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VOLUME XVII · SUMMER 1956 · NUMBER 4



From Bill Cody to Bill Faulkner*

BY MAURICE EDGAR COINDREAU

FOR a quarter of a century I have heard some Americans express a deep concern about the harm that the American novels exported to Europe might do to the reputation of the United States. "Aren't you afraid," say these well-meaning friends, "that these objectionable tales of alcoholic orgies, murders, rape, and lynching, so often expressed in terms equally objectionable, will give a wrong and most regrettable picture of our way of life?" My answer is invariably negative and is followed by a question: "Does the reputation of England suffer from the accumulation of horrors which one finds in Shakespeare's plays, and does God's reputation suffer from the accumulation of horrors one finds in the Holy Bible?" The pious old lady who reads without any qualms Absalom's story in the Book of Samuel has no right to object if a translator puts on the European market Faulkner's version of the same story.

I presume that when Baudelaire translated Edgar Allan Poe and presented him to the French as the greatest poet of his time many were the Americans who were inclined to resent it. They did not foresee that a few years later the most refined school of French poets would base its aesthetics on the poetic principles of this American poet who found his inspiration, as Mallarmé expressed it, "Dans le flot sans honneur de quelque noir mélange." Likewise, those who nowadays hold against the translator the exportation of American novels which do not try to prove that life in the United States is heaven on earth do not realize that these novels have not only opened new roads in the field of fiction in general but have made of American literature a reality. They

* An address delivered at the annual dinner of the Friends of the Princeton Library, at the Princeton Inn, on May 8, 1956.

have given it an existence of its own and placed the country which they are accused of slandering in the foreground of the literary scene. Not so long ago, in French universities, American literature was only a part of English literature in general. The Anglicists studied, of course, the great American figures of the nineteenth century, but they were part of their English studies, and no one would have thought of writing on the jacket of a translation of an American book, as is done now, "Traduit de l'Américain." The average Frenchman had little or no contact at all with Emerson, Thoreau, or Hawthorne. These authors did not fit into the picture of America which he had built for himself.

This picture was somewhat simple. The United States was a country of Indians and multimillionaires. And this picture, although fragmentary, was nonetheless true. It was formed of elements undeniably real, since they came in a straight line from America itself and were confirmed in big headlines by the press and in satirical novels by French writers of the time.

At the end of the nineteenth century several sensational marriages took place between titled Frenchmen and wealthy American girls who, forgetting for a moment some of their democratic principles, were only too willing to exchange some of dad's millions for a flattering title of nobility and an impressive coat of arms. The French nobility was poor and the temptation was too great to be resisted. In order to prevent touchy ancestors from turning over in their graves, it was not too hard to get them to believe that a bride entering a dilapidated castle with enough money to have it restored to its pre-revolutionary splendor undoubtedly deserved to be called Madame la Duchesse. Unfortunately, dollars and blue blood rarely mixed well, and these marriages as a rule did not turn out very successfully. Clashes between two forms of civilization so different from each other had to be expected. Whenever they happened, the newspapers featured them on their front pages and the satirists in novels which often were best sellers: Abel Hermant's *Les Transatlantiques* (1897), for example. Always cruelly simple, these novels were usually very fair. If the bride with her delusions of grandeur was shown under a not too flattering light, her aristocratic husband and his family did not fare much better. But of these international marriages, no matter how ephemeral, one thing remained: the idea in the mind of the average Frenchman that America was the land of fabulous fortune and New York a city which had only one street, Fifth Avenue, with its impressive mansions.

It was also for us the land of the redskins. I always notice an amused smile on the faces of my American friends whenever I

mention that one of the greatest events of the year 1905 in France was the coming of Buffalo Bill with his Wild West Show. Colonel Cody swept us off our feet not because we were surprised by the unusual spectacle, but because this spectacle was exactly what we expected from an American entertainer. The French have always been great readers. They start living with books from the time they know their alphabet. In 1905 I was thirteen years old and, as a relaxation from the compulsory classwork, I had read not only innumerable fairy tales but nearly everything Jules Verne had written, and the best known volumes of Fenimore Cooper, which my grandfather kept in his library. I can still remember reading *The Last of the Mohicans* in the attic of my grandparents' country house, with the rain beating on the roof. For hours I lived in the midst of war cries and pistol shots; old trunks became mail coaches, and in the dark corners of the vast storeroom silent canoes would lurk, and lights would appear in a log cabin. Buffalo Bill's Show came as an irrefutable proof that this dream world was a reality. He brought us the American we knew and loved. And by "we" I do not mean only we children but our parents as well, for practically everybody in France was familiar with Cooper's work. This even applied to the few French people who had been in the United States and could have come back with a less romantic, less partial point of view. For them, also, Buffalo Bill was a true symbol of American life. I have found a confirmation of this fact in a letter of Henry de Montherlant, my contemporary, whose grandmother, the Countess de Riancey, née de Courcy, had lived from 1850 to 1870 in New York, where her father represented the Saint-Gobain glass works and defended the cause of Catholicism by means of articles and books, one of which, *The Catholic Church in the United States*, appeared in an English translation in 1856: "My childhood," writes Montherlant, "was lived among American souvenirs brought back from the United States by my great-grandfather: a Florida snake in a glass jar, Indian relics, etc. I learned English with my family and I spoke it with such a pronounced Yankee accent that my English teachers at school objected to it. . . . I remember how enthralled I was when—I was at the time seven or nine years old—Buffalo Bill came to Paris with his show. My grandmother had a long and friendly talk with him and later with the Indians of his company, with whom she even took a few puffs from the celebrated peace pipe. Then the pipe was offered to me, but I refused it bravely. I say bravely because it took more courage on my part to be laughed at for my abstention than to risk a few minutes of nausea." If one remembers that the same grandmother was the granddaughter of Claire de Kersaint,

Duchess of Duras, a famous friend of Chateaubriand, whose father, Admiral Count de Kersaint, had taken part in the War of Independence on the side of the Americans and, going up the Surinam River, had taken from the British the settlements of Demerara, Essequebo, and Berbice, one will realize that Buffalo Bill was a great American figure as much for the highest and most cultured society as for the young readers of Fenimore Cooper, Mayne Reid, and their French imitators.

After the first World War the picture changed radically. Wealthy heiresses and Indians in full regalia had been replaced by thousands of doughboys, less likely to create in the minds of the French romantic visions in exotic settings. The American soldier, although wearing a uniform much cleaner and better fitted than the French "poilu's," was a soldier just the same. We used to see them playing baseball on the sidewalks, buying candy for children, and flirting with nursemaids in the parks. One would have thought that life was as simple for them as for the children of whom they seemed so fond. This was so much the more puzzling since in France at that time the young generation was entering a phase of great spiritual restlessness combined with a feverish desire to reconstruct the world on such foundations that another war would be impossible. Could these apparently carefree American young men have problems of that sort? After leaving French soil, what would their life be, to what cities would they go, what were those cities like? Cooper could no longer give us the answers. Neither could Edith Wharton. Her public, the conservative readers of the *Revue des Deux Mondes*, had begun to realize that her universe was very limited and more apt to throw a light on the behavior of the wealthy heiresses than on the friendly soldiers who late at night could be seen dead drunk on the very same benches in the parks where they had spent their more innocent afternoon.

Life in the big city: for years already several French writers, sociologists, philosophers, novelists, and poets had been fascinated by its complexity. Zola had tried to bring out the souls of three towns: Lourdes, Rome, and Paris. Following in the footsteps of Emile Verhaeren, poet of *Les Villes Tentaculaires* (1896), Jules Romains, in 1908, had published *La Vie Unanime. Men of Good Will* was already in the depths of his subconscious. The ground was prepared to receive any seed that would develop into a novel of a big city. Dos Passos' *Manhattan Transfer* came out in France in 1928. I consider this date as the point of departure of what Mme Claude Edmonde Magny, in a remarkable volume of essays on American literature, calls "l'âge du roman américain." The

French found in *Manhattan Transfer* not only what their legitimate curiosity was seeking but also a story presented with an entirely new technique—the only technique which could make possible the portrait of a metropolis within the limits of a single volume. Many were the French writers who could have signed the declaration made by Sinclair Lewis: "In 'Manhattan Transfer,' Mr. Dos Passos does, really does, what all of us have frequently proved could not be done: he has given the panorama, the sense, the smell, the sound, the soul, of New York." We knew now that New York was not different from any European metropolis, and we immediately felt closer to the American people. The millionaires and the Indians had become museum pieces. If we did not speak yet of "One World," we could speak of one humanity, equal in ugliness, in suffering, and, occasionally, in joys, no matter on which continent. After 1928 there was not one year that did not see the publication of an important American novel, often presented to the public by well-known French writers: 1932, *A Farewell to Arms*, prefaced by Drieu La Rochelle; 1933, *The Sun Also Rises*, prefaced by Jean Prévost; 1934, *Saint-Exupéry* and *As I Lay Dying*, prefaced by André Malraux and Valery Larbaud respectively; 1935, *Light in August*; 1936, *God's Little Acre*, prefaced by André Maurois; 1937, *Tobacco Road*; 1938, *The Sound and the Fury*; 1939, *Of Mice and Men*, prefaced by Joseph Kessel; etc.

The reasons for the popularity and impact of a foreign literary genre in a particular country at a particular time are always the same. The foreign works act as a kind of blood transfusion. Either they reinforce already existing tendencies, or they bring new elements to genres beginning to show signs of pernicious anemia. Several treatments already had been proposed in France to free the novel from its over-emphasis on psychological analysis and on intellectualization in subject matter as well as in form. *Unanimité*, *cosmopolitisme*, *populisme*, and general glorification of violent physical action (sports, revolution) were manifestations of a reaction against a literature too confined within the four walls of the writer's study. Dos Passos, Hemingway, Caldwell, Steinbeck, and Faulkner brought the French what they needed. They did it with power, originality, and skill, and they did it in a credible way. That is to say, without trying to hide certain facts in order to make their readers believe that life in America is different from life in European countries. In the United States, as everywhere else, vice and virtue, wealth and poverty, live side by side, and it would be very easy to prove that in the majority of American novels which are accused of presenting the worst aspects of Ameri-

can life the number of admirable characters is about equal to the number of villains. How many times have I heard that *The Sound and the Fury* (to mention only this novel) is a horrible picture of idiocy, sadism, immorality, and what not? But the censors forgot that the most important character in the book is Dilsey, undoubtedly one of the most exemplary figures of a woman who have ever appeared in fiction. Why should we hold against Faulkner one Temple Drake, the disreputable heroine of *Sanctuary*, when, on the other hand, he gives us a galaxy of noble and dignified old Southern ladies so dear to his heart that he recreates them in practically every novel under different names?

A few months ago, a man of good will, but of poor psychological insight, suggested that the American government should permit only the exportation of books showing exclusively the best aspects of American life. I do not hesitate to say that the result of such a measure would be disastrous as propaganda. Any European who has come in contact with doughboys, GI's, or American tourists would laugh at such books. They would accuse the authors of them either of being hypocrites who hide part of the truth in the interests of an obvious propaganda or of being overgrown children unable to see and to express what goes on around them.

Far from ruining his country's reputation, the accused contemporary American novelist has shown to European writers that he is on a par with them, that he can write novels as original, as frank, and as fearless as those produced by the European writers themselves. If Russia, France, and Germany may take pride in a Dostoevskii, a Balzac, and a Thomas Mann, why should not the United States be proud of a Dos Passos or a Hemingway? It is true that only good books should be exported, but by *good* I do not mean books filled with *good* men, marrying *good* girls, living *good*, happy lives with *good*, intelligent children until they die a *good*, exemplary death. I mean good in the artistic sense, books which possess all the qualities that an enlightened public has the right to expect.

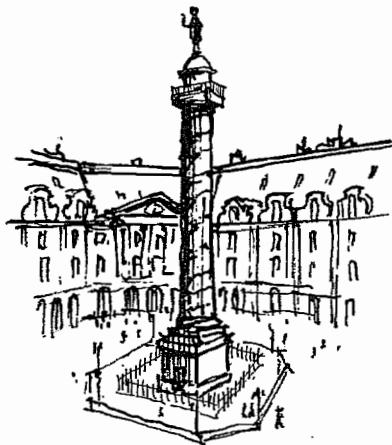
This year (1956) President Eisenhower wrote a long letter to novelist William Faulkner, requesting his collaboration in a new program designed to improve cultural contacts and mutual understanding between the United States and the other countries of the world. A far cry from the days when William F. Cody was, in European countries, a symbol of American culture!

*AMERICANS
IN PARIS*

CATALOGUE

OF

AN EXHIBITION



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MAY 4 · JUNE 30, 1956

P R E F A C E

"Good Americans, when they die, go to Paris." When the Autocrat of the Breakfast Table cited this saying a century ago, going to Paris was already a well-established American habit, and it has remained so ever since. Americans in Paris have indeed been so numerous that no single exhibition could possibly hold them all. They range all the way from the Innocents Abroad doing Paris in Three Days, to the "initiated and domiciled" and to those who have settled down there from choice or compulsion to spend the remainder of their days. An impressive number of these Americans have published books about their experiences or have recounted their adventures in diaries or letters that have eventually found their way into print. From this profusion of American writing about Paris—travel books and novels, biographies, memoirs, letters (both published and unpublished), supplemented where possible by paintings and prints—the present exhibition was put together. It was not intended as a formal history of diplomatic relations, or of such Paris-American institutions as clubs, churches, chambers of commerce, and newspapers, but rather as a panorama of individuals from the eighteenth century down to the present. There are diplomats and other official representatives, writers and artists, students and businessmen, tourists and soldiers. The emphasis, however, is upon the American writers—those who have written about Paris, as well as those who have written their books there on subjects far-removed from Paris—for writing in Paris, as Van Wyck Brooks has pointed out, "is one of the oldest American customs," which "all but antedates, with Franklin, the founding of the republic." There are well-known names (like Jefferson, Irving, Tarkington, and Hemingway) and well-known books (like Franklin's *Autobiography*, Mark Twain's *Innocents Abroad*, and Henry James's *The American*), but there are also forgotten names and dimly-remembered titles, which in their way are quite as revealing.

In one respect this is a portrait of Paris painted by Americans. "The Paris that one can see" is here: the great monuments and buildings that are novelties to one generation and commonplace sights to the next, the old streets that change their names but seem themselves never to change and the new avenues that are forever being built. The sounds of the city, too: the market women's cries, "*Oh les belles fraises. Oh, les raisins, dix sous la livre!*," that James Gallatin loved to hear; the "particular light Parisian click of the small cab-horse on the clear asphalt, with its sharpness of detonation between the high houses," recalled by Henry James; the taxi

horns of George Gershwin. The history of Paris unfolds, for there seems always to have been some American reporter, amateur or professional, on the spot to record the dramatic events. Gouverneur Morris describes the opening of the States General in 1789; Rembrandt Peale reports on the festivities incident to the marriage of Napoleon and Marie-Louise in 1810; Richard Rush and Charles Godfrey Leland (each in his own way) relate the February Days of 1848; Dr. Evans accompanies the Empress Eugénie on her flight from Paris in 1870. Americans have been more than curious and innocent bystanders, they have also shared the life of the city during its tragic and somber periods: the Siege of 1870-1871, the bombardments of Big Bertha in 1918, and the weary days and years of the more recent Occupation. Famous Americans meet famous Frenchmen in Paris—and also meet each other. We thus have glimpses of writers and artists, from the Encyclopaedists to the Existentialists, and the Davidians to the Surrealists. More mundane fashions attract other Americans: the bonnets of Mademoiselle Rose Bertin, the crinolines of Worth, the new looks and lines of Paul Poiret and Christian Dior.

If the exhibition presents "Parisian Sights and French Principles, seen through American Spectacles" (to borrow the title that James Jackson Jarves used for *his* book in 1852), it also portrays the Americans themselves. There are recurring themes and characteristic attitudes. The "spectacle" of Paris—and they have rather consistently tended to view it as such—has delighted Americans over the years. They all seem to have had their homesick moments, like the unidentified "Mrs. P." who in 1817 offered Mrs. Gallatin "molasses candy and doughnuts, saying she made them herself to remind her of home," or like John Howard Payne, who wrote "Home! Sweet Home!" in the Palais Royal in 1823. They have their moments of reprobation or shocked disapproval, and of grudging acceptance of alien standards. There is their half-credulous or enthusiastic acceptance of "otherness." "Paris, France is exciting and peaceful." Throughout it all there are arrivals, departures, returns. The exiles return home, but they usually revisit Babylon.

This exhibition might be considered a study in perspective, temporal and spatial, reminding us that Americans in Paris are not a phenomenon peculiar to any one decade, and that an understanding of American social and cultural history requires us to look east as well as west. Essentially, however, the exhibition had no particular thesis to propound or defend; it was offered simply as a pleasure to the eye and a stimulus to the imagination. Its chief

claim to originality—and this is also the reason for preserving a record of it—lies in the attempt to survey the subject of Americans in Paris over the whole span of years from 1778 to 1956. Of necessity, therefore, no one period nor any single individual is treated exhaustively. The individuals and works present serve merely to represent and suggest countless others. The emphases, as well as the omissions, reflect such considerations as: the personal taste or accumulated knowledge of the "producers," the suitability of given items for display, the dimensions of the exhibition gallery and the nature of its equipment, and, most important of all, the availability of materials in Princeton. As with other exhibitions, the Library has been able to supplement its own resources thanks to the ever generous co-operation of the Princeton Art Museum and of the Princeton University Store, as well as of numerous friends and sister institutions. Nevertheless, with the comparatively few exceptions indicated in the catalogue below, the books, manuscripts, and other items listed are from the Princeton Library's own collections.

The scheme of the exhibition was not found ready-made in any single bibliography or reference book. Mention should be made, however, of the following works, which frequently provided fruitful suggestions or valuable "leads": the annual bibliography of Franco-American Studies published in *The Romanic Review* (1938-48), *The French American Review* (1949-50), and the *Bulletin de l'Institut Français de Washington* (1951-55); Beckles Willson, *America's Ambassadors to France (1777-1927)*, *A Narrative of Franco-American Diplomatic Relations* (1928); Louis Réau, *L'Art français aux Etats-Unis* (1926); François Boucher and Frances Wilson Huard, *American Footprints in Paris* (1921); Alfred H. Hyatt, comp., *The Charm of Paris, An Anthology* (1913); Arthur Bartlett Maurice, *The Paris of the Novelists* (1919); Elisabeth Finley Thomas, *The Paris We Remember* [an anthology] (1942); Van Wyck Brooks, *Makers and Finders: A History of the Writer in America, 1800-1915* (1936-52); and, finally, the often used but seldom cited *Dictionary of American Biography*.

The undersigned is responsible for the general plan of the exhibition and for the compiling of the present catalogue. He has had the invaluable assistance of Alexander D. Wainwright and Miss Julie Hudson in the selection and assembling of material for the exhibition, and, in the arrangement of the display cases, of Gillett G. Griffin, who also executed the sketches illustrating this catalogue.

HOWARD C. RICE, JR.



I. THE ANCIEN RÉGIME, 1778-1789

1. *Traité d'Amitié et de Commerce conclu entre le Roi et les Etats-Unis de l'Amérique Septentrionale, le 6 Février 1778.* A Paris, De l'Imprimerie Royale, 1778. [Lent by Professor Gilbert Chinard]
2. Louis XVI and Benjamin Franklin. Sculpture group in white biscuit porcelain, ca. 1780. $12\frac{1}{4} \times 8\frac{3}{8} \times 4\frac{5}{8}$ inches. [Lent by the Art Museum, Princeton University, Prime Collection]

This group commemorating the Treaties of Friendship, which depicts Louis XVI presenting to Franklin a document marked "Liberté des mers," was made at the Niderviller factory in Lorraine. The model has been attributed to the sculptor and designer Charles Sauvage, called Lemire.

3. Letter from Benjamin Franklin to Richard Price, Passy, August 16, 1784 (a.l.s.). [Lent by Robert H. Taylor '30]

Writing to his English friend Dr. Richard Price about the "art of flying," the English election, and the "fictitious accounts of distractions in America" published in the English newspapers, Franklin mentions that "Mr. Jefferson, just arrived here, after a Journey thro' all the States from Virginia to Boston, assures me, that all is quiet, a general Tranquility reigns, and the People well satisfy'd with their present Forms of Government, a few insignificant Persons only excepted." Franklin also informs his correspondent that "Mr. Jay has gone to America; but Mr. Adams is just arriv'd here. . . ."

The letter has been published in the standard editions of Franklin's correspondence.

4. Luther S. Livingston. *Franklin And his Press at Passy. An Account of the Books, Pamphlets, and Leaflets printed there, including the long-lost 'Bagatelles.'* New York, 1914. [Ex 0231.36.59]

During his stay of eight and a half years in Paris (December, 1776-July, 1785), Franklin made his residence in a pavilion on the grounds of the Hôtel Valentinois on the heights of Passy. Here he set up a press which was used for printing such official blank forms as passports and receipts, and also for printing special items written for the amusement of his intimate friends.

Among the "bagatelles" printed at Passy was *Les Mouches à Madame He—s*, written for Franklin's friend Madame Helvétius, widow of the French writer, who had a house in Auteuil not far from Franklin's residence in Passy. This "bagatelle" is reproduced in facsimile in Livingston's work, facing p. 34. A lively portrait of Madame Helvétius is to be found in the letters of Abigail Adams (see below, No. 7).

Benjamin Franklin Bache, who lived with his grandfather at Passy, learned the printer's trade there, and later took back to America many of the types acquired for the press at Passy.

5. Benjamin Franklin Bache. "Journal de B. F. Bache pour l'année 1784 à Passy." Printed with an introduction and notes by Bernard Faÿ, under the title "Paris, à la fin de l'Ancien Régime, Vu par un Petit Garçon de Philadelphie," in *The Franco-American Review*, I, No. 4 (Spring, 1937), 317-329. [10982.362]

"Octobre [1784]. Ven[redi] 8. Mon grandpapa a fait venir à Passy un M^re Fondeur pour m'apprendre à fondre les caractères d'Imprimerie. Il viendra demain pour rester tout l'Hiver.

"Sam[edi] 9. Il vint et nous commençâmes par arranger la chambre et monter le fourneau.

"Lundi 11. Nous avons commencé par une fonte de St. Augustin ordinaire et je compte continuer mon apprentissage pendant tout l'Hiver."

6. Benjamin Franklin. *Mémoires de la Vie privée de Benjamin Franklin. Ecrits par lui-même, et adressés à son fils; suivis d'un Précis historique de sa Vie politique, et de plusieurs Pièces, relatives à ce Père de la Liberté.* A Paris, Chez Buisson, Libraire, rue Haute-feuille, no. 20, 1791. [Ex 3744.9-313.6]

While he was living in Passy, Franklin, in 1784, resumed work on the memoirs which he had begun several years earlier; after his return to America he continued his narrative, but did not live to complete it before his death in 1790. The following year there appeared in Paris this French translation of the first part of Franklin's memoirs, based on manuscript copies which were available in France. This is the first appearance in print of the American classic generally known as Franklin's *Autobiography*. English translations were soon made from this partial French version; in 1817-1818 William Temple Franklin brought out an edition of the original English text; but it was not until John Bigelow's edition was published in 1868 that a complete text became available.

7. Abigail Adams. *Letters of Mrs. Adams, the Wife of John Adams.* Third edition. Boston, 1851. [10823.112]

From August, 1784 to May, 1785 John Adams (one of the three American commissioners for negotiating trade treaties), his wife Abigail, his daughter Abigail,

and his son John Quincy Adams, lived in Auteuil, not far from Franklin's residence in Passy. All four of them kept diaries and wrote letters—printed by later Adamses—which provide a lively picture of Paris and Parisians seen through New England spectacles. (Concerning their house, see Howard C. Rice, Jr., ed., *The Adams Family in Auteuil, As Told in the Letters of Abigail Adams*, Boston, Massachusetts Historical Society, 1956.)

Mrs. Adams' letter of September 5, 1784, written to her niece, Lucy Cranch, includes her impressions of Franklin's friend, Madame Helvétius: "I have been in company with but one French lady since I arrived. . . . This lady I dined with at Dr. Franklin's. She entered the room with a careless, jaunty air; upon seeing ladies who were strangers to her, she bawled out, 'Ah! mon Dieu, where is Franklin?' . . . Thus you see, my dear, that manners differ exceedingly in different countries. I hope, however, to find amongst the French ladies manners more consistent with my ideas of decency, or I shall be a mere recluse."

8. Abigail Adams Smith. *Journal and Correspondence of Miss Adams, Daughter of John Adams . . . written in France and England, in 1785.* New York, 1841. [10823.863]

[March 9, 1785]. "We went to see Mademoiselle Bertang, who is milliner to the Queen of France and to all Europe. She is now employed in making clothes for l'infante d'Espagne, and the Princess of Portugal."

Mlle Rose Bertin, dressmaker to Queen Marie-Antoinette, was herself a sovereign in the world of *la haute couture*. From her shop the celebrated mannequin or doll, "la poupée de la Rue Saint-Honoré," left for its monthly tour of the capitals and courts of Europe, bringing news of the latest Parisian fashions.

9. Letter from Thomas Jefferson to David Humphreys, Paris, August 14, 1786 (a.l.s.). [Manuscripts Division, deCoppet Collection]

Jefferson resided in Paris for five years, from August, 1784 to September, 1789—for the first year as one of the three American commissioners (with Franklin and Adams) for negotiating trade treaties with the European powers, and then, for the last four (after Franklin's return to America) as Minister to the French Court.

The letter exhibited was addressed to David Humphreys (one of "The Connecticut Wits"), who had recently returned home after serving as secretary to the American commissioners; he had lived with Jefferson during his stay in Paris.

"Your friend Mr. Trumbull is here at present. . . . He was yesterday to see the king's collection of paintings at Versailles and confesses it surpassed every thing of which he even had an idea. . . ." (See Nos. 13 and 14.)

"The public papers continue to say favourable and just things of your poem." (See No. 12.)

"The Marquis [de Lafayette] is gone into Auvergne for the summer. The rest of the beau monde are also vanished for the season. We give and receive them you know in exchange for the swallows." (See No. 43.)

The letter has been published in Julian P. Boyd, Mina R. Bryan, Fredrick Aandahl, eds., *The Papers of Thomas Jefferson*, X, 250-252, Princeton, 1954 [10824.499.009, Vol. 10].

10. "Grille de Chaillot." Engraving by F. N. Martinet for *Description historique de Paris, et de ses plus beaux monuments*,

gravés en taille-douce par F.-N. Martinet . . . pour servir d'introduction à l'Histoire de Paris et de la France . . . par M. Béguillet, Paris, 1779, I, Pl. xi, p. 73. Reproduction in Howard C. Rice, Jr., *L'Hôtel de Langeac, Jefferson's Paris Residence*, Paris, 1947, Fig. 5. [10824.499.76]

During his first year in Paris Jefferson rented a house in the Cul-de-Sac Taitbout; from October, 1785 until September, 1789 he lived in the Hôtel de Langeac, a mansion designed by the architect Chalgrin, situated at the corner of the Champs-Elysées and the Rue de Berri. Martinet's view of the Grille de Chaillot, a municipal customs-gate crossing the Champs-Elysées, shows Jefferson's house, at the left, between the larger gate and a smaller one closing the Rue de Berri. At the foot of the Champs-Elysées is the Place Louis XV (later, Place de la Concorde). The roofs of the Tuilleries Palace and the towers of Notre-Dame are faintly visible on the horizon.

11. Thomas Jefferson. *Notes on the state of Virginia; written in the year 1781, somewhat corrected and enlarged in the winter of 1782, for the use of a Foreigner of distinction, in answer to certain queries proposed by him . . . MDCCCLXXXII.* [Paris, 1785.] [Ex 1230.495.14]

When Jefferson went to Paris he took with him the manuscript of the "notes" on his native state which he had compiled in reply to a questionnaire circulated by Barbé-Marbois, a French diplomat serving in America. During the winter of 1784-1785 Jefferson had the work printed for private distribution, in an edition of some two hundred copies, by the Parisian printer Philippe-Denis Pierres (Rue Saint-Jacques). Jefferson's correspondence and account book indicate that the printing was completed in the spring of 1785 and that he paid the printer the sum of 1130 *livres*. The date on the title-page is the year when the manuscript was completed, not the date of its printing. The author's name does not appear on this first edition. A French translation of Jefferson's *Notes* (by the Abbé Morellet) was published in Paris in 1786; the first "trade edition" was issued by Stockdale of London in 1787.

Another copy of the first Paris edition of the *Notes* in the Library's possession bears Jefferson's presentation inscription to Dr. Richard Price. (See No. 3.)

12. David Humphreys. *Discours en vers, adressé aux Officiers et aux Soldats des différentes Armées Américaines.* Par M. David Humphreys, Colonel au service des Etats-Unis, & Aide-de-Camp de son Excellence le Général Washington. Imprimé pour la première fois, à New-Haven, dans le Connecticut. A Paris, Chez Prault, Imprimeur du Roi, quai des Augustins, à l'Immortalité, 1786. [3793.7.311.6]

A reprint of Humphrey's poem *An Address to the Army*, with the English text and a French translation (by the Marquis de Chastellux) on facing pages. (See No. 9.)

13. John Trumbull. *Autobiography, Reminiscences and Letters of John Trumbull, from 1756 to 1841*. New York, 1841. [ND237.T6A3 (SA)]

The American artist, John Trumbull of Connecticut, who went to London to study painting with Benjamin West, also visited Paris several times during the 1780's. Jefferson encouraged him and offered him hospitality at the Hôtel de Langeac, where Trumbull made sketches for his well-known paintings of the Declaration of Independence and the Surrender of Cornwallis at Yorktown. Portions of Trumbull's Paris diary were printed by him in 1841 as part of his *Autobiography*, which also includes accounts of his later visits to Paris during the Revolution.

"August 12th [1786].—Went to Versailles, with Mr. and Mrs. Cosway, MM. D'Hancarville, Poggi, Bulfinch, Coffin, &c.—quite undress,—the chapel, anti-chamber, gallery, &c., magnificent in the highest degree. . . . The gallery looking over the gardens, is most splendid; the material, solid variegated marble; the ornaments are bronze gilt, the statues marble, and very fine; the view from the windows, magnificently beautiful." (See No. 9.) "Bulfinch" is Charles Bulfinch, later well-known as the Boston architect.

14. John Trumbull. "The Square of Louis 15th at Paris." Pencil sketch, 1786. Reproduction in Trumbull, *Autobiography*, 1841, facing p. 101.

This sketch of what is today known as the Place de la Concorde is probably the first extant view of Paris by an American artist. It is one of several Paris sketches reproduced in Trumbull's *Autobiography*, the originals of which are now lost.

In 1786 there was as yet no bridge connecting the Square with the Left Bank. The equestrian statue of Louis XV, pulled down during the Revolution, was replaced in the 1830's by the now-familiar obelisk. But the entrance to the Tuilleries Gardens, the Hôtel de La Vrillière ("Hôtel Talleyrand"), the dome of the Assumption, and the colonnade of the Garde-Meuble (Ministère de la Marine) have not changed since Trumbull sketched them. (See illustration.)

II. THE REVOLUTION, 1789-1799

15. Gouverneur Morris. *A Diary of the French Revolution*. Edited by Beatrix Cary Davenport. Boston, 1939. 2 vols. [1509.178.6525]

Gouverneur Morris of New York arrived in Paris in February, 1789 as a representative of American business interests concerned with the tobacco trade and land speculation; he was to reside there for more than five years, until October, 1794. For the first three years he was merely an "unofficial observer"; for the last two he was the American Minister to the French Republic. This American's personal (and intimate) diary, published after his death in successive editions (most recently in 1939), has become one of the classic "sources" on the French Revolution. It also presents a vivid picture of the life of a "man of fashion" in Paris. During the greater part of his sojourn Gouverneur Morris lived in a "hôtel" in the Rue de La Planche, Faubourg Saint-Germain.

"Gouverneur Morris in 1789. Drawn by Quénédy, engraved by Chrétien, inventor of the Physionotrace." (I, frontispiece)

[May 5, 1789]. "Go to Versailles and a little after eight get into the Hall. Sit there in a cramped Situation till after 12, during which Time the different Members are brought in and placed, one Baillage after the other. . . . The King at length arrives and takes his Seat, the Queen on his left, two Steps lower than him. . . . The Queen weeps or seems to weep but not one Voice is heard to wish her well." (I, 68-69)

Shown with this passage from Morris' diary: "Ouverture des Etats Généraux dans la Salle des Menus Plaisirs à Versailles le 5 Mai 1789," engraving by Helmann after Mounet (reproduction in P. Sagnac and J. Robiquet, *La Révolution de 1789 . . . Iconographie de l'époque*, Paris, 1934, I, 71 [1509.178.79.4q]).

[July 18, 1792]. "A Message from Paul Jones that he is dying." (II, 468) The lodgings of John Paul Jones—soldier of fortune and American naval hero who had been an idol of Parisian society in the 1780's and in the early days of the Revolution—were at the time of his death in the Rue de Tournon (present No. 19). In 1905 Jones's remains (identified by means of the bust that the sculptor Houdon had made of him) were exhumed from the Protestant cemetery where he was buried, and transported with pomp and ceremony to the Naval Academy at Annapolis for enshrinement.

Shown with the above passage from Morris's diary: engraved portrait of Jones, frontispiece, *Mémoires de Paul Jones, écrits par lui-même en anglais, et traduits sous ses yeux par le citoyen André*, Paris, An VI, 1798 [Kane Collection].

16. *Discours à l'Assemblée Nationale, prononcé par M. William Henry Vernon, au nom des Citoyens unis de l'Amérique. Séance du 10 Juillet 1790. Imprimé par l'ordre de l'Assemblée. No. 345 of Procès-verbal de l'Assemblée Nationale.* [0850.36.2, Vol. 24]

A delegation of American citizens residing in Paris appeared before the National Assembly on July 10, 1790, to pay their respects to the "regenerated" French nation, and to request the privilege of being represented at the "Fête de la Fédération" which was to take place in the Champs de Mars on July 14. The spokesman for the delegation was William Henry Vernon of Rhode Island, who delivered a speech written by Joel Barlow of Connecticut, author of the American epic, *The Vision of Columbus*. The other members of the delegation were: G. Howell, James Swan, F. L. Taney, Alexander Contee, Benjamin Jarvis, Thomas Appleton, N. Harrison, John Anderson, Samuel Blackden, and John Paul Jones.

Shown with the printed text: "Fédération Générale faite à Paris, le 14 Juillet 1790," drawing by Prieur, Musée du Louvre (reproduction in P. Sagnac and J. Robiquet, *La Révolution de 1789*, Paris, 1934, I, 232 [1509.178.79.4q]).

17. Letter from William Short to William Nelson, Amsterdam, February 21, 1791 (a.l.s.). [Manuscripts Division]

William Short of Virginia (1759-1849) went to Paris in 1784 as Jefferson's secretary. When Jefferson returned to America in September, 1789, Short remained in Paris as the American chargé d'affaires. His dispatches and personal correspondence thus provide a first-hand account of events in Paris during the first years of the Revolution.

This letter, written from Amsterdam (where a temporary mission had called him) to a Virginian friend, summarizes Short's views on the progress of the Revolution. It also reveals his great uneasiness about his own future: would he or would he not be appointed Minister in Paris? The answer, as things turned out, was "no."

Instead, Gouverneur Morris became U.S. Minister in March, 1792. Short himself then left Paris to serve his government at The Hague, and later in Madrid. He visited Paris again in the early 1800's.

"The truth seems to me to be that this revolution like all others has changed with time its original aim. . . . The National Assembly has by degrees lost sight of their original object. . . . This is a black but as it appears to me a true picture of the present situation of France—still I entertain firm hopes that definitively a free government will be established there one way or another—it may cost much blood perhaps. . . ."

18. Thomas Paine. "Letter of Thomas Paine, to the People of France. Paris, September 25. First year of the Republic [1792]." In *A Letter from M. Condorcet . . . to a Magistrate in Switzerland . . . with a Letter from Thomas Paine, to the People of France, on his Election to the National Convention . . .*, New York, 1793, pp. 13-17. [1509.178.2615.26.3]

"I come not to enjoy repose. Convinced that the cause of France is the cause of all mankind, and that as liberty cannot be purchased by a wish, I gladly share with you the dangers and honors necessary to success."

From 1787, when the author of *Common Sense* and *The American Crisis* journeyed back to Europe with plans for a new iron bridge, until 1802, when he returned to America as a celebrated but highly controversial figure, Paris was the pole about which Thomas Paine's life revolved. In 1791 his *Rights of Man*, championing the cause of the French Revolution against the strictures of Edmund Burke, was published. In August, 1792 he was made a French citizen by the National Assembly; a month later, after the fall of the Monarchy and the establishment of the First Republic, he was elected a deputy to the National Convention representing the Department of Pas-de-Calais. When the Revolutionary wheel had turned still further, he was interned for nearly a year in the Luxembourg Prison, where he worked on his book *The Age of Reason*. After his release (through the intervention of the new American Minister, James Monroe) he published other pamphlets such as his *Dissertation on First Principles of Government* (1795) and his *Agrarian Justice* (1797).

Paine's works were not only translated into French, but many of them were also printed in English in Paris, as for example the following item.

19. Thomas Paine. *Dissertation on First-Principles of Government*. Paris, Printed at the English Press, Rue de Vaugirard, No. 970, Third Year of the French Republic [1795]. [14463.-999, Vol. 6, No. 5]
20. Joel Barlow. *The Conspiracy of Kings; A Poem: addressed to the Inhabitants of Europe, from another Quarter of the World*. Newburyport, Printed and Sold by Robinson & Tucker, 1794. [Ex 3619.5.326]

"The following little Poem was published in London, in February 1792. . . . Paris, 12th July 1793." (Preface)

Joel Barlow (1754-1812) first arrived in Paris in 1788 as an agent for the Scioto Land Company; during the subsequent seventeen years of his life abroad he and his wife lived for extended periods in Paris. The literary career of Barlow bears certain superficial resemblances to that of Thomas Paine. Early in 1792 Barlow published his *The Conspiracy of Kings*, inspired by the Declaration of Pillnitz. His *Advice to the Privileged Orders* (1792) also espouses the cause of the French Revolution. After the establishment of the Republic he issued his *Letter to the National Convention of France on the Vices of the Constitution of 1791* (see following item). Barlow ran, unsuccessfully, for election to the National Convention from the Department of Savoie. He apparently was more successful in his mercantile ventures, accumulating a fortune which enabled him to maintain a comfortable residence in Paris, in the Rue de Vaugirard, and, after his return to America in 1805, a country seat called "Kalorama" on Rock Creek in Washington, D.C.

Barlow returned to Paris in 1811 as American Minister; he died on December 24, 1812, in the Polish village of Zarnowiec, near Cracow, while journeying to a conference with Emperor Napoleon. His last poem, published many years later, was entitled *Advice to a Raven in Russia*. For other items relating to Barlow, see Nos. 26 and 34.

21. Joel Barlow. *Lettre à la Convention Nationale de France, sur les vices de la Constitution de 1791, et sur l'étendue des amendemens à y porter, pour lesquels cette Convention a été convoquée . . .* Traduite de l'Anglais. A Paris, Chez Née de La Rochelle, rue du Hurepoix, no. 13, 1792. [1509.178.999, Vol. 106, No. 2]
22. James Monroe. Address to the National Convention. Manuscript copy in a secretary's hand, endorsed by Monroe: "Jas. Monroe Minister plenipotentiary of the United States of America with the French Republick. Paris Aug^t. 15. 1794." [Manuscripts Division, deCoppet Collection]

James Monroe of Virginia arrived in Paris in August, 1794, a few days after the fall of Robespierre, as U.S. Minister to the French Republic. He succeeded Gouverneur Morris, whose ill-concealed royalist sympathies had made him *persona non grata* with the authorities in power.

23. Letter from James Monroe to Rufus King (American Minister in London), Paris, January 7, 1796 (a.l.s.). [Manuscripts Division, deCoppet Collection]

"Immediately upon my return I communicated to Mr. P[aine]. what you requested and am satisfied of the propriety of the precaution adopted on your part. . . . For altho' Mr. Paine's political principles are sound, and his comments upon all political subjects may be so likewise, yet I do not think that this is a veritable theatre for this publication in regard to our political transactions especially when it is considered that he lives in my house: to which attention I thought him entitled from his services in America, and especially in the present state of his health. I have intimated this to him more than once but without effect."

24. James Monroe. *A View of the Conduct of the Executive, in the Foreign Affairs of the United States, connected with the Mission to the French Republic, during the years 1794, 5 & 6. By James Monroe, Late Minister Plenipotentiary to the said Republic: Illustrated by his Instructions and Correspondence and other Authentic Documents.* Philadelphia, Printed by and for Benj. Franklin Bache, 1797. [Ex 10822.651]

Monroe's conduct in Paris aroused considerable controversy in America where partisan feeling between the pro-British Federalists and the pro-French Anti-Federalists was rife. Soon after his return Monroe published this defense of his mission. The volume contains, incidentally, much information on Americans in Paris. See, for example, pp. 401-402, the testimonial sent to Monroe, December 6, 1796, by some seventy of his "fellow citizens, now at Paris." Many of these signatories can be identified as "merchants," then engaged in the lucrative business of importing war supplies. Many substantial American fortunes have their origins in this wartime carrying-trade of the Revolutionary and Napoleonic periods.

25. Mary Barney Chase, ed. *A Biographical Memoir of the late Commodore Joshua Barney: from Autographical Notes and Journals in possession of his family, and other authentic sources.* Boston, 1832. [10821.147.14]

"He was detained a few days in Paris, to witness the grand ceremony, which had been decreed by the National Convention, to honor the memory of *Jean Jacques Rousseau*, whose remains were to be deposited in the *Pantheon!* Mr Monroe, and all the Americans in Paris, were especially invited to be present. . . . The American minister, and the citizens of the United States who accompanied him, were placed immediately *in front* of the members of the National Convention. . . . The American flag—so recently presented to the Convention by Mr Monroe—preceded the column of Americans, borne by young Barney and a nephew of Mr Monroe. . . . Arrived at the Pantheon, Mr Monroe and his suite were the only persons permitted to enter with the National Convention, to witness the conclusion of the ceremony!" (pp. 187-188)

Shown with the printed text: "Apothéose de J. J. Rousseau, Ses Cendres sont transportées au Panthéon, le 11 octobre 1794," wash drawing by Girardet, Musée Carnavalet (reproduction in P. Sagnac and J. Robiquet, *La Révolution de 1789*, Paris, 1934, II, 369 [1509.178.79.4q].

Joshua Barney (1759-1812) had come to Paris on the same ship with James Monroe. This "sailor of fortune" later obtained a commission in the French Navy, fitting out privateers and serving in several engagements. A miniature of Barney in French uniform, painted (presumably in Paris) by the French artist Isabey, has survived; see Hulbert Footner, *Sailor of Fortune, The Life and Adventures of Commodore Barney, U.S.N.*, New York, 1940, facing p. 120 [10821.147.35].

III. THE CONSULATE AND THE EMPIRE, 1800-1814

26. Letter from Robert Fulton to Fulwar Skipwith, Paris, July 24, 1803. In H. W. Dickinson, *Robert Fulton, Engineer and*

Robert Fulton (1765-1815) lived in Europe for some twenty years subsequent to 1786. From 1797 to 1805 he resided in Paris, working on projects for his submarine, the "Nautilus," and also on his steamboat. He lived there with Joel and Ruth Barlow, to whom he was familiarly known as "Toot." He also worked as a painter: his "panorama" gave its name to a Paris street still known as the "Passage des Panoramas." Among Fulton's portraits is one of his friend Barlow—frequently engraved.

The trial of Fulton's steamboat on the Seine took place between "les Bonshommes et la pompe de Chaillot"—corresponding to the stretch of the river between today's Place de l'Alma and the Champ de Mars. While in Paris Fulton was in touch with the U.S. Minister, Robert Livingston of New York, who later sponsored Fulton's steamboat, the "Clermont," on the Hudson (1807).

In this letter to Skipwith Fulton congratulates his friend on the birth of his first child, and refers to his own "child"—"who is all bones and corners."

27. *Gazette Nationale ou Le Moniteur Universel*, Paris, No. 326, Dimanche, 26 Thermidor an XI de la République (14 août 1803). [0850.649]

Under the heading "Arts Mécaniques," p. 1448, the *Moniteur* of this date reprints from the *Journal de Paris* a report on the trial of Fulton's steamboat.

28. Robert Fulton. "Love's first interview." Crayon and water-color drawing, signed "R.F. 1806." 7¾ x 5⅞ inches. [E 1294]

The drawing, showing characteristic costumes and furnishings of the period, was probably done in London, shortly after Fulton left Paris.

29. Letter from Washington Irving to his brother William, Paris, May 31, 1805 (a.l.s.). [Lent by Rutgers University Library]

During his first journey abroad Washington Irving, then aged twenty-two, spent four months in Paris, from May to September, 1805. The letter exhibited, written soon after his arrival there, is one of a group of Irving letters owned by the Rutgers University Library; see "Seven Letters of Washington Irving," edited by Clara and Rudolf Kirk, *The Journal of the Rutgers University Library*, IX, No. 1 (Dec., 1945), 1-22; No. 2 (June, 1946), 96-58 [0639.6727.79]. For Irving's diary for this period see: Stanley T. Williams, "Washington Irving's First Stay in Paris," *American Literature*, II, No. 1 (Mar., 1930), 15-20 [3520.12].

"Vanderlyn is also here and I shall be a near neighbour of his when I remove to my new apartment. These gentlemen [Joseph C. Cabell, William McClure, Col. John Mercer] together with Mr Biddle the secretary of our Minister, are as yet my most intimate acquaintances, I shall in a day or two be introduced to Mr Skipwith and two or three other Americans of merit. There are a considerable number of Americans in Paris but as most of them are either trifling or questionable characters I do not wish to become acquainted with them. I give you this account of my acquaintances as I suppose you are anxious generally to know what company I am in, especially in such a City as Paris."

This was not the last time Irving saw Paris. He was to return several times in later life, and resided there for extended periods in the 1820's. (See No. 38.)

30. John Vanderlyn. Portrait of Washington Irving, engraved "from the original drawing by Vanderlyn, Paris, 1805." In Pierre M. Irving, ed., *The Life and Letters of Washington Irving*, New York, 1883, I, opp. p. 70. [Ex 3797.742.15]
31. Rembrandt Peale. "Original Letters from Paris, Addressed by Rembrandt Peale to C. W. Peale, and Rubens Peale." *The Portfolio* (Philadelphia), New Series, IV, No. 3 (Sept., 1810), 275-279. [0901.P839]

Rembrandt Peale (1787-1860) was sent to Paris by his father, Charles Willson Peale, to paint portraits of famous Frenchmen for the Peale Museum in Philadelphia—a series that included such figures as Houdon, David, Bernardin de Saint-Pierre, and Cuvier. The letters printed at the time in *The Portfolio* constituted a sort of "progress report" from the young artist in Paris.

"My spirits begin to rise, the weather gets better. . . . The marriage rejoicings [for Napoleon and Marie-Louise, April, 1810] have been wonderfully brilliant; the triumphal arch at the grand entrance of Paris is built in stone above twenty feet above the ground and will be many years before it is finished. But we have enjoyed the effect of it as it will appear when finished; for on the entry of the empress it was finished in frame-work covered with canvass and painted elegantly. . . .

"I have taken two sittings of David the painter, and he appears quite pleased. I believe I shall make a picture of him which will give me a great reputation. . . . I now paint entirely in encaustic—oil painting appears to me too dirty, too sticky, and too stinking."

Shown with the printed text: photographs of two of Peale's portraits, those of the sculptor Houdon and of the painter J.-L. David (through the courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia, present owner of the originals); and design for a triumphal arch honoring Napoleon and Marie-Louise by an unidentified French artist of the period, pencil and sepia wash drawing, 11½ x 10 inches [lent by Howard C. Rice, Jr.].

32. Aaron Burr. *The Private Journal of Aaron Burr*. Reprinted in full from the original manuscript in the Library of Mr. William K. Bixby, of St. Louis, Mo. Rochester, N.Y., 1903. 2 vols. [Ex 10821.226.04]

After his acquittal in the famous "treason trial" of 1807, Aaron Burr (a Princeton graduate, Class of 1772, and former vice-president of the United States) left for a self-imposed exile in Europe, heavily in debt and a fugitive from popular resentment. Burr lived obscurely in Paris from February, 1810 to July, 1811—he was then 54-55 years old—endeavoring during much of this time to obtain from evasive officials, both American and French, the passports that would enable him to return home. Burr's *Private Journal* (published completely only in 1903) presents a curious record of the man himself, as well as an intimate glimpse of Paris.

[February 26, 1810]. "At 9 to Captain Haley's to get him to show me Vanderlyn's quarters. He had given me the wrong number, 71 instead of 72 [Rue de Vaugirard]. They were ½ mile distant. Found Vanderlyn. He is the same as *ci-dev[ant]*. Took breakfast with him. An hour looking at his pictures. Marius on the Ruins of Carthage obtained the gold medal in 1808. I see nothing in that line to exceed it. Other admirable things, both original and copied. . . ." Vanderlyn's "Marius" is

said to be the first work by an American artist shown at the Paris Salon; the original is now lost, but an unfinished replica has survived (Senate House, Kingston, N.Y.; reproduction in John E. Stillwell, *The History of the Burr Portraits*, privately printed, 1928 [P95.772.006.30q]).

33. John Vanderlyn. Portrait of Aaron Burr. Later copy of the portrait, attributed to Hippolyte Burr, a grandson of Aaron Burr. 10½ x 8¾ inches. [E 9003]

The original portrait (now in the New-York Historical Society) has been dated ca. 1809. It was quite possibly painted in Paris, when Vanderlyn and Burr were frequently together. See Donald D. Egbert, *Princeton Portraits*, Princeton, 1947, p. 259 and Fig. 177.

34. Joel Barlow. *The Columbiad. A Poem.* With the last corrections of the author. Paris, Printed for F. Schoell, Bookseller, 1813. [Ex 3619.5.32.11]

A de luxe edition of Barlow's epic, printed in Paris the year after the author's death. (See No. 20.)

35. David Bailie Warden. *On the Origin, Nature, Progress and Influence of Consular Establishments.* Paris, Printed and Sold by Smith, Rue Montmorency, no. 16, 1813. [PITN 485.956]

Warden (1772-1845), an Irishman by birth, emigrated to America in 1799; went to Paris in 1804 as secretary to the U.S. Minister, General Armstrong; and, after filling various official posts, remained in Paris as a private citizen until his death. Warden's name was familiar to nearly all Americans in Paris, for as one of these Americans wrote to him (in 1837): "You are looked upon by all our countrymen who visit Europe as a *kind of publick property*—as Lafayette was. . . . As you are acquainted with everybody and everything around you, you are in fact the best *directory* to be found at Paris. Everyone believes he has a right to be made known to you, and a *legal claim* to all your time, as long as he is in the French metropolis. . . ." For a good recent account of Warden, with a bibliography of his many publications, see Francis C. Haber, *David Bailie Warden, A Bibliographical Sketch of America's Cultural Ambassador in France, 1804-1845*, Institut Français de Washington, 1954.

IV. THE BOURBON RESTORATION, 1814-1830

36. James Gallatin. *A Great Peace Maker. The Diary of James Gallatin, Secretary to Albert Gallatin, 1813-1827.* New York, 1914. [1083.376.12]

Young James Gallatin went abroad with his father, Albert Gallatin, one of the American negotiators of the Treaty of Ghent (1814). He was in Paris in 1815, and there again from 1816 to 1823 during the elder Gallatin's term as U.S. Minister to the French Court. His entertaining diary of life in Paris records the fact that he

posed as the model for Cupid—he was then seventeen—in one of J. L. David's paintings.

March 26, 1815. "I don't think father will approve of my picture Monsieur David is painting: it is *L'Amour et Psyché*. I have not seen the model but would like to. She must be very pretty, only seventeen. We are not to pose together. . ." Shown with this passage from the diary: reproduction of David's "*L'Amour et Psyché*," from *J.-L. David*, Texte d'André Maurois, Paris, Editions du Dimanche, 1948, Pl. 36 [ND553.D25M5q (SA)].

The sittings for David took place while Napoleon was returning to Paris for The Hundred Days. David himself, after the second return of the Bourbons, left Paris for his long exile in Brussels, where his painting of Cupid and Psyche was completed in 1817. The painting was later acquired by the Murat family, its present owner. In 1918 it hung in the study at the Murat home in Paris, used by Woodrow Wilson as a residence during the peace negotiations of 1918-1919. See Jules Chancel, "La Résidence du Président Wilson à Paris," *L'Illustration*, LXXVI, No. 3954 (Dec. 14, 1918), 564-565 [0904.49f].

37. George S. Hillard, ed. *Life, Letters, and Journals of George Ticknor*. Boston, 1876. [3962.1.358.11]

George Ticknor of Boston (1791-1871), whose years of travel and study in Europe were to bear such important fruits for scholarship and literature in the United States, spent several months in Paris in 1817. Paris, however, did not attract Ticknor as much as did other parts of Europe, especially Germany. One of the persons Ticknor saw in Paris was Madame de Staël, whose book *De l'Allemagne* had first interested him, like so many others, in German literature. His journal, under date of May 11, 1817 (I, 132-133) describes his meeting with the French writer.

38. Washington Irving. "Sketches in Paris in 1825: from the Travelling Note-Book of Geoffrey Crayon, Gent." *Wolfert's Roost and Other Papers, Now First Collected*. New York, 1855, pp. 192ff. [Ex 3797.398.11]

In 1815 Washington Irving set forth on a second journey to Europe (see No. 29, above), which was to lengthen into a residence of seventeen years. Before he went to Spain in 1826 he made several extended sojourns in Paris. Certain of Irving's occasional writings of this period were later included in the 1855 collection of essays exhibited.

It was during the winter of 1823-1824, at 89 Rue de Richelieu, that Irving wrote his *Tales of a Traveller*, published in London and in Philadelphia, and also, the same year (1824) in an English edition by Baudry in Paris. Irving's works were not only translated into French and other languages, but were often reprinted in English in "continental editions." One of the Traveller's tales, "The German Student," has a Paris setting.

39. Thatcher T. Payne Luquer. "When Payne Wrote 'Home! Sweet Home!' Letters from Paris, 1822-1823." *Scribner's Magazine*, LVIII, No. 6 (Dec., 1915), 742-754. [0901.S436]

One of the Americans whom Washington Irving knew in Paris in the 1820's was his fellow New Yorker, John Howard Payne (1791-1852), who was then earning a precarious living by adapting plays for the London and New York theaters. For

one of these plays, *Clari; or, The Maid of Milan* (first performed at Covent Garden, May, 1823), Payne wrote the words of a song which was to survive long after the play was forgotten. This was "Home! Sweet Home!" which Payne wrote during the winter of 1822-1823—as his published letters for this period show—while he was living at "No. 156 Galerie des Bons Enfants, au dessus du Salon Littéraire, Palais Royal, Paris." Payne's long letter of December 31, 1822, written from Paris to his brother Thatcher T. Payne of New York—with its confession, "My yearnings towards home become stronger as the term of my exile lengthens"—reveals the mood that found expression in the song: "'Mid pleasures and palaces, though we may roam. . . ."

Exhibited with Payne's letters: *Clari: or . . . The Maid of Milan, an Opera in Two Acts*, by John Howard Payne, Philadelphia, Frederick Turner [n.d.] [Th 3593.999, Vol. 30]. Clari's "Song" occurs in Scene 1 (p. 15).

40. Letter from Henry Wadsworth Longfellow to his father, Paris, June 20, 1826. In Samuel Longfellow, ed., *Life of Henry Wadsworth Longfellow, with extracts from his journals and correspondence*, Boston, 1886, I, 79-80. [3832.794]

"I arrived in this great Babylon of modern times on Sunday evening, the 19th of June, and am in haste to let you know exactly how I am situated, before I see anything of the wonders of this city. . . . I went immediately to Madame Potet's, No. 49 Rue Monsieur le Prince, where I intend to reside whilst I remain in Paris. . . . I know of but one objection to my residing here . . . and that is that there are seven of us boarders,—'sons,' Madame calls us,—all Americans. . . ."

Young Longfellow was then nineteen, beginning his three years of study in Europe, in preparation for the professorship of modern languages at Bowdoin College, whence he was to move on to Harvard and to a literary career. At the end of eight months in Paris, before setting out for Spain, Longfellow could write: "And setting all boasting aside, I must say that I am well satisfied with the knowledge I have acquired of the French language. . . ."

41. Henry Wadsworth Longfellow. *Outre-Mer; A Pilgrimage beyond the Sea*. New York, 1835. [Ex 3832.369]

Longfellow's first book, in the manner of Irving's *Sketch-Book*, includes several "walks in Paris," such as "Père La Chaise" (I, 93-106). "It was near the close of a bright summer afternoon, that I visited this celebrated spot for the first time. The first object that arrested my attention on entering was a monument in the form of a small Gothic chapel. . . ."

42. Letters from Charles Hodge to his wife, Paris, 1826-1827 (a.l.l.s.). [Manuscripts Division, Hodge Papers]

Charles Hodge, graduate of Princeton, Class of 1815, and for over fifty years a professor at the Princeton Theological Seminary, spent two years of study in Europe, when he was 29-30 years old. This European trip began with a sojourn in Paris from October, 1826 to February, 1827. Hodge's letters written to his wife and to other American correspondents, preserved among the Hodge Papers in the Princeton Library, contain many interesting details about Paris, particularly the scholarly and Protestant circles in which Hodge moved. For a brief summary of these letters see Jacob N. Beam, "Charles Hodge's Student Years in Germany," *The Princeton University Library Chronicle*, VIII, No. 3 (Apr., 1947), 103-114.

"Paris November 5th 1826. My beloved Sarah, Such a sabbath as this has been I have never seen before & hope I may never see again. It seems that in France it is usual instead of celebrating the king's birthday, to celebrate his saint's day. The 4th of November being the day devoted to the memory of St. Charles the annual fete was to have been on Saturday, & the king did on that day hold a grand levee. . . . But the principal celebration was reserved for today—because yesterday was a fast day! Accordingly—from morning until night there has been something or other going on. . . ."

43. Letter from Lafayette to Charles Hodge [Paris, January, 1827] (a.l.s.). [Manuscripts Division, Hodge Papers]

Lafayette expresses his regret at having missed seeing Hodge when he called, referring to him as "my respected fellow member of Princeton College" (Lafayette received an honorary LL.D. in 1790!). The note will be delivered by Lafayette's granddaughters who are going to church to hear Hodge preach. ". . . our family are collected Rue d'Anjou no. 6 every Tuesday evening where we would be happy to have the pleasure to see him." This letter is reproduced in facsimile in the *Chronicle*, loc.cit., between pp. 108-109.

As Hodge remarks in one of his letters: Lafayette "is of course very attentive to Americans, & has company in abundance." The remark may serve as a reminder of the fact that Lafayette is spoken of by practically every American in Paris, from the 1780's through the year of Lafayette's death in 1834. Every American who went to Paris seems to have been the bearer of a letter of introduction to Lafayette, who, apparently, was unfailingly kind to every one of them.

Shown with the Lafayette letter: "General Lafayette," medal by Caunois French, 1824, struck during Lafayette's American tour in 1824-1825 [lent by Howard C. Rice, Jr.]

44. Letter from John James Audubon to his wife, London, November 2, 1828 (a.l.s.). [Manuscripts Division]

This letter was written upon arrival in London after a visit of two months in Paris—Audubon's first visit to Paris since he had studied there briefly under David three decades earlier. Meanwhile he had served his long apprenticeship as a naturalist and artist in the American "wilderness," and was now on the threshold of fame. In his own eyes, as well as to those who received him in Paris, he was an American naturalist, "repaying with interest," as Cuvier expressed it, his filial debt to Europe.

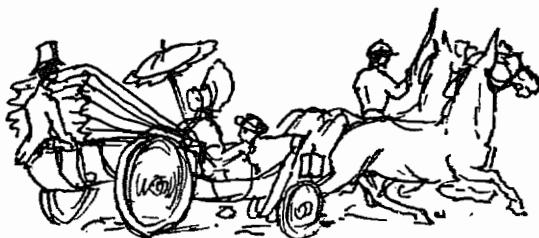
"I returned from Paris yesterday and hasten to write to inform thee of my success as fully as I can in a single letter. On my arrival in Paris I called on Baron Cuvier. . . . and although I was unknown to him he received me with great kindness and subsequently has treated me with all the friendly treatment I could have wished. He introduced me to the Royal Academy of Natural Sciences where I exhibited the 9 numbers of my work then published consisting of 45 plates. . . . I spent 1 and $\frac{1}{2}$ hours with the Duke of Orleans and have sold him 2 large pictures. . . ."

45. Maria R. Audubon, ed. *Audubon and His Journals*. New York, 1897. [Rollins Collection]

In his Paris diary, under date of September 30, 1828, Audubon describes his visit to the Duc d'Orléans at the Palais Royal. "He had my book brought up, and helped

me to untie the strings and arrange the table, and began by saying that he felt a great pleasure in subscribing to the work of an American, for that he had been most kindly treated in the United States, and should never forget it. The portfolio was at last opened, and when I held up the plate of the Baltimore Orioles, with a nest swinging amongst the tender twigs of the yellow poplar, he said: 'This surpasses all I have seen, and I am not astonished now at the eulogiums of M. Redouté.' He spoke partly English, and partly French; spoke much of America, of Pittsburgh, the Ohio, New Orleans, the Mississippi, steamboats, etc., etc., and added: 'You are a great nation, a wonderful nation.' " (I, 329)

Shown with this passage from Audubon's journal: "Baltimore Orioles," Pl. 217, J. J. Audubon, *The Birds of America* ("octavo edition"), New York, 1840-44, IV [Ex 8880.134.16].



V. THE JULY MONARCHY, 1830-1848

46. Charles Ellet, Jr. "Three Letters on the Revolution of 1830," edited by H. P. Gambrell. *Journal of Modern History*, I, No. 4 (Dec., 1929), 594-606. [SH 1010.505]

Charles Ellet, Jr. (1810-1862), of Monkton Parks, Bucks County, Pennsylvania, sailed for Europe in March, 1830, to complete his study of mathematics and engineering at the Ecole Polytechnique in Paris. Ellet—who later became an eminent civil engineer—thus witnessed the July Days of 1830, which he describes in these letters written to his father. "Every breast bears a tricoloured cockade. . . ." (Paris, July 29, 1830)

47. James Fenimore Cooper. *A Residence in France; with an Excursion up the Rhine, and a Second Visit to Switzerland*. Paris, Published by A. and W. Galignani and Co., Rue Vivienne, No. 18, 1836. (Printed by J. Smith, 16, Rue Montmorency.) [Ex 3689.5.378]

James Fenimore Cooper (1789-1851) took up residence in Paris with his family in 1826, remaining there until 1828, and then, after travels in other parts of Europe, for another three years, from 1830 to 1833. It was in Paris that Cooper completed his novel *The Prairie* (1827). Cooper's first Paris sojourn is recorded in a group of essays (in the form of "letters addressed to various friends at home"), collected and published as part of his series *Gleanings in Europe*. The early edition exhibited

was published in Paris by Galignani, a firm that issued "continental editions" of English and American writers.

48. Letter from James Fenimore Cooper to the Prefect of the Department of the Rhone, Paris, September 26, 1826 (l.s.). [Manuscripts Division]

When Cooper first went to France he had a purely nominal appointment as U.S. Consul at Lyons, though he never exercised these functions. In this letter (in French, signed by Cooper) sending his credentials to the Prefect, Cooper concludes: "J'aurais bien voulu vous présenter personnellement, mes respects, mais la maladie d'un enfant à Paris m'en empêche pour le moment."

49. *Letter of J. Fenimore Cooper, to Gen. Lafayette, on The Expenditure of the United States of America.* Paris, Baudry's Foreign Library, 9, Rue du Coq-Saint-Honoré, December 1831. Facsimile reproduction, with a bibliographical note by Robert E. Spiller, Facsimile Text Society, New York, Columbia University Press, 1931. [3689.5.1931]

Cooper's "letter" to Lafayette, refuting assertions made in the *Revue Britannique* concerning U.S. finances, was written at Lafayette's suggestion and used by him during a budget debate in the French Chamber of Deputies in January, 1832.

The manuscript of a further letter on the same subject, addressed "To the Editor," is in the Princeton Library; a penciled note in French, on the verso, reads: "This manuscript is in the hand of Fennimore [sic] Cooper, and was given to Mr. Contants by the famous novelist, in 1831, during his stay in Paris."

50. Letter from Samuel F. B. Morse to his brothers, Paris, July 18, 1832. In Edward L. Morse, ed., *Samuel F. B. Morse, His Letters and Journals*, Boston, 1914, I, 426-429. [9282.654.65]

"I am diligently occupied every moment of my time at the Louvre finishing the great labor which I have there undertaken. . . . Cooper is delighted with it and I think he will own it. He is with me two or three hours at the gallery (the hours of his relaxation) every day as regularly as the day comes. I spend almost every evening at his house in his fine family."

Samuel Morse (1791-1872), artist and inventor—"the American Leonardo," as a recent biographer calls him—was in Paris in 1831 and 1832, where he did his painting of "The Exhibition Gallery of the Louvre." During a later visit to Paris Morse exhibited his telegraph, in 1838, at the Institute of France. At this same time he became familiar with the new art of the "daguerreotype," which he practiced in New York upon his return to America.

51. Samuel F. B. Morse. "The Exhibition Gallery of the Louvre." Oil painting, 1831-1832. Color reproduction, *Life*, XVII, No. 25 (Dec. 18, 1944), 62. [0901.L724q]

An explanatory pamphlet to accompany this painting was issued by Morse: *Descriptive Catalogue of the Pictures, Thirty-seven in number, from the most cele-*

brated Masters, copied into the Gallery of the Louvre. Painted in Paris, in 1831-32, by Samuel F. B. Morse, P.N.A., New York, 1833 [N2020.L8M8 (SA)]. The public showings of the picture in America were not, however, the financial success that the artist had hoped for. The painting is now owned by the College of Fine Arts, Syracuse University, Syracuse, New York.

52. Nathaniel Parker Willis. *Pencillings by the Way: written during some Years of Residence and Travel in Europe.* New York, 1852. [3991.7.37]

N. P. Willis (1806-1867) spent the years 1832-1836 in Europe as a foreign correspondent for the *New York Mirror*, to which he sent weekly letters, later collected and revised under the title *Pencillings by the Way*. The first of these letters were written from Paris in 1832. Entertaining and informative, with a good proportion of chit-chat about society, especially other Americans abroad, they are an early representative of a genre that has flourished through the years, and survived to the present day in such examples as Genêt's Paris letters published by today's *The New Yorker*.

"Imagine yourself here, on the fashionable terrace [of the Tuileries], the promenade . . . of all that is distinguished and gay in Paris. . . . and I will tell you who people are. . . . And here come two of our countrymen, who are to be seen constantly together—*Cooper* and *Morse*." (p. 110)

53. Oliver Wendell Holmes. *Poems.* Boston, 1836. [Ex 3787.5-1836]

Oliver Wendell Holmes (1809-1894) studied medicine in Paris in 1833-1835, for Paris, especially in the 1830's and 1840's, was a Mecca for American medical students, as Edinburgh and London had been earlier and as Vienna and Berlin were to be later on.

Holmes's first collection of poems includes "La Grisette."

"Ah Clemencel when I saw thee last
Trip down the Rue de Seine,
And turning, when thy form had past,
I said, 'We meet again,'—
I dreamed not in that idle glance
Thy latest image came,
And only left to memory's trance
A shadow and a name."

54. Oliver Wendell Holmes. "Some of My Early Teachers." In *Medical Essays, 1842-1882*, Cambridge, 1891, pp. 420-440. [Ex 3787.5.1891, Vol. 9]

Holmes's farewell address to the Medical School of Harvard University, November 28, 1882, in which he pays tribute to his Paris professors of the 1830's.

55. Oliver Wendell Holmes. *One Hundred Days in Europe.* Cambridge, 1891. [Ex 3787.5.1891, Vol. 10]

One Hundred Days in Europe, first published in 1887, includes an account of Holmes's last visit to Paris, made in the summer of 1886 in the course of a European tour with his daughter.

"Paris as seen by the morning sun of three or four and twenty and Paris in the twilight of the superfluous decade cannot be expected to look exactly alike. I well remember my first breakfast at a Parisian café in the spring of 1833. It was in the Place de la Bourse, on a beautiful sunshiny morning. The coffee was nectar, the *flûte* was ambrosia, the *brioche* was more than good enough for the Olympians. Such an experience could not repeat itself fifty years later. The first restaurant at which we dined was in the Palais Royal. The place was hot enough to cook an egg. Nothing was very excellent nor very bad; the wine was not so good as they gave us at our hotel in London; the enchanter had not waved his wand over our repast, as he did over my earlier one in the Place de la Bourse, and I had not the slightest desire to pay the garçon thrice his fee on the score of cherished associations." (p. 174)

56. Oliver Wendell Holmes. *The Autocrat of the Breakfast Table.*
Boston, 1858. [Ex 3787.5.313]

During a discussion of "the sayings of the Seven Wise Men of Boston," the Autocrat remarks:

"To these must certainly be added that other saying of one of the wittiest of men:—

"‘Good Americans, when they die, go to Paris.’"

"—The divinity-student looked grave at this, but said nothing.

"The schoolmistress spoke out, and said she didn't think the wit meant any irreverence. It was only another way of saying, Paris is a heavenly place after New York or Boston." (ch. VI, pp. 142-143)

The wise man of Boston quoted by the Autocrat has been identified as Thomas Gold Appleton (1812-1884).

The same saying is used by Oscar Wilde in his play *A Woman of No Importance* (1894), Act I:

"Mrs. Allonby.—They say, Lady Hunstanton, that when good Americans die they go to Paris.

"Lady Hunstanton.—Indeed? And when bad Americans die, where do they go?"
"Lord Illingworth.—Oh, they go to America."

57. Henry Wikoff. *The Reminiscences of an Idler.* New York,
1880. [1401.972]

This volume by Henry Wikoff (1812-1884), of Philadelphia, includes an account of his first sojourn in Paris, in the days of Louis-Philippe, when he was in his twenties. Among the later multifarious activities of this "idler" and "roving diplomat" was the management of Fanny Elssler's American tour. See Allison Delarue, "Chevalier Henry Wikoff," *The Princeton University Library Chronicle*, XV, No. 4 (Summer, 1954), 215-216. Wikoff was the author of a book on Louis Napoleon, recorded below, No. 85.

58. Letter from Henry Wikoff to Charles I. Hendrickson, Paris,
May 30, 1839 (a.l.s.); invitation to dinner from Mr. and Mrs.
Welles to Henry Wikoff, Paris, April 25, 1839. [Manuscripts
Division]

Wikoff's note to his friend Charles Hendrickson, who is stopping at the Hôtel Meurice, invites him to call to see his "court dress." Samuel Welles, of Boston, who

had a residence in the Place Saint-Georges, was the principal American banker in Paris at this time. For a comment on Mr. and Mrs. Welles, see Wikoff's *Reminiscences*, pp. 98-99.

59. Portrait of Henry Wikoff, Paris, 1836. Lithograph by Kaepelin after P. C. Van Geel. 9½ x 7¾ inches. [Manuscripts Division]
60. John Sanderson. *The American in Paris*. Third edition. Philadelphia, 1847. 2 vols. [1514.803]

This collection of lively "letters" by John Sanderson (1783-1844), Philadelphia schoolteacher and occasional essayist, which describes his trip to Paris in 1835-1836, was first published anonymously by Carey and Hart, Philadelphia, 1838, under the title, *Sketches of Paris: in Familiar Letters to His Friends, by an American Gentleman* [1514.803.11].

61. Lewis Cass. *France, Its King, Court, and Government; and Three Hours at Saint Cloud*. By an American. Second edition. New York, 1841. [1509.183.24]

These "anecdotes respecting the present able monarch on the throne of France," first published anonymously in 1840, present a sympathetic portrait of King Louis-Philippe, with whom Lewis Cass (1782-1866) enjoyed cordial personal and official relations during his stay in Paris from 1836 to 1842 as the U.S. Minister. Louis-Philippe's ability to speak fluent English and his love for reminiscing about his own early days as an *émigré* in the United States appear to have endeared him to many other American visitors to Paris. (See No. 45.)

62. George P. A. Healy. *Reminiscences of a Portrait Painter*. Chicago, 1894. [ND237.H27A3 (SA)]

George P. A. Healy (1813-1894), a young Boston painter, went to Paris in 1834, at the age of twenty-one, to continue his art studies, and rapidly achieved success as a portrait painter, on both sides of the Channel. He enjoyed the patronage of King Louis-Philippe, who commissioned portraits of famous American statesmen for the Historical Museum at Versailles. With the advent of the Second Empire Healy worked more in the United States than in Europe, but later in his life, about 1873, he again established his headquarters in Paris.

"At the time that Guizot published his work on Washington, I was commissioned by a group of Americans to paint a portrait of the great statesman. The sittings were most agreeable, and conversation between the painter and the sitter never flagged. I happened to mention Couture, and I spoke so warmly of my fellow-student that Guizot expressed a wish to see him. . . . We therefore went together to Couture's studio." (pp. 88-89)

63. George P. A. Healy. Oil portrait of the French scholar-statesman F. P. G. Guizot, 1841 (photograph).

The original is now in the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. For an excellent pictorial survey of Healy's work and sig-

nificance, see the catalogue published by the Virginia Museum of Fine Arts, Richmond, 1950: *A Souvenir of the Exhibition Entitled Healy's Sitters* [ND237.H27V8 (SA)].

64. Letter from George P. A. Healy to Benjamin Rush, Paris, October 26, 1841 (a.l.s.). [Manuscripts Division, Rush Family Papers, deposit]

The letter is written from 3 Rue de Choiseul to a son of Richard Rush, in Philadelphia. "Allow me to say that all agree that my portrait of Guizot is by far my best work, he is so well pleased that he has commissioned me to copy it for him. Thanks to kind providence I have my hands full of work & we are quite happy!"

65. William Morris Hunt. *Talks on Art*. Compiled by Helen M. Knowlton. Series 1 and 2. Boston, 1880-83. 2 vols. [ND1130-H92 (SA)]

The American painter William Morris Hunt (1824-1879) studied in France during the decade from 1844 to 1854. His brother, the architect Richard Morris Hunt (1827-1895), also served a Paris apprenticeship—the first of a long line of American architects to study at the Ecole des Beaux Arts. Speaking of William Morris Hunt, Henry James (see No. 73) mentions that "the New Englander of genius, the 'Boston painter' whose authority was greatest during the thirty years from 1857 or so, and with whom for a time in the early period William James was to work all devotedly, had prolonged his studies in Paris under the inspiration of Couture and of Edouard Frère." Reflecting on the "see-saws of reputations" and recalling his own early enthusiasm for Couture's "Romans of the Decadence" and "Page with a Falcon," Henry James points out that in the 1840's and 1850's "it was to this master's school that the young American contemporary flutter taught its wings to fly straightest."

Hunt's *Talks on Art*, published after his death, are a transcription by one of his students of remarks made by "the master" while teaching in his Boston studio. They include occasional reminiscences of his own student days in Paris. "I owe a great deal to Thomas Couture; more in a certain sense, than I do to any one else. . . . I want no one ever to think me ungrateful to him. At the same time, I don't paint in his method, and don't want to. Even before I left his atelier I had begun to paint differently." (II, 75)

66. William Morris Hunt. Medallion head of Thomas Couture. Bronze, signed with Hunt's monogram and dated 1848. 9 $\frac{1}{8}$ x 7 $\frac{1}{2}$ inches. [Lent by the Brattleboro (Vermont) Free Library]

This appears to be the item, then in the possession of Miss Jane Hunt, listed as No. 320 in the catalogue of the *Exhibition of the Works of William Morris Hunt*, Boston, Museum of Fine Arts, Nov. 11-Dec. 15, 1879 [ND237.H9B6 (SA)]. (See illustration.)

67. Jules Janin. *The American in Paris during the Summer. Being a Companion to the "Winter in Paris"; or Heath's Picturesque Annual for 1844.* Illustrated by Eighteen Engravings from designs by M. Eugene Lami. London, 1844. [1514.496.4]

The French originals of this volume, *Un Eté à Paris* [1514.496] and its companion *Un Hiver à Paris* [1514.496.2], purport to be the translation of "un récit très-exact et très-véridique qui nous est venu du pays de Cooper et de Washington-Irving."

68. Louis Desnoyers, J. Janin, and others. *Les Etrangers à Paris.* Illustrations de MM. Gavarni, Th. Frère, H. Emy, Th. Guérin, Ed. Frère. Paris [1844]. [1514.331]

The chapter devoted to "L'Américain," by Arnoult Fremy with illustrations by Th. Frère and Th. Guérin, recounts the adventures of one George Tanner, who arrived in Paris with grandiose plans for the investment of dollars in French railroads and other "internal improvements," but who finally became so pleased with life in Paris that he was content to settle down as a conductor on France's single railway, the Paris-Saint-Germain line.

69. Louis Moreau Gottschalk. *Notes of a Pianist.* Preceded by a Short Biographical Sketch with Contemporaneous Criticisms. Edited by his sister, Clara Gottschalk. Translated from the French by Robert E. Peterson. London, 1881. [ML410.G7A3]

Louis Moreau Gottschalk (1829-1869), a native of Louisiana, piano virtuoso and composer, arrived in Paris in 1842. During the next decade his "creole" compositions—such as *Le Bananier*, *Bamboula* and *Le Banjo*—attracted much favorable attention there. Théophile Gautier, for example, spoke of "the melodious jewel-box of the American artist." The "biographical sketch" preceding Gottschalk's memoirs quotes an article published in 1848 in *La France Musicale* by Léon Escudier, who comments: "We have discovered this Creole composer; an American composer, *bon Dieu!*"

70. Louis Moreau Gottschalk. *Le Bananier. Chanson Nègre.* New York, Richard A. Saalfeld [n.d.]. [Lent by the Free Library of Philadelphia, Music Department]
71. Augustus Kinsley Gardner, M.D. *Old Wine in New Bottles: or, Spare Hours of a Student in Paris.* New York, 1848. [1514.377]

"The Letters, comprising the present volume, were written in Paris [in 1845] to the Editor of the Newark Daily Advertiser, in which print they were originally published. . . . Though the writer's residence in the French metropolis was designed for his improvement in medical science, he deemed it not incompatible with this great object to make himself familiar with the language and characteristics of the great and interesting people, with whom he was sojourning, and whom we ourselves resemble, in some respects, perhaps, more than any other nation." The author was a pioneer American writer on sex hygiene.

Writing of American medical students in Paris, Dr. Gardner remarks (p. 169): "The best seats in Velpeau's amphitheatre have the name of *American* seats, as they are always filled by the Yankees, who have gone and occupied them long before the lecture commences, in order to secure them." (See above, Nos. 53, 54.)

72. George Catlin. *Catlin's Notes of Eight Years' Travels and Residence in Europe, with his North American Indian Collection. With Anecdotes and Incidents of the Travels and Adventures of Three Different Parties of American Indians Whom He Introduced to the Courts of England, France, and Belgium.* Third edition. London, 1848. [1070.244.21]

George Catlin (1796-1872), the painter of American Indians, made an extended European tour with his collection of paintings, Indian artifacts, and living Indians—a tour which included exhibitions in Paris in 1845. Catlin's account of the tour is illustrated with his own sketches, depicting such scenes as the performance of a war-dance before King Louis-Philippe and Queen Amélie at the Tuilleries (II, 216). "The floors and ceilings of the Palace shook with the weight of their steps, and its long halls echoed and vibrated the shrill-sounding notes of the war-whoop." (See No. 101.)

73. Henry James. *A Small Boy and Others.* New York, 1913.
[Ex 3799.7.383]

"... we had somehow waked early to a perception of Paris, and a vibration of my very most infantine sensibility under its sky had by the same stroke got itself preserved for subsequent wondering reference. I had been there for a short time in the second year of my life, and I was to communicate to my parents later on that as a baby in long clothes, seated opposite to them in a carriage and on the lap of another person, I had been impressed with the view, framed by the clear window of the vehicle as we passed, of a great stately square surrounded with high-roofed houses and having in its centre a tall and glorious column." (ch. V, p. 53)

This "early perception of Paris" occurred in 1845. Henry James's recovered "images" and "aspects" of a later sojourn in the Paris of the 1850's are included in this same volume of childhood reminiscences. For other books by Henry James, see Nos. 119, 136.

74. Margaret Fuller Ossoli. *Memoirs.* Boston, 1852. [3881.7.36]

Margaret Fuller (1810-1850), the New England Transcendentalist, spent several months in Paris in the winter of 1846-1847 during the European trip which was to lead to her marriage with the Marquis d'Ossoli and to end with her premature death in a shipwreck off the American coast. Her impressions of "this wonderfull Paris" are to be found in her *Memoirs* and in *At Home and Abroad, or Things and Thoughts in America and Europe* (1856), both published after her death. A visit to George Sand was one of the high spots of Miss Fuller's stay in Paris.

75. "A few estimates of the expense of living in Paris." Memorandum in the hand of Richard Rush, U.S. Minister to France, endorsed by him on verso: "Estimate soon after arriving in '47." [Manuscripts Division, Rush Family Papers, deposit]
76. *Galignani's Messenger*, No. 10,211, Paris, November 26, 1847.
[Manuscripts Division, Rush Family Papers, deposit]

This issue includes an announcement of the opening on November 22, 1847 of the "Boulogne Railway to Neufchâtel, 10 kilomètres from Boulogne," making possible the voyage from Paris to London in twelve and one half hours.

During most of the nineteenth century *Galignani's Messenger* was as indispensable to the American tourist in Paris as its later counterpart, the Paris edition of the *New York Herald Tribune*, is today. The Library has an incomplete file of *Galignani's Messenger* for the years 1831, 1846-1849 [0921.375f].

VI. THE SECOND REPUBLIC, 1848-1851

77. Richard Rush. "A Glance at the Court and Government of Louis-Philippe in 1847-1848; and the French Revolution which Followed." *Occasional Productions, Political, Diplomatic, and Miscellaneous*. Philadelphia, 1860, pp. 299-520. [1083.7935]

Richard Rush (1780-1859), a Princeton graduate in the Class of 1797, describes in this "production" his term of service as U.S. Minister in Paris. The original manuscript of Rush's account, together with other papers relating to his French mission, are among the Rush Family Papers now on deposit in the Princeton Library.

"February 22. We were last night at an invited party at the Duchess de Rochefoucault's. The Diplomatic Corps were there, and others. . . . The Reform banquet, so close at hand, was spoken of; but no one seemed under any uneasiness. . . .

"February 23. A Revolution has come like a thunderclap. All Paris in consternation; barricades, troops, cannon, mobs, cavalry in quick movement, some in full gallop, wheeling into one street and issuing from another; numerous heads looking out from upper windows in amazement. This was the state of things yesterday." (pp. 354-355)

78. Richard Rush. "To the Members of the Provisional government of the French Republic," manuscript in a secretary's hand, endorsed by Rush "My acknowledgement of the French Republic, Monday Feb. 28, 1848"; the same address in printed form in *Message from the President of the United States, communicating a despatch from the American Minister at Paris, announcing the overthrow of the French monarchy, and the establishment of a provisional government based on republican principles* (30th Congress, 1st Session, Senate, Executive, No. 32). [Manuscripts Division, Rush Family Papers, deposit]

Box 15

79. Tickets to the Fête de la Concorde, May 21, 1848, with covering note and envelope from the Minister of Foreign Affairs to Richard Rush. [Manuscripts Division, Rush Family Papers, deposit]

Shown with the tickets: wood engravings, "Fête du 21 Mai - Banniére du Travail," "Vue Générale du Champ-de-Mars," Figs. 216, 217, *Journées illustrées de la Révolution de 1848*, Paris, 1848-49 [1509.184.504q].

80. Charles Godfrey Leland. *Memoirs*. New York, 1893. [Ex 3825.7.363]

At the time of the February Revolution Charles Godfrey Leland (1824-1903), Princeton Class of 1845, was studying in Europe, where he "found a destiny in aesthetics or art, or what had been wanting in Princeton." Chapter 3 of Leland's entertaining memoirs, devoted to "Student Life and Travel in Europe, 1845-1848," includes his account of fighting on the Paris barricades.

"Returning down the Rue de la Harpe before our house, my landlady exclaimed to me in alarm, 'Hide your pistols! there is a *mouchard* (spy of the police) following you.' I believe that I, my blood being up, said something to the effect that if she would point him out I would shoot him forthwith, but the *mouchard* had vanished. We had all got into cool earnestness by that time as regards shooting, having been in it constantly for three days." (p. 176)

81. Charles Godfrey Leland. *Hans Breitmann in Europe. With Other New Ballads*. Philadelphia, 1871. [P94.845.028.12]

Leland wrote the first of his Hans Breitmann ballads in 1857—macaronic verses imitating the speech of German-American immigrants, which were to enjoy unrivaled popularity for several generations. When Leland revisited Paris in 1869 he made his alter ego Hans Breitmann the mouthpiece for memories of his own student days in 1848, in a group of new ballads included in the "fifth series": "Breitmann in Paris," "Breitmann in La Sorbonne," and "Breitmann in Forty-eight."

82. Ralph Waldo Emerson. *Journals, 1820-1872*. Edited by Edward W. Emerson and Waldo Emerson Forbes. Cambridge, 1912. Volume VII (1845-1848). [Ex 3730.35]

"In the first week in May [1848], Mr. Emerson, neglecting the advice of solicitous friends, in his wish to see France especially in days of national crisis, and, incidentally, to gain a better knowledge of the language, crossed the Channel." (Editors' note)

Emerson's fragmentary journal for the period of this brief stay in Paris includes the usual quota of pithy and penetrating remarks. "So that on the whole I am thankful for Paris, as I am for the discovery of ether and chloroform; I like to know that, if I should need an amputation, there is this balm; and if hard should come to hard, and I should be driven to seek some refuge of solitude and independency, why, here is Paris." (p. 473)

83. Rachel Field. *All this, and Heaven too*. New York, 1938. [3737.94.311]

During the final months of the July Monarchy the "Praslin murder case" preoccupied public opinion in Paris, and even assumed political significance as a contributing factor in the fall of Louis-Philippe. The principals involved were the murdered Duchesse de Praslin, the Duc de Praslin (whose suicide before the case came to trial was widely interpreted as governmental connivance in evasion of

justice), and the governess of the Praslin children—Mlle Henriette Deluzy-Desportes. Mlle Desportes went to America in 1849, and in 1851 became the wife of the Reverend Henry Field.

Rachel Field's novel is based upon the life of Mrs. Henry Field, her great-aunt. As the novelist imagines it (chapter XXIII), the first meeting between Henry Field and his future wife took place in the winter of 1847-1848 in the Paris home of Frédéric Monod (a Protestant minister who had befriended Mlle Desportes and offered her a refuge), where "that young minister from America named Field" was among the guests.

Exhibited with the novel was a volume of essays relating to Paris in the 1860's, collected by Henry Field after his wife's death: *Home Sketches in France, and Other Papers*, by the late Mrs. Henry Field, New York, 1875 [3737.53-347]. The frontispiece of this volume reproduces a portrait of Mrs. Field by Eastman Johnson.

84. Herman Melville. *Journal of a Visit to London and the Continent, 1849-1850*. Edited by Eleanor Melville Metcalf. Cambridge, 1948. [3854.9.351]

Herman Melville, as recorded in this journal, spent a few days in Paris, as a tourist, in late November and early December, 1849. His only companion there was his New York acquaintance, the German-American scholar George J. Adler. After stopping for a night at the Hôtel Meurice, Melville took lodgings *chez Madame Capelle* in the Rue de Buci, an address given to him in New York by Dr. Augustus Kinsley Gardner (see above, No. 71). Memories of these lodgings apparently suggested to Melville the setting for a chapter in his historical novel *Israel Potter* (1855), chapter IX: "Israel is Initiated into the Mysteries of Lodging-houses in the Latin Quarter."

85. Henry Wikoff. *Napoleon Louis Bonaparte, First President of France. Biographical and Personal Sketches, including a Visit to the Prince at the Castle of Ham*. New York, 1849. [Ex 1509.185.669.97]

(See No. 57.)



VII. THE SECOND EMPIRE, 1851-1870

86. James Jackson Jarves. *Parisian Sights and French Principles Seen through American Spectacles*. Series 1 and 2. New York, 1852-55. 2 vols. [1514.498; 1514.498.2]

Many of these "letters from Paris," enlivened by wood engravings which appear to be closely inspired by (perhaps copied from) French illustrations of the day, had first appeared in *Harper's Magazine*.

"There were two ingredients of Yankee life that I decidedly missed in Paris. The first was ice, for which '*de l'eau frappée*' was but a poor substitute. The second, the enlivening bustle of a fire, with the hubbub of bells, the clatter of the engines, and the shouts of the boys. . ." (I, 248) In lieu of an enlivening fire, Jarves witnessed the excitement created by the Coup d'Etat of the Second of December, 1851, when the President of the Second Republic, Louis Napoleon, was proclaimed Emperor Napoleon III.

87. James McNeill Whistler. "Douze Eaux Fortes d'après Nature par James Whistler. Imp. Delatre. Rue St. Jacques. 171. Paris. Nov. 1858. A Mon viel Ami Seymour Haden." Etched title-plate for the so-called "French Set" of Whistler's early etchings. $5\frac{3}{4} \times 4\frac{3}{8}$ inches. [Lent by the Art Museum, Princeton University]

After an uncompleted term of study at West Point, James McNeill Whistler (1834-1903), the son of an American engineer, arrived in Paris in 1855 to begin art studies in the atelier of C. G. Gleyre. A group of his early etchings, representing Alsatian and Parisian subjects, was issued as a set with the above title-plate. (See illustration.)

For another example of Whistler's work, and his later years in Paris, see Nos. 137, 139, 140.

88. George Du Maurier. "All as It Used to Be." Illustration for *Trilby. Harper's New Monthly Magazine*, LXXXVIII, No. 526 (Mar., 1894), 575. [Ex 3723.3.391.11, Vol. 1]

In his famous novel *Trilby* the Englishman George Du Maurier evoked nostalgically his younger days in the Paris of the 1850's, when James Whistler was one of his fellow art students. The character of "Joe Sibley, an American" was suggested by Whistler, while one of the illustrations, "All as It Used to Be," depicted Whistler, with monocle, leaning nonchalantly against the wall in the background of a studio scene. *Trilby* was first published serially in *Harper's Magazine* in 1894. Whistler, who was then a famous man skilled in the "gentle art of making enemies," took offense at the picture of his younger self presented in the novel, and caused Du Maurier to alter the offending passages and picture. Thus, when *Trilby* appeared in book form, "Joe Sibley, an American" became "Anton, a Swiss," and the figure in the studio scene was vaguely disguised with a beard. *Trilby*, it may be added, provided a preview of Paris to countless young Americans in the nineties and well into the twentieth century.

89. J. O. Choules. *Young Americans Abroad; or, Vacation in Europe: Travels in England, France, Holland, Belgium, Prussia and Switzerland*. With illustrations. Boston, 1852. [Graphic Arts Collection]
90. Jacob Abbott. *Rollo in Paris*. Boston, 1854. [Sinclair Hamilton Collection]

Several cuts after J. McLenan engraved on wood.

"Soon afterwards the curtains opened at the farther end of the arena, and a magnificent troop of horse, mounted by male and female riders, all dressed in the gayest and most splendid costumes, came prancing in. As soon as Rollo had recovered from his astonishment at this spectacle, he turned to Jennie, and said,—

"'Jennie, it is not any church or meeting at all; and I think we had better go home.'

"'I think so too,' said Jennie.

"'I should like to come here some other day,' added Rollo; 'and I mean to ask my father to let us come. Uncle George will come with us. But now we had better go home.' (p. 128, "Rollo and Jennie discover their mistake")

91. Harriet Beecher Stowe. *Sunny Memories of Foreign Lands*. Boston, 1854. 2 vols. [Sinclair Hamilton Collection]

Mrs. Stowe's European trip included several weeks in Paris in June, 1853, described in Vol. II, 143-190.

"French life is different from any other. Elsewhere you do as the world pleases; here you do as you please yourself. My spirits always rise when I get among the French." (II, 146)

92. Bell Smith Abroad. New York, 1855. [Sinclair Hamilton Collection]

The greater part of the book concerns Paris. Illustrated with wood engravings after drawings by William Walcutt; frontispiece, "The English Belle at Paris," steel engraving by J. Levasseur after painting by G. P. A. Healy (see Nos. 62-64).

93. George William Curtis. "The Potiphars in Paris. A Letter from Miss Caroline Pettitoes to Mrs. Settum Downe." *The*

Potiphar Papers. New York, 1853, pp. [155]-199. [Sinclair Hamilton Collection]

Reprinted from *Putnam's Monthly*. The illustrations are by Augustus Hoppin. "Do you know, the other evening we went to the ball at the Tuilleries, and oh! it was splendid. . . . But you should have seen Mrs. Potiphar when the Emperor Napoleon III spoke to her." (p. 232, with illustration facing)

94. William Allen Butler. *Nothing to Wear: An Episode of City Life*. Illustrated by Hoppin. New York, 1857. [Sinclair Hamilton Collection]

Nothing to Wear once enjoyed great popularity, went through many editions, and begat a swarm of "Nothing to . . ." books. Augustus Hoppin's illustrations include: a picture of Mr. M'Flimsey examining a Parisian dressmaker's bills (p. 12), and another of Flora curtsying to Emperor Napoleon III (p. 37).

"Miss Flora M'Flimsey, of Madison Square,
Has made three separate journeys to Paris,
And her father assures me, each time she was there,
That she and her friend Mrs. Harris . . .
Spent six consecutive weeks without stopping,
In one continuous round of shopping;
Shopping alone, and shopping together,
At all hours of the day, and in all sorts of weather. . . ."

95. *Americans in Paris; or, A Game of Dominoes*. A Comedy in Two Acts. As performed at Wallack's Theatre. New York, Samuel French, 1858. [3593.686, Vol. 1]

96. Daniel C. Eddy. *The Percy Family*. [Vol. 3:] *Paris to Amsterdam*. Boston, 1860. [Sinclair Hamilton Collection]

Wood engraving, p. [91], "The Presentation."

97. Invitation to a soirée at the Tuilleries, from the "Grand Chambellan," "par ordre de l'Empereur," to Miss Dayton, February 4 [186-], with covering envelope and instructions for carriages entering the courtyard of the Palace. [Manuscripts Division, Dayton Papers] Bill for dresses to Mme J. W. Webb from Mme Vignon, Couturière, 182, Rue de Rivoli, Sept. 10, 1864, with engraved letterhead. [Manuscripts Division, Dayton Papers] Souvenir medal of the Exposition Universelle of 1855; head of the Empress, obverse, and Palais de l'Industrie, reverse. [Lent by Howard C. Rice, Jr.]

98. William L. Dayton. Draft of a letter to Charles Francis Adams, U.S. Minister in London, Paris, December 9, 1862; draft

of a communication to Drouyn de Lhuys, French Minister of Foreign Affairs, Paris, August 25, 1863; card of admission to the Tribune du Corps Diplomatique, Corps Législatif, Session 1864. [Manuscripts Division, Dayton Papers]

The U.S. Minister in Paris from 1861 to 1864 was William L. Dayton (1807-1864), a New Jersey lawyer, graduate of Princeton, Class of 1825. A portion of Dayton's papers are now in the Princeton Library. From these the above items were selected as characteristic examples of the materials available. Dayton's letter to Charles Francis Adams concerns French intervention in Mexico; the communication to Drouyn de Lhuys, "the rebel steamer Florida, now in the roadstead of Brest . . ." One of the Union representative's chief problems was that of counteracting the efforts being made by Confederate agents in Paris to obtain French recognition of the Confederacy and to purchase military and naval supplies in violation of official French neutrality. Most of the Americans resident in Paris at this time were, in one way or another, fighting the Civil War.

99. William L. Dayton, Jr. Letter to his father, Cherbourg, Friday night (a.l.s.); letter to Charles Ewing Green, Paris, June 24, 1864 (a.l.s.). [Manuscripts Division, Dayton Papers]

William L. Dayton, Jr. (Princeton Class of 1858), who served as secretary to his father, the U.S. Minister in Paris, witnessed the naval engagement between the Confederate privateer "Alabama" and the Union man-of-war "Kearsarge" on June 19, 1864, "from an elevated spot of ground near Cherbourg," as described in these letters. The second was written to a friend in Trenton, New Jersey—Charles Ewing Green, Princeton '60. Other material concerning the "Alabama"- "Kearsarge" affair is to be found in the Dayton Papers and in the deCoppet Collection.

100. Raphael Semmes. *Croisières de l'Alabama et du Sumter. Livre de bord et journal particulier du Commandant R. Semmes de la Marine des Etats Confédérés et des autres officiers de son état-major*. Troisième édition. Paris, E. Dentu, 1864. [W80.116.85.2]

This French translation of Commander Semmes's narrative bears witness to the "Alabama's" contemporary fame and to Confederate propaganda activity in Paris. The frontispiece shows the two vessels.

101. George Catlin. Caricature of Emperor Napoleon III (12 1/4 x 9 inches), with covering note addressed to W. L. Dayton; letter from Catlin to Dayton, Ostend, December 11, 1862 (a.l.s.). [Manuscripts Division, Dayton Papers]

These curious documents were sent to the U.S. Minister in Paris by George Catlin, the painter of North American Indians, who was then living obscurely in Ostend (see No. 72). The letter proposes a scheme for "attaching plates to the sides of an armed vessel." The pencil sketch of the Emperor is reproduced as one of the illustrations of this catalogue.

102. John Bigelow. *Retrospections of an Active Life*. New York, 1909. [1083.179]

John Bigelow (1817-1911) was U.S. Consul-General in Paris from 1861 to 1865, and then, for a year, the U.S. Minister succeeding Dayton. His *Retrospections* include a detailed account of his activity in Paris during the Civil War and thereafter. Vol. II, 234 ff, relates "The Death of Mr. Dayton."

103. Announcement (in French) of the funeral services for William L. Dayton at the American Chapel, 21 Rue de Berri, December 6, 1864; text of remarks made at the funeral by Edouard Laboulaye, with a covering note from John Bigelow to Mrs. Dayton. [Manuscripts Division, Dayton Papers]

Edouard Laboulaye (1811-1883), professor at the Collège de France, an active French advocate of the Union cause, was for several decades a host, friend, and counsel to Americans in Paris.

104. Bill for wines to William Dayton, from dealer in "Foreign & French Wines Spirits Ales and Teas," 236, Rue de Rivoli, December 23, 1862; menu for a dinner, December 17, 1863. [Manuscripts Division, Dayton Papers]

105. Henry T. Tuckerman. *Maga Papers about Paris*. New York, 1867. "Putnam's Railway Classics." [1514.916]

"If we desire to feel the public pulse in England, we attend a parliamentary debate, or have a talk at the club; and in America we read the newspapers. There is a more amusing way of doing this in Paris, and that is by going to the balls." (ch. VII, "A Ball at the Tuilleries")

106. Mark Twain. *The Innocents Abroad, or The New Pilgrims' Progress; being Some Account of the Steamship Quaker City's Pleasure Excursion to Europe and the Holy Land; with Descriptions of the Countries, Nations, Incidents and Adventures, as They Appeared to the Author*. Hartford, 1869. [Ex 3679.7.349]

Mark Twain's immensely popular book gathers together the reports he had written for American newspapers while accompanying the "pleasure excursion" in 1867. Included in the account are the now classic chapters on American "plain citizens" as tourists in Paris. This was the year when: "Everybody was going to the famous Paris Exposition. I, too, was going to the Paris Exposition. The steamship lines were carrying Americans out of the various ports of the country at the rate of four or five thousand a week, in the aggregate. If I met a dozen individuals, who were not going to Europe shortly, I have no distinct remembrance of it now." (p. 27)

Among the illustrations: "American Drinks" (p. 148).

107. Winslow Homer. "A Paris Ball—Dancing at the Mabille, Paris"; "A Paris Ball—Dancing at the Casino." Wood engravings after drawings by Winslow Homer. *Harper's Weekly*, XI, No. 569 (Nov. 23, 1867), 744-745. [Graphic Arts Collection]

"The Frenchman . . . is a dancing animal, and, no longer in fear of a too inquisitive police, takes the full benefit of the imperial license, and indulges in a freedom of agility that must be seen to be appreciated. Such a vision is granted by our artist, who has caught Paris in the supreme crisis of its dancing frenzy, to every eye that may look upon his pictures, which are as faithful as truth."

"The Mabille in summer and the Casino in winter . . . are the two principal balls to which foreign visitors chiefly resort, prompted, no doubt, by the commendable and philosophic motive of observing French life."

108. Winslow Homer. "Art Students and Copyists in the Louvre Gallery, Paris." Wood engraving after drawing by Winslow Homer. *Harper's Weekly*, XII, No. 576 (Jan. 11, 1868), 25. [Graphic Arts Collection]

"We reproduce in this Number of the *Weekly* one of Mr. Winslow Homer's studies of Art-life in Paris, made during his late residence in the French capital. It represents the Art-students and copyists in the gallery of the palace of the Louvre, engaged in making studies or copies of the Old Masters which have been gathered therein." (See illustration.)

Cf. the opening chapter of Henry James's *The American*, below, No. 119.

109. Edward Gould Buffum. *Sights and Sensations in France, Germany, and Switzerland; or, Experiences of an American Journalist in Europe*. New York, 1869. [1401.223]

"There is a queer little place in one of the streets in the vicinity of the Madeleine, which has become a shrine to which few Americans coming to Paris fail to make a pilgrimage. . . . This is the establishment of Madame Busque. . . . Over the door is the American coat-of-arms . . . and if the sight of the emblem of his country fails to send the blood coursing quicker through the veins of the American who sees it, the window is filled with articles the first glance at which will certainly have this effect. These are pumpkin and mince and apple pies, and gingerbread and doughnuts, all looking particularly nice and tempting." (pp. 200-201)

110. *An American Family in Paris*. With fifty-eight illustrations of historical monuments and familiar scenes. New York, 1869. [Lent by Howard C. Rice, Jr.]

VIII. THE SIEGE AND THE COMMUNE, 1870-1871

111. *The Memoirs of Dr. Thomas W. Evans. Recollections of the Second Empire*. Edited by Edward A. Crane, M.D. London, 1905. 2 vols. [1509.185.331]

"In November, 1847, I came to Paris, with my wife, having accepted an invitation from Cyrus S. Brewster, an American dentist of repute then living in Paris, to associate myself with him professionally. . . ." Thus begin the memoirs of Dr. Evans, of Philadelphia, who spent the greater part of his life in Paris, where he was to play an unexpected role in 1870. The doctor's recollections include the story of his friendship with Emperor Napoleon III and Empress Eugénie, his nostalgic memories of the Second Empire (Paris was never the same to him under the Third Republic), and the amazing account of the flight of the Empress in September, 1870. Dr. Evans escorted the Empress and her lady-in-waiting in his private carriage from Paris to Deauville, where he commandeered a private yacht (from a somewhat hesitant Englishman) to take her across the Channel.

Vol. II, p. 359: "Perhaps you are surprised to see me here," said the Empress." Illustration facing this page: "The Empress and Madame Lebreton at Dr. Evans's House."

112. *Life and Letters of Mary Putnam Jacobi*. Edited by Ruth Putnam. New York, 1925. [8955.495.01]

"Paris, Sept. 4th, 1870. My dear Father,—I write the date to my letter with precision, for it is a great day. I have heard the Republic proclaimed in Paris!" (p. 256)

The published letters of Mary Putnam Jacobi (1842-1906), one of America's pioneer woman doctors, include a full and exceptionally interesting account of her years in Paris from 1866 to 1871. She was the first woman to be admitted to the Paris Medical School, where she obtained her doctor's degree in 1871 with a thesis, *De la graisse neutre et des acides gras*. During her stay abroad she contributed, anonymously, occasional pieces to *Putnam's Magazine*, of which her father was editor. Several of these have been collected in her *Stories and Sketches*, New York, 1907 [3798.494.388].

With the printed volume of letters were exhibited (through the courtesy of the writer's daughter, Mrs. George McAneny) two of the originals, written by Mary Putnam from Paris: September 15, 1870, to her mother; and December 26, 1870, to her father. In the first of these she writes, "I intend to do my best to be all ready with my thesis and examination exactly as if there were no war." In the second she mentions that "We still have plenty to eat, *barring meat*, for which we are on rations," and concludes, "I hope you and mother have not been worrying about me. I calculated that the first month you would take it easy, the second you would be *ennuyés*, the third, *inquiets pour moi*, etc."

113. Letter from Olin L. Warner to his brother, Melville H. Warner, Paris, October 1, 1870, sent by balloon post (a.l.s.).
[Lent by Mrs. Carlyle Jones]

"There has been no means of getting a letter through the Prussian lines since Paris was first besieged. . . . I send this by a balloon which leaves the city tomorrow and passes over the Prussian Army. . . . I am obliged to write fine and use thin paper in order to send a letter. . . . I am already used to hearing the canon boom by night and by day."

Olin L. Warner (1844-1896), the American sculptor, was a student at the Ecole des Beaux Arts in Paris from 1869 to 1872. Shown with Warner's letter (which reached his brother at Westminster Depot in Massachusetts on October 31), also through the courtesy of his daughter, Mrs. Carlyle Jones, were other "souvenirs of the Siege": (a) a sketchbook including Warner's sketch ($5\frac{3}{4} \times 4\frac{1}{8}$ inches) of a

casualty of the fighting during the Commune; (b) Warner's identification paper as a member of the Free Corps of the "Légion des Amis de la France"; (c) a book picked up in the ruins of the Château de Saint-Cloud; (d) fragments of a chunk of "Siege bread," made from flour adulterated with sawdust, brought home by Warner as a souvenir of "l'Année Terrible." (See illustration.)

114. Elihu B. Washburne. *Recollections of a Minister to France, 1869-1877.* New York, 1887. 2 vols. [1509.186.956]

"I propose to record my reminiscences in Paris and France from the spring of 1869 to the fall of 1877. My term of service as Minister of the United States to France was eight years and a half, which was a longer term than that of any diplomatic representative we ever had in that country. It comprised one of the most interesting epochs in history, and embraced the siege and the Commune of Paris."

"Monday evening, January 9th, 113th day of the siege, 5th day of the bombardment. 'Des canons, toujours des canons.' The bombardment was furious all last night and all today. The shells have come into the Latin quarter thick and fast, and many people have been killed and wounded. Among the latter is a young American by the name of Swager, from Louisville, Kentucky. He was sitting in his room in the Latin quarter last night when a shell came in and struck his foot. It fractured it to such an extent that he had to have his leg amputated. He was taken to our American ambulance, where the operation was performed by Drs. Swinburne and Johnston." (I, 294) Facing this page: illustration, "German Shells Falling in the Latin Quarter."

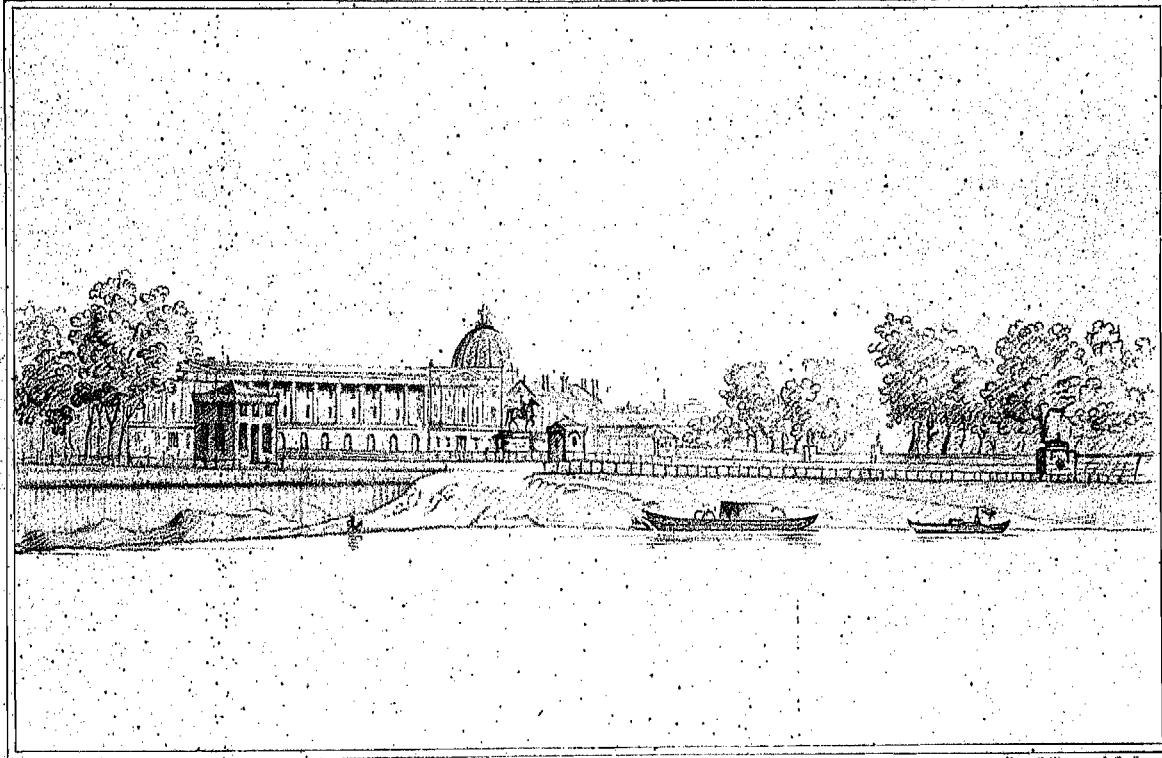
"It was on May 16th [1871] that the Column Vendôme was finally pulled down. . . . I must confess that I had no desire to witness such an act of vandalism, but driving along the Boulevard just before the hour fixed, I found that the crowd of people collected at the head of the Rue de la Paix, and in the Rue de Castiglione was immense." (II, 119-120) Illustration, p. 119, "The Fall of the Column Vendôme."

115. Thomas W. Evans. *History of the American Ambulance established in Paris during the Siege of 1870-71, together with the details of its Method and its Work.* London, 1873. [9984.331.2]

116. Edward S. King. *Descriptive Portraiture of Europe in Storm and Calm. Twenty Years' Experiences and Reminiscences of an American Journalist.* Springfield, Mass., 1887. [14093.521]

King's reminiscences include an eye-witness account of events in Paris in 1870-1871, such as the destruction of the Colonne Vendôme during the rule of the Commune (pp. 468-470).

Edward Smith King (1848-1896) had a varied career as writer and as foreign correspondent for such newspapers as *The Springfield Republican* and the *Boston Morning Journal*. As he points out in his book, the completion of the Transatlantic Cable (1858-1865) changed the conditions of the journalist's work and brought events in Europe far closer to American readers. King based a novel on his experiences in Paris during the Commune (*Kentucky's Love*, 1873), as well as a story for boys (*Under The Red Flag*, 1895). Earlier in his career he had published a volume called *My Paris* (1868).



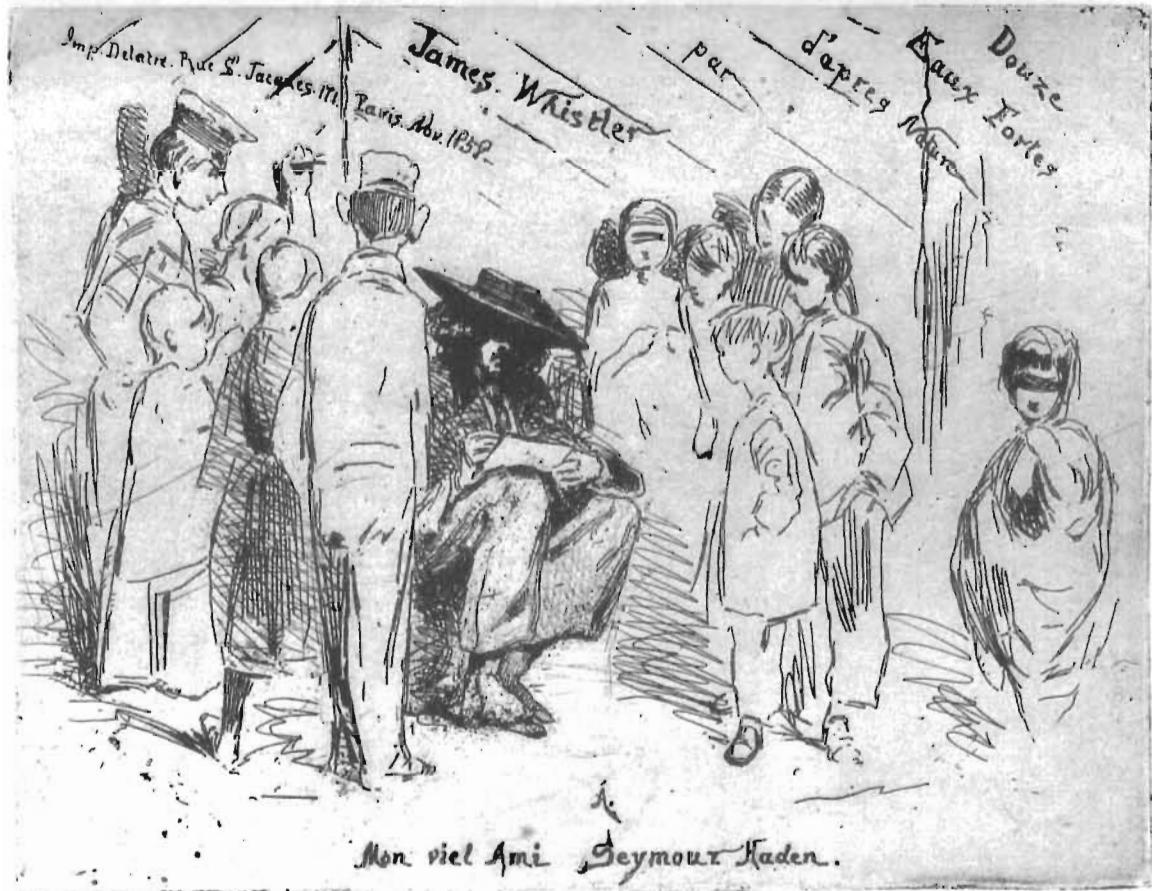
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The Square of Louis XV at Paris—the Gardemobiles to entrance
of the Tuilleries & Champs Elysees—afterward the Square of the Revolution

John Trumbull. The Place Louis XV. 1786. (Catalogue No. 14)



William Morris Hunt, Head of Thomas Couture, 1848.
(Catalogue No. 66)



James McNeill Whistler. Title-plate for the "French Set" of his etchings. 1858. (Catalogue No. 87)



"Hold—hold there!!—my dear friends, both
I pray you, stay the effusion of blood for a few months"
(aside) ————— until I can subjugate Mexico

George Catlin. Caricature of Emperor Napoleon III. 1862.
(Catalogue No. 101)



Winslow Homer, Art students and copyists in the Louvre Gallery,
1867. (Catalogue No. 108)



Olin L. Warner. A Casualty of the street fighting during the Commune.
Paris, 1871. (Catalogue No. 113a)



Olin Warner's identification paper as a volunteer in the
Légion des Amis de la France. (Catalogue No. 113b)



Mahonri Young. Café du Dôme, Montparnasse. 1923.
(Catalogue No. 211)

BABYLON REVISITED

by

F.Scott Fitzgerald

"And ~~Well,~~ where's Mr. ~~Campbell~~?" asked Charley Wales,

~~finishing his drink.~~

"He's gone to Switzerland. He's pretty sick

man, Mr. Wales."

"Oh, I'm sorry, to hear that."

~~After~~ ~~check his hand gravity.~~

"And George Hardt?" Charley inquired, ~~finishing his drink.~~

"Back in America, gone to work."

"And ~~Mr. Schaeffer~~ the snow-bird?"

~~Back in America now too?~~

~~Hardt~~
~~and the Gomte in Berg.~~

"He was here last week. Anyway his friend Mr.

~~Schaeffer~~
Golomon is here. And Mr. Schaeffer."

Two familiar names from the ~~full~~ days of two years ~~a~~ ~~and a half~~
ago. Charley scribbled an address in his note book and
tore out the page.

"If you see Mr. Schaeffer ~~said Charley~~, give him

~~scribbling to~~
~~his notebook~~

F. Scott Fitzgerald. Corrected typescript of his short story
"Babylon Revisited," 1931. (Catalogue No. 212)

117. "Paris, 1870-1871." Set of stereoscopic views, showing destruction during the Siege and the Commune. [Graphic Arts Collection]



IX. THE THIRD REPUBLIC, THE 1870's AND 1880's

118. Francis Vielé-Griffin. *Souvenirs d'Enfance et de Première Jeunesse*. Paris, 1939. [Ex 3296.27.386]

In the spring of 1872 Teresa Griffin of New York, separated from her husband, the army officer and engineer Egbert L. Vielé, arrived in Paris with her youngest son "Bertie"—Egbert L. Vielé, Jr., later known as the French symbolist poet, Francis Vielé-Griffin (1864-1937). In these *Souvenirs* (written in later life and published after his death) he recalls the first arrival in Paris, and how, looking from the window of a hotel in the Rue de la Paix, his delighted eyes traveled from the "blue silhouette of the mutilated pedestal of the Column" to the unfinished front of the Opera, "all pink and golden in the sunlight."

The poet's sister Emily Vielé Strother also recalls their Parisian childhood in her slightly-fictionalized narrative, *Eve Dorre: The Story of Her Precarious Youth* (1915). The experiences of this Parisian-American family suggest an analogy with that of Julian and Anne Green (see No. 169).

For other items concerning Vielé-Griffin see Nos. 134, 135, 138; and for notes on further materials in the Princeton Library, *The Princeton University Library Chronicle*, XII, No. 3 (Spring, 1951), 150-153, and XVI, No. 4 (Summer, 1955), 189-194.

119. Henry James. *The American*. Boston, 1877. [Ex 3799.7-312-.11]

Although France does not occupy in Henry James's work as large a place as do Italy and England, Paris is nevertheless an integral part of that "European scene" which supplied the settings for his many novels and stories of Americans abroad. *The American*, as James recalls in his 1907 preface to the "New York Edition" of the novel (a preface which is in itself a fine evocation of "The Great Paris Har-

mony"), was written in Paris in 1875-1876. The novel begins "on a brilliant day in May, of the year 1868," in the Salon Carré of the Louvre, where Christopher Newman encounters "the little copyist" (cf. No. 108). James later wrote a play based on *The American*, which had a not-too-successful run in London in 1891; a copy of the privately printed promptbook is in the Library [Ex 3799.7.312.13]. For other James items, see Nos. 73, 136.

120. Bronson Howard. *The Banker's Daughter and Other Plays*. Edited by Allan G. Halline. Princeton, 1941. "America's Lost Plays," Vol. X. [3790.54.314]

Among the successful American plays of the 1870's and 1880's were Bronson Howard's *The Banker's Daughter*, first performed in 1873 under the title *Lilian's Last Love*, and *One of Our Girls*, 1885—both of which depict "innocent" American girls in the snares of Parisian society. With the published text of the plays were shown a program for a performance of *The Banker's Daughter*, Park Theatre, Boston, week ending September 6, 1879, and another for *One of Our Girls*, the Lyceum Theatre, New York, week ending January 2, 1886 [Theatre Collection]. The "Note by the Author," printed in the second program, summarizes his theme and preoccupations: "The American girl in French society is invariably misunderstood, sometimes even insulted, on account of that innocent freedom in her social relations to which she is accustomed at home. . . ."

121. George Augustus Sala. *Paris Herself Again in 1878-9*. Fourth edition. London, 1880. 2 vols. [1514.801]

This well-illustrated work by an Englishman was included because of its significant title and for its chapter (II, 77-83) on "America's Place at the Exhibition."

122. Joel Cook. *A Holiday Tour in Europe, described in a Series of Letters written for the Public Ledger during the Summer and Autumn of 1878*. Philadelphia, 1879. [1401.2685]

"There are one hundred and fifty thousand American and English strangers in Paris, and one runs against them wherever he goes. . . . Paris is a glorious place for an American to shop. Rows of shops are found on almost every street, and some of the stores cover acres, there being two or three here like the 'Bon Marché,' the 'Belle Jardinière,' and the stores of the 'Louvre,' that are enormous establishments, exceeding in size anything that we have in America. . . . It was from these great Parisian bazaars that Mr. Wanamaker got the design of his. . . ." (p. 167)

123. Hezekiah Butterworth. *Zigzag Journeys in Europe. Vacation Rambles in Historic Lands*. Boston, 1880. [1401.231]

"An American teacher takes a class of boys on a vacation tour to England and France, and interests them in those places that illustrate the different periods of English and French history."

124. John Singer Sargent. Portrait of Mme Gautreau, 1884. Color reproduction in *Life*, XXXVI, No. 20 (May 17, 1954), 96. [0901.L724q]

The subject of Sargent's portrait, painted in Paris, was "one of our girls," "the banker's wife," née Judith Avegno of Louisiana. After the Civil War she moved with her family to Paris, where she married the French banker Pierre Gautreau.

John Singer Sargent (1856-1925) was born in Europe of American parents. He began his career as a painter in Paris in 1874 in the atelier of Carolus-Duran, and achieved his first successes there. The portrait of Mme Gautreau, which the artist counted on to bring him further Paris patronage, raised something of a storm when it was shown at the Salon of 1884. Some of the critics, but especially the gossip-mongers, professed to be shocked by the lady's daring dress, the pose, the cosmetics, etc. Not long after this Sargent moved to England, which henceforth became his headquarters. The portrait of Mme Gautreau is now in the Metropolitan Museum of Art, New York. For a photograph of Sargent with this portrait in his studio at 41, Boulevard Berthier, Paris, see: David McKibbin, *Sargent's Boston, with an Essay and a Biographical Summary and a complete Check List of Sargent's portraits*, Boston, Museum of Fine Arts, 1956, p. 22, Fig. 7.

125. John H. Twachtman. "On the Seine." Oil painting on wood, ca. 1883. $15\frac{1}{4} \times 13\frac{1}{4}$ inches. [Lent by Albert E. McVitty '30]

John Henry Twachtman (1853-1902), of Cincinnati, studied in Munich in the 1870's. Later on, in 1883-1884, he worked in Paris at the Atelier Julian under Lefebvre and Boulanger. "On the Seine"—also called "View on the Seine at Neuilly"—dates from this period.

126. Charles A. Platt. "Rue du Mont Cenis, Montmartre." Etching, 1884. $8\frac{1}{2} \times 5\frac{1}{2}$ inches. [Lent by the Art Museum, Princeton University]

Platt (1861-1933), later known as a distinguished architect and planner, began his career as a painter and etcher, studying and working in Paris in the 1880's.

127. Mary Cassatt. "In the Omnibus." Color print, 1891, reproduction (in black and white) in Adelyn D. Breeskin, *The Graphic Work of Mary Cassatt; A Catalogue Raisonné*, New York, 1948, No. 145. [ND237.C2B7q (SA)]

Mary Cassatt (1845-1926), of Pennsylvania, who first knew Paris as a young woman during the Second Empire, made her permanent home in France after 1874. The French poet Stéphane Mallarmé—according to Louise Chandler Moulton, who records a conversation with him in her *Lazy Tours in Spain and Elsewhere*, Boston, 1896, p. 171 [1401.6553]—ranked Mary Cassatt with the other Impressionist masters among "his chosen few."

"In the Omnibus" (also known as "The Tramway") is one of Miss Cassatt's few prints in which a Parisian landscape background is suggested. This is one of a series of ten color prints (combining dry point, soft ground and aquatint) first exhibited in Paris in 1891. For an original print in this same series see the following item.

128. Mary Cassatt. "The Coiffure." Color print, 1891. $14\frac{1}{4} \times 10\frac{1}{2}$ inches. [Graphic Arts Collection]

The print is signed in pencil by the artist, "Edition de 25 épreuves Imprimées par l'artiste et M. Leroy—Mary Cassatt," and is stamped with her monogram in blue. See Breeskin, *Catalogue*, No. 152 (reproduced in color as frontispiece).

129. Archibald Clavering Gunter. *Mr. Barnes of New York*. New York, 1887. [Ex 3764.11.364] *Mr. Potter of Texas*. New York, 1888. [Ex 3764.11.366] *That Frenchman!* New York, 1889. [3764.11.389]

In the late 1880's and the 1890's Archibald Clavering Gunter (1847-1907) brought Paris to thousands of American readers with these sensationaly successful "yellow-back" novels. "Mr. Barnes" was a seasoned globe-trotter, quite at home in Paris, while "Mr. Potter," on the first night of his stay there, almost precipitated a riot in one of the cafés chantants in the Champs-Elysées. In *That Frenchman!* Gunter pictures the Paris of the Second Empire "running its butterfly race to Sedan," in a story revolving around a plot to assassinate the Prince Imperial as a means of averting war between France and Prussia.

130. *Paris in Four Days. A Complete and Practical Guide to all the Sights and Objects of Interest in and around the Metropolis*. Paris, 1889. [1514.651] Photograph of the Eiffel Tower, showing pavilions of the Exposition Universelle at its base, 1889. Bromide print on glass. [Graphic Arts Collection]

X. FIN DE SIÈCLE

131. Stuart Merrill. *Pastels in Prose*. Translated from the French by Stuart Merrill, with illustrations by Henry W. McVickar, and an introduction by William Dean Howells. New York, 1890. [3229.636]

Stuart Merrill (1863-1915), born at Hempstead, Long Island, went as a child to Paris, where his father was counsellor at the American Legation. Although he later returned to America for a time, he eventually made France his home. Merrill, whose first works were published in French in the late 1880's, earned for himself an important place among the French Symbolist poets. For a description of a significant group of Merrill letters now in the Princeton Library (one of which was exhibited as No. 133), see Gilbert Chinard, "Letters of Stuart Merrill to Rudmose Brown," *The Princeton University Library Chronicle*, VIII, No. 4 (June, 1947), 168-171, and supplementary note, XIV, No. 1 (Autumn, 1952), 49.

132. Stuart Merrill. *Les Fastes (Thyrses-Sceptres-Torches)*. Paris, Léon Vanier, 1891. [Ex 3269.87.333]

The volume is dedicated "A William Dean Howells. Hommage. S.M." One of the poems, "Celle qui prie," is dedicated to Jonathan Sturges.

133. Letter from Stuart Merrill to Rudmose Brown, 53 Quai de Bourbon, November 28, 1900 (a.l.s.). [Manuscripts Division]

134. Francis Vielé-Griffin. *Poèmes et Poésies*. Paris, Mercure de France, 1895. [Ex 3296.27.1895]

This volume brings together several series of poems published during the preceding decade (*Cueille d'Avril*, *Joies*, *Les Cygnes*, etc.), with some additions. It is dedicated: "Au fin parler de France, un très humble et passioné servant, F.V.-G." (See No. 118.)

135. Letter from John Meredith Read to Vielé-Griffin, 128, Rue de la Boétie, Champs-Elysées, Paris, July 10, 1895 (l.s.). [Manuscripts Division]

"I have read with the greatest interest an admirable tribute to your genius from M. Robert de Souza, and am delighted to find your name so renowned in a country dear to us both. The article in question reviews with a masterly hand the different lines of origin of the French school of poetry, and the author's characterization in the first paragraph is most striking. Victor Hugo I knew and dined with during the siege. Gautier was my colleague at the Dîner des Spartiates, as was de Banville; and each one of these names calls up most interesting reminiscences. It is the greatest compliment to an American to be named in such a list and to be ranked as "un de nos plus purs poètes français."

Read (1837-1896), a retired diplomat and writer living in Paris, had been American consul-general during the Franco-Prussian War.

136. Henry James. *The Ambassadors*. London, 1903. [Ex 3799.7-311]

"The place itself was a great impression—a small pavilion, clear-faced and sequestered, an effect of polished *parquet*, of fine white panel and spare, shallow gilt, of decoration delicate and rare, in the heart of the Faubourg St.-Germain, and on the edge of a cluster of gardens attached to old, noble houses. Far back from streets and unsuspected by crowds, reached by a long passage and a quiet court. . . ." (ch. X, describing the residence of Gloriani the artist; see the following item.)

137. Leon Edel. "Jonathan Sturges." *The Princeton University Library Chronicle*, XV, No. 1 (Autumn, 1953), 1-9, illus. [P51.74.224]

Mr. Edel's article shows how a chance remark made to William Dean Howells [Lambert Strether] by Jonathan Sturges [Little Bilham] in 1894, in Gloriani's [Whistler's] garden in the Faubourg St.-Germain [110, Rue du Bac], planted the seed from which sprang Henry James's novel *The Ambassadors*. Jonathan Sturges (1864-1911) was a graduate of Princeton, Class of 1885.

138. Letter from Jonathan Sturges to Francis Vielé-Griffin, 5, Rue de Castiglione, Paris, July 26 [1895] (a.l.s.). [Manuscripts Division]

"I was born by accident out of my own country but in due time in a fine old house with columns which still exists in the avenue Gabriel in Paris. I attached the letters of B.A. to my name at the ancient college of Princeton in America where

I edited the famous Nassau Literary Magazine the oldest student's paper in the States,—a journal whose Addisonian simplicity & ponderous traditions I endeavoured to relieve by the publication of several stories of my own begetting. . . ."

139. Letter from James McNeill Whistler to Jonathan Sturges, 110, Rue du Bac, Paris, Friday night [March 30, 1895] (a.l.s.). Whistler's calling card inscribed with butterfly and New Year's wishes for 1898 "To Jonathan." [Manuscripts Division]

"I am of the opinion that decidedly you should be present—Voilà—Now I am also of opinion that Mirbeau's address is a little late for this coming Sunday (as ever is)—and that therefore they, that is he and Vielé Griffin should be given more time. So I propose the next Sunday—April 7, for the breakfast—12 o'clock—here. Will you tell Griffin if you see him. . . . coffee in the garden and other developments!"

This is one of a group of Whistler letters to Sturges, now in the Princeton Library, relating to the affair of the "Baronet and the Butterfly."

140. James McNeill Whistler. "Les Bonnes du Luxembourg." Lithograph, signed in pencil with Whistler's butterfly, 1894. 12½ x 8 inches. [Lent by the Art Museum, Princeton University]

Thomas R. Way, *The Lithographs by Whistler* (1914), No. 48. For an example of Whistler's earlier work, see above, No. 87.

141. Charles Dana Gibson. "In Paris. Some Sidewalk Types." "In Paris. At the Jardin de Paris." *Drawings by Charles Dana Gibson*. New York, 1894. [NE539.G3A31f (HTN)]

The copy shown is one of twenty copies made up for Gibson, with a presentation inscription from the publishers, R. H. Russell & Son, to Laurence Hutton, and another inscription from C. D. Gibson to Mrs. Laurence Hutton.

The "Gibson Girl," "Mr. Pipp," and Gibson's other popular characters all visited Paris, where the artist himself lived for a time (in style) in the Latin Quarter. In 1893 Gibson received there the young writer Richard Harding Davis, who was doing a series of articles on Paris for *Harper's Magazine*. Davis' Paris chronicle, issued in book form as *About Paris*, was illustrated by Gibson, as was his novel *The Princess Aline*. (See Nos. 142, 143.)

142. Richard Harding Davis. *About Paris*. Illustrated by Charles Dana Gibson. New York, 1895. [1514.2854]

Chapter V: "Americans in Paris."

143. Richard Harding Davis. *The Princess Aline*. Illustrated by C. D. Gibson. New York, 1895. [3708.9.373]

The novel includes scenes laid in Paris among the international smart set. 1895 was a banner year for heiress export, with the Marlborough-Vanderbilt, Castellane-Gould, and Paget-Whitney nuptials topping the list.

Carlton "spent the evening alone in front of the Café de la Paix, pleasantly occupied in watching the life and movement of that great meeting of the highways. It did not seem possible that he had ever been away. It was as though he had picked up a book and opened it at the page and the place at which he had left off reading it a moment before." (p. 53)

144. Robert W. Chambers. "*In the Quarter.*" By the author of "*The King in Yellow.*" New York, 1894. [Ex 3671.4.3477]

Before turning to writing as a profession Robert W. Chambers (1865-1933) had studied art in Paris, an experience on which he drew for this early work—the frontispiece of which reproduces a photograph of an artist (presumably the author) at work in a Paris studio. Several of Chambers' later historical romances used the Franco-Prussian War as a background: *Lorraine* (1897), *Ashes of Empire* (1898), *The Red Republic* (1895), and *Maids of Paradise* (1902).

"One evening in May, 1888, the Café des Ecoles was even more crowded and more noisy than usual. The marble-topped tables were wet with beer and the din was appalling. Some one shouted to make himself heard.

"Any more news from the Salon?"

"Yes," said Elliott, "Thaxton's in with a number three. Rhodes is out and takes it hard. Clifford's out too, and takes it—'" (p. 7)

145. *The Quartier Latin.* Paris, 1896-99. [Ex 0901.6124]

A little magazine, edited by Trist Wood, the journal of the "American Art Association of Paris" (Rodman Wanamaker, president), includes many contributions by Americans. Speaking of the debut of the new magazine—a sister of *The Chap-Book*, *The Lotus*, *The Philistine*, and *The Lark*—the editor remarks in the first issue: "Although she lives in the Latin Quarter, and occasionally clothes herself in classic fashion, she does not like to be mistaken for Trilby. No; she is intent on a higher connection with art than poor Trilby's was. And she objects, too, to the 'altogether.' Her gowns will never be cut more décolleté than those seen in the boxes of the Metropolitan Opera House of New York city. Her language, although you may find it at times tinged with the happy-go-lucky freedom of the Quarter, will never descend to atelier argot, nor be offensive to the nicest ear. . . ."

146. W. C. Morrow. *Bohemian Paris of To-Day.* Written by W. C. Morrow from notes by Edouard Cucuel. Illustrated by Edouard Cucuel. Third edition. Philadelphia, 1900. [1514-653]

"We were in wonderful Paris at last—Bishop and I—after a memorable passage full of interest from New York to Havre. Years of hard work were ahead of us, for Bishop would be an artist and I a sculptor. . . ."

147. J. C. Chaplain. "Exposition Universelle Internationale, 1900." Souvenir medal. [Ex 143]

148. Henry Adams. *The Education of Henry Adams*. Boston, 1918. [1085.114.11]

"Inevitable Paris beckoned, and resistance became more and more futile as the store of years grew less; for the world contains no other spot than Paris where education can be pursued from every side. Even more vigorously than in the twelfth century, Paris taught in the twentieth, with no other school approaching it for variety of direction and energy of mind. Of the teaching in detail, a man who knew only what accident had taught him in the nineteenth century, could know next to nothing, since science had got quite beyond his horizon, and mathematics had become the only necessary language of thought; but one could play with the toys of childhood, including Ming porcelain, salons of painting, operas and theatres, beaux-arts and Gothic architecture, theology and anarchy, in any jumble of time; or totter about with Joe Stickney, talking Greek philosophy or recent poetry, or studying 'Louise' at the Opéra Comique, or discussing the charm of youth and the Seine with Bay Lodge and his exquisite young wife. Paris remained Parisian in spite of change, mistress of herself though China fell." (ch. XXVII, "Teufelsdröckh [1901]"")

149. Henry Adams. *Memoirs of Arii Taimai E Marama of Eimeo Teriirere of Tooarai. Teriinui of Tahiti. Tauraatua I Amo*. Paris, 1901. Edited with an Introduction by Robert E. Spiller. New York, Scholars' Facsimiles and Reprints, 1947. [1989.114]

The revised version of Henry Adams' "edition" of the memoirs of the "Last Queen of Tahiti" was privately printed for him in Paris in 1901. The reprint shown includes a facsimile of the original title-page.

150. Henry Adams. *The Life of George Cabot Lodge*. Boston, 1911. [3831.3-55]

Adams' memoir of "Bay" Lodge (1873-1909)—see No. 148, above—includes letters written from Paris when Lodge was a student there.

"Paris, April 5, 1896. Here it's Easter Sunday and I haven't had a happier day for a long time. The skies have been bright blue and the sun pure gold, and the trees all timidly 'uttering leaves' everywhere. . . . Early this morning Joe [Stickney] and I went and rode horses in the Bois, which we had already done last Sunday, and are going to do more often. It was most marvellous—all the little fresh greening things looking out of the earth, and the early sunlight coming wet and mild through the trees, and the rare fresh air, and the sense of physical glow and exercise." (p. 40)

151. Trumbull Stickney. *Dramatic Verses*. Boston, 1902. [Graphic Arts Collection]

The dedication to George Cabot Lodge and his wife reads: "My dear Bay: This is for Bessie and you, if you will find room for it among better things. Paris, 1902." Joseph Trumbull Stickney (1874-1904), and his friend George Cabot Lodge—both of them friends of Henry Adams—were young writers of promise who died prematurely. Stickney obtained a doctorate at the Sorbonne with the thesis listed here under the following number.

152. Trumbull Stickney. *Les Sentences dans la Poésie Grecque d'Homère à Euripide*. Par T. Stickney, Docteur ès-Lettres. Paris, Société Nouvelle de Librairie et d'Edition (Librairie Georges Bellais), 17, Rue Cujas, 1903. [2951.881]

XI. BEFORE THE WAR, 1900-1914

153. George Luks (1867-1933). "Paris, 1902." Crayon sketch of two women and man walking along a street. $6\frac{1}{2} \times 4$ inches. [Lent by Albert E. McVitty '30]
154. George Luks. "In the Luxembourg Gardens." Oil painting on wood, ca. 1902. $8\frac{1}{2} \times 6$ inches. [Lent by the Art Museum, Princeton University]
155. Guy Wetmore Carryl. *Zut and Other Parisians*. Boston, 1903. [3668.8.399]

After graduation from Columbia, Carryl (1873-1904) went to Paris as publisher's representative for Harper, and lived there until 1902. His short stories and humorous light verse—published widely in magazines of the time—gave indication of a promising literary career which was cut short by his death at the age of thirty-two. Paris is the background of Carryl's collection of short stories, *Zut and Other Parisians*, as it is of his novel, *The Transgression of Andrew Vane* (1904) [3668.8.391].

156. F. Berkeley Smith. *The Street of the Two Friends*. Illustrations by the author. Garden City, N.Y., 1912. [3935.14.388]

"These stories are out of my own experience during the twenty years I have lived in Paris. Ten of these were during my student days in the Latin Quarter, the remainder were in Montmartre and beyond . . . F.B.S. 8 Rue des Deux Amis, Paris, May, 1912."

Frank Berkeley Smith (1869-1933), Princeton Class of 1891, was also the author of several other books on Paris: *The Real Latin Quarter*, New York, 1901 [1514.863]; *How Paris Amuses Itself*, New York, 1903 [1514.863.3]; *Parisians Out of Doors*, New York, 1905 [1514.863.2]. Several of these include, in addition to the author's own illustrations, others by his father, F. Hopkinson Smith (1838-1915), well-known as engineer, artist, and author.

157. *The Parisian Model*. A musical comedy. Books and lyrics by Harry B. Smith. Music by Max Hoffmann. Produced by Florenz Ziegfeld, Jr. Anna Held in the title role. Broadway Theatre, New York, beginning November 27, 1906. Program. [Theatre Collection]

158. Edith Wharton. *A Backward Glance*. New York, 1934.
[3984-45-315]

Edith Wharton (1862-1937) first knew Paris as a child, during the last years of the Second Empire; and from her parents she heard stories of their still earlier visits there. Later on, after 1907, she was to make her home in France. In her reminiscences, *A Backward Glance*, she recalls the years spent in the Rue de Valenue (Faubourg Saint-Germain), where Henry James was a frequent visitor. Edith Wharton's own books carry on the Jamesian tradition. Several of her novels—*Madame de Treymes* (1907) and *The Custom of the Country* (1913), for example—portray Americans confronted with French social customs. Later essays and novels depict France during the first World War.

159. Edith Wharton. *Madame de Treymes*. New York, 1907.
[3984-45-357]

"John Durham, while he waited for Madame de Malrive to draw on her gloves, stood in the hotel doorway looking out across the Rue de Rivoli at the afternoon brightness of the Tuilleries gardens.

"His European visits were infrequent enough to have kept unimpaired the freshness of his eye, and he was always struck anew by the vast and consummately ordered spectacle of Paris: by its look of having been boldly and deliberately planned as a background for the enjoyment of life, instead of being forced into grudging concessions to the festive instincts, or barricading itself against them in unenlightened ugliness, like his own lamentable New York." (p.1)

160. Edith Wharton. "The Writing of 'Ethan Frome.' " The author's typescript, with manuscript corrections, of an article published in *The Colophon*, Part 11, 1932. [Manuscripts Division]

Surprisingly enough, Mrs. Wharton's New England tale, *Ethan Frome* (1911), was begun as an exercise in French. "Early in the nineteen hundreds I happened to be spending a whole winter in Paris, and it occurred to me to make use of the opportunity to polish and extend my conversational French. . . . Thus the French version of 'Ethan Frome' began, and ploughed its heavy course through a copy-book or two. . . ."

161. Letter from Booth Tarkington to his nephews, John, Donald, and Booth Jameson, Paris, October 12, 1903 (a.l.s.). [Manuscripts Division, Tarkington Papers]

Booth Tarkington (1869-1946), Princeton Class of 1893, lived several years in Paris in the early 1900's, and there is much of Paris in his novels and stories, such as, for example, *The Guest of Quesnay* (1908), *The Beautiful Lady* (1905), and *His Own People* (1907).

The letter shown, written on the stationery of the Hotel Regina and including a sketch of his father as a *boulevardier*, is one of a group (now in the Princeton Library) written to Tarkington's nephews, the three boys to whom he later dedicated *Penrod*. The letter is published in the volume, *Your Amiable Uncle, Letters to His Nephews by Booth Tarkington*, Indianapolis, 1949 [Ex 3952.75-3997]

162. Letter from Booth Tarkington to his sister, Mrs. Jameson, Paris, April 28, 1908 (a.l.s.). [Manuscripts Division, Tarkington Papers]

A token representation of the many "letters from Paris" included in the Tarkington correspondence now in the Princeton Library. (See James Woodress, "The Tarkington Papers," *The Princeton University Library Chronicle*, XVI, No. 2 [Winter, 1955], 45-53.) This letter is written from 20 Rue de Tournon, Tarkington's favorite Paris residence.

"If you only stay a night here in Paris, you'll find enough to pay you a thousand times. There isn't an inch of it that hasn't its own interest & charm—and more & more I realize how hopeless it is to try to 'know' even a small part of it thoroughly in years—let alone a few months. For instance, our own little street, Rue de Tournon. I should feel a wise man if I knew its history thoroughly; I know the fragmentary things that one's able to pick up, but really to know it would mean hard *delving* & *digging*. Paul Jones died at No. 21—that's the first thing an American learns about it. . . ."

163. Booth Tarkington. *The Beautiful Lady*. New York, 1905.
[3952.75.314]

"Nothing could have been more painful to my sensitiveness than to occupy myself, confused with blushes, at the centre of the whole world as a living advertisement of the least amusing ballet in Paris. . . . I was required only to sit without a hat from ten of the morning to midday, and from four until seven in the afternoon, at one of the small tables under the awning of the Café de la Paix at the corner of the Place de l'Opéra—that is to say, the centre of the inhabited world. . . . All day the crowds surrounded me, laughing loudly; all the *voyous* making those jokes for which I found no repartee." (pp.3-5)

164. Julian Street. *Paris à la Carte*. With illustrations by May Wilson Preston. New York, 1912. [1514.887]

165. Claude C. Washburn. *Pages from The Book of Paris*. Etchings and drawings by Lester G. Hornby. Boston, 1910.
[1514.958]

166. Adelaide Mack. *Magnetic Paris*. With many illustrations especially drawn by Geo. Desains and Charlotte Schaller. Indianapolis, 1913. [1514.984]

167. Lester G. Hornby. "Café du Rond Point." Etching, 1907.
9 x 6 1/4 inches. [Lent by Mrs. Lester G. Hornby]

Other Paris scenes by Lester G. Hornby (1882-1955), also lent by Mrs. Hornby, were exhibited in the Graphic Arts Room.

Hornby's drawings and etchings were used as illustrations for several of the books on Paris included in the exhibition: see Nos. 165, 172, 176.

168. Herman A. Webster (b. 1878). Three Paris views, etchings, 1908-1909. "Vieilles Maisons, rue Hautefeuille." $11\frac{1}{4}$ x $5\frac{3}{4}$ inches. "Le Pont Neuf." $11\frac{1}{2}$ x $8\frac{1}{8}$ inches. "Ancienne Faculté de Médecine." $11\frac{5}{8}$ x $7\frac{3}{4}$ inches. [Lent by the Art Museum, Princeton University]
169. Julian Green. *Memories of Happy Days*. New York, 1942. [3255.73-362]

Julian Green was born in Paris in 1900, of American parents from the South. He attended school in Paris, served in the American Field Service in World War I, after which he attended the University of Virginia for two years. Like Francis Vielé-Griffin and Stuart Merrill before him, Julian [Julien] Green has achieved distinction as a writer in French. His long series of novels and other works, which began appearing in the 1920's, have usually been translated into English by others. Julian Green's sister, Anne Green, has attained success as a writer in English; many of her novels—*The Selbys* (1930), *Just Before Dawn* (1943), for example—portray American residents of Paris.

In *Memories of Happy Days* Julian Green recalls his Paris childhood of the early 1900's; Anne Green has written of the same period in her reminiscences, *With Much Love* (1948).

170. Carl Van Vechten. *Peter Whiffle, His Life and Works*. New York, 1922. [3971.47-371]

"Paris, I sometimes think, smiles only on the very young and it is not a city I should care to approach for the first time after I had passed forty." (p. 10)

Although *Peter Whiffle* was published in 1922, it evokes prewar Paris, where Carl Van Vechten worked as a *New York Times* correspondent in 1908-1909. The account of Peter Whiffle's arrival and first days in Paris deserves special honors in any anthology of Americans in Paris.

The 1927 Knopf edition of *Peter Whiffle*, designed by Elmer Adler, is "bound in Ralph Barton's celebrated map of Paris." The copy of this edition exhibited [Ex 3971.47-371.11], presented by the author to Zelda Fitzgerald, has this inscription: "For Zelda with love from Carl. September 12, 1927. New York."

'Je me souviens
Des jours anciens
Et je pleure.'

171. Samuel Merwin. *The Honey Bee*. Indianapolis, 1915. [3855.88.347]

The scene of the novel: Paris on the eve of the first World War. Among the characters: Hilda Wilson, buyer for a New York department store; Blink Moran, middleweight boxer from Holland, Michigan; and Adele Rainey, one of the "Texas Twisters" playing in the review at the Parnasse Music Hall.

XII. WORLD WAR, 1914-1919

172. Herbert Adams Gibbons. *Paris Reborn. A Study in Civic Psychology.* Illustrations by Lester G. Hornby. New York, 1915. [1514.389]

"It is through the kindness of Mr. Rodman Wanamaker that I am allowed to republish staff correspondence to the Philadelphia Evening Telegraph." (Author's note)

"August fourth [1914]. This morning the newspapers stated that Germany had addressed an ultimatum to Belgium, demanding free passage for her army to the French frontier. . . . I did not have to leave my room to see the effect of this news upon the people of Paris. My balcony looked out on the side-street of the Félix Potin branch of the Rue de Rennes. Félix Potin is the largest grocery establishment in Paris. Early in the morning, before the hour of opening, several thousand purchasers, holding big baskets and potato-sacks, were waiting like depositors making a run on a bank. When I tried, half an hour later, to force my way through the crowd towards breakfast, it was a solid—but by no means passive—mass. . . . From the conversation, I gathered that the Germans were on the way to Paris, that the railways would soon be cut off, and that it was now or never to get some food in." (pp.42-43)

173. Souvenir program for a presentation of a film, "Notre Amie 'La France,'" showing the American Ambulance Field Service at the front. Salle Lutétia, 33, Avenue Wagram, June 21, 1916, under the patronage of Her Excellency the Ambassador, Mrs. W. G. Sharp, and other Paris-American personalities. [Lent by Professor Gilbert Chinard]

The film was taken under the direction of Piatt Andrew, inspector general of the Field Service. The cover design reproduces a sketch by Gaudin showing a French soldier and a member of the Field Service. Also exhibited: photographs of portraits by Favre of the American aviators R. Lufbery and W. Thaw, 1918 [lent by Professor Gilbert Chinard].

174. Dorothy Canfield. *Home Fires in France.* New York, 1918. [3740.25.346]

"This book is fiction written in France out of a life-time familiarity with the French and two years' intense experience in war work in France."

175. Dorothy Canfield. *The Deepening Stream.* New York, 1930. [3740.25.328]

Dorothy Canfield's novel presents in fictional form many of her own experiences as a relief worker in Paris during the first World War. The arrival of successive "waves" of American soldiers, as seen by her French friends, followed by the swarm of Peace Conference officials, are all recorded with great perception.

176. Helen Davenport Gibbons. *Paris Vistas.* With sixteen illustrations by Lester G. Hornby. New York, 1919. [1514.388]

The last half of the book deals with the author's life in Paris during the war.

"Aeroplanes did come occasionally to Paris. But up to 1918 we experienced curiosity and excitement rather than fear. In 1915 we saw a Zeppelin over the Gare Saint-Lazare. I can recall nothing particularly startling about any of these raids. . . . Our balconies, looking over the city from the *sixième étage* of the Boulevard Montparnasse, gave us a wonderful vantage point for seeing the raids. One January night at the beginning of 1918, the fire engines rushed through the streets with their horns screaming the hysterical 'pom-pom! pom-pom!' with more vigor than usual. As was our custom, we turned the lights carefully out and went on the balcony to watch the weird scene that never failed to fascinate, rockets and search-lights and the firefly effect of rising French planes. That always comforted us. We had little thought that an *escadrille* of German planes could reach Paris. They never had before." (p.296)

177. W. Thallon Daus, comp. *Practical Hints on Paris*. Offered by the American People through the American Red Cross. [Paris, 1919.] [1514.284]

"This book has been compiled for the purpose of rendering practical assistance to officers and men of the A.E.F. who are passing through Paris and wish to see and do the utmost in a limited number of days. . . . It is hoped that these hints may respond to the wishes of our soldier friends and help them enjoy their stay in this unique City."

178. *Types de l'Armée Américaine en France*. Suite de dix images taillées sur bois par J.E.L. Texte de A.S.C. Se trouve A La Belle Edition, 71, Rue des Saints-Pères, Paris. [WW 999.L12]

"Achevé d'imprimer sur les Presses de François Bernouard, Imprimeur-Libraire, 71, Rue des Saints-Pères, 71, pour l'arrivée à Paris de Monsieur Woodrow Wilson Président des Etats-Unis Décembre 1918."

The woodcuts are by J.-E. Laboureur.

179. Letter from Woodrow Wilson to Colonel E. M. House, Paris, December 17, 1918 (l.s.); letter from Woodrow Wilson to Ray Stannard Baker, Paris, April 14, 1919 (l.s.). [Manuscripts Division, Baker Papers]

The first of the letters shown, addressed by President Wilson to Colonel House, "American Commission to Negotiate Peace, Hotel Crillon," requests the commissioners to agree to the appointment of Ray Stannard Baker as their representative to handle relations with the press. The second letter, sent to Baker, "Place de la Concorde," transmits, on behalf of the Council of Four, a statement for release to the press giving their reasons for advising that the German plenipotentiaries be summoned.

180. Photographs of President Woodrow Wilson in Paris, 1918-1919. [Wilson Collection]

181. E. E. Cummings. *The Enormous Room*. New York, 1922.
[Ex 3702.87.332.11]

Like several other young Americans who achieved eminence as writers during the postwar decades, Cummings served in France as an ambulance driver. *The Enormous Room*, his first book, recounts his adventures in a detention camp into which he was thrown by the mistaken zeal of French authorities.

"In October, 1917, we had succeeded, my friend B and I, in dispensing with almost three of our six month's engagement as Voluntary Drivers, Sanitary Section 21, Ambulance Norton Harjes, American Red Cross, and at the moment which subsequent experience served to capitalize, had just finished the unlovely job of cleaning and greasing (*nettoyer* is the proper word) the own private flivver of the chief of section, a gentleman by the convenient name of Mr. A. To borrow a characteristic-cadence from Our Great President: the lively satisfaction which we might be suspected of having derived from the accomplishment of a task so important in the saving of civilization from the clutches of Prussian tyranny was in some degree inhibited, unhappily, by a complete absence of cordial relations between the man whom fate had placed over us and ourselves. Or, to use the vulgar American idiom, B. and I and Mr. A. didn't get on well." (p.9)

182. John Dos Passos. *Three Soldiers*. New York, 1921. [Ex 3719-
.21.391]

"Andrews, and six other men from his division, sat at a table outside the café opposite the Gare de l'Est. He leaned back in his chair with a cup of coffee lifted, looking across it at the stone house with many balconies. Steam, scented of milk and coffee, rose from the cup as he sipped from it. His ears were full of a rumble of traffic and a clacking of heels as people walked briskly by along the damp pavements." (p.275)

183. Sidney S. Alderman. *Three Americans in Paris, Spring 1919*.
Durham, N.C., 1952. [1514.117]

"In the Spring of 1919, after the Armistice, three impressionable young captains of infantry from the same division and from the same state were among those whom a beneficent Uncle Sam sent to Paris to pursue courses at the Sorbonne."

184. *How 'Ya Gonna Keep 'Em Down On The Farm (after they've seen Paree)?* Words by Sam M. Lewis and Joe Young.
Music by Walter Donaldson. Cover design by Barbelle. New
York, 1919. [Lent by the Free Library of Philadelphia,
Music Department]



XIII. BETWEEN THE WARS: THE 1920's AND 1930's

185. Clara E. Laughlin. *So You're Going to Paris! And if I were going with you these are the things I'd invite you to do.* Fourth edition. Boston, 1929. [1514.568.11]

First published in 1924. The "Fannie Farmer" among the guidebooks of the period, especially popular with ladies intent on acquiring culture.

186. Basil Woon. *The Paris that's not in the Guide Books.* New York, 1926. [Ex 1514.984]

"A cocktail at the Ritz to start. We passed through the swinging doors of the expensive side of the Ritz and my friend, a Broadwayite of pre-Volstead vintage on his first visit to Paris, clapped a hand to his forehead. 'Tell me,' he said in an anguished voice, 'am I seeing things or—who is that man over there?' " (p.1)

The copy exhibited once belonged to F. Scott Fitzgerald, and has a few penciled notes and underlinings in his hand.

187. Bruce Reynolds. *Paris with the Lid Lifted.* Illustrations by H. P. Stoll and H. E. Kuhlhof. New York, 1927. [1514.762]

"A new sort of a 'Travel Cocktail' that works fast and kicks hard, and opens the gates to a 'million dollars' worth of frolic—in Paris."

188. Julian Street. *Where Paris Dines.* New York, 1929. [1514-887.2]

"With information about restaurants of all kinds, costly and cheap, dignified and gay, known and little known: and how to enjoy them. Together with a discussion of French wines and a table of vintages by a distinguished amateur."

189. Anita Loos. "Gentlemen Prefer Blondes." *The Illuminating Diary of a Professional Lady.* Intimately illustrated by Ralph Barton. New York, 1925. [Ex 3833.068.338]

"Paris is devine."

190. Donald Ogden Stewart. *Mr. and Mrs. Haddock in Paris, France*. With drawings by Herb Roth. New York, 1926. [3944.47.364]

191. Christopher Morley. *The Romany Stain*. Illustrated with pen drawings by Walter Jack Duncan. New York, 1926. [3866.5-378]

"It's amusing to come back after twelve years to the little book-lined Rue de la Sorbonne with its tinny chimes and tiny hotels; and to find the old Gerson, that seemed so darkly wicked and Murgeresque in one's student era, really so placid and respectable." (p.52)

192. Josephine Baker. *Les Mémoires de Joséphine Baker*. Recueillis et adaptés par Marcel Sauvage. Avec 30 dessins inédits de Paul Colin. Paris, Kra, 1927. [Th 30108.143]

"Paris, femmes, soleil, soleil de minuit. Le Bois, le Thé, le dancing, les courses, le cabaret." (p.92)

Also exhibited: "Josephine Baker," Columbia Record, FL 9532, 1951, a selection including "J'ai deux amours," "Haiti," and other popular numbers from Josephine's repertory [lent by Princeton University Store].

193. *The New York Herald*. European edition of *The New York Herald Tribune*. Paris, Sunday, May 22, 1927. [Manuscripts Division, John Peale Bishop Papers, deposit]

Includes account of Lindbergh's transatlantic flight: "Friday in New York, Saturday in Paris!" "Cheering Throng of 20,000 Storms Plane to Embrace Lindbergh...."

194. Lewis Galantière. *france is full of frenchmen*. Illustrations by Paul Boye-Soreson. [London, 1928.] [3748.4.335]

"Things started popping as soon as we got to Cherbourg."

195. Cornelia Otis Skinner and Emily Kimbrough. *Our Hearts Were Young and Gay*. Drawings by Alajalov. New York, 1942. [3933.274.369]

"'The Eiffel Tower!' she whispered. 'The Eiffel Tower is in Paris, France! The Louvre is there and Notre Dame and Napoleon's Tomb, but not me!' But Emily Kimbrough, born way off in Muncie, Indiana, and Cornelia Skinner, whose forebears came from Vermont and Missouri, were actually getting there." (p.170)

196. A. Edward Newton. *A Tourist in spite of Himself*. With illustrations by Gluyas Williams. Boston, 1930. [1401.674]

197. Donald Moffat. *The Mott Family in France*. With illustrations by Hildegard Woodward. Boston, 1937. [3861.4.365]

198. George Gershwin. *An American in Paris*. Columbia Records, CL 795. Andre Kostelanetz and his Orchestra. [Lent by Alexander D. Wainwright]

Gershwin's *An American in Paris* was first performed in 1928. Deems Taylor provided the program notes and commentary.

199. *Paris*. A musicomedy by Martin Brown. Songs by Cole Porter and E. Ray Goertz. Produced by Gilbert Miller. Irene Bordoni as the leading lady. The Music Box, New York, week beginning January 21, 1929. Program. [Theatre Collection]

200. "Paris in the Spring." Lyric and Music by Mack Gordon and Harry Revel. From the Paramount Picture "Paris in Spring." New York, 1935. [Sheet Music Collection]

201. Gertrude Stein. *The Autobiography of Alice B. Toklas*. New York, 1933. [3942.78.313]

Gertrude Stein (1874-1946) was born in Pennsylvania and grew up in California. After studying at Radcliffe, Johns Hopkins, and in London, she moved to Paris in 1903 and spent the remainder of her life in France. Her home in Paris became a center for artists—she was a close friend of Picasso and Matisse—and writers, and she exercised a considerable influence not only through her own writing but as a critic of the writing of others. *The Autobiography of Alice B. Toklas*—Miss Toklas was her companion—is Gertrude Stein's own account of the first thirty years of her life in France.

"I remember very well the impression I had of Hemingway that first afternoon. He was an extraordinarily good-looking young man, twenty-three years old. . . . He sat in front of Gertrude Stein and listened and looked. They talked then, and more and more, a great deal together. He asked her to come and spend an evening in their apartment and look at his work. . . . We spent the evening there and he and Gertrude Stein went over all the writing he had done up to that time." (p. 261)

202. Gertrude Stein. *Dix Portraits*. Texte anglais accompagné de la traduction de G. Hugnet et de V. Thomson. Préface de Pierre de Massot. Paris, Editions de la Montagne, 1930. [3942.78.331.7]

Examples of Gertrude Stein's experimental writing.

203. Gertrude Stein. *Paris France*. London, 1940. [1514.877]

"Paris, France is exciting and peaceful.

"I was only four years old when I was first in Paris and talked french there and

was photographed there and went to school there, and ate soup for early breakfast and had leg of mutton and spinach for lunch, I always liked spinach, and a black cat jumped on my mother's back. . . .

"After all everybody, that is, everybody who writes is interested in living inside themselves in order to tell what is inside themselves. That is why writers have to have two countries, the one where they belong and the one in which they live really. The second one is romantic, it is separate from themselves, it is not real but it is really there.

"The English Victorians were like that about Italy, the early nineteenth century Americans were like that about Spain, the middle nineteenth century Americans were like that about England, my generation the end of the nineteenth century American generation was like that about France." (pp.1-2)

204. Letter from Alice B. Toklas to Allison Delarue, Paris, 5,
Rue Christine, May 6, 1949 (a.l.s.). [Manuscripts Division]

"I am sending two colored reproductions of Picasso pictures. If they do not interest you as painting, you will enjoy them as souvenirs of Gertrude Stein. The nude was the first Picasso she bought (1905) and the blue landscape is one of the very few landscapes of that period, if not the only one. If you get to Paris in my time, come to see me and you will see them and all the other Picassos here."

205. Ezra Pound. *Indiscretions; or, Une Revue de Deux Mondes.*
Paris, Three Mountains Press, 1923. [Ex 3899.16.349]

After having lived in England for over ten years, Ezra Pound moved in 1920 to Paris, where he stayed until 1924, when he took up residence in Rapallo on the Italian Riviera.

The Three Mountains Press was operated in Paris by three Americans from 1923 to 1928. Pound's *Indiscretions*, a social history, was the first of a series of six books published by the Press, under Pound's editorship, which sought "to embody in them a manifest of the state of English prose as it exists at the end of the first quarter of the twentieth century." Ernest Hemingway's *in our time* is the sixth volume in the series (see No. 207).

206. Margaret Anderson. *My Thirty Years' War. An Autobiography.* New York, 1930. [3607.22.366]

Margaret Anderson founded *The Little Review* in 1914 and was its publisher until its demise in 1929. Ezra Pound became foreign editor in 1917; in 1922 Miss Anderson migrated from New York to Paris, where she made the magazine a vehicle for much experimental writing.

"Jane arrived, and she and I went first to see our foreign editor Ezra Pound. He was living in one of those lovely garden studios in the rue Notre Dame des Champs. He was dressed in the large velvet beret and flowing tie of the Latin Quarter artist of the 1890's." (p.243)

207. Ernest Hemingway. *in our time.* Paris, Three Mountains Press, 1924. [Ex 3778.74.349.11]

Hemingway came to Paris in 1922 and became acquainted with the circle which included Gertrude Stein, Ezra Pound, and the English writer and editor Ford

Madox Ford. *in our time* is his second published book, his first, *Three Stories & Ten Poems*, having been published in Paris in 1923. Several of his first short stories appeared in the Paris magazines *transition* and *This Quarter*.

208. Ernest Hemingway. *The Sun Also Rises*. New York, 1926.
[Ex 3778.74.389]

"You are all a lost generation."—*Gertrude Stein in conversation.*"

209. Letter from Ernest Hemingway to F. Scott Fitzgerald, Paris, May 4 [1926] (a.l.s.). [Manuscripts Division, Fitzgerald Papers]

"Dear Scott—Don't you write any more? How are you going? I have finished a story—short—and am sending it to Scribners tomorrow. We go to Spain a week from Thursday. Maxwell Perkins writes that Torrents will be out at latest May 21st. I sent them *The Sun etc.* about 10 or 12 days ago. It's rained here every day for 3 weeks. I feel low as hell. Havent seen Bromfields, Edith Wharton, Comrade Bercovinci or any other of the little literary colony for some time."

210. James Charters. *This Must Be The Place. Memoirs of Jimmie the Barman* (James Charters). As told to Morrill Cody. With an introduction by Ernest Hemingway. New York, 1937. [1514.2497]

Montparnasse in the 1920's as seen by a bartender at the "Dingo American Bar and Restaurant."

211. Mahonri Young. "Au Dôme." Paris, 1923. Pen-and-ink and wash sketch. 6 x 4½ inches. [Lent by the Art Museum, Princeton University]

Page in a sketchbook which includes other drawings made chiefly in Paris in 1923 by Mahonri Young (b. 1877), the American sculptor. (See illustration.)

212. F. Scott Fitzgerald. "Babylon Revisited." Typescript with penciled corrections and changes in the author's hand. [Manuscripts Division, Fitzgerald Papers]

During the 1920's Fitzgerald and his wife spent a good deal of time in France, where Paris was their headquarters. "Babylon Revisited," one of Fitzgerald's best short stories, tells of the disillusionment of an American who returns to Paris after the stock market crash of 1929 and tries to re-establish his life. Based on his own problems and those of his wife, it is largely autobiographical in inspiration. This story, for which the author received four thousand dollars, was first published in *The Saturday Evening Post*, February 21, 1931, and was later collected in the volume *Taps at Reveille* (next item). The first page of the typescript is reproduced as one of the illustrations of this catalogue.

The extensive personal papers of F. Scott Fitzgerald, Princeton Class of 1917, have been given to the Library by his daughter. See the special Fitzgerald issue of

The Princeton University Library Chronicle, XII, No. 4 (Summer, 1951), and additional notes in XVII, No. 1 (Autumn, 1955).

213. F. Scott Fitzgerald. "Babylon Revisited." *Taps at Reveille*. New York, 1935, pp. 382-407. [Ex 3740.8.386]

214. Zelda Fitzgerald. *Save Me the Waltz*. New York, 1932. [Ex 3740.976.381.11]

The Paris of the never-ending parties before the stock market crash. Ostensibly a novel, but essentially an autobiography, by F. Scott Fitzgerald's wife.

215. Langston Hughes. *The Big Sea. An Autobiography*. New York, 1940. [3792.5.317]

Hughes worked for several months in 1924 as a cook in a Paris cabaret. "My ticket and my French visa had taken nearly all my money. I got to the Gare du Nord in Paris early one February morning with only seven dollars in my pockets. I didn't know anybody in Paris. I didn't know anybody in the whole of Europe, except the old Dutch watchman's family in Rotterdam. But I had made up my mind to pass the rest of the winter in Paris." (p. 144)

216. Bravig Imbs. *Confessions of Another Young Man*. New York, 1936. [3795.49.326]

"One day, as I was reading in the musty basement of the Dartmouth Library, I had come across an article on Juan Gris by Gertrude Stein in the *Little Review*. It was a jolt. I had no idea that English words could crackle as they did in her writing. I was annoyed, mystified and stimulated and made a vow, then and there, that I would meet this woman and find out what she was driving at." (pp. 15-16)

217. George Antheil. *Bad Boy of Music*. Garden City, N.Y., 1945. [ML410.A6A3]

A section of Antheil's story is devoted to the years 1923-1928, when he lived in Paris.

218. *This Quarter*. Paris; Milan; Monte Carlo; Spring, 1925 to October/December, 1932. Edited by Ernest Walsh (1925-1926), Ethel Moorhead (1925-1927), and Edward W. Titus (1929-1932). [Ex 0901.669]

Contains contributions by many Americans, such as Ezra Pound, Eugene Jolas, Ernest Hemingway, Robert P. Warren, E. E. Cummings, Erskine Caldwell, and James T. Farrell.

219. *transition*. Paris; The Hague; April, 1927 to Spring, 1938. Edited by Eugene Jolas and Elliot Paul. [Ex 0901.6735]

One of the most important of all "little magazines," containing contributions by (among Americans only) Archibald MacLeish, Hart Crane, Malcolm Cowley, Allen Tate, Kay Boyle, William Carlos Williams, and Gertrude Stein.

220. *The New Review*. Paris; January, 1931 to April, 1932.
Edited by Samuel Putnam and Peter Neagoe. [0901.N564]

"An international reportage for the arts, the higher journalism of ideas." Contains criticism by Samuel Putnam, Ezra Pound, Maxwell Bodenheim, and others.

221. Peter Neagoe, ed. *Americans Abroad, An Anthology*. The Hague, 1932. [3588.66642]

"As good a retrospective view as is to be had between any one set of covers of the expatriate writing of a decade and more."—Samuel Putnam

222. Eugene Jolas. *I Have Seen Monsters and Angels*. Paris, Transition Press, 1938. [3260.81.348]

Jolas was born in New Jersey in 1894, but was taken by his immigrant parents to their native Lorraine in 1896 and did not return to the United States until he was seventeen. Later he returned to France, which became his permanent home. He was editor of the influential *transition*, "the last and biggest of the little magazines published by the exiles."

"*I Have Seen Monsters and Angels* is a multilingual autobiography of the night-mind, containing prose-poetry in new forms, such as: paramyth, grotesque, poem without words, incantation, hypnologue, fantasia, fairy tale. The author calls his efforts 'verticalist,' or 'vertigralist,' to mark his search for a 'language of night' with a cosmic and transcendental direction."

223. Letter from Eugene Jolas to Samuel Putnam, 9, Rue Borghese, Neuilly-sur-Seine, December 27, 1932 (l.s.). [Manuscripts Division, Putnam correspondence]

224. Harry Crosby. *Red Skeletons*. Illustrated by Alastair. Paris, Editions Narcisse, 2, Rue Cardinale, 1927. [Ex 3699.28.375]

Harry Crosby (1898-1929) fled from the respectability of Boston to the "Paris of the international revelers and refugees." His story and the reasons for his suicide are discussed by Malcolm Cowley in *Exile's Return* (see No. 226).

225. Harry Crosby. *Collected Poems*. "Torchbearer"; "Sleeping Together"; "Transit of Venus"; "Chariot of the Sun." Paris, The Black Sun Press, Rue Cardinale, 1931. 4 vols. [Ex 3699.28.327]

With commentaries by D. H. Lawrence, T. S. Eliot, Stuart Gilbert, and Ezra Pound. The Black Sun Press was established in 1927 by Crosby and his wife Caresse.

226. Malcolm Cowley. *Exile's Return: A Literary Odyssey of the 1920's*. New York, 1951. [3570.271.21]

A new and enlarged edition of a work first published in 1934. Cowley, who had been a camion driver during the war, lived in France from 1921 to 1923 and from 1925 to 1929. A free-lance writer, translator, and editor, he knew most of the American literary expatriates then living in Paris. His book provides a valuable key to this chapter in American literary history.

227. Samuel Putnam. *Paris Was Our Mistress: Memoirs of a Lost and Found Generation*. New York, 1947. [1514.741]

Putnam's book deals largely with the period from 1926 to 1933, when the greater number of the American "émigrés" came to France. Cowley's *Exile's Return*, on the other hand, is concerned chiefly with the beginnings of the movement in the early twenties.

"This is not, then, just another book about Paris. . . . This is, rather, a book about a generation *in Paris*. . . . There is no such thing as a Paris that everyone knows, that may be captured and put into a guidebook or a volume of whimsical reminiscences, for the benefit of the tourist or curiosity-seeker. It is always *somebody's Paris*. It always has been and always will be." (pp. 6-7)

For a brief description of the Samuel Putnam correspondence now in the Princeton Library, see *The Princeton University Library Chronicle*, XV, No. 2 (Winter, 1954), 108-109.

228. Thomas Wolfe. *Of Time and the River, A Legend of Man's Hunger in His Youth*. New York, 1935. [3995.23.368]

"That was a fine life he had that year. He lived in a little hotel in the Rue des Beaux Arts. He had a good room there which cost him twelve francs a day. It was a good hotel, and was the place where Oscar Wilde had died." (p. 688)

229. Thomas Wolfe. *The Web and the Rock*. New York, 1939. [3995.23.395]

"For three days now he had lived like a man walking in a dream. The great external world of Paris, with all its monumental architectures its swarming streets, its crowds and movements, its cafés, restaurants, and its flash and play of life, swept by him and around him in the shadowy and muted patterns of a phantasmal world. . . . He was driven about from place to place by a relentless and exhausted restlessness which took no joy in what it saw, which was obsessed only with the notion of change and movement, as if the devils which dwelt in his spirit could be out-distanced and left behind. He would move from café to café, sitting at a table on the terrace, drinking a coffee at one, a picon at another, a beer at another, looking feverishly and unhappily at the hard vitality, the unexhausted and senseless gaiety of the French." (p. 634)

230. Henry Miller. *Tropic of Cancer*. Preface by Anaïs Nin. Paris, The Obelisk Press, 1948. [L 3857.19.391]

First published in Paris in 1934. "Must not be imported into England or U.S.A."

231. Henry Miller. *Tropic of Capricorn*. Paris, The Obelisk Press, 1948. [L 3857.19.394]

First published in Paris in 1939.

232. Printed prospectus for "The Villa Seurat Series, Editor: Henry Miller." Obelisk Press, 16, Place Vendôme, Paris, ca. 1937. [Manuscripts Division]

"The Villa Seurat Series has been formed in answer to a contemporary demand for greater freedom of expression in literature. It is a demand not on the part of the public so much as on the part of the author himself, whose growing dissatisfaction with the manners and motives of twentieth century writing is beginning to culminate in a kind of literary catharsis which rides clear above the merely commercial or literary values of the day."

233. Letter from Henry Miller to the English poet "John Gawsorth" [Terence I. F. Armstrong], 18 Villa Seurat, Paris, October 7, 1937 (a.l.s.). [Manuscripts Division]

A six-page letter concerning Miller's need for money and the work he is doing. "I have a big task ahead of me—to finish my 'Tropic of Capricorn.' The first volume will soon be finished."

234. Kay Boyle. *Monday Night*. New York, 1938. [3636.95.364]

For the greater part of her life, since 1921, Kay Boyle has lived abroad, much of the time in Paris. *Monday Night* is a mystery story set in Paris, of which it has been said: "On the level of character, in the figure of Wilt Tobin (a broken-down expatriate writer in Paris) we have what is surely the most acute portrait of an alcoholic in action in all psychological fiction."

235. Elliot Paul. *The Last Time I Saw Paris*. New York, 1942. [1514.71835]

Elliot Paul, a friend of Gertrude Stein, was an editor of the Paris edition of the *Chicago Tribune* and co-editor with Eugene Jolas of *transition*. *The Last Time I Saw Paris* portrays, as a sort of microcosm of France, the Rue de la Huchette, where Paul lived off and on for eighteen years.

236. Elliot Paul. *Springtime in Paris*. New York, 1950. [1514-71835.2]

The Rue de la Huchette revisited, after the second World War.

237. Elliot Paul. *Murder on the Left Bank*. New York, 1951. [Lent by Alexander D. Wainwright]

"A Homer Evans mystery," with a Paris setting.

238. Elliot Paul. *Mysterious Mickey Finn*. New York, 1942.
[3886.15.368]

"Tingling suspense and gay doings of a private detective in thrill-crazed Paris" (according to the blurb of a pocket-book reprint). Another Homer Evans mystery—a series which also includes *Hugger-Mugger in the Louvre*.

239. Al Laney. *Paris Herald, The Incredible Newspaper*. New York, 1947. [35831.561]

An informal history of the *Paris Herald* from its founding in 1887 by James Gordon Bennett, with emphasis on the 1920's and 1930's.

"In a far corner, his back against the glass partition that separated the Dôme's terrace from the next, a young man sat and surveyed the pleasant scene. He was about to embark upon an adventure. Hundreds of other Americans would do likewise and then talk about it for the rest of their lives. For he was a young newspaperman, and he had made the fairly obvious discovery that Paris was the most desirable place in the world for a stay of any length, from a day to a lifetime. And he was about to get a job on the *Paris Herald*. . . ." (p. 1)

240. Harold Ettlinger. *Fair Fantastic Paris*. Drawings by Roger Duvoisin. Indianapolis, 1944. [1514.3315]

Another newspaperman's reminiscences of Paris in the thirties.

241. Dr. Charles F. Bove, with Dana Lee Thomas. *A Paris Surgeon's Story*. Foreword by Leland Stowe. Boston, 1956. [8955-.204]

Dr. Bove was surgeon at the American Hospital in Paris during the 1920's and 1930's.

242. Janet Flanner. *An American in Paris. Profile of an Interlude between two Wars*. New York, 1940. [3741.211.312]

A collection of articles (revised) first published in *Vanity Fair*, *Harper's Bazaar*, and *The New Yorker*. Janet Flanner's ["Genêt"] "letters from Paris" have been a regular feature of *The New Yorker* for the past quarter of a century, and are still appearing (see No. 269).

243. Samuel Chamberlain. *France Will Live Again. The Portrait of a Peaceful Interlude, 1919-1939*. Drawn with etchings, lithographs, sketches and photographs by Samuel Chamberlain. With an introduction by Donald Moffat. New York, 1940. [Graphic Arts Collection]

XIV. THE OCCUPATION AND THE LIBERATION,

1940-1945

244. William L. Shirer. *Berlin Diary. The Journal of a Foreign Correspondent, 1934-1941.* New York, 1941. [14101.91.854]

In 1940 Shirer was an American war correspondent with the German army.

"Paris, June 17, 1940. It was no fun for me. When we drove into Paris, down the familiar streets, I had an ache in the pit of my stomach and I wished I had not come. My German companions were in high spirits at the sight of the city.

"We came in about noon, and it was one of those lovely June days which Paris always has in this month. . . . First shock: the streets are utterly deserted, the stores closed, the shutters down tight over all the windows. It was the emptiness that got you. Coming from Le Bourget (remembering, sentimentally, that night I raced afoot all the way into town from there to write the story of Lindbergh's landing), we drove down the rue Lafayette. . . . There, on the corner, the *Petit Journal* building in which I had worked for the Chicago *Tribune* when I first came to Paris in 1925. . . . The façade of the Opera House was hidden behind stacked sandbags. . . . Then we turned at the Madeleine. . . . Now before us, the familiar view. The Place de la Concorde, the Seine, the Chambre des Députés, over which a giant Swastika flag flies, and in the distance the golden dome of the Invalides." (pp. 409-411)

245. Thomas Kieran. *France on Berlin Time.* Philadelphia, 1941. [14101.13.519]

"Though I am an American, as director of the edition of *Vogue* published in the French language in Paris and representative of the Condé Nast publications in Europe I headed a French corporation, operating under French laws in France. During the German occupation from my return to Paris in July 1940, until I returned to America in 1941, I tried to make a careful study of German conquest of French economy, through personal experiences and observations, through my fellow publishers, and through my friends among businessmen and bankers." (p. 15)

246. Etta Shiber. *Paris-Underground.* In collaboration with Anne and Paul Dupre. New York, 1943. [14101.13.854]

An American woman's experiences in occupied Paris in 1940 and 1941. Mrs. Shiber, who was imprisoned by the Germans for helping British aviators to escape, was later exchanged for the Nazi spy Johanna Hoffman.

247. Janet Flanner. "The Escape of Mrs. Jeffries." *The New Yorker*, XIX, No. 14 (May 22, 1943), 23-28; No. 15 (May 29, 1943), 40-47; No. 16 (June 5, 1943), 50-67. [0901.N594q]

"Last September, Mrs. Ellen Jeffries, an American expatriate who had lived in France for twenty years because she was in love with it, tardily decided to leave Paris. . . . In 1942, after two years of the German occupation, she was among the dozen or more diehards, all women, left over from that colony of about five thousand Americans to whom Paris, during the twenties and thirties, had seemed

liberty itself. Since Pearl Harbor, however, detention, *résidence forcée*, or even a concentration camp looked like the inevitable expatriate American way. Or there was flight. By finally making up her mind, on September 1st, to leave, and by moving as rapidly, which in the end meant as illegally, as possible, Mrs. Jeffries managed to arrive in New York the second week of April 1943."

248. Allen V. Martini, Major, USAAF. "15 Minutes Over Paris." *The Saturday Evening Post*, CCXVI, No. 21 (Nov. 20, 1943), 12-13, 43-44. [0901.S254q]

The bombing of the Renault motor works on April 4, 1943, as related by the pilot of a Flying Fortress. "It was the first trip to Paris for the Cocktail Kids—they gave themselves that name—and they were plenty elated by their Cook's-tour, bird's-eye view of the Eiffel Tower and Notre Dame as well as the absence of opposition. . . . The Renault works lay sprawled out across the Seine and on an island in the river. Our intelligence officers had told us that one tenth of the Nazis' motor transport was being made down there, and we were additionally anxious to knock out this factory because it was the 8th Air Force's first try at a major industrial operation. The RAF had blasted it in March, 1942, the Nazis had got it going again to some extent, and although the alert we raised presumably had suspended work, we could see plumes of smoke coming from some of the buildings."

249. *L'Amérique en Guerre*, Nos. 32 (Feb. 17, 1943), 83 (Jan. 5, 1944), 84 (Jan. 12, 1944), 95 (Mar. 29, 1944); "Les Armées de l'Air américaine adressent ce message au peuple français." Air-borne leaflets and tract. [Lent by Howard C. Rice, Jr.]

250. David Prosser. *Journey Underground*. New York, 1945. [Lent by Howard C. Rice, Jr.]

The narrative of an American aviator whose bomber was shot down over France. Several chapters concern his sojourn in Paris, where he was concealed in different French homes, and where he met other Americans in a similar predicament.

251. Drue Tartièr. *The House Near Paris, An American Woman's Story of Traffic in Patriots*. Written with M. R. Werner. New York, 1946. [14101.13.895]

Drue Tartièr's story includes vignettes of American aviators concealed in Paris. "Keeping the boys amused" was one of her tasks.

252. Emlen Etting. "Freeing Paris." Reproductions of paintings, *Fortune*, XXXI, No. 1 (Jan., 1945), 122-123. [0901.F745q]

"Because he could find no other paper, Emlen Etting painted on newspapers the accompanying sketches of France in the turmoil of her deliverance. . . . Etting is an American painter who knew prewar Paris as an art student and returned on liberation day as a radio reporter. . . . Back in London a few weeks later, Etting was filled with a desire to paint what he had seen. On these pages are some of the

results: . . . the streets of Paris on August 25, a day that began with flowers and kisses at the Porte d'Orléans, changed to fire and bloodshed on the Esplanade des Invalides . . . and ended in liberation."

253. Howard Katzander. "Je suis entré dans Paris." *Voir, Images du monde d'aujourd'hui*, No. 11 ("Edition spéciale pour la Libération de Paris"). [Lent by Howard C. Rice, Jr.]

Picture-story on the liberation of Paris in the OWI illustrated magazine. The author is described as "simple soldat dans l'armée américaine et correspondant de l'hebdomadaire militaire américain 'Yank.'"

254. *The New York Times*, August 28, August 29, 1944. [0921-6784e]

"Paris: The German Invader Is Ousted and Flags of France and United States are Unfurled" (wireless photographs); "Eisenhower Tours Paris Amid Roars" (dispatch from Howard Cowan, Associated Press correspondent, Paris, August 27); "The Times Reopens Its Paris Bureau" (dispatch from Harold Denny, Paris, August 28); etc.

255. Ernest Hemingway. "How We Came to Paris." *Collier's*, CXIV, No. 15 (Oct. 7, 1944), 14, 65-67. [0901.C711q]

Hemingway returns to Paris as a war correspondent with General Leclerc's armored division.

256. A. J. Liebling. *The Road Back to Paris*. Garden City, N.Y., 1944. [14101.91-584]

A revised version of material that first appeared in *The New Yorker*. Paris 1939-1940, England, America, North Africa. For the "sequel" to this account see Liebling's recent articles: "Revisited, France: The Road Back to Paris," *The New Yorker*, XXXII, No. 13 (May 19, 1956), 38-93; No. 14 (May 26, 1956), 38-71.

257. Tania Long. "It's Still the Same Glowing Paris." *The New York Times Magazine*, Sunday, September 10, 1944, pp. 8, 36-37. [0901.N5923f]

"A returning American finds amid the scars of war the undying spirit of a gracious city."

258. Albert J. Guerard. *Maquisard. A Christmas Tale*. New York, 1945. [3763.892.361]

Glimpses of Paris in December, 1944, through the eyes of "a sympathetic American lieutenant, Tommy Colvin."

259. John Groth. "Americans in Paris 1944"; "Americans in Paris 1945." Sketches to illustrate article by Janet Flanner,

"What's Wrong with France?", *Overseas Woman*, I, No. 6 (Oct., 1945), 32-33, 40. [Lent by Howard C. Rice, Jr.]

260. "Unions interalliées." *Voir, Images du monde d'aujourd'hui*, No. 34 (Paris, 1945), 26-27. [Lent by Howard C. Rice, Jr.]

Picture-story of the Paris honeymoon of an American G.I. and his French bride.

XV. STILL GOING TO PARIS, 1945-1956 . . .

261. H. J. Kaplan. *The Plenipotentiaries*. A Novel. London, 1950. [3808.223.372]

"Tony explained, as they ate their sandwiches and drank their white wine, how he proposed to spend a year in Europe, with the help of the GI Bill of Rights; perhaps longer, if he could find some way of earning a bit of money." (p. 39)

262. Joseph A. Barry. *Left Bank Right Bank, Paris and Parisians*. New York, 1951. [1514.148]

Sketches of postwar Paris by an American journalist; some of them were first published in *The New York Times Magazine*. Chapter 4, pp. 31-43, "The American Colony." "Each generation of Americans discovers Paris for itself. Each generation establishes a colony of its own on the banks of the Seine."

263. Paul Hyde Bonner. *Hôtel Talleyrand*. A Novel of Paris. New York, 1953. [3633.9143.347]

"The characters are members of the American diplomatic personnel in Paris and Parisians. . . . Their story is set in Paris in the year 1950, and the background is the American effort to check the growth of Communism in Europe; in fact, the 'Hôtel Talleyrand' of the title is the elegant and historic structure which now houses much of the work of practical American diplomacy abroad. S. Livingston Locke, a New York banker, is at present in a high position in E.C.A. . . ."—Publisher's description

264. Peggy Mann. *A Room in Paris*. Garden City, N.Y., 1955. [3846.356.378]

"They had only three months; for Janet, who worked for ECA, was due to go back to Washington. And as the months drew to a close, Janet wanted Stanley to return to the States with her—wanted him to give up the city of cafés for the city of cafeterias. Give up two years of life pre-paid in Paris on the GI Bill—two years of Bohemian living in the City of Light. . . ."—Publisher's description

265. Louis Vaczek. *The Golden Calf*. New York, 1956. [3971-.025.339]

"In the frenetic society of post-war Paris, Caldwell Neal attracted the dissatisfied and uprooted, the people with something to hide or something to sell. . . . The glamour and decadence, the poverty and intrigue of post-war Paris are perfectly fitted to the violence and emotion of this cosmopolitan story."—Publisher's description

266. John Breon. *The Sorrows of Travel*. A Novel. New York, 1955. [3638.765.386]

"With the invasion of students each autumn the café fills up again, overflows onto the walks. . . . There is the inevitable handful of veterans on the GI Bill. They all wear bright clothes—the ones they wore in high school—and eventually drift away to bars called the Colorado Club or the Nevada Club. There are always a few college instructors on their first sabbatical leave. There are always several boys from wealthy families. . . . And then there is the flock that finally takes over. They arrive—God knows from where—towns back home no one ever heard of—and all of them are about to write or paint or compose. . . . But for the most part, theirs is not a Paris story. They sit at the cafés or visit the museums and attend the schools, but they might just as well be going through the motions in the student quarter of any city, Greenwich Village perhaps, Chelsea, or just an off-campus sandwich shop in some little Wisconsin town. There are no evasions implied any more, there are no expatriates. . . . If there is any longer a story of Americans in Paris, it is a Midwest Story, an Ivy League Story or a Hollywood Story. There is no Paris Story any more." (pp. 44-45)

267. Peter Matthiessen. *Partisans*. A Novel. New York, 1955. [3852.32.369]

Barney Sand, working as a correspondent for an American wire service in Paris, sets out to find and interview a notorious Communist character about to be purged. According to the publisher's description, "It is a novel of the chase, of the hunted and the haunted, threading the maze of a Paris that is a murky half-world unto itself."

268. Ludwig Bemelmans, "Traffic Incident in Paris," cover design, *The New Yorker*, June 24, 1950; Charles Addams, "Gargoyles of Notre-Dame," cover design, *The New Yorker*, July 17, 1954. [0901.N594q]

269. Genêt [Janet Flanner]. "Letter from Paris, April 10." *The New Yorker*, XXXII, No. 9 (Apr. 21, 1956), 104-113. [0901.N594q]

"This week, Josephine Baker gave a final gala of adieu at the Olympia Music Hall to end her fortnight of farewell to Paris. . . . She looked magnificent and famous, if disappointingly whiter in makeup, at least on the face and hands, than in 1925, when she astounded Paris by appearing brown, nude, talented, and unknown in the 'Negro Revue' at the Théâtre des Champs-Elysées. . . ." (See Nos. 192, 242.)

270. Allan Temko. *Notre-Dame of Paris*. New York, 1955. [1514-8955]

"The biography of a cathedral."

271. *The Paris Review*. 1953—. Editors: George A. Plimpton, Peter Matthiessen, Donald Hall. [0901.P237]

Published in Paris four times a year under the auspices of *La Table Ronde*, with, also, editorial and distribution offices in New York.

272. Paul E. Deutschman. "Confessions of an Old Paris Hand." Drawings by Ronald Searle. *Holiday*, XIX, No. 5 (May, 1956), 62-63, 65, 67, 70. [0901.H732q]

"In the old days, an American living in Paris had certain social and psychological advantages over his fellow countrymen who turned up here as visitors. He could automatically assume he was a great deal more of the Old Paris Hand, the authentic Haut Monde, the aged-in-the-wood *bon vivant*.

"But things have changed these past few years, and I'd like to report on a brand-new breed of American visitors to Paris. . . .

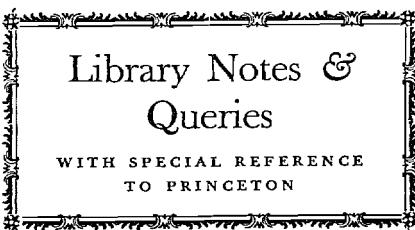
"I'm not claiming that my visiting friends or friends of friends don't occasionally think about exploring Place Pigalle or having some real old-fashioned out-of-town fun—but by and large I find that they're much more serious about their stay in Paris and much more knowledgeable about things Parisian than the reputed innocents of yesteryear."

273. Photographs of Paris, by Robert McCabe '56 and Peter Rosenwald '57.

These recent photographs by two Princeton undergraduates were exhibited in the Graphic Arts Room. Mr. McCabe's selection, taken in the summer of 1954 and called "Three Days in Paris," emphasized places. Mr. Rosenwald's selection, taken in the summer of 1955 and entitled "Faces of Paris," was chiefly concerned with people.

274. A selection of maps of Paris, showing the city at different periods. [Maps Division]

(a) *Plan Routier de la Ville et Faubourg de Paris*, Lattré, 1778. (b) Ch. Picquet, *Plan Routier de la Ville de Paris et de ses Faubourgs*, dédié et présenté à Monseigneur J. Murat, 1809. (c) X. Girard, *Plan de la Ville de Paris*, Goujon, 1820. (d) Maillard, *Plan de Paris et Ses Fortifications*, Logerot, 1846. (e) Achin, *Plan de la Ville de Paris représentant les nouvelles voitures publiques à 25 cent. la course*, Le Roi, n.d. (f) Gobert sc., *Itinéraire des Omnibus dans Paris*, Migeon, n.d. (g) A. Vuillemin, *Paris en 1860, indiquant tous les changements et projets*, Fatout, 1860. (h) A. Vuillemin, *Plan de Paris*, Hachette, ca. 1890. (i) R. Quémy, *Régie Autonome des Transports Parisiens, Plan Officiel, Autobus, Métro*, Chaix, 1955.



THE GRAPHIC ARTS PROGRAM

By a gift of twenty-five thousand dollars Carl W. Jones '11 of Minneapolis has established a fund in the Princeton University Library to be known as the Elmer Adler Graphic Arts Fund. The purpose of the fund may be described accurately in the language of the deed of gift: "The income from this Fund shall be under the supervision of the University Librarian for the encouragement and development of an interest in the Graphic Arts among the students of Princeton University. Such a program may include lectures and demonstrations by distinguished scholars, designers and artists; the preparation of leaflets and programs of exhibitions and lectures, and such other activities which may exemplify the curatorship of Elmer Adler."

This assured annual income will enable the Library to expand the activities of the unique Graphic Arts Program begun in 1940 when Elmer Adler was brought to the campus as Curator of Graphic Arts with the assistance of the Friends of the Princeton Library. The program was carried on by Mr. Adler first at 40 Mercer Street and then at 36 University Place. On his retirement in 1952 the Graphic Arts Collection and the program were moved to the quarters planned for them in the Firestone Library, where they have been under the direction of Gillett G. Griffin. The Graphic Arts Program offers "opportunity for extra-curricular study in the graphic arts and in related fields" through "non-credit seminars designed to instruct students in techniques of the graphic arts and to train them in visual appreciation"; through lectures and demonstrations by scholars and artists; and through such activities as the lending of good original contemporary prints for hanging in dormitory rooms, the Colophon Club of student book collectors, the Print Club which from time to time

commissions new prints, and various informal undergraduate meetings and visits to notable collections.

Mr. Jones's endowment, a permanent tribute to the achievement of Elmer Adler in the inception of the program, will make possible the amenities so essential to such an activity and will enable Mr. Griffin and the Library's Department of Rare Books and Special Collections, which is responsible for the Graphic Arts Program, to plan a more generous schedule.

COLLECTOR'S CHOICE

Five illustrated books of the Renaissance, lent by Sinclair Hamilton '06, formed the "Collector's Choice" for January. The exhibit consisted of Juan de Molina's translation into Spanish of the letters of St. Jerome, published in Valencia in 1526, which contains two large woodcuts of the saint, more than twenty smaller cuts, as well as ornamental borders, numerous initial letters, and an elaborate title-page; *Historiarum Veteris Testamenti Icones ad uiuum expressae*, Lyons, 1539, with woodcuts by Hans Holbein; *Figure del Vecchio Testamento* and *Figure del Nuovo Testamento*, the two volumes in one, Lyons, 1554, containing together the famous series of more than three hundred half-page woodcuts by Bernard Salomon; Giovanni Mario Verdizotti's *Cento Favole Morali*, Venice, 1570, with 102 full-page woodcuts by Verdizotti, a number of which are thought to be after designs by Titian; and first editions of the two best-known English books on hawking and hunting (the two bound together), George Turberville's *The Booke of Faulconrie or Hauking* and *The Noble Arte of Venerie or Hunting*, both published in London in 1575, opened to the woodcut in the former of Queen Elizabeth hawking.

Joseph Conrad's life as a sailor was recalled in the "Collector's Choice" for February, a selection of letters and first editions from the collection of Edward Naumburg, Jr. '24. Of particular interest was one of the earliest known letters of Conrad, written in Calcutta on January 6, 1886, when he was serving as second mate on the "Tilkhurst." The letter is addressed to a Polish compatriot living in Cardiff and refers to a rather naïve plan on Conrad's part to hypothecate his life insurance, which would be security for a loan to be used to buy a vessel for a whaling enterprise. Exhibited beside a copy of Conrad's first book, *Almayer's Folly*, London, 1895, was a letter from Henry Norman of *The Daily*

Chronicle, May 16, 1895, in which Norman replies to Conrad's letter of thanks for a review favorable to the book which had appeared in the newspaper. With *Typhoon And Other Stories*, London, 1903, was a letter to Conrad, dated October 25, 1916, from Ernest W. G. Twentyman, "one of the score or so of boys that passed through my hands when I was chief officer of various ships," in which there is mention of Captain MacWhirr, the original of the hero of *Typhoon*. And beside *The Shadow-Line*, London [1917], was a letter to Conrad, dated December 3, 1923, from three of his former shipmates on the "Vidar," an eight-hundred-ton vessel which traded up the rivers and on the wild coasts of Borneo, Celibes, and Sumatra. While serving as second mate on the ship, Conrad met the original of the hero of *Almayer's Folly*, and the "Vidar" and its officers appear in *The Shadow-Line*. The exhibit included also a copy of *Romance*, London, 1903, by Conrad and Ford Madox Hueffer, with a presentation inscription from the authors to Henry James. Both Conrad and Hueffer were great admirers of James and both wrote books of appreciation of him, copies of which were also exhibited—Conrad's *Henry James: An Appreciation*, London, 1919, and Hueffer's *Henry James: A Critical Study*, London, 1913.

Letters and first editions of John Keats, lent by Archibald S. Alexander '28, were featured as the "Collector's Choice" for March. Included in the exhibit were two letters written by Keats to Fanny Brawne, September 13, 1819 (Forman No. 150), and March, 1820 (Forman No. 199); the London 1817 edition of Keats's *Poems; Endymion*, London, 1818; and *Letters of John Keats to Fanny Brawne*, London, 1878, with a presentation inscription from the editor, Harry Buxton Forman, to Henry R. Newman.

The "Collector's Choice" for April consisted of a selection of books from the Ralph Waldo Emerson collections of Herman Elfers and William Elfers '41. Exhibited were first editions of the two series of *Essays*, Boston, 1841 and 1844, both in the first binding; a first edition of *Nature; Addresses, and Lectures*, Boston, 1849, with a presentation inscription from the author to his brother-in-law, Dr. Charles T. Jackson; *Free Religion. Report of Addresses at a Meeting Held in Boston, May 30, 1867*, Boston [1867], containing the first printing of a brief address by Emerson; a first edition of *Letters and Social Aims*, Boston, 1876, with a presentation inscription from Emerson to Miss Mary Queen; and

a copy of *Fortune of the Republic*, Boston, 1879, inscribed by Emerson at the end of the text.

From the fourth of May through the nineteenth of June the "Collector's Choice" case contained twelve examples of the art of the artist armorer from the collection of Carl Otto v. Kienbusch '06. With the exception of a carved and gilded prickspur of the ninth century, these pieces represented the late Renaissance and the baroque in examples of the highest quality both as to form and decoration. Of outstanding interest to laymen were two armets (closed helmets) etched in bands and gilded, one for the field, the other for the joust. The well-known colletin (neck defense) of Johann Georg I, Elector of Saxony, was shown, a brilliant thing in bronze overlaid with silver elaborately pierced and chased. Also exhibited was a fist-shield probably prepared for Henri II, intricately embossed by a master of the so-called Louvre School, of great beauty and rarity. No elements of "gothic" armor (fifteenth century) were exhibited, although its functional, un-decorated "sculpture in steel" is prized above all else by the expert. Mr. Kienbusch's group representing the golden age of enriched armor was thought to have a more general appeal—and it did, in fact, arouse a great deal of interest among the visitors to the Library.

UNDERGRADUATE BOOK COLLECTING CONTEST

The thirty-first annual undergraduate book collecting contest took place on Thursday evening, May 3, 1956, in the Friends Room of the Firestone Library. The judges, John S. Van E. Kohn and Louis A. Landa, awarded the first prize to Rowland Lee Collins '56 for his Tennyson collection. The second prize went to Charles E. Kern '56 for a group of books and other materials on Scots nationalism, while the third prize went to Robert K. Hornby '58 for a collection on twentieth-century Catholic thought. Each of the nine contestants received as a gift from the Friends of the Library a copy of *An informal talk by Elmer Adler at the University of Kansas, April 17, 1953* [Los Angeles, 1954].

CONTRIBUTORS TO THIS ISSUE

MAURICE EDGAR COINDREAU, Professor of French at Princeton University, is well known for his translations into French of the works

of contemporary American writers, including John Dos Passos, Erskine Caldwell, William Faulkner, and Ernest Hemingway.

E. HARRIS HARBISON '28 is Henry Charles Lea Professor of History at Princeton University.

ROBERT A. KOCH, Assistant Professor of Art and Archaeology at Princeton University, is Assistant Director of the Princeton Art Museum.

CARLOS BAKER is Chairman of the Department of English at Princeton University.



New & Notable

LUTHER PAMPHLETS

The Protestant Reformation could not have spread as it did without the invention of printing. Nor would the printing industry have developed the way it did without the Reformation. The one cannot be understood without the other.¹

If Luther succeeded where Hus failed a hundred years before, it was largely because the movement he started did not have to depend on the spoken word alone for its dissemination. Preaching and printing complemented each other. The Word preached from the pulpit or expounded in the classroom one week became a pamphlet a few weeks later. The pamphlets reached untold numbers of people in distant places, and inspired further preachers and teachers to speak and write themselves. In 1518, 150 works were published in German; in 1524 at the height of the flood, 990 appeared. Someone has estimated that between 1517 and 1520 a third of a million copies of Luther's works were spread through Germany. No wonder that Luther called printing "the last and highest gift of God for the Gospel."

If printing made the Reformation possible, the Reformation in turn revolutionized the young industry. Until Luther appeared, printers had served mainly the Church and the humanists. Except for single-sheet "broadsides," the presses of Europe produced mainly folio volumes—heavy, expensive, and written in Latin. It was Luther who developed the language, the ideas, and the particular vehicle (the pamphlet) which together transformed printing into a mass-consumption industry. He used his magnificently direct and flexible German to convey a revolutionary conception of the essence of Christianity to the ordinary man, and the results

¹ On what follows, see particularly Louise W. Holborn, "Printing and the Growth of a Protestant Movement in Germany from 1517 to 1524," *Church History*, XI, No. 2 (June, 1942), 123-137.

astonished both him, his enemies, and the printers who made fat profits out of his works from the very beginning. No good history of the Reformation can be written without a solid chapter on printing, nor can the history of printing be understood without knowledge of the Reformation.

There are three ways of gaining some sense of this historical relationship. The first is to read a textbook. The second is to leaf through the fifty-odd volumes of the great Weimar edition of Luther's works, in process of publication since 1883. The third and best is to turn over a representative selection of the pamphlets themselves. This last way is now open to users of the Princeton University Library thanks to the generosity of Bernhard K. Schaefer '20, who has recently given to the University a small but important collection of over two hundred Lutheran pamphlets ranging in date from 1518 to 1560.

The pieces represent almost the full range of Luther's printed works: sermons, devotional tracts, commentaries, controversial writings, and editions of the works of others. Most are brief and in German. A few longer works are represented, both in German and Latin. The earliest pieces are a sermon of 1518 and seven sermons or devotional tracts of 1519. There are about thirty pamphlets from 1520 (the year of miraculous productivity) and some fifty items from 1522-1524. From 1526 to Luther's death in 1546, each year is represented on the average by two or three works. Wittenberg is the most frequent place of publication, but printers at Augsburg, Basel, Nuremberg, Leipzig, and elsewhere also appear.

During the early years of his public career (1517-1521), Luther's nervous energy was almost unbelievable. He carried on a full-time teaching job, preached once or twice a week, and turned out a steady stream of scholarly commentaries and popular devotional works, in addition to the more familiar task of shaping and leading a movement which in the end was to split the medieval Church. "I have a swift hand and a quick memory," he once wrote. "When I write, it just flows out; I do not have to press and squeeze." Few writers have transferred thought to paper as rapidly, effortlessly, and continually as Luther—particularly when he was angry. His translation of the Bible was done with infinite care and patience, checked and rechecked by his colleagues. But he almost never changed a word of the devotional and controversial works that flowed from his pen all his life. In the latter part of 1519, on top

of ordinary routine, he got an average of sixteen pages to his printer every week, delivering the sheets as they were written without waiting for the work in progress to be completed. A keen sense of this enormous energy of Luther, his literary facility and his sense of urgency, is impressed on anyone who looks through this recently-acquired collection.

I should guess that something over half of Luther's printed output, at least for the early years, is represented in the collection. For the year 1520, for instance, there are no copies of the *Address to the Christian Nobility* or *The Freedom of a Christian Man*, but seven of the other major works of the year are represented, including a copy of the German version of *The Babylonian Captivity of the Church*, with a portrait probably by Lucas Cranach. The portraits, caricatures, and designs on the title-pages are often of considerable interest. Among the more important items to Lutheran scholars are the tracts *On Secular Government*, *On the Twelve Articles of the Peasants*, and Luther's edition of the anonymous fourteenth-century *German Theology*. Sermons and collections of sermons are particularly well represented, biblical commentaries less so. Marginal comments in sixteenth-century hands occasionally appear. The collection as a whole is well-preserved and in good physical condition. It should be of interest to social and religious historians, art historians, and students of the art of printing.—E. HARRIS HARBISON '28

ANTON KOBERGER'S BIGGEST ENTERPRISE

The great good fortune of the ages has dawned upon us today, dear reader, whichever you consider more important, the universal peace of the world or the accomplishments of this generation. But nothing like this has hitherto appeared to increase and heighten the delight of men of learning and of everyone who has any education at all; the new Book of Chronicles with its pictures of famous men and cities which has just been printed at the expense of generous citizens of Nuremberg. . . .

With these words on an advertising circular, Anton Koberger, director of the largest printing house in Europe in the late fifteenth century, hoped to make a best seller of a new history of the world, the *Liber cronicarum*. The *Nuremberg Chronicle*, as it is popularly called, issued from his press in July, 1493. Compiled

and written by Dr. Hartmann Schedel, city physician of Nuremberg and one of its leading humanists, the size of the book and particularly its large number of woodcut illustrations were commensurate with the ambitious scope of the text. No less than 645 different woodcut blocks were prepared, with many repeated to bring the total to more than eighteen hundred illustrations, printed on three hundred large folios. Thus it was essentially a picture book, illustrated as no other printed volume before its time, and very few since. The handsome and unwieldy tome was intended not primarily for scholars, but for "everyone who has any education at all," and who could afford the price for an unbound and uncolored copy of two Rhenish gulden (about twenty-six dollars). An even wider audience was reached by the immediate translation of the *Chronicle* from Latin into German, an edition appearing just before the end of the year, on December 23, 1493.

It has been estimated that about two thousand copies of each were printed. Many are to be found today in public and private collections in the United States, particularly the Latin edition, of which the Library owns no fewer than four. Thanks to the recent gift by Sinclair Hamilton '06 of a copy of the German translation, a lacuna in the University's collection of incunabula has been filled, and the two editions may now be compared in Princeton. The Hamilton copy is in fine condition, unusually large in its untrimmed state (nearly nineteen by thirteen inches), and with an original Nuremberg binding of stamped pigskin over oak boards. The woodcuts have not been colored, though rubrication of capital letters is nearly complete throughout the volume.

Both in spirit and in formal arrangement the *Chronicle* remains the product of an essentially medieval mentality. With a blind belief in authorities, whom he cites with naïve abandon, Schedel presents the religious, political, social, and cultural history of the world from its creation by God to Maximilian (who became Holy Roman Emperor in the very year in which the book was published). In ordering his material according to the Seven Ages of the world, the author devotes three-fifths of the text to the Sixth, which begins with the birth of Christ and continues to his own day. Except perhaps for the reporting of such things as great plagues and the appearance of comets, the only arresting report for us today is the account of a Portuguese voyage of discovery in 1483. News of the discovery of the New World in 1492 had not yet reached Nuremberg. The Seventh Age deals with eschatological

matters; and this is followed by an appendix with addenda, including Aeneas Silvius' description of Europe, and the famous map of Europe on the final two pages, just before the colophon.

Only in the last section does the German edition differ essentially from the Latin, and this is a matter of the addition of descriptions of areas of northern Europe, as well as the deletion of a number of pages devoted to Italy. The translator, Georg Alt, himself a humanist of sorts and secretary of the city treasury, wields a blue pencil throughout the Latin text with deletions of certain notes and references, plus an occasional boring outburst of eloquence. Errors were corrected; for example, we learn that Cadmus in Thebes invented the *kriechyschen* (Greek) letters "Alpha, Beta, Gāma, Delta" (to set aright the interesting misprint in the Latin edition, "Alpha, *vita*, Gāma, Delta").

The glory of the book resides now, as then, in its woodcut illustrations, and particularly the views of cities. Many blocks are repeated, so that the "naïve" viewer had to assume, for example, that the same pictorial fantasy represented faraway Damascus and Perugia, and also Siena, Mantua, and Ferrara. But also for the first time in woodcuts the *Chronicle* presents a large number of city views based on the actual site. No less than thirty are authentic, including all of the largest cities in Germany. Of these, Strasbourg, with its famous single-towered cathedral, and of course Nuremberg itself, are particularly splendid, notwithstanding, or one might say because of, the artist's lively license. A few salient features, in a random arrangement, sufficed.

The portraits, one for every important person mentioned in the text, are almost entirely stereotypes, with a great many repeats. Thus forty-four rulers do for 270, twenty-eight Popes serve as the 226 successors of St. Peter, and sixty-six others represent 368 celebrities of every sort. On the other hand, it is interesting to note that occasionally some attempt at characterization is made. Thus Mahammed, Sultan of Turkey, bears the likeness of his enemy John VIII Palaeologus. It was derived from an Italian medal, depicting John, with its identifying inscription in Greek evidently incomprehensible to the artist. Of the Roman emperors, Nero and Septimius Severus are particularly amusing, both interpreted as negroid types with redoubtable garb and braided beards. On very rare occasions a little scene is given in lieu of the usual bust portrait. Seneca, for instance, who took his own life by order of his pupil Nero, sits in a contemporary German tub, blood pouring from his opened veins.



fol. CVr

As this woodcut demonstrates, the style of the illustrations for the *Chronicle* is simple and direct, a matter of descriptive outlines with very little shading. The cuts were designed by two Nuremberg painters, Michael Wolgemut and Wilhelm Pleydenwurff. The former is famous as the teacher of Albrecht Dürer, who in the course of less than a decade was to raise the relatively new medium of the woodcut from a folk art to a fine art.—ROBERT A. KOCH

“ROBINSON CRUSOE”

When the Library published twenty years ago the list of the Hundred Great English Books which had been compiled by several members of the Princeton Faculty, it had in first editions only nineteen of the titles on the list. Over the years, as additions were made to the Library's holdings on the list, the *Chronicle* has contained frequent mention of the “Great Books.” In the Spring 1955 issue (pp. 152-153) the Library announced that, having acquired by gift three of the missing books, it had finally passed the three-quarter mark and had seventy-six of the hundred. Through the generosity of John G. Buchanan 'og, who has been responsible for bringing to Princeton many of the books on the list, the Li-

brary was recently able to obtain one of the missing twenty-four, Daniel Defoe's *Robinson Crusoe*, London, 1719-20, the first edition, in three volumes. The Princeton copy of this famous romance of adventure was formerly in the collections of Frank B. Bemis and Silvain S. Brunschwig.

THE HISTORY OF SPORT

Carl Otto v. Kienbusch '06 has enriched the Library's collections of sporting books by the gift of several items from his important collection on angling. Of these the most noteworthy is a file of *The American Turf Register and Sporting Magazine*, bound from the original parts in fifteen volumes. The August Belmont, Sr.—Clendenin J. Ryan copy, this is believed to be one of the three known complete sets. The *Turf Register*, which ran from 1829 to 1844, was considerably broader in scope than its title implies; as Ernest R. Gee has said, it "stands out as the only source from which we can obtain contemporary accounts of *all* the sports of the Field as practised by our ancestors." Among its contributors were not only such prominent sporting writers as "Frank Forester" and "J. Cypress, Jnr." but also George Washington Parke Custis and James Fenimore Cooper. It was edited first in Baltimore by John S. Skinner and later in New York by William T. Porter. Featuring spontaneous and informal observations on sport and nature from all over the country, it presents a chapter in the social history of a day when the woods and the streams were closer to the daily lives of the average American than they are today.

Of less bulk but also of great rarity is the eight-page *Proceedings of the Cincinnati Angling Club*, printed in Cincinnati in 1831. It comprises a description of the club, founded in 1830, and an account of its first anniversary meeting, at which 438 fish were taken, fourteen formal toasts were offered, and after this, "A number of volunteer toasts were drank, of a technical and spirited kind." In addition to the Kienbusch-Princeton copy of this fugitive pamphlet, copies are recorded only in Harvard, Yale, the Library of Congress, and possibly two other collections. This copy is of particular interest, since penciled in are the names of the twenty-five original members, of the after-dinner speaker, and of the reporter.

Also included in Mr. Kienbusch's gift are two elaborately illustrated folios: George Brown Goode, *Game Fishes of the United States*, New York, 1879, and William C. Harris, *The Fishes of*

North America That Are Captured on Hook and Line, New York, 1898. These are among the largest and most ambitious sets of plates on this subject published in this country.

Mr. Kienbusch presented at the same time one of the finest of the Currier lithographs. "Catching a Trout," published by N. Currier in 1854 after a painting by A. F. Tait, depicts a spirited angling scene, thought to be on Stump Pond, near Smithtown, Long Island.—WILLIAM S. DIX

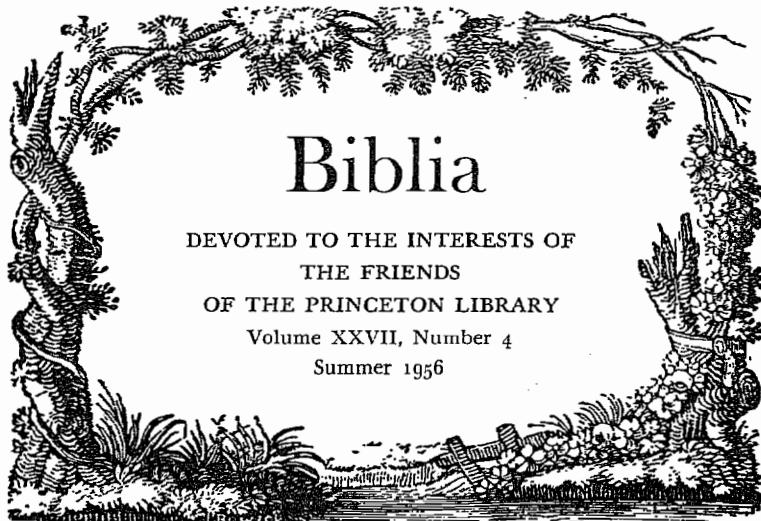
A GREAT RIDER HAGGARD ACCESSION

"I always find it easy to write of Allan Quatermain," said Henry Rider Haggard in his autobiography. "After all, [he] is only myself set in a variety of imagined situations, thinking my thoughts and looking at life through my eyes." The hero so easy to write of was likewise one of whom legions of admirers found it easy to read during Haggard's heyday, 1882-1930. Library shelves used to be densely populated with the romances of the master, while each volume was crammed with the author's vigorous and closely printed prose, and often punctuated with exotic steel engravings of Zulu warriors brandishing spears, mysterious veiled goddesses enthroned amidst barbaric splendor deep within Africa or Tibet, and of course Quatermain himself, looking very trim and businesslike in "a variety of imagined situations." The knighting of Rider Haggard for his literary achievement came as no surprise to his admirers; indeed to some of them a mere knighthood must have looked like a demotion; had he not been for many years H.R.H., the veritable prince among late Victorian and Edwardian writers of romance? Yet for some twenty years following his death in 1925, Rider Haggard's fame entered a kind of eclipse. It is only since World War II that serious collectors have begun to explore, with gun and camera, the wonderful bibliographical thickets of the domain of Quatermain.

Princeton now has a fence round the greater part of this exotic forest. Through the continuing and ever-welcome generosity of Carl Otto v. Kienbusch '06, the Library has lately acquired a very substantial portion of all known Rider Haggard "firsts." These range in time from his earliest non-fiction *Cetywayo and His White Neighbours* (1882) to *Belshazzar*, his final romance, posthumously published in 1930. Counting pirated editions, parodies, and penny-dreadful appearances, the collection contains about 187 items. Except for three or four of the pirated paperbacks, which

probably deserve the fate of partial disintegration which has come upon them, the condition of the whole is very good indeed. It will repay serious study in the years that lie ahead.

It will also serve as a magnet to attract sundry missing items. For certain gaps did appear in the collection when it was acquired, notably some twenty-five American firsts. These will probably not be difficult to obtain, but some of the missing ephemera—e.g., a political broadside, an N.S.P.C.C. tract, a hospital report, a Salvation Army appeal—will likely prove more difficult to come by. For Rider Haggard was not only a romance-writer; he was a very crotchety British squire with opinions on everything under the sun. To complete the great Rider Haggard accession, we need a file of his letters to *The Times* and other periodicals on such wonderful subjects as pig-breeding, sea serpents, golf, telepathy, Zeppelin raids on London, the opening of Tutankhamen's tomb, the scarcity of woodcocks, Mr. Umslopogaas (a kind of Zulu Chingach-gook), and Rider Haggard's scornful rejection of the accusation that he had plagiarized portions of his best-selling *King Solomon's Mines*, an accusation made by, of all people, a man named Faithful Begg. But the search is already on, and Mr. Kienbusch, happily for the Library, has offered to provide funds toward the purchase of the missing links, ephemeral and otherwise.—CARLOS BAKER



ANNUAL MEETING

The annual meeting and dinner of the Friends took place at the Princeton Inn on May 8, 1956. Following the dinner, and after the election of members to the Council, Professor Maurice E. Coindreau gave a talk on his experiences as a translator of contemporary American literature, which is printed in this issue.

THE COUNCIL

At the annual meeting the following were elected members of the Council for the 1956/57-1958/59 term: Frederick B. Adams, Jr., Elmer Adler, Paul Bedford '97, Alfred C. Howell, Carl Otto v. Kienbusch '06, Edward Naumburg, Jr. '24, Erwin Panofsky, Kenneth H. Rockey '16, and Robert H. Taylor '30.

James Thorpe has resigned as Chairman of the Committee on Publications and has been succeeded by Lawrence Thompson.

CONTRIBUTIONS

Contributions since the last issue of the *Chronicle* totaled \$820.75. John G. Buchanan '09 contributed to a memorial to Frederick B. Rentschler '09. Contributions in memory of Miss Virginia Clarke and Miss Louise Hartshorne were received from

Allison Delarue '28. Sinclair Hamilton '06 made possible the purchase of a book for the Hamilton Collection. Carl Otto v. Kienbusch '06 helped the Library to acquire a manuscript "Act for the Incorporation of the Town of Princeton," dated November 20, 1822, and also "An Act Concerning Trespassing on Lands for the Purpose of Gunning and Fishing," dated March 12, 1912 and signed by Woodrow Wilson as Governor of New Jersey. David H. McAlpin '20 took care of the expenses in connection with Brett Weston's talk on photography given in the Library on May 30. A contribution from Henry L. Savage '15 was for the purchase of a copy of his recently published *The Gawain-Poet; Studies in His Personality and Background*. Robert H. Taylor '30 enabled the Library to secure for the Parrish Collection an apparently unique copy in boards of Charles Dickens' *American Notes for General Circulation*, London, 1842. Louis C. West continued his support of the fund used for the purchase of coins and books relating to coins.

GIFTS

Silvain S. Brunschwig presented fifty-four emblem-books, which will be described in the next issue of the *Chronicle*. From Harry I. Caesar '13 came an Indian deed to the land occupied by the Tinton Iron Works and Tinton Manor in New Jersey, dated August 24, 1674. Sinclair Hamilton '06 added nineteen books and broadsides to the Hamilton Collection. S. Sterling McMillan '29 gave forty year books of the Rowfant Club. A copy of Madeleine de Scudéry's *Artamene, ou Le Grand Cyrus*, Paris, 1650-53, was received as the gift of Harold R. Medina '09.

Gifts were received also from the following Friends: J. Campbell Brandon '06, Mrs. Eugene H. Byrne, Alfred T. Carton '05, Allison Delarue '28, Robert Garrett '97, Mrs. Raymond Harper, Harold H. Helm '20, Arthur A. Houghton, Jr., Miss Margaret Kain, Alfred A. Knopf, Mrs. Herbert McAneny, Alexander Mackie '07, John Van A. MacMurray '02, Albert E. McVitty, Jr. '30, Sterling Morton '06, T. H. Vail Motter '22, Charles G. Osgood, Thomas M. Parrott '88, Archibald H. Rowan '99, Henry L. Savage '15, Bernhard K. Schaefer '20, Sir Hugh S. Taylor, Robert H. Taylor '30, Willard Thorp, Alexander D. Wainwright '39, and Edward W. Walker '07.

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The Friends of the Princeton Library, founded in 1930, is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise have been acquired by the Library.

Membership is open to anyone subscribing annually five dollars or more. Checks payable to Princeton University should be addressed to the Treasurer.

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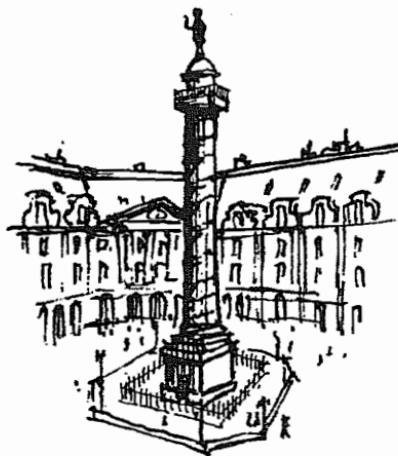
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AMERICANS IN PARIS

*AN EXHIBITION
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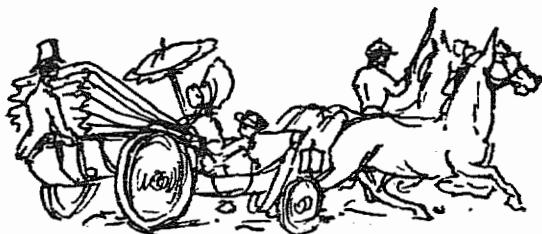


AMERICANS IN PARIS

"Good Americans, when they die, go to Paris." When the Autocrat of the Breakfast Table cited this saying a century ago, going to Paris was already a well-established American habit, and it has remained so ever since. Americans in Paris have indeed been so numerous that no single exhibition could possibly hold them all. They range all the way from the Innocents Abroad doing Paris in Three Days, to the "initiated and domiciled" and to those who have settled down there from choice or compulsion to spend the remainder of their days. An impressive number of these Americans have published books about their experiences or have recounted their adventures in diaries or letters that have eventually found their way into print. From this profusion of American writing about Paris—travel books and novels, biographies, memoirs, letters (both published and unpublished), supplemented where possible by paintings and prints—the current exhibition has been put together. It is not intended as a formal history of diplomatic relations, or of such Paris-American institutions as clubs, churches, chambers of commerce and newspapers, but rather as a panorama of individuals from the eighteenth century down to the present. There are diplomats and other official representatives, writers and artists, students and businessmen, tourists and soldiers. The emphasis, however, is upon the American writers—those who have written about Paris, as well as those who have written their books there on subjects far-removed from Paris—for writing in Paris, as Van Wyck Brooks has pointed out, "is one of the oldest American customs," which "all but antedates, with Franklin, the founding of the republic." There are well-known names (like Jefferson,

Irving, Tarkington and Hemingway) and well-known books (like Franklin's *Autobiography*, Mark Twain's *Innocents Abroad* and Henry James's *The American*), but there are also forgotten names and dimly-remembered titles, which in their way are quite as revealing.

In one respect this is a portrait of Paris painted by Americans. "The Paris that one can see" is here: the great monuments and buildings that are novelties to one generation and commonplace sights to the next, the old streets that change their names but seem themselves never to change and the new avenues that are forever being built. The sounds of the city, too: the market-women's cries, "*Oh les belles fraises. Oh, les raisins, dix sous la livre!*" that James Gallatin loved to hear; the "particular light Parisian click of the small cab-horse on the clear asphalt, with its sharpness of detonation between the high houses," recalled by Henry James; the taxi horns of George Gershwin. The history of Paris unfolds, for there seems always to have been some American reporter, amateur or professional, on the spot to record the dramatic events. Gouverneur Morris describes the opening of the States General in 1789; Rembrandt Peale reports on the festivities incident to the marriage of Napoleon and Marie-Louise in 1810; Richard Rush and Charles Godfrey Leland (each in his own way) relate the February Days of 1848; Dr. Evans accompanies the Empress Eugénie on her flight from Paris in 1870. Americans have been more than curious and innocent bystanders, they have also shared the life of the city during its tragic and somber periods: the Siege of 1870-71, the bombardments of Big Bertha in 1918, and the weary days and years of the more recent Occupation. Famous Americans meet famous Frenchmen in Paris—and also meet each other. We thus have glimpses of writers and artists, from the Encyclopaedists to the Existentialists, and the Davidians to the Surrealists. More mundane fashions attract other Americans: the



bonnets of Mademoiselle Rose Bertin, the crinolines of Worth, the new looks and lines of Paul Poiret and Christian Dior.

If the exhibition presents "Parisian Sights and French Principles, seen through American Spectacles" (to borrow the title that James Jackson Jarves used for his book in 1852), it also portrays the Americans themselves. There are recurring themes and characteristic attitudes. The "spectacle" of Paris—and they have rather consistently tended to view it as such—has delighted Americans over the years. They all seem to have had their homesick moments, like the unidentified "Mrs. P." who in 1817 offered Mrs. Galatin "molasses candy and doughnuts, saying she made them herself to remind her of home," or like John Howard Payne who wrote "Home! Sweet Home!" in the Palais Royal in 1823. They have their moments of reprobation or shocked disapproval, and of grudging acceptance of alien standards. There is their half-credulous or enthusiastic acceptance of "otherness." "Paris, France is exciting and peaceful." Throughout it all there are arrivals, departures, returns. The exiles return home, but they usually revisit Babylon.

This exhibition might be considered a study in perspective, temporal and spatial, reminding us that Americans in Paris are not a phenomenon peculiar to any one decade, and that an understanding of American social and cultural history requires us to look east as well as west. Essentially, however, the exhibition has no particular thesis to propound or defend; it is offered simply as a pleasure to the eye and a stimulus to the imagination. An exhibition, somebody has said, is a "revery"—a definition that applies with special fitness to this one. Consider it, then, an invitation to a reverie or to a series of reveries among people and places. For example:

It is springtime, 1827. James Fenimore Cooper, "happening to pass through the Place Vendôme," finds several hundred shouting students "clustered like bees" close to the iron railing enclosing the base of the celebrated column, and then, from the shelter of the Rue de la Paix, he watches the royal *corps de garde* disperse the crowd. . . . The year is





now 1845. Henry James, aged two, is conveyed along the Rue Saint-Honoré (as he later recalled), "while I waggled my small feet, as I definitely remember doing, under my flowing robe," crosses the Rue de Castiglione and takes in "for all my time, the admirable aspect of the Place and the Colonne Vendôme." . . . A few years later, in 1854, Rollo and Jennie, spending their first Sunday in Paris and after "quite a singular adventure" (they had mistaken the Hippodrome for a church), return to their hotel in the Place Vendôme, where, sitting on a sofa in

the window looking out upon the "enormous column" (twelve feet in diameter, and nearly a hundred and forty feet high), they read to each other verses from the books of Samuel and of Kings. . . . Another spring day, May 16, 1871; another Emperor has fled, the Commune rules. Edward King, an American reporter, watches the demolition of "the Idol" in the Place Vendôme: "At last a sharp whistle warned every one to watch, and just as a black-bearded gentleman behind me observed that he had been a civil engineer for eighteen years, and that he would stake his reputation on the statement that the Column could never be got down that way, there was a resonant crack, and the great mass descended through the air. A dull, dead sound was heard as the weight crashed through the pavement, and then an overwhelming cloud of dust arose and concealed everything." . . . A year later, an American mother and her two children arrive at a hotel in the Rue de la Paix. From a second floor window, "out over the mignonette and the heliotrope of the precocious spring of 1872," the small boy of seven looks for the first time on Paris. His delighted eyes travel from the "blue silhouette of the mutilated pedestal of the Column" to the unfinished front of the Opera, "all pink and golden in the sunlight." For the first time his ears catch the melodious sounds of a strange new tongue. Six months later Francis Vielé-Griffin is so familiar with French that it becomes his language *pour toujours*. . . . In August, 1886, Dr. Oliver Wendell Holmes, aged seventy-seven, is revisiting Paris for the last time; his visit of homage to Pasteur has carried his thoughts from canine rabies to *rabies humana*. "The remembrance of such a distemper

which has attacked mankind, especially mankind of the Parisian sub-species, came over me very strongly when I first revisited the Place Vendôme . . . We all know what happened in 1871 . . . The column was restored in 1874. I do not question that the work of restoration was well done, but my eyes insisted upon finding a fault in some of its lines which was probably in their own refracting media . . . Paris as seen by the morning sun of three or four and twenty and Paris in the twilight of the superfluous decade cannot be expected to look exactly alike." . . . A half-century has passed. Lorelei Lee is "really trying to make Dorothy get educated and have reverence." So, "when we stood at the corner of a place called the Place Vandome, if you turn your back on a monument they have in the middle and look up, you can see none other than Coty's sign. So I said to Dorothy, does it not really give you a thrill to realize that this is the historical spot where Mr. Coty makes all the perfume?" . . .

Dorothy's irreverent reply will be found in one of the many books shown in the exhibition. But, since a reverie must perforce be without precise end or beginning, we shall pursue this particular one no further, and merely urge our visitors to explore the exhibition for themselves and to improvise such other reveries as it may suggest.



Sketches by Gillett G. Griffin

For the benefit of those who wish for greater precision, a descriptive catalogue of the exhibition, with chapter and verse, will be published in the Summer 1956 issue of *The Princeton University Library Chronicle*.