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## THE SPANISH AND ITALIAN COLLECTIONS

By Dr. J. P. Wickersham Crawford

As the first purchase from the fund generously established by the late Mrs. Sabin W. Colton, Jr., our Library came into possession of the Spanish collection of the late Hugo A. Rennert, who was professor of romanic languages from 1885 until his death on December 31, 1927. This library was generally regarded as the most valuable private collection of old Spanish books in the world. Dr. Rennert was known chiefly as the biographer of Lope de Vega, the founder of the Spanish national drama, and, as might be expected, his collection is especially rich in old editions of this famous playwright and poet who was born in 1565.

While preparing his "Life of Lope de Vega," Dr. Rennert made a collection of the non-dramatic works of his favorite author, which consists almost wholly of first editions and is unparalleled in this country. Here are found the more important of his youthful works: "The Beauty of Angelica" (1602), written by Lope in 1588 while soldiering in the Invincible Armada; a rare edition of "The Arcadia" (1605), in which he describes the unhappy love affairs of his young patron, Don Antonio, Duke of Alba; and copies of the three editions of "The Pilgrim in His Own Country" (1604, 1608, 1618), which include the most authentic lists of Lope's plays that we possess. No other library in the United States contains these three editions.

Mention should also be made of the very rare editions of Lope's "Verses" (1605 and 1611), the latter containing the famous treatise on "The New Art of Writing Plays," addressed to the Academy of Madrid, in which in a bantering tone Lope defends the so-called irregularities in his plays and his violation of the sacrosanct classical unities; and the first edition of "Jerusalem

Conquered" (1609), an epic poem in which he attempted, without success, to rival Tasso's "Jerusalem Delivered."

Other notable volumes, most of them first editions, that represent the later years of Lope's literary activity, are "Filomena" (1622), noteworthy for its defense against the Euphuistic poets of the day; "Circe" (1624); "The Tragic Crown" (1627), a religious epic that mirrors Spanish resentment at the execution of Mary, Queen of Scots; "Apollo's Laurel" (1630), in which he extols the poets of his time; the "Dorotea" (1632), a semi-autobiographical novel in which Lope describes unblushingly some of his youthful escapades; and the diverting volume entitled "Rimes of Tomé de Burguillos" (1634), in which Lope's wit appears at its best.

Lope de Vega died in the year 1635, and contemporary accounts tell us that all Madrid mourned his passing. And his fame had spread to Italy, as is attested by the little book published the following year at Venice with the title "Poetical Obsequies, or the Lament of the Italian Muses on the Death of Lope de Vega, Distinguished and Incomparable Spanish Poet."

As a poet, Lope holds a position of high rank, but as the founder of the national drama in Spain his position is supreme, and it is in its priceless collection of his plays that the Rennert collection surpasses all others with the exception of the National Library at Madrid and the British Museum. The world has never seen dramatic inventiveness equal to his, even when due allowance is made for probable exaggeration in his own statements and those of his friends regarding the number of plays he wrote. The epithet "Nature's prodigy," applied to him by Cervantes, has been accepted by posterity. Lope did not ascribe much importance to the composition of his dramatic works, and a hundred more or less in his estimates of his production seem to have meant little to him. In 1632 he wrote that he had composed no less than fifteen hundred, while his friend Perez de Montalban in 1636 set the mark at eighteen hundred. Dr. Rennert and other scholars have spent much time in trying to identify the genuine plays of Lope; no easy task, for in the heyday of his popularity, unscrupulous printers frequently placed his name on mediocre works in order to sell them. Careful study reveals that four hundred and thirty-one comedies of Lope are extant, and of this number Professor Rennert's collection contains about three hundred in original editions. Some idea of the total may be gathered by a critic's statement that if a person should set to work to read the extant plays, at the rate of eight hours of reading each day, he would require a little over six months to complete his task.

The chief repository of the plays of Lope de Vega consists in the twenty-five volumes or parts published between 1604 and 1647, with an average of twelve plays to each volume. Complete sets are found only in two foreign libraries, and even separate volumes have become so rare that they practically never appear on the book market. Dr. Rennert's set is complete with the exception of the sixteenth volume and portions of the third and eighteenth. No collection on this side of the Atlantic can be compared with it. In addition to those already mentioned, it contains extra editions of a number of these volumes, as, for example, four copies of the first part, all of which are important for the preparation of critical texts.

The library is also notably rich in editions of the Valencian playwrights, and Calderon de la Barca and Moreto. Practically every one of the minor dramatists of the Golden Age is found here in original editions.

Early editions of Spanish lyric poets also form an exceedingly important section. Juan de Mena, the most distinguished poet of the fifteenth century, is represented in the rare black-letter edition of "Las Trecientas" (1520), and also by an edition of the complete works printed by Martin Nucio at Antwerp in 1552. Auzias March, who sang so passionately of his love for Teresa Bou, appears in the Catalan original of Barcelona, 1545. Boscan and Garcilaso de la Vega, devoted friends during their lifetime, who by their metrical innovations changed the whole course of Spanish poetry, appear together in an edition published at Salamanca in 1547, while Garcilaso stands alone in an edition, almost unknown to bibliographers, printed at Coimbra in 1600.

Fernando de Herrera appears as an inspired patriotic poet in the rare edition of Seville, 1619, and as a rather pedantic commentator in his famous edition of Garcilaso (1580), which has never been reprinted. Lopez Maldonado's "Cancionero" (1586) contains graceful verse that has only recently been reprinted, and includes one of the first published compositions of Cervantes. The "Discourses, Epistles and Epigrams" (1605) of the Aragonese Rey de Artieda is chiefly interesting for its criticism of Lope de Vega and other popular dramatists who, in the poet's opinion, catered overmuch to the tastes of the groundlings. Pedro de Espinosa, in the first part of his "Flowers of Illustrious Poets of Spain" (1605), gives us the most important anthology of the poetry of his time. This copy was formerly in the library of the noted bibliographer, Gallardo, and bears important marginal notes dating back to the early seventeenth century. Another rarity is the volume of "Tragical and Lyrical Works" (1609) of Cristobal de Virues which contains the lyrical verse of this soldier-poet, as well as five



tragedies which are among the rarest in Spanish literature, and no less rare is the first edition of the poetical works of the distinguished diplomat and humanist, Don Diego Hurtado de Mendoza, published at Madrid in 1610, thirty-five years after his death.

Not all the poets accepted the sonnet and other verse forms that Boscan and Garcilaso imported from Italy, and the chief champion of old-fashioned verse and traditional measures was Cristobal de Castillejo, of whose works there is an edition of Antwerp, 1598. Throughout the sixteenth and seventeenth centuries ballad literature, for which Spain is famous, flourished alongside of the Italianate forms, and of these we find notable examples in the "Cancionero de Romances" (1555), "Romancero General" (Medina del Campo, 1602), and "Romancero General" (Madrid, 1604).

Charming translations of Anacreon and other classical poets are found in the "Erotic or Amatory Rimes" (1617) of Esteban Manuel de Villegas with the title page containing a cut that represents the rising sun, with the caption *Me surgente quid istae?* by which the young poet bumpuously referred to his own exalted merits. It excited so much ridicule on the part of his contemporaries that the title page was suppressed almost as soon as the edition appeared. Francisco de Quevedo Villegas is represented by two volumes of great rarity, "The Spanish Parnassus and Castilian Muses" (1660), "The Last Three Castilian Muses" (1670), as well as by important editions of his prose works.

The rather doubtful honor of making fashionable the artificial, over-ornate style that characterized Spanish poetry in the seventeenth century is generally accorded to Luis Carrillo y Sotomayor, whose works are found here in the edition of 1613. His innovations seem timid enough when compared with the bold experiments of Luis de Gongora, a far greater poet who was the storm center of a most bitter literary controversy in the early years of the seventeenth century. Gongora is here represented by rare editions of 1644, 1648, and 1658, and also by a valuable manuscript collection. The library also contains the first edition (1629) of the verse of one of Gongora's most devoted admirers and imitators, the Count of Villamediana, who met a tragic death one evening in the year 1622 on his return from an entertainment at the Royal Palace. Rumor whispered that the Count had paid court too openly to the Queen. There is also an important manuscript collection of this poet's works.

Important Cervantes items are editions of "Don Quixote" of 1607 and 1608 and a French translation of 1639; an edition of the "Exemplary Novels" of 1615, with an Italian translation of

1629; a copy of the exceedingly rare first edition of the "Eight Comedies and Eight Interludes" (1615), sumptuously bound in red morocco; and the 1617 edition of the "Wanderings of Persiles and Sigismunda." Of great sentimental interest is Haedo's "Topography and History of Algiers" (1612), which incidentally describes the heroism of Cervantes during his years of captivity by the Barbary pirates. The author, a good friar, wrote his narrative long before Cervantes became famous.

Spain's pastoral novel began with the publication of Montemayor's "Diana," a famous book that merited imitation by Shakespeare. The library contains editions of 1561, 1580, 1585, and 1624; French translations of 1592 and 1615, and the even rarer edition of Montemayor's lyric poetry published in 1554. Practically all the subsequent novels of this type are found here in first or early editions, for example, "The Golden Age in the Forests of Erifile" (1608) of Balbuena; "The Constant Amarilis" (1609) of Suarez de Figueroa; "Cintia of Aranjuez" (1629) by Gabriel de Corral; and "Experiences of Love and Fortune" (1633) by Francisco de las Cuevas.

The creation of the rogue or picaresque novel was Spain's greatest contribution to European fiction in the sixteenth century, and nearly all the famous Spanish rogues are found in the library. The prototype, "Lazarillo de Tormes" is here in an edition published at Antwerp in 1555, one year after the original edition. His illustrious descendant "Guzman de Alfarache" by Mateo Aleman follows in an edition of 1615, and in a beautiful English translation (1622) by James Mabbe (who signed himself Diego Puede-Ser, translating his name into Spanish), which contains, along with other interesting preliminary matter, verses by Ben Jonson in praise of the author and the translator. From the Salva Library comes a copy of "The Entertaining Journey" (1603) by Agustin de Rojas, with its delightful description of the experiences of a troupe of strolling players. Other rogue novels are the famous "Picara Justina" (1608), with a French translation of the year 1636, and Vicente Espinel's "Life of Marcos de Obregon" (1618).

The Italian collection at our University owes its importance to Francis Campbell Macaulay who, during a residence abroad of many years, collected rare Italian books and, on his death at Naples in 1896, bequeathed his library to the University of Pennsylvania. The Dante collection, consisting of about 2500 volumes, was catalogued with the assistance of Dr. Theodore W. Koch and was opened to the public in 1901.

Editions of the "Divina Commedia" naturally deserve first

mention. The earliest is the Nidobeatine text printed at Milan in 1477-78, which is closely followed by the rare Venice edition of 1478. The two other incunabula in the collection are the Venice edition of 1484 with Landino's commentary, and the Venice edition of 1497 with occasional woodcuts and vignettes.

The Aldine edition printed at Venice in 1502 leads the sixteenth century texts. This is of interest because of the correctness of the text and typographical beauty, and also because it is the earliest edition in octavo. Beside it stands the first of the Aldine counterfeits printed at Lyons in 1502 or 1503.

Among the sixteenth century editions, which number twenty-eight, may be mentioned the exceedingly rare text printed at Florence in 1506; the handsome folio edition of Venice, 1507; Venice, 1512; Venice, 1515; Paganino's edition of 1515; and the folio edition of Venice, 1529, the first to contain a portrait of Dante worthy of that name.

Other rarities include a complete set of the volumes of the "Divina Commedia" issued by the city of Brescia in 1828; the edition of Filippo Macchiavelli (1819) with three volumes of original drawings by Gian Giacomo Macchiavelli, published at Rome in 1806-07; and the first edition of "De vulgari eloquentia" published at Paris in 1577.

The collection contains twenty-five translations in English of the "Divina Commedia," and versions in Armenian, Bohemian, Dutch, French, German, Greek, Hungarian, Italian dialects, Latin, and Spanish.

The two earliest editions of Petrarch in the Library are the Venice, 1490, edition of the "Trionfi, Sonetti et Canzoni" and the Cremona, 1492, edition of the treatise "De remediis utriusque fortunæ." We also have the Venice, 1501, edition of the "Opera," the second collective edition of the Latin works, and the fourth edition of the same, together with the Italian verse, published at Bâle in 1554. We have a total of thirteen editions of the "Rime" published during the sixteenth century.

Of Boccaccio we have a fifteenth century manuscript of the "Teseide;" a very rare edition of the Latin work "De genealogiis deorum gentilium," Venice, 1472, bound with the treatise "De montibus, sylvis, etc.," Venice, 1473; Marchigiano's very rare translation of the "De Mulieribus Claris," Venice, 1506; editions printed at Venice of "Filocolo" (1488) and "Fiammetta" (1491); the Florence edition, 1516, of the "Corbaccio," and various editions of the "Ameto" beginning with the Florentine of 1521.

The Library contains eighteen sixteenth century editions of

the "Gerusalemme Liberata" beginning with three published in 1581 at Ferrara, Casalmaggiore, and Lyons, the last of which is especially rare. We have also a nearly complete collection in original editions of the controversial works written to criticize and defend Tasso's epic. The many editions of the "Rime" begin with those printed at Venice and at Ferrara in 1582; and the collection includes many texts of the "Aminta," beginning with the Aldine of 1581, and the first edition of "Il Re Torrismondo" of Bergamo, 1587.

Aside from the works of the four masters, the Library furnishes good facilities for the study of Italian literature and linguistics, especially in the sixteenth and seventeenth centuries. Of particular note is the collection of Italian lyric poets of that period, a collection which we have been gradually gathering for many years. This includes early editions of almost all the lyric poets from Serafino dall'Aquila and Tebaldeo, to Giambattista Marino and his contemporaries, as well as a valuable collection of the many anthologies printed during that period.

## PTOLEMAIC STUDIES

By Dr. Walter Woodburn Hyde

Two additions to the Library have been made recently from the Lamberton Fund which are notable enough, from the point of view of cost and importance, to be worthy of rather extended notice:

I. *Geography of Claudius Ptolemy*. Translated into English and edited by Edward Luther Stevenson, with Introduction by Prof. Joseph Fischer, S. J. Folio, New York, 1932, pp. xvi, 167, 29 double plates.

This is the first complete translation into any modern language of the *Geography* of Ptolemy, the last of the Greek geographers, who worked at Alexandria 1700 years ago, notwithstanding that there have appeared over fifty editions of the Greek text since the *editio princeps* of Erasmus at Basel in 1533. The translator is widely known for his many contributions to the fields of historical geography and cartography. The size and cost of this sumptuous volume, published by the New York Public Library, are largely due to the cartographic supplement which takes up nearly half of it. The paper, typography, and binding in half-leather are superb. Only 250 copies have been issued.

The translation is based on Greek and Latin manuscripts of the *Geography*, the former dating from the eleventh century, the latter from the Renaissance or from the early fifteenth century;



on important printed editions of the late fifteenth and early sixteenth centuries; and on the critical studies especially of F. G. Wilberg and Carl Müller. As a supplement to the translation, are added twenty-seven photo-gelatine reproductions of maps recognized as essentially Ptolemaic. These are taken from the *Codex Ebnerianus*, in the Lenox collection now in the New York Public Library, prepared by Donnus Nicolaus Germanus *ca.* 1460, and the basis of those appearing in early Roman editions of the *Geography* from 1478 to 1508. These are the best reproductions of Ptolemaic maps now published, with the exception of the photographic reproduction of the *Codex Athous graecus* from the cloister of Vatopedi on Athos by Didot, Paris, 1867, and Vol. IV of the *Codex Vaticanus Urbinas graecus* 82 to be discussed below. Two additional maps, made after the discovery of America, are the Ruysch World Map taken from the printed edition of 1508, and the New World Map of Lorenz Fries from that of 1522. The latter shows the name America across what is now South America, where Martin Waldseemüller had placed it in 1507 on the world map which accompanied his famous essay *Cosmographiae introductio*, while on the former that area is marked *Terra sancte sive Mundus novus*, the latter part of that title being the same as Vespucci had used in his Lisbon letter of March or April, 1508.

The chief reason why there has never before been a complete translation of Ptolemy into a modern language—though incomplete versions exist in Italian and French—has been shown by Prof. Fischer to be the lack of a satisfactory critical Greek text or Latin translation. The early printed editions were critically worthless—the first Latin version of 1462 (?), which was followed by others in the late fifteenth and early sixteenth centuries, the first Greek text of Erasmus already mentioned, and the first Greek text with Latin translation by Bertius, Leyden, 1618. The latter was regarded as the standard text down to the last century, when the first attempt to make a critical edition was made by F. G. Wilberg and C. H. F. Grashof, Essen, 1836-45, followed by that of C. F. A. Nobbe, Leipzig, 1843-5. The latter in its 2nd edition, 1898 and 1913, shares with the Greek text and Latin translation made by C. Müller and C. T. Fischer (Didot), 2nd ed. 1, Pts. 1 and 2, 1883 and 1901, the honor of being the best today.

While the translation purports to be scientifically done, it is not difficult to point out certain omissions which one should not expect in such a publication. As there are over forty Greek and Latin manuscripts known, of various degrees of completeness and value, and many printed editions, the work should be accompanied by an *apparatus criticus*, giving, with some system of proper nota-

tion, the variant readings of all. In this way the reader might know which are "the generally recognized best Latin and Greek texts" (XIII). Moreover, there should be a complete bibliography of manuscripts, editions, and studies of Ptolemy, instead of the few works mentioned by Prof. Fischer in his Introduction (3-15). The analytic Table of Contents of the *Geography* by book and chapter (VII-X) is serviceable, but it is needlessly repeated twice in the translation, at the beginning of each of the eight books and again at the head of each chapter of each book. A systematic index or indexes would have been invaluable—of countries, provinces, lands, tribes, seas, rivers, mountains, and especially of the 8,000 localities taken over by Ptolemy in Bks. II-VII from Marinus of Tyre, with their longitudes and latitudes correct to five minutes.

Nor can the reviewer whole-heartedly accept the translator's praise of Ptolemy as a geographer. It should be remembered that Ptolemy's fame both in geography and astronomy has been largely adventitious. Though in both fields he wielded absolute authority for centuries, an influence on later science only second to that of Aristotle—the "geocentric" theory in the *Almagest*, already disproved by Aristarchus nearly four centuries before but unfortunately accepted by the Church, not being destroyed till the time of Copernicus and the later Kepler and Newton, his geographical system gradually waning in face of the rise of modern geographical discovery—nevertheless his chief merit in both branches of science was neither originality nor discovery, in which respects he stood far behind several of his predecessors, but merely industry and learning. He was only a collector, reviser, and editor of works by men far his superiors, the *Almagest* resting on the labors of Hipparchus, the founder of scientific astronomy, the *Geography* being merely a corrected and amplified version of the work of his immediate forerunner, Marinus of Tyre, to which he made only slight additions.

His *Geography*, a dry and technical work, is neither complete nor satisfactory. At best it is only mathematical in scope, rigidly excluding descriptions of lands, products, climate, physical features, and peoples. Strabo, over a century before, understood far better the importance of rivers and mountains in "geographizing" a given country. Both physical and descriptive geography were practically unknown to Ptolemy. Moreover, his faults are as great as those which he condemned in the work of Marinus (I, chs. 6-20). He exaggerates the extent of the habitable world, the length of the Mediterranean, the size of Taprobane (Ceylon), and, worst of all, he encloses the Indian ocean by joining south-

eastern Asia to southern Africa, a mistake of far-reaching influence, since it sadly retarded modern efforts to reach the Indies by circumnavigating Africa, though Phoenician sailors sent out by the Egyptian Pharaoh Necho over seven centuries before his time had successfully accomplished the feat. Many of his faults can be explained by the fact that he was more of a mathematician and astronomer than geographer, but they were faults nevertheless.

Thus his importance as a geographer is due merely to the scientific form of the *Geography* and the systematic organization of its material. These things have made it in a sense the foundation of Moslem and modern cartography, which may be said to be developed from his maps and their spherical projection. In this sense only may his be called "the most considerable attempt to place the study of geography on a scientific basis, giving him, therefore, the first place among ancient writers on the subject" (XIII).

Despite the shortcomings already noted, the present translation, and especially the reproductions of Ebner's maps to illustrate the text of the *Geography* chapter by chapter, will prove of inestimable value to every student of Ptolemy or of ancient geography in general. It is hoped that the translation will appear in the near future in a more convenient and less costly publication.

II. *Claudii Ptolemaei Geographiae Codex Urbinas graecus 82 phototypice depictus consilio et opera curatorum Bibliothecae Vaticanae*. Ed. by Joseph Fischer, S. J., and dedicated to Pius XI, Pont. Max. Two volumes in four: I, Pt. 1, Pp. xvi, 605; I, Pt. 2, *Tabulae geographicae* LXXXIII; II, Pt. 1, 37 double pages, 78; II, Pt. 2, viii, *Tabulae geographicae* LVII. Lugduni Batavorum et Lipsiae, 1932.

This sumptuous and costly work by the well-known geographer and cartographer, Prof. Fischer of Feldkirch, forms Vol. XVIII of the famous series *Codices e Vaticanis selecti*. It purports to be the first complete edition of the *Geography* of Ptolemy, based on the most important and influential of all Greek mss. of that work, whose importance for Ptolemaic studies the editor was the first to point out.

It is in two main sections, each of which is subdivided into a text and map volume: I, Pt. 1, is a comprehensive *Commentatio*—albeit in German—on what is known of the life of Ptolemy, though properly speaking a biography is non-existent; his works, of which no critical edition of the *Geography* exists; and his influence on geographical science, with a historico-cartographic bibliography (491-513), list of manuscripts used in the work (555-7), and various indexes (559-607). I, Pt. 2, reproduces 83

maps from 53 different Mss.; 24 Greek from 14 Mss.; 2 Arabic from 1 Ms.; and 57 Latin from 38 Mss. II, Pt. 1, is a facsimile reproduction of *Codex Urbinas graecus* 82, the Greek text of Bks. I-VIII of the *Geography*, with a critical apparatus in Latin, the work of the well-known Italian Hellenist Dr. Pio Franchi de' Cavalieri. Here the captions of books, chapters, and sections follow those of the last two revisions of the *Geography*, those by C. Müller and C. T. Fischer, I, Pt. 2, 2nd ed., Parisiis, 1883 and 1901, and by C. F. A. Nobbe, I, II, 2nd ed., Lipsiae, 1898-1913. II, Pt. 2, the costliest part of the work, is a facsimile reproduction in original size of 57 maps of the *Geography*—27 from *Cod. Urbinas* 82, followed by 27 from *Cod. Vaticanus latinus* 5698, and 3 from *Cod. Urbinas graecus*, 83, accompanied by introductory remarks by Dr. Fischer (VII-VIII).

This great publication, wherein the best of the Ptolemaic Mss. is compared with many others, both Greek and Latin, found in various libraries and collections, is the result of labors extending over a quarter of a century. To the interruption caused by the world war and its immediate aftermath we are indebted for the inclusion of several publications and source material. We might especially note the texts and maps of the *Geography* recently discovered by Dr. A. Deissmann, of the University of Berlin, in the Seraglio Library in Constantinople. First, the badly injured parchment folio of the thirteenth century, *Cod. Constant. Seragl. gr.* 57, in 122 sheets and 27 maps (Comm. 515-23), which reproduces the entire eight books of the *Geography*. Here the World Map is given in modified spherical projection, such as was used by Ptolemy, but it is not the latter's genuine map, since its contents do not correspond with the data of Ptolemy as given in Bk. VII, chs. 5-7, but is to be assigned rather to the modified projection by Agathodæmon (516f.), the Alexandrine geographer of the second century, who made a recension of Ptolemy's maps. Secondly, the *Cod. Constant. Seragl. lat.* 44 (524-6), a splendidly preserved parchment of 98 folio sheets known to be one of the oldest Latin translations of the *Geography*, by Jacobus Angelus, first published by Friedrich Blass in *Hermes*, XXIII, 1888, 227f. Thirdly, important parts of *Cod. Constant. Seragl. lat.* 84 (385 and 528-51), printed by Francesco Berlinghieri and dedicated to the conqueror of Constantinople, Sultan Mohammed II, who reigned 1451-81. There are also included from recently discovered sources Dr. E. L. Stevenson's reproductions of the text and maps of *Cod. Escorialensis lat.* (414-15); the well-preserved parchment *Cod. Constant. Arabicus* 2610 (523-4) now in the church of St. Sophia, first photographed in 1928 for the State Library at Berlin; and 26



rotographs of Ptolemaic Ms. maps from *Cod. Newberriensis lat.* (527-8), in the Newberry Library in Chicago, which are shown to be essentially copied from the Ulm printed edition of the *Geography* of 1482 or 1486, and so going back to Donnus Nicolaus Germanus; and several others.

The most attractive part of the work to the layman interested in ancient geography is I, one. Here in three books are discussed all questions relating to (a) Ptolemy, man and scholar, geographer and cartographer (10-171); (b) the manuscript tradition of the *Geography* with a list of the chief Greek and Latin Mss. of the so-called A and B redactions conforming in the main with the division into Byzantine and Asiatic by C. Müller in his first edition of the Greek text in 1867 (171-415); and (c) the secular influence of the *Geography* down to the Renaissance, a millenium after his day—first on the Greeks and Byzantines, especially Agathodaemon, Pappas, and Marcian of Heraclea; then on the Syrians, Arabians, and Armenians; and lastly on the Romans and Germans (417-490). Under b is an extensive section on the history and date of the *Cod. Urbinas gr.* 82 (219-234). This Ms., undated and unsigned, has been known to scholars only since 1895, when the catalog of the Greek Urbinas Mss. was made, and was named after the second Duke of Urbino (1482-1502). It seems to have been brought to Urbino by the latter's father Federico, who died in 1482, from the Orient, and probably from the great cloister of the Studium, founded in the fifth century at Constantinople, where it may hitherto have reposed. On the ground of lettering, literature, etc., it has been assigned by Dr. Fischer to the twelfth, or at latest to the beginning of the thirteenth century, conformably with the date earlier fixed by the great German Byzantine scholar, Karl Krumbacher and his pupil Dr. S. G. Mercati, and accepted by Dr. de' Cavalieri, though an earlier date, the eleventh century, has been recently argued by J. L. Heiberg and Otto Cuntz.

This great work, then, along with the first complete translation of the *Geography* into any modern language discussed above, has placed Ptolemaic studies on a new basis. We are now ready for a complete critical Greek text of the *Geography*, which will supersede the imperfect earlier attempts by F. G. Wilberg and C. K. F. Grashof, Essen, 1836-45, and those of C. Müller and C. T. Fischer, and of C. F. A. Nobbe, already mentioned. The critical text of Ptolemy's works by J. L. Heiberg and others is still in progress, vol. I, Pts. 1, 2, *Syntaxis mathematica*, having appeared in 1898-1903, and II, *Opera astronomica minora*, in 1907. It is hoped that the third concluding volume will give us the long needed text of the *Geography*.

# LIBRARY PLANNING FOR THE MORRIS ARBORETUM

By Dr. Rodney H. True

The botanical books from the Morris library in the home at Chestnut Hill became largely the property of others on the death of Miss Morris, but among the belongings left with the buildings to the Arboretum were about 175 volumes. This small group of books consists in large part of books on gardening in its different aspects, including a few handsomely illustrated works. Several series of books on trees and shrubs make up another group. "Nature study" books are also represented. Among the serial botanical publications present is "Meehan's Monthly."

The books likely to be of greatest use at the Arboretum will be those having to do with trees and shrubbery in their various gross aspects. The taxonomy, geographical distribution, ecological peculiarities, ornamental properties, values in various economic ways, such as timber and fibre production, restraining influence on erosion, relations to disease-producing organisms, will be topics of this character. Forestry periodicals and related books would belong here.

The literature of gardening in its various developments will find more use at the Arboretum than at the University. This includes the files of garden serials, books, and periodicals dealing with taxonomy sources and treatment of plants used in ornamental ways; methods of gardening, including propagation, soil preparation, pruning, and fertilization. "Nature" books dealing with plants in a popular way would belong in this general category.

The books of the Arboretum will be easily available to any who need them. The titles of the volumes there will be listed at the University. A regular car service is maintained between the Botany Department and the Arboretum, outgoing cars leaving at 9:00 A. M. and at 1:30 P. M., return car service from the Arboretum at 1:00 P. M. and 5:30 P. M., with a running time of thirty minutes between stations. Books, therefore, may be obtained from the Arboretum without considerable delay. The secretary at the Arboretum office will act as librarian for the present.

The transfer to the Arboretum of the types of items indicated will greatly relieve the overcrowded shelves of the Botanical departmental library, as well as certain spaces in the general library building, where many books and periodicals are now most inconveniently stored. It is hoped that by this arrangement the books placed at the Arboretum may find more appreciation than they now receive. Persons wishing to read the books at the Arboretum will find a well-lighted and quiet reading room near that containing the shelves.

# THE BRAHMS CENTENARY EXHIBITION

By Dr. Otto E. Albrecht

Johannes Brahms, the centenary of whose birth was observed on May 7, was honored by a noteworthy exhibition in the University Library which was on view during the first three weeks of that month. The generosity of collectors in Philadelphia and New York in lending their treasures for the exhibition made possible a display of considerable interest for the layman as well as for the musician. Unpublished letters and photographs, manuscripts of Brahms' compositions, and a virtually forgotten work of the composer, were the high spots in the collection of objects which filled seven exhibition cases, and indeed a large quantity of material was rejected for lack of space.

Since most of the original mss. of Brahms' compositions are in the possession of the Gesellschaft der Musikfreunde in Vienna, to which he willed his possessions, or of his publishers, a great deal of interest attached to the mss. of two of the composer's finest *lieder*, lent by Mr. Charles Sessler. They are the printer's copies of "Die Schnur, die Perl' an Perle," and "Wir muessen uns trennen," the second song one of the Magelone cycle. Carefully written in ink, with a few last-minute changes in pencil, they are yet not easy to read off at the piano unless one is familiar with his hand.

To musicologists, perhaps the most important item was a copy of one of Brahms' works which has escaped the attention of the bibliographers. This was a set of orchestrations for five of the songs of Franz Schubert, one of Brahms' favorite composers, of whom he said that "there is not one of his songs from which one can not learn something." The arrangements were made about 1862 for Julius Stockhausen, one of Brahms' intimate friends and the finest *lieder* singer of his time. Some years after the death of Brahms, Stockhausen had copies made for Horatio Connell, who was studying with him and who is now of the faculty of the Curtis Institute of Music. Three of the songs were performed in the Brahms version by Mr. Connell with the Philadelphia Orchestra in 1914, the only time they have been performed in America, if not perhaps the only time anywhere since the death of Brahms. Mr. Connell casually mentioned his copy of these works to the writer, thinking they would be of no interest for the exhibition, until he was assured that they were unknown to the Brahms experts. One of the five, Ellen's second song from Scott's "Lady of the Lake," was apparently one of Brahms' favorites, for a setting for soprano solo, women's chorus, and wind instruments was

published in 1927. The scoring in the version made for Stockhausen is for horns and oboes only.

Of the unpublished letters, the most interesting was one lent by Dr. Daniel Gregory Mason, written by Brahms to the famous conductor, Hans von Buelow. It was the latter who, in his admiration for his friend's works, coined the phrases "the three B's" (Bach, Beethoven, and Brahms) and "the tenth symphony" (indicating that Brahms' first symphony was a worthy successor to the ninth of Beethoven). Whatever justification there may have been in these comparisons, they aroused a wave of hostility for which Brahms could scarcely have been grateful. But in this letter he playfully regrets having had to miss a reception in his friend's honor at the court of Saxe-Meiningen, and asks him to let off one of the members of the orchestra from one rehearsal a week in order to keep Brahms informed of von Buelow's doings. But the most amusing feature of the letter is the engraved portrait of von Buelow at the top of the sheet. Apparently Brahms had helped himself to a sheet of his friend's paper while on a visit to Meiningen, and amused himself by sending the portrait back to its owner.

Four other Brahms letters were lent by Dr. E. Brooks Keffer from the collection of the late Dr. Edward I. Keffer, one of the richest in the United States in autograph letters of famous musicians. One of these was to Albert Dietrich, a life-long friend of Brahms, and another to Sir George Henschel, first conductor of the Boston Symphony Orchestra. The others were received just as the exhibition opened, and there was no time to identify the person to whom they were addressed. From the Keffer collection came also autographs and photographs of Brahms' friends, Robert and Clara Schumann, and Joseph Joachim, the great violinist.

Robert Haven Schauffler, who had acquired a number of Brahms souvenirs while writing his forthcoming book, "The Unknown Brahms," lent several items of more personal interest. These included a raffia cigar case, perhaps the very one from which was drawn the cigar which figures so prominently in the portrait by Willy von Beckenrath. The latter easily drew the greatest attention of all the Brahms pictures exhibited. Mr. Schauffler also sent the blue pencil with which Brahms corrected his manuscripts, and in view of the composer's intense self-criticism, declared it without too much exaggeration to be "one of the most important tools connected with the history of music."

Only a part of the significant books and articles on Brahms and his music could be accommodated. These ranged from the article in the *Neue Zeitschrift fuer Musik* for October 28, 1853, edited by Robert Schumann, in which the great composer declared



to musical Germany the genius of the youth of twenty who had just come and shown him his first compositions, to the recent study of the composer's chamber music by Henry S. Drinker, Jr., an associate trustee of the University, and the original draft of a part of Mr. Schaufler's book. Parts of the eight-volume *Life* by Kalbeck and of the monumental complete edition of Brahms' work in 26 volumes published by Breitkopf and Haertel, were also shown. Nearly a whole case was taken with a display of centenary programs of Brahms' works given during the past few months in this country. Although the most impressive observance of the centenary was the series of six concerts by the Boston Symphony Orchestra, Philadelphia boasted, in its many concerts, a complete cycle of the composer's chamber music and songs, both of which were due primarily to the enthusiasm of alumni of the University.

First editions of the individual works of Brahms are not sought after by collectors, but the case containing them was not the least interesting of the exhibition. The elaborately engraved title-pages offered a survey of the changes in taste from 1855 to 1896. The earliest example shown, the B major trio, Opus 8, was a noteworthy association item as well. This copy of Brahms' first chamber music work was the one from which the world premiere of this work was given in New York in 1855, and this at a time when Brahms was not well known in Germany and when chamber music was just beginning to be seriously accepted in New York. The explanation is that William Mason, who organized the series of concerts in New York, had met Brahms at the home of Liszt at Weimar, and had the wisdom and courage to introduce his works to New York. The violinist of this memorable performance was none other than Theodore Thomas, who was destined to have an enormous influence on the development of musical taste in America as an orchestra conductor.

The widespread interest manifested in this exhibition leads one to hope that others of a similar nature may follow it in future years and that they may add new friends to the Library.