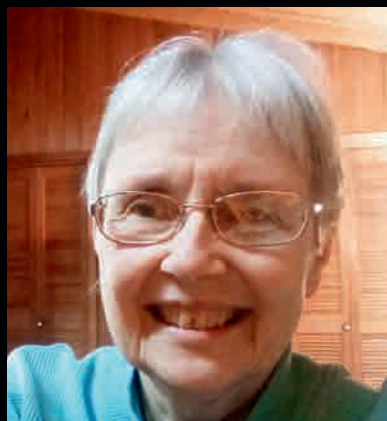




FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

*Review* No. 42, July 2019 – December 2020



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# Friends of the Princeton University Library

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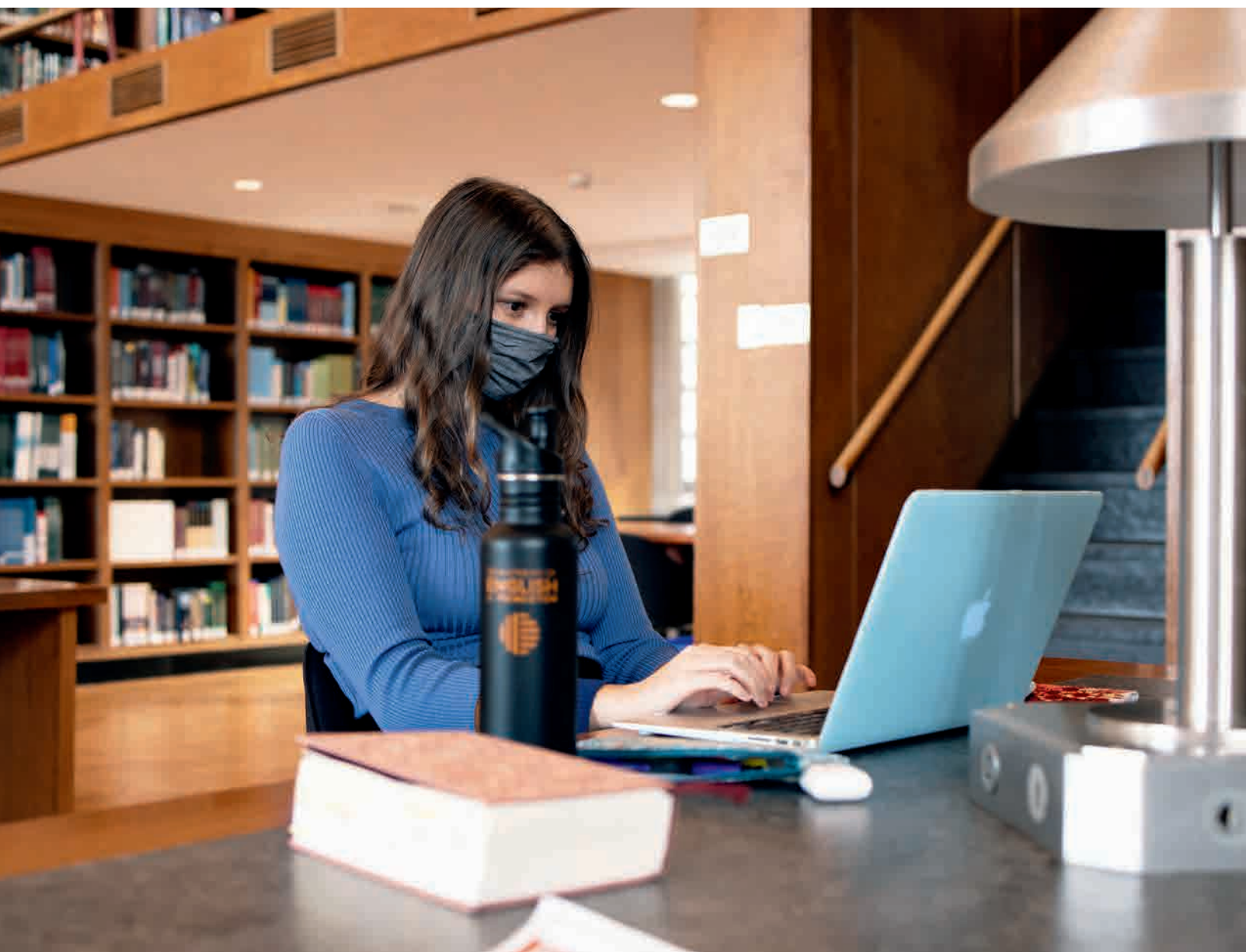


## From the Chair Emeritus of the Friends

Welcome to the Friends of the Princeton University Library *Review*—formerly known as the FPUL *Newsletter*—and note that this issue covers the period July 1, 2019, through December 31, 2020. Although the impact of Covid-19 on the Friends was significant, I greatly appreciate the work of our FPUL committees in helping us effectively respond to the challenges. The Programs Committee pivoted to virtual events, which have attracted high levels of participation among the Friends and welcomed others who had never attended our presentations and talks. While we are eager to resume in-person gatherings, we are thankful that technology has lifted some significant barriers and greatly increased

attendance at our events. As the impact of the pandemic subsides, we will seek a balanced approach that offers virtual as well as in-person activities.

I am pleased to report that John Leger has been appointed Editor of Friends Publications, and you will read about him in this issue. Many of you have had the pleasure of working with Library Secretary Specialist, Linda Oliveira. Linda's role in assisting with Friends events, programs and publications, and initiatives such as the Research Grants program, cannot be sufficiently applauded. After 15 years in her position, Linda retired in 2020. Following Linda's retirement, the help of AUL Assistant, Darlene Dreyer, and Publicity Manager, Emily



Judd, was essential to the smooth functioning of the Friends as the impact of the pandemic continued. As this issue of the *Review* goes to press, Marie Burke has been hired as the new Library Secretary Specialist to assist in the activities of the Friends.

I hope that you will enjoy reading about the Library and about the activities of the Friends in support of its missions. I also hope that you will be reminded of the interesting experiences offered through membership in the Friends of the Princeton University Library. We hope that you will continue to support the Friends and encourage others to join us.

P. RANDOLPH HILL '72  
*Chair Emeritus of the Friends*

## From the University Librarian

Dear colleagues,

With great pride, I write to share with you a broad spectrum of achievements at the Library from July 2019 through December 2020.

From July 2019 to March of 2020, life seemed so normal. Our focus was on advancing our mission and vision to enrich research, teaching, and learning in the familiar environment of both in-person and virtual offerings. It was a time when we unveiled the much-anticipated Emily Hale and T. S. Eliot letters, completed digitization projects of collections ranging from Pharaonic scrolls to over 2,400 rare imprints from the 15th to 18th century, opened the Tiger Tea Room, began a summer internship program for local high schoolers, and held two very successful exhibitions: “Gutenberg & After: Europe’s First Printers 1450–1470,” and “In Pursuit of the Picturesque: British Color Plate Books: 1776–1868, From the Collection of Leonard L. Milberg ’53.” We

also worked closely with colleagues at the Princeton University Art Museum on an integrated discovery system linking their catalog to the Library’s, and last but not least, we welcomed Will Noel as the John T. Maltsberger III ’55 Associate University Librarian for Special Collections.

Then in spring 2020, our focus quickly shifted to addressing how to effectively provide library services during a world-wide pandemic. In March, we successfully moved to an entirely remote environment. Demand for our in-person services remained high, and by June we were the first service to return to campus, providing on-site services in new ways. The Library staff’s agility and creativity resulted in the launch of a number of successful initiatives, including a book pick-up service, a study-browse service through an online seat reservation system, a sophisticated scanning service, the development of a controlled digital lending service, access to print materials through the online HathiTrust Emergency Temporary Access Service, and virtual access to collections using hover cams and Zoom to support teaching with collections. Library staff also extended chat hours to accommodate differing time zones and continued to provide remote research consultations. These and other initiatives resulted in numerous messages of gratitude from the Princeton University community and beyond.

As always, I and my colleagues are grateful for the Friends’ continued support for the Princeton University Library.

I hope that it will not be long before the Friends are able to gather again safely in person.

With kind regards,

ANNE JARVIS  
*Robert H. Taylor 1930*  
*University Librarian*

---

*Left:* The Library was the first service to return to campus during the pandemic. Pictured here is the Trustee Reading Room at Firestone (photo by Brandon Johnson, Princeton University Library).

Frost / Hale  
Sealed until

2020



Miss Emily Hale.

41. Brimmer Street

Boston Mass.

U.S.A.



## → News Around the Library

### Eliot-Hale Letters Unsealed

A collection of 1,131 letters from Nobel laureate and renowned author T. S. Eliot to his lifelong friend Emily Hale were unsealed for research on January 2, 2020, at Firestone Library.

A Boston native, Hale was a speech and drama teacher whose career included positions at Simmons College, Milwaukee-Downer College, Scripps College, and Smith College. She and Eliot initially met in Cambridge, Massachusetts, in 1912, when Eliot attended Harvard University, and rekindled their friendship in 1927. When Eliot moved to England, the pair corresponded frequently.

Dating from 1930 to 1957, the letters are the largest single series of Eliot's correspondence and among the best known sealed literary archives in the world. Hale donated the letters to the Princeton University Library in 1956, with the stipulation that they remain sealed for 50 years after the last of the two to die. Eliot died in 1965, Hale in 1969.

Dan Linke, University Archivist and Deputy Head of Special Collections, stated in an interview: "There was quite a buzz on January 2nd (2020), but I am pleased to say we handled all the researchers fairly and efficiently, thanks to Special Collections public services staff headed by Sara Logue. We had prepared by having three digital sets ready, contained in 14 boxes, and one duplicate set, which went practically untouched as it turned out. I thought people would want to see the original letters, but most preferred working with the digital set, since you could

review the entire collection at one time that way, as opposed to one box at a time with the originals."

Dan continued: "It was also great to see the cooperative nature of the Eliot scholars. They either knew each other or came to know each other and worked very collegially, both in terms of working out who would get which boxes when, as well as sharing their findings with each other, especially when they knew something they found would be helpful to someone else's research."

Princeton professor and 1926 doctoral graduate Willard Thorp played an essential role in Hale's donation. Shortly before she sent the collection of letters to Princeton, Hale wrote to Thorp and said that the gift was because of "my years of friendship with you." Thorp, who served as the Holmes Professor of Belles Lettres and chair of the English Department, maintained close relationships with countless poets and authors, such as William Meredith, Robert Penn Warren, John Berryman, and Eliot. At the University, he was responsible for establishing the Program in American Studies, which he led for 13 years. Thorp died in 1990. His papers, which contain his correspondence with his literary colleagues as well as other materials from his Princeton career, are housed in Special Collections.

Hale's donated collection of T. S. Eliot letters were typed and dated, and the envelopes were postmarked. In particular, postmarks help Eliot scholars glean the amount of time it took Eliot to mail his correspondence after writing it. Hale's collection also includes photographs, ephemera, clippings, and a brief narrative that she wrote about her relationship with Eliot.

When the collection was initially unsealed at PUL in October for processing and cataloging, the letters were still in their original envelopes and bundles, as Hale presumably kept them, according to Chloe Pfendler, processing archivist for the manuscripts division in PUL's Special Collections.

"Nearly half of the letters were discovered to still

---

*Opposite, top:* This crate housed the collection for more than 60 years and held a post-it note that read, "Eliot/Hale, sealed until 2020" (photo by Shelley Szwast, Princeton University Library).

*Opposite, bottom:* An envelope addressed to Emily Hale at 41 Brimmer Street in Boston, handwritten by T. S. Eliot (photo by Ashley Gamarelo, Princeton University Library).

be folded inside of their corresponding envelopes,” Pfendler said. “This required processing staff to carefully remove each letter from its enclosure in order to improve and streamline handling of the materials in the reading room. All of the letters were rehoused with their envelopes and arranged in chronological order, and then sent to the Digital Imaging Studio for imaging. The resulting digital surrogates will allow multiple researchers to use the collection at once and will facilitate increased access to a collection which has been garnering much attention and excitement.”

The Eliot letters are under copyright until 2035 and not currently available online. However, the Eliot estate plans to publish the letters online in spring 2022, complete with footnotes.

—Adapted from articles by Stephanie Ramírez and Emily Judd

## Will Noel Appointed AUL for Special Collections

William Noel was appointed as the inaugural John T. Maltsberger III ’55 Associate University Librarian for Special Collections in January 2020. Will reports to the Robert H. Taylor 1930 University Librarian, Anne Jarvis, and works closely with other members of the Library Leadership Team. His vision and expertise support the Library’s strategic priorities, including the design and implementation of new services and projects that highlight the significance of the Princeton University Library’s world-renowned collections throughout the scholarly community.

Will came to Princeton from the University of Pennsylvania Libraries, where he was Associate Vice Provost for External Partnerships, Director of the Kislak Center for Special Collections, Rare Books and Manuscripts, and Director of the Schoenberg Institute for Manuscript Studies. Before arriving at Penn, Will was Curator of Manuscripts and Rare Books at the Walters Art Museum in Baltimore and Assistant Curator of Manuscripts at the J. Paul Getty Museum. Will earned a B.A. in Art History and a Ph.D. in medieval manuscript studies at the University of Cambridge. He was a British Academy



Will Noel (photo courtesy of Penn Libraries).

Post-Doctoral Research Fellow in the Department of History of Art, University of Cambridge; served as Director of Studies in History of Art, Downing College, University of Cambridge; and has taught at Johns Hopkins University, the University of Pennsylvania, and Rare Book School (University of Virginia).

As a specialist in Anglo-Saxon and Anglo-Norman manuscripts, Will directed the groundbreaking Digital Archimedes Palimpsest project, the world’s first publicly available multi-spectral data set for a medieval manuscript. Based on this project, he later co-authored the Neuman Prize-winning book *The Archimedes Codex: How a Medieval Prayer Book Is Revealing the True Genius of Antiquity’s Greatest Scientist* and presented a TED talk, “Revealing the Lost Codex of Archimedes,” which has had more than one million views. A dedicated advocate for “making precious materials open and accessible to anyone and everyone who can use them to build knowledge



of our world and societies,” he was recognized for his work in 2013, when he received a Champions of Change award from the Obama administration in the field of Open Science.

“These are exciting times for Princeton’s special collections,” says Anne, “and Will’s appointment ensures that we will have the dynamic and innovative leadership we need at this critical juncture.” Will assumed his new post on March 1, 2020.

## Paul Needham, Scheide Librarian, Retires After 22 Years of Service

Paul Needham, the Scheide Librarian, retired on May 1, 2020, ending 22 years of service to the Princeton University Library and a much longer career in the scholarly community.

During Paul’s time at Princeton, the donation of 1936 alumnus William Scheide became the largest gift in the University’s history. Paul’s stewardship of these rare treasures and his thoughtful and devoted care of both the collection and its benefactor played a great part in assuring the smooth transition of the Scheide collection to Princeton’s permanent care. Generations of future scholars and those who appreciate the cultural heritage contained within the collection are in his debt.

A graduate of Swarthmore College (B.A.) and Harvard University (Ph.D.), Paul worked at the Huntington Library from 1970 to 1971, the Pierpont Morgan Library from 1971 to 1990, and at Sotheby’s New York from 1990 to 1998, before becoming the Scheide Librarian in March 1998. Paul’s expertise is in bibliographical analysis, early printing, and fine bindings, and this was on breathtaking display in the “Gutenberg and After” exhibition, which told the story of the first 20 years of European painting. It highlighted not only the Scheide gift from 2014, but complemented it with impressive and, in some cases, unprecedented, national and international loans that drew over 7,000 visitors during its three-month run.

Paul has been professionally active throughout his career with the Bibliographical Society of America, the American Printing History Association, and the Rare Book School, Columbia University (and subsequently at its second home, the University of

Virginia). He was awarded a John Simon Guggenheim Foundation Fellowship, the Sandars Lectureship at the University of Cambridge, and the Rosenbach Lectureship at the University of Pennsylvania. Closer to home, he was the first person promoted to Senior Librarian at Princeton University Library.

The Department of Homeland Security recognized Paul’s contribution to the greater cultural heritage community for his expert analysis over nearly two decades related to the tracking down and return of stolen Christopher Columbus letters. It would not be an exaggeration to say that without Paul’s detective work, these thefts may never have been successfully righted.

I would note that from my years of working alongside Paul on various Special Collections issues, he brought a perfect balance of intellectual gravitas leavened with a wry sense of humor and readiness to laugh.



Paul Needham (photo by the Digital Imaging Studio, Princeton University Library).





In retirement, Paul will continue to be an active scholar as he prepares to deliver the Lyell lectures at Oxford University in Autumn 2021, and with Eric White publish a catalog of the “Gutenberg and After” exhibition.

—Dan Linke, *University Archivist and Deputy Head of Special Collections*

*Above:* Inside the Scheide Library (photo by Shelley Szwast, Princeton University Library).

*Opposite:* John Foster, Portrait of Richard Mather (Graphic Arts Collection, Department of Special Collections, Princeton University Library).





## Renovations at Mudd Library

Renovations to the Seeley G. Mudd Manuscript Library, home of the University Archives and Public Policy Papers, began in early 2020. Relocation of the collections began in May and concluded in July. A team of movers packed and wrapped 100 carts per day for transport. Ultimately, 50 tractor trailers

carrying 60,000 containers moved 35,000 linear feet of material from Mudd to an off-site storage facility about three hours away in New York State. Staff offices were relocated to other campus buildings, and Mudd was completely cleared. Construction began immediately thereafter.

Patron services were resumed in September 2020 by providing access to most of Mudd's collections through remote reference and digitization. Mudd reopened on August 30, 2021.

## Graphic Arts Webinar Series

In May 2020, Graphic Arts Librarian Julie Mellby inaugurated monthly webinars that focus on holdings in Princeton's Graphic Arts Collection. The first webinar celebrated the 350th anniversary of the oldest surviving print from colonial America: a woodcut portrait of the Reverend Richard Mather (1596–1669). The five extant copies have never been exhibited together in a physical gallery, so this virtual presentation provided an opportunity to address the many questions surrounding them.





## ➔ News About the Friends

### John Leger Appointed Editor

John M. Leger was appointed Editor of Friends Publications in December 2019. John will oversee and edit the *Princeton University Library Chronicle*, *The Friends of the Princeton University Library Review* (beginning with the next issue), and special publications by the Friends.



John M. Leger, Editor of Friends Publications.

During a major portion of his career, John was an editor for *The Wall Street Journal* and worked with reporters and academics on a wide range of subjects. He was responsible for commissioning as well as editing articles for the “Journal Reports” department on topics ranging from the environment, business

education, and philanthropy to country reports for Brazil and South Korea. He also developed and managed a network of freelance writers. As WSJ’s deputy bureau chief in London, he oversaw breaking news coverage. Earlier in his career, he was the first Money & Markets editor of the *Journal*’s European edition in Brussels. After leaving the *Journal*, John founded Le Bookiniste, which specializes in the sale of rare books.

John is a member of the Bibliographical Society of America, the Ephemera Society of America, and the Antiquarian Booksellers Association of America. His book collecting focuses on Symbolism and Surrealism in Belgium, where he lived for 13 years. John holds a Bachelor of Arts degree in journalism and history from Indiana University, Bloomington.

### JSTOR Data Reveal Great Interest in the *Chronicle*

Since July 1, 2018, when all issues of the *Princeton University Library Chronicle* and its predecessor, *Biblia*, were added to the digital library JSTOR, readership has steadily grown.

Recent usage numbers indicate that more than 100,000 items are being requested annually by users in 156 countries in North America, Europe, Asia, South America, Africa, and Oceania (including Australia).

Stephen Ferguson, Associate University Librarian for External Engagement, reports that for the third and fourth quarters of 2020, the heaviest use by country was: United States, 25,748 article views and downloads; United Kingdom, 6,043; China, 3,061; Canada, 2,323; Germany, 2,099; and India, 1,584. Many users are accessing *PULC* via computers at secondary schools, public libraries, museums, nonprofits, and institutions of higher education. At least 2,267 separate institutions were among this group and were distributed across 93 countries.

Data as to the most popular article is only avail-

able for the second half of calendar 2020. It was “Ivy Lee: Father of Modern Public Relations,” by Ray Eldon Hiebert published in vol. 27, no. 2 (1966). It received 1,180 total item requests, or the sum of all article views and downloads. Hiebert’s one-volume biography of Lee, also published in 1966, remains the leading source about this pioneer of public relations.

JSTOR, founded in 1995 by Princeton’s late President William G. Bowen, originally provided access to complete runs of only a few academic journals. Content has been significantly broadened since then, and now JSTOR includes more than 12 million academic journal articles, books, and primary sources in 75 disciplines. Supplying *PULC* directly to JSTOR supports the Princeton University Library’s mission to make its resources widely accessible.

In the 2017–18 *Newsletter*, we announced that all

content from *Biblia* and *PULC* is keyword searchable throughout JSTOR, and hyperlinking of any JSTOR journal cited in a *Biblia* or *PULC* footnote allows immediate access to the referenced article. Moreover, every *Biblia* or *PULC* article has a stable URL, making reference to it more efficient. Our arrangement with JSTOR stipulates “open access,” so our journals are available to everyone, free of charge.

The above is very good news and reflects the interest in these journals as well as the impact of our “open access” arrangement with JSTOR.

As Steve states, “reaching more than 100,000 readers is impressive; the reach of the work of the Friends is global.”

The JSTOR address for *Biblia* and *PULC* is <https://www.jstor.org/journal/prinunivlibrchro>.

## → Exhibitions

### Gutenberg & After: Europe’s First Printers 1450–1470

“Gutenberg & After” was on view in the Ellen and Leonard Milberg Gallery from September 12 to December 15, 2019, and it continues to be available on the Library’s website. The exhibition was curated by two Scheide Librarians: Paul Needham, now emeritus, and his successor, Eric White. Paul addressed an audience of Friends at an opening event on September 26, 2019, and provided an overview of the materials on view before guests were invited to tour the exhibition.

Gutenberg’s invention of movable metal type eventually revolutionized the world of text production and distribution. One early printer boasted that a printing shop could produce more pages in a day than a scribe could in a year, and that ratio was approximately correct. However, Gutenberg’s printing press did not produce an immediate explosion of books. The first two decades of European printing (1450–1470) are marked by long-overlooked mysteries. Much of our knowledge comes from the

fragments of otherwise lost editions, which linger in the shadow of such famous monuments as the Gutenberg Bible and the 1457 Mainz Psalter.

These early decades were of deep interest to John H. Scheide (1875–1942, Princeton 1896), who brought the Gutenberg Bible into his private library. The incunables of the same decades became a passion for J. S. Bach scholar William H. Scheide (1914–2014, Princeton 1936), who built on his father’s collection and made a significant contribution to our knowledge of the influence of the Gutenberg Bibles.

“Gutenberg & After” highlights the century-long collecting of the two Scheides. Through Bill Scheide’s monumental bequest of his library, Princeton now owns one of the world’s greatest collections of early European printing. Yet, as no single collection is fully comprehensive, the exhibition was immeasurably broadened and enriched by generous loans from other great libraries. From England in particular came treasures that previously had never been seen in America, and many loans from American libraries that had never traveled beyond their walls.





*The Gutenberg Bible*

ROMAN LATIN BIBLE  
PRINTED BY JOHANN GUTENBERG  
IN 1455 (1455-1456)

The Gutenberg Bible is the first printed book in the Western world. It was printed in Mainz, Germany, in 1455. The Bible was printed in two volumes, the first volume containing the Old Testament and the second volume containing the New Testament. The Bible was printed in a Gothic script, which was the most common script in the Western world at the time.

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Above: The fourth printed Bible was the first to state the names of its printers and the date. Latin Bible, Mainz: Johann Fust and Peter Schoeffer, 14 August 1462. Illuminated by the anonymous "Fust Master" (The Scheide Library, Princeton University Library).

Opposite, top: The exhibition showcased rare works on early European printing from the Scheide Library and nine other institutions (photo by Shelley Szwast, Princeton University Library).

Opposite, bottom: One of the cornerstones of the exhibition was the Gutenberg Bible of 1455, held by the Scheide Library (photo by Shelley Szwast, Princeton University Library).





MACAW (Ara ararauna)

Red and Yellow Macaw

(Ara ararauna)

## In Pursuit of the Picturesque | British Color Plate Books: 1776–1868, From the Collection of Leonard L. Milberg, Class of 1953

“In Pursuit of the Picturesque,” an exhibition of British color plate books from the collection of Leonard L. Milberg ’53, opened on January 22, 2020. A reception for the Friends was held on January 26 and included a talk and a tour of the exhibition. A virtual tour of the exhibition is available on the Princeton University Library website.

At the turn of the 19th century, advances in technology, science, and engineering opened new possibilities in empire, colonialism, and travel. Art, too, benefited: printing became easier, cheaper, and significantly more colorful through the advent of lithographic printing. For significantly less cost than the price of transcontinental travel, large books with

*Opposite:* Hand-colored lithograph, *Red and Yellow Macaw*, from *Illustrations of the Family of Psittacidae, or Parrots*. Edward Lear. London: For the author, 1830 (photo by Princeton University Library Digital Imaging Studio).

*Below:* Colored lithograph, *Fall of the Tummel*, from *Scotland Delineated in a Series of Views*, Volume II. John Parker Lawson, author; James Duffield Harding, artist; and L. Sabatier, lithographer. London: E. Gambart & Co., 1854 (photo by David Kelly Crow).

lavish, vibrant prints could transport the British public from the Scottish moors to the Indian peninsula. The color plate books in this exhibition are not just beautiful objects; they also created a vision of empire that could be exotic, romantic, and picturesque.

The term “picturesque” has elicited multiple opinions concerning its meaning. Humphry Repton (1752–1818), the leading landscape architect of his







Hand-colored aquatint, *Sandy Point, St. Kitts*, from *Scenery of the Windward and Leeward Islands*. John Herbert Caddy, drawings; Charles Hunt, engraver. London: R. Ackermann, 1837 (photo by David Kelly Crow).

day, was an early and assertive participant in the discussion. Repton invented “picture gardening” or “landscape gardening” by blending ideas about artificially naturalizing land (gardening) with ideas of the landscape painter (seeking order and harmony). As he explained, “The perfection of Landscape Gardening consists in the fullest attention to these principles: Utility, Proportion, and Unity or harmony of parts to the whole.” His ideas of extended scale, continuity, and characteristic architecture and landscaping embraced the picturesque ideals. Repton provided his clients with finished proposals for improvement and landscaping in the form of Red Books, so called for their red morocco bindings. The principles distilled from nearly 200 Red Books were published in his *Observations on the*

*Theory and Practice of Landscape Gardening* (1803), displayed at this exhibition.

In Britain, the magnetism of the picturesque helped launch a new culture of domestic tourism and national pride. While the wealthy could afford to create picturesque vistas on their estates or take voyages to exotic lands, the middle class looked to their homeland for inspiration. Encouraged by color plate books, the desire to enjoy beauty in the British Isles launched a robust tourism industry.

Patriotism also grew with the help of picturesque illustrations. In addition to evoking feelings of patriotism through picturesque scenes of the British homeland, picturesque views of India, the Americas, and Africa introduced the British public to the expanding scope of their empire. These land-

scapes worked to normalize far-off places and the peoples who lived there, making them less strange and threatening by portraying them as exotic and enchanting, with no signs of the struggle, strife, and subjugation that made the empire possible.

A member of the Class of 1953, Leonard L. Milberg has been collecting British color plate books since the 1980s. His collection, comprising about 115 exemplars published primarily in London from

the late 18th through the middle of the 19th century, is promised as a gift to the Library. Ranging in topic from history to horticulture, martial achievements to topographical scenery, the selections from the Milberg collection included in this exhibition speak to a new aesthetic practice in Britain during a period when a larger sense of nation and empire was forming.

## → Other Friends and Library Events

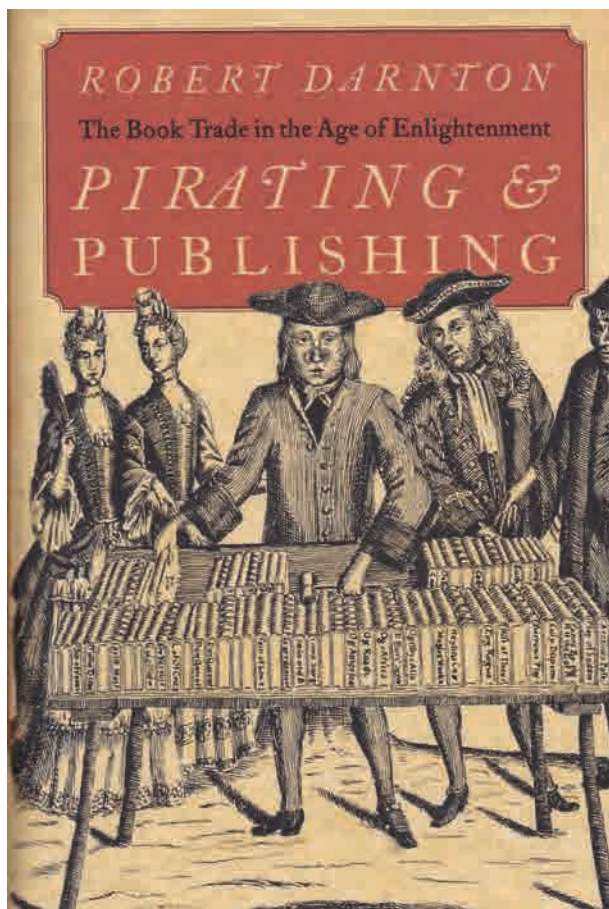
### Fall Council Dinner and Talk, 2019: Robert Darnton



Professor Robert Darnton spoke at the 2019 Fall Dinner on book piracy in France during the 18th century.

On Sunday, November 3, 2019, members of the Friends and others gathered at Prospect House for the Council's Fall Dinner. Our speaker for this event was Robert Darnton, the Carl H. Pforzheimer University Professor and Director of the Harvard

University Library, Emeritus. Darnton was also the speaker at our February 2008 Winter Dinner, when he spoke on the art and politics of slander during the late 18th century in London and Paris.



Cover of Professor Darnton's book, *Pirating and Publishing: The Book Trade in the Age of Enlightenment* (Oxford University Press).





Reception at Prospect House before the 2019 Fall Dinner (photo by Shelley Szwast, Princeton University Library).

On this occasion he turned to the subject of book piracy in France during the same period. A stirring introduction to Darnton's talk was provided by Darnton's former colleague, John V. Fleming, Princeton's Louis W. Fairchild Professor of English and Comparative Literature, Emeritus.

During the late 18th century, a group of publishers in what Darnton calls the "Fertile Crescent"—countries located along the French border stretching from Holland to Switzerland—pirated the works of prominent (and often banned) French writers, printed them at considerably lower cost than possible in France, and then sold them at comparatively low prices in France, where laws governing piracy were in flux and any notion of "copyright" was in its infancy.

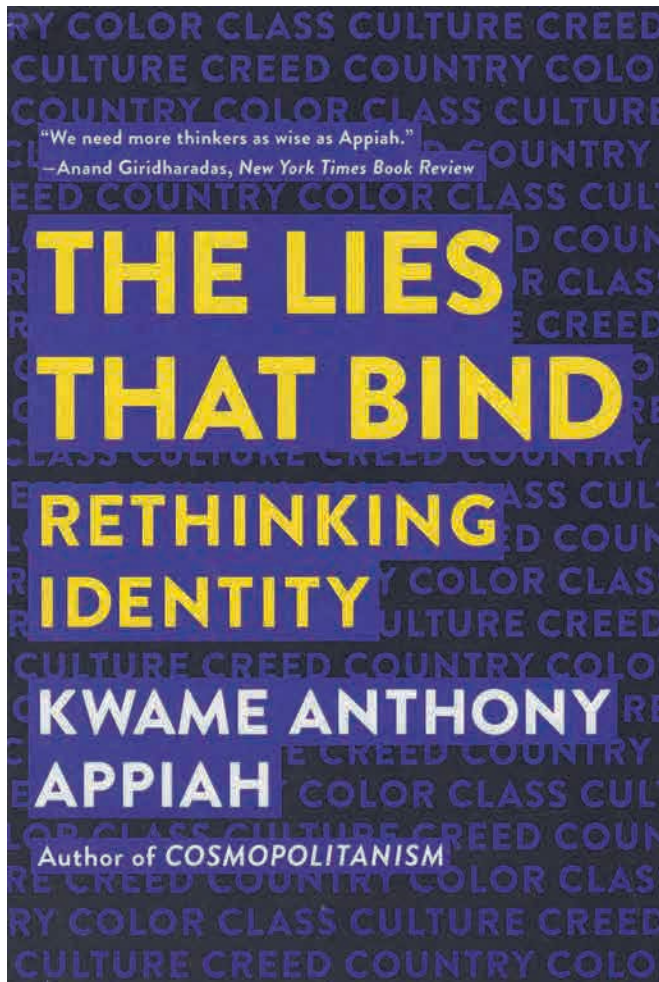
These pirated editions of works by Rousseau, Voltaire, and Diderot, among other luminaries, supplied a growing readership within France, whose needs

could not be met by the monopolistic and tightly controlled Paris Guild. Greater availability of the written word helped to spread the Enlightenment throughout France, fueling ideas that would eventually stoke revolution.

### Fall Council Talk, 2020: Kwame Anthony Appiah

On October 11, 2020, our Fall Council Meeting talk was presented by New York University Professor of Philosophy and Law, Kwame Anthony Appiah. Appiah was born in London to a British mother whose family was of ancient heritage, and a Ghanaian father of royal lineage. He grew up in Ghana and was educated in Ghana and England. Appiah was a member of the Princeton faculty from 2002 to 2014 and held appointments in the Department of Philosophy and at the University Center for Human





Cover of Professor Appiah's book, *The Lies That Bind: Rethinking Identity: Creed, Country, Color, Class, Culture*. (Liveright Publishing Corp.)

Values. He was also associated with the Center for African American Studies.

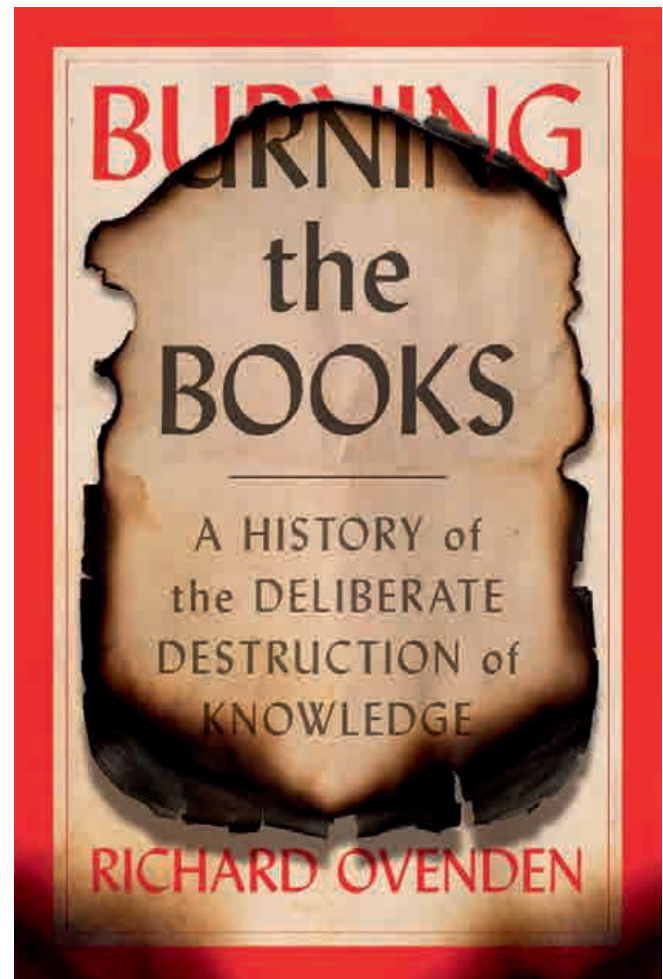
Appiah's family history was the starting point for his talk, which focused on social and political implications of personal identity and the sense of belonging, whether to family, groups (tribes), nations, or the cosmos. As democracy is about our individual contributions to the collective welfare, strong identity with our individual tribes must not interfere with our roles in promoting the collective welfare, which is foundational to democracy. Rights prescribed by a charter or constitution must be upheld across tribal lines, be they racial, sexual, geographic, or political.

The substance of Appiah's talk led to a question-and-answer session that included analysis of some social and political issues of the moment.

## *Burning the Books* by Richard Ovenden

On Sunday, November 16, 2020—the eve of its publication in the U.S. and Canada—*Burning the Books* was the basis for a talk by Bodley's Librarian at the University of Oxford, Richard Ovenden. His presentation concentrated on the importance of preserving knowledge by examining cases involving the deliberate destruction of it.

While highlighting many well-known examples such as those of the Nazi regime, he also spoke of more recent instances such as the British Home Office's destruction of vital documents for immigrants who had arrived in England from former British Colonies in 2017. Among those who were forced to prove their right to remain, but unable to produce their landing documents, there were suicides as well as deportations.



Cover of Richard Ovenden's book, *Burning the Books: A History of the Deliberate Destruction of Knowledge* (Harvard University Press).

From the works of Byron to Plath, Ovenden also discussed the destruction of much authored material over the centuries. As well as examining the motivations for its destruction, his talk emphasized the vigilance required to preserve knowledge in the broadening digital world.

The talk was sponsored by the Princeton University Library and co-sponsored by the Friends of the Princeton University Library, Harvard University Press, and Labyrinth Books, Princeton.

## → Small Talks

### Small Talks, 2020:

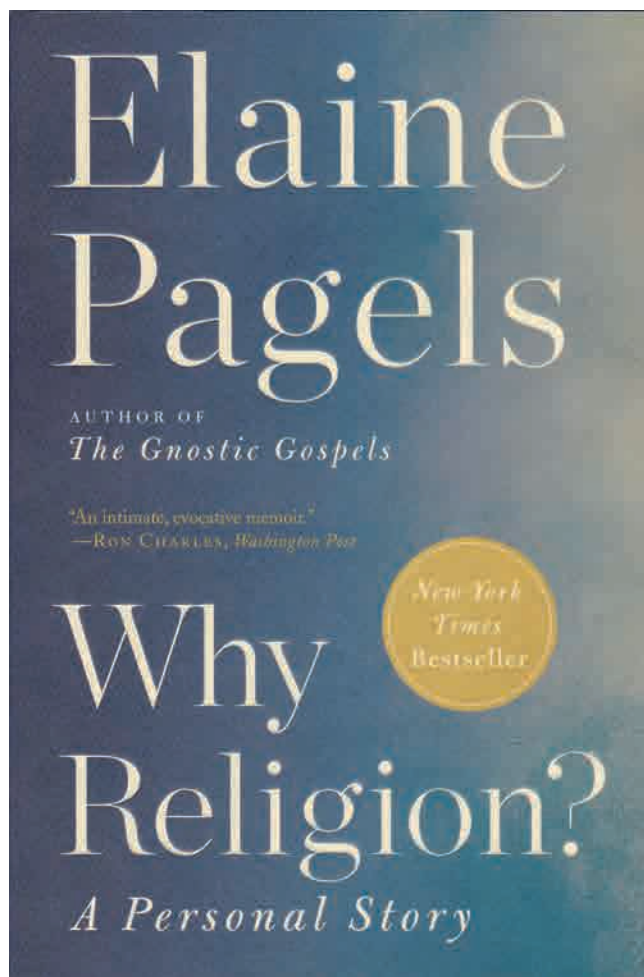
#### Elaine Pagels and Robert P. George

In mid-February 2020, an audience gathered at the home of Council member Lynne Fagles for an afternoon with Elaine Pagels, Princeton's Harrington Spear Paine Foundation Professor of Religion. Professor Pagels joined the faculty in 1982, shortly after receiving a MacArthur Fellowship, and has published widely on Gnosticism and early Christianity.

Her most recent book is *Why Religion? A Personal Story*. Professor Pagels spoke about the lasting impact of various events during her youth in Palo Alto, California, and her life in New York City before coming to Princeton. The influence of this history on her views has led to ongoing examination of her attitudes about religion.

Later in February, the home of Friends' Programs Chair Lorraine Atkin was the setting for "Banjo and George," an afternoon of bluegrass music presented by Robert P. George, the McCormick Professor of Jurisprudence and Professor of Politics, along with some musician colleagues. Professor George's banjo playing mixes the styles of Earl Scruggs, Don Reno, and Béla Fleck. His guitar playing is reminiscent of Chet Atkins and Jerry Reed. Professor George joined the Princeton faculty in 1985. In 2000, he founded Princeton's James Madison Program in American Ideals and Institutions and continues to serve as its director.

Due to the coronavirus pandemic, our scheduled March talk with the Library's Literature Bibliographer, John L. Logan, was canceled, but it will be rescheduled for a later date.



Above: Professor Pagels's most recent book, *Why Religion? A Personal Story* (Ecco).

Opposite, top: Elaine Pagels met with members of the Friends at the home of Council member Lynne Fagles (photo by P. Randolph Hill).

Opposite, bottom: Robert P. George and musician colleagues played bluegrass music at the home of Friends' Programs Chair Lorraine Atkin (photos by Lorraine Atkin).





## ➔ Virtual Series

### Will Noel: The Role of the Digital Image

On July 12, 2020, the Programs Committee of the Friends launched a monthly series of talks using virtual media technology. Will Noel, the inaugural John T. Maltsberger III '55 Associate University Librarian for Special Collections, gave a talk titled "Discovery and Democracy: The Role of the Digital Image in the Transformation of the Cultural Heritage Landscape."

Will began by highlighting the restriction on physical access to Princeton's collections due to the Covid-19 pandemic. He then discussed various constraints including governmental and political barriers that render many books and manuscripts nearly impossible for access by students and scholars on a regular basis.

"Digital surrogacy" and the opportunities that it presents for collaboration among libraries as well as scholars was his focus as he proceeded. While the value of experiencing a book or manuscript physically

cannot be equaled, Will presented various examples in which sharing works virtually resulted in rapid collaboration among many involved in exploring a variety of scholarly material and topics thought to be of limited interest.

Much of his discussion was based upon experiences during his work at the Walters Art Museum in Baltimore and at the University of Pennsylvania before coming to Princeton in 2020.

### Terry Seymour '66: The Everyman's Library

In late August 2020, Council Member Terry Seymour '66 gave a presentation focused on The Everyman's Library, which was conceived as a compilation of exactly 1,000 volumes of the world's greatest literature published in a widely affordable format.



Terry is author of *A Guide to Collecting Everyman's Library* and *A Printing History of Everyman's Library: 1906–1982*. Interviewing Terry during the event was the former editor of *People* magazine, Landon Jones '66.

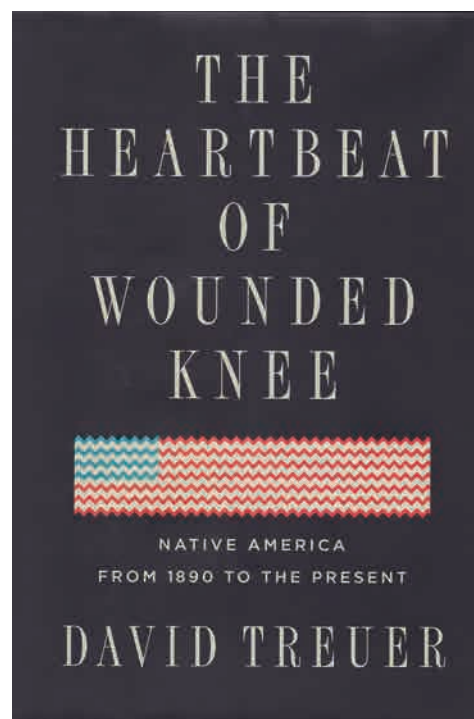
Terry noted that unlike many collections that simply evolve, this collection was developed very intentionally. For him, the collection had to be affordable, feasible, and potentially significant. Although its origins can be traced to the 1880s, publication of the Everyman's Library officially began in 1906. Terry began with only two volumes of the collection in 1991 but was determined to amass the world's greatest collection of Everyman titles by 2006, when he expected there would be a centennial celebration of the publishing venture.

After reviewing the history and early commercial success of the Everyman's Library, Terry gave

a virtual tour of the building that he recently constructed that holds the collection. He also shared anecdotes from his collecting experiences, including one involving Everyman's Library enthusiast Richard Burton and his wife, Elizabeth Taylor.

### David Treuer '92: *The Heartbeat of Wounded Knee*

On September 20, 2020, we were joined by bestselling author David Treuer '92, who spoke about his evolution as a writer, which led to his latest book, *The Heartbeat of Wounded Knee: Native America From 1890 to the Present*. David is an Ojibwe from Leech Lake Reservation in northern Minnesota. He divides his time between the reservation and Los Angeles, where he is a Professor of English at the University of Southern California.



Cover of David Treuer's book, *The Heartbeat of Wounded Knee: Native America From 1890 to the Present* (Riverhead Books).

David began his talk by discussing his reaction to network reporting on a 2005 Minnesota mass school shooting at a reservation near his home. His anger at the absence of details of the underlying story in reporting of this tragedy was instrumental in David's transition from a writer whose sole interest



was fiction—and novels in particular—to a writer focused on nonfiction. He focused on inaccurate and widespread assumptions about Indian life. *The Heartbeat of Wounded Knee* contradicts the belief that American Indian culture was destroyed in the 1890 battle between the U.S. Army and Lakota people.

David also discussed his life at Leech Lake before attending college. He explained the difficult choice between matriculating at Dartmouth versus Princeton, which is now the alma mater of three Treuer brothers. The author's longtime friend and colleague, Literature Bibliographer John L. Logan '66, introduced David to the audience.

### Scott Clemons '90: The Aldine Press

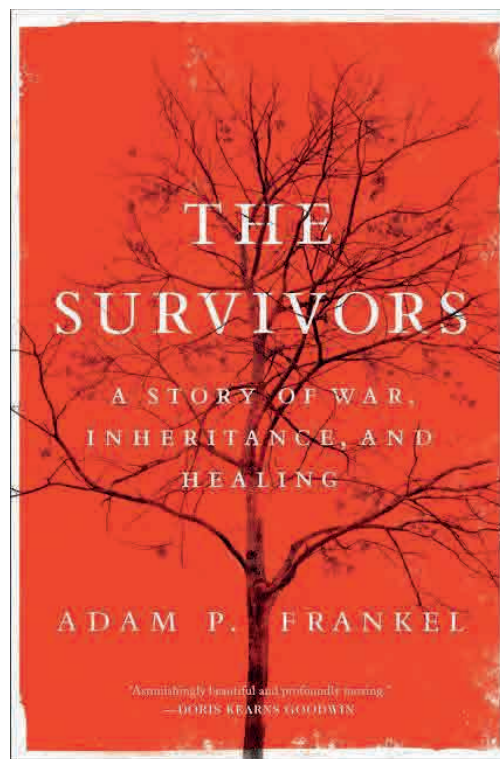
On Sunday, October 25, 2020, G. Scott Clemons '90 spoke on his world-renowned collection of printed works by Aldus Manutius (1449?–1515).



In the later part of his life, the Italian humanist, educator, and scholar published and disseminated rare Greek and Latin texts in their original form, unadulterated by translation. Through works in his personal collection, Scott described the history and influence of the Aldine Press of Venice on the worlds of editing, printing, typography, book design, binding, and collecting.

### Adam Frankel '05: Presidential Speechwriter

In late November 2020, Adam Frankel '05 joined us to speak about his career and his recent book. The interviewer for this session was Stanley N. Katz,



Cover of Adam Frankel's book, *The Survivors: A Story of War, Inheritance, and Healing* (Harper).

Lecturer with Rank of Professor of Public and International Affairs.

Stanley and Adam first met by happenstance when Adam was a prospective college student and toured Princeton with his father. During that trip, he and his father also managed to visit George Kennan and his wife at their home. Adam discussed his life at Princeton, where his interest in journalism flourished. Before moving to a discussion of Adam's book, Stanley prompted him to speak about his speech-writing career in various political campaigns and, most notably, in the first term of President Barack Obama's administration.

The latter half of the talk was focused on Adam's book about his family, *The Survivors: A Story of War, Inheritance, and Healing*. He explained that although he had originally intended the term "survivors" to apply solely to his relatives and their friends who survived the Holocaust, he came to accept the term for family members who had withstood various traumatic life events. Adam's description of the personal impact of writing a book that tells the writer's family story—including its secrets—highlighted the remainder of the discussion.

## → Student Friends Activities

### A Pivot to Virtual Events

The Student Friends had a robust plan for events during the spring semester of 2020. However, like every other organization, the Student Friends were impacted by the pandemic, which reshaped the roster of activities.

In December 2019, the Student Friends were led on an exciting private tour of the “Gutenberg & After” exhibition by the Curator of Rare Books, Eric White. It was a popular event and was limited to 20 participants although there was a substantial waiting list. Scheide Librarian Paul Needham was also in attendance, and the students particularly enjoyed

his responses when Eric asked Paul to elaborate on some details and personal anecdotes related to a few of the finest pieces in the exhibition. (Since then, Eric has succeeded Paul as the Scheide Librarian.)

The Student Friends have a tradition of traveling to see exhibitions beyond the Princeton area. The virtual platform has presented an opportunity for a menu of planned visits, which have already generated excitement. As these visits will not require a great portion of the day devoted to travel, they are expected to generate great interest in the Student Friends.

## → Princeton Bibliophiles & Collectors

### Focus on Conservation Issues

Currently chaired by Ronald Smeltzer, the Princeton Bibliophiles & Collectors group has been meeting for more than 20 years. Various circumstances limited our opportunities to get together during late 2019 and the first half of 2020.

The highlight program of 2019 focused on conservation and preservation issues. Carrie Crowther, formerly a preservation staff member at a major university library, demonstrated a variety of techniques for simple repairs of modestly valued books and paper items, showed some easily obtainable tools and supplies, and mentioned vendors for archival materials. Carrie made a few repairs and constructions for items brought by attendees. Regarding paper with brown marks, usually referred to as foxing, Carrie stated that such blemishes generally cannot be safely removed.

Ronald Smeltzer spoke on the preservation of valuable items with an emphasis on the construction of custom and semi-custom enclosures using archival paper, boards, and polyester sheet material.



A polyester enclosure, instead of a box, reveals the original structure—spine cords and sewing of the head and tail bands—of a late 16th-century book: Henry de Suberville, *L'Henry-Metre, Instrument Royal, et Universel*, Paris: Adrien Perier, 1598 (photo by Ronald K. Smeltzer).



He brought a dozen enclosures of various designs he had made, including some that were modifications to commercially available enclosures, thus reducing construction time. A snug enclosure, he emphasized, may postpone or eliminate the need for repairs, thus preserving the original integrity of items. In answer to a question about what to do with rusty staples that damage paper, Ronald suggested their careful removal and replacement with a “staple” made from linen thread to preserve the object’s structural integrity. A wide range of other preservation problems were addressed during the discussions.

On January 16, 2020, the traditional annual dinner was held at the Nassau Club. As usual, more than 20 members of the Bibliophiles and Collectors attended the event.

On September 27, 2020, the group held its first virtual meeting via Zoom. A “collector’s showcase” featured members describing items from their collections. This meeting provided a successful model for some of our subsequent virtual meetings.

The Princeton Bibliophiles & Collectors would be delighted to welcome new members from among the Friends of the Princeton University Library. Ronald Smeltzer can be contacted at [rksmeltzer@verizon.net](mailto:rksmeltzer@verizon.net) to answer any questions about the group.

—Ronald K. Smeltzer



Portrait frontispiece of Henri IV, from *L'Henry-Metre* (photo by Ronald K. Smeltzer).

## ➤ Friends-Funded Acquisitions

### Cotsen Children’s Library

#### BEATRIX POTTER’S MINIATURE LETTERS TO MASTER JACK RIPLEY

Over the years Beatrix Potter composed picture letters to children she knew. Noel Moore, the eldest son of her friend and last governess Annie Carter Moore, was especially lucky. Miss Potter sent him a version of what became *The Tale of Peter Rabbit*. Noel’s little brother Eric was the recipient of a draft of *The Tale of Mr. Jeremy Fisher*, and Molly Gaddum received another one. Those two picture letters of

*Jeremy Fisher* are among the greatest treasures of the Beatrix Potter collection in the Cotsen Children’s Library.

Between 1900 and the early 1920s, Miss Potter wrote miniature unillustrated letters from her characters in the little books to her young fans. Judy Taylor, the Potter scholar, succeeded in tracking down quite a number of them, which she published in *Letters to Children from Beatrix Potter* (1992). These manuscripts seldom come onto the market, and Lloyd E. Cotsen was not able to acquire any examples while building the Potter collection.

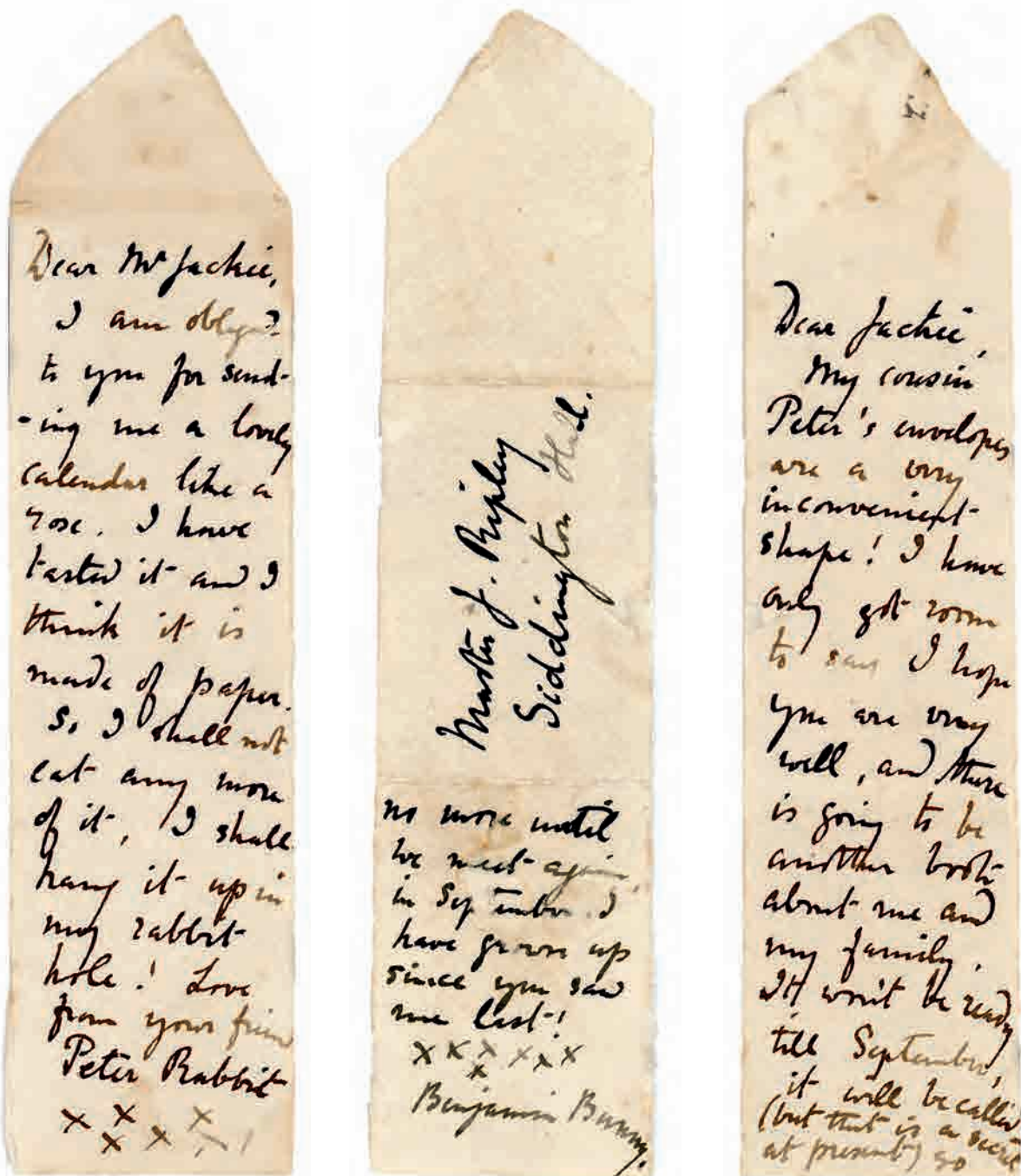
Master Jack Ripley  
Siddington Hall  
Cirencester.



Dear Mr Jackie,  
My son Peter has  
written to thank you for  
the roses, they will  
decorate my rabbit hole  
most elegantly. I was  
sent of another calendar for Mr.

Dear Mr Jackie,  
I have had those three  
Rabbits in my garden  
again!  
Yrs respectfully  
Mr McGrath.



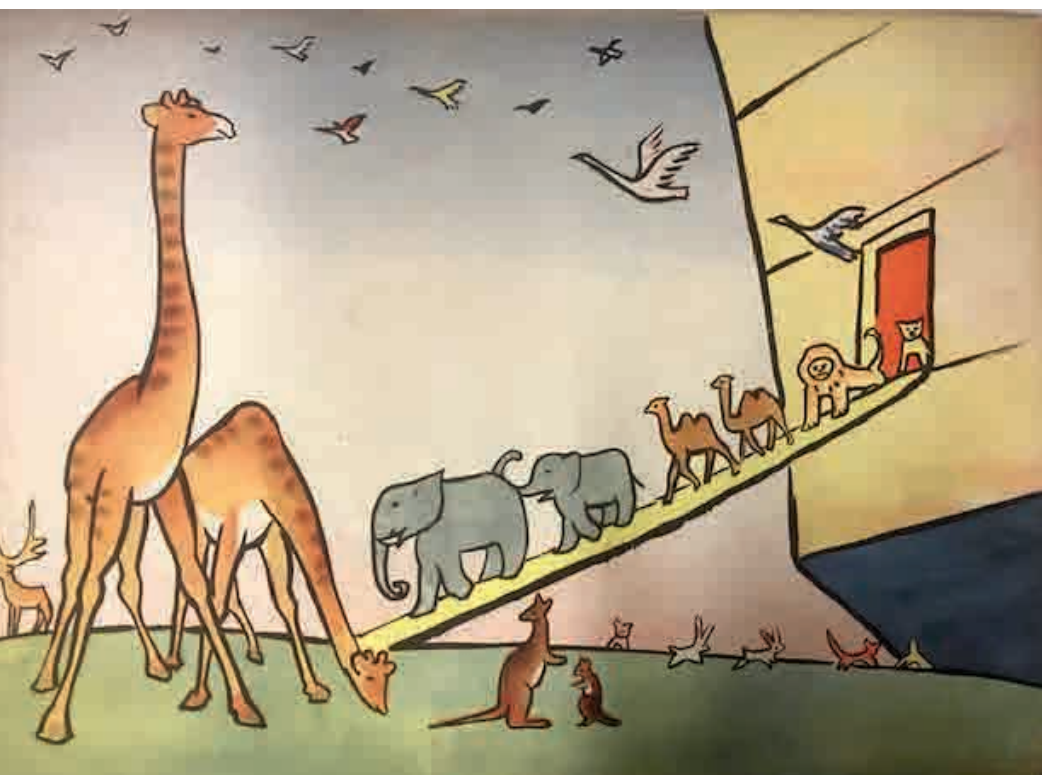


Opposite & above: The Cotsen Children's Library acquired a set of miniature letters by Beatrix Potter to one of her young fans, Master Jack Ripley.

In the 1990s, another Potter devotee, the late Mary K. Young, purchased the four letters to Master Jack Ripley, of Gloucestershire, and she loaned them to the Grolier Club for its Potter exhibition in 2000. It came as something of a surprise that Doyle's in New York City advertised that the highlights of Mary Young's collection were to be auctioned

during the pandemic. The sale was not especially well-publicized, but with a canny agent's derring do and enthusiastic support from the Friends of the Princeton University Library and John Logan, the English Literature Bibliographer, the letters were obtained for Cotsen.

—Andrea Immel, Curator of the Cotsen Children's Library



#### FOURTEEN SETS OF JAPANESE ILLUSTRATED CARDS

The Cotsen Children's Library acquired 14 sets of *kamishibai* (Japanese paper theater) published between 1934 and 1943. The sets consist of 16 to 24 color-illustrated cards (the majority have 20), with the scripts printed on the backs measuring 10.5–15.5 inches. Two sets are in the original publisher's wrappers.

There are six sets produced as propaganda during World War II. The subjects are: the importance of buying war bonds to finance the war against the United States and Britain; adherence to Buddhism; families coming together to support a village; a farmer who works himself to death raising food for the nation (and having enough left over to pay his taxes); a soldier who saved a friend at the cost of losing his vision.

Eight sets are on Christian subjects, four of them by Imai Yone, who subsequently had an important career in the Japanese educational picture-story movement. There are three on the life of Jesus and retellings of the Biblical stories of Noah's Ark, Abraham, Zacchaeus and the tree, and one about Chris-

*Above & opposite:* (1) Imai Yone, *Noah's Flood*, illustrated by Hirasawa Sadaharu, depicting the ark. *Kamishibai kankō kai*, 1939 (Cotsen 11586478). (2) Imai Yone, *Moses, Man of God*, illustrated by Saitō Toshio, depicting the Angel of Death. *Kamishibai kankō kai*, 1939 (Cotsen 11469471). (3) Imai Yone, *Tale of Baby Moses*, illustrated by Yuzuki Kaoru, depicting Moses's sister Miriam and Pharaoh's daughter. *Kamishibai kankō kai*, 1934 (Cotsen 11586438).

tian Portuguese missionaries in Djakarta, which combines Christianity and military propaganda.

#### MANUSCRIPT OF *Rasskazy o Lenine* (STORIES ABOUT LENIN), CA. 1929

Prior to this acquisition, the Cotsen held first editions of Mikhail Zoshchenko's collected volumes of stories for children, *Smeshnye Rasskazy* (*Funny Stories*, 1937) and *Umnye Zhivotnye* (*Clever Animals*, 1939), but not this book, where the formidable satirist was reduced to celebrating the glories of Lenin for children in a panegyric where his trademark irony and ambiguity were distinctly unwelcome. This manuscript of these stories is a highly interesting document, reflecting the creative process of





one of early Soviet literature's most prominent, productive, and problematic figures.

Mikhail Zoshchenko (1894–1958) was an enigmatic figure, a brilliant satirist who through most of the 1920s managed to remain aloof from politics and to produce apolitical literature that was critical of Soviet daily life and skeptical of its ability to elevate humanity. He got away with this through his brilliant use of “skaz,” the refraction of the represented reality through the perception of a problematic narrator, who was generally intellectually challenged and morally unsympathetic. By the 1930s, Zoshchenko came under increasing pressure to embrace the Soviet value system, and he struggled with this for the rest of his career.

Princeton has recently become a center for the study of children's literature integral to the understanding of the highly complex and volatile political, social, and artistic realities of the Soviet Union's early decades. Symposia on early Soviet children's books, centered around the Cotsen's collections, were held at Princeton in 2015 and 2017, and an edited volume has been published by University of Toronto Press: *The Pedagogy of Images: Depicting Communism for Children* (Marina Balina and Serguei

Alex. Oushakine, editors). Cotsen's collection continues to draw one or two winners of the Friends' research grants nearly every cycle.

## East Asian Library

### CHINESE RARE BOOKS

Chinese rare books appear very infrequently on the market outside China. The main reason is that exporting national treasures printed before 1912 (the end of empire and the founding of the republic) is usually forbidden and the status of other pre-1912 books is unclear.

The second reason is that—unlike Japanese rare books—there has been no tradition of collecting Chinese rare books in the West because the books rarely had the kind of illustrations that made Japanese books collectible. Princeton's Gest Collection is among the few exceptions (*see the article on the Gest Collection elsewhere in this issue*).

Finally, Chinese rare books of greater than average interest that are available in Japan or Hong Kong are scooped up by Chinese dealers for resale in China at very high prices. Thus, in the thirty





A multicolored volume printed in 1834 about the poetry of Du Fu (712-770). Each color of the notes above the main text refers to a different commentator on Du Fu's poems.

years I have been here at Princeton, opportunities to acquire significant rare Chinese books generally resulted from retiring sinologists or local Chinese, who for academic reasons wanted their collections held intact at a university library.

Among other works, two multicolored printed works were selected from the collection of Chinese rare works amassed by Professor Martin Kern, Chair, Department of East Asian Studies:

Kangxi 康熙, Emperor of China, 1654-1722. Xu Qi-

anxue 徐乾學, 1631-1694 ed., 編注. Gu wen yuan jian: 64 juan 古文淵鑒: 六十四卷 / 18-19th c.?. Edition: 5-color multiple-block printing.

Du Fu (712-770) 杜甫. Lu Kun (1772-1835) 盧坤 ed. 輯評. Du Gongbu ji: 20 juan, 1 shou juan 杜工部集: 二十卷首一卷 / Guangzhou: Yunye'an 芸葉齋, 1834. 6-color multiple-block printing.

The first book is by Xu Qianxue (1631-1694) on the subject of Emperor Kangxi (1654-1722) of the Qing



Dynasty. The second volume was written by politician and author Lu Kun (1772–1835), who wrote about Du Fu (712–770), a politician and poet of the Tang Dynasty.

As we have sufficient examples of the very collectible and valuable 2-color printing, these two titles fill the gap in the East Asian Library's collection of *qua* printing history: namely high-level luxury printing with more than 2 colors. This technique dates to the 17th century, when publishing on all levels exploded.

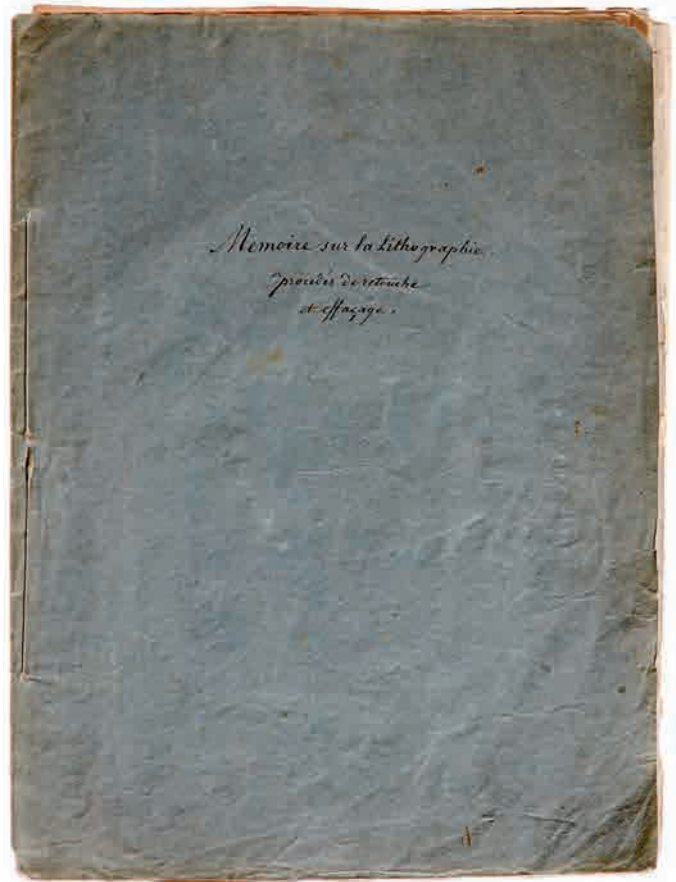
—Martin J. Heijdra, Director, East Asian Library

## Graphic Arts

### IMPORTANT WORK ON LITHOGRAPHY

In the early 19th century, lithographic printing quickly spread throughout Europe and beyond,

The Graphic Arts Collection acquired a lithographically produced copy of *Deuxième Mémoire sur la lithographie et sur des procédés de retouche et d'effaçade*. This is the only copy of the original edition of Chevallier's complete work on lithography.



particularly after 1818, when Alois Senefelder published the first comprehensive manual (a copy is in the Graphic Arts Collection). By 1819, printers could read not only Senefelder's work but also the leading French manual by Antoine Raucourt de Charleville and the English translation prepared by the London lithographer Charles Hullmandell (copies of both in the Graphic Arts Collection). Other manuals followed in quick succession, and through these publications we can trace the many technical innovations introduced during the 1820s and 1830s.

By the mid-1820s, many lithographers had perfected printing on stone, but they had no method to correct or change marks without regrinding the stones and starting from scratch. In 1826 the Parisian Société d'Encouragement pour l'industrie nationale (Society for Encouraging National Industry) offered a prize to lithographers for "la meilleure méthode de faire des retouches" (the best method for making retouches), and in 1828 the gold medal was awarded to the chemist Jean-Baptiste-Alphonse Chevallier and the lithographic printer Pierre Langlumé.

Chevallier developed the use of a solution of potassium hydroxide (*potasse caustique*) in varying degrees of strength according to whether the whole drawing was to be removed or a small section re-sensitized for further drawing. According to Michael Twyman, "The liberating effect was on a more mundane level; it gave the artist more confidence in the medium. A tone that printed lighter than it looked on the stone could be worked darker after a proof had been taken, accidents in the printing could be repaired, extra foliage could be added to the foreground to improve a picturesque landscape" (Michael Twyman, *Lithography 1800–1850*).

Chevallier and Langlumé handwrote their submission to the Société d'Encouragement on stone, *Deuxième Mémoire sur la lithographie et sur des procédés de retouche et d'effaçade* and later, in 1828, published a letterpress description of their process. The lithographically produced treatise acquired by the Friends is the only copy of the original edition of Chevallier's complete work on lithography.

The Graphic Arts Collection has one of the best U.S. research collections on the history of printing, with lithography best represented. This acquisition

brings a key missing piece not only to the collection but also to the world's public research holdings.

—Julie Mellby, *Graphic Arts Librarian*

## HONORING BEN PRIMER

The Friends have funded two acquisitions for the Graphic Arts Collection in memory of Ben Primer, former Assistant University Librarian for Rare Books and Special Collections.



A poster designed by Aubrey Beardsley (1872–1898) for "A Comedy of Sighs!" and "The Land of Heart's Desire," performed in 1894 at the Avenue Theatre in London. Color lithograph and letterpress printed by Stafford & Co., Nottingham.

Reflecting Ben's great interest in the theater, the Friends purchased a poster by Aubrey Beardsley (1872–1898) for a late 19th century production in London that will enhance the Library's existing collection of Beardsley's work. And given Ben's Texas





Album of photographs of a hunting expedition in the American West compiled by George Frederick Norton (1876–1917). The album contains 117 mounted gelatin silver prints and a few letters. Born in Kentucky, Norton made numerous trips to the West and Alaska on private hunting expeditions.

origins, the Friends acquired an album of photographs by George Frederick Norton (1876–1917) from an early 20th century Western expedition.

#### COLLECTION OF POSADA BROADSIDES

The earliest recorded interest of the Library in Mexican artist and printer José Guadalupe Posada (1852–1913) dates to 1953, when the Graphic Arts collection held an exhibition of broadsides illustrated by him from the collection of author and philanthropist Edward Larocque Tinker during March and April of that year. Tinker built his collection of broadsides in 1943 while serving as an exchange university lecturer in Mexico for the Carnegie Foundation for International Peace. Alas, that collection is now at the University of Texas, but Princeton's interest in Posada continues.

Princeton has now acquired a collection of 136 broadsides ornamented with woodcuts and litho-

graphs, including 108 small folio single-sheet publications and 18 large folio broadsides or portraits. They are steeped in social engagement, satire, and wry humor and bring us history, politics, current events, and other entertainments from the late Porfiriato (years surrounding the turn of the 20th Century) and the early years of the Mexican Revolution.

Posada's iconic imagery has influenced generations of artists, writers, and publishers, including Diego Rivera, Frida Kahlo, José Clemente Orozco, Rufino Tamayo, and Lorenzo Homar, to name but a few. At Princeton, it was both a blessing and a curse that each of these men and women were better represented than their mentor.

Thanks to the inclusiveness of this acquisition, we not only collected the artist and the texts, but also the publication formats of the period. This collection provides a good and varied view of Posada's ability to work large and small, humorously or reverentially, for adults and for children.



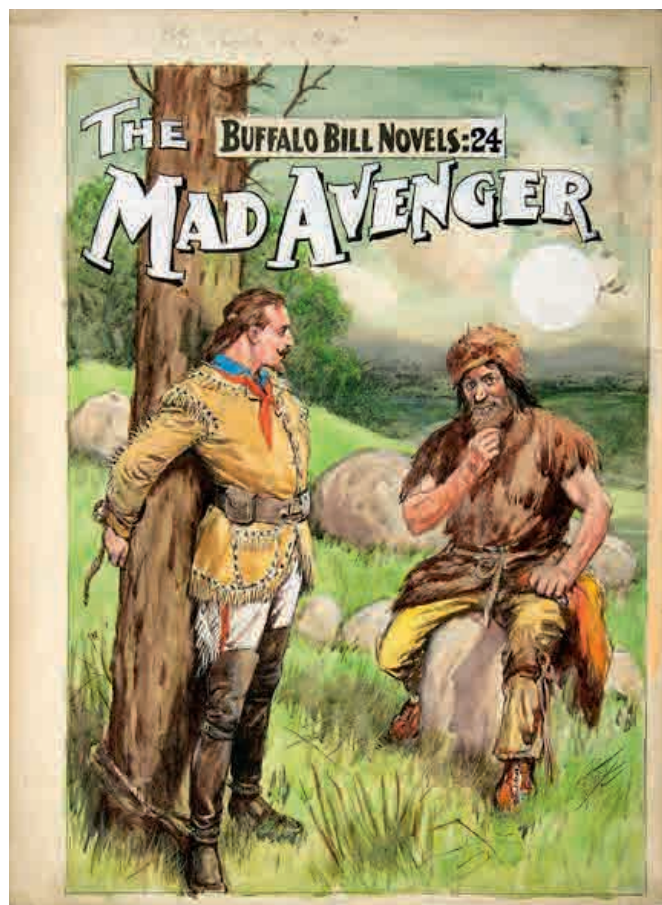
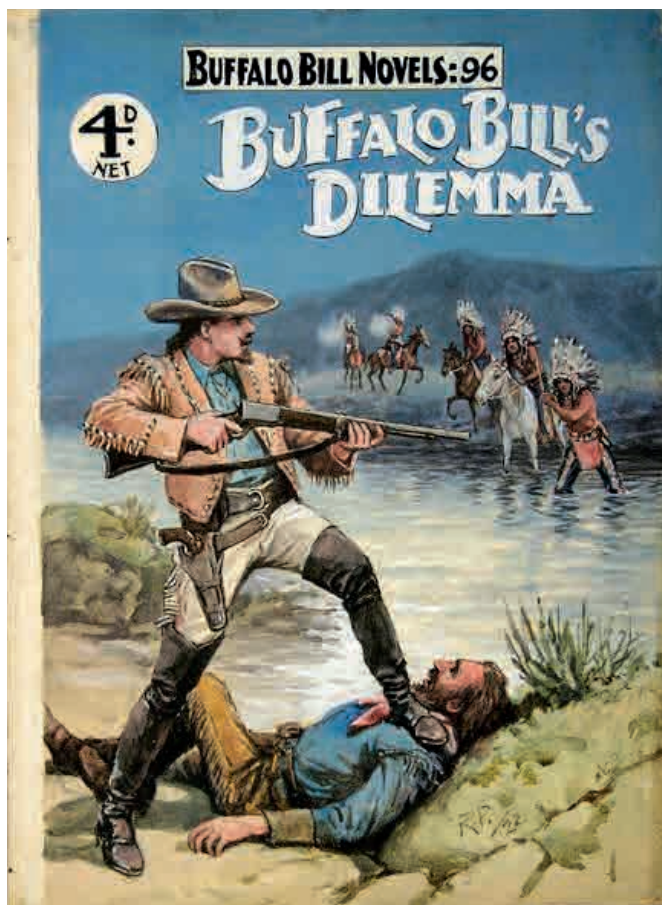
A Posada broadside, one of 136 acquired by the Graphic Arts collection.



### COVER ART FOR *Buffalo Bill Novels*

The Friends assisted the Graphic Arts Collection in the acquisition of a remarkable group of 71 pieces of original cover art by Robert Prowse Jr. (1858–1934?) for the *Buffalo Bill Novels*, a British pulp magazine published from 1916 to 1932 by the Aldine Publishing Company.

in serial narratives based on a starring character, such as Buffalo Bill, Deadwood Dick, Nick Carter, and others. American publishers were not the only ones cashing in on the pulp magazines craze, and this collection offers a good example of international hegemony of the genre.



Original cover art by Robert Prowse Jr. for the *Buffalo Bill Novels*.

Prowse was one of the most prolific of all illustrators of British boys' fiction—which was enjoyed by girls as well. Despite their name, the stories were not always about Buffalo Bill, though they were always set in the American West and featured plenty of cowboys and Indians (and even female heroes!).

The history of the Buffalo Bill dime novels began in the 19th century with a series written by Prentiss Ingraham (1843–1904), a Mississippi-born author who met the real William Cody and worked for his Wild West Show. These 100-page paper books were replaced in the 1920s by pulp magazines released

Beginning in the late 1880s, the Aldine Publishing Company produced reprints of American dime novels and eventually opened a subsidiary in New York. Following the collapse of the world economy in 1929, 10-cent Western pulps began to flood the market as publishers sought reliable sales to help them stay afloat. The history of the 1930s Depression era is intertwined with these publications and study of them will be useful to our departments of literature, art history, and sociology, among others.





The *Cosmographie Universelle* of André Thevet, a two-volume set published in Paris in 1575.

## Rare Books

*Cosmographie Universelle* OF ANDRÉ THEVET  
(1575)

André Thevet (1516–1590) was a French Franciscan priest, explorer, cosmographer, and writer. At various times during his life, he served as a chaplain to Catherine de Medici and as the royal cosmographer to three French kings. He traveled extensively in Europe and to the Near East. He also made a reputed short journey to South America, recording upon

his return that he sailed along the eastern coast of North America.

Once Thevet was established as cosmographer to the French court, he compiled his *Cosmographie Universelle*, intended to describe every part of the known world. The first volume relates to Africa and Asia; the second volume to Europe and America, with richly illustrated chapters on Brazil. The first edition of this work complements Thevet holdings already in the Princeton University Library's collections.

## ➔ News About the Collections

### Cotsen Children's Library

PRINTING KATE GREENAWAY:  
COLOR WOOD BLOCKS OF EDMUND EVANS



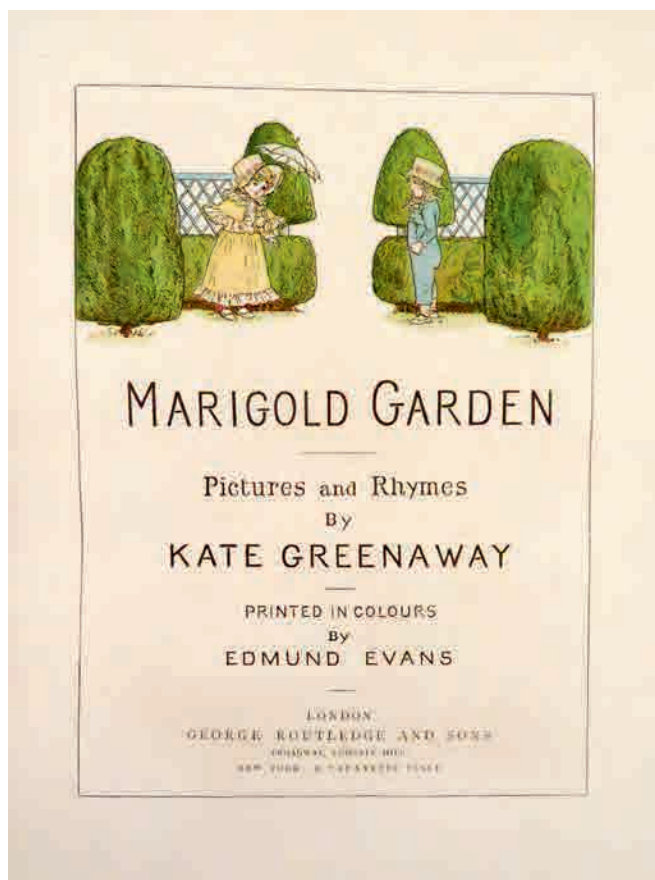
Half-title illustration of *Marigold Garden* (Cotsen 32262).

Above is the half-title illustration from Kate Greenaway's collection of children's poetry, *Marigold Garden* (London; New York: G. Routledge and Sons, [1885]). "Printed in Colours" by Edmund Evans, the book is full of excellent examples of color wood engraved illustrations.

Sometimes referred to as *chromoxylography* (from the ancient Greek roots for "color-wood-writing"), color wood engraving was one of the most popular forms of color printing during the 19th century. A variety of wood engraving, using an engraver's burin to cut relief images against the grain of a hard wood block, color wood engraving employed multiple blocks to make color images, often employing one block per color.

Yet examples of the actual blocks used for this once ubiquitous process are few and far between. Perhaps this is because contemporary printers didn't value the blocks after their job was done (namely printing illustrations). Wood engraving blocks were often used or reused so much (for different editions of some work or even shared across different publications) that they wore down or broke over time,

becoming utterly useless for printing. Others were simply discarded or re-purposed (probably burned) after a print job was completed so that they wouldn't take up valuable space in a print shop.



Title page of *Marigold Garden* (Rare Books P78.3.G75 Mar3).

But as historical artifacts, wood blocks (and other printing surfaces like lithographic stone or intaglio plates) can be extremely informative about the history of the book, revealing more about the process involved than the *finished product* (i.e. books) can show us. The Cotsen Children's Library is lucky enough to have the original color wood blocks for the half-title illustration of *Marigold Garden*. Besides being beautiful objects in their own right, the blocks elucidate aspects of the production of *Marigold Garden* that have, until now, been otherwise unknown or unrevealed.





Blocks for the half-title illustration; each block measures only about  $3 \times 2 \times 1$  inches (Cotsen 32262).

As primary sources the blocks illustrate the color wood-engraving process. They give us a first-hand glimpse into Evans's methods and style showing, through comparison, how he designed and layered blocks in order build a multicolored image. With close scrutinization of both the blocks and the resulting illustration, we can discern the block printing order with more certainty (from lightest to darkest): pink, yellow, orange, green, blue, and black (the "key block" for printing the line work). Notice too how the ink in the "pink" block has not only turned orange over time, but reveals the grain of the wood on the flat raised printing surface.

Close analysis of the wood blocks themselves, including areas *other than* the printing surface, reveals even more about the production of *Marigold Garden*. By looking at the backs of the blocks, we find the name "T. I. Lawrence" carved (with a burin) into the blocks themselves.

Using cutting-edge research tools (a little bit of googling) I was able to discern the identity of T. I. Lawrence. From the website of Lawrence Art Supplies, I was able to discover a well-informed (complete with sources) meticulous family history of Lawrences who have been art suppliers for seven



Blocks and illustration paired for comparison. Notice how the image in the blocks is the reverse image for the finished product, converted during the printing process as the blocks are pressed onto the paper.

generations. It turns out that Thomas John Lawrence Jr. (1840–1887) was an engravers' block manufacturer and most likely the wood block supplier for this work. With close analysis of the wood blocks themselves, I was able to add this missing link to the book production process.



Back of the "Blue" block. "T. I. Lawrence" is just visible across the bottom right of the block (Cotsen 32262).

Looking closely at the blocks also reveals more about their use. Printing blocks were subjected to a tremendous amount of pressure during the printing process. As a result, many would crack after continuous pressings. Notice how the "green" block has a significant horizontal crack across the upper left side. Such cracks are sometimes visible in illustrations using well-worn blocks. But, with a little attention, cracks could be repaired for continual use without blemishing the image. Savvy printers like Evans could extend the life of a wood block by inserting new wood joints and rejoining cracks and splits.

Cotsen's six blocks for the half-title illustration reveal how much work and preparation is involved in creating just one small  $3 \times 2$ -inch image. Larger images would have required multiple wood blocks



#### FROM MARKET.

OH who'll give us Posies,  
And Garlands of Roses,  
To twine round our heads so gay?  
For here we come singing,  
And here we come bringing  
You many good wishes to-day.  
From market—from market—from market—  
We all come up from market.



This illustration reveals one of the primary advantages of printing from wood blocks: Images and text can be printed together (Rare Books P78.3.G75 Mar3, page 20).

joined together (using end grain wood from young box wood trees meant that the size of engraving wood blocks was limited to a few inches), often employing several wood engravers working together to complete a single image. Can you imagine then how much more labor and time was required to make a larger image (or, indeed, the whole book)?

Wood blocks and other printing surfaces help tell

the story of the labor and people involved in making books. They can also be used to help teach and illustrate the history of printing and illustration. With close consideration of these once disregarded pieces of manufacturing equipment we can learn so much more about the history of books and the process of their creation.

—Ian Dooley



## ALUMNUS DONATES CHINESE COMIC BOOKS

A Princeton alumnus made a generous donation of *lianhuanhua* (Chinese illustrated story books or comic books) to the Cotsen Children's Library, adding 180 volumes to its growing collection of this unusual format of reading material.

Sometimes translated as “linked pictures,” *lianhuanhua*, which resembles comic book storytelling by combining sequential art and text, was a popular format enjoyed by adult and child readers alike in China during much of the 20th century. It touched the childhood of many generations and is fondly mentioned in numerous memoirs.

Capitalizing on its immense popularity, individuals and interest groups packaged into the palm-sized

booklets not only riveting stories and appealing images but also information and ideologies. *Lianhuanhua* was utilized to promote literacy, patriotism, and Marxism, to condemn political rivals and class enemies, and to disseminate knowledge and technical know-how. The Communist Party launched a crusade against *lianhuanhua* in the 1950s after becoming the ruling party of China, weeding out works whose messages were incongruent with orthodox political views.

One type of *lianhuanhua* was produced by adding captions to movie stills. Before television sets—

*Lianhuanhua* published for Uygur-speaking readers. The titles include biographical stories of Lenin, Engels, and Gorky, as well as tales adapted from *The Arabian Nights*.



much less video players—became ubiquitous in China, it offered quite a satisfactory substitute to watching animated graphics on the screen! *The Man and the Monkey* is based on a movie with the same title, a tragedy about a Peking Opera star who wins fame by playing the role of the Monkey King.

*Lianhuanhua* is heavy with adaptation, drawing sources omnivorously from novels, operas, movies, television shows, traditional oral storytelling, and translated works.

Chinese children's books and entertainment began to diversify in the 1980s. By 1990, *lianhuanhua* in its traditional style had retired to forgotten corners of cupboards, second-hand book markets, and closed stacks of public libraries.

The scholarly value of East Asian comic books as primary source materials has slowly become appreciated. I myself analyzed *lianhuanhua* stories about the Sino-Japanese War to trace the shifting narrative of the war as presented to young readers. Beyond Princeton, another special collection that houses Chinese *lianhuanhua* is the library of the University of Hawaii at Manoa.

The donor behind Cotsen's recent acquisition of *lianhuanhua* earned an advanced degree from Princeton and prefers to remain anonymous, "in line with Maimonides' guidance on charity," as he wrote us. He kindly provided the context of his collection at my request:

*I first discovered lianhuanhua as a foreign student studying in Beijing in the 1980s. At that time, the books were ubiquitous, sold in most bookstores and rented out of street-side stalls. I admired the artwork and the storytelling and, for someone whose Chinese reading skills were still rudimentary, the books were an accessible and affordable entryway to a wide range of literature and history. The first lianhuanhua I purchased was a two-volume retelling of a portion of Journey to the West, adapted from an animated TV series. I acquired most of the books in my collection in the mid-1990s from used booksellers in Beijing. Some of them had stalls in weekly markets, such as the one at Panjiayuan 潘家园, but most operated on the street, laying their books out on the sidewalk or displaying them on wagons. I bought indiscriminately, attracted often by subject matter and sometimes by the artwork. I had hoped one day to use the collection as a*

*Opposite, top: Lianhuanhua works featuring women warriors and Communist heroines.*

*Opposite, bottom left: Poster of the movie The Man and the Monkey (1983). Opposite, bottom right: Cover of the eponymous lianhuanhua based on the movie.*

*basis for a study of lianhuanhua as a vehicle for popular cultural literacy, but I am very pleased to know that the Cotsen Children's Library will now be able to make them available to the wider scholarly community, which will make much better use of them than I ever could.*

The Cotsen Children's Library wishes to express gratitude to the anonymous donor. First, thank you, as a young student, for embracing Chinese language learning with intellectual courage. Second, thank you, as a collector, for being open-minded to a format of ephemera that was losing its popular appeal. Third, thank you, as a donor, for showing a generosity guaranteed to advance scholarship as researchers return attention to this once hugely influential format of popular consumption.

—Minjie Chen

## Graphic Arts

IN MEMORIAM: HENRY MARTIN 1925–2020

An artist of gentle humor and keen insight, *New Yorker* cartoonist Henry Martin '48 saw nearly 700 cartoons published by the magazine over 35 years. Martin curated the first online exhibition for the Princeton University Library in 1996. The introduction to the exhibition is reprinted below:

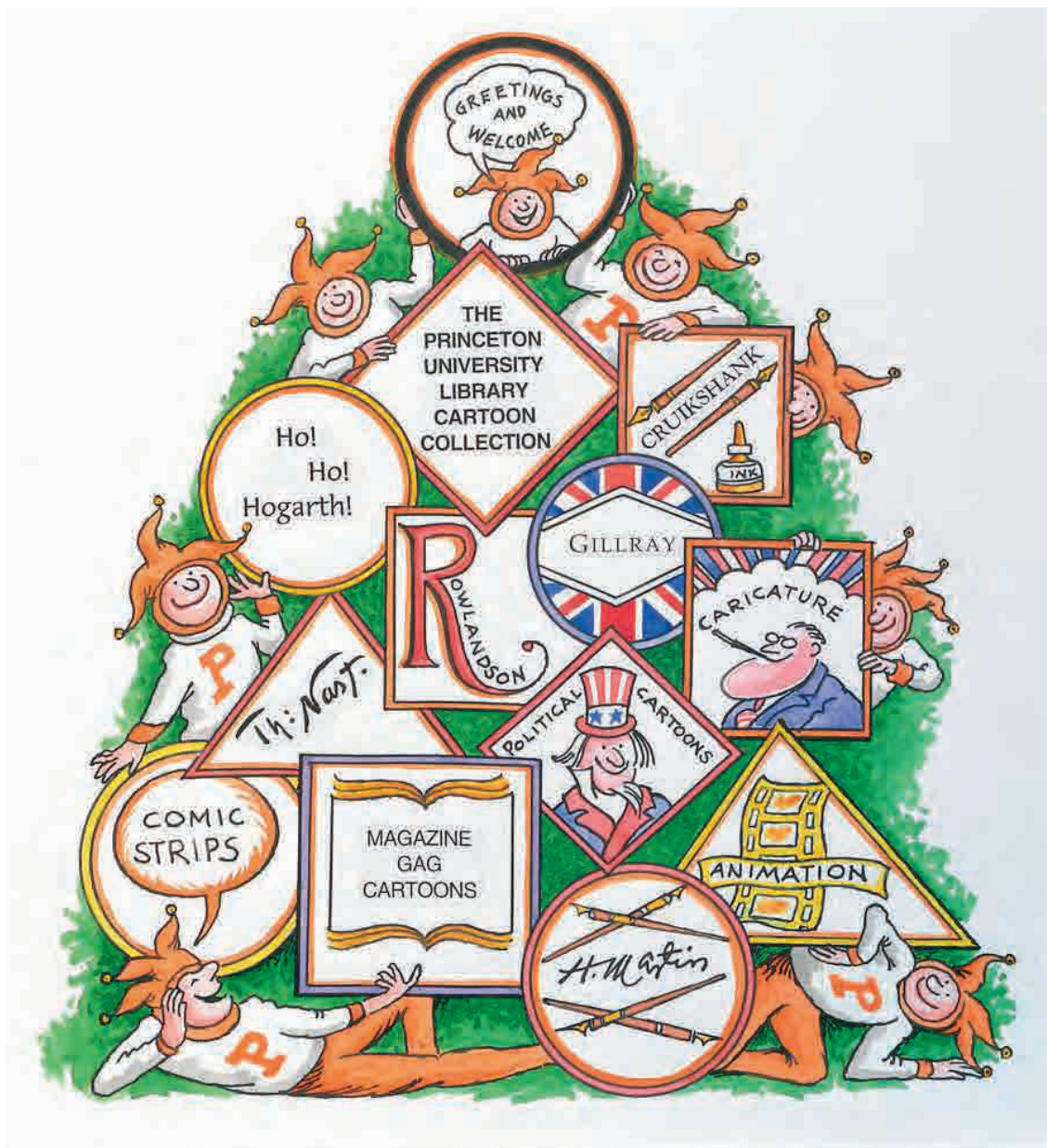
WELCOME TO  
THE PRINCETON UNIVERSITY LIBRARY  
CARTOON COLLECTION  
AN ONLINE EXHIBITION CURATED BY  
HENRY MARTIN, CLASS OF 1948

*For many years the renowned cartoonist Henry Martin has been an expert advisor and a generous donor to the Department of Rare Books and Special Collections, Princeton University Library. He has guided the growth of our collections and supported our attempts to make them better known. In 1996 we asked him to explore*









Greetings and Welcome: A drawing by Henry Martin '48, created for the home page of the "Comic Art at Princeton University" website (Graphic Arts Collection).

our holdings of humorous art and to choose his favorite examples for this online exhibition. These are his selections, each accompanied with his commentary (*in italics*), explaining how they achieve their comic effects and recounting some of the cartoonist's tricks of the trade. Few cartoonists have been as successful in this demanding trade as Mr. Martin, who was a regular contributor to "The New Yorker" from 1964 until his retirement in 1995. His work has appeared in a number of distinguished an-

thologies and in three uproarious collections, "All Those in Favor" (1969), "Yak! Yak! Yak! Blah! Blah! Blah!" (1977), and "Good News/Bad News" (1977). We are very grateful for his advice and his numerous gifts to the Graphic Arts Collection, some of which are displayed here. He has also drawn the original artwork for the home page, with vignettes identifying different portions of the exhibit.



## Numismatics

### ANTIOCH COINS RE-EXCAVATED

The Princeton-led excavations at Antioch-on-the-Orontes carried out from 1932 to 1939 constituted one of the largest-scale excavations of a classical site ever undertaken. Antioch, on the east coast of the Mediterranean in present-day Turkey, was a major city of the ancient and medieval world for more than a millennium due to its location as the link between the global trade routes of the Silk Road and the Indian Ocean and its use as a capital by successive empires.

The Princeton excavations were cut short in 1939 by local political events and the outbreak of World War II. After the war, the excavation leaders dis-

site, as well as a periodic undergraduate course on Antioch's history and archaeology, and a website: [antioch.princeton.edu](http://antioch.princeton.edu).

The Princeton holders of Antioch material across campus have been working together for the past fifteen years to catalogue and photograph all of the relevant archives and objects and to develop a platform for the Internet display, as well as additional materials recovered by the excavation held by other institutions.

As part of the Library's participation in this effort, we have undertaken the digitization of the coins from the excavation. The Friends of the Princeton University Library have generously allocated funds over the past several years to support this work. The first stage of the numismatic digitization is to



Firestone Library online catalogue, coin 848: Silver drachm of Alexander III (the Great), minted in Lampsacus, 323–317 BCE, found in Antioch, July 6, 1934.



Firestone Library online catalogue, coin 9855: Copper fals of 'Abd-Malik ibn Marwan, minted in Manbij, 685–705, found in Antioch, July 7, 1936.

persed, and little analysis of the results of the excavation was written or published. However, Princeton received and still holds the entire archive of the excavation in the Visual Resources Center of the Department of Art and Archaeology. The holdings include a vast quantity of artefacts ranging from mosaics and sculpture to thousands of potsherds and small objects in the Princeton University Art Museum, as well as over 22,000 coins stored in their original paper envelopes in the Numismatic Collection of Firestone Library. As political events in the Near East have made many museum collections and excavation sites inaccessible to scholars, those responsible for the Antioch materials at Princeton have been working to make the original source material here available online while also supporting the publication of monographic studies on sectors of the

examine each coin and attribute its minting to the correct ruler and mint and to date it as accurately as possible. Each coin is then photographed with the envelope in which it was placed when found, and shared in print and digitally. An international team of scholars has contracted with Brepols Publishers to produce a new series of *Antiochene Studies*, with each volume devoted to a different sector excavated by Princeton in the 1930s. The team has also arranged with the CRANE (Computational Research on the Ancient Near East) Project at the University of Toronto to establish an open-access platform for all Antioch data and images produced by the Library, the Princeton University Art Museum and the Department of Art and Archaeology; it is online at <https://ochre.lib.uchicago.edu/antioch/>.

Supported by the Friends, work on the coins began

in February 2019 by Merle Eisenberg, Ph.D. in History from Princeton and working under the supervision of the Curator of Numismatics, Alan Stahl. When Merle moved to a post-doc position at the National Socio-Environmental Synthesis Center in Annapolis, Maryland, Kirstin Ohrt replaced him, and was able to finalize attributions of 10,289 coins by the beginning of March 2020. She has established a standardized system of “find” context data across the site that has been adopted by all of the participants on the Princeton campus and worldwide.

—Alan M. Stahl, Curator of Numismatics

## Rare Books

TWO 16TH-CENTURY CAMBRIDGE BINDINGS  
BY GARRETT GODFREY

I. VIRGIL. *Opera Vergiliana docte et familiariter exposita*. Jodocus Badius, ed. Paris: François Regnault, 1515.

While reviewing Princeton University’s extensive collection of early editions of Virgil’s poetry, I noticed that the Paris edition of 1515, presented to Princeton by Junius S. Morgan toward the beginning of the last century, was preserved in a worn but handsome early 16th-century blind-tooled calfskin binding that was unmistakably English.

Upon closer inspection, the letters “GG,” embossed repeatedly into the elaborate cover decoration, caused a flash of recognition: this is the monogram of Garrett Godfrey, a bookseller and binder active in Cambridge from 1502 until his death in 1539, now recognized as one of the most notable figures of the early modern English book trade. As Princeton did not otherwise own a binding by Godfrey, this was a significant discovery.

The fact that a 1515 Parisian edition of Virgil’s works had been imported to Cambridge is not surprising. Although Virgil’s poetry was studied, and enjoyed, throughout Europe, it was not until 1570 that England would print its own Latin edition of this Classic work. The present book, with extensive scholarly commentary and notes, was owned early on by an Englishman whose name is inscribed on the title page: “... Magistri Thome Lane quondam vicarii de Reydon et Southwold in Suff.” This indi-



vidual seems to be Thomas Lane (d. 1541), vicar in Reydon and Southwold in Suffolk, about 75 miles east of Cambridge.

Godfrey’s activities as a bookseller and binder in Cambridge are particularly well documented thanks to the chance survival of several leaves from his account books, which were found in one of his bookbindings now at Emmanuel College, Cambridge.



The surviving accounts, datable from 1527 to 1533, include lists of book titles, often with their prices, as well as the names of their buyers. These records refer to four copies of Virgil's *Opera* bound for various patrons, but it seems impossible to match up such transactions with Princeton's book.

II. [JOHANNES JUSTUS LANDSPERGER]. *Candela Evangelica*. [Cologne]: Eucharius Cervicornus, 1527.

[Bound with:] JOHANNES FABRI, Bishop of Vienna. *Causae rationabiles*. Cologne: Petrus Quentell, 1527.

Princeton University Library recently purchased two theological works printed in Cologne in 1527, recognizing that the items offered far more significance for the history of books than the bookseller had realized. The two octavos were bound together in what the dealer described online as a period blind-tooled calfskin binding. More precisely, it is a rare signed panel-stamped binding by Garrett Godfrey.

The calfskin binding is one of two dozen (or so) that survive with Godfrey's panel stamp bearing his monogram, "GG." These initials normally appear on the upper cover within a shield at the foot of a large Tudor rose surrounded by scrolls bearing

the couplet "Hec rosa virtutis de celo missa sereno Eternu[m] florens regia sceptrum feret." On Princeton's acquisition, the leather is worn and the shape of the shield is difficult to see. At either side of the rose are two angels in a field of flowers with the arms of St. George on the left and those of the City of London on the right.

Godfrey's accounts mention both of the titles contained in Princeton's recently acquired volume. In fact, they appear in *consecutive* order in two distinct entries. Unfortunately, both entries are among those that do not supply the prices or the names of their buyers. The earlier entries read:

*1 candela evangelica*

*1 cause febri*

The second entries, written amid several other bindings datable to 1527, read:

*1 candela evangelica*

*1 cause fabri*

One of these pairs of books, or one just like it, bound together and sold by Godfrey, must be the pair now at Princeton University Library.

An inscription on the rear endleaf provides the identity of a 16th-century owner: "Iste liber pertinet [ad me] Edmundo Poulter." Our earliest post-16th-century knowledge of the book is its appearance

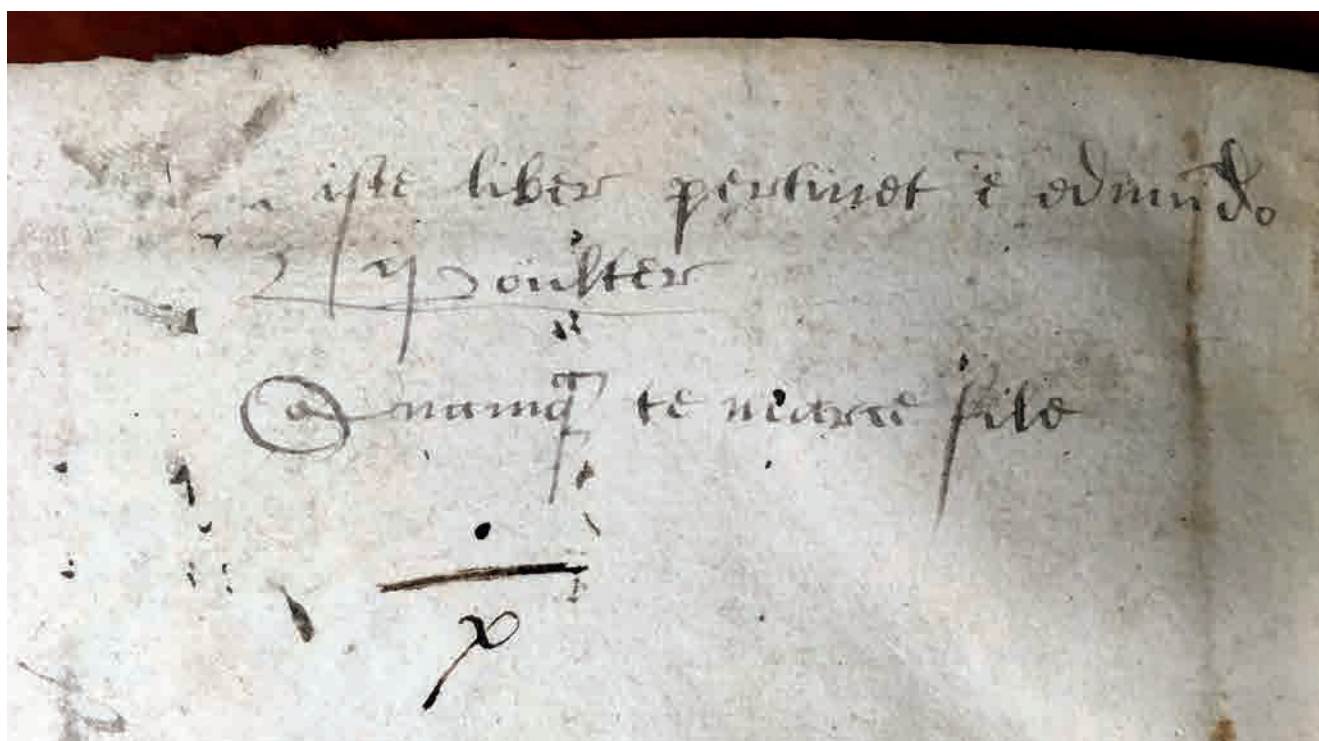


in the collection of the English bibliographer and bookbinding historian Edward Gordon Duff (1863–1924). It was sold in the auction of Duff’s books at Sotheby’s, London, 16 March 1925, Part I, lot 38, going to the book historian and bookseller E. P. (Ernst Philip) Goldschmidt (1887–1954) for £8 5s. (I thank Dr. Arnold Hunt, Cambridge University, for contributing this information.)

The book appeared again for sale in the catalogue of E. P. Goldschmidt & Co., Ltd., *Early Printed Books: Medicine, Mathematics and Early Science, XVIth Century Books and Many Specimens of Early Bindings, Bibliography, Etc.* (London, [1928]), no. 249. It came to light again and was auctioned as an anonymous

## EPILOGUE

In the summer of 2019 Lara Katz, a high-school junior at Pierrepont School (Westport, Connecticut), volunteered for a one-month directed research project on medieval manuscript fragments found in bookbindings of Princeton University Library’s early printed books. Surveying dozens of fragments, Lara was able to identify numerous medieval Latin texts that were highly abbreviated and difficult to read. Among these were two recycled pastedowns in the octavo Garrett Godfrey binding, which preserve portions of Johannes Duns Scotus (ca. 1266–1308), *Quaestiones super libros Metaphysicorum Aristot-*



property at Sotheby’s, *Catalogue of Atlases, Maps, and Printed Books* (London, 29 June 1981), lot 407.

At some point thereafter, a change in ownership resulted in a loss of knowledge, and so the initials “G.G” tooled in gold lettering on its old cloth box (probably Duff’s) no longer held any discernible meaning. It was only when the book was offered online in 2019 that I recognized the binding as the work of Garrett Godfrey and snapped it up for Princeton.

*telis*, Book 5; a rubricated headline across each leaf, which reads “Metha[physi]ce V,” confirms Lara’s discovery.

## UPDATE

We are delighted to note that Lara Katz was accepted to Princeton University and is attending as a member of the Class of 2024. Congratulations, Lara!

—Eric White, Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books and Manuscripts



## → Collections in Focus

### The East Asian Library and the Gest Collection

Most often, a college or university department establishes a library special collection to support its teaching and scholarship. The Gest Rare Book Collection, on the other hand, inspired the creation of departments of East Asian studies at two universities. It is the nucleus of the East Asian Library around which Princeton University's Department of East Asian Studies was built.

Guion Moore Gest (1864–1948; pronounced Guest, not Jest) was the founder of the Gest Chinese Research Library. A Quaker, Gest was a construction contractor and engineer who founded the Gest Engineering Company in New York in 1924. The company specialized in underground electrical conduits and cables, and had clients in South America, India, and China. On a business trip to China, Gest met I. V. Gillis, a U.S. naval attaché, who suggested traditional Chinese medicine as a potential treatment for the glaucoma from which Gest suffered. Although many believe that this connection was the impetus for Gest's collection, others point to his longstanding interest in Buddhism. Gest purchased his first Japanese Buddhist scroll (dated A.D. 740) in the late 1890s. Whatever the reason, his earliest purchases reflect an affinity for, and a rather traditional view of, Chinese civilization. Gest made the first purchase for his Chinese collection in 1925: a set of books selected by the tutor of the last emperor. However, the quality of the Gest Library is due largely to the exceptional collecting skills of I. V. Gillis, who became Gest's purchasing agent, and to Nancy Lee Swann's passion for the collection during her tenure as its curator.

Irvin Van Gorder Gillis (1875–1948) was an intelligence expert whose ability to distinguish genuine from fake eventually served him well in book connoisseurship. In 1901, Gillis began service with the U.S. Navy in Asia, where he monitored the Russo-Japanese War theater, among other respon-

sibilities. Gillis officially retired from the Navy in 1914, but ran a clandestine civilian spy operation during World War I and may have continued to do so for the remainder of his life. Gillis stayed in China after the war, married a member of the former Manchu imperial clan in 1927, and became quite influential. In addition to representing the Bethlehem Steel Corporation in its pursuit of contracts with the Chinese government, he emerged as a very well-connected book buyer. Gillis's principal client was Gest, but he occasionally sold to institutions as well. Not all books in the Gest collection were acquired through Gillis, however. During the 1937 Japanese occupation of Peking, Gillis was put under house arrest in the British Legation, and his library, catalogs, records, and memoranda were confiscated. He was released in 1946 and died in September 1948.

As Gest's collection grew, he searched for a university to house it and preferred a Canadian rather than an American institution. Gest approached McGill University Librarian Gerhard R. Lomer (1882–1970), with whom he developed a plan for lending the collection to McGill. Gest would be responsible for cataloguing and administration, and McGill would provide space and facilities for the collection. The Gest Library officially opened on the Chinese New Year, February 13, 1926. Because Gest insisted that the collection serve as the core for research, a Department of Chinese Studies was soon established at McGill. Gillis felt that the Chinese bibliographical skills of the collection's first curator, Robert de Résillac-Roese (1860–1943), were inadequate and quickly assumed those duties himself, with Nancy Swann as his assistant.

Nancy Lee Swann (1881–1966) graduated from the University of Texas in 1906. She then moved to China to do educational work at agricultural schools in Kaifeng and Jinan. Swann returned to the States to fulfill residency requirements for a doctorate at Columbia University, where she was supervised by Thomas Francis Carter, author of *The Invention of Printing in China and Its Spread Westward*

(1931). Swann was the first scholar to study Chinese women. Although she cannot be described as a feminist, she was quite conscious that she was blazing new territory. Her Columbia dissertation, published in 1932 by the American Historical Association, was titled *Pan Chao: Foremost Woman Scholar of China, First Century A.D.* Swann joined the Gest Library at McGill as an assistant in 1928, with strong support from I. V. Gillis. As Gest considered the appointment of a permanent curator for the collection, Gillis urged Gest to give full consideration to a woman. Nancy Lee Swan was named curator of the Gest Library in October 1932.

By then, the Great Depression had severely imperiled the finances of Gest as well as of McGill University. McGill closed the Department of Chinese Studies and, in May 1934, ended its support of the Gest Library. Nancy Swann continued as curator, but at substantially reduced compensation provided by Gest. Unbeknownst to Gillis or Swann, Gest had borrowed funds from McGill with the collection pledged as collateral. The university would seize the collection if the funds were not repaid by August 1, 1936. Gest searched for an institution that would repay his loans, take possession of the collection, and preserve it intact. He achieved these goals with the help of Abraham Flexner.

Abraham Flexner (1866–1959) was the founder and first director of the Institute for Advanced Study in Princeton, New Jersey. He saw Gest's collection as an opportunity to initiate East Asian studies at the Institute in close cooperation with Princeton University. He believed that the collection could serve as the impetus to expand Princeton's Department of Oriental Languages and Literature, which at that time focused solely on Near Eastern studies, to include Far Eastern subjects. The collection would be administered by the Princeton University Library, which regularly assisted members of the Institute. As a former member of the Rockefeller Foundation's General Education Board, Flexner was aware of the foundation's involvement with medical work in China. He requested funding from the foundation for half of the needed amount for his East Asian studies initiative, and his success forestalled seizure of the Gest Library by McGill in the final hour.

On July 31, 1936, the Gest Chinese Research Library was moved from Canada to temporary storage at 20 Nassau Street in Princeton and renamed the Gest Oriental Library. Gillis and Swann were surprised by the announcement of the transfer to Princeton, and Gillis was quite disappointed that the new arrangement provided no funds for his continued involvement from Peking. Nevertheless, Swann, who continued as curator, convinced him to send a 170-pound box to Princeton from China that contained pertinent material on the collection, including invoices, receipts, and other documents. The transfer of some books still in Peking was held up until 1937 by a Chinese embargo on the export of non-replaceable books, imposed in 1931 by the Society for the Preservation of Cultural Relics.

At their "temporary" Princeton location, the Gest books were accessible owing to prior indexing by Wang Zhongmin, a member of the rare book staff of the National Library of Peking who later came to the States to work on Chinese rare books in the Library of Congress. Additionally, Gillis's *Title Index to the Catalogue of the Gest Oriental Library* was published in four volumes by the Institute for Advanced Study in 1941. This index used the stroke-based system Gillis had devised to search Chinese titles in the collection. Swann became discouraged by delays in construction of the new library building at Princeton that would provide a permanent home for the Gest books. She turned her efforts to establishing a Japanese collection; however, her plan failed amid the economic belt-tightening of World War II.

In 1948, the Institute for Advanced Study considered establishing a school of Oriental studies. Although the Institute's new director, J. Robert Oppenheimer (1904–1967), opposed the idea, a Princeton University faculty committee headed by Professor of Sociology and International Affairs Marion J. Levy Jr. cleverly utilized rumors of interest in the Gest collection by Yale and Harvard to keep it at Princeton for an expansion of "Eastern" studies. Levy summarized the committee's conclusion: "the University should not retain the Gest Oriental Library unless it is to be used as suggested in this report." Again, the Gest Library would serve as the catalyst for establishing a department of East Asian studies at a university. Appreciation of the Gest Li-

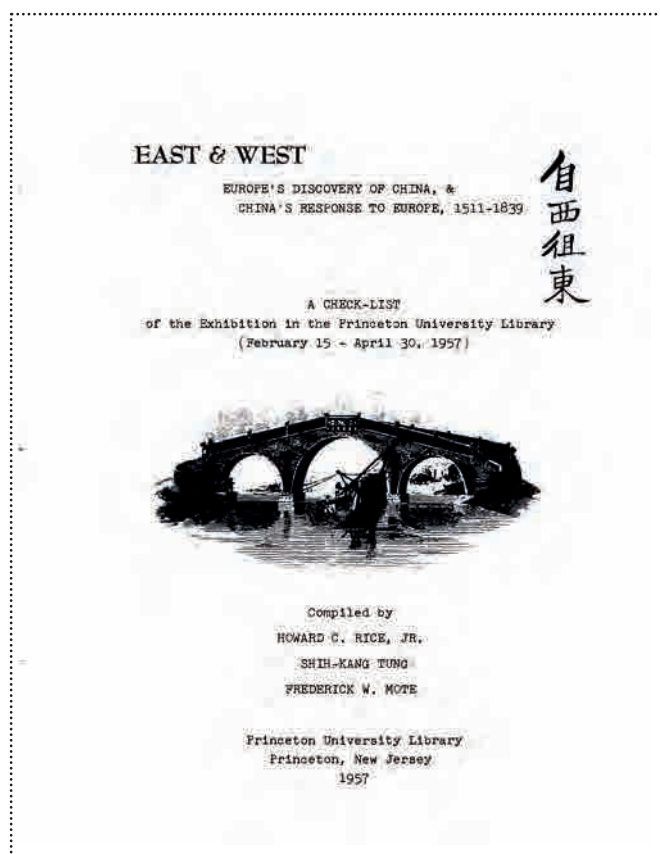


brary revived, and in 1948 the collection was moved to the new Harvey S. Firestone Memorial Library.

In that same year, Nancy Swann retired as curator of the Gest Oriental Research Library. She had become a well-known scholar at Princeton, where she would complete her second scholarly work, *Food & Money in Ancient China* (1950).

Swann was succeeded by Hu Shi (1891–1962), for whom the bibliophilic aspects of the Gest Library were of particular interest. Hu organized a 1952 exhibition titled “Eleven Centuries of Chinese Printing,” which generated great interest in the Gest collection among the Princeton public. Hu hired James Shigang Tung (1909–1982) as an assistant, and upon Hu’s retirement in 1952, Tung became the collection’s curator. Tung and his wife were often the center of Chinese social life in Princeton. In 1956, Frederick W. Mote (1922–2005) was appointed to teach Chinese language, and later history. Mote and Tung worked with Howard C. Rice Jr. (1904–1980) of the Department of Rare Books and Special Collections to organize a major 1957 exhibition on the Gest Library: “East & West: Europe’s Discovery of China & China’s Response to Europe, 1511–1839.” In 1959, Marius B. Jansen (1922–2000) arrived at Princeton to teach Japanese history. Jansen supervised the expansion of the Gest collection and East Asian studies into Japanese studies. Other appointments quickly followed.

In 1969, the Department of East Asian Studies was officially established, housed in a building originally named Fine Hall but later changed to Jones Hall. The library followed the department to its new premises in 1972, where it remains. By the time of Tung’s retirement in 1977, the original Gest Oriental Collection had grown to more than 300,000 volumes. His last exhibition in Jones Hall before retiring was appropriately named “When America ‘Discovered’ China.” As development of the Gest collection continued, the International Union Catalogue of Chinese Rare Books Project held some of its pilot projects and international meetings at Princeton, and eventually located its offices there, headed by Sören Edgren, currently Professor of Chinese Studies, Emeritus. The *Gest Library Journal* was inaugurated in 1986 and renamed the *East Asian Library Journal* in 1994. The publication spearheaded



Check-list for a major 1957 exhibition on the Gest Library: “East & West: Europe’s Discovery of China & China’s Response to Europe, 1511–1839.”

the surging interest in the history of the East Asian book.

The Gest Oriental Collection is probably unique for having twice been the catalyst for creating an academic department. In 1925, Guion Moore Gest wished to establish a collection to further understanding between East and West, a desire the East Asian Library continues to advance today. Its rare book and general collections are among the world’s outstanding bibliophilic treasures.

—Martin J. Heijdra, Director,  
East Asian Library.

## Latin American Ephemera Collection

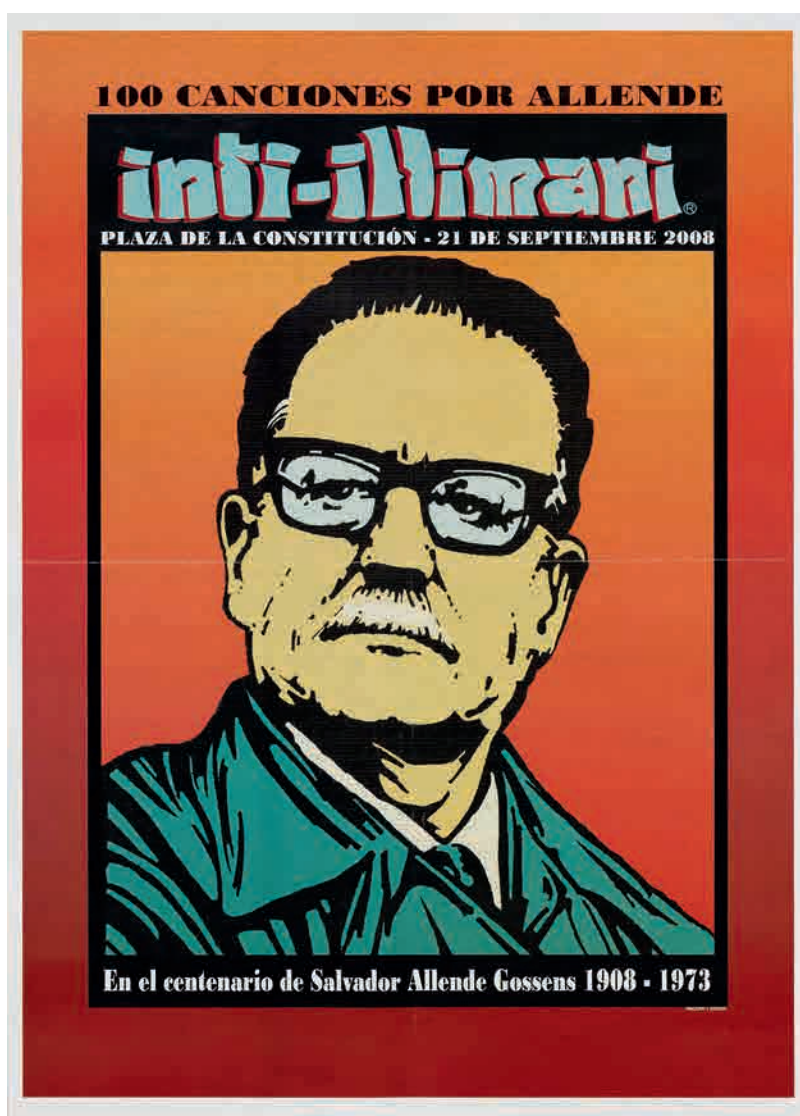
Princeton’s Latin American Ephemera Collection contains thousands of digitized pamphlets, brochures, flyers, posters, placards, and other printed items created in approximately the last quarter of the 20th century by a wide variety of social activists,

non-governmental organizations, government agencies, political parties, public policy think tanks, and other types of organizations across Latin America. These documents publicize the views, positions, agendas, policies, events, and activities of the individuals and organizations. The vast majority are rare, hard-to-find primary sources.

The Princeton University Library began to collect Latin American ephemera and gray literature in the 1970s. Barbara Hadley Stein, the University's first Bibliographer for Latin America, Spain and Portugal (1966–1977), initially sought to document some of the major political developments of the period, including the rise to power of military dictatorships, coup d'états, the institutionalization of the Cuban

Revolution, and the popular responses to those developments. Her successor, Peter T. Johnson (1977–2003), expanded the geographic and thematic scope of the collection and systematized the process of organizing, cataloging, and preserving it. Fernando Acosta-Rodríguez, Princeton's current Librarian for Latin American, Iberian and Latino Studies, has overseen the collection since 2003.

Before the *Digital Archive of Latin American and Caribbean Ephemera* became available in early 2015, the material was made accessible by slowly developing thematic sub-collections, cataloging, and microfilming them and in many instances, creating corresponding finding aids. Approximately 350 sub-collections that were processed over the years



Poster honoring Chilean President Salvador Allende (1908–1973) on the 100th anniversary of his birth. Creator unidentified, Chile, 2008.





Poster decrying pollution, corruption, hunger, and lying politicians. Creator unidentified, Argentina, undated.

were accessible only through interlibrary loan or by visiting Princeton University in person. Therefore, creating a digital archive offering open access to the collection became a goal.

While it took some years to devise and build support for a digital project, collecting ephemera continued uninterrupted and a vast backlog of approximately 12,000 items remained difficult to access by researchers. That backlog is now being digitized and in 2015 became the foundational content of the *Digital Archive of Latin American and Caribbean*

*Ephemera*. Substantial funding for the project has been provided by the Friends of the Princeton University Library.

To access that portion of the collection still accessible only through microfilm, see the Ephemera in Microfilm and Special Collections page (<https://libguides.princeton.edu/laemicro>) for additional information.

—*Fernando Acosta-Rodríguez, Librarian for Latin American, Iberian and Latino Studies*



Philippe Longtable

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Methwold Manor, Norfolk; Court Roll, 1665–1674



## → A Member Writes About Collecting

### Collections Alive With Human Drama

by BRUCE C. WILLSIE

I have always been a collector.

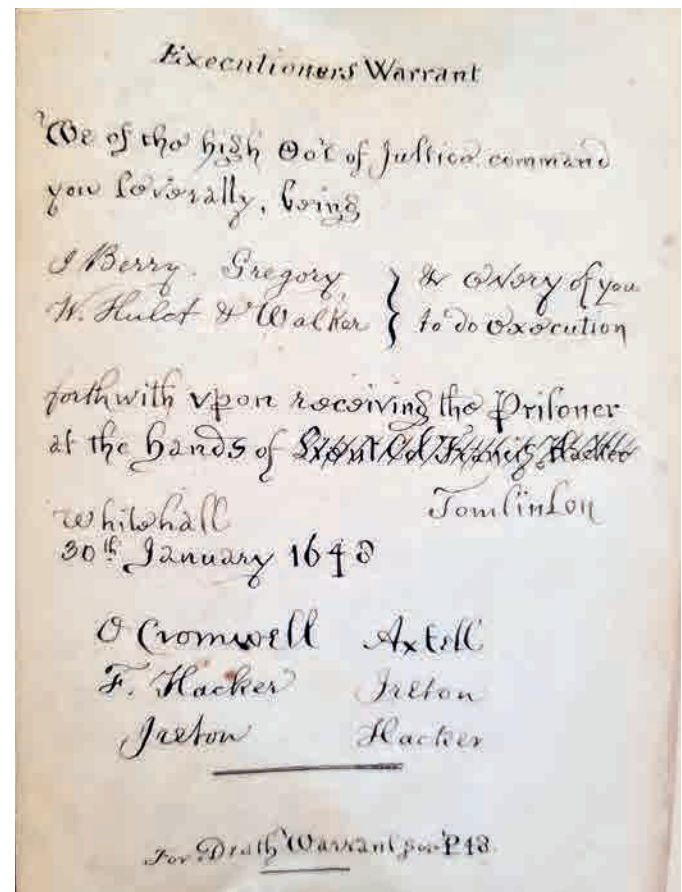
Collecting is not an uncommon affliction, but for those who are not susceptible to the siren song of missing pieces, organizational imperatives, and mysteries to explore, it is nearly impossible to understand. While it sometimes makes sense to non-collectors that someone might have a passion for seashells, coins, or stamps—or, at the high end, paintings by French Impressionists, expensive watches, or exotic cars—it makes little sense in their estimation to acquire “old” books on a “dry” subject like the law, especially in languages they are not able to read, and to spend good money doing it!

Count me in as one of those who make little sense.

My interest in collecting the history of the common law began at Harvard Law School nearly 35 years ago, following my graduation from Princeton. There, in the old Treasure Room of Langdell Library, I was first exposed to early and rare legal material and began to understand the history of the common law as a rich tapestry of human struggles and stories: struggles to define justice, expand freedom, and divide limited resources; and stories, often tragic and sometimes humorous, about how we enforce community standards, protect private property, and learn to live peacefully with one another. In essence, the history of the common law traces how we seek to define what is “fair” and “just.”

In doing so, it also illuminates and gives context to stories from the lively and colorful history of the British Isles themselves, with great legal theater like the trial of Charles I and fascinating administrative stories like the compiling of the data for the Domesday Book or the working out of the system of writs and the organization of the judiciary. Far from being “dry,” the law is, in fact, alive with human drama, and for the last four decades I have tried to compile the documents and printed books that I believe help illuminate it.

Among these items is a 13th-century sealed charter of Henry III from immediately after the Battle of Evesham (1265), by which he transferred valuable estates from vanquished opponents to loyal supporters, demonstrating how the law was used to reassign wealth and power. At the other end of the social hierarchy is a massive 17th-century manorial court roll documenting the experiences of common tenant farmers and their rights in land, showing how the legal system reached down into the lives of even the most ordinary people. I also count within my collection the only known manuscript copy of the executioner’s warrant (not to be confused with the well-documented death warrant) for the beheading of Charles I on January 30, 1649. Even in a moment



Speculative copy of Executioner’s Warrant for the Execution of Charles I. Possibly used in trial of the Regicides in 1660.



Henry III, King of England; Great Seal attached to a charter of 1265 granting estates to Sir John de Vaux.





Gauntlet once owned by Abraham Thornton; its matching glove is now in the collection of The British Museum.

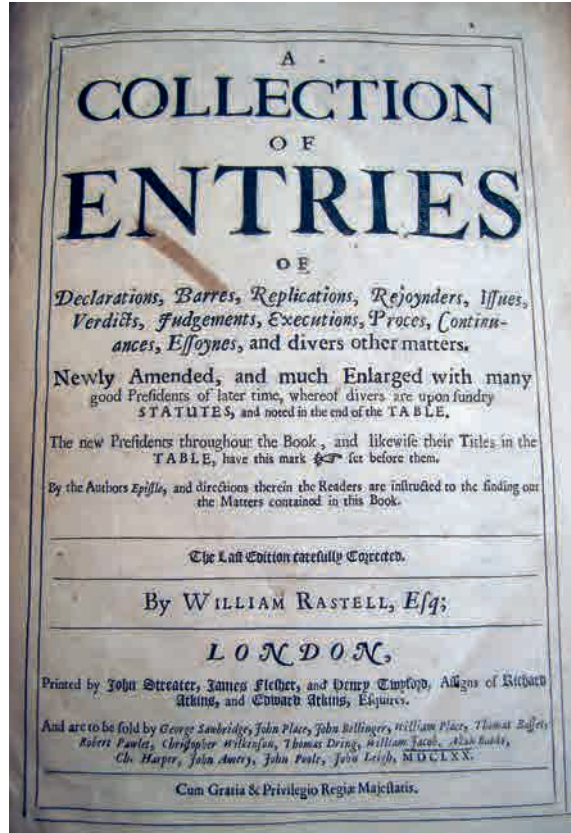
of revolution, the law would be applied and adhere to expected norms.

I am also drawn to the curious and the iconic. The expression “to throw down the gauntlet” is well known, but its medieval legal roots are not. In my collection is the *last* gauntlet to be “thrown down” in English legal history. That gauntlet, and the legal brief accompanying it in the case of *Ashford v. Thornton* in 1818, claimed for its owner the ancient right to trial by battle, a right that, while still legally valid in 1818, had not been exercised since the late Middle Ages. This last exercise of that right engendered a tremendous public outcry over its absurdity and inadvertently helped to bring about needed legal reform and, with it, the end of medieval common law.

As the case of this iconic gauntlet shows, I occasionally indulge myself with association items that, while of little scholarly value, still thrill me by their connections. Included among my approximately 3,000 books and manuscripts are three books that once belonged to William Blackstone, the great jurist and legal theorist whose mid-18th-century *Commentaries on the Laws of England* was the basis for nearly all legal education in Britain and the United States for a century. His personal Bible, inscribed and dated in his hand, a 17th-century copy of an important legal text with his bookplate and possibly his annotations, and an 18th-century copy of Dryden’s *Fables*, also with his bookplate, illustrate three important aspects of this scholar’s life: religion, the law, and poetry. These relics from his library bring him to life for me. In fact, all of the documents, printed books, and artifacts in my collection are very much “alive” for me. In the process of translating an early document or reading an obscure 17th-century legal text, I feel a connection with these often forgotten authors and a sense that I am in conversation with them, drawing them back to life and relevancy. They are not forgotten on my library shelves but wait in turn to debate their shelf-mates.

My interest in English legal history has been the primary theme of my collecting, but I do allow myself the occasional purchase of evocative or curious items outside this area that are nevertheless related to English history or letters. Among these is the pocket Bible used by the great Scottish poet Robert Burns during the last two weeks of his life at Brow Well before he returned to Dumfries and died two days later. It is tattered and well-read, but its association with the great bard of Scotland thrills me. I also relish possessing the only known manuscript copy of the plans for the imagined but unbuilt tomb for Henry VIII, a copy unknown even to the librarians of St. George’s Chapel at Windsor Castle, where the once turbulent monarch now rests in a decidedly humble tomb. Impossible to display is a colorful and massive (nearly 10 feet long and 3 feet wide) chronological roll of the dukes of England created in 1600, possibly by the York Herald. It is a fun and illuminating introduction to English heraldry and social hierarchy.

There are three other collections on which I have

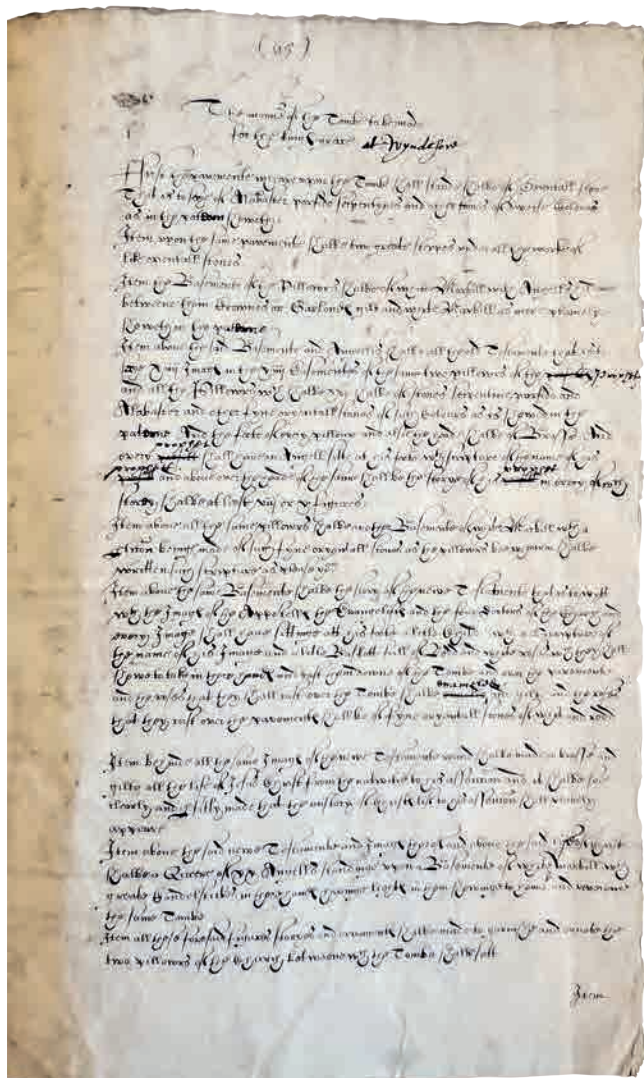


Rastell, William; *A Collection of Entries*; Printed by John Streater, James Flesher, and Henry Twyford [etc.], London, 1670; from the collection of William Blackstone with his bookplate.



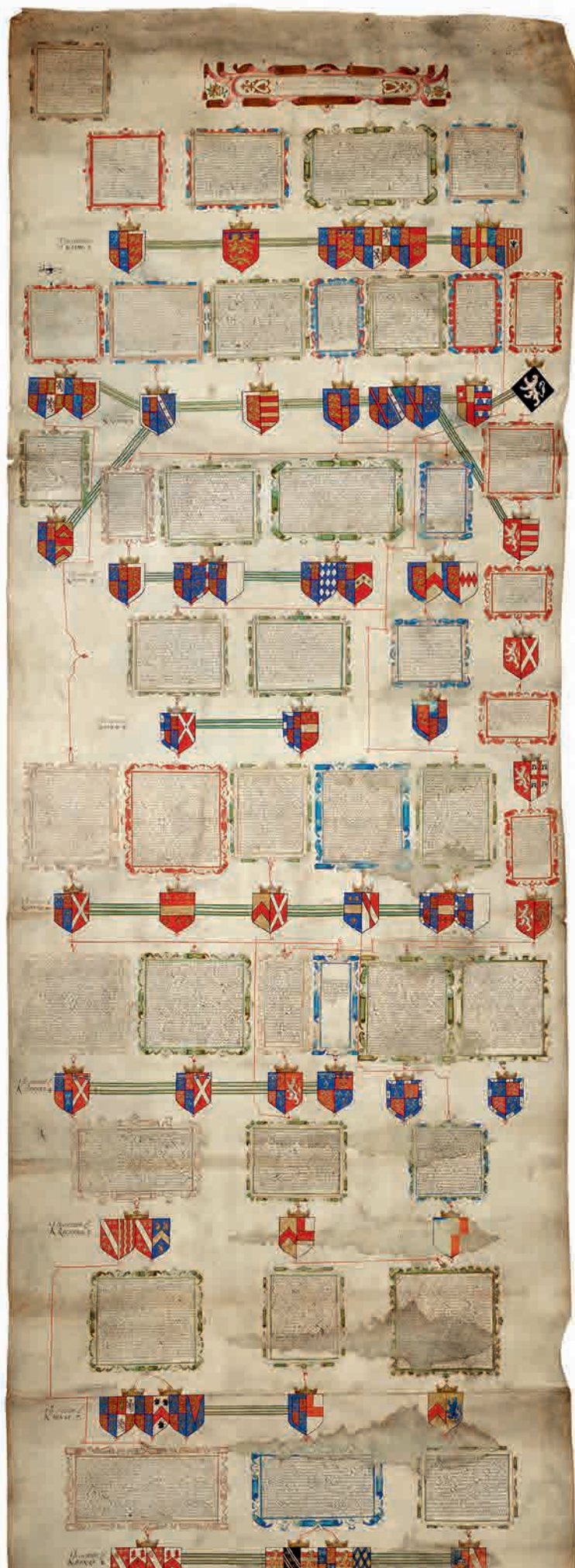
'Burns Bible' used by the poet during his last illness at Brow-Well in 1796.





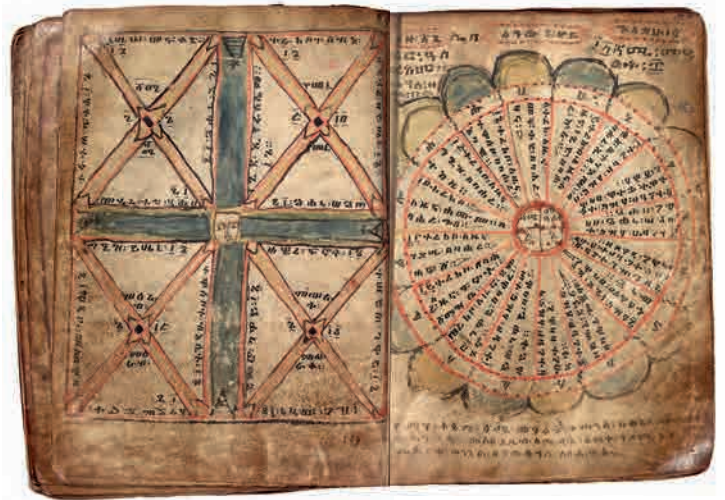
Henry VIII; 'The manne[r] of the Tombe to be made for the Kings grave at Wyndesore.' England, ca. 1610.

*A Discourse & Catalogue of All the Dukes of England by Creation or Descent from the Time of the Conquest*, in English, decorated manuscript on vellum. England, 1600.

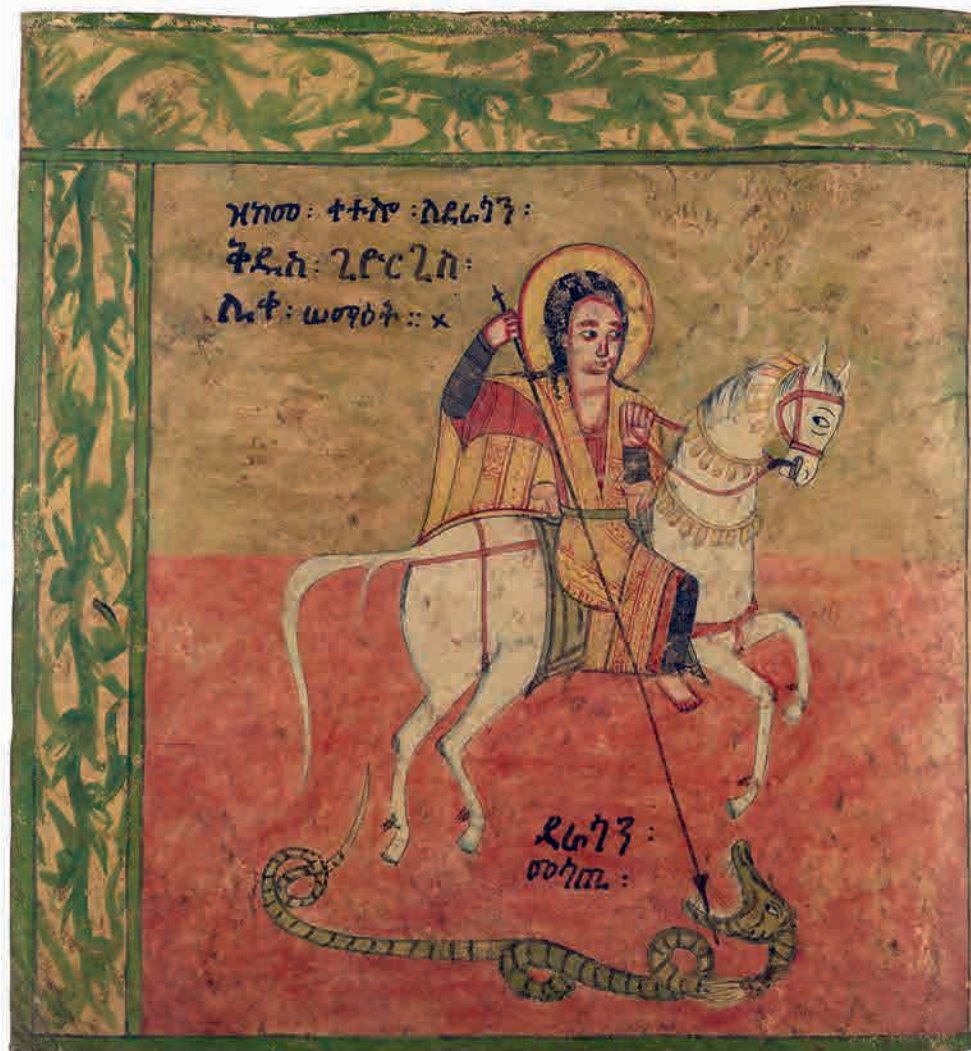




spent my time. One has already been transferred to Princeton, and I am no longer actively seeking items to add to it. This collection of Ethiopian manuscripts, mostly from the 19th century and some from the 18th, includes a large gathering of “magic scrolls” and an important late 18th-century copy of the *Awädä Nägäsät*, or “The Circle of the King,” and other divinatory texts that were used as guides to create the magic scrolls. This collection also contains a huge and colorful late 19th-century folding picture book that is almost 20 inches square. It was made this large so that it could be seen by a crowd during religious instruction. Each saint is carefully labeled, and the stories of the Bible are told in vivid color. The powerful imagery is typical of Ethiopian art and still enchants Western viewers.



18th century working manuscript of the *Awädä Nägäsät*, or *The Circle of the King*, and other divinatory texts, in Ge'ez and Amharic. Princeton Ethiopic Manuscript No. 42.



Ethiopian folding picture book for instruction with ten full-page vellum illuminations on the life of Christ. Late 19th century.





Extremely rare Anglo-Saxon ‘Woden Head’ Seal Matrix. Copper-alloy, 2.81 grams, 16.92 mm. 7th–9th century A.D., bearing the impression of a bell-shaped male bust with the legend HIA to the left and MOH to the right.



Bronze Royal Seal Matrix ca. 1485–1553. OFFICIA LITAT | ARCNNAT | NOT (by authority of the office of the archdeaconry of Nottingham); to the border the inscription SIGILLUM : REGIE : MAIESTIE : AD. CAVSAS : ECCLESIASTIC[A]s (seal of His Majesty the King for church matters).



16th century Catholic Church seal Matrix with handle likely meant to act as a secret key.

The second collection, now almost completely transferred to Firestone, gives Princeton the largest and most comprehensive collection of British great seals outside England and rivals all collections there other than that at the British Library. These magnificent but fragile beeswax seals, each three to five inches in diameter, were impressed on both sides as official symbols of the monarch or one of the monarch’s courts. They were powerful evidence of authority and authentication, and tell us much about how each monarch viewed his or her place in English history. I have attempted to form a collection of at least one great seal (ideally still connected to its original document) from every monarch starting with King John in 1199 (the first year of his reign and 16 years before his agreement to Magna Carta) through to the present and now longest-serving one, Queen Elizabeth II. Along with these seal impressions, I have collected the seal matrices themselves, which were used by commoners and members of the nobility as a substitute for their signatures. They

have their own stories and range in time from the Roman era to the present day. Among them are what is speculated to be one of the only known Anglo-Saxon seal matrices, an official royal seal matrix used by church courts during the reign of Henry VIII, and a fascinating seal from a Catholic church during Elizabethan times, the back handle of which appears to be a secret key, possibly used to unlock a “priest hole” where persecuted Catholic priests might have hidden.

The third and final of these additional collections comprises approximately 20,000 19th-century stereo views of the British Isles. Stereo views were the forerunners of the three-dimensional pictures popular during my childhood in the 1960s in the form of the View-Master. The early stereo views are a fascinating time machine. Their realistic three-dimensional images instantly transport the viewer back in time, and my collection covering the United Kingdom and Ireland includes a rich assortment of views of cities, ruins, and daily life. My passion for these views stems from a small collection passed

on to me by my father. During his sad and lonely childhood, the 50 or so stereo views in his small collection were lifesaving, allowing him temporarily to escape his troubles and imagine himself to be a great world traveler.

I have presented a picture that may appear to describe me as an unfocused collector, but passions are difficult to control when one has the collecting “bug.” I make no apology. All of these materials fascinate me, and all have either already been transferred to Princeton or will be transferred in the future. My hope is that students and researchers will find them useful and illuminating, and possibly even kindle in them an interest in collecting.

Collecting has been one of the great joys of my life, second only to family, and I love sharing these items with others, sometimes opening their eyes to ideas and historical events of which they were completely unaware. I know they have done so for me. I am a collector rather than a scholar, but we collectors have long played a role in enabling the work of the latter and in so doing can be justifiably proud.



Kingsway London stereoview ‘from junction with High Holborn to the Bush House in the Strand.’





Elizabeth II (1926–), Queen of England. Royal Grant for Julian Ward Snow, who was made Baron Burntwood for life on September 21, 1971; in original case with perfect copy of the Great Seal.

## ➔ Awards

### Elmer Adler Undergraduate Book Collecting Prize

Three members of the Class of 2020 won the Elmer Adler Undergraduate Book Collecting Prize for that year.

Tanishk (Tan) Shanker won first prize for his essay, “My Two Cents: A Coin Collector’s Perspective on Exploring the World.” He received \$2,000 and the book, *Coins, Bodies, Games, and Gold: The Politics of Meaning in Archaic Greece*, by Leslie Kurke.

Tan, from Dubai in the United Arab Emirates, is an unusually precocious collector, whose child-

eral themes: how he grew as a collector, how he matured as a person (his parents cleverly “exploited” his passion, tying it to math lessons and using it to discipline adolescent behavior), and how coins taught him about the nature, history, economics, art, culture, and religion of various nations and regions.

Two students tied for second place: Mikaylah Ladue and Kaveh Badrei.

Mikaylah’s essay was titled, “Raw and Unfiltered: The Creation of a Book Collection.” Mikaylah, of Levittown, Pennsylvania, has an eclectic collection encompassing a range of genres and subjects, each representing a different phase of her life so far. An



From left to right: Tanishk (Tan) Shanker, Mikaylah Ladue, and Kaveh Badrei.

hood obsession with coins earned him nicknames like “Magpie” and “Little Metal Detector.” His essay spanned five countries—India, Singapore, New Zealand, United Arab Emirates, and the United States—and began with visits to his Indian grandfather, who had accumulated coins from India’s various empires. Tan inherited both his grandfather’s collection and his intellectual curiosity about the history of coinage. His essay deftly interweaves sev-

avid collector, Mikaylah wrote that she has “never left a bookstore empty-handed.” She received a prize of \$1,500. To complement her growing collection and her passion for Dostoevsky’s works, she received a copy of Joseph Frank’s *Dostoevsky: A Writer in His Time* (regarded as the best biography of Dostoevsky in any language, including Russian).

Kaveh Badrei won for his essay, “Stewardship of the Stranger: A Collection of Albert Camus.” Ever



since first encountering Camus's writing in high school, Kaveh has been drawn to the French Algerian philosopher's ideas, finding solace, connection, and inspiration in his works and discovering layers of meaning increasingly aligned with Kaveh's professional and personal endeavors. Kaveh, from Houston, Texas, received \$1,500 in addition to a copy of *Camus at Combat: Writing 1944–1947*, translated by Arthur Goldhammer, the first complete English edition of the 165 articles and editorials Camus published in *Combat*.

The Adler Prize is named for Princeton's first Curator of Graphic Arts. It is awarded each year to student collectors who, in the opinion of the judges, have "shown the most thought and ingenuity in assembling a thematically coherent collection of books, manuscripts, or other material normally collected by libraries." Prize winners are normally announced at the Friends' spring dinner, but that wasn't possible in 2020 due to the pandemic.

Thanks to the generosity of Princeton University Press, the judging committee chose books to complement each student's cash prize. The panel of judges would like to thank Lyndsey Claro, Chief of Staff at the Press, for kindly facilitating the process. Each of the winners also received a certificate from the Dean of the College.

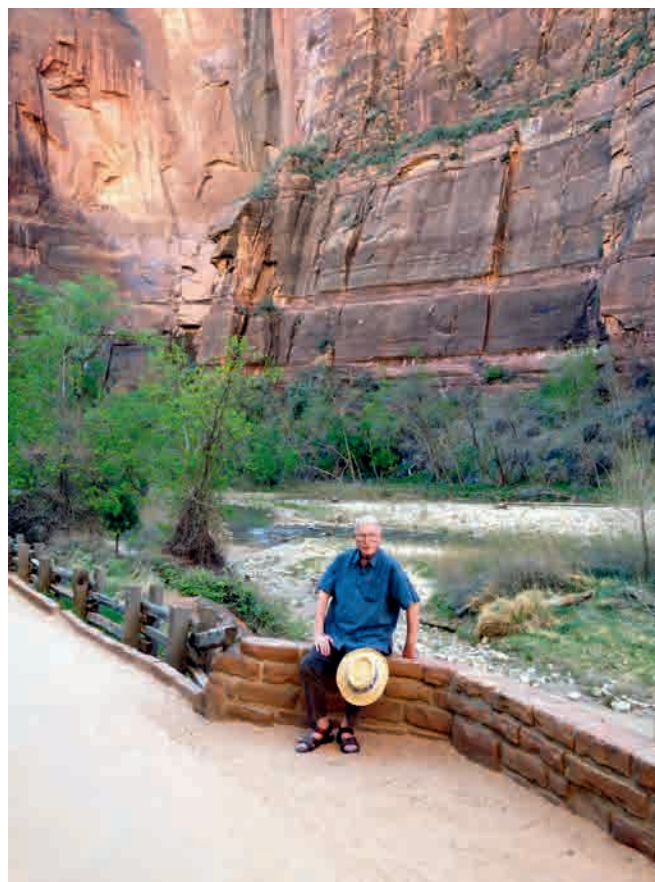
The panel of judges consisted of Alfred Bendixen, Professor of English; Claire Jacobus, member of the Friends; Emma Sarconi, Reference Professional for Special Collections; Jessica Terekhov, Student Friends member; John L. Logan, Literature Bibliographer; Julie Mellby, Graphic Arts Librarian; and Minjie Chen, Metadata Librarian and Chair of the Committee.

—Minjie Chen

## Alfred Bush Wins Two Awards

Friends' Council member Alfred L. Bush has won two notable awards: a 2020 Princeton Alumni Council Award for Service and an Honorary Life Membership in the Western History Association.

Alfred spent 40 years at the Princeton University Library as curator of the Princeton Collections of Western Americana. He was well-known as an adviser to Native American students, doing everything



Alfred Bush in Zion National Park, Utah (photo by Loraine Otis).

from arranging tutors for those struggling with English to establishing a travel fund for students wishing to return home for tribal ceremonies. Native American alumni, some of whom are now leaders in their nations, remember Alfred as a valued mentor and "a true *sachem*"—chief. The *Princeton University Library Chronicle* published Alfred's reminiscences about his life among Native American students in its Autumn-Winter 2020 issue.

In October 2019, the Western History Association awarded Alfred an Honorary Life Membership in recognition of his decades of work at the Princeton University Library.

The Western History Association was founded in 1961 by a group of professional and avocational historians bound by their belief in the American West as a place rich in history and deserving of further study. Today, the WHA office is located in the History Department at the University of Kansas. The association is composed of around 1,100 active members.

## Ron Brown '72 Receives Philanthropy Award

Ronald A. Brown '72 received the 2019 Cloughy Distinguished Service Award from the Philanthropic Planning Group of Greater New York.



Ron, who is Treasurer of the Friends, is the author of *A History of Charitable Gift Planning: How Gift*

*Annuities Shaped American Philanthropy (1830–1959)* as well as many articles. He served as Director of Planned Giving at Princeton for nearly 15 years and has worked in development at Columbia and Fordham Universities, the United Way of America, and the National Wildlife Federation. He has served as a board member, mentor, and presenter for the Philanthropic Planning Group of Greater New York. Ron was a board member and chair of the research committee for the American Council on Gift Annuities, a professional association founded in 1927. He has served on the board of the National Association of Charitable Gift Planners, was president of the Gift Planning Council of New Jersey, and is a member of Princeton's Planned Giving Advisory Committee.

Ron received an A.B. degree from Princeton. As an undergraduate he worked in Rare Books and Special Collections under Alexander Clark, Curator of Manuscripts. Ron also received an M.A. degree from the University of Chicago, where he studied the history of ideas and edited the newsletter of the Oriental Institute.

A retired commander in the U.S. Naval Reserve, Ron received two Navy and Marine Corps Achievement Medals for writing and research while serving with the U.S. Naval Historical Center. He has two children and two grandchildren and lives in Brooklyn Heights.



## ➤ In Memoriam



Nancy Klath (1941–2020)

Nancy Stark Klath was born and grew up in Cleveland, Ohio. She attended Wellesley College and received a Bachelor's degree in history. Nancy later earned a Master's degree in information science from Drexel University in Philadelphia. After living in Brooklyn for several years, Nancy and her husband Norman moved to Princeton in 1968.

Nancy's 28-year professional career at the Princeton University Library included work in various public and technical-services capacities. She served as Deputy University Librarian for eight years and as University Librarian for two years before retiring in 1996.

For many years, Nancy served on the Council of the Friends of the Princeton University Library and was Chair of the Friends for two years. In 2016, she became co-editor of the *FPUL Newsletter*—currently the *FPUL Review*. At the time of her death, Nancy was an Honorary Member of the Friends, where Norman had served as Vice-Chair. Nancy was also a council member of the Friends of the Princeton Public Library and a board member of the Princeton Adult School. Nancy was an active member of Community Without Walls House 5 from the time of its establishment.

## → Coming Attractions!

SEPTEMBER 26: The Friends will host an online talk by Peter Brooks, Sterling Professor Emeritus of Comparative Literature at Yale and the Andrew W. Mellon Scholar in the Department of Comparative Literature and the Center for Human Values at Princeton. His topic: *Seduced by Story: How Storytelling Has Taken Over Reality*. Watch your inbox for more details or check [fpul.princeton.edu](http://fpul.princeton.edu).



OCTOBER 3: Princeton Bibliophiles & Collectors will hold an online meeting at 3 p.m. to discuss ideas for future meetings. Attendees also will be invited to describe their new acquisitions. The Library will send a meeting link.



OCTOBER 24: The Fall Council meeting will take place at 4 p.m., followed by a reception and dinner at the Nassau Club, 6 Mercer Street, Princeton. You can count on excellent food as well as valet parking, a welcome benefit in congested Princeton.

Our guest speaker will be the Irish writer Fintan O'Toole, the Leonard L. Milberg '53 visiting lecturer in Irish Letters and visiting lecturer in theater at Princeton. His most recent book is *Judging Shaw: The Radicalism of GBS* (Royal Irish Academy) and he has been appointed official biographer of Nobel Prize-winning poet Seamus Heaney. More details will be forthcoming.



NOVEMBER 21: Princeton Bibliophiles & Collectors will meet online at 3 p.m. with Frank Romano, president of the Museum of Printing in Haverhill, Massachusetts. He will give a presentation on the museum's rare-book collection. The Library will send a meeting link.



Future events will be listed online at [fpul.princeton.edu](http://fpul.princeton.edu), where you can watch videos of past events, including our popular series of Small Talks.



# *Members of the*

## Friends of the Princeton University Library

(1 July 2020–30 June 2021)

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Since 1930, individuals from near and far, lured by the treasures of one of the world's great research libraries, have been sharing their interest in books, manuscripts, and the graphic arts as members of the Friends of the Princeton University Library.

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*Rear: 1st row:* John C. Van Horne; Joseph J. Felcone, II; John Lowe Logan; Lorraine Atkin; *2nd row:* Mark Samuels Lasner; Marvin H. Cheiten; Norman R. Klath; Patricia H. Marks; *3rd row:* Ralph R. Widner; Richard J. Levine; Ronald K. Smeltzer; Ronald A. Brown; *4th row:* Vsevolod A. Onyshkevych; Stanley N. Katz; Donald Farren.



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