



## The Library Chronicle

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THE UNIVERSITY OF PENNSYLVANIA  
*LIBRARY CHRONICLE*

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C. SEYMOUR THOMPSON, *Editor*

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SHAKESPEARE BOOKS IN THE  
LIBRARY OF THE FURNESS  
MEMORIAL

By DR. FELIX E. SCHELLING

I have been asked to describe some of the treasures contained in the Library of the Furness Memorial, and I find the promise to do so far easier than the fulfilment. This for at least two reasons, first the multiplicity and variety of the items in such a collection and, secondly, because of a personal limitation that leaves me cold in the contemplation of what may be called the trappings and insignia of greatness. The world is dotted with mausoleums and museums harboring the relics—better the old word “remains”—of heroes, from the saddle or equine throne of the victor of Agincourt, placed high on a beam in Westminster Abbey, to a replica in wax—if report is to be trusted—of the last meal refused by an otherwise indistinguishable youth who gave his name to the foundation of a large American institution of learning. The Furness Memorial contains a number of mementoes: pieces of wood, some expertly fashioned, from the old mulberry tree which, tradition relates, Shakespeare planted with his own hand in 1609, later chopped down by an irate parson because

it attracted too many pilgrims to his garden; a splinter of the oaken beam from the room in which the great poet was born; most treasured, a pair of gloves which tradition as far back as Betterton relates were once veritably Shakespeare's. Another kind of interest attaches to the walking stick, deeply carved with the name of Rosalind, which our friend Mr. Otis Skinner once carried when acting Orlando with the celebrated Madame Modjeska; to the set of records or flageolets fingered by Booth in *Hamlet* and declared in the handling "as easy as lying;" the dirk of Macbeth worn by the same great actor; Sir Henry Irving's Shylock's cloak and Hamlet's black shirt; and, last, not least, a skull, inscribed with the names of Keen, Macready, Kemble, and our own Forrest and Booth, which had been tossed out on the stage time out of mind and handled and ruminated upon, abundantly justifying the phrase of the text: "Alas, poor Yorick, I knew him well." My limitation has betrayed me into flippancy, for which, grave reader, be merciful. For those who care for such relics, there are several things worth serious mention in this collection. I must leave to others more sympathetic than I the appreciation which very properly dignifies the collector of them and those who can imaginatively reconstruct the past out of these pathetic remains of them.

Let us turn to the books, which have an entity even apart from association. To begin with the repetition of some of the commonplaces, the famous First Folio, earliest collective edition of Shakespeare's plays, appeared in 1623, seven years after the poet's death. It contained not only a reprint of all, except one, of the plays which had previously appeared in separate quarto editions (seventeen in number), but about as many more which, protected by the King's company who owned the manuscripts, had not previously appeared in print. Naturally this famous book must form the foundation stone of any Shakespeare library; for, as to nearly half the plays, it is the *editio princeps*; and as to the rest, no matter what the quartos, the Folio is never negligible. The Furness collection contains a good example of this much sought-for volume,

which is recorded in Lee's "Census of Extant Copies" as having been "well used; fly-leaf, letterpress of title and last page [however as frequently] made up in facsimile by Harris; the inserted portrait . . . from an original copy." Lee further records that this volume once belonged to Thomas Corser, the well known editor of *Collectanea Anglo-Poetica*, who acquired his love of Elizabethan literature while at Oxford, in the first decade of the nineteenth century, through intimacy with Dr. Henry Cotton, sub-librarian of the Bodleian, and early became an indefatigable collector of earlier English books. Only one purchaser intervened between Corser and Dr. Furness. This stately volume, in its honestly worn red and gold, declares a long and sturdy aid to scholarship. There could have been none better used among its brethren. The First Folio, despite the eagerness with which it is sought and the notably rising prices which copies of it appear steadily to maintain with the judicious aid of booksellers, is by no means what the bibliophiles would call a rare volume. No less than a hundred and fifty-six copies were listed in various states of completeness as far back as 1902, and something near to two hundred are now known to exist.<sup>1</sup> Most interesting is it to note that such a survival even of tattered demalions—until their rags were doffed and they rearrayed as princes—points to two things at least: an original edition not inconsiderable in size—caution forbids the mention of numbers;<sup>2</sup> and a popularity which bought up and used this book to its partial destruction. It is the unread book that stands in pristine integrity neglected on the shelves. Popular books are literally read to pieces.

This *editio princeps* of the collected works of Shakespeare was followed by a second folio in 1632, a third in 1663-64, and a fourth in 1685. Obviously, however, these later editions are less interesting and therefore less valuable, though none is safely to be neglected in questions of text involving

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<sup>1</sup> Sidney Lee, *Shakespeare's Comedies . . . a Census*, 1902, p. 33; and *The Folger Shakespeare Library*, 1933, p. 17, where we learn this library has seventy-nine copies.

<sup>2</sup> See W. W. Greg, "Bibliographical History of First Folio," in *The Library*, n. s. 4: 265.



differences and possible corrections. The notion that, in relation to the First Folio and the quartos, these later folios only make a bad matter worse, has long since gone into the discard with other assumptions based on a partial knowledge.<sup>3</sup> The Furness collection contains good copies of each of the second and third folios, and two of the fourth. An interesting feature of the third folio, as is well known, is the admission into it of seven additional plays not printed in the First Folio. Save for *Pericles*, which had already appeared in several quartos previously, none of these additions is now accepted as the work of Shakespeare, although a library pro and con on the topic has long since sprung up and faded, to wither on forgotten bookshelves.<sup>4</sup>

The quartos, or single plays, whether printed in the author's lifetime and before the appearance of the First Folio or later, form the second group in a Shakespeare library. Those subsequent to the First Folio are textually of minor value; those before its appearance, never to be neglected. For while it is undoubtedly true that some of these little books of single plays were "stolen and surreptitious copies," we are coming more and more to appreciate the significance of the quartos of Shakespeare which appeared before the date of the poet's death, for it is obvious that there is something to be said for the text of a book which the author might possibly have seen as contrasted with one which he could never have set eyes on; though each case of the Folio *versus* the quartos is to be judged independently and upon its own merits.

Of the seventeen plays of Shakespeare which appeared in separate or quarto forms before the date of the First Folio, some forty-five separate editions all told, the Furness Library possesses only a few, none of them first editions. Quartos of such quality described in their rarity as literally worth their weight [not in gold but] in "banknotes and those notes by

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<sup>3</sup> See a forthcoming study of *Shakespeare's Seventeenth-Century Editors*, by Black and Shaaber, and the earlier authoritative work of A. W. Pollard, *Shakespearean Folios and Quartos*, 1904.

<sup>4</sup> See P. Simpson, *Proof Reading in the Sixteenth, Seventeenth and Eighteenth Centuries*, 1935, especially, and the earlier researches of Pollard, McKerrow, Greg and many others.

no means for the smallest sums,"<sup>5</sup> have long since passed beyond the reach of mere scholarship; to be returned to scholarship's uses, however, by that fine sense of responsibility, of ultimate justice, that has prompted such magnificent foundations as those of the late Henry C. Folger and Henry E. Huntington. For example, there are no two more priceless volumes in all Shakespeariana than the first quarto of *Hamlet*, 1603, two imperfect copies of which alone are extant—one in the British Museum, the other in the Huntington Library at San Marino, California;<sup>6</sup> and the absolutely unique quarto of *Titus Andronicus*, earliest play attaching to the name of Shakespeare, now in the Folger Shakespeare Library in Washington. Reproduction of such treasures by our modern means of photostat returns them happily to the uses of scholarship.

To return to the Furness books, this collection possesses twenty-three quartos, according to a census of those printed between 1594 and 1709 prepared some years since.<sup>7</sup> There are really a few more. They vary in their states of preservation, completeness, and importance: all are of value; some of unusual interest. Somewhat to enumerate, there is a good copy of the third quarto of *Hamlet*, 1611, the earliest of the eight quartos of this master play in the collection. One of these, undated though possibly of 1630, exhibits on the title page an imitation of Shakespeare's signature. And it has been identified as one of the many fabricated by the impudent forger W. H. Ireland who, learning when a boy, listening to literary chatter in one of the later decades of the eighteenth century, that the authentic signatures of the great poet were exceedingly few, resolved that such a state of affairs needed remedy. Ireland's forgeries reached to the perpetration of whole plays: but happily they do not concern us. Other valuable quartos of the Furness collection are the Roberts *Merchant of Venice*, 1600; a *Henry V* and a *King Lear* of 1608. All of these may be designated as second quartos. The two

<sup>5</sup> *A Census of Shakespeare's Plays in Quarto*, 1916. Introduction, p. ix.

<sup>6</sup> Now admirably reprinted in facsimile by the Huntington Library, 1931.

<sup>7</sup> H. C. Bartlett and A. W. Pollard, *A Census of Shakespeare's Plays in Quarto*, 1916. According to the table on p. x of this work the sum total of first edition quartos is only 146, two of them fragmentary.

latter are further interesting in that the *Henry V* is one of several of these volumes presented to Dr. Furness as gifts of friendship by the famous Shakespearean J. O. Halliwell-Phillipps, author of the popular *Outlines of Shakespeare*. Others so presented and inscribed are *The Taming of the Shrew*, 1631, *The Merchant of Venice*, 1637, *King Lear*, 1655, an imperfect copy of the *Pericles* of 1619, and a fragment of the 1612 quarto of *Richard III*. The earlier *Lear*, 1608, mentioned above, contains manuscript notes by Edward Capell, an earlier distinguished editor of Shakespeare: they are unimportant. Finally, the collection includes, besides that mentioned above, another quarto of *Pericles*, 1630, and the 1631 edition of *Love's Labour's Lost*, to be designated a second or a third quarto as we reject or accept the theory of a lost first quarto prior to that of 1598. This item is not mentioned in the "Census." It appears by an inscription to have been "presented to the Shakespeare Society of Philadelphia, March 1870, by J. O. Halliwell," who had not at that time added "Phillipps" to his name. How it was returned to the Furness Collection we are not informed.

Contemporary Elizabethan books in which there is mention or allusion to Shakespeare form a class eagerly sought for by collectors, and one well represented in this collection. However much we may have seen the quotation in school-books, it is somewhat moving to read, in the swinging balance of Meres' "comparative discourse," *Wits Commonwealth* (first edition, 1598), how "Shakespeare among the English is most excellent in both kinds for the stage," and to continue through the familiar list of twelve of his plays, already popular at that early date and here printed together for the first time. It is this celebrated passage of contemporary evidence—enough for any court, if insufficient for Baconian or Oxfordian lack-logic—which has been declared by careful skepticism, "our only solid rock in a sea of surmise." But there are other rocks and footholds: witness the grudging jealousy of Greene's *Groatsworth of Wit*, 1592, Chettle's apology of the next year, Weever's epigram to "honie-tong'd Shakespeare,"



1593, and the scores of others culled for us in the now overgrown *Shakespeare Allusion Book*.<sup>8</sup> The allusions just named do not exist in this library in their earliest forms; but there are plenty that do: Stowe's *Annales*, the second edition of which contains an enumeration of "our moderne and present excellent poets . . . orderly set down" and among them "Mr. Willi. Shakespeare gentleman:" pray, note "gentleman;" similar lists in Heywood's *Rape of Lucrece* and Camden's *Remains*, 1614; Webster's words as to "the right happy and copious industry of Master Shakespeare"—note the "Master" (*Vittoria Corombona*, 1612); and the delightful passage of Heywood's *Hierarchie of the Blessed Angels*, 1635, in which, in a muster of good fellowship among the playwrights, each is familiarly docked as to his Christian name, and we read, to quote only a fragment:

"Excellent Bewmont, in the foremost ranke  
Of the rar'st Wits, was never more than Frank.  
Mellifluous Shakespeare, whose enchanting quill  
Commanded mirth and passion, was but Will.  
And famous Jonson, though his learned Pen  
Be dipt in Castaly, is but Ben."

Leaving much else, we may read in Kirkman's *The Wits*, 1672, some of Shakespeare's, with other dramatists,' comedies made over into "drolls," as they were called—about as well as we might dare to do such scenes over into movies—this to escape Puritan penalties in a godly age that consorted ill with such frivolities as stage plays. Will even Mr. Masefield do much better with *Romeo and Juliet* for the screen? Best among these allusive books I like the fragment of John Wilson's *Cheerful Ayres*, 1660, which contains the music which Richard Johnson wrote contemporaneously for "Full fathom five thy father lies," Ariel's song in *The Tempest*. Now, if you will look into any copy of *Much Ado About Nothing* which has not been sophisticated by modern editing, you will find that (in II, iii) one Jack Wilson enters in the train of the Prince, but that the character, Balthasar (omitted from those

<sup>8</sup> Latest edition that of Sir Edmund Chambers, 2 vol., 1932.



entering), bandies words and excuses as singers do, and is prevailed upon at last to sing: "Sigh no more, ladies." Wilson is no uncommon name. But is it not pleasurable to believe that young Jack Wilson, singing "Sigh no more, ladies" on the stage in 1599, should have ripened into Dr. John Wilson of Oxford, years later, to collect choice songs out of his memories of the past and include among them the later Shakespeare air, "Full fathom five?" Shall faith and confessions of faith have no more place in scholarship?

We come closer to Shakespeare in the works from which there is reason to believe that he derived his materials. Sources, I do not like to call them; for the mastery of genius does not borrow, but assumes his own wherever he may find it. The Furness collection contains admirable specimens of three of the four cornerstones of Shakespeare's personal library: Holinshed's *Chronicles* (first edition, 1574), for English history; North's translation of Plutarch (the edition of 1612), for the great men and deeds of the ancient world; Painter's *Palace of Pleasure* (originally 1575, in this collection only a much later edition), for much of his Italian story; and several fine copies of earlier English Bibles: for Shakespeare, the most untheological of the men of any age, was steeped in the Scriptures. There is also Golding's *Metamorphoses* of Ovid, 1567, a fine classic spoiled in a clumsy translation: though sensible people no longer question Shakespeare's working competency in the Latin tongue. And there is Florio's Montaigne (in a later edition), of which the honest old counsellor Gonzalo was certainly a reader; Munday's translation of Silvayn's *Orator*, 1596, which tells (far earlier in the original) "of a Jew, who would for his debt have a pound of the flesh of a Christian;" and the contemporary collections of Belforest's *Bandello* and *Cinthio* in their original French and Italian: as to which there are those who conceive that Shakespeare may have been clouded in no such invincible ignorance as not to have been able to use them. Interesting it is to look into *The Royal Grammar*, "compiled formerly by Mr. William Lilly . . . now modestly endeavored

to be rendered plain and obvious to the capacity of youth." Dr. Lilly was the grandfather of Shakespeare's earlier competitor in the drama, John Lyly. Shakespeare could have studied no other grammar (and grammar was only Latin) if he went to the Stratford Grammar School. Equally well known to him must have been Thomas Wilson's *The Arte of Rhetoricke*, 1584, from the fertile pages of which it has been thought that Shakespeare derived, among other things, suggestions for the funeral oration of Antony over Caesar's body, the character of Falstaff, and certain petty tricks in punctuation by which a letter may be made to read in divers ways. But enough—there is no end to "the sources of Shakespeare," whether he is conceived of as the least original of petty borrowers or as one who well may have said, with his own Pistol:

"The world's mine oyster!"

We have traversed some distance to reach only the fringe of that tangled and thorny jungle in which cavort the critical editors of Shakespeare. Let us pause before it is too late. The strangest book in any Shakespeare library is one entitled *Select Observations on English Bodies of Eminent Persons in desperate Diseases*, 1679, by Mr. John Hall, Physician. Hall was Shakespeare's son-in-law and ran true to his calling, immersed in his "cures historical and empirical." Among his patients were many of the nobility or gentry of Warwickshire. We learn of "Mr. Drayton, an excellent poet, laboring of a tertian," and that to his own wife, Elizabeth, Hall administered, among other medicaments and in the resulting cure most successfully, "a pint of sack made hot." This was Falstaff's favorite potation be it remembered, but in no such lady-like proportions. We do not know that Hall ever ministered to the bodily needs of his august father-in-law. But we do know that we would give all his "wormwood, rue and fetherfew," his possets, "gellies of hartshorn with marygold flowers," his "sena cleansed and salt of Tatar" for a paragraph of what he thought of the man whose brain eternized Hamlet, Falstaff, and Cleopatra.

# THE SINGER COPY OF SIR CHARLES GRANDISON

By WILLIAM M. SALE, JR.  
(*Yale University*)

The bibliographical "state" of two volumes of Samuel Richardson's *Sir Charles Grandison* in the Godfrey F. Singer collection of the University Library is of exceptional—perhaps unique—importance in determining the original version of a passage of the text. The condition of these volumes was the result of a piece of carelessness when the book was being prepared for binding and publication in November, 1753, but through this mistake an unresolved problem in the bibliographical and textual approach to the book finds its solution.

In Letter 37 of Volume II (misnumbered Letter 36 in the first edition, pp. 345-54) Dr. Bartlett sends to Miss Byron a long account of his experiences abroad as governor for a young man of quality named Lorimer. This young man was in every respect the antithesis of the impeccable Sir Charles Grandison, and Dr. Bartlett constantly cited Sir Charles's virtues in reproof of the misconduct of Lorimer. On one occasion, when Lorimer had practised a piece of trickery on his father and was about to receive a doubled allowance as a result, Dr. Bartlett exposed Lorimer to his father and won the son's bitter enmity. Lorimer, in connivance with a courtesan "infamous for ruining many young travellers by her subtle and dangerous contrivances," planned revenge on Dr. Bartlett. At this point in the story, Richardson decided to cancel a leaf (pp. 349-50) in the first edition, so that the text of the cancellans should read in part as follows: "Several projects they fell upon: One, in particular, was, to suborn a spy, who went to the Inquisitors of State, and accused the Doctor of having held a free discourse upon the nature of the Venetian Government; a crime, which in that watchful Republic is never overlooked. It is well known, that the city of Venice swarms with these spies: Who are employed by the government, in order to give it the earliest information of



liberties taken either by natives or strangers, on subjects that are thought too high for the discussion of private men; and this, as is supposed, no less for the sake of the safety of individuals, than for its own.

“One of the three Inquisitors of State, who make a dreadful Tribunal in that Republic, it was supposed, got better information of the Doctor’s innocence, and had him warned of his danger.”

All copies of this volume of the first edition which I have examined here or in England, with the exception of the Singer copy, contain this text on a cancellans. It seemed, therefore, that the cancellandum containing the original version would never be found. This cancellandum, however, may be found in the Singer copy. But before describing it, I should like to follow the text of this passage through the second, third and fourth editions. In the second edition of this volume, published in octavo simultaneously with the first edition in duodecimo, Richardson also cancelled a leaf at this point in the story (Volume II, pp. 247-48), so that the text here reads as it does in the first edition. But in the third edition, published four months after the appearance of the first and second editions, the text at this point varies from that of the earlier editions. For reasons which will soon become apparent I give the text from the third edition: “Several projects they fell upon: One, in particular, was, to accuse him, by a third hand, as concerning himself with affairs of state in Venice: A crime, which in that jealous republic, is never overlooked, and generally ends fatally for the accused; who, if seized, is hardly ever heard of afterwards. From this danger he narrowly escaped, by means of his general good character, and remarkable inoffensiveness, and the profligateness of his accusers: Nor knew he his danger till many months afterwards. The Doctor believes, that he fared the better for being an Englishman, and a governor to the son of a British nobleman, who made so considerable a figure in England; because the Italians in general reap so much advantage from the travellers of this nation, that they are ready to favour and encourage



them above those of any other." The fourth edition, published in 1762, a year after Richardson's death, has the text of the third edition.

With this data at hand and without consulting the Singer copy, the only reasonable hypothesis would rest on the predication of three versions of the text: (1) the original version, lost by cancellation; (2) the version on the cancellans of the first and second editions; and (3) a further revised text to be found in the third and fourth editions. My hesitancy in accepting this hypothesis derived from two sources. In the first place, the text of the passage in the first edition seems a better one than that of the later editions. In the second place, the conditions under which the third edition was published make it unlikely that this revision would have been made.

The version of the first edition is more moderate in its statements, more circumstantial in its information, less bigoted in its point of view. The second version is touched with a melodramatic quality, and seems based on the kind of knowledge which a restricted mind like that of Richardson's might have received through rumour and cherished through provinciality. We know that Richardson was aware of his limitations in describing foreign countries, and sought assistance from the informed in sketching the Italian scenes and incidents in this novel. It does not seem likely that he would have changed his text in the direction which the passages indicate.

Furthermore, the difficulty which Richardson encountered from Dublin book pirates, forced him to send seven hundred and fifty copies of his first edition to Ireland, thus reducing the supply for English booksellers and accelerating the demand for a new edition. (The second edition did not meet this general demand. It was a small one, published in octavo and selling at a considerably higher price.) Less than a month after the publication of the first edition of this volume, Richardson was preparing a second edition in duodecimo—the third edition of the novel. His own press was extraordinarily busy with a contract for the House of Commons, and he was forced to secure the assistance of seven other printers

for his third edition. The texts of the other cancellans in the first edition are reproduced in the third edition, and there is apparently no such significant revision at any other point in the volume except in this letter of Dr. Bartlett.

This evidence is, of course, purely circumstantial: Richardson might have changed his text for the worse, and he might have made a single revision between the two editions, no matter how much difficulty was involved. But an examination of the Singer copy seems to resolve the problem in more likely fashion. In this copy, which is a first edition, there is no cancelled leaf at pp. 349-50 of the second volume. Consequently, we have here the cancellandum, with the text as originally projected. But instead of a third version, we find here the inferior version which appeared in the third and fourth editions. The reason for the cancellandum's appearance in this set of *Grandison* appears when we turn to the corresponding leaf of the third volume in the Singer copy. Through an error, the leaf was cancelled at this point in Volume III instead of in Volume II, and we find the cancellans which should have been in the second volume appearing in the third volume. It is impossible to estimate in how many copies this mistake occurred. The only instance I have found is that of the Singer copy. I think we may assume, however, that a copy of the second volume in this condition was used for setting the third edition. With the third edition in the hands of eight printers, including Richardson, the mistake could easily have been overlooked.

# MILTON FOR THE YOUNG

By DR. THOMAS P. HAVILAND

Our young people have been relieved of many burdens in the several revampings which the system of primary and secondary education has undergone in the past hundred years. And if *Paradise Lost* has been included among these one may at least see so much the less justification for Burton Rascoe's violent accusation that "the error of overestimating Milton is perpetuated in England and America by the deficiencies of the educational systems."

There was a time when the great epic played a vital part in the upbringing of the youth of England, both Old and New. Cowper embarked upon its delights at the tender age of fourteen—the beginning of a life-long infatuation. Others, in deference to their more tender years, began with prose abridgments such as the glamorous Mrs. Siddons (who, while still little Sarah Kemble, included passages from Milton in her recitations of Shakespeare and Rowe to her fellow servants) prepared for her children. Out of nineteenth-century New England, where the transcribing into a copy book of many a noble passage from the blind poet's epic, or, better, committing its lines to memory, seems to have been a common procedure, came *The Story of Paradise Lost for Children*, by Eliza W. Bradburn, "First American from the London Edition," Portland, 1830.<sup>1</sup> The copy in our library has come to us through the "American Sunday School Union," perhaps grown somewhat too sophisticate.

Its author was the daughter of that staunch Methodist preacher and associate of Wesley, Samuel Bradburn. In the course of ten conversations on as many different days, she retells the story in tolerably simple prose interspersed with bits of the original poem. Beginning with Raphael's account of the revolt in Heaven, from Book Five, she follows the chronological order of events, now freely, now paraphrasing almost exactly, stopping frequently to solve the theological dilemmas

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<sup>1</sup> The only copy in the British Museum is, strangely, the American edition, but the *English Catalogue* lists an English edition of 1828.



which arise in the minds of three youngsters whose daily regimen is to read in the Bible night and morning and submit to a daily catechism.

The children, in their sweet ingenuousness, contribute no little joy to this small duodecimo. Eliza, the eldest, is eleven, Emily nine, and Willie, a pure delight, just turning seven. It is Willie who, in his enthusiasm at parts overheard, wishes to read the poem aloud. On being told that it is not a book for children, he begs Mamma to "explain it in your own pleasant way," adding, with a wisdom beyond his years, "I know if you come to any part not fit for us to hear, you will pass over it, as you always do." He assures the company that he receives the same pleasure from passages which Mamma recites (with distressing frequency the least poetic) as he does from music. Indeed, his imagination is so fired that he sees devils in the grate, and wishes to play with his sisters at being Satan, Sin, and Death; he greatly regrets that Adam and Eve paid no heed to Raphael's counsel., since "We should have had nothing to vex or pain us and we should never be naughty." Emily rejoices that *she* was not the first woman, to be obsessed ever after with the thought of having brought suffering to all the race yet to be born; and Eliza is resolved to be more thankful when she gets to heaven "than if I had always led a holy life in Eden, since Jesus Christ would not then have suffered and died for me, and of course I could not have loved Him as my Redeemer".

An interesting point is that Mamma has to warn of the poet's misinterpretation of the Bible, ably fortified, herself, with Dr. Clarke's Commentary. She quotes from *Acts* xx, 28, to prove that Christ, contrary to Milton, was the Son of God and that he created the angels. She feels that the poet is most reprehensible in painting Hell as so pleasant a spot, with song and sport and angelic counsel, and conjures the children to lisp the Biblical passages she has taught them: "the lake which burneth with fire and brimstone" where the evil ones "are reserved in everlasting chains under darkness" and mortal sinners languish—"Their worm dieth not and the fire is not



quenched." For these misrepresentations Mamma holds Milton not entirely to blame, but rather, the bad taste of his age! William assures her that, for his part (he must later have migrated to Tennessee): "However entertaining books may be, I am determined never to believe anything in them which is contrary to the Bible."

How startled the great seventeenth-century poet who "cannot praise a fugitive and cloistered virtue" would have been to hear this nineteenth-century mother assure her little brood how fortunate they are to have parents who will keep them from seeing and hearing what is sinful. The tragic fate of The Boy in Kipling's *Thrown Away* has always seemed the best commentary on this enlightened system of education.

An eleventh chapter is devoted to some account of Milton's life, quotes the letter to Philaras anent his blindness, includes several sonnets, part of the *Nativity Ode*, and brands *Paradise Regained* "quite unworthy its author." Chapter Twelve, addressed to the elder girl, defines poetry and gives long selections considered both beautiful and suited to Eliza's more mature mind. Quotation is also made from the prose. Fired, as Wordsworth was, by the sonnets, Eliza resolves to learn all these passages and, when she is given a promised Sunday School class, at the age of fourteen, to "write in a plain hand, my favorite passages, that the older girls may commit them to memory".

Miss Bradburn was apparently quite sanguine that this would be the result!

## COMMENCEMENT OF 1781

In the June issue of the *Library Chronicle* we reprinted from the *Pennsylvania Gazette* of July 11, 1781, an account of the Commencement exercises of the University on July 4. We are glad to supplement that account by printing the following additional information, sent to us by the Secretary of the University, Mr. E. W. Mumford:

“The writer of the article omits a very dramatic occurrence at this Commencement. One of the graduating students, Francis William Murray, insisted on including in his speech a reference to Major André of the British Army that the Faculty had told him to leave out. The Trustees stopped the proceedings long enough to retire and vote that his degree be not conferred that day. All of which must have been very edifying to His Excellency the President and the Honourable Congress of the United States.

“In the minutes of the Trustees of the University of the State of Pennsylvania under date of September 10, 1781 it is recorded that:

‘A letter from Francis W. Murray was Read, requesting that the Board would be pleased to Consider the exceptionable part of his Conduct on the 4th July last, as proceeding from the indiscretion of unreflecting Youth, rather than a premeditated design of shewing disobedience to the Faculty; and that such a line of Conduct and proper Concessions may be pointed out to him as will entitle him to the Degree intended to have been Confered on him.’

“This was referred to a committee to confer with the Provost and Faculty. The committee reported at the meeting of September 17, 1781, but the Board recommitted the matter to the committee, where the matter rested until April 13, 1782, when the following minute appears:

‘On Motion, The minute of the Board of the 5th September 1781 respecting Francis Murray, who was refused a degree on the 4th July preceeding for some part of his Conduct which was then considered as exceptionable, was read, and likewise a Resolution of the Faculty, relative to the concessions, which they think it necessary for Mr. Murray to make to entitle him to the honors of the Institution whereupon

'Resolved, That no publication in the news-papers respecting Mr. Murray's Conduct be now revived, and that Mr. Murray be directed to make such Concessions to the Faculty, in some other manner, as shall be deemed satisfactory by them, before the Board will Consent that the Degree which he requests be Confered upon him.'

"There is no later mention of the case in the minutes, but evidently Murray made due submission and the Faculty relented, for on July 3, 1786, he is recorded as receiving his Master of Arts degree, which would not have been granted unless the bachelor's degree had been previously allowed. The matriculate Catalogue records him with his original class, 1781, although the degree obviously was not allowed before 1782."

Mr. Mumford also calls attention to the fact that the names of two of the candidates for degrees in 1781 were incorrectly given in the *Pennsylvania Gazette*. "Andrew Proudfoot" should have been Robert Proudfoot; and "William Bradford" was William Bradford, Jr.

The resolution that "no publication in the news-papers respecting Mr. Murray's Conduct be now revived" we cannot explain, for we find no reference to his rash and unseemly conduct in the *Pennsylvania Gazette*, the *Packet*, the *Journal*, or the *Freeman's Journal* (where we would have most expected to find it) between the Commencement of 1781 and the end of April, 1782. The search for further information, however, resulted in our obtaining the following additional knowledge of the exercises that so aroused the interest of the French consul-general and the ire of the Trustees.

An anonymous writer was so much pleased with "the performances of the young gentlemen in general," and so "particularly affected with some strokes in the forensic disputation on the question, 'Is it for the interest of America to be independent of Great Britain,'" that he took pains to secure a copy of one of the addresses, and sent some extracts from it to the *Freeman's Journal*, which published them July 11, 1781, in lieu of the official account of the exercises that appeared in the other papers.

After enumerating “some of the advantages arising from a state of national independence,” the orator spoke thus of Great Britain’s treatment of the colonies:

“How many amongst us have been reduced from opulence and ease to penury and hardship? See yon helpless female, delicate by nature, and educated in all the elegance of southern taste! what misery is painted in her countenance! Her house is no longer permitted to afford her shelter, and she is forced to seek it in the lonely woods: Her weary limbs must rest upon the clay-cold ground, for the British ravager has seized her downy bed: Her table no longer groans under a profusion of delicious food; but she feels most sensibly the keen distress of hunger: Her spirits fail under this sad reverse of fortune: Paleness covers her once blooming cheeks, and her little strength is gone: she faints—she falls—she dies: No friend attends to close her languid eyes: No funeral rites conclude the solemn scene—A *grave* denied, she falls a prey to beasts.”

After recounting other evidences of “British fury,” wreaked alike on “hoary age and helpless infancy”—the “beauteous towns reduced to heaps of rubbish, and e’en our sacred temples wrapt in flames,” the speaker concluded: “Then say, ye votaries of *Britain*, say, can ye find charms in these? If so, go, sordid souls, and enjoy, without a rival, the horrors which enchant you!—go, and experience the mercy of Great Britain!”

We need not wonder that Barbé-Marbois wrote that the exercises of the day were calculated “to stir up hatred against the English.” We can only regret that we have not the text of the censored reference to André, of which, if it could be found, it might be said “Now it can be told.”



## IMPORTANT GIFT FROM MRS. JOHN FREDERICK LEWIS

The Library is greatly indebted to Mrs. John Frederick Lewis for a recent gift of 625 volumes, among which, in addition to standard works of literature, history, biography, and other classes, are many books of peculiar interest and value.

One volume in the collection, of most unusual interest, is a wholly unique copy of Thomas Martyn's famous work: "The English Entomologist," published in London in 1792, "exhibiting all the coleopterous insects found in England, including upwards of 500 different species, the figures of which have never before been given to the public, the whole accurately drawn and painted after nature." The copy of this work presented by Mrs. Lewis is the copy that William Beckford, extravagant collector and discriminating bibliophile, author of the novel *Vathek*, had made for his celebrated library. It is handsomely bound in contemporary red morocco, with end-leaves and linings of light blue silk. The text of the book is printed on the best grade of paper, and in place of the engraved plates of the regular edition are the original water-color drawings of the insects, splendidly executed on sheets of the finest vellum. The frontispiece is a miniature portrait of the author, painted expressly for this volume by one of the most celebrated English miniature painters of the eighteenth century.

Other scientific works in the collection are a complete set of Cuvier's *Le Règne Animal*; Joseph Carson's *Illustrations of Medical Botany*; and about forty consecutive volumes of the reports of the United States Bureau of Ethnology.

Special mention is merited by a number of valuable books on witchcraft, magic, and dreams, among which are:

The doctrine of devils, proved to be the grand apostacy of these later times. An essay tending to rectifie those undue notions and apprehensions men have about daemons and evil spirits. London, 1676.

Disquisitionum magicarum libri sex, quibus continetur accurata curiosarum artium et variarum superstitionum consultatio, utilis theologis, jurisconsultis, medicis, philologis. Auctore Martino Del-Rio. Cologne, 1679.

The world turn'd upside down: or, A plain detection of errors, in the common or vulgar belief, relating to spirits, spectres or ghosts, daemons, witches, &c. In a due and serious examination of their nature, power, administration, and operation. . . . Written at the request of a Person of Honour, by B.B. a Protestant minister for publick information. London, 1700. [By Balthasar Bekker.]

An historical, physiological and theological treatise of spirits, apparitions, witchcrafts, and other magical practices. . . . By Jonh [John] Beaumont. London, 1705.

A compleat system of magick: or, The history of the black-art. The whole compiled from the best authorities ancient and modern. London, 1729.

The majesty of darkness discovered: In a series of tremendous tales, mysterious, interesting, and entertaining, of apparitions, witches, augers, magicians, dreams, visions, and revelations, in confirmation of a future state, & the superintendency of a Divine Providence, by the agency of spirits and angels. By Malcolm Macleod, D.D. London, 1793.

The theory of dreams: in which an inquiry is made into the powers and faculties of the human mind, as they are illustrated in the most remarkable dreams recorded in sacred and profane history. 2 v. London, 1803.

A belief in witchcraft unsupported by Scripture. An essay, by James Patterson. Aberdeen, 1815.

Apparitions; or, the mystery of ghosts, hobgoblins, and haunted houses, developed. Being a collection of entertaining stories, founded on fact. By Joseph Taylor. London, 1815.

A treatise of dreams and visions, wherein the causes, natures, and uses, of nocturnal representations, and the communications both of good and evil angels, as also departed souls, to mankind, are theosophically unfolded; that is, according to the Word of God, and the harmony of created be-

ings. To which is added, A discourse of the causes, natures and cure of phrensie, madness or distraction. By Tho. Tryon, Student in Physick. London. [There were several editions of this work, the dates of which are uncertain and present an interesting bibliographical problem.]

Early American imprints, including several of Philadelphia or vicinity, are:

The whole genuine and complete works of Flavius Josephus, . . . . Edited by George Henry Maynard, LL. D. New York, 1794.

Rudiments of English grammar . . . . By Mr. Harrison. Philadelphia, 1801.

The Aonian banquet: or, A selection of poems of acknowledged merit, by various and justly admired authors. Philadelphia, 1803.

The picture of Philadelphia, giving an account of its origin, increase and improvements in arts, sciences, manufactures, commerce and revenue. . . . By James Mease, M.D. Philadelphia, 1811.

Erbauliche Lieder . . . . Sammlung zum Gottesdienstlichen Gebrauch in den vereinigten Evangelisch-Lutherischen Gemeinen in Pennsylvanien und den benachbarten Staaten. Germantown, 1811.

An easy grammar of natural and experimental philosophy, for the use of schools. By David Blair. Philadelphia, 1817.

The son of a genius: a tale, for the use of youth. New York, 1818. [By Mrs. Barbara Hoffland.]

A short system of polite learning, being an epitome of the arts and sciences, for the use of schools. Philadelphia, 1823.

Florula Cestrica: an essay towards a catalogue of the phaenogamous plants, native and naturalized, growing in the vicinity of the borough of West-Chester, in Chester County, Pennsylvania. By William Darlington, M.D. West-Chester, 1826.

Chronicles of border warfare, or, A history of the settlement by the whites, of North-Western Virginia. . . . By Alexander S. Withers. Clarksburg, Va., 1831.

English grammar in familiar lectures. By Samuel Kirkham. New York, 1832.

The Trollopiad; or, Travelling gentlemen in America. A satire, by Nil Admirari, Esq. New York and Providence, 1837. [By Frederick William Shelton.]

Althea Vernon; or, The embroidered handkerchief. To which is added, Henrietta Harrison; or, The blue cotton umbrella. By Miss Eliza Leslie. Philadelphia, 1838.

The young husband's book; a manual of the duties, moral, religious, and domestic, imposed by the relations of married life. By the author of "The young wife's book." Philadelphia, 1839.

Two books, supposedly of interest to the ladies of the late eighteenth century are:

A discourse of artificial beauty, in point of conscience, between two ladies. With some satirical censures on the vulgar errors of these times. London, 1762.

The economy of beauty; in a series of fables, addressed to the ladies. London, 1772.

And two others relating to ladies which may not have been so popular with them:

A legacy for the ladies, or, Characters of the women of the age. By the late ingenious Mr. Thomas Brown. London, 1705.

A philosophical, historical, and moral essay on old maids, by a friend to the sisterhood. 3 v. London, 1786.

Among other books of the seventeenth and eighteenth centuries are:

The gentleman's calling. London, 1664.

The wonders of the little world: or, A general history of man. In six books. Wherein by many thousands of examples is shewed what man hath been from the first ages of the world to these times. . . . By Nath Wanley. London, 1678.

A new discovery of a vast country in *America*, extending above four thousand miles, between *New France* & *New Mexico*; . . . By Louis Hennepin. London, 1699.



New voyages to North-America, . . . . by the Baron La Houtan. 2 v. London, 1703.

History of Carolina, with its natural history; Journal of a thousand miles' travel among the Indians from North to South Carolina; Dictionary of their languages. . . . By John Lawson. London, 1714.

## OTHER GIFTS

From Mr. Ellis Ames Ballard, 17 volumes of recent publications of permanent value.

From Mr. Joseph G. Lester, 11 volumes, including 8 volumes of Philip G. Hamerton's writings.

From Dr. Charles W. Burr, a copy of W. A. Churchill's *Watermarks in paper*, and of Mr. Percy Simpson's *Proof-reading in the 16th, 17th and 18th centuries*, 1935.

From Mrs. Emil P. Albrecht, a copy of Auguste Rodin's *Les Cathédrales de France*.

Many important additions to the collections of music and musical history and biography, including:

From Mr. Earl G. Harrison, 12 volumes; from Mr. H. C. Albrecht, 5 volumes; from Dr. Otto E. Albrecht, 15 volumes; from Mrs. A. C. Albrecht, 11 volumes; from Mr. Raoul Hellmer, 8 volumes; from Mr. Henry S. Drinker, Jr., 2 volumes; from Dr. William Rex Crawford, 5 volumes.

From Mr. and Mrs. Jacob Singer, \$100 for additions to the Godfrey F. Singer Memorial collection of eighteenth-century fiction.