Antiquitates*, a collection of ancient Roman inscriptions compiled by Giovanni Marcanova, a physician and antiquarian from the Italian university town of Padua. This manuscript was probably copied and illustrated in Bologna around 1471, based on a manuscript of the *Antiquitates* now in the Bibliothèque nationale de France, which in turn was based on a copy of the *Antiquitates* now in the Biblioteca Estense (Modena). This manuscript is best known for the series of 15 full-page ink-and-wash drawings, presenting imaginative views of Roman antiquities. Shown here are the Ponte Sant' Angelo beside the River Tiber (folio 8v) and a fanciful structure bearing the inscription "Tarpea" (folio 9r).

Jonathan J.G. Alexander noted erased arms on folio 17 of this work, which could be those of Constanzo Sforza, Lord of Pesaro (1473–1483). The manuscript was once in the library of the French humanist Marc Antoine Muret (1526–1585), when he was a resident of Rome. It was bequeathed by Muret's nephew to the Collegio Romano, Rome, where it remained until at least 1870. In 1924 Robert Garrett purchased it from W. M. Voynich and presented it to Princeton in 1942. Garrett MS. 158

Manuscripts Division. The gift of Robert Garrett, Class of 1897

17 CICERO (106–43 B.C.): EPISTOLAE AD FAMILIARES

Venice: Nicolaus Jenson, 1471

Marcus Tullius Cicero, the greatest Roman orator, negotiated complex political intrigues as leader of the senatorial party. His opposition to the Caesars finally ended in his execution after Octavian took Rome. Modern readers prefer his letters to his other voluminous writings.

The printer Jenson probably learned his craft in Mainz and set up shop in Venice in 1470. There in the coming decade he printed nearly 70 editions of chiefly Greek and Latin classics and did so in Roman typefaces, the successors of which (including Adobe Jenson, a digital typeface) are still in use today.

This is scholar-soldier-statesman Pietro Strozzi's copy: the shield at the foot of this page is the arms of his ancient and noble Florentine family, one of whose members founded the first public library in that city.

Rare Books Collection. The gift of Senator David A. Reed, Class of 1900

18 DANTE ALIGHIERI (1265–1321): LA DIVINA COMMEDIA

Foligno: Johann Neumeister and Evangelista Angelini, 11 April 1472

Three editions of the *Divine Comedy* were printed in 1472—the present one completed 11 April, a Mantua edition dated simply 1472, and a Venice edition completed 18 July. All three were set from independent manuscripts. The printer of this first edition, Johann Neumeister, was a native of Mainz and almost certainly learned printing in Gutenberg's shop. Neumeister later printed in Mainz, Albi, and Lyons, where he died a pauper in the early sixteenth century.

The Scheide copy migrated from Italy to England about 1700, when it was acquired by Charles Spencer, third Earl of Sunderland. It was sold at a Sotheby's auction in 1882, and subsequently was owned by two other collectors whose books were also sold at Sotheby's, William Horatio Crawford of Lakelands and Sir Thomas Gibson Carmichael, first Baron Carmichael. It came to America to the collection of Charles W. Clark of San Francisco (brother of William Andrews Clark, whose library is now part of UCLA). John H. Scheide bought it from C. W. Clark's widow, through the agency of the dealer A.S.W. Rosenbach in 1935.

The Scheide Library

19 RAOUL LEFEVRE/WILLIAM CAXTON: RECUYELL OF THE HISTORYES OF TROYE

[Bruges: William Caxton, late 1473]

The first book printed in the English language – The first book printed by an Englishman – The first book printed in Bruges. William Caxton, longtime governor of the Merchant Adventurers in Bruges, became acquainted with typographic printing during an exile in Cologne, 1471–1472. On his return to Bruges, he set up a printing shop there, whose first product was this work – his own translation of Raoul Lefevre’s *History of Troy*, a chivalric history whose premise was that the Dukes of Burgundy were descended from exiled Trojan heroes. Caxton dedicated his work to Margaret of York, wife of the Duke of Burgundy, Charles the Bold, and sister of Edward IV of England. The Huntington Library copy of the *Recuyell*, which once belonged to the wife of Edward IV, contains a unique engraving depicting Caxton’s presentation of a copy to Margaret of York.

The present copy has gone through many hands. Early owners who entered inscriptions include Roger Bucland, Thomas Brinsley, George Fletcher, and Thomas Poyson (1653). English “connoisseur” owners include John Lloyd (auction 1816), George Hibbert (auction 1829), John Wilkes (auction 1847), E. V. Utterson (auction 1852), the Earl of Ashburnham (auction 1897), and Richard Bennett. The latter sold his library en bloc to Pierpont Morgan in 1902. The *Recuyell* and two other English incunable duplicates were traded by the Morgan Library to H. P. Kraus in 1970 to acquire an important illuminated manuscript, the *Prayer Book of Michelino da Besozzo*. William H. Scheide bought it from Hans Kraus in 1977.

The Scheide Library

20 MIRROR OF THE WORLD (TRANSLATED BY WILLIAM CAXTON)

Westminster: William Caxton, 1481 (after 8 March)

This is the first illustrated book printed in England. Caxton wrote in the preface that he made his translation, a compendium of cosmology and other natural sciences, at the request of the London goldsmith and alderman Hugh Bryce, for presentation to Lord Hastings, Lord Chamberlain to Edward IV. His ultimate source was the French *Image du monde* attributed to one Gossouin or Gauthier de Metz, a thirteenth-century verse compilation which in the early fifteenth century was prosified for the Duc de Berry. Caxton’s version, and its woodcut illustrations, are close to the text and miniatures in a manuscript of the prose *Image du monde* in the British Library, whose colophon states somewhat obscurely that it was made in Bruges in 1464 – a time when Caxton himself was resident in Bruges.

The Scheide copy has no clear earlier ownership than that of the Sir John Thorolds, father and son, ninth and tenth Baronets, whose magnificent library at Syston Park in Lincolnshire was chiefly sold at Sotheby’s in 1884. John H. Scheide bought the copy from Rosenbach in 1925.

The Scheide Library

21 "THE CAXTON BINDER," WESTMINSTER BLIND-TOOLED CALFSKIN BINDING

Calfskin on beveled wood boards, London, c. 1482

This fifteenth-century English binding is the work of the Flemish craftsman known as "The Caxton Binder" – the first binder employed by the first English printer, William Caxton, in Bruges. Though little can be set out for certain about this shadowy figure, it is believed that he followed the printer to England to set up shop near Caxton's printing establishment in Westminster about 1476. This example of his work is blind-tooled with fleurs-de-lys and diaper lines in the center panel, bordered by triangular dragon stamps. The binding covers the *Testament de Amyra Sultan Nych Hemedey*, an illuminated manuscript on vellum, England, c. 1482. This report of the death of Mohammed II was sent from Constantinople on 12 September 1481.

A presentation copy for Edward, Prince of Wales (later Edward V), this work also bears the signature of his two sisters: "Elysabeth the kyngys dowgther boke" and "Cecyl the kyngys dowgther." Part of the library of Sir Henry Ingilby, Bart., of Ripley Castle, Yorkshire, it was in his 1920 sale in London where it was bought by Quaritch. Robert Garrett purchased Garrett MS. 168 from this London firm in 1936 and presented it to Princeton in 1942.

Manuscripts Division. The gift of Robert Garrett, Class of 1897

22 HOMER: OPERA

Florence: Bernardus Nerlius, Nerius Nerlius, and Demetrius Damilius, 9 December 1488

This copy of the first printed edition of Homer's works is of particular interest because it once belonged to the great Renaissance humanist, Guillaume Budé, and is enhanced by his marginal annotations.

This work in two volumes was owned by famous bibliophiles, dropped out of sight in the late nineteenth century, and was among the books presented to Princeton by Alice H. Brown, the widow of Cyrus H. McCormick (1859-1936), Class of 1879, in 1947-1948.

Rare Books Collection. The gift of Mrs. Marshall Ludington Brown

23 CHRISTOPHORUS COLUMBUS (1451–1506): DE INSULIS NUPER IN MARE INDICO REPERTIS

Basel: Johann Bergmann, de Ople, 1494

This is the first illustrated edition of the first printed account of America. Popularly known as the “Columbus Letter,” it is Columbus’s announcement of newly discovered lands in the western oceans. The original Spanish text was first published in Barcelona in 1493. Within two years, it was translated into other languages for publication in such cities as Rome, Paris, Basel, and Strasbourg. This is the first edition with illustrations, albeit fanciful. It was not until 1590 (see exhibit 40) that the first book with illustrations based on drawings created in America appeared.

The John Fuller Russell–Robert Hoe copy, it became part of the Grenville Kane Collection, which came to Princeton in 1948.

Rare Books Collection. Purchase

24 ARISTOTLE (384–322 B.C.): WORKS, IN GREEK

Venice: Aldus Manutius, November 1495–June 1498 (in 5 parts)

The Aldine Aristotle is a strong candidate for being the greatest publishing project of the fifteenth century: an attempt, remarkably successful, to gather and print the original Greek texts of almost all of Aristotle’s writings and of other Greek works on natural science including most of Theophrastus. Martin Slicherl has identified a number of Aldus’s specific text sources, including manuscripts at the Bibliothèque nationale de France and at Harvard. It is worth noting that much of Slicherl’s research was carried out during a year at the Institute for Advanced Study in Princeton.

The Aldine Aristotle has a very high survival rate: more than 250 copies are recorded in varying degrees of completeness; a few copies printed on vellum are known. The Scheide paper copy is unique in being the only one still preserving its sheets entirely uncut, as they left the printing press; it is one of only a handful of incunables so surviving. The Scheide Aristotle gives, therefore, direct evidence of a special paper size, hitherto unnoticed, used by Aldus and other Venetian printers in the 1490s.

It is possible that the uncut Aristotle set was once intended for the splendid library of Greek books of Henri II of France (d. 1559), but never bound for him. Its first certain owner was Jules-François de Cotte. His library was auctioned in Paris in 1802, and the Aristotle was bought by the great collector and Aldine scholar Antoine-Auguste Renouard (1765–1853). It next went to the Holfords, owners also of the Scheide 1462 Bible. John H. Scheide bought it from Rosenbach in 1928, shortly after it was auctioned at Sotheby’s second Holford sale of 5 December 1927.

The Scheide Library

25 VIRGIL (70–19 B.C.): OPERA

Venice: Aldus Manutius, 1501

By the beginning of the sixteenth century, demand for printed books had grown considerably. This enabled enterprising printers and booksellers to bring to market innovative forms of the book. One such new arrival was this compact, handy, and attractive edition of Virgil issued by the Venetian printer Aldus Manutius. It was the first in a series of classical texts. Also as a gesture to the market, Aldus set the book in a type identical to a popular handwriting form of the day. Aldus's 1501 Virgil marks the first appearance of a type style still vital today – italic.

This copy belonged to the American collector Robert Hoe, owner of a printing press manufacturing company. It was purchased by Arthur W. Machen (1827–1915) of Baltimore in 1912 and passed from father to son and then to grandson, Arthur W. Machen III, who presented it to the Library in 1977.

Rare Books Collection. The gift of Arthur W. Machen III, Class of 1942

26 CLAUDIUS PTOLEMY (FL. A.D. 127–151): GEOGRAPHIA

Rome: Venetus de Vitalibus, 1508

This unique example of a map of the world is one of the three earliest printed representations of the New World. It is the only known copy of the first state of the map created by Joannes Ruysch. A fragment of North America emerges from a scroll to the left of "SPAGNOLA," the island of Hispaniola, now Haiti and the Dominican Republic. The map is found in an unusually large copy of one of the many editions of Ptolemy's *Geography*.

The Grenville Kane Collection, of which this is a part, came to Princeton in 1948.

Rare Books Collection. Purchase

27 PSALTER AND SONG OF SONGS IN ETHIOPIC

Rome: Marcellus Silber for Johannes Potken, 30 June and 10 September 1513

This is the first book printed in Ethiopic, using a specially made font to correspond to the Ethiopic syllabary. The text was edited by Johannes Potken, provost of the collegiate church of St. George of Cologne. Potken lived in Rome for many years and told how he became interested in the language from hearing prayers chanted by Ethiopian monks in Rome, who had a monastery, Santo Stefano degli Abissini, near St. Peter's. Remarkably, Potken's source can be identified as an Ethiopic manuscript Psalter in the Vatican Library; the original record showing it was loaned to Potken on 28 October 1511 is also preserved there. Potken had a theory that the Ethiopic language was in fact Chaldaic (Aramaic); he was not dissuaded by the fact, which he acknowledged, that the Jews of Rome were unable to understand the Ethiopians. He also relates that he had been interested in this mysterious part of the world since hearing stories of Prester John in his childhood. In 1518, after his return to Cologne, Potken had the Ethiopic Psalter reprinted, this time as part of a four-language edition that included Hebrew, Greek, and Latin. The Ethiopic font is apparently the same as that of the Rome Psalter, but in a considerably worn state. A fine copy of the Cologne Polyglot Psalter is in Princeton's collections, the gift of Dr. Enno Littmann (1875-1958), the eminent Princeton and Tübingen orientalist.

John H. Scheide bought the Ethiopic Psalter in 1936 from the German-Jewish bookdealer Julius Hess, who during these months was driven by German anti-Semitism from Munich to Vienna and then very shortly afterward to Bern, Switzerland. It has no evident earlier signs of ownership, but the binding is English, of the late nineteenth century.

The Scheide Library

28 KITAB SALAT AL-SAWA'Ī

Fano (Italy): according to the colophon, but almost certainly Venice: Gregorius de Gregoriis de Forli, 1514

This, the first book printed in Arabic from movable type, is the only known copy in the Western Hemisphere. The title *Kitab salat al-sawa'ī*, literally "Book of prayer of the hours," can be rendered "Book of Hours." Intended for the Syrian Christians known as Melchites, it opens with a phrase, "bismillah al-hayy al-azali," ("In the name of God, the everliving, the eternal"), that is a pointedly Christian variation on the first verse of the Qur'an; the word "azali" ("eternal") never appears in the Qur'an. That the first book printed in Arabic from movable type was meant for Christians is significant; printing and printed books among Arab Muslims remained rare until the nineteenth century. It is unknown who paid for the work of Gregorius de Gregoriis, the printer of this work and perhaps the creator of its Arabic types. Gregorius probably printed it in Venice but claimed Fano, then situated in the Papal States, as the place of issue to avoid infringing a Venetian printer's patent. Jacob Manzoni, a former owner of this copy, surmised incorrectly that Gregorius was attached to the press of the Jewish printer Soncino. The work was supported by Pope Julius II and probably by his successor, Leo X.

The earliest mark of ownership in this book is that of the Augustine Eremite Convent of Munich (18th century?). It also bears the book label of Jacob Manzoni, bibliophile and scion of an aristocratic family of Milan, who died in 1889. His library was sold in 1892-3. Eventually this copy made its way to England, where it was sold at auction in 1942 to E. P. Goldschmidt, from whom Princeton purchased it that same year.

Rare Books Collection. Purchase

29 NEW TESTAMENT (GERMAN, TRANSLATED BY MARTIN LUTHER)

Wittenberg: [Melchior Lotter for Christian Doring and Lucas Cranach the Elder c. 21 September 1522]

This is the first edition of Martin Luther's first Bible translation, marking an epoch in the history of the Bible, of European Christianity, and of the German language. Luther began his translation in late December 1521, at the urging of Philipp Melanchthon. At the time, he was living at Schloss Wartburg under the protection of Frederick the Wise, the Elector of Saxony. Luther's chief source was Erasmus's edition of the Greek New Testament. His translation was finished in about three months, and production as a book began soon after. In its layout, and its highly personal prefaces and marginal notes, Luther's New Testament broke decisively with the existing tradition of German Bibles. The New Testament caused an immediate sensation; an edition estimated at 3,000 copies sold quickly, and a reprint was published in December 1522.

The "September Testament," a beautiful as well as revolutionary book, contains among other illustrations a fine series of twenty-one full-page woodcut illustrations by Lucas Cranach of the Apocalypse. Their appearance is almost paradoxical, since in Luther's own stated opinion the Apocalypse was one of the most useless books in the New Testament, one not worth the reading. However, Cranach held a patent in Wittenberg for all German Bible printing, and it is likely that it was his decision, not Luther's, to illustrate the Apocalypse, as Dürer had done some dozen years earlier.

John H. Scheide bought the September Testament from Josef Baer of Frankfurt am Main in 1912, as one of his first major acquisitions. It once belonged to Gottfried Balthasar Scharff (1676–1744), Lutheran theologian and hymnist.

The Scheide Library

30 MAXIMILIANUS OF TRANSYLVANIA: EPISTOLA

Rome: F. Minitius Calvis, 1524

This is the first printed account of the first circumnavigation of the globe: Ferdinand Magellan's expedition which left Seville in August 1519 and returned in September 1522. The news, in particular the news of straits between the Atlantic and Pacific Oceans, was transmitted in a letter to the Cardinal of Salzburg by Maximilianus, an official of the Holy Roman Emperor. Since Maximilianus was the son-in-law of Cristóbal de Haro, a promoter of the expedition, presumably the author's source of information was his father-in-law.

From the collection of Cyrus H. McCormick (1859-1936), who purchased it at the sale of the library of Mark P. Robinson. and presented it to Princeton in 1919.

Rare Books Collection. The gift of Cyrus H. McCormick, Class of 1879

31 GONZALO FERNÁNDEZ DE OVIEDO Y VALDÉS (1478–1557): DE LA NATURAL HISTORIA DE LAS INDIAS

Toledo: At the expense of the author by Remon de Petras, 1526

Oviedo was with the first generation of Spaniards in the New World. *De la natural hystoria*, his second book, is based on his experiences in the Caribbean. It was translated into Italian in 1534, into French in 1545, and into English in 1555 – an indication of the eager curiosity of readers outside Spain concerning the fabled wealth of the Spanish Main.

Oviedo was appointed chronicler of the Indies in 1532 and became *alcaide* (governor) of the fortress at Santo Domingo in 1533, a position he was to hold until his death. He was in Spain in 1535, when his great work, the *Historia general de las Indias*, was printed at Seville by Juan Cromberger. Soon afterwards, Oviedo returned to Hispaniola. With the exception of another sojourn in Spain from 1546 to 1549, he spent the rest of his life on the island and died within the walls of his fortress.

De la natural hystoria is also known as the *Sumario*, perhaps because the words “Sumario dela natural y general istoria delas Indias . . .” appear on the verso of the title page, or perhaps because the work can be taken as a kind of summary of the first nineteen books of the later *Historia general*. The nineteenth-century bibliographer Henry Harrisse found that every copy he examined of works written by Oviedo and printed in his lifetime bears the author’s signature. In this copy, the signature appears inside the heraldic medallion in the lower portion of the title page. It has been suggested that some authors of the time used their signature as a means of authenticating their work.

The Grenville Kane Collection, of which this is a part, came to Princeton in 1948.

Rare Books Collection. Purchase

PHILIPP MELANCHTHON (1497–1560): ORATIO

1535

The title page of this oration by the man who motivated Luther’s translation of the New Testament bears an inscription by Martin Luther (Martinus Luther) of a quotation from his translation of the Sermon on the Mount.

The work was presented to Princeton in 1960.

Rare Books Collection. The gift of Bernhard K. Schaefer, Class of 1926

33 JUAN DE ZUMÁRRAGA (1468–1548): DOTRINA BREVE . . . DE LAS COSAS QUE PERTENECEN A LA FE CATHOLICA

Mexico City: [Juan Pablos] En la casa de Juan Cromberger, 1543 / 14 June 1544

The *Dotrina breve*, a catechism for Nahuatl speakers, is the first substantially surviving book to be printed in the New World. Its author, Juan de Zumárraga, was a Franciscan who became the first Bishop of Mexico. He arrived in Mexico in 1528 with a personal library of some 200 volumes. In the 1530s he developed an official library in the cathedral of Mexico City. The first printing shop in the Western Hemisphere was begun in 1539 under a contract between the Seville publisher Juan Cromberger (whose father was probably a native of Nuremberg) and one of his workmen, Juan Pablos (Giovanni di Paolo or the like, a native of Brescia). Two leaves only survive of a *Manual de adultos*, completed in Mexico City on 14 December 1540. Of a small group of 1544 imprints (another of which is in the Scheide Library), Zumárraga's *Dotrina breve*, dated 1543 on its title page, may be the first.

In 1928 John H. Scheide purchased the *Dotrina breve* from Henry Stevens Son & Stiles, descendant firm of the Henry Stevens who had sent the Scheide Gutenberg Bible to America. It has no early ownership inscriptions, but retains the covers of its original blind-stamped binding, presumably Mexican.

The Scheide Library

34 AZTEC PICTORIAL MAP

Deerskin with polychrome painting, Valley of Mexico, 16th century

This is thought to be the only surviving map on deerskin from sixteenth-century Mexico. It depicts a small land parcel in the great central valley: streams, maguey fields, and newly constructed colonial towns with churches are carefully delineated. In a dramatic encounter between the European and the American natives, a Franciscan priest confronts a group of Aztec nobles by grabbing the topknot of an Aztec lord's hair and shaking him with such force that a nosebleed results. The same six Aztec lords (their pictographic names are worn like headdresses: thus Lord Pierced Heart, Lord Coyote, etc.) witnessing this scene are shown once again on the deerskin in a more benevolent encounter, with the Franciscan assailing them only with flowery speech. Eroded Nahuatl glosses in the margins may be the key to identifying the specific location. One scholar has suggested the eastern end of the Valley of Mexico. If Chiocoahuac is the same as Chinconcuac, as in one of the Nahuatl glosses, there is a town of that name near Texcoco, east of Mexico City. Robert Laughlin believes the map and its pictorial narrative describe the forced conversion of the Aztecs and the establishment of Christian towns.

Purchased by Robert Garrett from C. C. James in 1931, this deerskin had strayed from Garrett's collection of manuscripts in indigenous Middle American languages before the collection came to the Princeton University Library in 1946, perhaps because it had been lent to the Walters Art Gallery in Baltimore in August 1939. It was discovered among the effects of Garrett's daughter, Mrs. William W. L. Reed, and presented to Princeton in 1986.

The Princeton Collections of Western Americana. The gift of William W. L. Reed

35 CHARLES IX OF FRANCE (1550–1574), CATHERINE DE' MÉDICCI (1519–1589), AND RAIMOND DE FOURQUEVAUX: LETTERS AND AUTOGRAPH MEMORANDA CONCERNING FLORIDA
1565 to 1571

This collection of letters and memoranda concerns the French claims to the first discovery and first conquest of Florida. The king's letter to Raimond de Fourquevaux of 6 March 1566 warns of preparations of a Spanish expedition to Florida. Catherine de' Médicci's letter of 17 March 1566 is concerned with events in the struggle between the French and Spanish over the vast territory then called Florida. Catherine de' Médicci, wife of Henri II, King of France, and a formidable power in several succeeding reigns, took a particular interest in the American skirmishes between the Spanish and the French. The French claimed the territory in 1562 when Jean Ribaut left a small group to found a colony, which failed. In 1564 René de Laudonnière founded Fort Caroline. The Spaniard Pedro Menéndez arrived immediately after Ribaut and after fortifying St. Augustine marched on Fort Caroline. He not only massacred the French there but later killed Ribaut and his men. News of these events in the New World led to a brisk interchange of letters between Charles IX and Philip II, as well as between Charles and his powerful mother Catherine de' Médicci and their ambassador. Much of this exchange is preserved here in letters from the personal archive of Raimond de Fourquevaux.

Manuscripts Division. The bequest, in 1953, of Andre deCoppet, Class of 1915

36 SIR PHILIP SIDNEY (1554–1586): "TO HIS VERY FREND MR. WILLIAM BLUNT OF THE COUNTER IN WOOD STREETE. IN LONDON."

Autograph letter signed, Frankfurt am Main, 20 March 1573

The great Elizabethan soldier, statesman and poet writes: "Laus Deo, In Frankefurt the 20th of Marche 1573. On the last day of May next coming, I praye you pay by this my first bill of exchange, my second not being payed before, vnto Reynold Drelinge or the bringer hereof, one hundreth and twenty pounds sterling money currant for merchandise. And is for the valeu here in Frankfuryt by me received of Christian Kolgin for myne owne use. At the day faile not but make good payment and so God kepe you. Your louinge frende Philipp Sidney".

The letter was purchased by Robert H. Taylor from the Seven Gables Bookshop in New York City on 26 March 1956.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

37 DOCTRINA CHRISTIANA, Y CATECISMO PARA INSTRUCCION DE LOS INDIOS . . .

Ciudad de los Reyes [Lima]: Antonio Ricardo, 1584

This is the first substantial book printed in South America. Its only “competitor” is a two-leaf tractate of the same year, *Pragmatica sobre los diez dias del año*, of which only two copies are known, at the John Carter Brown Library and at Harvard. The *Doctrina christiana* is a catechism presented in three languages: Spanish, Quechua, and Aymara. The printer, Antonio Ricardo, who specifically styles himself “primero Impressor en estos Reynos del Piru,” was a native of Turin, Italy, who in the 1570s had a printing shop in Mexico City, established within the Jesuit College there. He appears to have removed to Lima in 1580 under Jesuit patronage, but in his first years there Philip II expressly forbade printing in that city. The royal privilege to print the *Doctrina christiana* is dated 12 August 1584.

The Scheide copy formerly belonged to John B. Stetson, Jr., of the hat company, a major figure in the rare book market from about 1910 to 1930. Major losses in the stock market crash forced him to surrender his fine rare books to a bank, which asked A.S.W. Rosenbach to handle their sale. In the early Depression years Rosenbach was unable to find customers for most of the library. It was eventually put up for auction in New York, 17 April 1935. John H. Scheide acquired this and several other major rarities.

The Scheide Library

38 QUR'AN

Illuminated manuscript on Arabic paper, 16th century?

Made in the Ottoman Empire, perhaps as early as the sixteenth century, this richly illuminated manuscript, known as the Blue Qur'an, is written in naskhi and thuluth script on glazed Arabic paper. The “carpet page,” exhibited here, elaborately decorated in gold and blue, bears a bold inscription in red ink containing the name Qara Mustafa Pasha. Garrett Islamic MS. 32G was presented to Princeton in 1942.

Manuscripts Division. The gift of Robert Garrett, Class of 1897

39 FIRDAWSI (940?-1020?): SHAHNAMEH

Illuminated manuscript on paper, Shiraz, A.D. 1589/90

Princeton's finest Islamic manuscript is this magnificent illuminated Shahnameh of 1589/90. The Shahnameh (or "Book of Kings") is the Persian national epic composed in 1010 by the poet Abul Kasim Mansur, known as Firdawsi. The text begins with the legendary first Persian king and ends with the fall of the Sassanian empire to the Arabs in A.D. 651. This manuscript was copied in nastaliq script on 474 leaves of Arabic paper and includes 54 full-page miniatures executed in the city of Shiraz. Displayed here (folios 222b-223a) are two full-page miniatures depicting the testament of Kay Khusraw and the accession of Luhrasp. The transition between these two Persian kings divides the Shahnameh in half.

The book was in the collection of Sir George Holford before it was sold by A.S.W. Rosenbach in 1946 to Clara S. Peck, sister of Fremont C. Peck, in whose honor it was a bequest to Princeton in 1983. Islamic Manuscript 3rd series, no. 310.

Manuscripts Division. The bequest of Clara S. Peck, in honor of Fremont C. Peck, Class of 1920

40 THOMAS HARIOT: A BRIEF AND TRUE REPORT OF THE NEW FOUND LAND OF VIRGINIA

Frankfurt: Theodore de Bry, 1590

This is the first illustrated work about the first English colony in what is now the United States. The illustrations are from drawings by John White (fl. 1585-93), one of the first European artists to depict the New World from direct observation. This account of Hariot's voyage was published by Theodor De Bry in English, French, German, and Latin. The English edition is of the greatest rarity: only 12 copies are known.

The Christie-Miller copy from the Grenville Kane Collection, which came to Princeton in 1948.

Rare Books Collection. Purchase

41 AN UNIDENTIFIED AZTEC AUTHOR: MANUSCRIPT DRAMA IN NAHUATL WRITTEN FOR HOLY WEDNESDAY

Manuscript on paper, Central Mexico, c. 1591

Louise Burkhart, in her monograph on this manuscript, *Holy Wednesday, A Nahuatl Drama from Early Colonial Mexico* (University of Pennsylvania Press, 1996), calls this work “the earliest known extant script of a play in Nahuatl—or any other native American language. It belongs to a genre of theatrical performances born of the encounter between Nahuas of central Mexico and their Franciscan evangelizers. More specifically, the relevant encounter was between the friars and the boys of the native nobility whom they took as students.” This work—by a member of that converted native nobility—is the earliest known script of a play written in the Western Hemisphere.

The play fills seventeen and a half pages in a codex of 220 leaves of miscellaneous writings in two, perhaps three, hands. Bound in contemporary limp vellum with remnants of ties, it was originally the property of a Franciscan missionary, who encouraged at least one native assistant to write in it. In this manuscript the friar preserved the texts of sermons in Nahuatl, the language of the Aztecs, pieces of conventional wisdom, definitions, Bible stories, and recipes. There are also sermons, sermon notes, and extracts from devotional texts in Spanish, often with biblical quotations in Latin. There are definitions in Nahuatl of European concepts, a disquisition in Spanish on salt, and biographical sketches of the saints in Aztec. The recipes in Spanish include the medicinal uses of chocolate, corn and other indigenous produce. The play—the only one in this manuscript—was written by a native speaker of the Aztec language.

The manuscript bears brands of ownership from both the Franciscan college of Tlateloco and the Convento de San Pedro y San Pablo de Santiago Calimaya, both in Mexico City. In 1869 the manuscript was sold by the London auctioneers Puttick & Simpson as part of the collection of Augustin Fischer (1825–1887), a German Lutheran who converted to Catholicism in Mexico and was ordained a priest. When Fischer, a bibliophile and confidant of the Emperor Maximilian, left Mexico after the Emperor’s execution in 1867, parts of his extensive collection were sold in both London and Leipzig. The catalog of the 1869 London sale lists this manuscript as “An Anonymous Collection of Sermons in the Mexican Language.” It was sold to Sir Thomas Phillipps. In 1919 the manuscript was sold again at auction, at Sotheby’s, to Sir R. Leicester Harmsworth, who sold it again at Sotheby’s in 1948. It subsequently belonged to Florencio Gavito, Spanish viscount of Alborada and Villarubio, whose bookplate it still bears. It came into the hands of David Szewczyk of the Philadelphia Rare Books and Manuscripts Company in 1986. Szewczyk recognized the significance of the text as the only known surviving sixteenth-century manuscript of a Nahuatl play. The Philadelphia Rare Books and Manuscripts Company teamed up with the William Reese Company of New Haven, Connecticut, in offering the book for sale. A donation by Jane Engelhard enabled its purchase by Princeton in 1987.

The Princeton Collections of Western Americana. Purchased with a gift from Mrs. Charles W. Engelhard, in memory of her husband, Charles W. Engelhard, Class of 1939.

42 WILLIAM SHAKESPEARE (1564–1616): LOVES LABORS LOST

London: Imprinted by W. W. for C. Burby, 1598

Shakespeare published several plays prior to *Loves Labors Lost*, all without his name on the title page. This is the first edition of the first play on which the author's name appeared.

The earliest known previous owner of this copy was Thomas Gaisford, Regius Professor of Greek at Oxford. It was presented to Princeton in 1968.

Rare Books Collection. The gift of Daniel Maggin, Class of 1948

43 GASPAR DE VILLAGRÁ: HISTORIA DE LA NUEVA MEXICO

Alcala: Luys Martinez Grande, 1610

In the American West—as in the East—the first European language spoken was Spanish. Here thirty-four Virgilian cantos by the John Smith of Spanish colonizers of the American West recount the discovery and conquest of New Mexico by the Spaniard Don Juan de Oñate in 1595–99. Written by one of Oñate's companions, the poem describes not only the conquest, but also the customs of indigenous New Mexicans. The first Spaniard to approach New Mexico was Cabeza de Vaca and his companions, survivors of Narvaez's expedition of 1528. Further Spanish explorations in 1539 brought Coronado's army the following year. But it was Oñate who entered New Mexico in 1598 and established its first permanent European settlement. The pristine condition of this copy belies the fact that few have survived into the present.

The Grenville Kane Collection, of which this is a part, came to Princeton in 1948.

Rare Books Collection. Purchase

44 WILLIAM STRACHEY (1572-1621): THE HISTORIE OF TRAVELL INTO VIRGINIA BRITANIA

Manuscript on paper with extra illustrations, 1613

According to Louis B. Wright, Strachey's *Historie* "is one of the most important of the early accounts of Virginia. Strachey, an intelligent, educated man with a certain amount of scientific interest, made shrewd factual observations." One of three known seventeenth-century manuscripts of this text – the two others are now in the British Library and the Bodleian Library at Oxford – this example bears corrections in Strachey's own hand and a dedication to Henry Percy signed by Strachey. The work was compiled by Strachey after his return to England from Virginia where he had served as secretary of the Colony in 1610-11. The manuscript is extra-illustrated with the first state of John Smith's 1612 map of Virginia and twenty-seven of De Bry's 1590 engravings of John White's drawings.

After being in the library of Petworth Castle in England for more than 300 years, this manuscript was purchased at the Sotheby's sale in 1928 by Cyrus H. McCormick (1859-1936), and presented to the library in 1934.

Manuscripts Division. The gift of Cyrus H. McCormick, Class of 1879

45 WILLIAM SHAKESPEARE (1564–1616): COMEDIES, HISTORIES, AND TRAGEDIES

London: Isaac Jaggard and Ed. Blount, 1623

The first collected edition of Shakespeare's drama, known as the First Folio, is a book so famous that almost any superlative can be applied to it. The project of assembling the plays, some of which had been printed in single quarto editions, and others never previously printed, apparently began about 1620 with the cooperation of Shakespeare's late fellows in the King's Company, Heminge and Condell. The publication was successful; three more folio editions were printed in the seventeenth century.

The First Folio survives in a large number of copies. A recent census has counted 215 copies in varying states of completeness, of which more than a third are in the Folger Shakespeare Library, Washington, D. C. Two of the three copies in Princeton are exhibited here.

Copy 1. This fine and complete copy at one time belonged to Gen. Brayton Ives, former owner also of the Scheide copy of the Gutenberg Bible. Its next owner was William August White (1843–1927, Harvard Class of 1863), a modest, scholarly New York investment banker who formed a number of exceptional collections, in particular of Elizabethan and Jacobean literature and of William Blake. Important books from White's library were sold in the 1920s to Henry Folger and Henry Huntington. In 1927 after White's death his heirs donated this First Folio to Princeton, which had awarded White an honorary doctorate in 1926. At the same time, they gave an extraordinary selection of their father's Shakespeare quartos and related rare editions to Harvard.

Rare Books Collection. The bequest of the heirs of William August White, honorary Princeton degree, 1926

Copy 2. John H. Scheide bought a fine copy of the First Folio from A.S.W. Rosenbach in 1922. His second copy, exhibited here, acquired from Rosenbach in 1935, lacks seven leaves, but is of considerable interest for its provenance. As William H. Scheide has pointed out, this is, so far as records show, the first copy to come to America. It belonged to Judge William Parker, Jr., of Boston (1731–1813, Harvard Class of 1751), who wrote his name in it in 1791. His son Samuel Parker, an avid playgoer, had it specially bound in Boston about 1815. It descended in the Parker family until Rosenbach bought it. In the nineteenth century a number of "visitors" to the copy wrote their names in it as souvenirs, including Edward Everett (1864), Edwin Booth (1868), and Helena Modjeska (1886).

The Scheide Library

46 JOHN SMITH (1580–1631): THE GENERALL HISTORIE OF VIRGINIA, NEW ENGLAND, AND THE SUMMER ISLES

London, 1624

In an assessment of the Grenville Kane Collection, Boies Penrose found that “the crowning glory of the early Virginiana . . . [was] the wonderful group of works by Captain John Smith.” He particularly pointed to this copy of the 1624 edition, in “a superb contemporary binding, with the ducal arms of Richmond on the upper cover and the arms of the Archbishop of Canterbury on the lower cover, while the maps are superb impressions” This copy is one of twelve known copies on large paper. Penrose called it “[t]he finest copy of the most important work on the early English settlement of America.”

The Grenville Kane Collection, of which this is a part, came to Princeton in 1948.

Rare Books Collection. Purchase

47 WILLIAM HARVEY (1578–1657): EXERCITATIO ANATOMICA DE MOTU CORDIS ET SANGUINIS IN ANIMALIBUS

Frankfurt am Main: Guilielmus Fitzerus, 1628

This is the first edition of Harvey’s dissertation on the circulation of blood, often spoken of as the most important book in the history of medicine. As a work aimed at the European world of learning, Harvey’s treatise, dedicated to King Charles I, was written in Latin and published on the continent. The publisher, William Fitzer, was an Englishman, the son and successor of Johann Theodor de Bry. All surviving copies are browned, reflecting an intrinsic fault of the paper.

The present copy is in a contemporary binding with two other Frankfurt medical works. It was long in the University Library of Göttingen, which sold it in this century. Bound-in is a note in the hand of the Göttingen historian of medicine Johann Fr. Blumenbach, referring to the book already in 1766 as “rarissimus.” It later was owned by the Los Angeles cardiologist Dr. Myron Prinzmetal, and sold after his death by Christie’s New York, 20 May 1988.

Curiously, Blumenbach’s own copy of *De motu cordis* was also sold by Christie’s, 15 June 1998, as part of the medical and science collection of Dr. Haskell Norman. This copy became part of the Scheide Library in 1989.

The Scheide Library

48 FERNANDO DE ROJAS (D. 1541): THE SPANISH BAWD, REPRESENTED IN CELESTINA, OR, THE TRAGICKE-COMEDY OF CALISTO AND MELIBEA: WHEREIN IS CONTAINED, BESIDES THE PLEASANTNESSE AND SWEETENESSE OF THE STILE, MANY PHILOSOPHICALL SENTENCES, AND PROFITABLE INSTRUCTIONS NECESSARY FOR THE YOUNGER SORT: SHEWING THE DECEITS AND SUBILTIES HOUSED IN THE BOSOMES OF FALSE SERUANTS AND CUNNY-CATCHING BAWDS

London: Printed by J. B. and are to be sold by Robert Allot, 1631

This copy of the first edition of James Mabbe's translation of Fernando de Rojas's twenty-one-act play, *La Celestina*, once belonged to the English dramatist Ben Jonson. The Princeton University Library also owns a second book from Jonson's library: John Selden's *The Historie of Tithes* (London, 1618), also in the Taylor Collection.

After Ben Jonson, this copy belonged to Francis Cornwallis, Sotheby's (1906), Quaritch (1907), Herschel V. Jones, Jerome Kern, and Robert H. Taylor.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

49 [RICHARD MATHER (1596–1669)]: A PLATFORM OF CHURCH DISCIPLINE GATHERED OUT OF THE WORD OF GOD: AND AGREED UPON BY THE ELDERS

Cambridge, Massachusetts: S[amuel] G[reen], 1649

The first edition of the *Cambridge Platform* is the earliest imprint in the important Scheide collection of seventeenth-century North American printing. It is the cornerstone of American Congregationalism, approved by a synod of New England churches in the late summer of 1648, and printed a year later. Richard Mather (1596–1669), grandfather of Cotton Mather, was the principal drafter of the Platform. The delay in publication may have been owing to the fatal illness of the printer Matthew Day, who was at that time the only printer in the North American colonies. Day died in May 1649, and was succeeded by Samuel Green, whose initials are on the title page. The shop itself was located in the house of William Dunster, the first president of Harvard.

Surviving accounts kept by Dunster, preserved in Harvard's archives, indicate that 500 copies were printed; of these, only nine survive. This copy was apparently originally sent to England, where Elkanah Wales noted in the seventeenth century that he had been given it by one Richard Jackson. In the nineteenth century it came into the hands of Edward Hailstone, whose library was auctioned by Sotheby's in 1891. It was purchased by John Boyd Thacher (1847–1909), one-time mayor of Albany, New York, biographer of Columbus, and important benefactor of the Library of Congress. After Thacher's death, John H. Scheide bought it from the New York book firm of Dodd and Livingston in 1911. Harvard itself lacked the *Cambridge Platform* until 1967, when it bought the copy of the New Jersey collector Thomas W. Streeter auctioned at Parke-Bernet.

The Scheide Library

50 ANNE BRADSTREET (C. 1612-1672): THE TENTH MUSE LATELY SPRUNG UP IN AMERICA

London: Stephen Bowtell, 1650

This first volume of verse written in New England is also the first book by America's first woman poet. Anne Dudley Bradstreet arrived in the Massachusetts Bay Colony in 1630 at 18 years of age. She was the daughter of a learned man who first served the earl of Lincolnshire and later the Countess of Warwick. Life in noble households provided her with a good education. She came to America with her Puritan father, Thomas Dudley, and her husband, Simon Bradstreet, both of whom eventually became governors of the colony. Settling eventually in Ipswich, the family grew to include eight children. Her first book of poems was published in London, after her brother-in-law surreptitiously took her manuscript back to England and had it printed without her knowledge. This is one of eight known copies. It was presented to Princeton in 1945-46.

Rare Books Collection. The gift of Arthur Houghton

51 JOHN MILTON (1608-1674): PARADISE LOST

London: Peter Parker, Robert Boulter and Matthias Walker, 1667

As one might surmise of books by a blind author, few presentation copies of Milton survive. This unique copy has two inscriptions on leaves preceding the title: "For my loving friend Mr Francis Rea, bookbinder in Worcester" [in the handwriting of John Milton] and "Presented to me by the Author to whom I gave 2 doubl souvrayns." It is known that Francis Rea was still active in Worcester as late as 1682.

This copy was sold at the 1911 auction sale of the American collector Robert Hoe. Cyrus McCormick presented to it Princeton in 1947-48.

Rare Book Collection. The gift of Cyrus McCormick, Class of 1912

52 JOHN FOSTER (1648-1681): MR. RICHARD MATHER

Woodcut, c. 1670

This is the finest surviving copy of the earliest identified American wood-engraving. John Foster is the first American engraver and the first Boston printer. This copy of this woodcut served as the basis for the recent U. S. postage stamp.

Sinclair Hamilton Collection

Graphic Arts Collection. The gift, in 1957, of Mrs. Frank Jewett Mather, Jr., Frank Jewett Mather III, and Mrs. Louis A. Turner in memory of Professor Frank Jewett Mather, Jr.

53 WILLIAM HUBBARD (1621 OR 1622-1704): A NARRATIVE OF THE TROUBLES WITH THE INDIANS IN NEW-ENGLAND, FROM THE FIRST PLANTING THEREOF IN THE YEAR 1607, TO THIS PRESENT YEAR . . . TO WHICH IS ADDED A DISCOURSE ABOUT THE WARRE WITH THE PEQUODS IN THE YEAR 1637

Boston: Printed by John Foster, in the year 1677

This book contains the "Map of New-England, Being the first that ever was here cut" with the legend "The White Hills" in the general region of the White Mountains. It is cut on wood and is commonly called the "White Hills" map to distinguish it from the "Wine Hills" map which appeared in the London edition of the same year. The "White Hills" map is the earliest cartographical production of any kind to be engraved in what is now the United States and is generally conceded to be the work of John Foster, the printer of the book. Assuming that Foster's woodcut of Richard Mather was not intended for use in a book, this map marks the true beginning of the illustration of books in this country.

This book was once the property of Phelps-Stokes, but without the map. The map came from an imperfect copy of the book owned by Sir Thomas Phillipps. Book and map were married by the London bookseller Lionel Robinson and sold to Sinclair Hamilton in 1953. It was then added to the Sinclair Hamilton Collection at Princeton.

Graphic Arts Collection. The gift of Sinclair Hamilton, Class of 1906

54 JOHN WILMOT, SECOND EARL OF ROCHESTER (1647-1680): POEMS ON SEVERAL OCCASIONS

Antwerp [that is, London], 1680

Most notorious of the Restoration rakes, Rochester was alternately in and out of favor with Charles II. His poetry, characterized by wit and polish as well as licentiousness, had a difficult time surviving to the present where it has finally received critical admiration.

"The earliest and most important textually," the Princeton copy is from the earliest edition of Rochester's poems. James Thorpe suggests that the false Antwerp imprint "would have been reasonably used to attract the lovers of racy literature and to forestall prosecution." The edition appeared immediately after Rochester's death on July 26, 1680 at the age of thirty-three.

This copy was once in the collection of Mark Clement, Esq., of London, and was presented to Princeton in 1947.

Rare Books Division. The gift of Laurence R. Carton, Class of 1907

55 ANTOINE THOMAS AND OTHERS: BREVIS RELATIO

Beijing, 1701

This Sino-European block book, with texts in Latin, Chinese, and Manchu, was printed from wood blocks in the Chinese manner at Beijing in 1701 under the auspices of Jesuit missionaries from Europe. It presents, with supporting documents, the narrative of a visit by the missionaries to the Imperial Court, where the compatibility of Christianity and Confucian rites was discussed.

Once owned by Robert J. Barry.

Rare Books Division. The gift, in 1958, of John M. Crawford, Jr.

56 JOHN CROCKER (1670–1741) GOLD MEDAL FOR THE PEACE OF UTRECHT

1713

Obverse: ANNA D(ei) G(ratia) MAG(nae) BRI(tanniae) FR(anciae) ET HIB(erniae) REGINA. Bust of Queen Anne; on the neck truncation, I(ohannes) C(roker).

Reverse: COMPOSITIS VENERANTVR ARMIS – MDCCXIII (“Weapons laid aside, they pay homage – 1713”). Britannia holding an olive branch: to her left, cultivated fields; to her right, ships at sea.

John Croker, or Crocker, was the most influential medallist of early eighteenth-century England. He was born in Dresden, Germany, and was trained as a goldsmith. He became chief engraver of London’s Royal Mint in 1705. A prodigious worker, he carved almost all the Mint’s coin dies up to 1729 and created nearly fifty historical medals as well. The medal shown here commemorates the 1713 Treaty of Utrecht, which ended the War of Spanish Succession and secured important territorial and commercial rights for Great Britain. It was issued in gold, silver, and bronze; the gold version was presented, at public expense, to members of the Houses of Parliament.

Numismatics Collection. The gift of Dean Mathey, Class of 1912

57 A LENAPE BINDING CREATED BY DELAWARE INDIANS

Painted otterskin, probably Cranbury, New Jersey, c. 1746

This binding was created by Delaware Indian students for David Brainerd (1718–1747), celebrated missionary to American Indians, whose controversial expulsion from Yale in 1742 is said to have hastened the founding of Princeton, the first three presidents of which were among Brainerd's strongest supporters. Brainerd labored among Indian groups in New England, New York, and Pennsylvania before having his most notable success among the Delaware at Crossweeksung, not far from present-day Freehold, New Jersey. In May of 1746, he and his Indian wards moved their community to Cranbury. In October 1746, at the age of 29, Brainerd died at Northampton, Massachusetts, in the home of Jonathan Edwards, who was later to become the third president of Princeton. The binding may have been created at the Brotherton Indian community in Cranbury, New Jersey. It covers Johann Buxtorf, *Lexicon Hebraicum et Chaldaicum*, Basel, 1645.

The book was bequeathed by Brainerd to Jonathan Edwards, to whose daughter, Jerusha, Brainerd was engaged at the time of his death. It was passed down through Edwards's descendants, including the Rev. Tryon Edwards and Dr. Fitzhugh Edwards, and presented as a gift of the Edwards family to the Princeton University Library on 7 September 1907.

Rare Books Collection. The gift of the descendants of Jonathan Edwards through Mrs. William F. H. Edwards

58 JOHANN SEBASTIAN BACH (1685–1750): AUTOGRAPH LETTER SIGNED

Leipzig, 6 October 1748, written to his cousin Johann Elias Bach

Bach autograph letters are of great rarity. This is the only surviving letter in which Bach mentions one of his own compositions. In reply to a request from his cousin Johann Elias Bach, Cantor at Schweinfurt, he writes: "I cannot oblige you at present with the desired copy of the Prussian Fugue [from the *Musical Offering*], for just today the edition has been exhausted; I only had 100 copies printed, of which most were sent gratis to good friends" Bach goes on to say that he plans to have more copies printed before New Year's; if his cousin wants one, he should send a thaler in payment.

This is one of two Bach autograph letters that descended for generations in the family of Johann Elias Bach. Curiously, correspondence still in that family's hands shows that in 1818 they tried, without success, to sell them through the music publishing firm of Breitkopf & Härtel. Their asking price was too high for the market of the day. In this century they were acquired by the Swiss autograph collector Dr. Robert Ammann, and offered in his auction at Stargardt, in Marburg, 16 November 1961. William H. Scheide bought the present letter in 1961; the other was acquired by Mary Flagler Cary, whose important collection of music manuscripts was given to the Pierpont Morgan Library in 1968.

The Scheide Library

59 GEORGE WASHINGTON (1732–1799): THE JOURNAL OF MAJOR GEORGE WASHINGTON

Williamsburg: William Hunter, [Jan.] 1754

This work, the first appearance in print by George Washington, was published shortly before his twenty-second birthday. The *Journal* is Washington's report to Gov. Dinwiddie of the expedition that he made under perilous winter conditions to Fort Le Boeuf in northwest Pennsylvania to deliver a protest against French incursions into the Ohio Lands. Immediately on his return, Washington was asked to prepare his report for publication by William Hunter, official printer to the Virginia Assembly. A few months later Washington returned to Pennsylvania; his engagement against the French at Great Meadows on 28 May 1754 is considered the opening act of the French and Indian Wars.

The Journal of Maj. George Washington is a legendary rarity of printed Americana; only seven copies are known. The last to appear on the market was the former Sir Thomas Phillipps copy, sold at Parke-Bernet on 10 May 1955, and acquired by Colonial Williamsburg. The Scheide copy formerly belonged to Henry Charles Harford, whose books were sold by Sotheby's, 6 May 1907. At that time, it was bound with six other printed pamphlets relating to American affairs. It then went, as a separate item, to Alfred T. White (brother of W. A. White, whose copy of the Shakespeare First Folio is in this exhibition), then to the New York dealer George D. Smith, then to Herschel V. Jones (1861–1928), Minneapolis newspaper publisher and one of the greatest collectors of printed Americana. John H. Scheide bought it from A.S.W. Rosenbach in 1940 although he considered the price (high at the time, a small fraction of what it would now be) exorbitant.

The Scheide Library

60 BENJAMIN FRANKLIN (1706–1790): AUTOGRAPH LETTER SIGNED

Written to Dr. John Pringle, 27 May 1762, with enclosed De Fonte map

This letter is part of a secret scheme by The Royal Society and the British Admiralty concerning exploration for the Northwest Passage. Pringle had great influence in scientific circles in England at the time. Here Franklin puts in writing his arguments in defense of the authenticity of the De Fonte Letter and the 1640 navigation of the Northwest Passage through Canadian rivers, lakes, and bays. The letter was given to the prime minister, the Earl of Bute, and later owned by Lord North.

Manuscripts Division. The bequest, in 1953, of Andre deCoppet, Class of 1915

61 CHARLES MASON AND JEREMIAH DIXON: A PLAN OF THE BOUNDARY LINES BETWEEN THE PROVINCE OF MARYLAND AND THE THREE LOWER COUNTIES OF DELAWARE WITH PART OF THE PARALLEL OF LATITUDE . . . AND A PLAN OF THE WEST LINE . . . WHICH IS THE BOUNDARY BETWEEN THE PROVINCES OF MARYLAND AND PENNSYLVANIA

Manuscript map, Philadelphia, 1768

This document resolved one of the more important boundary disputes in United States history.

The Collection of Historic Maps. The gift, in 1955, of Mr. and Mrs. John H. Doran, in memory of their son, Joseph I. Doran II, Class of 1935

62 PAUL REVERE (1735–1818): THE BLOODY MASSACRE

Hand-colored engraving, Boston: Paul Revere [late March 1770]

The “Boston Massacre” occurred on 5 March 1770, when a Boston mob, which had attacked a British sentry, threatened a squadron of British soldiers. The squadron fired upon them, and five, including Crispus Attucks, were killed. The event became a cause célèbre among American patriots.

Paul Revere’s depiction of the event, first advertised for sale in the Boston newspapers of 26 March, is his most famous engraving; his image was endlessly copied and reproduced. In the late nineteenth century it was discovered that the Boston artist Henry Pelham, half-brother of John Singleton Copley, had privately accused Revere of plagiarizing his own print of the Massacre, and this may be so. A very rare unsigned engraving of the Massacre, iconographically identical with Revere’s, is likely to have been made by Pelham.

This copy, one of about two dozen recorded, was bought by John H. Scheide from A.S.W. Rosenbach in 1924.

The Scheide Library

63 THE "LEXINGTON ALARM"

Brooklyn, Connecticut, 20 April 1775

This is the earliest surviving copy of the first account of the Battle of Lexington, 19 April 1775. News of the event, reporting that the British troops fired upon the colonial militia "without any Provocation & Killed 6 Men & wounded 4 others," was carried at great speed by post riders from one Committee of Safety to another. The report was written in Watertown, Massachusetts on the day of the battle, and reached Worcester, some 33 miles as the crow flies, later that day. It then was copied and sent on to Brooklyn, Connecticut, some 34 miles distant, where, as this copy attests, it was received the next morning at 11:00 a.m. By 23 April, the news had reached New York City, and was printed in a broadsheet that day.

This copy descended in the Backus and Woodbridge families, of Norwich, Connecticut. John H. Scheide bought it from Adams Pope Carroll in 1933.

The Scheide Library

64 THOMAS JEFFERSON (1743–1826): DECLARATION OF INDEPENDENCE: “IN CONGRESS, JULY 4, 1776 . . .”

Philadelphia: John Dunlap, [5 July 1776]

Dunlap’s broadside printing of the Declaration of Independence is the foundation document of the United States of America, the original and official instrument by which America’s secession from British rule was justified and made known to its own citizens and to the world. The chief author was Thomas Jefferson, who remembered it always as the great achievement of his life. It was ordered to be printed immediately after its unanimous passage in Congress, Thursday, 4 July 1776, according to the resolution that “copies . . . be sent to the several Assemblies, Conventions & Committees or Councils of Safety and to the several Commanding Officers of the Continental troops” for public proclamation. It is reliably presumed that Dunlap’s shop began work the same day, and had completed the print run, probably of a thousand or more copies, by the morning of 5 July.

Twenty-five copies survive of the Dunlap broadside, a number of which are damaged or incomplete. The copy pinned into the Rough Journal of Congress, now in the Library of Congress, may be thought of as the primary printed record. In 1940 John H. Scheide bought the present copy from A.S.W. Rosenbach three months after he had acquired the *Journal of Maj. George Washington*, and at a fraction of the cost.

The Scheide Library

Exhibited next to the Dunlap broadside of the Declaration is a manuscript copy of the same document sent to the Assembly of the State of Delaware by John Hancock (with a covering letter dated from Baltimore on 31 January 1777). “As there is not a more distinguished Event in the History of America, than the Declaration of her Independence,” Hancock notes, he has been commanded by Congress to transmit this copy “that it may henceforth form a part of the Archives of your State.”

From the Autograph Collection of Roger W. Straus, Class of 1913

Manuscripts Division. The bequest, in 1980, of Gladys Straus, through her son Oscar S. Straus, in memory of her husband, Roger W. Straus, Class of 1913

65 RICHARD BRINSLEY SHERIDAN (1751-1816): THE SCHOOL FOR SCANDAL

Autograph manuscript, London, 1777

This is the original draft of Sheridan's most popular comedy and the most enduring drama of the eighteenth century. Sheridan conflated two fragments to create this work. "The Slanderers," bound in the front of this volume, is an early version of a portion of the play. The dramatist combined "The Slanderers" with another fragment he had written, "Sir Peter Teazle" (of which the autograph manuscript is also in the Taylor Collection), to form *The School for Scandal*.

Early drafts of Sheridan's works are rare. The manuscripts of *The Rivals* had vanished by the early nineteenth century. Those of at least three other Sheridan dramas were lost at sea in the 1930s. This manuscript was once owned by Barton Currie.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

66 JEAN ANTOINE HOUDON (1741-1828): BUST OF JEAN BAPTISTE POQUELIN MOLIERE

Painted plaster, signed "Houdon f 1778"

Houdon was renowned for his fidelity to nature (life and death masks often preceded his final depictions). This is one of his rare posthumous portraits. Molière (1622-1673) had been dead for a century when the sculptor created this impression based on life portraits by other artists. The result, in the words of H. H. Arnason, a careful scholar of his work, ". . . is one of the most brilliant and even romantic of all Houdon's characterizations." The marble of this portrait, commissioned for the gallery of the Comédie Française, where the great French actor and playwright was viewed as immortal, may have called for "more a symbol of the French theatre than . . . an archaeological reconstruction."

Formerly in the collection of Junius Spencer Morgan at Constitution Hill in Princeton, it was bequeathed by him to his sister, Caroline Morgan, who presented it to the Princeton University Library in 1938.

William Seymour Theatre Collection. The gift of Miss Caroline Morgan in memory of her brother, Junius Spencer Morgan, Class of 1888

67 GEORGE WASHINGTON (1732–1799): AUTOGRAPH LETTER SIGNED

Written to Landon Carter, from Valley Forge, 30 May 1778

The commander in chief of the American forces writes, in his memorably distinctive hand: “Providence has a just claim to my humble, and grateful thanks for its protection & direction of me, through the many difficult & intricate scenes which this contest hath produced. . . .”

Manuscripts Division. The bequest, in 1953, of Andre deCoppet, Class of 1915

68 ALEXANDRE BERTHIER (1753–1815): MANUSCRIPT MAP OF THE ENCAMPMENT OF THE FRENCH ARMY AT PRINCETON

Princeton, New Jersey, 1781

Berthier’s map of the twenty-fourth camp of Rochambeau’s army on its march from Rhode Island to Virginia in 1781 thoroughly depicts “Prince-Town” with its “College” and the French encampment on the site of the Battle of Princeton. The son of the chief of France’s royal topographical engineers, Alexandre Berthier was born in Versailles and grew up in the Hotel de la Guerre with the topographical engineers. A lieutenant by the age of 17, he was soon teaching drawing to fellow officers. In 1780 he and his brother joined Rochambeau’s army in Newport, Rhode Island, to become part of the American cause. In 1781 the French army moved from Rhode Island, where it had been quartered for a year, to the Hudson, where it joined the American army under Washington, and marched on to Virginia. Berthier, with the rank of captain, served on the staff as an assistant quartermaster-general, and was responsible for most of the map-making and concomitant intelligence-gathering on this campaign. His maps not only form an atlas of the French campaigns; they are also superior examples of the cartographer’s art and cherished mementos of the places depicted.

Berthier’s military career eventually elevated him to chief of staff under Bonaparte, commander in chief of the army of Italy and Napoleon’s “liberator” of Rome. With the proclamation of the Empire in 1804, Napoleon named Berthier the first of the newly created Marshals of the Empire. By 1806, with the new title Prince Souverain de Neuchâtel et Duc de Valgangin, he married the princess Elisabeth, daughter of Duke Ludwig of Bavaria. Napoleon named him Prince de Wagram in 1809. After Napoleon’s abdication in 1814, Berthier declared his loyalty to the king, Louis XVIII; shortly after Napoleon’s disastrous return to France in 1815, Berthier retired to Bavaria, where he died of a fall – though it was rumored at the time that he killed himself for deserting Napoleon during the Hundred Days.

Manuscripts Division. The gift of Andre deCoppet, Class of 1915

69 JOHN TRUMBULL (1710–1785): SKETCH FOR THE BATTLE OF PRINCETON

1786

Trumbull's abilities as a cartographer led to his serving as an aide to General Washington, with the rank of brigade major. He later served as colonel to General Horatio Gates. When he traveled to London to study under the American painter Benjamin West, it was natural that the great history painter should encourage his young pupil to paint the scenes from the Revolutionary War he had witnessed. Thus Trumbull conceived his "national history" series of paintings, an idea much encouraged by such American patriots as Thomas Jefferson. The first painting in the series, "Bunker's Hill," was soon followed by sketches for "The Death of General Mercer at the Battle of Princeton."

Eleven of these sketches survive, six of them in the Princeton University Library collections. These six sketches were given by the painter to his nephew-in-law, Benjamin Silliman, the Yale scientist, in the late 1830s. Silliman's grandson sold them at a Philadelphia auction in 1896 where they were purchased by Junius Spencer Morgan. Morgan presented them to Princeton in 1904.

Graphic Arts Division. The gift of Junius Spencer Morgan, Class of 1888

70 AN ORDINANCE FOR THE GOVERNMENT OF THE TERRITORY OF THE UNITED STATES, NORTHWEST OF THE RIVER OHIO

New York, 1787

The Northwest Ordinance passed by Congress in July 1787 provided a pattern for the orderly settlement of the territories west of the mountains and for the creation of new states as population increased. This copy of the Magna Carta of the Old Northwest bears the signature of Charles Thomson, secretary of the Continental Congress.

From the collection of Cyrus H. McCormick (1859-1936)

Rare Books Division. The gift of Mrs. Marshall Ludington Brown, widow of Cyrus H. McCormick, Class of 1879

71 JOSEF PLATZER (1751–1806): THE TEMPLE OF WISDOM SET FOR MOZART’S “THE MAGIC FLUTE”

Ink, grey wash over pencil, 1791

The Austrian Josef Platzer devised the sets for a number of Mozart operas in Vienna and Prague at the end of the eighteenth century. This proposal shows a circular vaulted room whose vast six-pointed star opening has an urn censer at its foot. Penciled on the wall are two more stars. The Masonic symbolism in this drawing reflects the conflict in the late eighteenth century between rationalism and Roman Catholicism. It was a conflict especially felt in Austria at the time and thoroughly represented in the thought of Mozart himself, who, though raised a devout Catholic, became a Freemason in 1785.

The drawing was presented to Princeton in 1952.

William Seymour Theatre Collection. The bequest of Albert M. Friend, Jr., Class of 1915

72 WILLIAM BLAKE (1757–1827): VISIONS OF THE DAUGHTERS OF ALBION

London, 1793

Blake’s allegory of the fate of the daughters of ancient England is presented here in what is considered a copy of exceptional coloring. It is engraved in green ink and painted with watercolors, with green and purple predominating. Geoffrey Keynes and Charles Ryskamp suggest that the watercoloring of this example may be the work of the poet’s wife, Catherine Blake.

This example – Keynes and Wolf copy L – descended through the collection of Henry D. Hughes to that of George Smith, Jr. and thence to Grace Lansing Lambert, who gave it to Princeton in 1960.

Rare Books Division. The gift of Grace Lansing Lambert, widow of Gerard B. Lambert, Class of 1908

73 JAMES MADISON (1751–1836): AUTOGRAPH LETTER SIGNED

Written to Robert Livingston, 16 January 1804, announcing the formal delivery of the “Province of Louisiana” to the United States

This astounding transaction – the Louisiana Purchase – which gave even its principal proponent, Thomas Jefferson, pause, was the crucial element in making the United States of America a transcontinental empire. Characteristic of important documents such as this, duplicate copies were written out and signed as insurance against the vulnerable mail.

Jasper E. Crane Collection of James Madison

Manuscripts Division. The gift of Jasper E. Crane, Class of 1901

74 CHARLES-BALTHAZAR-JULIEN FEVRET DE SAINT-MÉMIN (1770–1852): ORIGINAL 1804 COPPERPLATE FROM SAINT-MÉMIN’S LIFE PORTRAIT OF THOMAS JEFFERSON, ACCOMPANIED BY AN ENGRAVING PULLED FROM IT AT THE TIME

Washington, D. C., 1804

Jefferson sat for this portrait in Washington at age 61, approaching the end of his first term as president and already elected for a second four years. He purchased the original crayon portrait, now at the American Antiquarian Society, the profile of which was drawn with the help of the physiognotrace, a copperplate engraved from this drawing; and 48 small engravings struck from it – all, as was characteristic of the artist, made on the day of the sitting.

A manuscript note preserved with the copperplate establishes its provenance: This copperplate “now belongs to the widow of Dr. Benj. Franklin Randolph, a grandson of Mr. Jefferson, & it has been held by the Family since the death of Mr. Jefferson – & no impression has been taken of it, till within the last few days by the Atlantic Co. of New York, who wished to test it, &c. It is now offered for sale by the widow of Dr. Randolph who like others in Virginia has been ruined by the late War. Otherwise it would not be upon the Market. . . George C. Rives.” The copperplate came north into the hands of Charles Scribner (1854–1930), of the Class of 1875. It was presented to the Princeton University Library in November, 1958, by his grandson, Charles Scribner, Jr. (1921–1995).

Objects Collection. The gift of Charles Scribner, Jr., Class of 1943

75 BARON GEORGE GORDON BYRON (1788-1824): POEMS ON VARIOUS OCCASIONS

Newark [Nottinghamshire]: Printed by S. & J. Ridge, 1807

In November 1806, Byron's first book, *Fugitive Pieces*, was privately printed by S. and J. Ridge of Newark on Trent. An objection to "the license of one poem" on the part of Byron's friend John Becher, a clergyman in Southwell, moved the author to destroy all but four copies. In January of the next year, the poems were published in an edition of one hundred as *Poems on Various Occasions*, with the offending poem deleted and several new works added. Byron ironically hailed this printing as "vastly correct & miraculously chaste" and presented this copy to his half-sister Augusta, daughter of Byron's father and his married mistress, the Marchioness of Carmarthen. In August of the year this book of poems appeared, Augusta married her cousin Colonel Charles Leigh—a disastrous alliance which made possible only six years later Byron's notorious incestuous episode. Both the poet and his sister believed this liaison resulted in a daughter. It also inspired some of the poet's most ardent lines in *Don Juan*.

This copy came down through Augusta Leigh and Jerome Kern to Robert H. Taylor.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

76 JOHN REICH (1768–1833): SILVER INDIAN PEACE MEDAL WITH ITS DEERSKIN POUCH

Philadelphia, c. 1810

From early colonial times it was the custom of the Spanish, the French, and the English to present medals to American Indian leaders upon the conclusion of a treaty or to signalize important occasions. Once the thirteen colonies became the United States, the new government created its own medals, not only to distribute on appropriate occasions, but to exchange with Indian leaders for the ones bestowed by other governments. Since possession of a medal suggested allegiance to the country issuing it, it was expedient to gather in as many as possible of the medals given by the French and English. Native American leaders regarded these medals highly, wearing them on ceremonial occasions, passing them down from father to son, from chief to chief. Because they represented the effort of the government to establish friendly relations with the Indian nations in a period of trauma and change, they came to be known as Indian Peace medals. The earliest, issued in the year of Washington's inauguration, dates to 1789, and was hand-engraved. The first medal to be struck at the United States mint in Philadelphia was for Jefferson's use in 1801. From that time on new medals were issued for each new president.

This silver medal, issued in James Madison's presidency (1809–1817), is said to have belonged to Keokuk (c. 1780–1848), chief of the Sauk tribe and one of the most resourceful, accomplished and eloquent Native American leaders of whom we have knowledge. Keokuk did not inherit his position but achieved it by his gift for commanding leadership. McKenney and Hall describe him thus: "Bold, enterprising, and impulsive, he is also politic, and possesses an intimate knowledge of human nature, and a tact which enables him to bring the sources of his mind into prompt operation." His oratory was legendary. After a conference at which his eloquence was especially memorable, *Niles' National Register* (7 October 1837) called him "one of the most sagacious Indians on our frontier . . . the Thersites of the day."

Barton Atkins, of Buffalo, New York, while traveling in Montana in 1885 obtained this medal from a cattle-herder who claimed to have found it in 1878 on the site of the Battle of the Little Big Horn. Mr. Atkins passed it on to his daughter, Elizabeth Atkins McLeod.

Objects Collection. The gift, in 1926, of Mrs. Archibald A. McLeod, Sr., in memory of her son, Archibald A. McLeod, Jr., Class of 1906

77 LUDWIG VAN BEETHOVEN (1770–1827): SKETCHBOOK FOR THE YEAR 1815

Autograph manuscript

The Princeton musicologist Lewis Lockwood characterized this as “the only large-scale Beethoven sketchbook . . . still in private hands, and . . . the only Beethoven manuscript of its type . . . in the Western Hemisphere.” For about twenty years, 1798 to 1818, Beethoven was in the habit of writing his composition sketches and drafts in substantial notebooks, which became for him a kind of archive of musical ideas. The sketchbook is a mine of information on Beethoven’s musical thoughts for this year, encompassing both works eventually completed, and others never finished. The opening on display includes a note and musical sketch related to his Ninth Symphony.

When his possessions were auctioned in November 1827, the sketchbooks became dispersed: others of them are preserved today in London, Bonn, Berlin, Vienna, and Moscow. The present sketchbook was bought at the sale by the dealer-collector Domenico Artaria. From him it passed to Eugen von Miller, of Vienna; then to a Scottish collector, G. W. Davy, whose manuscripts were sold by Sotheby’s in 1929; then returned to the continent to the important music collection of Louis Koch. William H. Scheide acquired it from Koch’s descendants through the agency of Albi Rosenthal in 1965.

The Scheide Library

78 SAMUEL TAYLOR COLERIDGE (1772–1834), MANUSCRIPT NOTES ON PHILOSOPHY AND RELIGION, C. 1817

Manuscript maginalia in Jean Paul Richter, *Das Kampaner Thal*, the same author's *Erklärung der Holzschnitte unter den zehn Geboten des Katechismus*, both Erfurt, 1797, and J.A.H. Reimarus, *Ueber die Gründe der menschlichen Erkenntniss und der natürlichen Religion*, Hamburg, 1787

Coleridge noted that his habit of making extensive notes in books not only reached as far back as his school-days, but had been persistent enough that "if brought together from the various books . . . , would go near to form as bulky a volume as most of those old folios through which the larger portion of them are dispersed." The three works here bound into a single volume once owned by Samuel Taylor Coleridge contain fifty-one pages of notes in the poet's hand, four of them signed. Coleridge's metaphysical pursuits were motivated, he wrote, by "a view to the one work, to which I hope to dedicate in silence the prime of my life." As early as 1796 Charles Lamb found Coleridge "immersed in clouds of smoke and metaphysic." The poet strove to devise a wholly new system of philosophy, a pursuit which necessitated an "attentive perusal of my predecessors, from Aristotle to Kant" – and a mastering of the German language. The perceptive notes in this volume suggest the concerns Coleridge hoped to address in the great philosophical work he never managed to complete.

This book was once in the collection of Coleridge's friend, Joseph Henry Green. It was one of those given to Princeton by Moses Taylor Pyne to mark the college's Sesquicentennial (1896).

Rare Books Division. The gift of Moses Taylor Pyne, Class of 1877

79 JOHN KEATS (1795–1821): "ON MELANCHOLY"

Manuscript poem, written at Wentworth Place on Albion Grove at the bottom of Downshire Hill, Hampstead, England, between 26 April and 18 May 1819

This is one of Keats's five "summer odes," "On a Grecian Urn" being another, written during an exceptionally creative spring in April and May 1819 when the poet lived next door to Fanny Brawne.

The provenance of this Taylor leaf is documented from 1820 on. In that year Keats's brother George brought the manuscript with him to the United States. About 1837 he gave the leaf to the American actor John Howard Payne. Payne bequeathed it to Robert Smith Chilton, a consular secretary, who had the verses inscribed on Payne's tomb. The manuscript passed on as a gift through the hands of Alfred T. White, Mrs. Adrian Van Sinderen and Alfred W. Van Sinderen, the last of whom sold it to Robert H. Taylor.

The Robert H. Taylor Collection, The bequest, in 1985, of Robert H. Taylor, Class of 1930

80 CHARLOTTE BRONTË (1816–1855): THE VIOLET: A POEM, WITH SEVERAL SMALLER PIECES BY THE MARQUESS OF DOURO, MEMBER OF THE SOCIETY OF ANTIQUARIANS, PRESIDENT FOR 1830 OF THE LITERARY CLUB, HONORARY MEMBER OF THE ACADEMY OF ARTISTS, TREASURER TO THE SOCIETY FOR THE SPREAD OF CLASSICAL KNOWLEDGE, CHIEF SECRETARY OF THE CONFEDERATE HUNDRED FOR PROMOTING GYMNASTIC EXERCISES &c. &c. &c. Published by Seargeant Tree and Sold by All Other Booksellers in the Chief Glass Town, the Duke of Wellingtons Glass Town, Paris, Parry's Glass Town, Ross's Glass Town &c. &c. &c. &c. &c. November the 14 1830

Manuscript on paper, in wrappers of blue paper from a package of Epson salts [Haworth, West Yorkshire, England], 1830

"The Violet" is one of five manuscripts by Charlotte Brontë in the Taylor Collection, three of which have to do with the fictional African kingdom of Angria, invented by Charlotte and her brother Branwell as part of the Brontë children's Glass Town cycle of stories. The ruler of Angria is Arthur Wellesley, Marquess of Douro (later Duke of Zamorna), and son of the Duke of Wellington. In 1834, when Charlotte wrote "The Violet," Angria had not yet been created; it was given as a reward to the Marquess for a military victory in 1834. In 1830 he would still have been living in The Great Glass Town, a confederacy of the four chief heroes: Wellington, Parry, Ross, and Sneaky. Two Angrian manuscripts by Branwell are also in the Taylor Collection: "The Rising of the Angrians" from 1836 and a four-page fragment of "And the Weary Are at Rest" from about 1840.

This manuscript was owned by W.T.H. Howe and Edith Barbara Tranter before being purchased by Robert H. Taylor.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

81 THE BOOK OF CHILAM BALAM OF CHUMAYEL

Manuscript on paper, Chumayel, Yucatán, Mexico, 1824–1837

Called “our most valuable key to the treasurehouse of America’s highest indigenous civilization,” this is the Ur manuscript of the most renowned of the books of the jaguar prophets of Yucatán. The text is principally a history of Yucatán written by and for the Maya themselves. Munro S. Edmonson notes that these texts are named for the prophecies that figure in some of them and “are identified as the work of the Spokesman of the Jaguar (Chilam Balam), the official prophet of the *katun* (twenty-year cycle).” Chilam Balam manuscripts have conventionally been named after the towns in which they were found: fourteen such books have been so titled. The Chumayel manuscript, shown here, is the most renowned of these. After the destruction by the Spanish of the Maya hieroglyphic books, these manuscripts of Yucatec Maya texts written in the Latin alphabet continued to transmit indigenous Maya thought.

The manuscript is opened to a map of Yucatán in 1618. The accompanying text employs the metaphor of a bird to describe the geography of Yucatán: “Campeche / Is the wingtip of the country. / Calkini / Is the base of the wing of the country. / Izamal / Is the middle of the wing of the country. / Valladolid / is the wingtip of the country. / Conkal / Is the head of the country.” (Edmonson’s translation.)

Believed to have originated in the town of Chumayel, this manuscript passed from the hands of Audumaro Molina into those of Crescencio Carrillo y Ancona, bishop of Yucatán, by 1868. It was in Philadelphia in 1913, in Mérida in 1916, in Boston in 1938, and in Durham, N. H., in 1945. It was purchased by Princeton from the widow of Dr. Julio Berzunza in 1970.

The Princeton Collections of Western Americana. Purchased with the assistance of John H. Hauberg, Class of 1939

82 JOSEPH SMITH (1805–1844): A BOOK OF COMMANDMENTS FOR THE GOVERNMENT OF THE CHURCH OF CHRIST, ORGANIZED ACCORDING TO LAW, ON THE 6TH OF APRIL, 1830

Zion [now Independence, Missouri]: Published by W. W. Phelps & Co., 1833

This first printing of the Mormon prophet's revelations is also the westernmost imprint within the United States of the time. By July 22, 1833, William W. Phelps had printed five 32-page signatures of the first compilation of Joseph Smith's revelations. That afternoon a mob stormed the office of the *Evening and Morning Star*, destroyed the press, and pulled down the building. Sheets salvaged as they blew about the streets were bound into the sixteen copies that are known to survive. The revelations, with considerable textual changes, were reprinted in 1835 as the *Doctrine and Covenants* and have remained in print since that time. Some eleven million Mormons regard this book as the first printing of divine revelations. Bibliographers see it as an ambitious product of the westernmost press at that time in the United States.

This copy was offered in 1947 at Parke-Bernet in the Herbert Auerbach Sale, where it was bought in by the family. It was put up for sale again in 1957 in London where it was purchased by Warren Howell for Irving Robbins. In 1974, Peter Crawley bought it from Howell who was acting on behalf of Robbins. Princeton purchased it from Peter Crawley that same year.

The Princeton Collections of Western Americana. The gift of William H. Scheide, Class of 1936

83 ALFRED JACOB MILLER (1810–1874): THE INDIAN GUIDE

Watercolor, on the Wind River in what is now Wyoming, 1837

Sir William George Drummond Stewart, a Scottish military officer and sportsman, met Miller in New Orleans as Stewart was about to embark on a hunting expedition into the American West. On the basis of the work Stewart saw in the painter's New Orleans studio, he engaged Miller in 1837 as the expeditionary artist for a journey accompanying the American Fur Company caravan along the Oregon Trail to Fort William in present-day Wyoming. The result was some of the earliest on-the-spot depictions of life in the interior of the American West. This watercolor depicts Stewart, in a yellow coat on a white horse, with his Indian guide and interpreter. Miller noted that "conversation is carried on by signs when the Interpreter is at fault and persons who have experience in the mode of communication find it quite sufficient for all useful purposes." Miller's paintings are among the earliest to preserve a vision of life on the Oregon Trail before major overland migration.

This painting descended in the artist's family to Eliza Whyte Carton, a grandniece of the painter.

The Princeton Collections of Western Americana. The gift, in 1949, of Mrs. Laurence R. Carton and her son, William Pinkney Carton, Class of 1943

84 JOHN JAMES AUDUBON (1785–1851): “STRIPED GROUND SQUIRREL, YOUNG”

Pen and watercolor on paper, New York, 1841

Initialed and dated “J.J.A. May 20th 1841, N.Y.,” this is one of the original paintings for Plate 24 of *The Viviparous Quadrupeds of North America* which first appeared as 155 folio plates: fine colored lithographs executed by J. T. Bowen of Philadelphia (1845–48) and three volumes of text (1846–54). It is noteworthy that Audubon executed this painting from stuffed specimens two years before observing live ones. As Audubon descended the Upper Missouri River in 1843 he saw this species in its natural state for the first time. “Afterwards,” he wrote, “we procured both old and young, among the sandy gullies and clay cliffs, on the sides of the ravines near one of our encampments.” This 1843 field trip – a steamboat journey from St. Louis up the Missouri as far as Fort Union – was to be his last. Audubon did not live to complete his final great enterprise: one-half of the plates in the finished work are based on drawings by his son, John Woodhouse Audubon.

This painting was purchased by Charles Scribner’s Sons from Thomas E. Nightingale in 1936. It subsequently came into the hands of John S. Williams.

Graphic Arts Collection. The gift of John S. Williams, Class of 1924

85 MAXMILIAN ALEXANDER PHILIPP, PRINCE OF WIED-NEUWIED (1782–1867): ILLUSTRATIONS TO MAXIMILIAN, PRINCE OF WIED’S TRAVELS IN THE INTERIOR OF NORTH AMERICA

London: Ackerman and Co., 1843–44

The engraved plates of the watercolors by the Swiss painter Karl Bodmer (1809–1893) that illustrate the Prince’s *Travels in the Interior of North America* were issued in many states, most frequently hand-colored. This example of the atlas volume is exceptional in that the aquatint plates were left without the further addition of color, preserving the engraved detail that is often obscured in the hand-colored examples. The watercolors the young Bodmer created during the 1833–34 journey up the Missouri River are celebrated as the most faithful and detailed depictions of American Indians from this early period of contact. The volume is opened to Bodmer’s depiction of Péhriska-Ruhpa, one of the Mandan. Virtually the whole Mandan population was to be dead within three years from diseases introduced by the Europeans.

The Princeton Collections of Western Americana. The gift, in 1948, of Philip Ashton Rollins, Class of 1889

86 T. H. JEFFERSON: MAP OF THE EMIGRANT ROAD FROM INDEPENDENCE, MO., TO . ST. FRANCISCO, CALIFORNIA
New York, 1849

This is the only complete assemblage – four maps, accompaniment, and portfolio – of the guide issued early enough to direct much of the “headlong rush to California precipitated by James W. Marshall’s find in the tail race of Sutter’s mill . . . in January, 1848,” which Dale Morgan describes as “one of the most compelling spectacles of modern history. . . . It explosively peopled the Pacific West, forever changed the face of America and the character of the American people, and altered the course of history in so many ways that scholars will never trace them all. . . . A more profound national experience than the Gold Rush, intimately invading as it did the life and society of every State and virtually every county of the Union, would be difficult to name. Even the wars of the Republic are of a different order of experience.” Yet we know little about the Jefferson who created these maps: only that he was a New Yorker who based his information on personal experience on the overland trails in 1846 and enjoyed the humor of understatement. The accompaniment begins gleefully: “The journey is not entirely a pleasure trip.”

Purchased by Philip Ashton Rollins from the Eberstadt Brothers.

The Princeton Collections of Western Americana. The gift, in 1948, of Philip Ashton Rollins, Class of 1889

87 RICHARD WAGNER (1813–1883): DAS RHEINGOLD
Autograph draft score, Zurich, 1853–1854

This is the only Wagner opera manuscript in America. It is the original draft for the first opera of the Ring cycle. Wagner began work on *Das Rheingold* at the beginning of November 1853, and in mid-January 1854 wrote to Frans Liszt that it was completed though his date on the final page of the score is 28 May 1854. From this first draft he made, in ink with a gold pen, a finely calligraphed fair copy which was given to Wagner’s patron, King Ludwig II of Bavaria. After Ludwig’s suicide in 1886 it remained within the Wittelsbach family trust. In 1939 it was sold to the German Chamber of Commerce and given to Adolf Hitler as a present for his fiftieth birthday. By every probability, it and other Wagner autographs perished with Hitler in his bunker at the end of World War II.

In 1858 Wagner gave this first draft to his young friend Karl Klindworth, arranger of the piano reduction of this and other Wagner operas. In 1903 Klindworth sold the draft to the Munich firm of T. Halle, who sold it to Dr. Kurt Lehmann, a silk merchant who later came to New York City. In 1924, Siegfried Wagner, on a visit to New York, examined it and wrote an authentication note on it. Three years later, Lehmann consigned it for sale by American Art Association, and John H. Scheide acquired it at the sale through the agency of A.S.W. Rosenbach.

The Scheide Library

88 HANS CHRISTIAN ANDERSEN (1805–1875) AND ADOLF DREWSSEN: TIL MORKSAB FOR BORN
Scrapbook, Denmark, c. 1855

Like Charles Dodgson, the great Danish fairy tale writer Hans Christian Andersen was a sociable bachelor who cultivated close ties with his friends and their families. Among the families he visited most often was that of his first patron, Jonas Collin. Collin's daughter Ingeborg married Adolf Drewsen, who soon became one of Andersen's dearest friends. Early in the 1850s, Drewsen invited the writer to help him assemble a picture scrapbook for his two-year-old granddaughter and Andersen's goddaughter, Rigmor Stampe, who enjoyed looking at pictures and hearing stories told about them. By the late 1850s, the two men had collaborated on similar albums for Rigmor's two little sisters, Astrid and Christine.

Each of these scrapbooks has its own character. For Rigmor's book, *Til Morskab for Born*, or *Entertainment for Children*, Drewsen and Andersen pasted in images they had cut out from magazines, children's books, picture sheets, needlework patterns, and advertising ephemera in German, French, Danish, and English. The album leaves include animals both domestic and wild, soldiers, hot air balloons, ladies with elaborate coiffures, snowmen, circus performers, ships, a learned dog, fairy tale characters such as Puss in Boots or the boy in Andersen's own "Flying Trunk," and Queen Elizabeth signing Mary Queen of Scots' death warrant. Below many pictures, Drewsen and Andersen added verse captions and humorous comments addressed to Rigmor. Andersen also produced several of his wonderful paper cuts, such as the one here cut out of gilt paper and signed by the writer in the lower right-hand corner of the leaf. Swans, trolls' faces, dancers, and theaters are subjects which appear frequently in Andersen's silhouettes. Opposite is a little poem to Rigmor in her grandfather Drewsen's hand.

This is one of the few of Andersen's elaborate scrapbooks outside Denmark. Rigmor gave her album to her daughter Karin, but it passed out of the family in 1952 when the Norwegian Waldemar Jensen purchased it. Jensen sold it to another person, who consigned it to Sotheby's for the 31 October 1997 sale in London, where Justin G. Schiller bought it on behalf of Lloyd E. Cotsen. The Cotsen Children's Library was given to Princeton in 2000 to mark the fiftieth reunion of its owner's Princeton class.

The Cotsen Children's Library. The gift of Lloyd E. Cotsen, Class of 1950

89 ABRAHAM LINCOLN (1809–1865): SECTIONALISM

Autograph manuscript, Illinois, summer of 1856

This is one of the earliest surviving autograph statements by Lincoln on the problem of slavery. In the summer of 1856 Lincoln campaigned widely through Illinois for John C. Fremont, the Republican candidate for the presidency (eventually defeated by Buchanan). In the present speech, of eight leaves, he argues with his customary remorseless logic against compromise regarding the threat of the spread of slavery into formerly free territories:

But why should any go [against us], who really think slavery ought not to spread? Do they really think the *right* ought to yield to the *wrong*? Are they afraid to stand by the *right*? Do they fear that the constitution is too weak to sustain them in the right? Do they really think that by right surrendering to wrong, the hopes of our constitution, our Union, and our liberties, can possibly be bettered?

The “Sectionalism” speech was once part of a now widely dispersed and partly destroyed archive of writings that Lincoln left in Springfield when he went to Washington, in the care of his wife’s cousin, Elizabeth Todd Grimsley. Mrs. Grimsley, who stored the papers in a carpetbag, recalled that Lincoln had referred to this as his “literary bureau.” In the years after Lincoln’s death, the papers were never reclaimed by his son, and eventually Mrs. Grimsley gave away various leaves as souvenirs to friends and curious visitors. It is said that one day Mrs. Grimsley’s maid, misunderstanding her instructions, dumped out and burned the remaining contents – the carpetbag itself survives, in a private collection. About ten to a dozen distinct Lincoln autographs can be traced back plausibly to the Carpetbag Archive; two, much briefer than the Scheide example, are in the Pierpont Morgan Library. The “Sectionalism” speech is endorsed “Presented by Mrs. Grimsley to Robert B. Latham” – Col. Robert Latham, a longtime Springfield friend of Lincoln’s. It was inherited by his son, W. W. Latham, whose collections were auctioned in New York, 30 November 1927. John H. Scheide then purchased it through the agency of A.S.W. Rosenbach.

The Scheide Library

90 A POTAWATAMIE HERBAL

Engraved wood, with pigment, from the Prairie Potawatamie of Kansas, probably 19th century

Engraved on the edges of this wood panel is a comprehensive inventory of the plant life of a single tribal territory. Thought to have been employed by native "Medicine" men, these artifacts are sometimes called "medicine sticks." They give us a rare glimpse into the thorough classification of nature characteristic of America's native peoples. Few examples of recorded knowledge from indigenous pre-literate cultures in America survive.

The Princeton Collections of Western Americana. The gift of Levering Cartwright, Class of 1926

91 EMILY DICKINSON (1830–1886): TO THIS WORLD SHE RETURNED

Autograph poem signed, Cambridge, Massachusetts, 1864

Apparently written on the first of the only two journeys Emily Dickinson made to Boston in her entire life, this poem was enclosed in a letter to Gertrude Vanderbilt dated from Cambridge, in September [?] of 1864. Vanderbilt, wounded by her maid's rejected suitor in March, had not been expected to survive. This poem was apparently sent in response to the news that Mrs. Vanderbilt had recovered. The poet wrote to her sister that she was glad Mrs. Vanderbilt had lived: "I believed she would — Those that are worthy of Life are of Miracle, for Life is Miracle, and Death, as harmless as a bee, except to those who run." Famous for a life of seclusion in Amherst, Massachusetts, the poet wrote her literary mentor, Thomas Wentworth Higginson, that her career in poetry had begun in the winter of 1861–2. Only two of Emily Dickinson's poems were printed during her lifetime — both without her consent.

The text of this poem reads:

To this world she returned
But with a tinge of that
A compound manner,
As a sod
Espoused a Violet,
That chiefer to the skies
than to Himself, allied,
Dwelt hesitating, half of Dust —
And half of Day, the Bride.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

92 ULYSSES S. GRANT (1822–1885): COPYBOOK OF LETTERS WRITTEN 29 MARCH–9 APRIL 1865

Autograph carbon copies, Virginia, Appomattox Court House and vicinity

The original draft of the terms of surrender required by Grant, delivered in a revised scribal copy to Lee shortly after drafting. Grant's letters to Lee over this period were written in a "Manifold Writer" made by Philp & Solomons, Army Stationers in Washington, D. C., which, using thin yellow paper, carbons, and a mother-of-pearl stylus, allowed two or, at choice, three copies to be written at once, but none in ink. The surrender terms as shown were written by Grant in triplicate and immediately shown to Lee, who made the suggested changes shown here in pencil, in the hand of Grant's adjutant Col. Ely Parker, a Seneca Indian. Parker then made a fair copy, which was handed to Lee and accepted by him:

. . . The arms, artillery and public property [of the Army of Northern Virginia] to be . . . turned over to the officer appointed by me to receive them. This will not embrace the side arms of the officers, nor their private horses. This done each officer and man will be allowed to return to their homes not to be disturbed by United States authority so long as they observe their parole and the laws in force where they may reside.

Lee's copy is preserved today at his birthplace, Stratford Hall Plantation in Virginia. Of the three original copies, two remain in the copybook. The third, which was given to Col. Parker by Grant, was kept by Parker throughout his life as his proudest possession. He loaned it for reproduction in the first edition of Grant's *Personal Memoirs* (1886). After Parker's death in 1895, his widow sold it to the New York Commandery of the Loyal Legion, and from them it went to the New-York Historical Society in 1926.

The survival channel of the original copybook or Manifold Writer is more obscure. In the 1890s those most devoted to Grant's memory believed that it had disappeared, but there is some reason to think that Grant had given the copybook directly to his chief of staff, John Aaron Rawlins (died 1869). Its first recorded owner, William Harris Arnold (1854–1923), wrote several chatty books and essays about the joys of collecting, but did not mention the Grant copybook. John H. Scheide bought it at the Arnold auction, 13 November 1924, through the agency of A.S.W. Rosenbach.

The Scheide Library

93 CHARLES LUTWIDGE DODGSON (LEWIS CARROLL, 1832–1898): ALBUM OF PHOTOGRAPHS BY THE AUTHOR OPENED TO A PORTRAIT OF THE ORIGINAL ALICE

Oxford, 1857 and later

Dodgson was not only the author who wrote under the name of Lewis Carroll; he was also an Oxford don, a mathematician, and a pioneer photographer. At Christ Church, Oxford, he distinguished himself in mathematics. He rose there from undergraduate to Mathematical lecturer by 1855 – the same year that Alice Liddell's father became the Dean of Christ Church. Thereafter the new Dean and his young daughter were not only to play muse to the literary marvel of Lewis Carroll, but provide exceptional photographic opportunities. Dodgson was introduced to photography by his uncle as early as 1852 and by 1857 was photographing the Liddell family – and most particularly Alice – with great regularity.

With the album is shown the famously rare first edition of *Alice's Adventures in Wonderland*, London, Macmillan & Co., 1865. The author agreed to pulp this first printing because John Tenniel was displeased with the reproduction of his illustrations. This is one of three known inscribed copies.

Rare Books Division. The album is part of a bequest, in 1944, of Morris L. Parrish; the first edition of *Alice* is the gift of William H. Scheide, Class of 1936

94 ANTHONY TROLLOPE (1815–1882): THE EUSTACE DIAMONDS

Autograph manuscript, Waltham Cross, Hertfordshire, England, 1869–1870

"The Eustace Diamonds" is one of ten manuscripts of novels by Anthony Trollope in the Taylor Collection. The other nine are "The American Senator," "The Claverings," "Lady Anna," "The Landleaguers," "Lord Palmerston," "Marion Fay," "Mr. Scarborough's Family," "An Old Man's Love" and "Orley Farm."

This manuscript was owned by Michael Sadleir, Pickering & Chatto, and the Seven Gables Bookshop before being purchased by Robert H. Taylor.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

95 OSCAR WILDE (1854–1900): POEMS

London, Elkin Mathews & John Lane, 1892

This presentation copy to Lord Alfred Douglas bears a portentous inscription to the young man who was to become both Wilde's muse and destroyer: "From Oscar To the gilt-mailed Boy at Oxford in the heart of June."

This copy descended from Lord Alfred Bruce Douglas to John B. Stetson, Jr. and then to Robert H. Taylor.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

96 MAX BEERBOHM (1872–1956): ZULEIKA DOBSON

Autograph manuscript, London and Rapallo, 1898–1911

Sir Max's only novel, a fanciful tale of undergraduate life at Oxford, was published by William Heinemann in 1911. It was printed by Ballantyne & Co. Ltd., whose managing director, Charles Howe McCall, carried on a humorous correspondence with the author during the printing of the book. A drawing enclosed in one of Beerbohm's letters to McCall is displayed here with the manuscript.

The Robert H. Taylor Collection. The bequest, in 1985, of Robert H. Taylor, Class of 1930

97 WOODROW WILSON (1856–1924): INAUGURAL ADDRESS

Typescript with autograph corrections, Princeton, New Jersey, 1913

This is the transcript typed by Woodrow Wilson on his Hammond typewriter, with its distinctive small type, from a shorthand draft composed in the Princeton University Library. The corrections are in Wilson's hand. President Wilson's signed typed letter from the White House to Mr. George Dobbin Brown on 10 December 1913 describes the fate of the shorthand draft of the address.

Public Policy Papers. The gift, in 1913, of Woodrow Wilson, Class of 1879

98 EUGENE O'NEILL (1888-1953): THE WEB, THE EMPEROR JONES, AND ALL GOD'S CHILLUN GOT WINGS

Autograph first drafts, 1913, 1921, and 1923, New London, Connecticut, and Provincetown, Massachusetts

These are but three of the manuscripts of eleven plays and his only short story that O'Neill presented to the Library of his alma mater in 1942. Having entered Princeton in the fall of 1906 as a member of the Class of 1910, O'Neill departed at the end of his freshman year. He was to recall that the life-changing event of that year was "the impact upon me when I saw an Ibsen play for the first time, a production of Hedda Gabler at the old Bijou Theatre in New York – and then went back again and again for ten successive nights. That experience discovered an entire new world of drama for me. It gave me my first conception of a modern theatre where truth might live." The playwright's minuscule script has been the focus of much speculation. Recent medical research attributes the peculiarities of the playwright's hand to "late-onset cerebellar cortical atrophy" – a rare genetic disorder. A report in *The New York Times* of 13 April 2000 notes that the tremor in O'Neill's hands "worsened markedly in 1939" and that by "1941 he was having trouble controlling a pencil, and his handwriting became shaky and so cramped that a magnifying glass was needed to read it. Doctors mistakenly diagnosed Parkinson's disease. In 1943 he finished . . . 'A Moon for the Misbegotten,' and soon gave up writing . . ."

Manuscripts Division. The gift of Eugene O'Neill, Class of 1910

99 F. SCOTT FITZGERALD (1896-1940): THE GREAT GATSBY

Autograph manuscript, 1924-25

As the chronicler of the post-war years that he later claimed to have named the Jazz Age, Fitzgerald was at his best in his third novel *The Great Gatsby*, which was hailed by T. S. Eliot as the first important step in the American novel since Henry James. Considered one of the finest English-language novels of the twentieth century, it was first published by Charles Scribner's Sons in 1925. The book still sells upwards of 300,000 copies each year. Fitzgerald began writing it in 1924 on Long Island and completed it in 1925 on the French Riviera, heavily revising an earlier version of the novel titled "Trimalchio." In *The Great Gatsby*, Fitzgerald explores the contemporary themes of the American Dream: Romantic self-invention, materialism, and youthful idealism against a '20s background.

The Gatsby manuscript was among the Fitzgerald Papers donated to Princeton by the author's daughter in 1950.

Manuscripts Division. The gift of Scottie Fitzgerald Lanahan

100 T. S. ELIOT (1888–1965): LETTERS TO EMILY HALE

1,131 letters from T. S. Eliot, presumably mostly London, 1930–1956

This is a sealed treasure. The contents of this gift cannot be seen until 1 January 2020. The collection is closed by legal agreement with the donor until that date. We are told that inside these boxes are some 1,131 letters written between 1930 and 1956 by T. S. Eliot (1888–1965) to Emily Hale, a drama teacher who corresponded for decades with the celebrated poet. Emily Hale met Eliot in 1908 during the poet's third year at Harvard. They grew so close that marriage was anticipated by many friends, until Eliot left for Europe in 1914 and married Vivien Haigh-Wood the following year. In 1927, Hale rekindled their friendship. Eliot's letters to Hale are the largest surviving collection of the poet's letters to a single correspondent.

Hale donated the collection to Princeton in 1956 as a result of her friendship with Professor Willard Thorp of Princeton's English Department. Twelve boxes of letters and related enclosures were arranged in two portions and sealed under steel bands. Long the subject of scholarly speculation, these letters most recently (though sealed and not seen by anyone in almost fifty years) served as a central theme in Martha Cooley's novel *The Archivist* (1998).

Manuscripts Division. The gift of Emily Hale