



FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

Review No. 44, Summer 2023



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Friends of the Princeton University Library

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From the Chair of the Friends

Have you been to the Toni Morrison “Sites of Memory” exhibition? If so, I think you will find that it accomplishes the difficult task of revealing her creative process. The lead curator, Professor Autumn Womack, and her team succeeded in doing that, a task I had thought impossible. And the Friends have been very involved. Professor Womack led the Student Friends on an extensive tour and then continued the discussion with them over dinner. A few days later nearly 50 (somewhat older) Friends benefited from Professor Womack’s expertise while cruising between the Milberg Gallery and the hors d’œuvres and wine at the reception.

Most striking were the repeated comments of those who planned return visits to study the artifacts and to watch an intriguing video interview of the Nobel Prize-winning author. But if you missed it—don’t worry—highlights are online. And our involvement continues with our funding of a book

of essays that elaborate the themes of the exhibition and play off Princeton’s collection of Morrisoniana.

How wonderful to have had a full year with Covid in the rearview mirror. We have continued to benefit from the wonders of virtual interaction while enjoying the pleasure of in-person events. I count eleven talks and other events this year. Speakers ranged from the former editor of Princeton University Press to the new Dean of the Faculty and the recently appointed Director of the Institute for Advanced Study to Nikita Khrushchev’s granddaughter. The venues varied from small members-only events to widely viewed hybrid sessions. All can be viewed at Princeton’s Media Central site: <https://bit.ly/3zdmN2i>.

Turning the clock back for a historical gaze, the interest in Belle da Costa Greene continues with several touring lecturers supplementing the three books on her. While perusing early online copies of our *Chronicle*, then called *Biblia* (<https://www.jstor.org/journal/biblia>), I spotted notes that connect us more closely to Belle and to her mentor and a founder of



the Friends, Junius Morgan. When Junius passed away in 1932, Belle was elected to the Council, presumably replacing him. She was one of us!

The May 1934 *Biblia* lavishly praises Belle for serving as co-chair of the annual dinner committee, then a 500-person event at the Plaza in New York City. It comments that she managed her organizational duties “almost as well as she does the Pierpont Morgan Library”! Thus, *Biblia* reveals what the three books written about her missed, that her connection to Princeton’s library continued decades after she went to the Morgan Library.

Turning now to the future: We are launching two new ventures. First, a Special Events subcommittee, headed by Randy Hill and Bruce Willsie, is looking into establishing an annual lecture by a prominent individual or even occasional blockbuster event on the model of those that featured Woody Allen and John Grisham. Second, playing off Will Noel’s very popular fortnightly discussions of holdings in the library, the Publications Committee under the leadership of Charles Heckscher is working on ways that Friends can supplement Will’s missives, drawing on our collections and expertise.

During the summer, Friends funding will support two projects. Our Research Grants program is back at full speed post-Covid and a number of scholars will come to campus to conduct research in sources only available in Princeton. In addition, Princeton’s Archives Research and Collaborative History (ARCH) Program will bring students and archivists from Historically Black Colleges and Universities to Princeton for intensive archival training workshops.

Facing: The Library teamed up with the Arts Council of Princeton to present an exhibition celebrating the rich history of the Witherspoon-Jackson neighborhood. Drawing from the Romus Broadway photography collection, the exhibition featured photographic collage banners around the neighborhood documenting the area’s history. Jenn Garcon, Librarian for Modern and Contemporary Special Collections, curated the exhibition, based on photos by Romus Broadway (1939–2020). Special Collections acquired the photos in 2021. Image: Collages; Romus Broadway Photographs of the Witherspoon-Jackson Community of Princeton, New Jersey, c 1689, Manuscripts Division, Department of Special Collections, Princeton University Library.

And while the Friends take a summer break, you may want to cruise through our section of the Digital PUL at: <https://dpul.princeton.edu/friends-of-pul/home>. There you will find digital renditions of the many collections that the Friends have fully or partially purchased over the decades. Many thanks to Will Noel for spearheading this wonderful tool.

Finally, planning is underway for the 2023–2024 academic year. The Small Talks will launch the Friends’ 94th year with Adam Hochschild talking about his acclaimed new book *American Midnight: The Great War, a Violent Peace, and Democracy’s Forgotten Crisis*. And the 400th anniversary of the first Shakespeare Folio will anchor the Milberg Gallery Fall exhibition and we will, of course, host a Friends special event for viewing what promises to be an amazing collection.

Best regards,

W. BRUCE LESLIE ’66
Chair of the Friends

From the Dean of Libraries

Dear Friends,

Spring has arrived and our libraries are once again filled with students, researchers, and faculty. It is wonderful to see our spaces being used for study, research, teaching, and socialization, reflecting the normality of what a library is today.

The Library seeks to meet its patrons wherever they are, and more often that is not in our physical places. Therefore, to ensure equity of access where possible and to facilitate national and international research, we have been prioritizing digital access to the materials in our collections. In particular, the Digital PUL (DPUL) website (dpul.princeton.edu) continues to expand, making digitized items free and available worldwide. Newly added to DPUL is a curated collection of materials that entered the public domain on January 1, 2023. In addition to significant works such as Ernest Hemingway’s *The Sun Also Rises*, the collection includes books that have not been recognized by the dominant canon or scholarship. By making these books digitally available, we hope to enrich common understandings of the twentieth-century literary landscape and inspire

readers and scholars to explore previously unknown publications.

We also recently celebrated the opening of digital access to the Sidney Lapidus '59 collection of rare Revolution-era books and publications. The collection that Sid generously donated to the Library includes more than 2,700 original books, atlases, pamphlets, newspapers, and magazines relating to human and political rights, liberty, and independence around the time of the American Revolution. The online collection (dpul.princeton.edu/lapidus) represents more than 10,000 digitized pages and is fully searchable, while the physical items are also available for consultation in the Special Collections Reading Room. "Sharing the Enlightenment: The Sid Lapidus '59 Achievement" exhibition will take place in spring 2025 and will be a great opportunity to celebrate Sid Lapidus' generosity by showing not only his contributions to Princeton but also his gifts to six other research libraries.

Our exhibition program continues to go from strength to strength. In support of underrepresented voices, our fall 2022 exhibition, "Records of Resistance: Documenting Global Activism 1933 to 2021," captured continuity and change in practices of protest in diverse geographic contexts, around issues of universal concern. As bold and dynamic as that exhibition was, there is nothing quite like the experience that has surrounded our spring exhibition: "Toni Morrison: Sites of Memory." An exploration of Morrison's creative process, it is a thoughtful and moving tribute to her legacy and contributions. The opening of the exhibition was at the forefront of a series of related collaborations with the Princeton University Art Museum, McCarter Theatre, and Princeton University Concerts, as well as a three-day symposium, all of which represent a campus-wide exploration of Morrison's creative process. Cotsen Children's Library, which restarted its in-person programming last fall, is also hosting a Morrison-related exhibition, "They've Got Game: The Children's Books of Toni & Slade Morrison."

In support of the Library's commitment to diversity, equity, and inclusion, I am delighted to share news about PUL's Early Career Fellowship Program. With support from the University, this new program has created four salaried, two-year fellow-

ships: two in library IT Operations and two in Cataloging and Metadata Services. The first two fellows, Tyler Wade and Robert-Anthony Lee Faison, joined last fall. Open to recent Masters' graduates from the North Carolina Central University School of Library and Information Sciences, the program there stands as the only Library and Information Science program at a Historically Black University.

Among a number of local partnership initiatives, one of which the Library was particularly proud, was our collaboration with the Arts Council of Princeton, which resulted in a public exhibition celebrating the history of Princeton's historically Black Witherspoon-Jackson neighborhood. Drawing from PUL's Romus Broadway photography collection, the exhibition featured photographic collage banners that documented Witherspoon-Jackson's history adorning the neighborhood.

Thank you for your continued support of Princeton University Library.

Kind regards,

ANNE JARVIS

*Dean of Libraries and Robert H. Taylor 1930
University Librarian*

On the Covers

The front and back covers derive from the "Toni Morrison: Sites of Memory" exhibition at Firestone Library.

FRONT COVER: This fabulous portrait of Toni Morrison appeared on the back cover of *Jazz*, the author's acclaimed novel set largely in Harlem in the 1920s (photo: Toni Morrison, Knopf *Jazz* Promo Photos, 1991).

BACK COVER: Handwritten manuscript page for *The Bluest Eye* and other Morrison papers, along with a collection of Morrison's books. Toni Morrison Papers, Special Collections, Princeton University Library (photos by Princeton University Library).

Facing: Entrance to the "Toni Morrison: Sites of Memory" exhibition at the Princeton University Library's Ellen and Leonard Milberg Gallery (photo by Shelley Szwast, Princeton University Library).

→ Exhibitions

Toni Morrison: Sites of Memory

An interviewer once asked Toni Morrison how she found the time to write while holding down a full-time job and being a full-time mother. “I’ve written on scraps of paper, in hotels on hotel stationery, in automobiles,” she said. “*If it arrives you know. If you know it really has come, then you have to put it down.*”

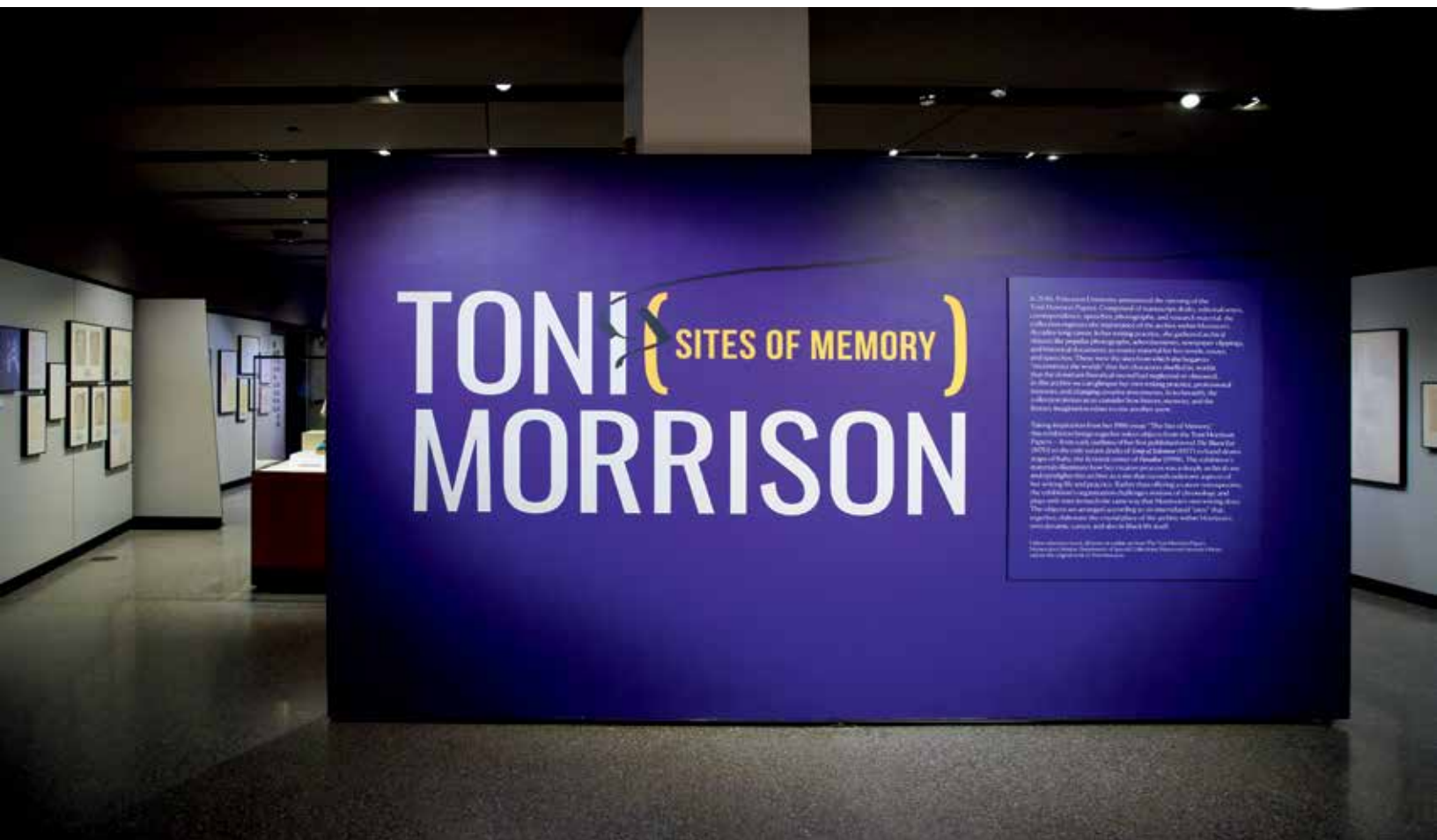
Morrison’s creative process was the focus of a sensational, revelatory exhibition at Firestone Library from February 22 to June 4. “Toni Morrison: Sites of Memory” featured papers, photographs, correspondence, and other documents from the papers of the 1993 Nobel laureate. Most of the material had never been exhibited.

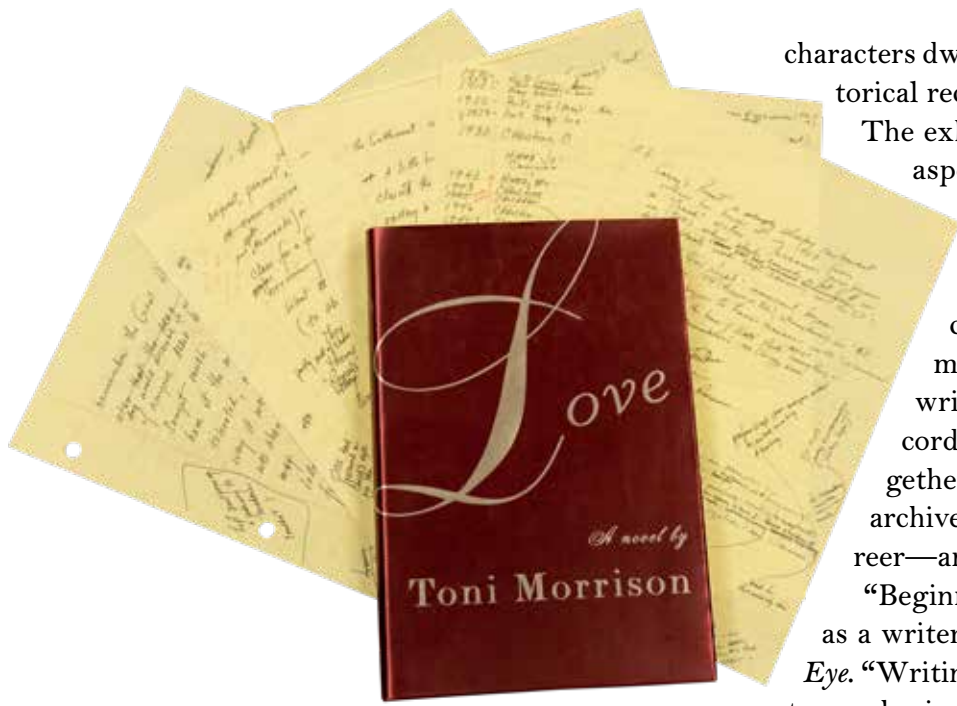
The exhibition, at the Ellen and Leonard Milberg

Gallery, demonstrated the enormous influence that Morrison (1931–2019) had on both Princeton and American culture. She taught at Princeton for seventeen years beginning in 1989. Morrison Hall, home of the Department of African American Studies, is named in her honor.

Taking inspiration from Morrison’s 1986 essay “The Site of Memory,” the exhibition brought together material from the Toni Morrison Papers—from early outlines of her first published novel *The Bluest Eye* (1970) to the only extant drafts of *Song of Solomon* (1977) to hand-drawn maps of Ruby, the fictional center of *Paradise* (1998).

Autumn Womack, Associate Professor of African American Studies and English, was the lead curator





Manuscript pages of *Love* and a first edition of the novel. Toni Morrison Papers, Special Collections, Princeton University Library (photo by Brandon Johnson, Princeton University Library).

of the exhibition and spoke at a Friends reception on March 9. Womack noted that Morrison's essay described her creative process as a kind of "literary archaeology."

"Through excavation and invention, Morrison crafted historically capacious and deeply imaginative worlds," Womack told the gathering. "Worlds that continue to stretch the limits of what we know, and worlds that give us language for our lives that we often don't even know that we need. Anyone who's read any of Toni Morrison's work can certainly understand this."

In 2016, Princeton announced the opening of the Toni Morrison Papers, comprising 200 linear feet of research materials, manuscript drafts, correspondence, photographs, and other ephemera that the University acquired in 2014. The collection registers the importance of the archive within Morrison's decades-long career. In her writing practice, she gathered archival objects like popular photographs, advertisements, newspaper clippings, and historical documents as source material for her novels, essays, and speeches. These were the sites from which she began to "reconstruct the worlds" that her

characters dwelled in, worlds that the dominant historical record had neglected or obscured.

The exhibition's materials showed unknown aspects of Morrison's writing life and practice. Rather than offering a career retrospective, the exhibition's organization challenged notions of chronology and played with time in much the same way as Morrison's own writing. The objects were arranged according to six interrelated "sites" that, together, elaborated the crucial place of the archive within Morrison's own dynamic career—and in Black life itself.

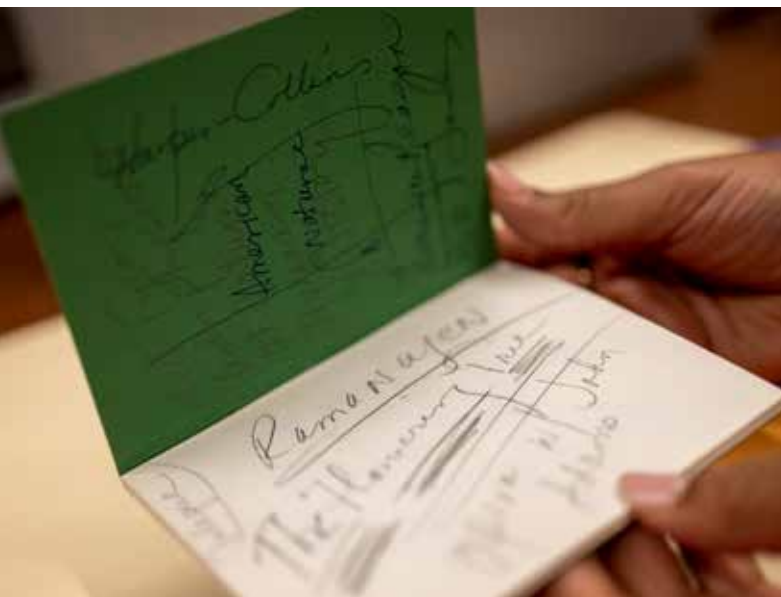
"Beginnings" charted Morrison's emergence as a writer, editor, and the author of *The Bluest Eye*. "Writing Time" drew from her day planners to emphasize the process of her craft, which she often honed in spare moments around her full-time career as an editor. "Thereness-ness" explored the role of place in her work and presented rarities such as drawings of architectural spaces for novels like *Beloved* and *Paradise*. "Wonderings and Wanderings" staged Morrison's creative process from start to finish and revealed how Morrison's published work illuminated the richness of Black life. "Genealogies of Black Feminism" used correspondence between Morrison and other Black women to excavate an alternate account of Black feminist thought



Toni Morrison with a student at Princeton University, date unknown. Mudd Manuscript Library photo archives (photo by Robert Matthews, Princeton University).



Above: A view inside the exhibition (photo by Brandon Johnson, Princeton University Library).



Left: One of Toni Morrison's small notebooks. Toni Morrison Papers, Special Collections, Princeton University Library (photo by Brandon Johnson, Princeton University Library).

in the 1960s and 1970s. And “Speculative Futures” spotlighted unfinished projects and unrealized possibilities that only live in the collection.

“This is an unprecedented opportunity to explore the legacy of Toni Morrison’s work and the remarkable impression she left on Princeton University,” said Anne Jarvis, Dean of Libraries and Robert H. Taylor 1930 University Librarian.

Besides the exhibition in the Milberg Gallery, the Cotsen Children’s Library in Firestone was the setting for a related exhibition, “They’ve Got Game: The Children’s Books of Toni & Slade Morrison.” In a nine-book collaboration spanning well over a decade, Toni and Slade Morrison deftly crafted stories around themes such as individualism, independence of thought, family connections, freedom, imagination, and the empowerment of self. Visitors to Cotsen got to view handwritten letters and pages by Toni Morrison, the charming illustrations of artist Pascal Lemaître, and even some 2004 fan art from a New Jersey third grader.

The Firestone exhibitions were the center of a community-wide exploration of how Morrison’s archive continues to influence the past, present, and future. Local programming included an art exhibition



Sign outside Firestone Library (photo by John Leger).

at the Princeton University Art Museum's Art@Bainbridge on Nassau Street with the renowned artist Alison Saar; newly commissioned performances responding to Morrison's work presented by McCarter Theatre and Princeton University Concerts; a landmark three-day symposium that brought together over thirty writers and artists to reflect on Morrison's relationship to the archive; public tours of the exhibition; children's programming; a spring lecture series; and undergraduate courses on Morrison's work. In addition, the U.S. Postal Service issued a stamp honoring Morrison; the ceremony took place at Richardson Auditorium.

You can see highlights of the exhibition at the Digital PUL site: <https://bit.ly/3UGtGDq>.

The exhibition was curated by Autumn Womack, Associate Professor of African American Studies and English, with curatorial contributions from Jennifer Garcon, Librarian for Modern and Contemporary Special Collections; René Boatman, Technical Administrative

Assistant, Special Collections; and Kierra Duncan and Andrew Schlager, graduate students in the Department of English.

The Archive and the Artist: Inside Professor Autumn Womack's Curation of the Toni Morrison Exhibition

BY LUCIA BROWN '25

"What if an archive is not where we go for answers, but a site that generates ongoing questions?" Professor Autumn Womack asked a group of ten Student Friends of the Library touring the "Toni Morrison: Sites of Memory" exhibition. It was a Friday afternoon in February, just two days after the exhibition's grand opening in Firestone's Milberg Gallery on February 22, 2023. In the following few weeks, Womack would also host the Friends for a private tour.

Womack is an associate professor in the departments of English and African American Studies and has been working with the Toni Morrison Papers since 2019. Her first engagement with the papers came as a reimagining of the single-author Toni Morrison class she taught at the University of Pittsburgh in her years prior to coming to Princeton.

In Womack's Princeton course, "Topics in African American Literature: Reading Toni Morrison," her students work in groups to identify different objects from the archives and enhance their understanding of Morrison's texts. "I have a background in archival research, so I wanted to teach in collaboration with Special Collections and the papers," Womack explained in an interview. "That was how I was introduced to [the Toni Morrison Papers]: by way of the students, by way of their presentations, by way of working through the papers with them."

The Toni Morrison Papers opened to the public in 2016, made up of boxes of materials that Princeton librarians and archivists collected from the fire that ravaged Morrison's New York home in 1993. In the exhibition's six thematic sections, archival materials included video excerpts from interviews with Morrison, textbooks Morrison edited, letters to Morrison from other artists, including Nina



Professor Autumn Womack, the lead curator of the exhibition (photo by Shelley Szwast, Princeton University Library).

Simone, and graphs, maps, and visuals of plot structure and character development for her novels.

The diverse materials in the archive and the process of engaging with them allowed Womack and her students to talk about Toni Morrison as an editor and reader as well as a writer. “She spent a good twenty years of her career as an editor and edited some of the most important Black writers, and so we were really able to think with the writing that she did as an editor,” Womack said. “To think of her as a critical reader felt really exciting. You just begin to think about process a little bit more.”

In the fall of 2020, Womack, alongside Special Collections’ Gabriel Swift and René Boatman (who had been Morrison’s personal assistant for thirty years), began imagining an exhibition centered around the Toni Morrison Papers. The process of curation, spanning from the beginning of the pandemic to this spring, took three years. Womack’s approach to the archive was thorough; she and her team went through every box and every paper.

Instead of entering the archive with a specific question or goal, Womack asked her team to just *look*, flagging what was interesting to them and why. “That will tell us important information, and from there, we can begin to piece together the stories that

the collection is telling us,” Womack explained. “As it turned out, it was a story about her writing practice and creative process.”

This idea, of opening up the creative process and mind, is the core of Womack’s Toni Morrison exhibition. What is the life of the creative mind and of the creative person? Womack and her team found photographs her lawyer had taken in the Midwest and sent to her—she was not a traveler, though her work invested so much energy into place—and the only surviving draft of *Song of Solomon*. But Morrison also wrote plays, book reviews, and children’s books.

“One of the things that became really apparent as I was working through the collection, both for teaching and for this curatorial project, is just how interdisciplinary her thinking was all the time,” added Womack. A section of the exhibition is even housed next door to the Milberg Gallery, in the Cotsen Children’s Library. Toni Morrison co-wrote children’s books with her son, Slade Morrison, and the exhibition cases include the books as well as correspondence about the illustrations with the Belgian artist Pascal Lemaître.

Of her many artistic legacies from her seventeen years at Princeton, one is particularly interdisciplinary: in 1994, Morrison founded the University’s experimental and fruitful Atelier program, which brings together artists from different fields to offer at least two unique courses per semester that culminate in performances, exhibitions, and showcases.

As the Sites of Memory exhibition’s run continued, its surrounding programming in Princeton included the Sites of Memory Symposium, a spring lecture series, a national stamp dedication, and music and theatre performances, all drawing from Morrison’s work.

“It felt quite intuitive to try to activate that ethos across campus by inviting different artists from different disciplines into the collection to think alongside Toni Morrison,” Womack concluded. “I think this has invited people to think about archives and special collections as sites that produce new work, not just sites that hold old work.”

Lucia Brown is a sophomore studying comparative literature and anthropology. She is a co-leader of the Student Friends.



Ami Sands Brodoff.



Bruce Willsie.



Dorothy Plohn.



Bill Sachs.



Jenn Garcon with Norman Klath and Michael Atkin.



Ron Brown and Lorraine Atkin.



Above: As usual at Friends' events, the food was plentiful.

Scenes from the Friends' reception at the Toni Morrison exhibition on March 9 (photos by Shelley Szwast, Princeton University Library).

Securing the Social Safety Net: Princeton's Vital Role in the Social Security Act

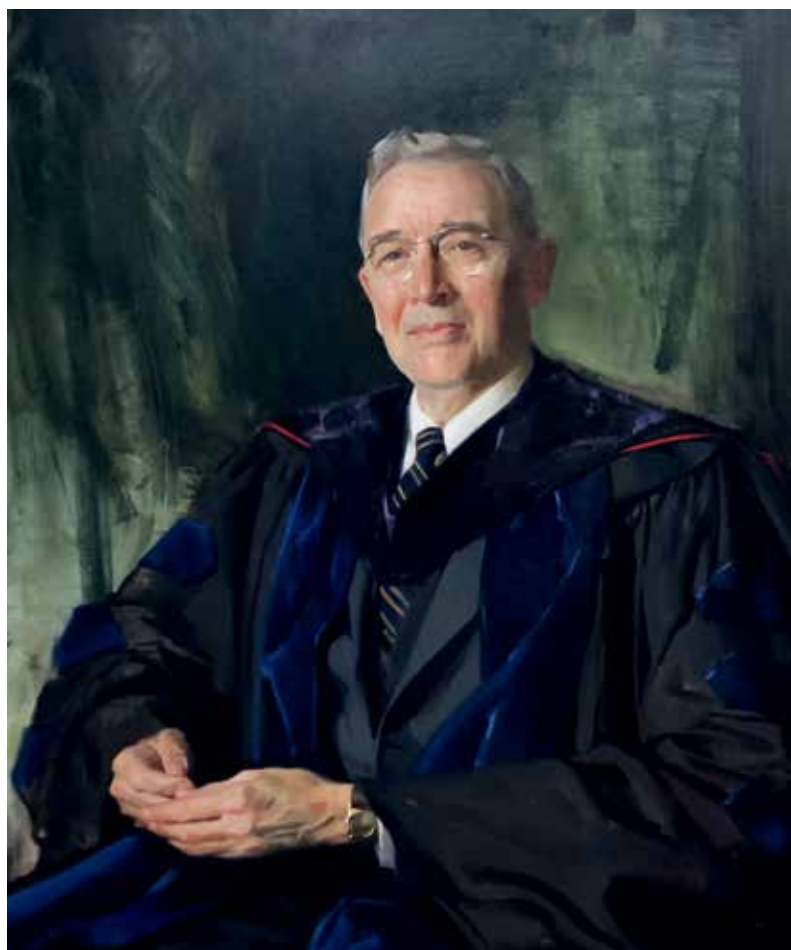
An exhibition on the social safety net celebrates the 100th anniversary of Princeton's Industrial Relations Section.

"Securing the Social Safety Net: Princeton, J. Douglas Brown & the Cornerstone of Economic Security," can be viewed at the IR Section in the Louis A. Simpson International Building through June 14. "This exhibition highlights the central role that members of the Industrial Relations Section have played for nearly a century in contributing to economic and social policies at the federal level," said Leah Boustan, Director of the IR Section. "The original Social Security Act of 1935 demonstrates the complexities of designing policy subject to political and economic realities. We hope that the example of J. Douglas Brown will inspire students and faculty to work on socially meaningful topics that contribute to the public good."

The exhibition—jointly developed by Princeton University Library and the IR Section—showcases the work of labor economist and Princeton economics professor J. Douglas Brown '19, *28 (1898–1986). Brown's philosophies of individual incentive, mutual responsibility, and the preservation of dignity under a system of democratic capitalism informed the design of the Social Security Act. Upon signing the bill into law on August 14, 1935, President Franklin D. Roosevelt stated that it "represents a cornerstone in a structure which is being built but is by no means complete" Despite notable incremental changes since then, the legislation that is Brown's legacy has benefited over 70 million people.

In 1935, as millions of workers received employment relief through the New Deal, policymakers took on the economic problems of older adults. During the period in 1935 known as "The Second Hundred Days," Roosevelt sought to develop a contributory insurance program that would benefit eligible older adults as a matter of right. He faced three questions: Would such a law be constitutional? How could the Treasury raise the money? What would a sound program look like?

As one of four staff consultants, Brown was instrumental to the President's "Committee on Eco-



J. Douglas Brown, Provost and Dean of the Faculty 1946–1967; Director, Industrial Relations Section 1926–1955. This painting is prominently displayed inside the Industrial Relations Section. Oil on canvas by Robert Oliver Skemp, 1969 (photo by John Leger).

nomic Security" in drafting the original bill for the national pension system. Throughout his decade of service to the federal government, Brown remained a dedicated member of the Princeton faculty, serving as Director of the Industrial Relations Section, and later as the Dean of the Faculty. In the latter part of his career, he became the first Provost of Princeton University.

The exhibition is curated by Charissa Jefferson, PUL's Labor Economics Librarian and liaison to the IR Section. "An oil on canvas portrait of J. Douglas Brown wearing regalia is prominently displayed inside the lobby of the Industrial Relations Section," Jefferson noted. "When I began curating an exhibition in celebration of the IR Section centennial, Brown's wise and humble smile drew me in to learn

more about who he was and what he contributed to the Section, University, and our nation's economy as a whole."

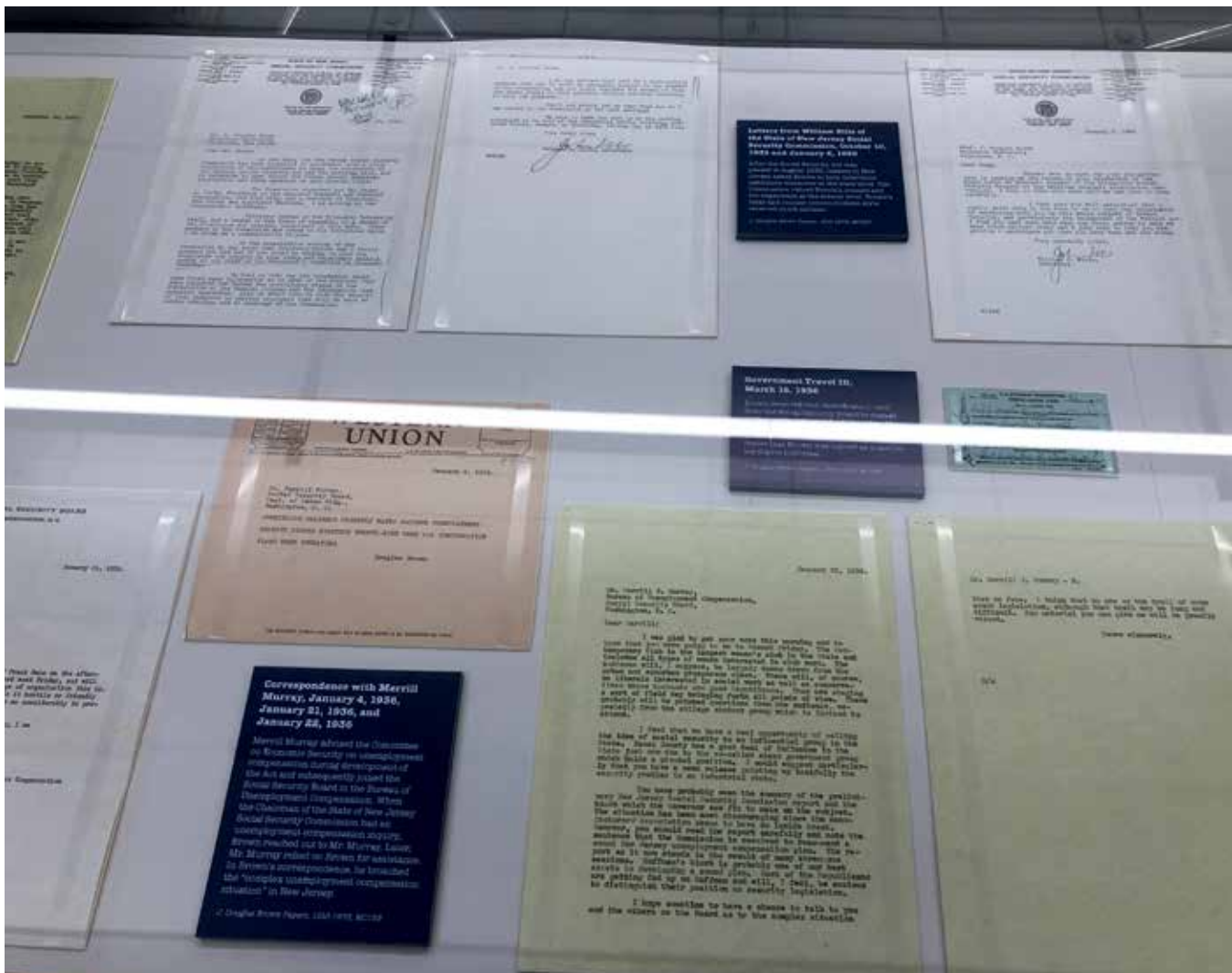
PUL's Special Collections houses the J. Douglas Brown Papers comprising 90 boxes. Through the research process in preparation of this exhibition, over 50 items of Brown's writings and records on Social Security from the collection are now available digitally. Many of these items on display are reproductions of the letters or telegrams between Brown and members of the Committee on Economics Security, the Social Security Board, and the Advisory Council on Social Security. New items are shown every three months. Other items are from the IR Section Records from the University Archives, as well as ephemera, such as pamphlets and other documents from the former Industrial Relations Library beginning from the 1930s.

The exhibition also features a selection of one dozen facts about Brown. A selection of books authored by Brown, as well as a video reel that demonstrates a brief history of social insurance in the United States, are also available.

The IR Section is in the Louis A. Simpson International Building, contiguous to the Julis Romo Rabinowitz Building, on the southeastern corner of Washington Road and William Street.

The Digital Princeton University Library site features digitized content from the collection here: <https://dpul.princeton.edu/social-security>. Find out more about the Industrial Relations Section and its current research interests here: <https://irs.princeton.edu>.

Below: The exhibition features some correspondence from the J. Douglas Brown Papers (photo by John Leger).





Nobody Turn Us Around: The Freedom Rides and Selma to Montgomery Marches—Selections from the John Doar Papers

A new exhibition at Seeley G. Mudd Manuscript Library showcases photographs and documents from two watershed events during the U.S. civil-rights movement: the Freedom Rides of 1961 and the Selma to Montgomery marches of 1965.

The images and accounts of the violence directed at these peaceful protesters ultimately swayed public sentiment. In 1961, the Interstate Commerce Commission ordered the desegregation of travel facilities. Four years later, President Lyndon B. Johnson signed the Voting Rights Act into law.

The materials in “Nobody Turn Us Around: The Freedom Rides and Selma to Montgomery Marches—Selections from the John Doar Papers” were selected from the papers of John Doar ’44, who prosecuted discrimination and segregation cases for the Civil Rights Division of the U.S. Justice De-

Above: Freedom Riders waiting at Birmingham bus station, May 20, 1961. Photographer: Don Uhrbrock, LIFE Magazine. John Doar Papers, Mudd Manuscript Library.

partment in the 1960s. The papers are housed at Mudd Library.

The objects hint at how the Justice Department—as well as the executive branch and the FBI—were watching and reacting to the direct actions of riders and marchers like John Lewis, James Farmer, Diane Nash, Hosea Williams, Ralph Abernathy and Martin Luther King Jr. As it turns out, the world was watching too.

Will Clements, Public Policy Papers Archivist, and Phoebe Nobles, Processing Archivist, curated the exhibition, which runs through spring 2024. It is open to the public during regular Mudd Library hours, Monday through Friday, 9 a.m. to 4:45 p.m., at 65 Olden Street in Princeton.

You can read more about the exhibition at the Library’s Digital PUL site: <https://dpul.princeton.edu/nobodyturnusaround>.

→ Friends News & Events

2022 Fall Meeting and Dinner: Peter J. Dougherty on ‘Useful Knowledge’

Some years ago, Peter J. Dougherty noticed that his fellow book publishers had gone wild turning out book after book on globalization. Indeed, he thought, it had become a “multi-disciplinary free-for-all.”



Peter J. Dougherty spoke about the importance of “useful knowledge” at the Friends’ Fall 2022 meeting and dinner (photo by Shelley Szwast, Princeton University Library).

Dougherty, who was then publisher of Princeton University Press (PUP), decided that publishers were paying too *little* attention to another equally powerful, if not more important, field: that of “useful knowledge,” the topic of his talk at the Friends’ 2022 Fall Dinner on October 23.

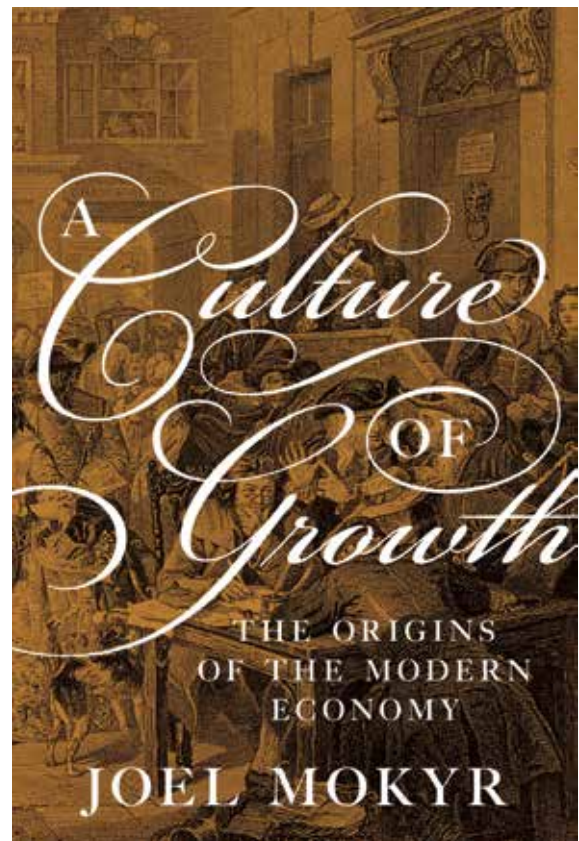
He first encountered the term in his editorial work with the economic historian Joel Mokyr. “According to Mokyr, useful knowledge contains two ingredients,” Dougherty said. “Propositional knowledge, or what we think of as science. And prescriptive knowledge, or what we think of as technology. Combined

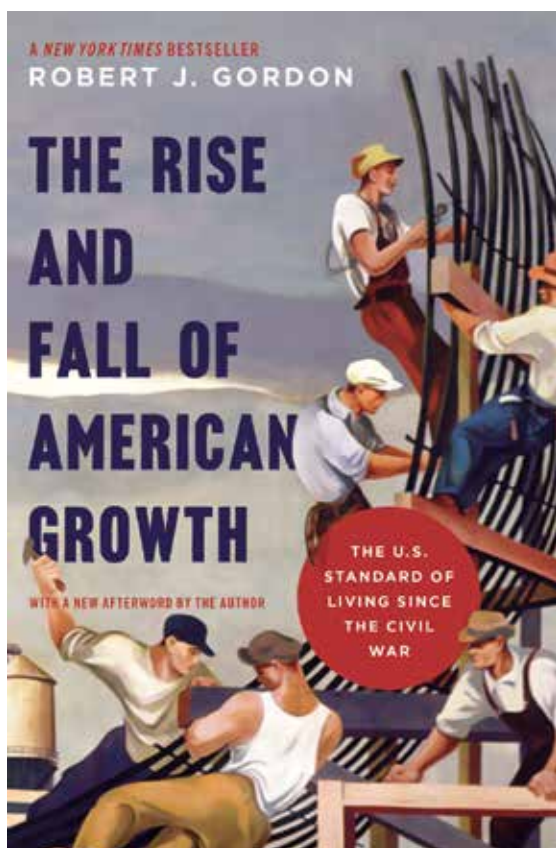
during the Enlightenment in an unusually combustible cocktail, they ignited the Industrial Revolution.”

Since then, useful knowledge has become so ubiquitous and thoroughly enmeshed with the so-called Knowledge Economy that it’s nearly impossible to separate the two, Dougherty said. “And think about it. It’s everywhere, artfully displayed on our phones, our dashboards, our flatscreens, our desktops, and all around us.”

PUP began focusing greater editorial attention on useful knowledge. The publisher was already addressing the topic in the Mokyr books and in books on economic history and the history of science. Nonetheless, “interesting possibilities presented themselves in other lists stretching from the social sciences to computer science,” Dougherty said.

Several books contributed to this effort, he said, pointing to two titles: *The Rise and Fall of American Growth*, by economist Robert Gordon, and a





reprint of the famous 1939 article *The Usefulness of Useless Knowledge*, by Abraham Flexner, founding director of the Institute for Advanced Study, with a companion essay by Robbert Dijkgraaf, a recent director of the IAS.

In the century after the Civil War, an economic revolution improved the American standard of living, Gordon writes. Electric lighting, antibiotics, indoor plumbing, motor vehicles, air travel, and television transformed households and workplaces. “Gordon’s was a book not just about the nuts and bolts of technological progress, but about its existential implications for a society whose growth and well-being had become synonymous with technology—and thus with useful knowledge,” Dougherty said.

For his part, Flexner argued that “the search for answers to deep questions, motivated solely by curiosity, often leads not only to the greatest scientific discoveries but also to the most revolutionary technological breakthroughs,” Dougherty noted. “So, without Einstein and the theory of relatively, there is no GPS. And Dijkgraaf confirmed this paradox, emphasizing that society can achieve both deeper

scientific understanding and greater practical progress only by truly valuing open and unconstrained scholarly research.”

In the last year, Dougherty began rethinking the challenge of publishing about useful knowledge when he began consulting with the American Philosophical Society’s (APS) publishing department. “If the term useful knowledge occupied a diminutive status in the public conversation, it suffered no such obscurity at the APS,” Dougherty said. “Benjamin Franklin, in founding the APS in 1743, carved the phrase ‘for promoting useful knowledge’ right into the name of the Society, as the APS is to this day formally called the American Philosophical Society for Promoting Useful Knowledge.”

So, he began asking himself again how publishers could contribute to “promoting useful knowledge.” He arrived at several observations:

First, he said, publishers should commission general books on useful knowledge. “This would include new books covering everything from the economics of useful knowledge to its psychology and culture, to its ethics and aesthetics, to the social implications of scientific advances that enrich it, to the social capital that creates the more equitable growth it might deliver,” Dougherty said.

Second, if intellectual openness and a network of collaboration are essential to the propagation of useful knowledge, “it’s arguable that the strange combination of political concentration and political correctness constitutes the biggest threat to openness today,” Dougherty said. “We need to publish books that explore this threat: the former, political concentration, in the form of corporatism, winner-take-all markets, a broken patent system, and political capture; and the latter, political correctness, in the form of constraints on free speech and open expression.”

Third, he said, publishers need to issue books about how useful knowledge works and joins up with innovation and growth. “We publishers need to do more collectively to shine a light on the conditions needed to promote useful knowledge and highlight its prospects for spawning the next Industrial Revolution,” Dougherty said.

You can view his talk at Princeton’s Media Central site: <https://bit.ly/3O5garH>.



Here & overleaf: Scenes from the Fall 2022 meeting and dinner (photos by Shelley Szwest, Princeton University Library).



Far left: Bill Jordan.
Left top: Bruce Leslie.
Left bottom: Dan Linke.
Bottom: Guests listen to Peter Dougherty's dinner talk.





Above: Kurt Lemai-Nguyen.

Left: James McBride.

Right top: Will Noel and Randy Hill.

Right bottom: Stephanie Oster and
Mitchele Louissaint, Princeton University
Library.

Sidney Lapidus '59 Gift Opens Digital Access to Collection of Rare Books and Publications

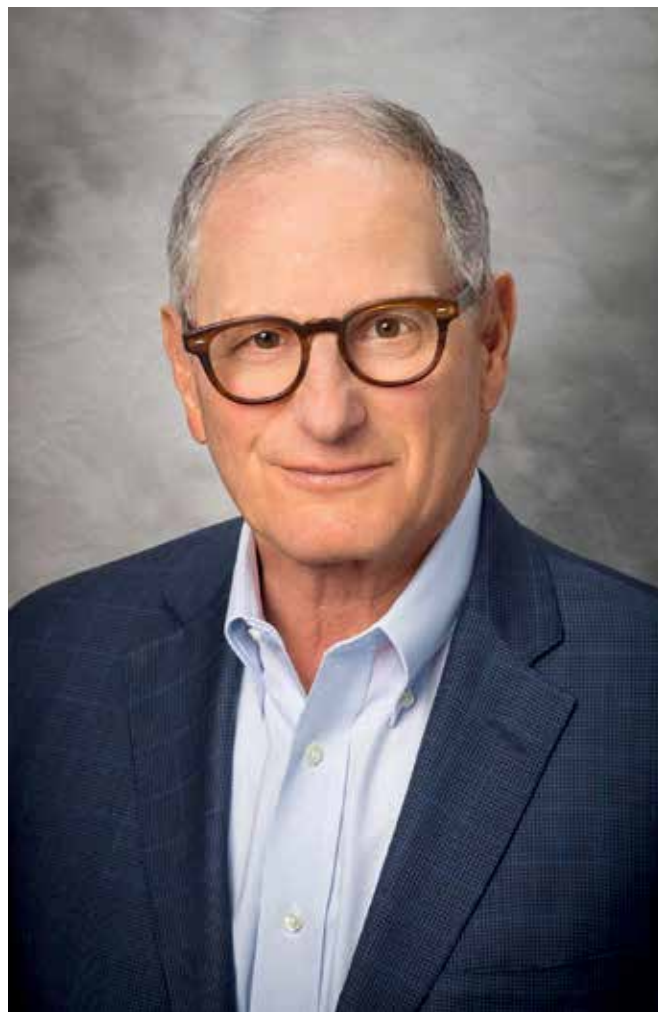
Sidney Lapidus '59 has donated a collection of rare Revolution-era books and publications to Princeton University as part of the Venture Forward campaign, enabling Princeton University Library to greatly enrich the Sid Lapidus '59 Collection on Liberty and the American Revolution.

The collection includes more than 2,700 original books, atlases, pamphlets, newspapers, and magazines relating to human and political rights, liberty, and independence around the time of the American Revolution. Lapidus also made a financial gift that enabled the PUL team to digitize the collection, making it keyword-searchable and openly available to the world.

“We are deeply grateful to Sid Lapidus for enabling scholars and students to access a deeper perspective on the ideas that animated the Enlightenment and the American Revolution through the digitization of his vast personal collection of books,” said President Christopher L. Eisgruber '83. “His loyal support of Firestone Library and his love of literature, history and the artistry of books will benefit generations of Princetonians.”

Lapidus has collected rare books and other publications for more than 60 years. His first purchase inspired what became the theme of his collection. The summer after he graduated from Princeton, he visited London. “Peering through a dusty bookstore window in central London, I saw a 1792 edition of Thomas Paine’s *Rights of Man*,” Lapidus said. “It was less than \$5—about the most I could afford at the time. I bought it and that basically got me started collecting.”

Paine was already a semi-prominent figure in Lapidus’ life. The Thomas Paine Cottage, where the “Common Sense” writer lived near the end of his life, is located across the street from Lapidus’ high school in New Rochelle, New York. “I had some excellent teachers at New Rochelle High School and when they taught us Paine, I thought, ‘This guy speaks to me,’ ” Lapidus said. “I felt like he was my neighbor, so seeing that book in London brought me back home in a way. Of all the pieces in



my collection, that was always the one that meant the most to me.”

Lapidus’ personal collection also includes rare books and pamphlets related to the abolitionist movement as well as the expansion of religious liberty and civil rights, particularly for the Jewish community on both sides of the Atlantic, and he has donated portions of his collection to other institutions. He provided pieces from his collection to help establish the Lapidus Center for the Historical Analysis of Trans-Atlantic Slavery at the New York Public Library’s Schomburg Center for Research in Black Culture. Lapidus and his wife, Ruth, have also made numerous gifts to NYU Langone Health, including volumes from his private collection that now reside in the Sid and Ruth Lapidus Health Sciences Library at NYU Langone.

Lapidus first shared his collection with the Princeton community in 1991, when he lent 21 British and American pamphlets from 1764–76 to Princeton

University Library for an exhibition chronicling “The Road to Independence.” To celebrate his 50th Reunion in 2009, Lapidus lent Princeton 157 of his books for another PUL exhibition, “Liberty and the American Revolution,” and ultimately donated those volumes to the Library. In 2016, he contributed 40 other books from his collection for a Princeton history conference, “Fighting Words: Polemical Literature in the Age of Democratic Revolutions.”

With his most recent gifts, his 60 years of collecting centuries-old history are available not just to Princeton scholars, but also to researchers around the world. The Lapidus Collection on Liberty and the American Revolution is available online and, most importantly, it is fully searchable. The online collection represents more than 10,000 pages of digitization by the PUL team.

The physical books are also available for consultation in the Special Collections Reading Room, and PUL plans a special exhibition, “Sharing the Enlightenment: The Sid Lapidus ’59 Achievement,” for Spring 2025, celebrating his generosity by showing not only his contributions to Princeton but also his gifts to six other research libraries.

“From the very beginning, these books were meant to be donated to academic institutions,” Lapidus said. “Princeton University Library provides a platform to show the connections between the English, French, and American thinkers of this era. It’s a research tool so that students and scholars can learn about the Revolution from the writers of the time, because their ideas are evergreen: the Paines, the Alexander Hamiltons and the John Lockes are fundamental to creating a government by and for the people.”

“Sid Lapidus has been a generous donor to the Library for many years, and we are especially honored to become the stewards of his extensive collection of books on liberty and the American Revolution,” said Anne Jarvis, Dean of Libraries and Robert H. Taylor 1930 University Librarian. “Having completed the digitization of the Sid Lapidus ’59 Collection, we look forward to researchers worldwide engaging with the materials through the Library’s digital collections website.” You can view it here: <https://dpul.princeton.edu/lapidus>.

In addition to the gifts of his collection to Prince-

ton, the Lapiduses have also endowed the Sidney and Ruth Lapidus Professorship in the American Revolutionary Era in the Department of History, as well as endowments for the Lapidus Family Fund for American Jewish Studies, the Sid Lapidus ’59 Research Fund for Studies of the Age of Revolution and the Enlightenment at the Library, and the Ruth and Sid Lapidus ’59 Research Fellowships administered by Princeton’s Humanities Council. Lapidus has served on the advisory councils of both the Department of History and the Program in Judaic Studies.

He was a longtime partner of Warburg Pincus, a leading private-equity firm. He graduated from Columbia Law School in 1962 and worked for the Securities and Exchange Commission in New York before joining Warburg Pincus in 1967. He retired in 2007 but remains active on the board of directors for Lennar Corporation, a homebuilding company.

Lapidus has also served as chairman or board member of the American Antiquarian Society, the American Jewish Historical Society, the Center for Jewish History, the New-York Historical Society, NYU Langone, the Omohundro Institute of Early American History and Culture in Williamsburg, Virginia, the UJA-Federation of New York, and United Neighborhood Houses. In 2008, he received the Emma Lazarus Statue of Liberty Award for his commitment to the American Jewish Historical Society, and in 2012, he was named an ABAA Patron of Honor by the Antiquarian Booksellers’ Association of America.

Leonard L. Milberg ’53 Sponsors Book of Essays On Jews in Gilded Age America

Honorary Member Leonard L. Milberg ’53 has sponsored publication of *Yearning to Breathe Free: Jews in Gilded Age America. Essays by Twenty Contributing Scholars*.

The book includes a foreword by Leonard Milberg and was edited by Adam D. Mendelsohn of the University of Cape Town and Jonathan D. Sarna of Brandeis University. The thematic essays in *Yearning to Breathe Free* each use a primary source—a book, newspaper, tract, or art work—as an entry point into the era and as a means to introduce key

Yearning to Breathe Free

JEWES IN GILDED AGE AMERICA



ESSAYS BY TWENTY SCHOLARS

EDITED BY A. D. MENDELSON AND J. D. SARNA WITH A

FOREWORD BY SPONSOR LEONARD L. MILBERG '53

themes, figures, and developments within the Gilded Age, across topics ranging from art, music, and literature down to politics, medicine, and religion.

The essays highlight patterns and trends that in some cases anticipated what came later, and in others demonstrate how developments in the Gilded Age shaped Jewish life in the twentieth century. Collectively, they reveal the variety of ways in which the Gilded Age was a critical period in American Jewish history.

“Sponsorship for the book is thanks to the generosity of Mr. Milberg,” said Stephen Ferguson, Associate University Librarian for External Engagement. “It continues his philanthropy to the Library consisting of donations of book and print collections, sponsored publications as well as exhibitions, which first began in the early 1980s.”

Besides the editors, authors include: Samantha Baskind (Cleveland State University), Judah M. Cohen (Indiana University), David G. Dalin (Brandeis University), Noah Efron (Bar-Ilan University), Zev Eleff (Gratz College), Lori Harrison-

Kahan (Boston College), Melissa R. Klapper (Rowan University), Michael P. Kramer (Bar-Ilan University), Alan M. Kraut (American University), Eli Lederhendler (Hebrew University of Jerusalem), Pamela S. Nadell (American University), Heather S. Nathans (Tufts University), Shari Rabin (Oberlin College), M. M. Silver (Max Stern Yezreel Valley College), Daniel Soyer (Fordham University), Benjamin Steiner (Trinity College), Beth S. Wenger (University of Pennsylvania), and Shira Wolosky (Hebrew University).

This 715-page book features nearly 100 color and black & white images. Both the softcover edition (\$40) and the hardcover, special edition (\$45) may be purchased online at the Princeton University Art Museum Store (<https://princetonmuseumstore.org>). In the fall, the book will be distributed by Princeton University Press.

How John Trumbull’s ‘Declaration of Independence’ Became One of America’s Most Recognizable Images

BY RONALD A. BROWN '72

When people today think of Thomas Jefferson presenting his Declaration of Independence to Congress in 1776, they often picture John Trumbull’s imagined scene.

From 1786 until roughly 1820, Trumbull created and often revised an oil painting, “The Declaration of Independence, July 4, 1776,” illustrating the moment when Jefferson and his committee presented their draft of the Declaration to Congress containing the immortal words “We hold these truths to be self-evident, that all men are created equal.”

The “Declaration” is Trumbull’s most popular painting, and an engraving based on the painting has become one of the most recognizable images in American history.

I’ve written and lectured extensively about John Trumbull’s gift of his paintings to Yale, and I know that Princeton owns an important collection of his drawings and engravings. In March 2023 I learned that a unique Trumbull broadside promoting the sale of an engraving based on his “Declaration” was coming up for auction at Swann Galleries in



Manhattan. Swann was not able to find another example of this document listed in any catalog or ever before coming to market.

I wrote to ask Will Noel, the John T. Maltzberger III '55 Associate University Librarian for Special Collections, whether the Library was interested in having it. Will's response was quick and very clear. "We would LOVE this. Truly. We don't have it. It fits in well with what we do have. We want it." So I bought it and was delighted to give it to Princeton in April 2023.

"It" is a prospectus printed by letterpress in 1818, 16 × 10 inches, informing buyers of an engraving based on Trumbull's "Declaration" by "one of the most eminent artists in Europe." In it, Trumbull claims that the significance of Jefferson's writing is beyond compare: "No event in human history ever shed a more salutary influence over the destinies of so great a mass of mankind—the wisdom of no political act was ever so soon and so powerfully demonstrated, by such magnificent consequences."

Trumbull claimed that his painting includes por-

traits of 47 members of Congress in July 1776 (he actually pictured 42 of the 56 signers). His broadside reports that he had painted 36 of the portraits from life and copied the rest from other "authentic representations."

The broadside notes that Congress had commissioned Trumbull to paint large copies of his "Declaration" and three more of his paintings for the Rotunda of the U.S. Capitol Building. But keep in mind that in 1818, very few people could travel to rustic Washington, D.C., to see those paintings. And Trumbull's original oil painting was not exhibited permanently in New Haven until 1832.

How did Trumbull's "Declaration" become so popular? When the broadside was published in 1818, Trumbull was negotiating with the English court engraver James Heath. That business relationship did not work out. In 1820, Trumbull selected the talented but relatively unknown young artist Asher Brown Durand to execute the engraving, which Durand completed in 1823. His work made Durand's reputation as one of America's leading engravers.

PROPOSALS
BY JOHN TRUMBULL,
FOR PUBLISHING BY SUBSCRIPTION,
A PRINT
FROM THE ORIGINAL PICTURE PAINTED BY HIM,
BY ORDER OF THE GOVERNMENT OF THE UNITED STATES,
AND TO BE PLACED IN
THE CAPITOL,
REPRESENTING
THE DECLARATION OF INDEPENDENCE,
AND CONTAINING
PORTRAITS
OF MOST OF THE MEMBERS PRESENT IN CONGRESS,
ON THAT MEMORABLE OCCASION.

~~~~~  
**Conditions of this Subscription.**

Two plates will be engraved by one of the most eminent artists in Europe. The size will be 20 inches by 30, to match the Prints of the Battle of Bunker's Hill, and the Attack on Quebec. The price to Subscribers, twenty dollars, one half to be paid at the time of subscribing, the remainder on the delivery of the print, which will be as soon as the work can possibly be completed.

Subscriptions will be received by Mr. TRUMBULL, and also by Mr. THOMAS DREW, Junr. Receipts signed by Mr. TRUMBULL, and countersigned by his agent, will be given for all moneys received.

The Prints will be delivered in conformity with the order of dates of the receipts.

This print will form one of a series long since meditated by Mr. TRUMBULL, in which it was intended to represent the most important events, civil and military, of the American Revolution, with portraits of the most distinguished actors in the various scenes. The materials for this purpose were collected many years ago, and two plates have been engraved, from paintings of the deaths of gen. Warren, and gen. Montgomery; but the work was suspended, in consequence of the political convulsions, which during twenty-five years, were so fatal to the arts of peace.

The government of the United States having ordered four of the subjects originally proposed by Mr. TRUMBULL, to be painted by him and deposited in the capitol, he is now enabled to resume his original intention, by causing a plate to be engraved by one of the most eminent artists of this or any age, from the painting of the Declaration of Independence.

No event in human history ever shed a more salutary influence over the disciples of so great a man of mankind—the wisdom of no political act was ever so sign and so powerfully demonstrated, by such magnificent consequences: And justly may the nation be proud of the act itself, and of those eminent men, its authors, whose patriotism (rising above enthusiasm, and the passions which have so often bewildered mankind,) was calm, dignified, persevering, and always under the guidance of reason and virtue.

The painting represents the Congress at the moment when the Committee advanced to the table of the President to make their report.

It contains faithful portraits of 36 members, who were living in the year 1776, when the picture was begun—and of all others of whom any authentic representation could be obtained.

With the permission of the Government, this Painting is now submitted to the View of the Public.

*The following is a list of the Portraits; the numbers opposite to the names refer to the Outline of the Heads, which is placed under the Painting as a Key.*

|                                     |                                      |                                      |
|-------------------------------------|--------------------------------------|--------------------------------------|
| No. 1. George Wythe, Virginia.      | No. 17. Robert Morris, Pennsylvania. | No. 33. Thomas Jefferson, Virginia.  |
| 2. William Whipple, N. Hampshire.   | 18. Thomas Willing, do.              | 34. Benjamin Franklin, Pennsylvania. |
| 3. Josiah Bartlett, do.             | 19. Benjamin Rush, do.               | 35. Richard Stockton, New-Jersey.    |
| 4. Thomas Lynch, Junr. S. Carolina. | 20. Elbridge Gerry, Massachusetts.   | 36. Francis Lewis, New-York.         |
| 5. Benjamin Harrison, Virginia.     | 21. Robert Treat Paine, do.          | 37. John Witherspoon, New-Jersey.    |
| 6. Richard Henry Lee, do.           | 22. Abraham Clark, New-Jersey.       | 38. Samuel Huntington, Connecticut.  |
| 7. Samuel Adams, Massachusetts.     | 23. Stephen Hopkins, Rhode Island.   | 39. William Williams, do.            |
| 8. George Clinton, New-York.        | 24. William Ellery, do.              | 40. Oliver Wolcott, do.              |
| 9. William Paca, Maryland.          | 25. George Clymer, Pennsylvania.     | 41. John Hancock, President, Mass.   |
| 10. Samuel Chase, do.               | 26. William Hooper, N. Carolina.     | 42. Charles Thompson, Secretary, Pa. |
| 11. Lewis Morris, New-York.         | 27. Joseph Hewes, do.                | 43. George Reed, Delaware.           |
| 12. William Floyd, do.              | 28. James Wilson, Pennsylvania.      | 44. John Dickinson, do.              |
| 13. Arthur Middleton, S. Carolina.  | 29. Francis Hopkinson, New-Jersey.   | 45. Edward Rutledge, S. Carolina.    |
| 14. Thomas Heyward, Junr. do.       | 30. John Adams, Massachusetts.       | 46. Thomas M'Kean, Pennsylvania.     |
| 15. Charles Carroll, Maryland.      | 31. Roger Sherman, Connecticut.      | 47. Philip Livingston, New-York.     |
| 16. George Walton, Georgia.         | 32. Robert R. Livingston, New-York.  |                                      |

Unlike oil paintings, which are one-of-a-kind and multi-colored, an engraving was easily reproduced in nineteenth century newspapers and magazines. Durand's engraving was featured in several series of U.S. postage stamps distributed worldwide. The image continues to be widely used in today's news

stories, advertisements, and the reverse of the \$2 bill.

It is such a joy for me to know that Trumbull's unique broadside advertising what would become the best-known engraving in the United States is now held by the Princeton University Library.



## Jen Mozet Joins the Friends

Meet Jennifer Mozet, the Friends' Library Secretary Specialist, who handles membership matters, website maintenance, event planning and a host of other duties on behalf of the Friends.



Jen came on board last November 28, succeeding Marie Burke. She previously worked in administration at Hackensack Meridian Health Carrier Clinic, a behavioral health facility in Belle Mead, New Jersey. She has also taught preschool classes and tutored 4th–6th graders in English and math in New York City. Jen earned a Master's degree in Childhood Education from Brooklyn College of the City University of New York and a Bachelor's degree in art history and anthropology from the University of North Florida in Jacksonville.

Outside the office, Jen enjoys cooking, reading, traveling, and walks with her dog, Lemon.

She can be reached at [libraryf@princeton.edu](mailto:libraryf@princeton.edu).

## Lanny Jones '66 Takes On Celebrity Culture in New Book

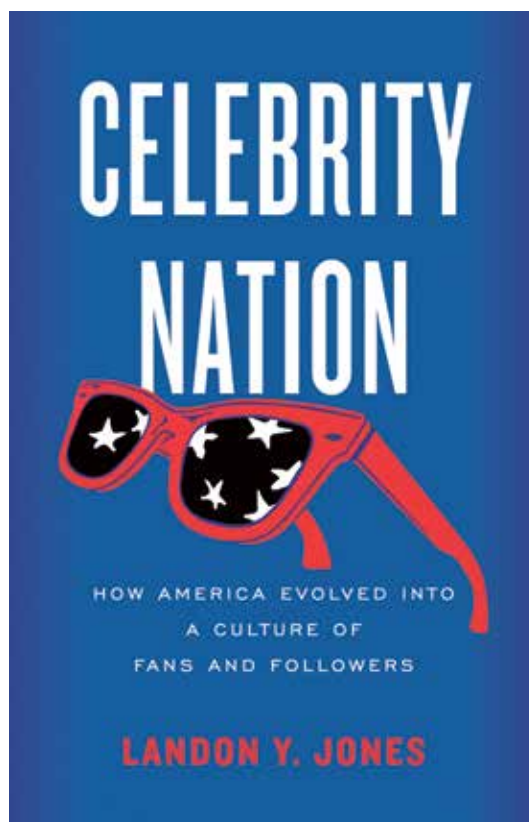
Council member Landon Y. Jones '66 has an entertaining new book out: *Celebrity Nation: How America Evolved Into a Culture of Fans and Followers* (Beacon Press, 2023). He reveals how our cult of celebrity has shaped our politics, culture, and our personal

lives—for better or worse. Fame, he says, no longer stems only from great achievements but from the number of “likes” and shares on social media.

Lanny draws on his experience as the former managing editor of *People* magazine to bolster his account with profiles of celebrities he knew personally, ranging from Malcolm X to Princess Diana, as well as observations about contemporary social-media stars like Kim Kardashian and computer-generated macro-influencer Miquela, a self-proclaimed “19-year-old Robot living in LA.” In analyzing the stories of more than 75 celebrities, spanning decades and industries, Lanny shows how celebrity has been wielded as a weapon of mass distraction to spawn narcissism, harm, and loneliness.

And yet, in these stories we also see a path forward. Lanny highlights luminaries like Nobel Peace Prize winner Maria Ressa and environmental activist Greta Thunberg, who have brought meaningful change, not by glorifying themselves but by turning to their communities for action.

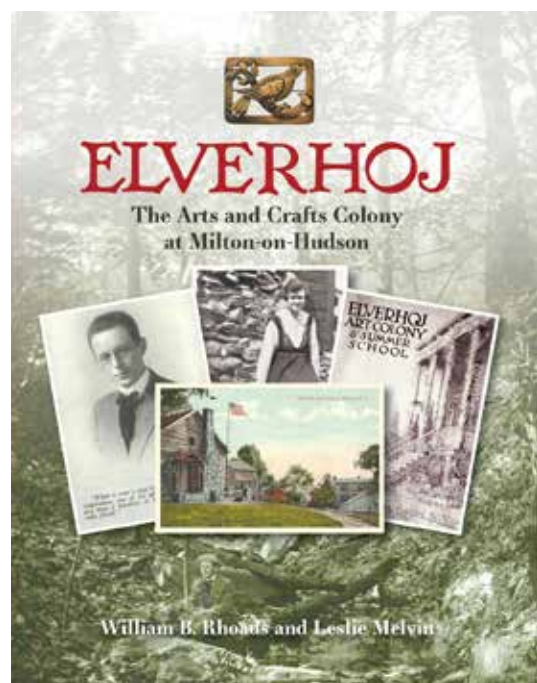
Lanny discussed his book at the Friends' Annual Dinner at the Nassau Club on April 16. (See his talk here: <https://bit.ly/42OUhAM>.) He graduated





from Princeton with a Bachelor of Arts in English, but says he actually majored in *The Daily Princetonian*. Following a period of work at *Life Magazine*, Lanny returned to Princeton as editor of the *Princeton Alumni Weekly* from 1969–75. His dedication to journalism eventually led to a career at Time, Inc., where he wrote for *Time* and *People* before becoming the editor of *Money* magazine from 1984–89. He later served as the editor of *People* magazine from 1989–97.

In 1980, Lanny wrote *Great Expectations: America and the Baby Boom Generation*, in which he coined the term “baby boomer.” In 2015 Time, Inc. honored him with its Lifetime Achievement Award. He is a long-time member of the Program Committee of the Friends and has been a familiar face as host of several Small Talks held via Zoom.



## Bill Rhoads '66, \*75 Co-Authors Book on Elverhoj

William B. Rhoads '66, \*75 is the author, along with Leslie Melvin, of *Elverhoj: the Arts and Crafts Colony at Milton-on-Hudson*, published in 2022 by Black Dome Press and distributed by RIT Press. Founded in 1912 by Danish-American artists, the colony achieved national recognition before World War I, but failed during the Depression, despite the best efforts of Eleanor Roosevelt.

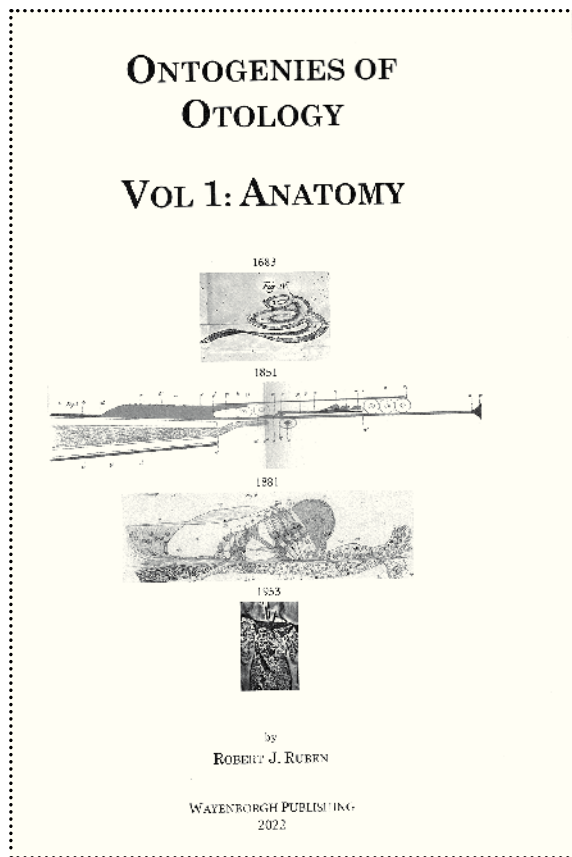
The book is based in part on Elverhoj archival material collected by Bill Rhoads, professor emeritus of art history at SUNY New Paltz. His interest in the Arts and Crafts movement arose when he was a Princeton graduate student and friend of Robert Judson Clark, pioneering scholar of the movement. In the past, Bill and his late wife Sally gave Tissot prints and Philip Webb letters to the Princeton University Library, but he has donated his Elverhoj material to the Vassar College Library, as the Poughkeepsie college was closely associated with the Elverhoj colony.

## Bob Ruben '55 Publishes First of Five Volumes On Ear Diseases

Volume 1 of Dr. Robert J. Ruben's five-volume *Ontogenies of Otology* was published in late 2022 by Wayenborgh Publishing. This first volume, *Anatomy*, details the knowledge of the anatomy of the ear from the beginning of writing to the present. It makes extensive use of primary sources from Bob's own library. Many of these primary sources had never been translated into English—which Bob has now done—and they are accompanied by their illustrations, now with translated “keys” to the figures.

Bob, a 1955 graduate of Princeton, began this project about a decade ago. Volume 2 in the series is *Disease Entities* and tells how diseases of the ear were described in the past. Volume 3 is *Pathology* and documents the acquisition of the pathology of ear disease from the beginning of writing to the present. Volume 4 is *Prevention, Cure and Care*, which documents how ear diseases were diagnosed and cared for through written history. The fifth and final volume is *Dissemination*, which will show how the anatomical, pathological, and medical knowledge of the diseases of the ear were disseminated. All this should be completed and published by the end of 2024 if not sooner.

*Anatomy* has received an excellent worldwide reception. A senior professor in Europe wrote: “Your book is an important addition to our knowledge of the history of otology. It masterly documents the development and increase of the knowledge of the anatomy of the ear...” And a historian of medicine



commented: “I spent last evening with it. It’s wonderful; scholarly, clear, and comprehensive.”

Bob is Distinguished University Professor and Chairman Emeritus of the Department of Otorhinolaryngology at the Albert Einstein College of Medicine and the Montefiore Medical Center in New York. He was Chair of the Friends from 2001 to 2005.

In January 2021, Bob gave a virtual Small Talk on his use of primary sources in his research. You can view the talk at Princeton’s Media Central site: <https://bit.ly/42C1CGn>.

## Laura Sassi ’91 Publishes New Children’s Book

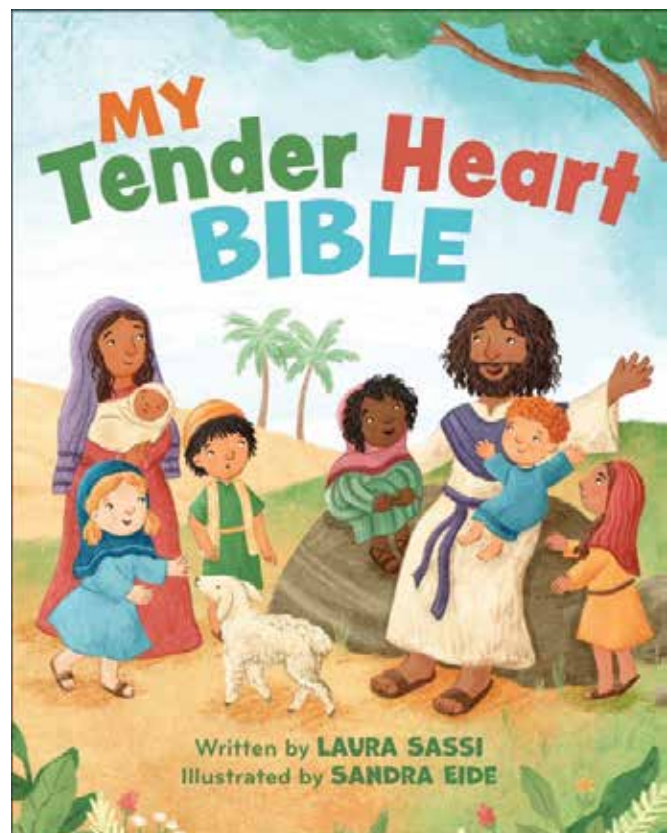
Council member Laura Sassi ’91 has a passion for telling stories in prose and rhyme. Paraclete Press has published her latest book, *My Tender Heart Bible*, illustrated by Sandra Eide.

“*My Tender Heart Bible* introduces young children to twelve of my favorite stories from the Old and New Testaments rendered in engaging read-aloud rhyme,” she says. “Both individually and together

they point to God’s redemptive love. Each retelling is accompanied by a Bible citation, a beautiful illustration by Sandra Eide, and a Heart Moment of prayer. The book is inspired by memories of sitting with my own children when they were little to read or re-tell Bible stories so they could grasp just how much God loved them.”

Laura is the author of numerous books for children, including the best-selling *Goodnight, Ark* (Zonderkidz), *Goodnight, Manger* (Zonderkidz); *Diva Delores and the Opera House Mouse* (Union Square Publishing), which was a 2021–2022 Iowa Goldfinch Award Nominee; *Love Is Kind* (Zonderkidz), which was a 2020 Anna Dewdney Read Together Award Honor Book; *Little Ewe: The Story of One Lost Sheep* (Beaming Books), *Bunny Finds Easter* (Zonderkidz), and *Happy Birthday, Christmas Child* (Paraclete Press).

She writes daily from her home in New Jersey and finds special joy in sharing messages of kindness, comfort, and faith through storytelling at school visits, church gatherings, and other events. She and her husband, Jonathan, are long-time Friends of the Princeton University Library.



## Cathy Vanderpool Elected to Grolier Club Council

Council member Cathy Vanderpool was elected to the Council of the Grolier Club at its 139th annual meeting in New York City on January 26. Founded in 1884, the Grolier Club is America's oldest and largest society for bibliophiles, promoting the study, collecting, and appreciation of books and the book arts through its library, public exhibitions and lectures, and publications. Cathy has been a member of the Grolier Club since 2019.

Cathy served for many years as the president of the Gennadius Library in Athens and as executive vice president of the American School of Classical

Studies at Athens. A member of the publications team at the American School's Ancient Corinth excavations, Cathy recently co-authored, with archaeologist Paul Scotton and epigrapher Carolyn Roncaglia, *The Julian Basilica: Architecture, Sculpture, Epigraphy*, published in 2022. The basilica, excavated by the American School in the early twentieth century, was constructed around the time of Christ. For 400 years thereafter, it was one of the most significant public buildings in Roman Greece, likely the site of an imperial court of law as well as the imperial cult. Cathy's contribution focused on the basilica's sculptural program, including some of the most important surviving monuments honoring the first emperor, Augustus, and his family.

## → Student Friends

### A Year in Books With the Student Friends

BY LUCIA BROWN '25 AND BILL HAMLETT GS

From the depths of Firestone to the skyscrapers of New York City, it has been an exciting year for the Student Friends! In 2022 and 2023, the Student Friends of PUL have been thrilled to host another series of successful and fascinating events that have spanned Princeton's collections and those of the current Friends membership.

With a strong core of undergraduate student leadership, the Student Friends have continued their mission of sharing the joys of PUL's collections with the university community. The Student Friends look forward to expanding a well-established program, diversifying activities and events, and reaching new audiences within the student community and beyond in the years to come.

The Student Friends began their year in September with their traditional tour of the Scheide Library with the Scheide Librarian, Eric White. This event showcased the one-of-a-kind collection of William H. Scheide, a 1936 Princeton alumnus who left an

extraordinary collection of more than 2,500 rare printed books and manuscripts to Princeton, the largest gift in the University's history. Highlights included Emily Dickinson's chocolate pudding recipe and, of course, the Gutenberg Bible. (RSVP spots for the Scheide tour typically fill within five minutes of their release, so we always advise students to act fast!)

In October, the Student Friends joined together to attend a tour of the Princeton 275 exhibition, led by the curators April C. Armstrong and Rosalba Varallo Recchia. The Princeton 275 exhibition commemorated the 275th anniversary of the founding of Princeton University through unique historical material from Princeton's archives, including the original charter of the College of New Jersey. It is always a treat to have the opportunity to visit Mudd Library, and Armstrong and Varallo Recchia had found fascinating objects, including old medical instruments from the McCosh Health Center. The group of Student Friends in attendance enjoyed an early-afternoon lunch in Princeton with Alexis Antracoli, the Assistant University Librarian for Special Collections, Technical Services.





Eric White, the Scheide Librarian, hosted the Student Friends in both the fall and spring semesters (photo by Brandon Johnson, Princeton University Library).

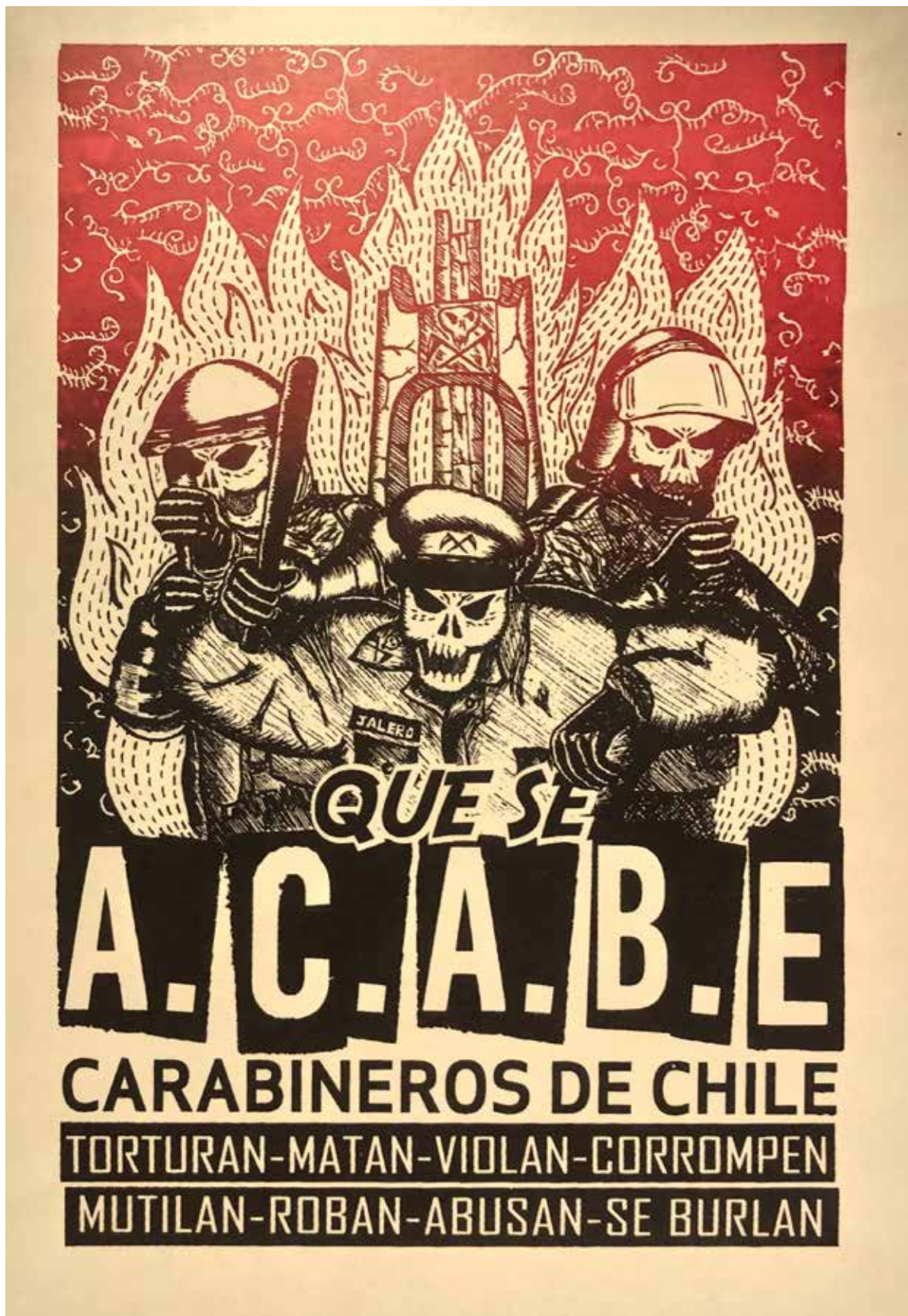
In November, the Student Friends toured the “Records of Resistance” exhibition, hosted by three of the curators, Fernando Acosta-Rodríguez, Will Clements, and Gabrielle Winkler. The exhibition showcased different forms of activism all over the world, capturing continuity and change in practices of protest and activism in diverse geographic contexts and around issues that may be particular to an area or of universal concern. The exhibition included images that range from sacred Passover Haggadah that embody Jews’ spiritual resistance to their oppressors during and immediately after the Holocaust, to dramatic photographs of marchers on Selma’s Edmund Pettus Bridge in 1965, to vibrant posters and pamphlets created by protesters taking to the streets of Santiago, Chile, and Lahore, Pakistan, only a few years ago.

In December, we had the great honor of having a member of the Friends, Bruce Willsie, generously welcome us into his home to show a number

of items from his collection ranging from copies of the Magna Carta to an array of seals. We got to wander through his home, admiring his paintings and collection of figureheads and maps. He had arranged items all over his home, on top of several tables, benches, couches, almost anywhere items could fit, an intimate look at everything he had to offer. Students even had the chance to hold one of his swords, albeit not for combat purposes despite their training in fencing. We were even fortunate enough to be treated to a wonderful dinner with pie at the end as well!

SFPUL kicked off its spring semester programming in February with another tour of the Scheide Library hosted by Eric White. Although this event has been often repeated, the dynamic growth of the Library’s collections makes each visit like new—and high student demand means that a new cohort gets to witness the Scheide Library’s treasures each semester. Medieval Bibles and Bach manuscripts





This poster calls for the abolition of the Carabineros, Chile's national police force. It was shown at the "Records of Resistance" exhibition at the Milberg Gallery. Artist unknown, 2019–2020 (photo by John Leger).



were certainly not omitted, but recent acquisitions of letters by Frederick Douglass gave this tour a particularly North American flair. Few have had the privilege to be in the same room with original prints of the Declaration of Independence and the United States Constitution, but the wealth of Princeton's Special Collections never ceases to create new possibilities for witnessing the traces of history.

One of the most meaningful events of the spring semester was a tour of the new "Toni Morrison: Sites of Memory" exhibition with curator Autumn Womack during the exhibition's opening week. Womack, an associate professor in English and African American Studies, took us into the creative mind of Toni Morrison through documents uncovered in Princeton's Toni Morrison Papers. Womack also introduced us to her methods of engaging with the archive—she went into the archive without looking for anything specific, and emerged with plot

diagrams, famous letters, plays, photographs, and a vision of the mind of Morrison as an interdisciplinary artist.

At the beginning of March, Friends Gene Flamm and Scott Clemons hosted ten Student Friends at their private collections in New York City. The Student Friends took the train into New York City together and began the morning at Scott's apartment. We had the opportunity to delve into the history of humanity in print, with fascinating materials such as an Aldus printing of the *Hypnerotomachia Poliphili*, a favorite of Carl Jung. Scott led us on a beautiful early spring walk through Central Park to the Grolier Club, where we were treated to lunch and a tour of the rooms. We especially appreciated the many libraries, including the opportunities to meet some of the on-site librarians and talk about the Club's private collections. We concluded the afternoon with a tour of Gene's private collection of the



Scott Clemons shared his collection of books from the Aldine Press with the Student Friends (photo by Nolan Musslewhite).





*Above:* A visit to the Grolier Club was a special treat (photo by Nolan Musslewhite).

*Below:* Gene Flamm introduced the Student Friends to his collection of medical books (photo by Nolan Musslewhite).

printed history of medicine, where, among other fascinating materials, we were able to flip through the first printed book to depict medical procedures, from 1517! We are so grateful for Scott and Gene's generosity in sharing their homes and these phenomenal collections with us.

In April, we were excited to have the chance to visit ReCAP, the storage facility Princeton shares with Harvard, Columbia, and the New York Pub-

lic Library. Also in April, we advertised the Student Friends events and organization to prospective Princeton students at the Princeton Preview!

*Lucia Brown is a sophomore studying comparative literature and anthropology and Bill Hamlett is a graduate student in the Department of French and Italian. They are co-leaders of the Student Friends.*

## → Small Talks

### Another Active Year For Small Talks and Other Programs

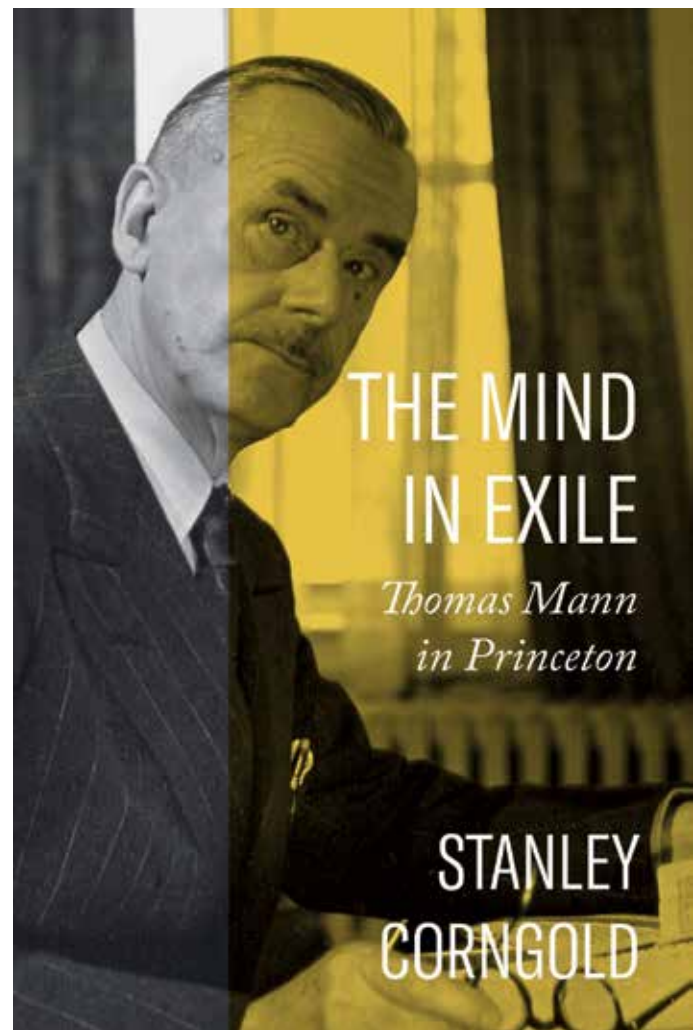
BY LORRAINE ATKIN

The Friends started the Fall season in September at the Princeton Senior Resource Center with an in-person and webinar presentation featuring Stanley Corngold, Professor of German and Comparative Literature, Emeritus, at Princeton. Professor Corngold discussed his latest book, *The Mind in Exile: Thomas Mann in Princeton* (Princeton University Press, 2022). See his talk at Princeton's Media Central site: <https://bit.ly/3W2uymi>.

Our October Small Talk brought back the guest speaker at the Friends' 2022 annual dinner, Stanley N. Katz, Lecturer with rank of Professor of Public and International Affairs at Princeton. At the annual dinner Professor Katz spoke on the now provocative subject, *Where Do the Humanities Go in the Post-Truth Age*.

His talk was so well received that he was asked to continue the discussion with a friend and colleague who is equally passionate on the subject, Sean Wilentz, the George Henry Davis 1886 Professor of American History at Princeton. The title of the program drew on the past topic, *The Trouble with Truth*. Their discussion is here: <https://bit.ly/3pGDeCT>.

Both are enthusiastic members of the Friends: Professor Katz is a long-standing member the Program Committee and Professor Wilentz is a mem-



ber of the Editorial Board of the *Princeton University Library Chronicle*. The program was held at Firestone Library followed by a reception.



October was a busy month with the annual Fall dinner at the Nassau Club with the Chair of the Friends, Bruce Leslie, presiding and Peter Dougherty, the guest speaker.

Peter served as director and later editor-at-large for the Princeton University Press. He is now director of the American Philosophical Society's APS Press; you can view his talk here: <https://bit.ly/3O5garH>.

In addition to the Small Talks, the Program Committee was very pleased to assist with the Acquisitions Showcase at Firestone. The November presentation, hosted by Will Noel, John T. Maltsberger III '55 Associate University Librarian for Special Collections, brought together Library curators who presented a remarkable group of acquisitions financed by the Friends.

In December we were very honored to present David Nirenberg, the tenth Director of the Institute for Advanced Study and the Leon Levy Professor. Professor Nirenberg is a medievalist who spoke to us on the intriguing topic of mathematics, which structures so much of our thinking. Today those powers are greater than ever, as computation is applied to virtually every aspect of human activity. Yet, in the process, are we losing sight of the human? When we apply mathematics so broadly, what do we gain and what do we lose? Interesting thoughts, indeed.

Our January Small Talk was a remarkable discussion by Professor Nina Khrushcheva, who left Russia and settled in the United States after the fall of the Soviet Union. She is now a Professor of International Affairs at the New School in New York. Professor Khrushcheva had spent the previous semester in Russia and was able to give us her analysis of the current situation there. View the talk here: <https://bit.ly/3o8c33g>.

In February we were pleased to welcome Gene Andrew Jarrett, the Dean of the Faculty and William S. Tod Professor of English at Princeton. He discussed his new book, *Paul Laurence Dunbar, The Life and Times of a Caged Bird* (Princeton University Press, 2022). A major poet, Dunbar (1872–1906) was one of the first African American writers to garner international recognition in the wake of emancipation. Joining Professor Jarrett as moderator was Tera W. Hunter, Edwards Professor of American

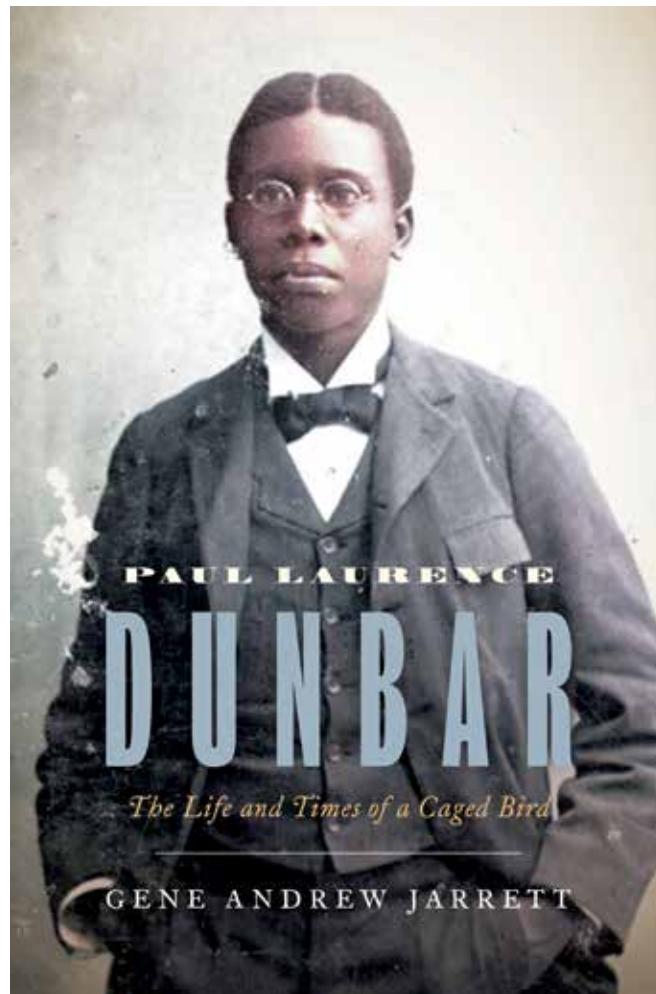


Nina Khrushcheva (photo by John Leger).

History and Professor of African American Studies at Princeton. She is also the acting Chair of the Council of the Humanities. You can view the discussion here: <https://bit.ly/3IxaUtp>.

On March 9 the Friends celebrated a major new exhibition, “Toni Morrison: Sites of Memory,” at the Ellen and Leonard Milberg Gallery at Firestone. Autumn Womack, Associate Professor of English and African American Studies, gave a tour of the exhibition, which was followed by a reception. The exhibition features numerous items from the Toni Morrison Papers, including early outlines of





her first novel, *The Bluest Eye* (Holt, Rinehart and Winston, 1970).

During the Spring, we were busy planning the Friends' annual meeting and dinner on April 16. Council member Landon Y. Jones was our guest speaker and discussed his newly published book, *Celebrity Nation: How America Evolved Into a Culture of Fans and Followers* (Beacon Press, 2023). Coverage of Lanny's talk will appear in the next issue of the *Review*, but you can view his talk here: <https://bit.ly/42OUhAM>.

On May 17 at the Senior Resource Center, we presented Steven Knowlton, the Librarian for History and African American Studies at Princeton, and his co-author, Jeaninne Surette Honstein, who discussed their book, *Thirteen Months in Dixie, or, The Adventures of a Federal Prisoner in Texas* (Savas Beatie, 2022). They spoke about their research and their efforts to create the book from the diaries of

W. F. Oscar Federhen, a Union soldier who was a prisoner during the Civil War.

The Spring will end with the June 14 Council Meeting. After a summer break, we will return on September 6 at the Senior Resource Center with author Adam Hochschild, who will discuss his book, *American Midnight, The Great War, A Violent Peace, and Democracy's Forgotten Crisis* (HarperCollins, 2022). He is also the author of *King Leopold's Ghost: A Story of Greed, Terror and Heroism in Colonial Africa* (Houghton Mifflin, 1998) and many other books.

The Programs Committee is an extraordinary group of passionate readers and perpetual students who continue to plan events for the Friends whether they be special exhibits and receptions or presentations and events "Big and Small."

*Lorraine Atkin is Chair of the Programs Committee.*

## → Friends-Funded Acquisitions

### Princeton Acquires Important John Donne Manuscript Texts

The Friends have assisted Princeton in acquiring a rare and important book of poetry and prose by the English poet John Donne (1572?–1631). Purchased at a Christie's New York auction in December, the book is actually three books bound as a single Octavo volume and is known as the Berland Donne manuscript, after a previous owner.

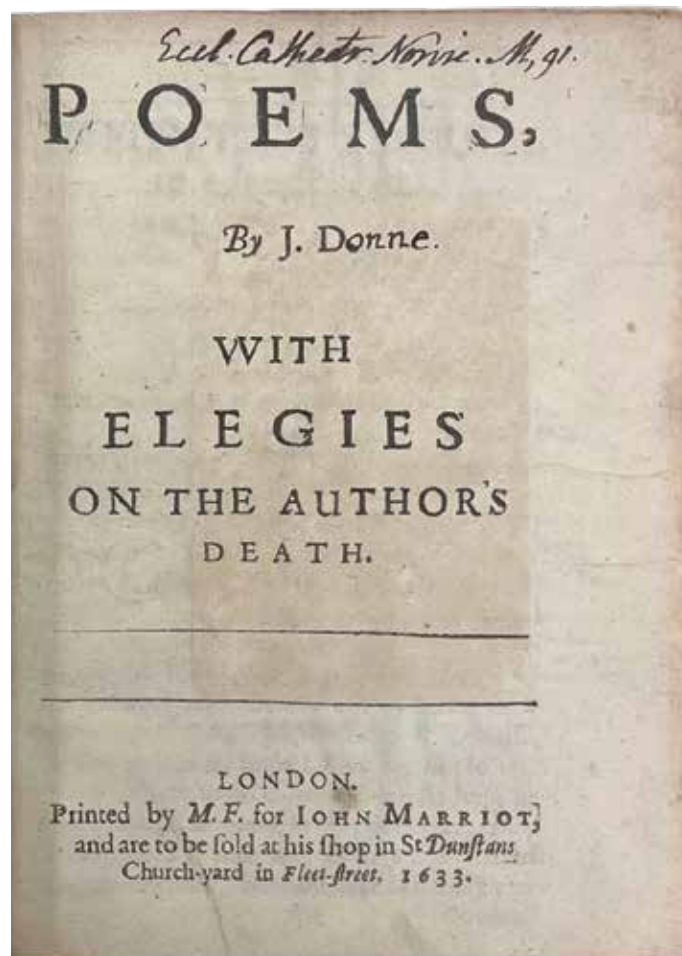
Two of the books are first editions printed in 1633, two years after Donne's death: *Poems*, by J. Donne with *Elegies on the Author's Death*, and *Juvenilia or Certaine Paradoxes and Problemes*, written by J. Donne. Both works have annotations in a contemporary hand, which is interesting in its own right.

But the really fabulous aspect is this: A single contemporary hand has added in manuscript various texts that were omitted from *Poems* and *Juvenilia*. Right there on the page in beautiful cursive is a title that says it all: "Poems of J.D. not printed." Moreover, this work is one of the only sources of Donne manuscripts that had remained in private hands.

A seventeen-page section of manuscript verse follows *Poems*, including five Elegies and "Lecture Upon a Shadow." As the Christie's auction description noted, most of Donne's Elegies were written in the 1590s and were anything but funeral laments. Instead, they were witty and erotic. Look no further than Elegy 19 (here in manuscript as Elegy 5), "To His Mistris Going to Bed."

The manuscript Elegies were omitted from the 1633 printed first edition, but some scholars believe they were likely present in the manuscript that was used to prepare that edition.

The second group in manuscript, also running seventeen pages, follows *Juvenilia*. This includes eight "Problems," which are brief essays, such as Problem XIII, "Why doe women delight much in feathers?" In addition to the "Problems," the manuscript includes "The true Character of a Duncce" and "An Essay of Valour." These works were all added to a 1652 third edition of *Juvenilia*.

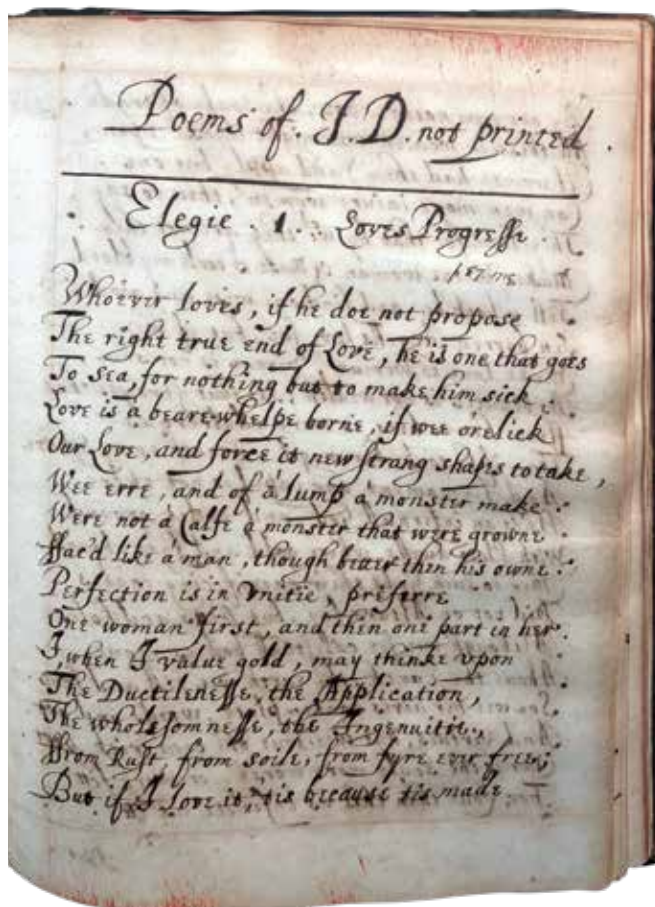


Title page of the first edition of John Donne's *Poems*, printed in 1633. An ink inscription on the page denotes a previous owner: Dean and Chapter Library, Norwich Cathedral (photo by John Leger).

Eric White, the Scheide Librarian and Assistant University Librarian for Special Collections, reflected on the importance of the manuscript entries: "Right away there are questions: What is the relationship of these poems to Donne's published oeuvre? What was the original circumstance of this anonymous manuscript compilation of sixteen of Donne's works? How did this manuscript function in the hands of its compiler, bound with the first editions of Donne's *Poems* and *Juvenilia*?"

*Poems* is, logically enough, the principal collection of Donne's poetry. It's also notable for another





reason: It contains the first appearance of several well-known Elegies on Donne. One is by his friend Izaak Walton: "Is Donne, great Donne deceas'd?..."  
*Juvenilia*, meanwhile, contains eleven of Donne's Paradoxes and ten of his Problems. *Poems* and *Juvenilia* were frequently bound together.

In auction parlance, the book comes from "The Collection of a Lady," who sold the book to benefit Historic Deerfield in Massachusetts. A previous owner was Chicago bibliophile and real-estate executive Abel E. Berland, whose book collection was sold at auction in 2001; his bookplate appears in the book. And still another previous owner was Dean and Chapter Library, Norwich Cathedral.

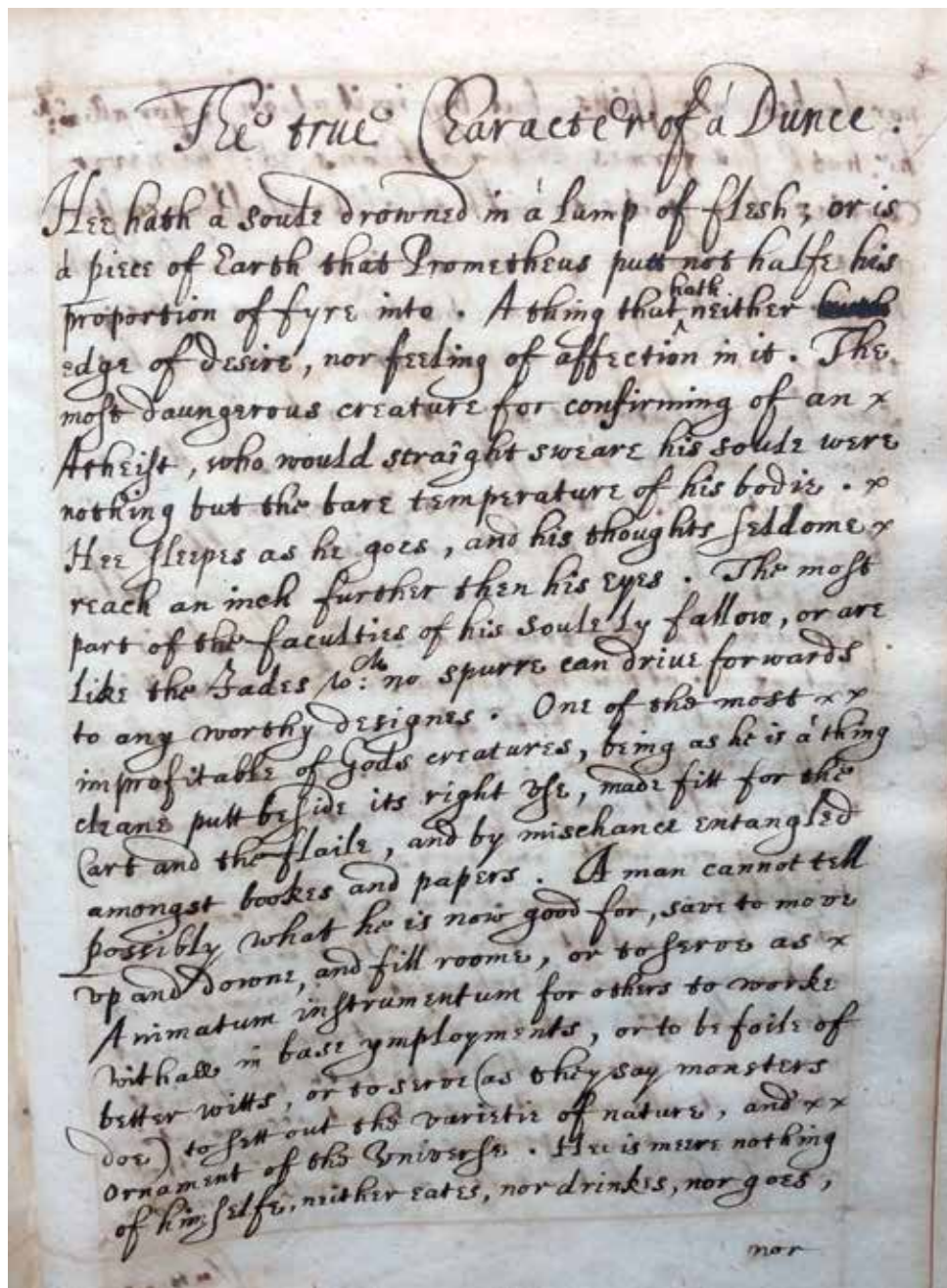
"This unique item presents the very definition of

Left: A seventeen-page section of manuscript verse follows the printed first edition of John Donne's *Poems*. Although these texts had been omitted from the first edition, some scholars believe they were likely present in the manuscript that was used to prepare that edition (photo by John Leger).

Below: One of the manuscript Elegies that appears following the printed first edition of Donne's *Poems* (photo by John Leger).







A second group in manuscript, also running seventeen pages, follows Donne's *Juvenilia*. Like *Poems*, *Juvenilia* was printed in 1633. "The true Character of a Dunce" is an essay that appears with this second group in manuscript. The text eventually was printed in a 1652 third edition of *Juvenilia* (photo by John Leger).

research value," said Will Noel, the John T. Maltzberger III '55 Associate University Librarian for Special Collections. "It is also one of the last sources for John Donne remaining in private hands, and so

many, many thanks to the Friends for bringing it to Princeton, where it will be available for research and study by all."



## Cotsen Children's Library Purchases Miniature Bible in Verse

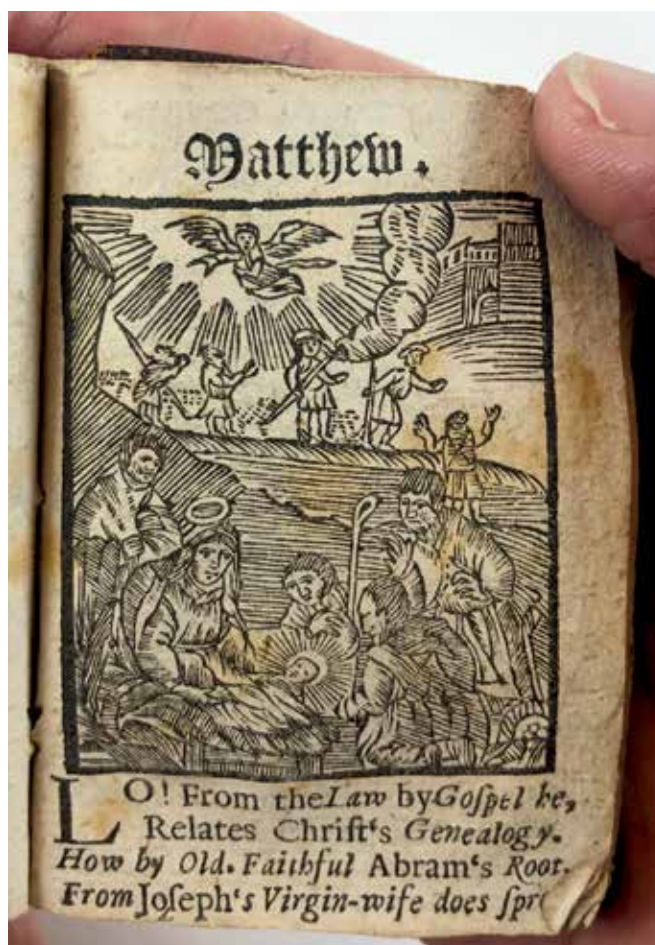
The Cotsen Children's Library has acquired an important seventeenth century miniature Bible in verse with financial assistance from the Friends.

The Library purchased *The Holy Bible...done into Verse for the Benefit of weak Memories* at a Christie's London sale in December. The book was published in London in 1698 by the controversial bookseller and printer Benjamin Harris (c. 1644–1716), who may also have written it. Preserved in the original sheepskin binding, this Bible measures only 74 × 54 mm. The front cover depicts two figures, possibly Adam and Eve, while the rear cover shows a vase of flowers bearing the initials WH.

Harris was rabidly anti-Catholic and would likely be called a culture warrior if he lived today. He played a role in exposing the so-called Popish Plot of 1678,

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The title page and another page from *The Holy Bible...done into Verse for the Benefit of weak Memories* (London, 1698). The Friends assisted the Cotsen Children's Library in purchasing this miniature Bible (photos by John Leger).





a phony conspiracy in which Jesuits were supposedly conniving to kill King Charles II in order to put his Catholic brother on the throne. One year later, Harris published *The Protestant Tutor*, a lurid text that promised to instruct children to not only read and spell but also discover “the errors and deceits of the Papists.” Andrea Immel, the curator of the Cotsen Children’s Library, has written an entertaining blog post about this book, which you can read here: <https://bit.ly/3M7IJDR>. Princeton has two copies of *The Protestant Tutor*.

Amid political and religious turmoil in Britain, Harris fled to Boston in 1686. He opened a coffee house and bookstore and published the first newspaper in the colonies, *Publick Occurrences*, which the Boston authorities suppressed after just one issue. He didn’t give up printing, though, and is believed to have had a role in publishing *The New England*

*Primer* (c. 1687–90), which remained an important textbook for children well into the nineteenth century. Indeed, its most famous verse begins, “Now I lay me down to sleep....”

His religious views aside, Harris made important contributions to the development of the English children’s book. The miniature Bible recently acquired by the Cotsen Children’s Library joins a collection of other seventeenth-century Protestant illustrated children’s books, which were featured in a 2017 conference at Princeton.

Copies of major seventeenth century children’s books rarely come on the market, and they are almost always missing leaves or have other defects. The Cotsen miniature Bible is well-preserved for a late seventeenth century children’s book and seems to be the most complete and in the best original condition of those known.

## → Princeton Bibliophiles & Collectors

### Presentations on Printing

BY RONALD K. SMELTZER

The Princeton Bibliophiles & Collectors had three important programs during 2022.

Early in the year, January 30, an online presentation by Frank Romano, President of the Museum of Printing in Haverhill, Massachusetts, and Professor Emeritus at the Rochester Institute of Technology, focused on *The Rare Book Collection at the Museum of Printing*. He described and showed many important publications focused on the book arts and printing. More than 6,000 books and many thousands of ephemera samples are housed in a unique library that is now part of the Museum of Printing. The speaker, himself, has collected books for 60 years.

On March 13, we had the pleasure of *A Virtual Visit to the Cary Graphic Arts Collection* at Rochester Institute of Technology hosted by Steven Galbraith,

Curator. The Cary is one of the world’s premier libraries on graphic communication history and practices and holds a rare book and special collections library devoted to the history of printing, the history of the book, and the books arts. The Cary library contains over 45,000 volumes and more than 130 archival collections. The Cary collection’s mission is to advance an understanding and appreciation of the history of graphic communication through the acquisition, preservation, and presentation of primary source material.

The Cary collection at RIT is complemented by the Lowenthal Memorial Pressroom, which preserves a working collection of historic printing equipment. The Albion printing press, once owned by William Morris and Frederic Goudy, is the highlight of this collection. The Cary collection also houses the Graphic Design Archive, an unparalleled collection documenting the work of significant American graphic designers active from the 1920s



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S T V D I V M P I O R V M.

to the 1960s, as well as selected contemporary designers working in the modernist traditions.

An in-person meeting on October 5 was well attended. A program highlight was a presentation by Antoni and Renate Kosinski describing in detail the 1513 *Book of the Three Men and the Three Spiritual Virgins*, edited (in Latin) by the French humanist and polymath Jacques Lefèvre d'Étaples (1460–1537) from original manuscripts. The volume contains six texts by three male and three female visionaries from the Middle Ages, depicted on the beautiful title

page. The longest and most important is Hildegard of Bingen's allegorical treatise *Scivias*. Long before feminist studies discovered these visionary women, Lefèvre had become their champion in Renaissance France. The other attendees on October 5 brought an interesting variety of things to show and describe.

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

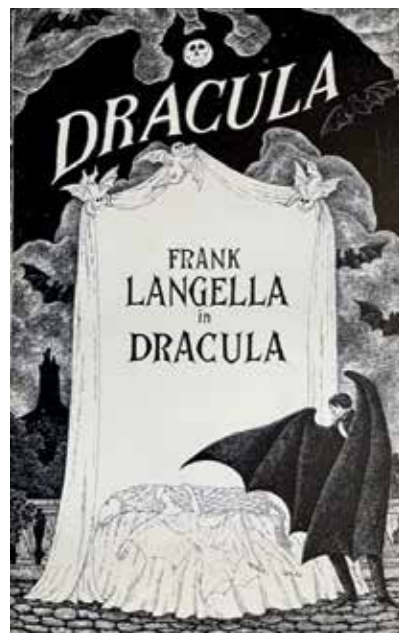
## → Members Write About Collecting

### Goreyfest: The Edward Gorey Collection of Valerie and Matthew Young

BY MATTHEW MCLENNAN YOUNG

Edward St. John Gorey (1925–2000) was a prolific author, illustrator, designer, and artist. He published some 120 primary works, and more than 100 secondary works with covers and illustrations for other authors and poets, including Samuel Beckett, Merrill Moore, John Ciardi, Muriel Spark, Felicia Lamport, and John Updike. He also provided cover illustrations for many modern and classic titles, and he contributed to a wide range of periodicals. He is perhaps best known for his opening and closing graphics for PBS Masterpiece Mystery, and for his Tony award-winning costumes and set designs for the 1977 Broadway production of *Dracula*.

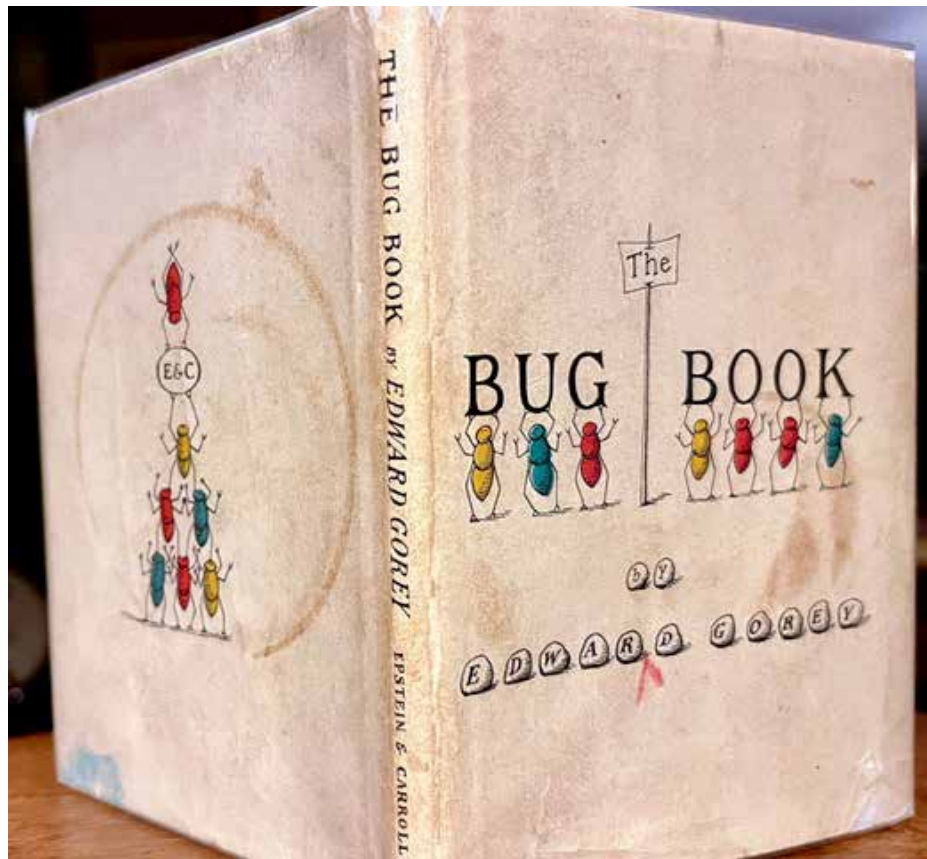
Our Gorey collection began with Valerie's purchase around 1970, for her children, of a copy of *The Bug Book* (1959), second issue in hardcover with a dust jacket that soon gained a brown stain in the shape of a coffee mug. Intrigued by his intricate drawings and his macabre sense of humor, we began buying his new titles as they were published, as well as seeking out his earlier ones. We shared our interest in Gorey with a good friend, James Joyce



scholar Mike Groden, and our gifts to each other over the years were often new Gorey books.

In 1984, when I was working for a local ad agency, my colleague Gene Underwood, who was also an admirer, arranged for Gorey to design a poster—illustration and lettering—for the McCarter Theatre production of “A Christmas Carol.” Gorey designed many posters for theatrical productions and other events, as well as for bibliophilic events such as the Boston Book Fair. He also designed and issued ephemera (postcards, playbills, flyers), as well as inventive formats such as a “slice” book by which





the reader can create many different stories (*The Dripping Faucet*), an accordion book (*The Tunnel Calamity*), and a perfectly hopeless tarot card deck (*The Fantod Pack*).

Gorey attended Harvard, where he began publishing stories and poems, and writing and designing for the Poets Theatre, in cooperation with John Ashbery, Frank O'Hara, Alison Lurie, and others. After graduation, he designed books and illustrated covers for Anchor and Doubleday paperback editions. His first book, *The Unstrung Harp*, was published in 1953 by Brown & Company. His stories seem to take place in some Victorian/Edwardian world of woe. Although he illustrated many children's books, his own child characters often meet unfortunate ends in such tales as *The Hapless Child* and *The Gashlycrumb Tinies*. Many of his titles bear anagrammatical pen names, including Ogdred Weary, Mrs. Regera Dowdy, and Dogear Wryde.

Living in New York, Gorey established a friendship with Frances Steloff, owner of the Gotham Book Mart, and when Andreas Brown bought the bookstore from Steloff in 1967, it became the primary outlet for Gorey's work. We visited the Gotham

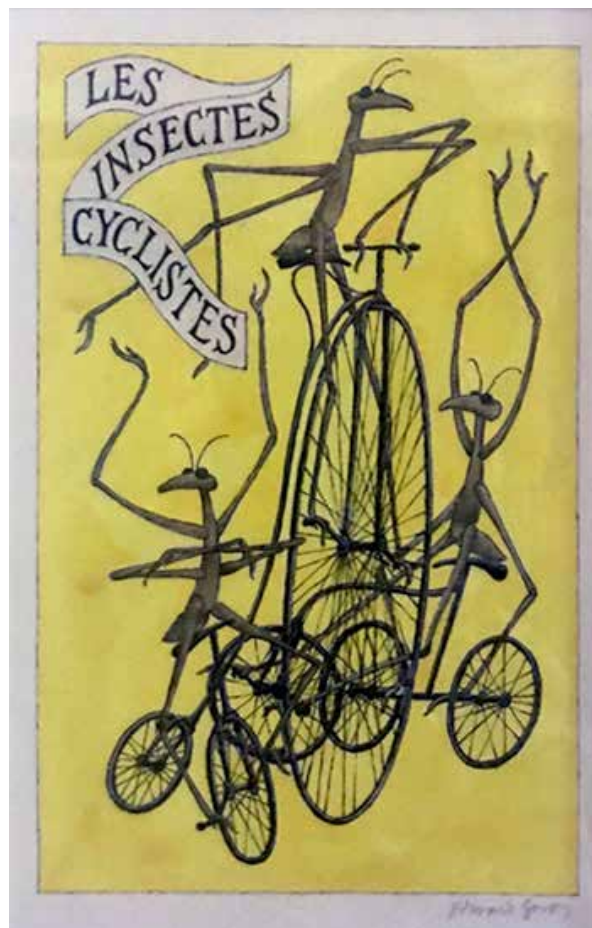




Book Mart whenever we were in New York, and we got to know Andreas and his staff.

In the late 1990s and first decade of this century, we greatly expanded our collection, buying limited-edition books and prints, and even some original art—in particular, the illustration “Les Insectes Cyclistes” and a sketch for it from *The Broken Spoke* (1976), which had also appeared in the June 14, 1976, issue of *Sports Illustrated*. Anne Bromer of Bromer Booksellers in Boston was also an enthusiast, and she persuaded Gorey to issue some works through them. Her Gorey collection was sold via a special Bromer catalogue in 2001, from which we bought several books inscribed to her and her husband David, and the art that graced the cover of the catalogue, “Contestants in the Annual Trans-Novaya Zemlya Bicycle Race,” also from *The Broken Spoke*.

Valerie has been the curator of our collection, corresponding with Andreas Brown and seeking out limited editions and other scarce Gorey items. Among those is a *Doubtful Guest* stuffed doll in scarf and sneakers, made by Gorey himself, #22 of 50 and signed on the scarf, in its original box with an illustration on the top. During those years, I was also researching and writing about the output of a Victorian London publisher (*Field & Tuer, The Leadenhall Press: A Checklist*, Oak Knoll, 2010), whose contributors included several illustrators from whom Gorey may have drawn inspiration, such as Phil May, Joseph Crawhall II, and Georgie Gaskin. (That

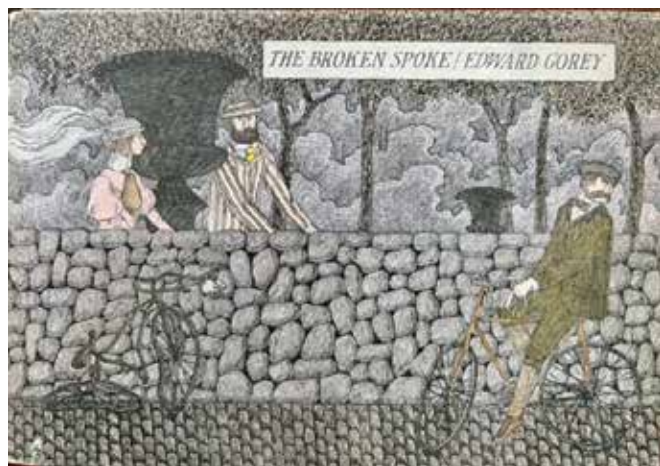






collection and archive is now at the William Andrews Clark Library at UCLA.)

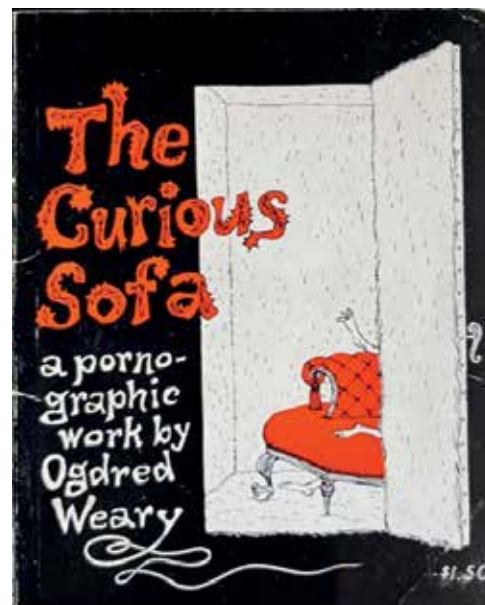
In 2010 we lent our original art for *The Broken Spoke* to the exhibition “Elegant Enigmas,” organized by the Brandywine Museum in Chadd’s Ford, Pennsylvania, with the cooperation of Andreas Brown and the Edward Gorey Charitable Trust. The exhibition subsequently traveled to several other locations, winding up at the Boston Athenaeum in



2011, where it attracted the library’s largest attendance in 25 years. We attended the openings at both the Brandywine and Athenaeum.

In the years before he died in 2020, Andreas was researching possible influences on Gorey’s style and stories. He sent us, for instance, a photocopy of an auction ad for the “Siège d’Amour,” (“Seat of Love”)

a piece of furniture designed in Paris in 1890 for the future King Edward VII, a notorious rake, that supposedly allowed the portly prince to engage in sexual acts with two women simultaneously. Andreas was



quite sure this was the inspiration for *The Curious Sofa: A Pornographic Work by Ogdred Weary*, which leaves everything to the reader’s imagination.

Andreas was particularly interested in direct and subtle, almost riddle-like, references to Lewis Carroll’s work he found in Gorey’s drawings and stories. In 2013, we hosted a dinner at our house to introduce him to Clare and August Imholtz, prominent members of the Lewis Carroll Society of North America. Soon after, Clare wrote about Gorey and Carroll in the Society’s publication, *The Knight Letter*, and Gorey’s illustration “Alice’s Variorum Quorum” from Felicia Lamport’s *Cultural Slag* was featured on the cover and interior of the following issue.

In 2014, the Edward Gorey Charitable Trust borrowed “Les Insectes Cyclistes” for a special print issued in limited and regular editions. To deliver the artwork, we made a pilgrimage to the home of the Trust, the Edward Gorey House museum in Yarmouth Port, Massachusetts, where we saw many treasures, as well as the well-preserved spaces where Gorey lived and worked after moving from New York in 1983. In the backyard is a topiary Doubtful Guest.

Princeton has over 200 Gorey-related items between Special Collections and the Cotsen Children’s



Library, including *Phantasmagorey: The Work of Edward Gorey* (Yale University Library, 1974), with a foreword by Dale Roylance. Other studies of Gorey and his art include *Goreyography* by Henry Toledano (Word Play, 1996) and *Born to Be Posthumous: The Eccentric Life and Mysterious Genius of Edward Gorey* by Mark Dery (Little, Brown, 2018).

It has been great fun building this collection and following the many aspects of Gorey's extraordinary

career. We now have some 450 books, art, prints, posters, ephemera, periodicals, recordings, and collectibles, about 135 of them signed by Gorey. The time has come to sell the bulk of our collection and make it available to others who are intrigued by Gorey's work. We will retain a much smaller sample—including our copy of *The Bug Book* with the coffee stain.

## How I Caught the Collecting Bug

BY PHIL RINGO '64

While this may not be the classic story of collecting, rivaling some of the articles I have read in the *Review*, including some truly wonderful and unique collections, it is my story.

Growing up in Kentucky in the '40s and '50s, reading was a big part of my life. My precious Oz books, Clair Bee's *Chip Hilton* series, the "Orange Books,"

which introduced me to famous Americans, *Howard Pyle's Book of Pirates*, and later Richard Halliburton's *Royal Road to Romance*, were an important way for a young boy to step beyond his world. But for collecting my early focus was on ... stamps. I would pore over the Scott Catalogue, solicit "stamps on approval" and enjoy the sense of world travel and history that these little pieces of gummed paper brought. I still have my precious stamp collection, although I fear it has deteriorated in value significantly

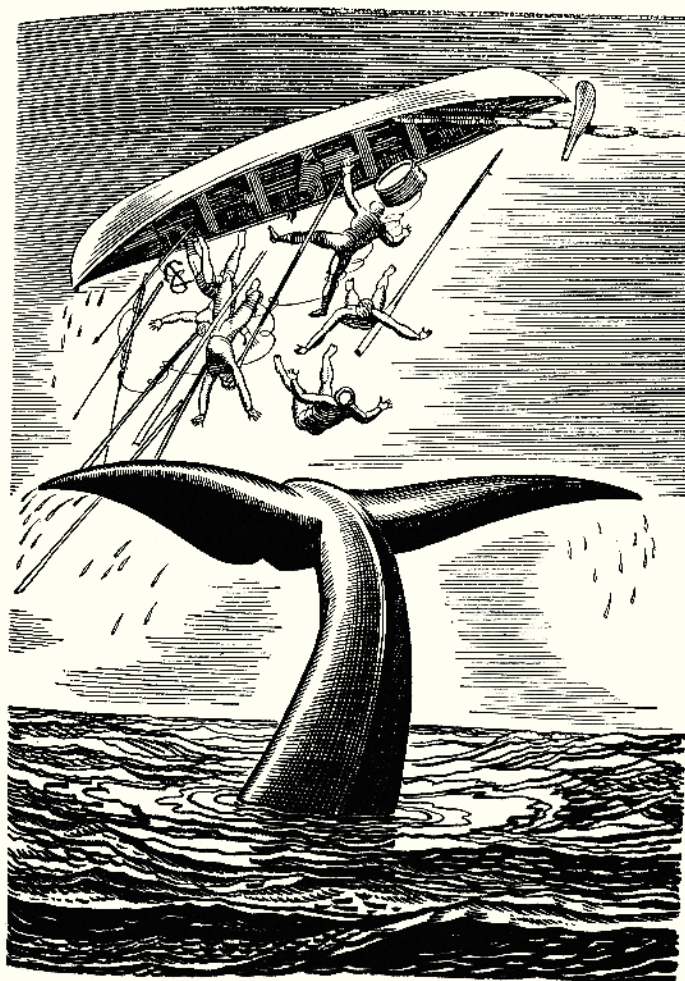


since the heyday of philately in the '50s and '60s. At Princeton I had the luxury of majoring in English and American Civilization. My world of books and learning absolutely exploded; from Chaucer to Shakespeare to Henry James, Mark Twain, and Herman Melville, I was blown away by what I was exposed to. The fact that I could study in the University Cottage Club library where F. Scott Fitzgerald had written some of his early work only really sank in later, but of course I devoured all of his novels and short stories. In my senior year I wrote a terrible thesis on Theodore Dreiser (mercifully given a 3) but recovered on Senior Comps and graduated cum laude. I spent many hours in the Princeton library, in my carrel, and the stacks. What a gift.

After Princeton, business school, U.S. Army, Vietnam, marriage and three wonderful daughters, my business career kept me traveling, learning and focused on my family, career, and life. I read voraciously, fiction, history, anything that caught my fancy, but never thought about collecting. (Other than the fact that our suburban Philadelphia home is stuffed with most of those books, 2,000 or more, with no place for them to go except the few thrift shops that still accept books.)

To the now dismay of my wife, Sandy, she was the person who let my book-collecting genie loose. Knowing of my love for Melville, Sandy gave me as a birthday present in 2000 a copy of *Moby Dick* beautifully illustrated by Rockwell Kent. The next gift was the British first edition of Walker Percy's *The Moviegoer*, one of my favorite books. I was hooked.

My focus for the next twenty some years was initially American first editions by the classic writers I had been introduced to at Princeton: Twain, Ernest Hemingway, Melville, soon supplemented by my Southern writer favorites, Walker Percy, Thomas Wolfe, and others that drew on my youthful reading; Jules Verne, Jack London, Teddy Roosevelt, Frank Baum, and later Ernest Shackleton and Rudyard Kipling. My "modern" targets were people like Joseph Heller, John Irving, Hunter Thompson, Jack Kerouac and Gabriel García Márquez. I bought at auctions in Philadelphia, San Francisco, and London, haunted used book shops, and found a couple of dealers who helped me find items to fill out the holes in my collection.



A page from Herman Melville's *Moby Dick*, illustrated by Rockwell Kent (Random House, 1930). Princeton University Library Graphic Arts Collection.

Although I love all of my books, my favorites are a first edition of *Moby Dick*, "rebacked skillfully" but amazing for me to hold, an original Triangle Club score from 1914–1915 with lyrics by F. Scott Fitzgerald, two firsts of *Huckleberry Finn*, *The Wilderness Hunter*, signed by Teddy Roosevelt, and a complete set of everything written by Walker Percy, many signed.

I still search for the hard-to-find Mark Twains and a few others that I covet. But my collecting has slowed down and I enjoy holding my books, reading some for the third or fourth time, and always thanking Princeton for the collecting seeds that sprouted relatively late in my life.

## Ancestors and the Library

BY ROBERT K. HORNBY '58

When I got to Princeton as a freshman in 1954, one of the first things I did was to check the card catalog in Firestone Library to see whether there were any authors there with my name.

I was intrigued to find an entry for Dr. Thomas Hornby for a book titled *A Dissertation on Lime: Its Uses and Abuses in Agriculture*, published in England in 1814 with a second edition in 1816. There was a copy buried in the stacks so I went down to take a look. The book was a slender volume with a red hardback cover. Just for fun I checked the book out at the circulation desk and took it back to my dorm room to read. True to its title it was a dissertation on the beneficial uses of lime in agriculture, especially in the north of England, where the soil is sometimes very poor. It was not a page turner; in fact, it gave new meaning to the word “dull.” And knowing very little about my father’s English ancestors, I didn’t even know whether the author and I were related. There were other Hornbys in the card catalog who were clearly not “kin to me.” But I had achieved a small goal: the sign-out card now bore a patronymic name the same as the author’s. We were eponymous.

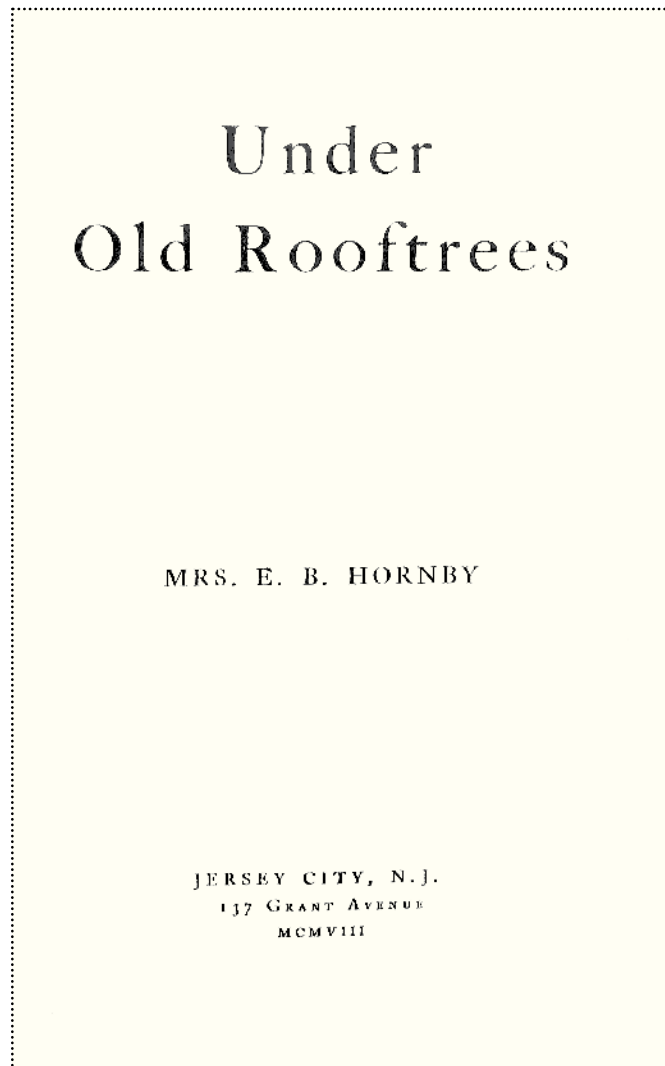
The plot to this tale now takes a long and devious twist. My great-grandfather, Charles Hornby (1828–1869?) from Tuxford, in Nottinghamshire, England, was a professional musician with Jenny Lind’s orchestra on her one and only world tour in 1859. He left the tour in 1860 in New York and became a music teacher and organist for churches in the Hudson River Valley. It was there that he met and married Eliza Burt Benedict (1835–1917), a daughter of the ancient Benedict and Burt families of Warwick, New York. Charles served in the Civil War with a New York State militia unit and suffered some kind of heatstroke or sunstroke while on active duty. He returned from the war suffering what appeared to be shell shock and what we might describe today as PTSD and was unable to work. His father had died in 1855. In about 1868, Charles left his wife and three children and went to England to claim what he thought was his share of his father’s substantial estate. While in England Charles disappeared.

Back in Warwick, New York, Eliza Hornby, who was running a school for girls and writing for local newspapers, hired a firm of solicitors in Retford, Nottinghamshire, to search for Charles but to no avail. He had been given some money by his mother and the searchers concluded that he had been robbed and murdered while on his way to board a ship for the voyage home and his body probably dumped into Liverpool Harbor. Eliza was denied a soldier’s widow’s pension because there was no proof of Charles’s death.

My first cousin had the address of the firm of Retford solicitors Eliza had hired to search for Charles. In 1978 I wrote to the firm inquiring whether they might have any records left over from the time they were engaged by Eliza. My letter found its way to Harry Thompson, the firm’s then managing partner and it transpired that he lived in Chantry House, Tuxford, the former residence of none other than Dr. Thomas Hornby, the author of the Firestone book on lime, the book I had checked out in 1954. And Thomas was the father of Charles and also my great-great-grandfather. I had come full circle from the card catalog in Firestone.

With Charles having vanished and no soldier’s pension, Eliza was pretty much left on her own to support herself and their three children. Her father, a well-respected Old School Baptist minister, member of the New York State legislature and himself the father of seventeen children, had managed to lose the 144-family farm to foreclosure in 1890–1891. The school for girls and young women failed and Eliza subsisted by teaching school and writing articles for local newspapers. She edited and published the letters her brother, Francis Alvaton Benedict, wrote from the battlefield until he was killed May 3, 1864, during the Battle of Chancellorsville, Virginia. Even as a child Eliza had listened with interest to the many family tales told by her aunts, in-laws and cousins, the Burts, the Woods, the Bennets and others reaching back to the early 1700s and the time of their arrival in the Warwick Valley. As a child she had conversed with men who had been drummer boys in the American Revolution. In 1908 with the help of her daughter and two cousins in the publishing business, she wrote and had published a book called *Under Old Rooftrees*, containing stories





Title page of *Under Old Rooftrees* by Eliza Hornby (Press of Redfield Brothers, 1908). Robert Hornby donated this copy to Princeton in 2022. Princeton University Library Special Collections.

and reminiscences from those ancient sixteenth and early seventeenth century days.

When I was growing up in the '30s and '40s, every one of Eliza's descendants, including my father, had a copy of *Rooftrees* on their bookshelf. Later I began to see the book advertised for sale on eBay at \$325 per copy. Finally, an aunt suffered a disastrous house fire and lost 20 copies of the book. I had accumulated a few of the original editions and discovered that while almost every major Eastern college had copies of *Rooftrees*, Princeton only had an online copy. So,

I began a campaign to get the Rare Books section of Firestone to accept one of my first editions. I was successful and *Under Old Rooftrees* was accepted into the Rare Books collection in late 2022.

Admittedly, *Lime* is a minor work of agricultural science and *Rooftrees* is a minor work of social history, but it gives me great satisfaction to have literary works by two of my ancestors on the shelves of one of the world's great college libraries, especially when each author is a father-in-law or daughter-in-law of the other, and who probably never met.

## → Scholarship & Research Support

### Princeton University Library Research Grants 2023–2024

Each year, the Friends of the Princeton University Library offers short-term Library Research Grants to promote scholarly use of the Library's special collections. Applications are considered for scholarly use of archives, manuscripts, rare books, and other rare and unique holdings in Special Collections, including Mudd Library, as well as rare books in Marquand Library of Art and Archaeology and in the East Asian Library (Gest Collection).

These grants, which have a value of up to \$4,800 plus transportation costs, are meant to help defray expenses incurred in traveling to and residing in Princeton during the term of the grant. The length of the grant depends on the applicant's research proposal but is ordinarily between two and four weeks. Library Research Grants can be used from May of the year they are awarded through the following April.

A committee consisting of members of the faculty, the Library staff, and members of the Friends award the grants on the basis of the relevance of the proposal to unique holdings of the Library, the merits and significance of the project, and the applicant's scholarly qualifications.

Here are the 2023–2024 grant recipients. Unless otherwise noted, the funding source is the Friends of the Princeton University Library. Grant recipients will be invited to contribute articles to the *Princeton University Library Chronicle*. For more information about the Research Grants program, please visit <https://bit.ly/3A07pb2>, where you can see lists of previous grant recipients. The application process for the 2024–2025 program will open in fall 2023.

Arianna Afsari, "Toward a Third Poetry: Reflections on a Counterpoetry of Liberation and Anti-colonial Resistance through the Poetry of Juan Gelman," Manuscripts Collection.

Saban Agalar, "Conceptions of Religion and the Re-

ligions in the Seventeenth-Century Ottoman Empire," Manuscripts Collection.

Shuaib Ally, "Tracing the Use, Function and Spread of Supercommentary Writing through Paratexts: Balāgha and Tafsīr," Manuscripts Collection.

Rubi Carreño, "The Diamela Eltit Archive as a Memory of Emancipation," Manuscripts Collection.

Wai Yee Chiong, "Bound and Unbound: Examining Avian Picture Books in the Edo Period," Marquand Art and Archaeology Library.

Isaura Contreras Rios, "The Writer's Diary in Twentieth and Twenty-First Century Latin American Literature," Manuscripts Collection.

Louise de Mello, "The Living Memory of Brazil's National Museum: Rebuilding Its Collections Through Historical Archives," American West Collection, Historic Maps Collection, Manuscripts Collection, Rare Books Collection, Brazil LAB Fund and Maxwell Fund.

Scott Eaton, "Covenanting Scottish Women: Literature, Gender and Identity," Manuscripts Collection.

Tian Gao, "Tiny Books for Little Hands? A Study of Japanese Miniature Picturebooks in the Second Half of the Nineteenth Century," Cotsen Children's Library, Cotsen Fund.

Alejandro García Lidón, "The Coinage of the Western Byzantine Empire in the Firestone Library," Numismatics Collection.

Foteini Gazi, "Crossing Lines in the Twentieth Century: Empires, Wars, Nations," Manuscripts Collection, Princeton University Archives, Hellenic Studies Fund.

Amin Ghadimi, "Leroy Lansing Janes and the Intellectual Origins of the 1877 Japanese Civil War," Manuscripts Collection.

Jingya Guo, "Medical, Monstrous and Myriad: Controversial Bodies and Gender Politics in China, 1500–1890," East Asian Library, Rare Books Division.



- Taylor Hare, "The Sightless but Immortal Bard: Milton and the Nineteenth-Century Tactile Book," Cotsen Children's Library, Graphic Arts Collection, Rare Book Collection, Cotsen Fund.
- Elsbeth Heaman, "A Biography of Jacob Viner," Princeton University Archives.
- Zoe Jaques, "Bookish Things: Pop-up, Movable, and Interactive Books for Children," Cotsen Children's Library, Cotsen Fund.
- Rachael King, "Keeping an Account: Women's Books and the Spaces of Self-Improvement," Cotsen Children's Library, Manuscripts Collection, Rare Books Collection, Sid Lapidus '59 Research Fund for Studies of the Age of Revolution and the Enlightenment in the Atlantic World.
- Kenneth Loiselle, "Revolutionary Transformations of Freemasonry in the French Atlantic, 1789–1804," Manuscripts Collection.
- Madelyn Lugli, "Foreign Affairs: The Interwar's Personal Interpretation of Internationalism," Public Policy Papers.
- Benjamin Marschall, "David Lewis's Australian Correspondence and the Revival of Metaphysics," Manuscripts Collection.
- Shane Morrissey, "The Roots of the Postcard Craze: Advertising Sapolio Soap and the Construction of the Commodity Fetish in America (1870–1920)," Manuscripts Collection.
- Ipek Sahinler, "El Medio Oriente de Severo Sarduy," Manuscripts Collection, Princeton University Archives.
- Janet Neary, "Speculative Life: Black Literature and Visual Culture of the Nineteenth-Century West," American West Collection, Graphic Arts Collection, Historic Maps Collection, Marquand Art and Archaeology Library.
- Ross Nedervelt, "Security, Imperial Reconstitution, and the British Atlantic Islands in the Age of the American Revolution," Historic Maps Collection, Manuscripts Collection, Rare Books Collection, Sid Lapidus '59 Research Fund for Studies of the Age of Revolution and the Enlightenment in the Atlantic World.
- Mónica Ni, "María Rosa Oliver and Ricardo Piglia: Interdictions Between Politics and Culture in the Making of Global Maoism (1952–1973)," Manuscripts Collection.
- Caitlin O'Keefe, "Odéonia: Reading Feminist Internationalism and the Making of Interwar Paris," Manuscripts Collection.
- Sarath Pillai, "Federal Futures: Imagining Federation, Constitution, and World in Late Colonial India," Rare Books Collection, Manuscripts Collection.
- Ellen Pilsworth, "Early Warners: Publishing for English Readers by anti-Nazi Refugees in the Years of Appeasement and War (1933–45)," Manuscripts Collection.
- Cassia Roth, "Birthing Abolition: Reproduction and the End of Slavery in Brazil," Manuscripts Collection, Maxwell Fund.
- Gina Saraceni, "Animals of the Archive: The Tearing of the Voice," Manuscripts Collection, Princeton University Archives, Rare Books Division, Program in Latin American Studies Fund.
- Warren Schultz, "Cataloguing Mamluk Coins: Incorporating the Antioch Hoard and Undeland Collection into Mamluk Monetary History," Numismatics Collection.
- Megan Swift, "Pages from the Past, Early Soviet Classics on the Post-Socialist Child's Bookshelf," Cotsen Children's Library, Cotsen Fund.
- Rodrigo Viqueira, "Archives of Labor: Álvaro Yunque and Left-Wing Print Culture in Argentina," Manuscripts Collection, Rare Books Collection.
- Jane Wessel, "Theatre and the Extra-Illustrated Book: Participatory Reading and Fandoms in Eighteenth- and Nineteenth-Century England," Rare Books Collection.
- Matthew Zipf, "The Speechwriter of the Inquiry: Renata Adler and the Impeachment of President Nixon," Public Policy Papers, Seeley G. Mudd Manuscript Library Fund.
- Maria Zymara, "(Un)Real Athens, (Un)Noticed Gender: A Feminist Reading of Greek Modernism," Manuscripts Collection, Hellenic Studies Fund.

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Part II

To say that Eunice  
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**The Bluest Eye, a novel by Toni Morrison**

# SULLA

**Toni Morrison**  
**TAR BABY**

**BELOVED**  
TONI  
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**JAZZ** IN MIDNIGHT

# PARADISE

KNOPF

TONI MORRI

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