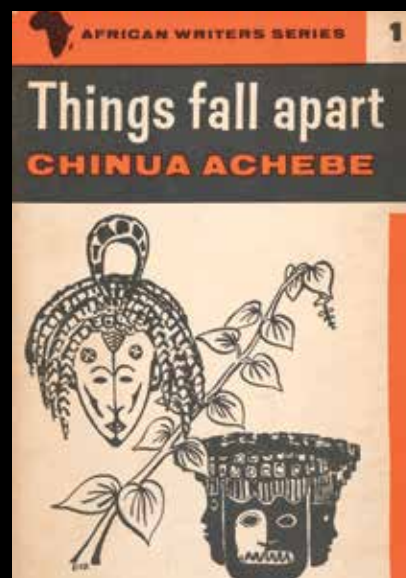
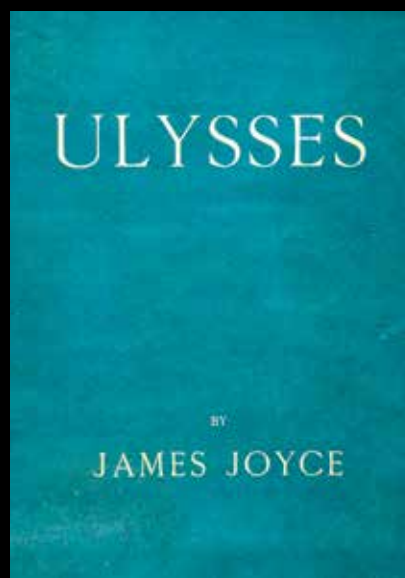
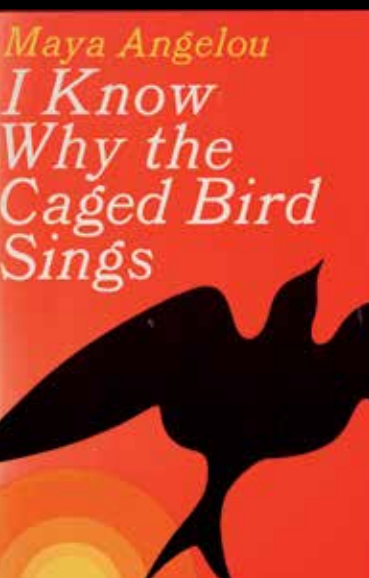
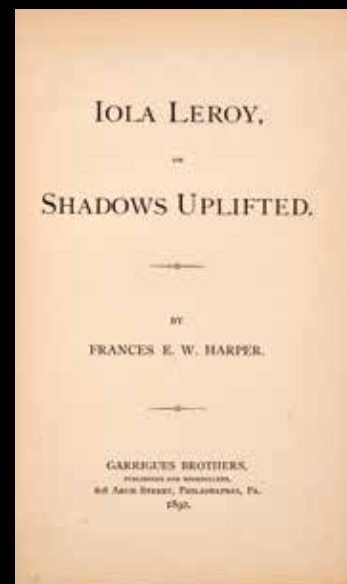
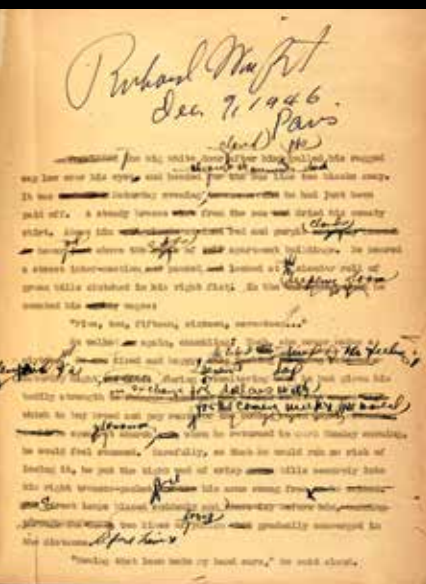
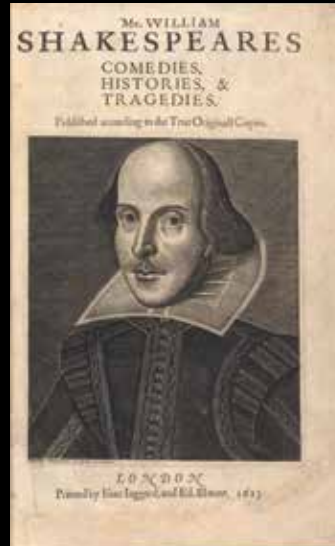
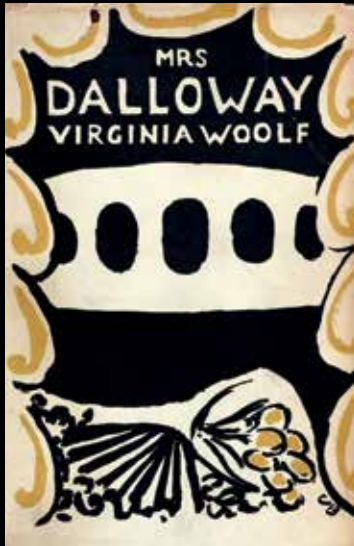




FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

Review No. 45, Autumn 2023



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Editor

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Friends of the Princeton University Library

Review No. 45, Autumn 2023

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From the Chair of the Friends

You are a member of a thriving organization! A survey of our Summer and Autumn activities and a look toward those planned for the Spring are inspiring.

We helped enliven the campus in the Summer. Our very successful Research Grants Program made it possible for 35 scholars to come to Princeton to consult materials available in few, if any, other repositories. We finance two-thirds of the researchers and are a magnet for funding from other campus programs. The visiting scholars explore a broad range of topics and, increasingly, submit impressive articles to our *Princeton University Library Chronicle*.

We also helped underwrite the Archives Research and Collaborative History program, which brought 14 students and 7 faculty from Historically Black Colleges and Universities to learn or upgrade

archival skills through Princeton's rich sources and skilled staff.

Our Fall program began with a Small Talk by Adam Hochschild based on his book *American Midnight*, which explores the nadir of 20th-century civil liberties after World War I. A lovely reception followed at the Nancy S. Klahn Center. We ended the semester with a Small Talk by Scheide Librarian Eric White on "Discoveries Since Gutenberg," a follow-up to the Library's 2019 exhibition on the early history of print in Europe, "Gutenberg and After."

If you missed Hochschild's talk, you can see the video at Media Central: <https://tinyurl.com/Adam-Hochschild>. By the way, we now have nearly 40 video talks on Media Central. They cover a wide range of topics; check them out at <https://tinyurl.com/PUMediaCentral>.

The Fall exhibition in the Milberg Gallery, "In the Company of Good Books: Shakespeare to Morrison,"



celebrated the 400th anniversary of Shakespeare's First Folio. The exhibition highlighted inscriptions by literary figures in books in our collection that reflected their insights into classic works as well as each other. Almost 50 Friends attended the curatorial talk and exhibition tour and reception in Firestone.

We also unveiled a new program: Collectors' Selections. Inspired by Associate University Librarian Will Noel's much-anticipated fortnightly emails featuring PUL's holdings, our Publications Committee has launched a monthly program showcasing Friends' personal collections. The first two featured 18th-century mural quadrants and "The Golden Magna Carta."

After the council's annual Fall Meeting on Sunday, October 22, nearly 100 of us gathered for a lively reception and excellent dinner at the Nassau Club. The evening concluded with a dynamic speaker, Michael Suarez, S.J., Director of the Rare Book School at the University of Virginia. He made an impassioned plea for placing original documents at the center of instruction, believing the practice could pull the humanities out of the current downward curricular spiral.

Still to come: more exclusive in-person events and receptions for Friends members, plus continued opportunities to join us virtually if you are not local to Princeton. Our hard-working committees continue to develop our many programs and recruit speakers. The new issue of the *Princeton University Library Chronicle* will provide holiday reading. And watch your inboxes for Will Noel's fortnightly blasts and the Friends' monthly displays from our collections.

In addition, the Spring exhibition will feature the Mexican artist Ulises Carrión. The Friends are financing what will be an important publication to enrich our understanding of Carrión's work.

Please enjoy the *Review* and the holidays.

Best regards,

W. BRUCE LESLIE '66

Chair of the Friends

Facing: Introductory wall for the new gallery exhibit, "Fifty-Three Stations of Tōkaidō Road," at Firestone's Tiger Tea Room (photo by Brandon Johnson, Princeton University Library).

From the Dean of Libraries

Dear Friends,

The Fall semester has been proceeding at an exciting pace, and the campus is brimming with activity. It is no different at the Library, where we have been engaging with faculty, students, and the global community to enrich the research lifecycle and the student experience.

Recently, we celebrated the 400th anniversary of William Shakespeare's First Folio of 1623 with the opening of "In the Company of Good Books: Shakespeare to Morrison" in the Milberg Gallery. The exhibition showcases Princeton's diverse collection of English literature and many of the writers and readers who brought life to English literature around the world. We also have a new gallery exhibit, "Fifty-Three Stations of Tōkaidō Road," on display now at the Tiger Tea Room at Firestone Library. Colleagues are currently working on our Spring 2024 exhibition, "Ulises Carrión: Bookworks and Beyond," which will explore Carrión's pioneering reinvention of the book as a material and social platform through Princeton University Library's (PUL) extensive holdings of his work. It will open on February 21, 2024.

I am delighted to share an exciting update on PUL's two-year Early Career Fellowship Program that I announced in the last *Review*. One of the inaugural fellows from the program, Robert-Anthony Lee-Faison, has been hired as a Research Data Storage Engineer on the Research Data and Scholarship Services (RDSS) Team in the Library's IT Department. The fellowship program, designed to address racial and ethnic disparities in the library and information science field, continues to flourish, and we recently recruited our next two fellows.

On the subject of IT, an interesting development of which I am particularly proud is the purchase and installation of the Selene Photometric Stereo System. Selene is a powerful imaging system that we have installed in PUL's Digital Imaging Studio and is the first service of its kind in the United States. This system will allow us to examine the surface data of 2D materials, such as dry point or type impressions on paper and parchment, woodblock engravings, cuneiform tablets, copper printing plates, and

paintings, allowing researchers to see our collections in a completely unique way.

We continue to invest in partnerships within the Library, across campus, and in the wider community. Earlier this term, we hosted staff from the Princeton Public Library, who set up a station for Princeton students, faculty, and staff to sign up for library cards and issued close to 80 new cards. A collaboration between the PUL Makerspace and Special Collections on face casts formed the basis for a two-part Wintersession course last year that led to presentations by our staff at library conferences. In addition, for the last three years, PUL has co-hosted the annual Munsee Language and History Symposium, facilitating access to primary sources and welcoming Native American community members to Firestone Library. PUL staff have also collaborated with local history organizations to conduct inclusive and reparative description work that provides more com-

plete contextual information for materials relevant to Indigenous communities in PUL's archival and rare book collections.

It was a pleasure to see so many of you at the Fall Dinner in October. Thank you for your continued support of PUL acquisitions and programs, and for your ongoing engagement in the programming that keeps the Friends community so vibrant.

Kind regards,

ANNE JARVIS

Dean of Libraries

On the Covers

The front and back covers feature a selection of images from "In the Company of Good Books: Shakespeare to Morrison," an exhibition in Firestone Library's Milberg Gallery.

Facing: The First Folio of William Shakespeare (1564–1616) was the first book of its kind: a folio publication devoted exclusively to plays.

→ Exhibitions

‘In the Company of Good Books’: Engagement From Princeton’s Archives to the Exhibition Hall

BY LUCIA BROWN ’25

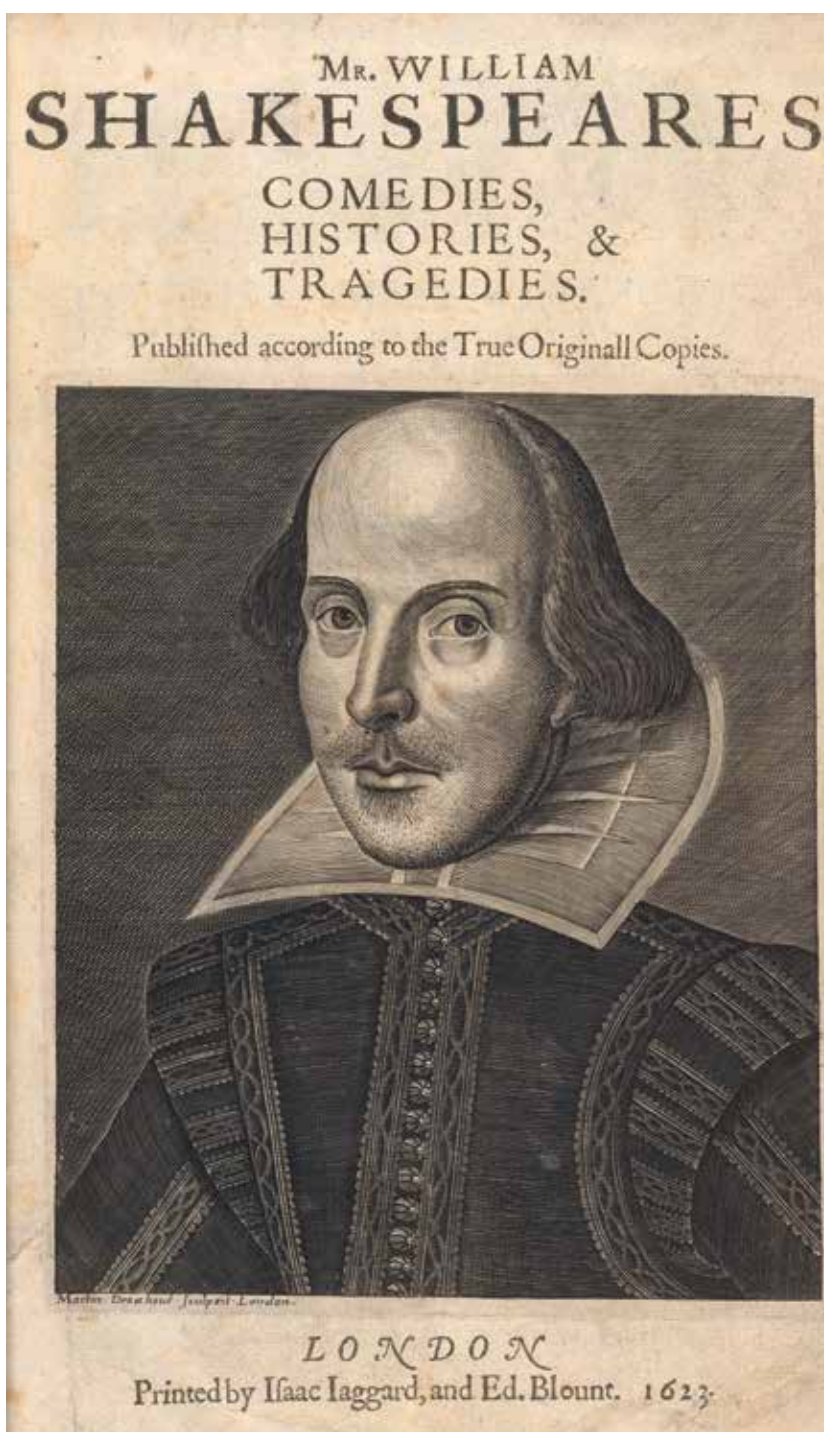
Turn right in the lobby of Firestone Library to find three original editions of Shakespeare’s First Folios, side-by-side in an exhibition case. A few steps farther: Mary Shelley’s copy of *Paradise Lost*, the original sign for Shakespeare & Co., James Baldwin’s inscribed copy of a first edition of Maya Angelou’s *I Know Why the Caged Bird Sings*, and a poem that Charlotte Brontë wrote on an Epsom salt wrapper at the age of 13.

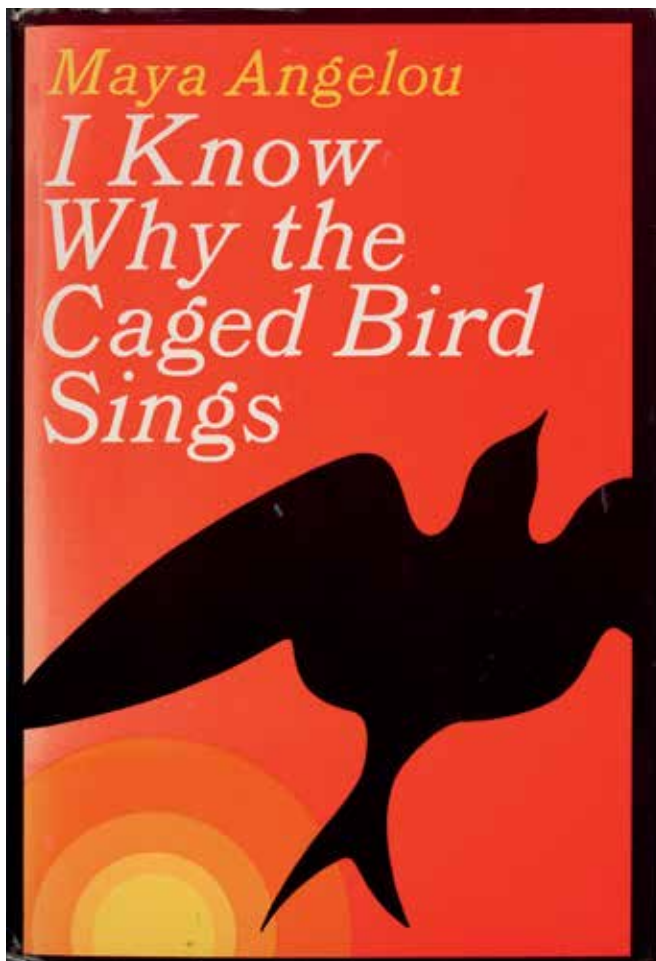
“In the Company of Good Books: Shakespeare to Morrison” is the Fall 2023 exhibition in Princeton University Library’s Ellen and Leonard Milberg Gallery, celebrating the 400th anniversary of Shakespeare’s First Folio of 1623. The exhibition, sourced from Princeton’s rich English-language collections and archives, extends far beyond a traditional canon, questioning what it means to be a “good book” and putting into perspective the importance of readers—why it matters to own, share, annotate, write, critique, and love literature.

“Recognizing that we just didn’t have the wall space or the exhibition cases to do that kind of broad array of one issue of every ‘good book,’ we really wanted to think about the kind of networks that we can tease out if we look at inscribed works, book ownership, provenance annotations, etcetera,” said Jennifer Garcon, Librarian for Modern and Contemporary Special Collections. Garcon was one of the exhibition’s three co-curators alongside Gabriel Swift, Librarian for Early American Collections, and Eric White, Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books and Manuscripts.

“What kind of story does this annotation tell?” Garcon asked. “What can it tell us about the object as a historical item?”

The exhibition featured recent acquisitions throughout. In the section Conversations on Books, items acquired in 2020 from the Black Arts Movement include books from Baldwin’s personal library





Maya Angelou (1928–2014) had resisted the idea of writing an autobiography. But her friend James Baldwin played an important role in persuading her to write *I Know Why the Caged Bird Sings*.

and a broadside of Gwendolyn Brooks's poem *We Real Cool* from Broadside Press. They sit alongside a separate key acquisition from 2022: Venture Smith's *A Narrative of the Life and Adventures of Venture a Native of Africa: but Resident Above Sixty Years In the United States of America* (first published in 1798; this edition is from 1897).

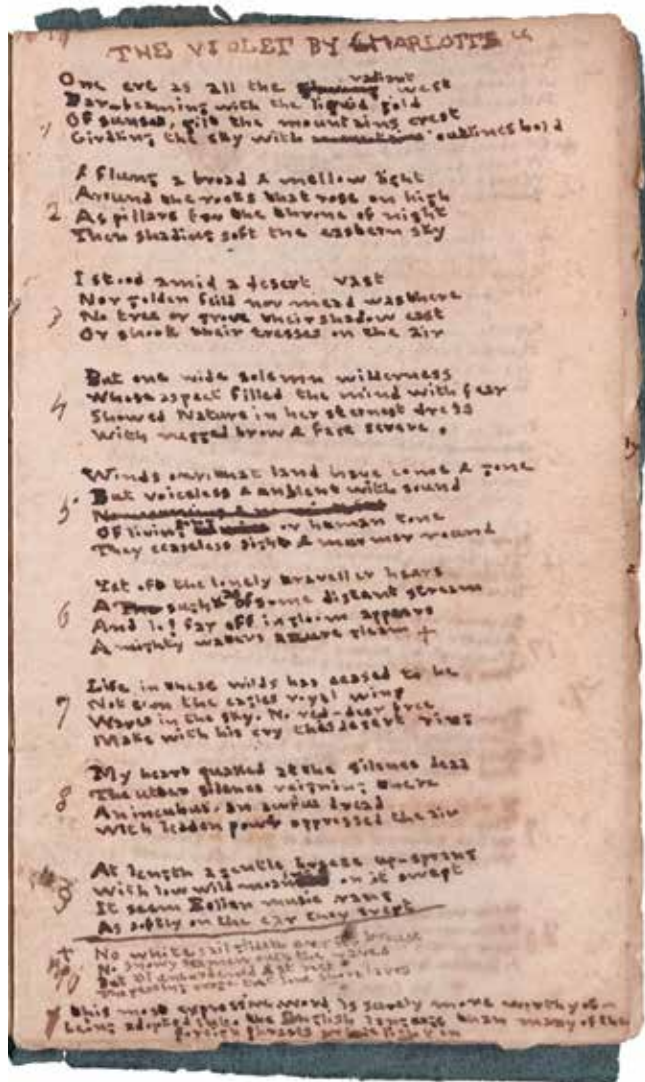
Venture Smith was enslaved, eventually buying his own freedom. The provenance history of this item reveals that it was owned by his great-grandson, Charles Smith. One of the opening pages of the text prints Smith's genealogy.

"This would have been a time period after the Fugitive Slave Act (1850), so this [genealogy] functions not only as documentation of one's freedom, but also proof of the freedom of one's descendants," Garcon explained. "There's a real practicality to not

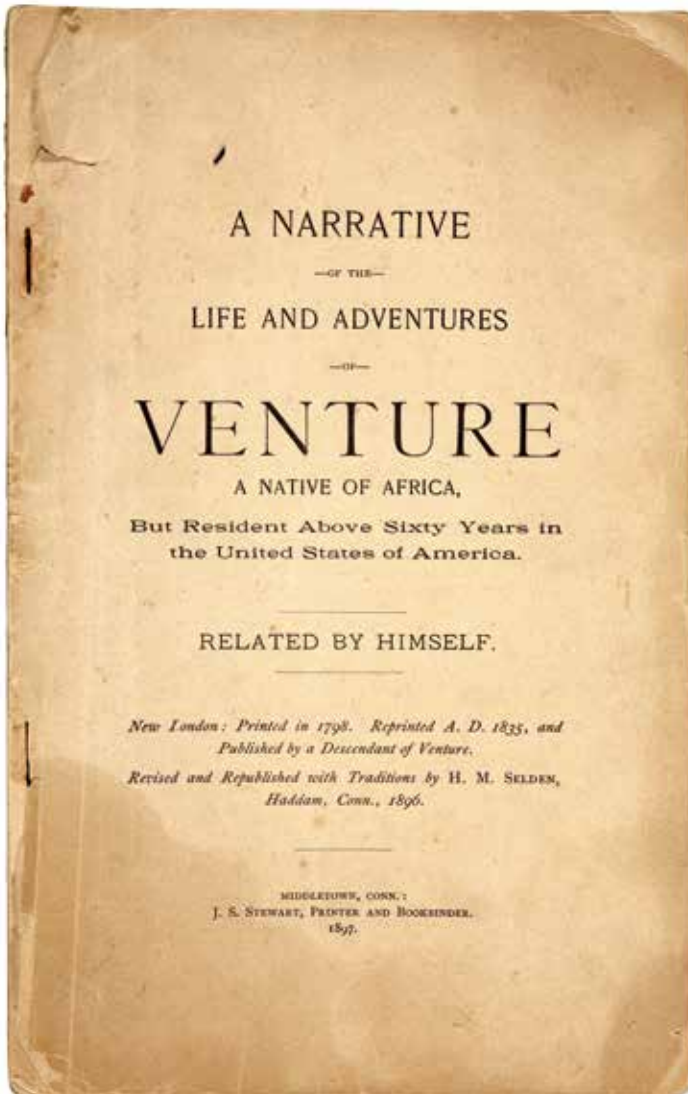
only having the genealogy published in this way, but having it owned by a person that appears in the work."

Furthermore, the item was later found in the library of Harlem Renaissance author Ann Petry. In conversation with the items around it, the "constellations" of materials enrich each other and challenge the viewer to draw new kinds of connections across time.

The curators looked for unique stories that could consider how books passed between hands, reflect the character of larger readership, and have an impact, even when—and especially when—that story resists traditional narratives within English literature. Consider that the case directly after Shakespeare's three



The Violet, a poem by Charlotte Brontë (1816–1855). This and other poems were bound in recycled Epsom salt wrappers.



Venture Smith (1729–1805), who purchased freedom for himself and his family after 30 years of enslavement, provided a rare depiction of slavery in colonial New England.

First Folios, titled “Poet’s Corner,” features three volumes of Phillis Wheatley’s poetry.

“Poet’s Corner is in Westminster Abbey, where all the white, male, English poets are [buried]. And we shook that up. We started with women: Phillis Wheatley front and center, Elizabeth Barrett Browning featured in front, Robert [Browning] in back,” White said. “When you go to Westminster Abbey, there’s a big monument to Robert Browning. And then there’s a little plaque below it: oh yeah, Elizabeth. That’s not how English literature is received nowadays in the classroom.”

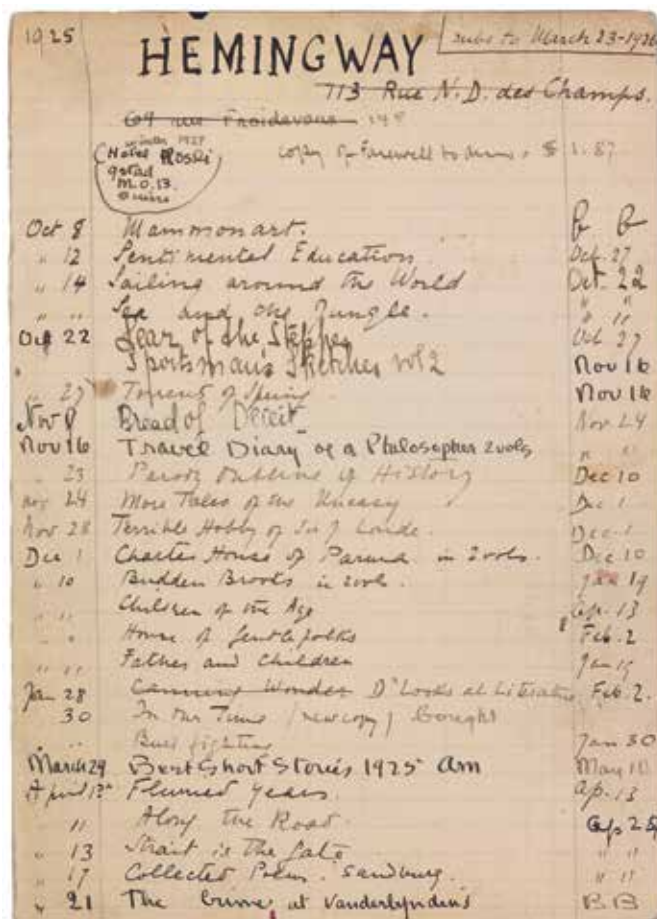
The readers, writers, and collectors in the exhibition come in close contact with each other through



A book of poems by Phillis Wheatley (1753–1784), a young enslaved woman. She became America’s first Black published poet in 1767.

books, inviting the viewer into their company. Both White and Garcon described the original objects as having a kind of “aura,” that there is an intimacy to the real items. Ernest Hemingway himself used this lending card; Toni Morrison herself annotated this copy of *Uncle Tom’s Cabin* with her red pen.

In the final case, the grand finale of the exhibition, Toni Morrison and Shakespeare collide. At one point, Morrison argued with her friend, theater director Peter Sellars, for Shakespeare’s continued relevance. The outcome of their disagreement was a project in which Sellars would stage *Othello* and Morrison would imagine the voiceless character of Desdemona. Like Jean Rhys’s reimagining of



The lending card of Ernest Hemingway (1925–1938) at Shakespeare and Company, Paris.

the character of Bertha in *Wide Sargasso Sea*, right across the room, Morrison created and wrote an entire world for Desdemona. This Morrison manuscript, exhibited for the first time, sits next to a 1695 copy of *Othello*, opened to the *dramatis personae* with Desdemona's name visible.

“For [Morrison], working on *Desdemona* in the late 2000s was an exercise in exploring whether Shakespeare’s works are still ‘good books’ relative to the current time period, which suggests that the nature of a good book changes over time,” Garcon said. “Is it having the kind of cultural and resonant social conversations that one wants to engage?”

With the striking exhibit design by Pure + Applied Studio, these conversations are brought to life with the writers and readers displayed as larger-than-life blue portraits around the works. The exhibition’s final emphasis, visually, reinforces that people’s interactions with and around the books can be just as fascinating as the books themselves.

“We started to think of the books almost as removed from the text and as characters in the world,” Swift said. “They have escaped the page.”

The exhibition can continue to be explored beyond its run, at the digital Princeton University Library website (dpul.princeton.edu).

Lucia Brown, a junior studying comparative literature, is a co-leader of the Student Friends.

Friends’ Reception:

Good Books, a Tour, and a Poem

About 50 members of the Friends gathered on September 27 to celebrate and tour the spectacular new exhibition in Firestone Library’s Milberg Gallery, “In the Company of Good Books: Shakespeare to Morrison.”

The exhibition celebrates the 400th anniversary of the First Folio, the first publication of Shakespeare’s complete works, which included such newly published plays as *The Tempest*, *Macbeth*, and *Twelfth Night*. But the exhibition goes far beyond Shakespeare, covering 400 years of English literature in the form of original manuscripts, books annotated by authors, publishers’ correspondence, original cover art, broadsides, and more.

“Every one of them is a rock star,” Will Noel, the John T. Maltsberger III ’55 Associate University Librarian for Special Collections, told the gathering. “Every time you see a book in this exhibition, it’s not just that it’s a great book. It’s that it’s a great copy of a great book.”

The exhibition begins with the First Folio and ends with autographed drafts of Toni Morrison’s 2011 play *Desdemona*, which focuses on the wife in Shakespeare’s *Othello*. Morrison reimagined the character, portraying her with fullness and depth. “In that fantastic play, Morrison fleshes out Desdemona as a personality, giving voice to that which was voiceless before,” Noel said.

Scheide Librarian Eric White, one of the curators, discussed the concept behind the exhibition. “Seeing book history, book ownership, the use of books, the giving of books, the writing in books: It’s really the history of people,” he said. “You’ll see Keats describing things, you’ll see James Baldwin describing

things, you'll see the Brontës writing things for each other. And it's very, very exciting."

In putting together the exhibition, the curators collaborated with partners on campus, including the Lewis Center for the Arts. Faculty from the Lewis Center "have been working with us to think about ways these works not only live in this exhibition but live in the broader public spaces, including that of the theater," said Jennifer Garcon, Librarian for Modern and Contemporary Special Collections and a curator of the exhibition.

Indeed, the Lewis Center presented an event on October 10, "When Pages Breathe: Bringing Good Books to Life. An Evening of Reader's Theater," curated by Chesney Snow, a lecturer in theater. Actors read selected works from the exhibition by such authors as Toni Morrison, John Milton, Mary Shelley,

Emily Dickinson, Maya Angelou, Walt Whitman, and Phillis Wheatley.

Attendees at the Friends' reception got a special treat: Snow read Wheatley's "On the Death of a Young Gentleman." She was an enslaved woman who became America's first Black published poet in 1767. The poem is contained in one of Wheatley's books in the exhibition, *Poems on Various Subjects, Religious and Moral*, published in London in 1773.

"She arrived on these shores at the age of 7 as a young servant girl," Snow explained. "And she died a poor servant at the age of 31. As death is a theme in much of her work, I wanted to select a piece, not to share in the tragedy of her ending or her life, but share her words, which today, I hope, may continue to illuminate our way in this dark time."

"On the Death of a Young Gentleman" by Phillis Wheatley

*WHO taught thee conflict with the pow'rs of night,
To vanquish Satan in the fields of light?
Who strung thy feeble arms with might unknown,
How great thy conquest, and how bright thy crown!
War with each pryncedom, throne, and pow'r is o'er,
The scene is ended to return no more.
O could my muse thy seat on high behold,
How deckt with laurel, how enrich'd with gold!
O could she hear what praise thine harp employs,
How sweet thine anthems, how divine thy joys!
What heav'nly grandeur should exalt her strain!
What holy raptures in her numbers reign!
To sooth the troubles of the mind to peace,
To still the tumult of life's tossing seas,
To ease the anguish of the parents heart,
What shall my sympathizing verse impart?
Where is the balm to heal so deep a wound?
Where shall a sov'reign remedy be found?
Look, gracious Spirit, from thine heav'nly bow'r,
And thy full joys into their bosoms pour;
The raging tempest of their grief control,
And spread the dawn of glory through the soul,
To eye the path the saint departed trod,
And trace him to the bosom of his God.*



Scenes from the Friends' reception at the "Good Books" exhibition on September 27 (photos by Shelley Szwast, Princeton University Library).

This page, clockwise: Bruce Leslie and Will Noel; Chesney Snow; Eric White and Suzanne Smeltzer; Ron Brown and Norman Klath; Jenn Garcon.

Facing page, top: Susan Grassmyer and Kerry Perretta; *bottom:* Jonathan Sassi.





Coming Soon:

Ulises Carrión: Bookworks and Beyond

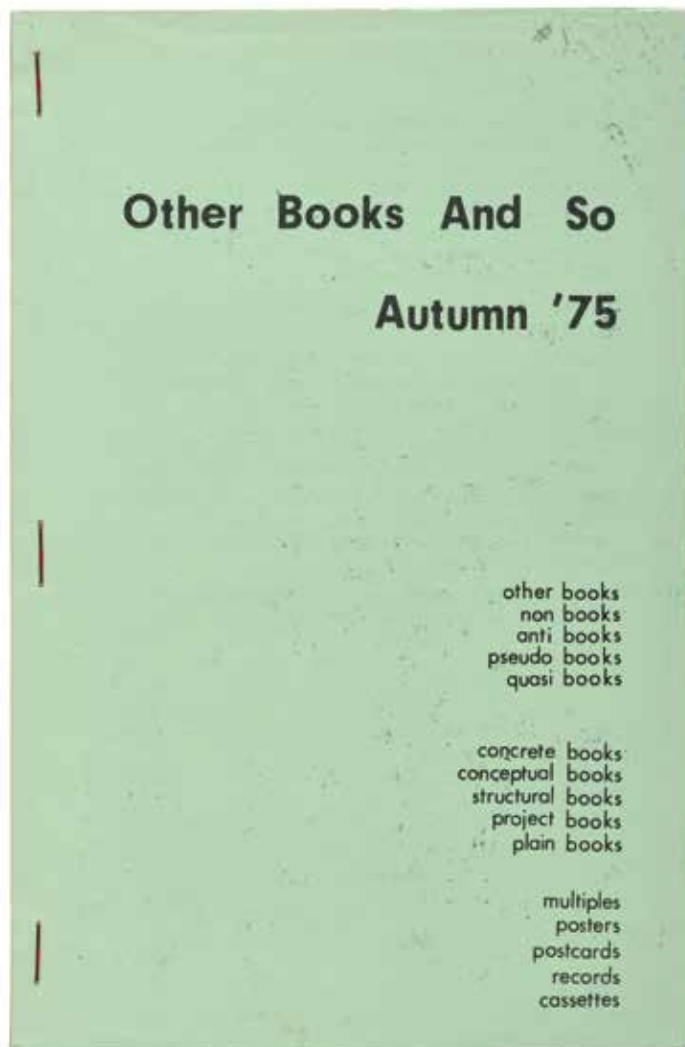
“Ulises Carrión: Bookworks and Beyond” opens on February 21, 2024, in Firestone Library’s Milberg Gallery. This new exhibition explores Carrión’s pioneering reinvention of the book as a material and social platform through Princeton University Library’s extensive holdings of his work. The exhibition is curated by Sal Hamerman, Metadata Librarian, and Javier Rivero Ramos, a recent Ph.D. graduate from the Department of Art & Archaeology.

Ulises Carrión Bogard (1941–1989) was born in San Andres Tuxtla, Veracruz, Mexico, immigrated to Amsterdam in 1972, and joined a dynamic multinational community of artists pushing the boundaries of artistic practices. He eschewed conventional

galleries and museums in favor of collaborative “artist-run spaces,” such as his own bookstore-gallery, Other Books and So. Carrión also became intensely involved in mail art, a participatory and network-driven practice rooted in the exchange of artworks through the postal system and premised on questions of authorship, originality, artistic medium, and structure that was also an important avenue of communication for artists living in countries governed by authoritarian regimes.

Below, left: The first catalogue issued by Ulises Carrión’s *Other Books and So*, an Amsterdam bookstore and gallery that distributed artists’ books. Marquand Library N7433.3.084.

Below, right: The first issue of *Ephemera*, an artists’ magazine edited by Ulises Carrión, Aart van Barneveld, and Salvador Flores. Marquand Library Oversize N6494.M35 E63q.



In his essay “The New Art of Making Books” (1975), Carrión reconceived the book not as a mere physical support for literary expression but as a material, semiotic, and social medium in its own right. His multimedia practice—which encompassed artists’ books, sound poetry, performance, videos, mail art, theoretical writing, publishing, curating, and archiving—is emblematic of the ways that Carrión

and his colleagues embraced and radically reconsidered the book within the broader interrogation of language, time, and media that characterized the artistic zeitgeist of the 1960s and 1970s.

The Friends are financing a publication connected with the exhibition, which will run through June 9, 2024.

→ Friends News & Events

2023 Annual Meeting and Dinner: Lanny Jones on Celebrity Culture

Landon Y. Jones had a brush with fame at Firestone Library in 1963. As a tryout reporter for the *Daily Princetonian*, he was assigned to interview Malcolm X, who was taking part in a symposium.

“The media had told me that Malcolm was a terrorist,” Jones recalled. “I couldn’t imagine he was looking forward to talking to a preppy Ivy League kid. But the man I met was an understanding, patient professor who wanted to teach us.” He learned then an important lesson about celebrities: “Sooner or later, you will find out how little you know about them.”

Jones, Class of 1966, was the featured speaker at the Friends’ annual meeting and dinner, held April 16 at the Nassau Club. He is the former managing editor of *People* magazine and a member of the Friends’ council. Earlier this year, Beacon Press published his book on celebrity culture, *Celebrity Nation: How America Evolved Into a Culture of Fans and Followers*.

When he worked at *People*, he met many celebrities, ranging from Elizabeth Taylor to Diana, Princess of Wales. These personalities were from an earlier generation of celebrities, before the arrival of social media and its outsized influence on the culture. “Today anyone can become a celebrity with enough patience and enough Twitter followers,” Jones said. “We have to invent new words to describe them, so



Landon Y. Jones ’66 says the nearly simultaneous introduction of the smartphone and social media fueled an expansion of celebrity culture (photo by Shelley Szwast, Princeton University Library).

now we have influencers and nepos: children of the rich and famous.”

In his book, Jones describes how people became celebrities over the course of history. The critic and film historian Leo Braudy “tells us that the world’s first truly famous person was Alexander the Great,” Jones noted. “His was the first human face to be placed on a coin.”

Eventually, moveable type and printed images arrived, followed by newsreels, radio, films, and television. “There have now been at least a hundred

different reality-television shows produced over the years,” he said. “All of these shows generate overnight celebrities.”

The nearly simultaneous introduction of the smartphone and social media in 2006 fueled a further expansion of celebrity culture, Jones said, noting that Kim Kardashian had 353 million followers on Instagram at the time of his talk. “What is less well known is the impact on the millions of her fans and followers,” he said. “Many of them have what researchers call problematic engagement with social-media influencers. The risks include anxiety and depression, eating disorders, and spending well beyond one’s means.”

Celebrities themselves are also at risk. “They may suffer from the very real diagnosis of what is

known as Acquired Situational Narcissism,” Jones said. Those in high positions of power, such as politicians, athletes, and movie stars, develop narcissistic traits as a result of their fame. “For the narcissistic celebrity, life becomes a performance,” he said. “The more famous they become, the more vulnerable they become. Over the years, the escape route many stars have used is drugs.”

Jones wondered: “Does the rise of celebrity account for the low social capital, low attention span, and lack of leadership we all see in America? Or are all caused by a third variable, such as the rise of social media? That remains to be studied.”

You can view Jones’s talk at Princeton’s Media Central site: <https://tinyurl.com/LannyJones>.

Scenes from the 2023 Annual Meeting and Dinner (photos by Shelley Szwast, Princeton University Library).

Left: Nolan Musslewhite; *Right:* Lorraine Atkin.

Facing page: Members of the Student Friends; Laura Sassi; Mark Laycock.







2023 Fall Meeting and Dinner: Michael Suarez on How To Save the Humanities



Michael Suarez believes special collections can play a vital role in reversing the decline in humanities education (photo by Shelley Szwast, Princeton University Library).

The humanities are in crisis. And special collections in libraries can help save the humanities.

That's according to Michael F. Suarez, S.J., Director of Rare Book School at the University of Virginia. He spoke October 22 at the Friends' Fall Dinner at the Nassau Club on "How to Save the Humanities: Re-Centering the Historical Record."

He noted that the number of college graduates in the humanities has been dropping for many years. "This should cause us tremendous worry," he said. At Harvard, for instance, only 6 percent of freshmen have said they would major in the humanities.

Facing & overleaf: Scenes from the 2023 Fall Meeting and Dinner (photos by Shelley Szwast, Princeton University Library).

Facing, top: Will Noel, Anne Jarvis, Michael Suarez, Jon Stroop, and Bruce Leslie.

Facing, bottom: Full house at the Fall dinner.

Suarez said traditional arguments for studying the humanities haven't worked, citing such time-worn platitudes as: You should take it because it's good for you. Or you'll be a better manager 20 years from now. Or take it because I say so and I'm your professor. "How does that go with a bunch of 19-year-olds? Not so well," he said wryly. "So how are we going to rescue the humanities, because the humanities desperately need rescue?"

The answer, Suarez said, is to inspire a sense of wonder about the past and to "use the multimillion-dollar laboratories on college campuses called special collection libraries and to put our students in the archive in order to give them opportunities for authentic discovery."

He gave the example of a book of hours: "I give my students this 1510 book of hours in all its gorgeousness... They glom onto this and their desire to know is kindled anew because they're given beauty, because they're given a window into a world that is radically unlike their own, because they're brought to the table without any pallid discussion of relevance or utility, but instead they're given value and beauty and possibility that they never knew existed. They are able to hold history in their hands, to behold history with their eyes in a way that was never possible for them before. And their lives are changed."

Suarez showed a slide of Thomas Jefferson's manuscript of the Declaration of Independence. In the draft, Jefferson used the phrase "our fellow citizens," but he originally wrote something else, blotting it out to write "citizens" instead. "People wondered for 200 years, what did Thomas Jefferson write before he smeared it out so violently?"

Multispectral imaging revealed what Jefferson had originally written. "When he was referring to you and me, he called us 'subjects.' And when he saw 'subjects' in ink on paper, he knew it was a sin. He knew it was wrong... We see that the United States of America was born in this moment. You were no longer a subject but a citizen. You give that to a 19-year-old and I defy that young man or young woman not to be filled with wonder and profound engagement at the moment of the birth of our nation."

So archives and special collections have an important



Clockwise: Kasia Krzyńska and Kurt Lemai-Nguyen; Gabriel Swift; Emma Sarconi; Bruce Willsie and Marcia Willsie.

role to play in educating our young people, Suarez said, “so that they might return with new eyes and new sensibility, so that they might become the men and women whom we most dearly hope they might be in the future.”

Suarez’s talk will be posted at Princeton’s Media Central site, <https://tinyurl.com/PUMediaCentral>.

Following his talk, Suarez stayed in Princeton for a few days for research in Special Collections, focusing on what bibliography can tell us about the slave trade. He also gave a seminar in conjunction with MARBAS (Manuscript, Rare Book & Archives Studies at Princeton).

Small Talks

THE DARK YEARS OF 1917–1921

The Friends' Programs Committee has been busy as usual, scheduling an exciting series of Small Talks during the Fall and Spring semesters.

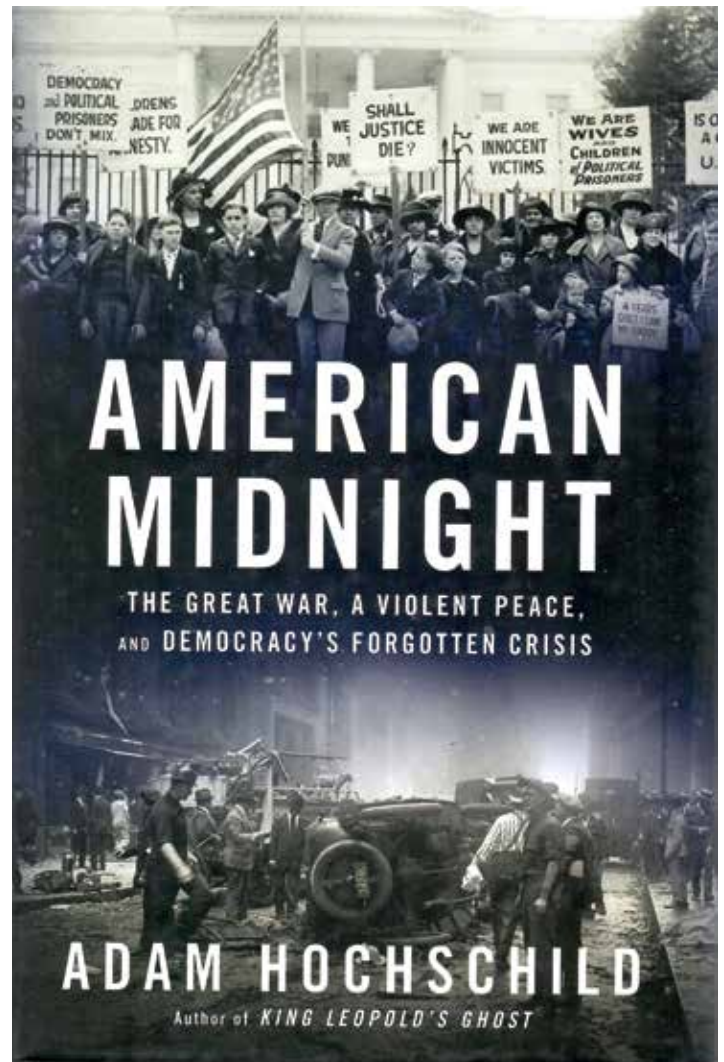
On September 6, historian and journalist Adam Hochschild spoke about his latest book, *American Midnight: The Great War, a Violent Peace, and Democracy's Forgotten Crisis* (Mariner Books, 2022). He focused on the years 1917–1921, which he called “a tinderbox of tensions.” Three big conflicts took place in those years: between business and labor, between nativists and immigrants, and between Whites and Blacks.

When the United States entered the war, “it was like pouring gasoline on three sets of flames,” said Hochschild, who teaches at the University of California, Berkeley. “There was an absolute frenzy of hyper-patriotism,” he said. Besides paranoia about spies, there was also a substantial amount of anti-German sentiment. For instance, “schools and colleges throughout the country stopped teaching German. Several states passed laws against speaking German in public or on the telephone.” Throughout the country, he said, there were dozens of bonfires of German books.

Moreover, the U.S. government moved against progressives, jailing antiwar demonstrators as well as the Socialist leader Eugene Debs and the anarchist Emma Goldman. “Government moved very quickly to suppress antiwar demonstrations whenever they broke out,” Hochschild said. “If people refused to be drafted or claimed conscientious objector status, they were locked up in harsh army detention camps.”

The government also went after organized labor amid an increasing number of strikes. “This was an era of expanding unions, and business was desperate to suppress unions,” he said. “They sometimes called in troops to do this.” The war gave the government the excuse to crack down on the left and on organized labor. “They could say you strikers are impeding the war effort.”

If you missed Hochschild’s fascinating talk, you can see the video at Princeton’s Media Central: <https://tinyurl.com/AdamHochschild>.



Looking ahead ...

On November 29, Scheide Librarian Eric White was scheduled to give a talk on “Discoveries Since Gutenberg.” In 2019, the Library held the exhibition “Gutenberg and After,” which took a new look at the early history of print in Western Europe. In this talk, White planned to discuss new discoveries he and his predecessor, Paul Needham, have made while writing the catalogue.

On February 28, historian and New York University law professor Molly Manning will discuss her book, *When Books Went to War: The Stories That Helped Us Win World War II* (Houghton Mifflin Harcourt, 2014). She will focus on the Armed Services Editions, which were pocket-sized books for American servicemen.

Videos of Small Talks and other Friends’ events are posted at Media Central: <https://tinyurl.com/PUMediaCentral>.

PRINCETON UNIVERSITY
LIBRARY CHRONICLE

VOLUME LXXX · NO. 1 · AUTUMN–WINTER 2023



Chronicle Highlights Rare Book Collecting at Princeton

A new issue of the *Princeton University Library Chronicle* will soon appear, featuring an in-depth look at rare book collecting at Princeton.

Stephen Ferguson, Associate University Librarian for External Engagement, has written a comprehensive account about how Princeton began collecting rare books. He focuses not only on major collectors and benefactors but also on Princeton's visionary librarians. Steve's article spans the years from 1873, when Frederic Vinton became librarian, to 1941, when Julian Boyd launched the Archives of American Civilization. Boyd's initiative was especially important, as it set Princeton on the path of acquiring letters, manuscripts, and ephemera.

Other articles in this issue:

Alfred Bush provides a rollicking tale of his adventures with a Maya manuscript, which was discovered under mysterious circumstances and owned by a Mexican collector. His story features a man who believed he was the reincarnation of an ancient Maya priest, a Princeton student who won the gold

medal for the discus throw at the first modern Olympics, FBI agents who descended on the Grolier Club, and an academic battle over the manuscript's authenticity. Sadly, Alfred died on November 9, 2023. Elsewhere in this issue of the *Review* you can read about Alfred's election as an Honorary Member of the Friends as well as Randy Hill's tribute to Alfred.

Margaret Baguley and *Martin Kerby* trace the 54-year artistic collaboration of illustrator Mary Shepard and author P.L. Travers in creating the Mary Poppins books. Travers's need for an illustrator cast her into a collaborative endeavor for which she was both personally and professionally ill-suited. Shepard's innate kindness and reticence were handicaps in the constant battle for professional recognition while working with the self-absorbed Travers.

Peter Dougherty, a former director of Princeton University Press, writes about the literature of "useful knowledge." While there was a glut of books on globalization, publishers were paying too *little* attention to another equally powerful, if not more important, field: useful knowledge.

Marina Tirone Finley, Princeton Class of 2019, describes her collection of around 50 diverse editions of the *Rubaiyat of Omar Khayyam*. Her essay won first prize in the Elmer Adler Undergraduate Book Collecting contest.

The full archives of the *Chronicle* (1939–) and its predecessor, *Biblia* (1930–1938), have been available, free access, on JSTOR.org since July 1, 2018. Since then, according to Steve Ferguson, use of the archives has soared.

For the first 23 months through May 2020, there were approximately 60,000 total item requests (views and downloads combined) for an annual rate of approximately 30,000 total item requests. As of the third quarter of 2023, the annual rate was 101,000 total item requests. During that quarter, usage came from 149 countries, with 1,915 institutional users ranging from major American and British universities to Lomonosov Moscow State University.

The most popular *Chronicle* article, based on the number of Google searches, profiles the man widely acknowledged to be the founder of modern public relations, Ivy Ledbetter Lee (1877–1934), Princeton Class of 1898. See Ray Eldon Hiebert, "Ivy Lee:

‘Father of Modern Public Relations,’” *Princeton University Library Chronicle* 27, no. 2 (1966), 113–20, <https://doi.org/10.2307/26409644>.

The *Chronicle* is a membership benefit of the Friends of the Princeton University Library. If you would like a copy—or would like additional copies—please write to libraryf@princeton.edu.

Alfred Bush, Tricia Marks Elected Honorary Members

We were saddened to learn Alfred Bush had died on November 9, 2023. Please see Randy Hill’s tribute to Alfred elsewhere in this issue of the Review.

—EDITOR

The council of the Friends unanimously elected Alfred L. Bush and Patricia H. Marks as Honorary Members at the June 14 council meeting. They join a distinguished group: John V. Fleming, Anne Jarvis (*ex officio*), Leonard L. Milberg, Shirley M. Tilghman, and Karin A. Trainer.

Alfred L. Bush joined the staff of the Princeton University Library in 1958, and through 1962 was an editor of the *Papers of Thomas Jefferson*. Among the several editions of his publication *The Life Portraits of Thomas Jefferson* (1962) are two published by the National Gallery of Art: *The Eye of Thomas Jefferson* and *Jefferson and the Arts*. In the 1962 monograph, Alfred announced his discovery of the lost portrait of Jefferson by Rembrandt Peale. Alfred was the author of numerous other books and scholarly articles, many of which pertain to Native Americans. From 1962 to 1977, he was editor of the *Princeton University Library Chronicle* and served for three decades on its editorial board. He is also the founding editor of *Princeton History*, first issued in 1971.

During his 40 years as Curator of Western Americana at the Princeton University Library, Alfred enlarged the size of the collection tenfold and added collections of photographs of American Indians and an archival component of papers on twentieth-century American Indian affairs. In the 1970s, he aided Princeton’s recruitment of American Indian students and acted as their undergraduate advisor. Following the 1990 enactment of the Native American Graves Protection and Repatriation Act, he

served as Princeton University’s Curator for Repatriation and also taught courses at Princeton on Native American subjects in the Departments of English and Art and Archaeology, and on Mayan Literature in the Department of Anthropology during 1981.

In 2019, Alfred was made an Honorary Lifetime Member of the Western History Association. He was also recipient of a 2020 Alumni Council Award for service to Princeton. In retirement he advised institutions facing issues of repatriation of American Indian remains and artifacts, and served on the visiting committee of the Arts of Africa, Oceania, and the Americas at New York’s Metropolitan Museum of Art.

Patricia H. Marks (Princeton M.A. 1972, Ph.D. 2003) has wonderfully served the Friends, the Library, and more broadly, Princeton University through her decades of writing and editing. From 1985 through 1997 Tricia served as Editor of Scholarly Publications for the Library, which included editing the *Princeton University Library Chronicle*. She also supervised several impressive publications that were partially or wholly funded by the Friends. During her tenure, Princeton was elected to the International Group of Publishing Libraries, organized by the Library of Congress, bestowing increased academic prestige upon the Princeton University Library and the *Chronicle* in particular.

Among the books that Tricia edited for the University is arguably the best history of a U.S. graduate school: *The Princeton Graduate School: A History* (W. Thorp, M. Myers, J. S. Finch, and J. Axtell). Tricia guided the work through two editions, coordinating its four authors in the production of a dense 400+ page history. She also edited *Luminaries: Princeton Faculty Remembered*, a volume of essays that captures a generation of Princeton faculty and has become a standard reference work.

Tricia was the first female President of the Association of Princeton Graduate Alumni (1989–1991) and served on its board from 1982 through 1991. She has also served as chair of the Committee on Academic Programs for Alumni of Princeton University, as a member of the Trustees’ task force on alumni education, and in various roles for the Friends, including secretary.

→ Student Friends

Student Friends Off to Another Great Start

The Student Friends have had a busy Fall semester, highlighted by library and exhibition tours and a visit to private collections in New York.

In mid-September, Scheide Librarian Eric White displayed some treasures from the Scheide Library, a regular SFPUL event that always attracts keen interest. “It was another great hit,” said Lucia Brown, a co-leader of the Student Friends, who reported on SFPUL activities at a Friends’ council meeting on October 22.

On October 27, the Student Friends toured “Nobody Turn Us Around: The Freedom Rides and the Selma to Montgomery Marches—Selections from the John Doar Papers,” an exhibition at the Seeley G. Mudd Manuscript Library. Curators Phoebe Nobles and Will Clements led the tour of the exhibition, which runs through Spring 2024. Doar, Class of 1944, prosecuted discrimination and segregation cases for the Justice Department in the 1960s.



In mid-November, the Student Friends were scheduled once again to go to New York to visit the collections of FPUL council members Eugene Flamm and Scott Clemons. “It was such a pleasure in the Spring, so we’re really excited about doing that again,” Brown said. Also in November, the Student Friends planned to tour the blockbuster exhibition at Firestone Library’s Milberg Gallery, “In the Company of Good Books: Shakespeare to Morrison.”

Brown noted that she and her two co-leaders, Kurt Lemai-Nguyen and Nolan Musslewhite, are juniors this year. As a result, “we’re in the process of searching for some new leaders,” she said.

She thanked Library staffers Stephanie Oster and Jen Mozet for their work and support. “They make

Below, left: Student Friends co-leader Lucia Brown (photo by Shelley Szwast, Princeton University Library). *Below, right:* The Student Friends promoted their group at the Fall activities fair in Dillon Gymnasium (photo by Jen Mozet, Princeton University Library).





Students visited “Nobody Turn Us Around: The Freedom Rides and the Selma to Montgomery Marches—Selections from the John Doar Papers,” at Mudd Library.

everything possible,” she said. “And thank you again to the Friends. It’s just so special to be able to go so deep into the collections and to learn so much about them.”

SFPUL Visits Antiquarian Book Fair

BY BRANDON JOHNSON

During the Spring 2023 semester, members of the Student Friends of Princeton University Library (SFPUL) visited the 63rd Annual ABAA New York International Antiquarian Book Fair, a four-day festival held at the New York Armory where booksellers from around the globe meet to share their wares.

The students were hosted by Joe Felcone, a former bookseller and member of the Friends of Princeton University Library, who now often makes purchases on behalf of Princeton’s Special Collections. “We had been given a budget to purchase a book for Princeton, allowing us to practice the thought process that goes into making acquisitions,” said Kurt Lemai-Nguyen, a co-leader of the Student Friends. “The trip also allowed us to ask questions about potential research ideas, and to consider the various needs of scholarly communities.”

After being introduced to a handful of dealers, the students were let loose to explore at their leisure.

“The Armory was blinding, with bright backlights illuminating innumerable manuscripts and pamphlets,” Lemai-Nguyen recalled. “In a place that feels



Co-leader Kurt Lemai-Nguyen (*center*) with members of the Student Friends at the ABAA New York International Antiquarian Book Fair.

so vast and overwhelming, sometimes, the best thing to do is to just pick a direction and start walking.”

Lemai-Nguyen and his colleagues came across a variety of items, including first editions and signed copies of books by authors such as Vladimir Nabokov and Sylvia Plath.

The students also encountered a familiar face, Setsuko Noguchi, the Japanese Studies Librarian at Princeton University Library. “She explained to me that she was there to pick up some items identified in the previous few days for acquisition, brought me over to the vendor, Kagerou Bunko, who showed me a woodblock print entitled ‘The Drunkard’s Progress,’” Lemai-Nguyen said.

“The vendor explained that it was a warning against alcoholism, inspired by the U.S. temperance movement in the late 19th century, and served as a precursor to the women’s rights movement,” he added. “It was incredibly cool to see one of Prince-

ton’s acquisitions before it was brought to the University. Seeing it at the book fair contextualized the motivations that went into the purchase, and offered a completely different experience than just seeing a book in the catalog.”

Other items the Student Friends encountered included and considered purchasing were a book of French political cartoons from World War II, a catalog of African American hair and beauty products from the ’50s, a book on Jimi Hendrix, and a French science education book for girls in 1822.

“I was geeking out at all the old editions of literature and music that I knew,” said Ergene Kim ’23. “I think I wanted us to buy more literary-adjacent things, but I was happy with what we chose.”

Lemai-Nguyen added, “Frankly, all the items that we considered would be fantastic purchases, and because they covered a wide range of subjects, then it was near impossible to directly compare them. What

it came down to was which items stoked the most passion and curiosity, measured in part by which one was advocated most loudly for, and what was within our budget.”

SFPUL’s final choices were “Where? When? How?: A Treatise on the Science and Art of Copulation” by a “noted professor of medicine” and “Mémoire Sur la Construction des Instruments à Cordes et à Archet” by Félix Savart.

“We chose the former because of its rarity with only one other institution holding it in Worldcat, and the potential questions that could be asked about the way the medical world viewed and conceptualized

procreation in the past,” Lemai-Nguyen explained. “The latter we chose because of our curiosity towards how a mathematician approached musical design and translated his knowledge into this alternative trap-ezoidal shaped violin.”

He added, “This was an incredible opportunity to explore a part of the book collecting world, which is often difficult for students to gain access to. We all gained a newfound appreciation for the work of librarians and booksellers, motivating us to continue exploring this field. One student even bought a German 1825 book about science for herself, potentially starting her own journey in book collecting!”

→ Library Acquisitions

Curators Display Some Recent Acquisitions

Princeton University Library curators presented some recent acquisitions during a Friends’ council meeting on June 14.

Scheide Librarian Eric White showed several items that were acquired with financing provided by the Friends. Jennifer Garcon, Librarian for Modern and Contemporary Special Collections, and Molly Dotson, Graphic Arts Librarian, showed additional material acquired by the Library.

Friends-financed acquisitions:

→ Two leaves that are now believed to have once been part of the Mainz Psalter of 1457 held by the Scheide Library. This was a favorite volume of the great Princeton collector and benefactor William H. Scheide, who acquired the book in 1971. The two leaves contain the same sort of musical notations as the Mainz Psalter; the leaves and the Psalter come from the Church of St. Victor in Mainz. The leaves were likely removed from the Mainz Psalter in the 17th century and then used as archival document wrappers. Princeton acquired the two leaves in memory of Mr. Scheide and in grateful honor of Judy Scheide.

→ A book of poetry and prose by the English poet John Donne.

The book is actually three books bound as a single Octavo volume and contains two first editions printed in 1633: *Poems, by J. Donne with Elegies on the Author’s Death*, and *Juvenilia or Certaine Paradoxes and Problemes, written by J. Donne*. Moreover, a contemporary hand has added in manuscript various texts that were omitted from *Poems* and *Juvenilia*.

→ A 17th-century miniature Bible in verse.

In 1698, the controversial London bookseller and printer Benjamin Harris issued *The Holy Bible... done into Verse for the Benefit of weak Memories*. Harris may also have written it. Preserved in the original sheepskin binding, this Bible measures only 74 × 54 mm.

Both the John Donne volume and the miniature Bible were discussed in greater detail in the previous issue of the *Review* (No. 44, Summer 2023).

Additional acquisitions:

→ *The First Book of Moses, Called Genesis: The King James Version* with silkscreens by Jacob Lawrence. New York: Limited Editions Club, 1989, no. 6 of 400.

This finely printed volume includes eight multi-colored silkscreen illustrations by Jacob Lawrence





Facing, top: Jenn Garcon shares some recent acquisitions with Friends' council members (photo by Brandon Johnson, Princeton University Library).

Facing, bottom: Molly Dotson (photo by Brandon Johnson, Princeton University Library).

Above: Eric White (*center*) discusses Friends-financed acquisitions with council members (photo by Brandon Johnson, Princeton University Library).

(1917–2000), an American painter known for his figurative works and bold use of color. Lawrence had a long and prolific career spanning from the 1930s until his death in 2000, and much of his oeuvre documents the African American experience. The scenes here, depicting a preacher with his congregation, were inspired by Lawrence's own memories of sermons given at the Abyssinian Baptist Church in New York City.

→ Jacob Lawrence, *Westchester Graduation Ball*, 1951, brush and black ink, over graphite.

This piece was commissioned for the graduation ball in honor of the Class of 1951 from Westchester County, New York. Two of the community leaders and sponsors of the event, Rev. Alger L. Adams and his wife Jessie M. Adams, were longtime friends

of Jacob Lawrence. Though only working in black and white, Lawrence still creates a striking sense of movement with his use of positive and negative space. The drawing is accompanied by a copy of the printed keepsake in which Lawrence's design serves as the wraparound cover illustration.

→ A set of five broadsides, including *The Negro Mother*. New York: The Golden Stair Press, 1931.

Golden Stair Press was a partnership between Langston Hughes and Prentiss Taylor to democratize access to literature and poetry by creating and distributing inexpensive pamphlets and pamphlets of Hughes's poetry. With the financial backing of Carl Van Vechten, the small publishing imprint sought to reach audiences, particularly African-American men, women, and children. According to scholar Elizabeth Davey, Hughes sought to "develop a mass Black audience for Black literature."

→ *Scottsboro Limited; Four Poems and a Play in Verse by Langston Hughes. With Illustrations by Prentiss Taylor*. New York: The Golden Stair Press, 1932.

The indictment and trial of nine falsely accused Black teenagers, in Scottsboro Alabama, galvanized intellectuals and activists and served as an early catalyzing moment of the Civil Rights era. Hughes was

among the countless creatives who took up the cause of the Scottsboro Boys, denouncing the injustice of the trial. In 1932, Hughes and Taylor published *Scottsboro Limited* to raise money for a court appeal and awareness about what they viewed as a miscarriage of justice.

→ *Black Orpheus*, Numbers 1–22. Ibadan, Nigeria: General Publications Section, Ministry of Education, 1957–1967.

Black Orpheus was the first African literary periodical in English and forged a global readership for African

writing. The journal began publishing while Nigeria was still under English rule, continued into independence, and ended at the outbreak of civil war in 1967. Its editorial board would include some of the most influential modern African writers, among them Aimé Césaire, Chinua Achebe, and Wole Soyinka, and featured early reviews of works by Langston Hughes, James Baldwin, and V.S. Naipaul. The magazine's vibrant screen-printed covers isolated details of traditional African art forms to produce an immediately recognizable, strikingly modern aesthetic.

→ Princeton Bibliophiles & Collectors

Photography Books in Focus

BY RONALD K. SMELTZER

During 2023 the Princeton Bibliophiles & Collectors held three meetings, one for an invited presentation and two for presentations by members. In-person meetings now take place in a room in the Princeton Public Library, which is just a few steps away from convenient parking in the Spring Street Garage.

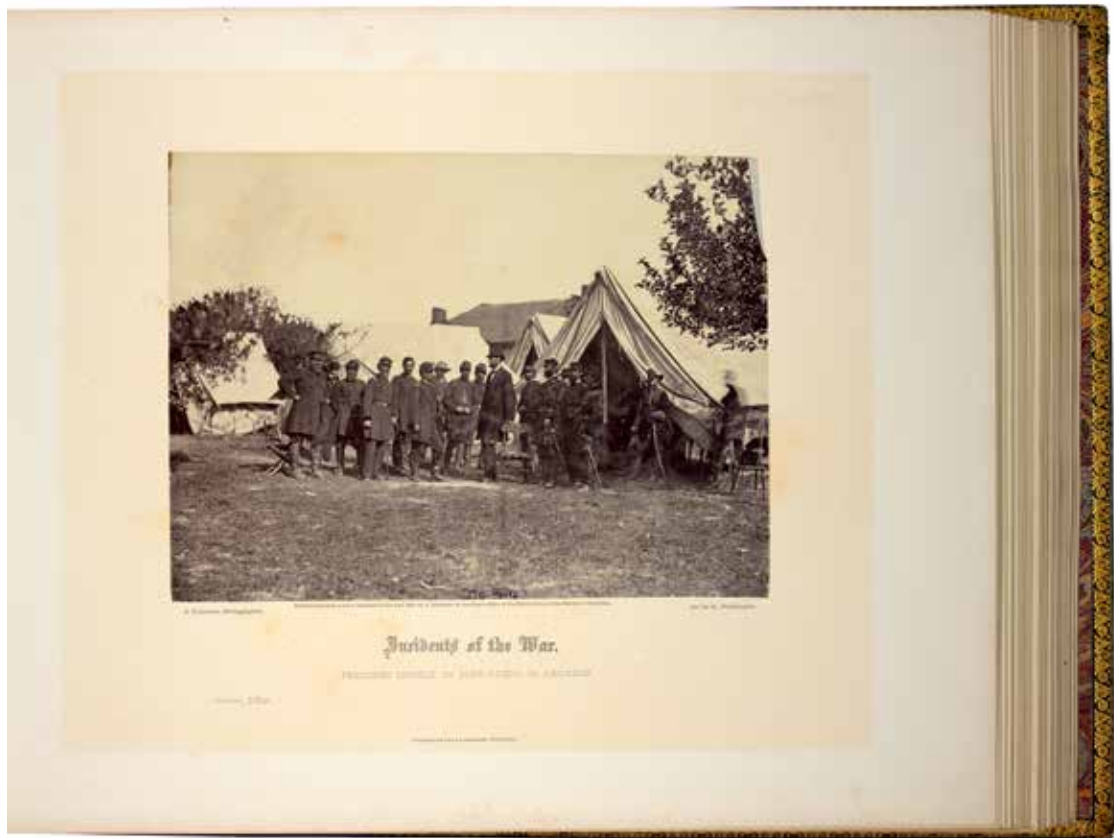
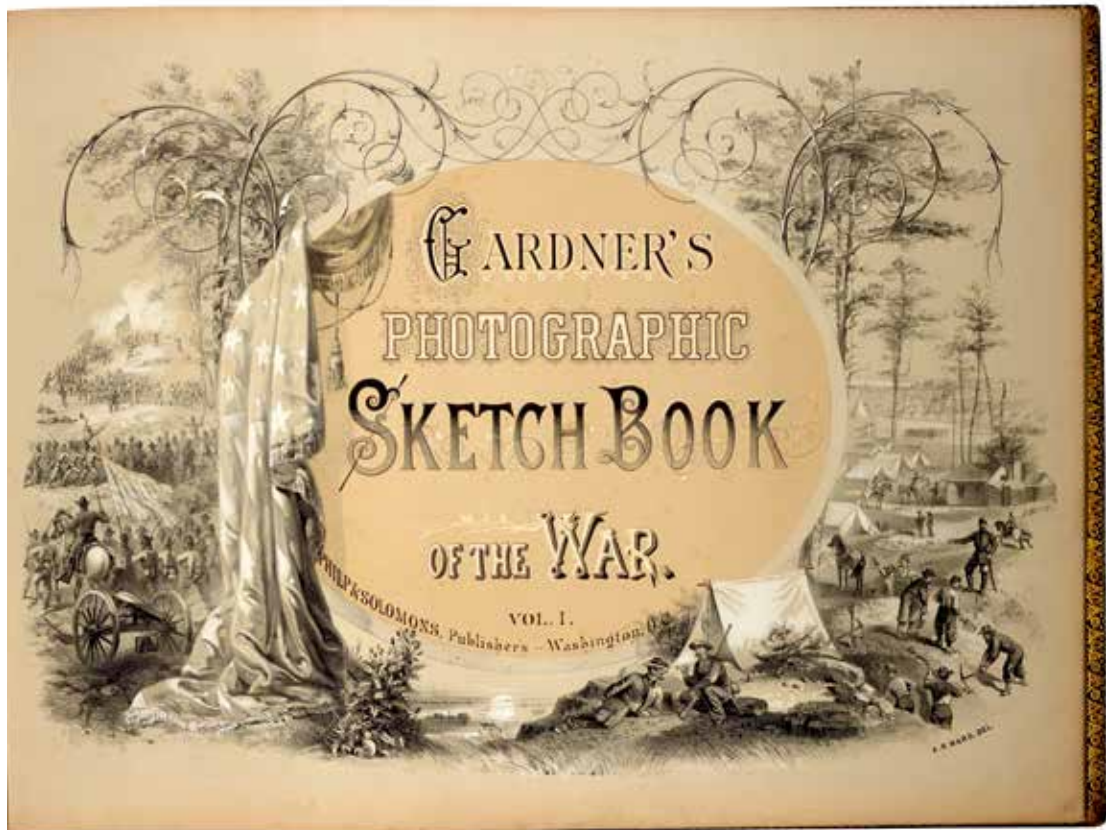
On March 15, Alan Griffiths, founder and manager of the website www.luminous-lint.com, gave a presentation via Zoom titled “Photographically Illustrated Books in the Nineteenth Century—A New Light on the Visual” to 40 attendees. His website, created in 2005, now holds upwards of 125,000 images from more than 4,000 sources worldwide and detailed information about more than 21,000 photographers. He began the presentation by explaining the types of photographs made in the early years of photography. These included the daguerreotype, a positive photograph on a copper plate covered with a thin layer of silver; the calotype (a paper negative); the salt print (a paper positive); and the albumen positive, usually from a glass negative. None of these image types could be directly converted to printing plates that would allow for commercial reproduction.

Some of the earliest photographic books were

shown in fine detail, including the cyanotype book by Anna Atkins, *Photographs of British Algae*, which was published in parts between 1843 and 1853. A cyanotype is created by laying an object on paper coated with a solution of iron salts, exposing it to sunlight, and then washing the paper with water to fix the image. The first commercial book was William Henry Fox Talbot's *The Pencil of Nature*, published in parts between 1844 and 1846, a remarkable book with insights and examples of many of the key genres of photography. The talk concluded with a discussion of *Gardner's Photographic Sketch Book of the War*, by Alexander Gardner, of which only 125–200 copies were produced. One of the most important visual records of the American Civil War, the two-volume work contains 100 albumen silver prints mounted onto the pages. The presentation by Mr. Griffiths was an outstanding introduction to a fascinating topic.

A new member joined the PB&C group on May 31. A serious collector, Elizabeth Rouget focuses on historical documents and publications related to early music, and she promised a presentation for a future meeting.

Two long-time members, Renate Kosinski and Antoni Kosinski, made presentations at the meeting. Renate brought a collection of medical treatises



Alan Griffiths discussed photographically illustrated books, including *Gardner's Photographic Sketch Book of the War* by Alexander Gardner (Washington, D.C., 1865). Princeton's Graphic Arts collection holds a two-volume set acquired in 2005 with funds provided by the Friends of the Princeton University Library and some individual donors. GAX Oversize 2013-0027E.

published in Frankfurt in 1650. The text described was François Rousset's on Caesarean section, originally published in 1581, in which he claims that for the first time he succeeded in performing Caesareans for which both mother and child survived. She also displayed the treatise by Johannes Albosius on the so-called stone baby or lithopedion, a petrified fetus that can apparently exist in a woman's body for decades.

Antoni brought and described a small volume published in Basel in 1576 containing interesting maps and two texts: Pomponius Mela, *De orbis situ libri tres*, and Gaius Julius Solinus, *Polyhistoria*. The former text can be traced to the 1st century AD and the latter to the 3rd century AD.

Shown and described at this meeting by Ronald Smeltzer was the first printing of *Madame Du Châtelet, ou Point de Lendemain*, a play produced at the Théâtre du Vaudeville in Paris in 1832. The one-act play, based on the 1777 novel by Vivant Denon, tells a story that mirrors the life and early death of Émilie Du Châtelet (1706–1749), a close friend of Voltaire and translator from Latin into French of Newton's milestone *Principia*. The play is in Ronald's collection of 18th-century publications by Émilie Du Châtelet.

Eleven members of the PB&C group met on October 19, and attendees brought fascinating materials to describe. One member, who wishes to remain anonymous, presented three Caxton leaves, including one from the first book printed in England, a 1476 printing of Chaucer's *Canterbury Tales*; a second from the rarest of all Caxton printings, the 1483 printing of Chaucer's *House of Fame*; and a third including the first mention in print of Merlin the magician, the 1480 printing of Higden's *Polychronicon*.

Mildred Budny, director of the Research Group on Manuscript Evidence (RGME), based in Princeton since 1994, brought the newest of its educational publications, along with two others. Designed for the RGME Autumn Symposium, the illustrated booklet

Between Earth and Sky, along with its counterpart for the Spring Symposium, *From the Ground Up*, represent the varied subjects considered by speakers relating to medieval manuscripts and printed books from the early modern to modern periods. Both are available freely via <https://manuscriptevidence.org/wpme/2023-spring-and-autumn-symposia/>. Also described was the first book copublished by the RGME (with photography by Dr. Budny) before the project moved from England to Princeton: *Matthew Parker and His Books* (1993).

An 18th-century book in three volumes, *Traité Élémentaire ou Principes de Physique* (Paris, 1797 An V), by Mathurin-Jacques Brission, was described by Ronald Smeltzer. The date on the title page reflects that it was published during the period just following the French Revolution, when a new calendar system had been introduced. Special preliminary printed pages associated with consequences of the French Revolution present tables comparing the old and new measuring systems and tables organized in alphabetical order of the new and old words for terms in physics and chemistry.

Suzanne Smeltzer, who had read the story of Henry Folger's obsession with collecting copies of Shakespeare's First Folio, noted another census of books she had just read about, that of Nicholas Copernicus's *De Revolutionibus*, first published in 1543. In *The Book that Nobody Read* (2004), Owen Gingerich, an astronomer and historian of astronomy at Harvard, recounts his efforts to examine and describe 601 copies of Copernicus's work. When Ronald and Suzanne were in Palermo in 2016, they visited the Biblioteca Comunale, the city library that had a recently discovered copy of Copernicus's book in its collections. Email contact with Dr. Gingerich indicated that the Palermo copy was unknown to him. Ronald had the opportunity to review every page of the book over several hours to answer some of Dr. Gingerich's questions, making the visit to Palermo especially memorable.

→ Members Write About Collecting

A Two-for-One, Perfect for Two Collectors: Sacrobosco and Aratus

BY ANTONI A. KOSINSKI AND

RENATE BLUMENFELD-KOSINSKI *80

A few years ago, we bought a hefty volume that contained more than the auction catalog indicated and that turned out to be perfect for two collectors: for Antoni's large collection of early scientific printing and for Renate's interest in mythology, a topic to which she devoted her 1997 book *Reading Myth*. It contains the Venetian 1508 edition of Johannes Sacrobosco's *Sphaera* and, as a surprise, several poetic texts about the constellations, notably the Greek poet Aratus' famous *Phaenomena*. But it also revealed another surprise: ample handwritten notations and a series of intriguing drawings, which make this copy unique.

The *Sphaera* is a description of the cosmos as a system of concentric spheres centered on the round earth, composed in the early thirteenth century by Sacrobosco (c. 1195–c. 1256), an English scholar lecturing in Paris. Sacrobosco provides three proofs for the rotundity of the earth and refers to the determination of its diameter, already known in ancient Greece. One of his illustrations provides a self-explanatory proof of the sphericity of the earth (fig. 1). The *Sphaera* became very popular and was used as a textbook at most European universities. Thirty editions were printed in Western Europe between 1472 and 1500, and more until the later sixteenth century, but the text became obsolete with the spread of Copernican heliocentric theory.

What attracted us to this particular volume was that Sacrobosco's text is accompanied by eight commentaries and additional material by eminent medieval and humanist scholars, some of them printed here for the first time. This edition, prepared by the Paduan astronomer and mathematician Johannes Baptista Capuano di Manfredonia, belongs to a group of Venetian editions with a distinct scholarly character,



1. From Sacrobosco's *Sphaera* (Venice: Giunta, 1508). Observations that the bulge of the sea interferes with the sightline from the ship to the port served as one of Sacrobosco's proofs of the roundness of the earth.

that is, augmented by commentaries and mathematical texts. Beginning in 1499 with four commentaries, continuing with the eight in our volume, editions of *Sphaera* ballooned with a somewhat differing selection of fourteen commentaries and related texts later on (as in the 1518 Scotus edition), thus transforming the *Sphaera* from a textbook into a veritable compendium of astronomical knowledge of the time. Three features are common to all of them: Capuano's edition of Sacrobosco's text; a comprehensive commentary by Jacques Lefèvre d'Étaples (1450–1536); and an early text by the Viennese mathematician Georg Peurbach (1423–1461) about planetary motions. Lefèvre d'Étaples, one of the most prominent Renaissance humanists, published his commentary also in Paris in 1500, and one can speculate that this entire Venetian series of Sacrobosco editions was the result of his close contact with Italian humanists.

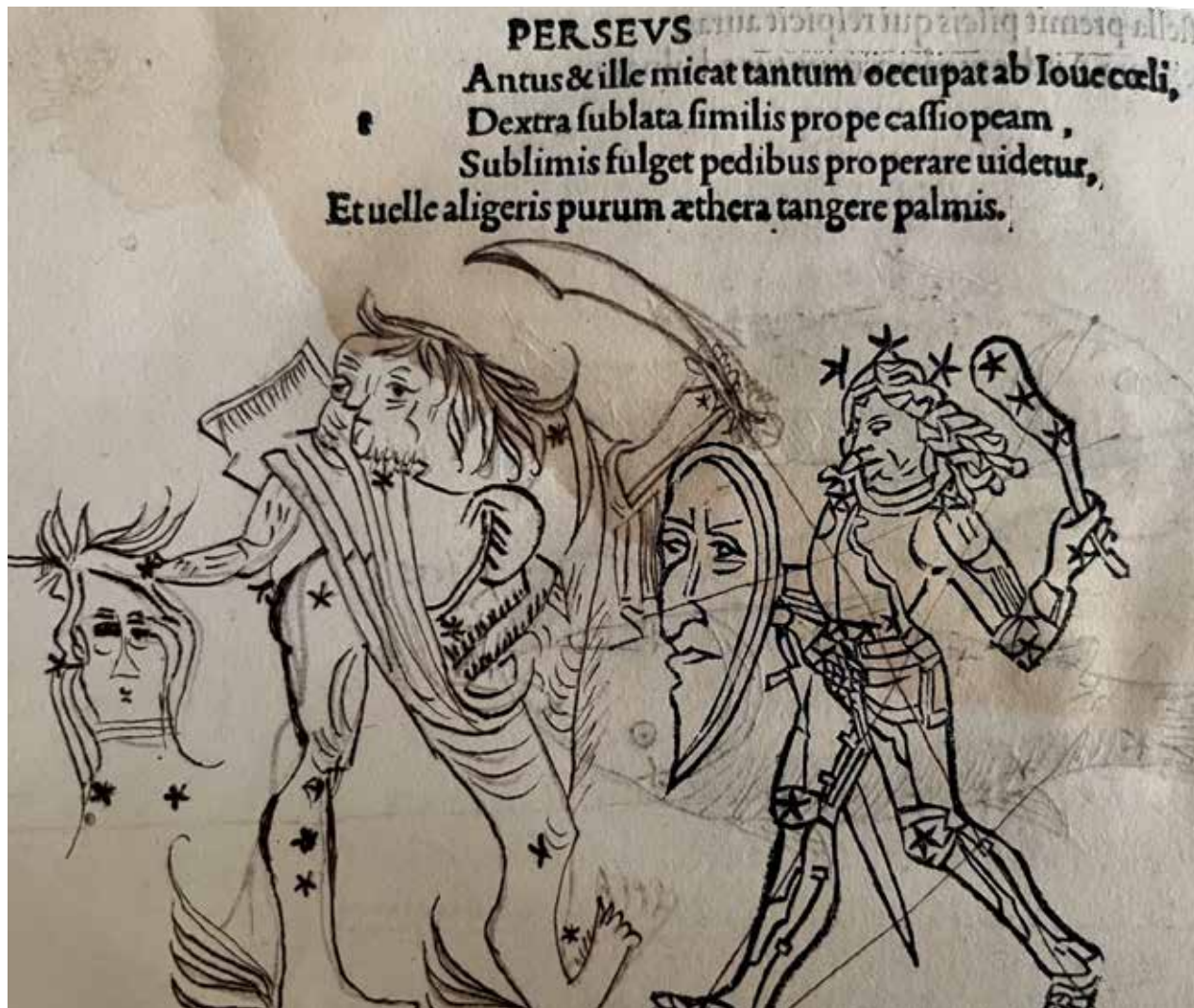
When we looked at the volume more closely, we were surprised that the second work is Aldus Manutius's *Scriptores astronomici veteres* (Ancient Astronomical Writers), a 1498 incunable collection of Greek and Roman mythological/astronomical texts. The most interesting is *Phaenomena*, Aratus'

300 BCE Greek poem on mythological figures, the constellations, and signs of the zodiac in the sixth-century Latin translation by Germanicus. Unusually for Aldus, it is amply illustrated with thirty-nine woodcuts showing the constellations as human and animal figures, mostly modeled on Erhard Ratdolt's edition of the *Poeticon astronomicon*, by C. Julius Hyginus (d. 16 CE), first printed in 1482. What is most striking is that in our volume an early reader not only annotated the text but also asserted himself as an artist/commentator by supplementing the woodcuts with extraordinary drawings. He was clearly well versed in mythological imagery and seemed to feel that he had to correct and amplify some of the illustrations. The same hand annotated Sacrobosco's text in the first part of our volume, which makes it clear that both volumes were already bound together

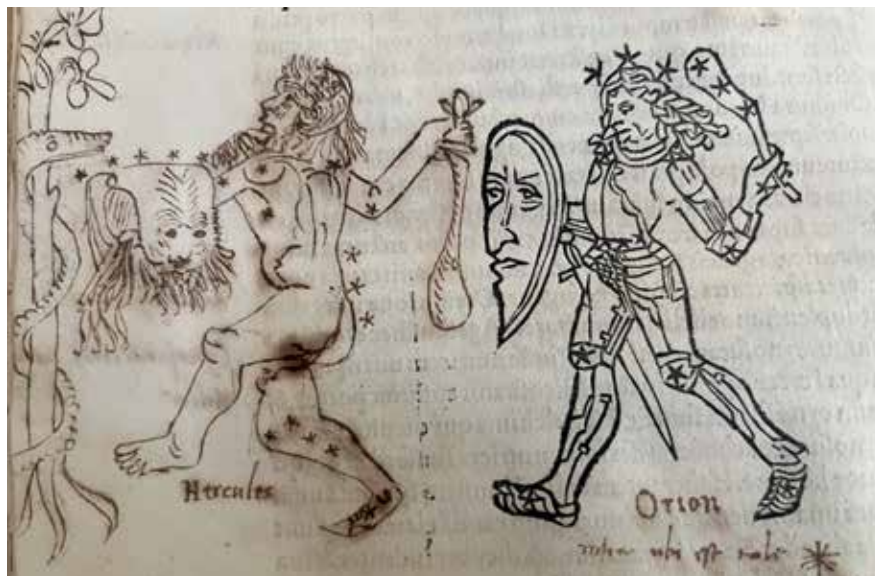
by the time our reader got active in the sixteenth century.

What could have inspired our reader to add some of these drawings (eight in total)? In our copy Orion and Perseus are represented by the same woodcut (fig. 2), identical to the one labeled Orion in Ratdolt's Hyginus, so our reader needed the "real" Perseus, whom he saw there and copied into his own book, with all the right attributes: scimitar, shield, head of Medusa, winged feet, and the stars of his constellation scattered around his body.

And what is Hercules doing here with his club and lion's skin (figs. 3a and b), confronting one of his "labors," that is, to steal the apples from the Hesperides, guarded by a snake (reminiscent of the Garden of Eden)? He is not even mentioned by Aratus. But he does appear in Hyginus, and our reader clearly sees



2. The constellation of Orion, also used for Perseus in our volume.



3a (right). Hercules, absent from the text, appears here as copied from C. Julius Hyginus, *Poeticon astronomicon* (Venice: Erhard Ratdolt, 1485). Courtesy of the Library of Congress.

3b (left). The Hercules figure from Ratdolt's Hyginus.

him as a companion of Orion, so the two of them now occupy the same page.

The case of Bootes, the “ploughman” who “slowly follows his setting wagon” (Aratus, v. 139), is especially interesting because here our edition does feature an illustration for that constellation, but a “wrong” one: a cart drawn by oxen—without any stars—dragged along by an impatient man

(fig. 4a), perhaps because in many European languages this constellation is known as the wagon. But our reader, knowing that this illustration should feature Bootes with his constellation and not just a cart, squeezes this complicated figure—carrying his sickle and bag of seeds—into the margin, with the requisite stars all over his body (fig. 4b).



4a (right). The constellation of Bootes, the ploughman or wagon, drawn in addition to a cart.

4b (left). Bootes as depicted in Ratdolt's Hyginus.



5a (right). The constellation of Ara, the altar.

5b (left). The model of Ara our reader used from Ratdolt's Hyginus.

The image of Ara (figs. 5a and b), the constellation of the Altar, associated with destructive storms, needed to be more dramatic for our reader than the figure of a flame-haired man, so he added this striking drawing of a flaming altar with two dragons, again as found in Hyginus. Many of the constella-

tions in their human and animal forms as well as of the zodiac symbols described by Aratus can be seen in a map by Johannes Honter from our 1551 edition of Ptolemy (fig. 6), the first printed representation of the celestial sphere as seen from the earth.



6. The Hunter map of the Northern heavens from Ptolemy's *Almagest* VII (Basel, 1551).

Collecting Robert Frost's Autograph

BY ROBERT K. HORNBY '58

In April 1956, toward the middle of my sophomore year, Robert Frost (1874–1963) came to Princeton. My roommate, Peter Dowell, an English and American Civilization Program major, later to become Professor of English at Emory University, was dead keen on attending Frost's address and was equally insistent that I, a History major, should go with him.

Frost's visit to Princeton had been arranged by Carlos Baker (1909–1987), Woodrow Wilson Professor of English and Chair of the English Department. Frost's visit to Princeton was the occasion of tremendous excitement on campus, and on the night of April 12 the area around the doors to McCosh 50 and the stairways leading up to the lecture hall were crowded with students and townspeople. The lecture hall was filled to overflowing, and when Baker introduced Frost, he was met with a standing ovation and sustained applause. Frost entitled his address "Science, Religion, & Gossip." At the conclusion of the address Baker announced that the poet would sign copies of his books.

Frost and Baker set up shop in a small room off a landing on the stairway at the back of McCosh 50. Frost sat at the middle of a long table in the center

of the room and Baker sat at the end of the table to Frost's left. The stairway was jammed with people. Peter and I went into the room together. My roommate was carrying his recently acquired and expensive *Complete Poems of Robert Frost*, and I had brought my Modern Library–Random House edition of *The Poems of Robert Frost*, which I had purchased second-hand at the U-Store for not very much money. When Peter presented his book, Frost opened it immediately and signed the title page. When I laid my book on the table, Frost hesitated, then looked at Baker and asked, "Should I sign it?" Baker shrugged his shoulders and replied, "Well, he paid for it. You got something out of it." Whereupon Frost opened the book, signed the title page, and handed it back to me. Peter and I got up, thanked Frost and Baker, and left the room.

Peter Dowell died in March 2015. I still have that little autographed book of Frost's poems in a special place in my personal library.

I wish to acknowledge the assistance I received from Christa Cleeton, in the Seeley G. Mudd Manuscript Library, in writing this article.

THE POEMS OF ROBERT FROST

With an Introductory Essay
"THE CONSTANT SYMBOL"
by the Author

Robert Frost



THE MODERN LIBRARY · NEW YORK

Robert Hornby's copy of *The Poems of Robert Frost*, signed by Frost at Princeton in 1956.

→ Scholarship & Research Support

Research Grants Available for 2023–2024

The Friends have launched the Special Collections Research Grant Program for 2023–2024. This program offers researchers from around the world access to Princeton University Library’s unique and rare collections.

Successful applicants receive a weekly stipend of \$1,200, for up to four weeks—for a maximum of \$4,800—plus travel expenses. The length of the grant will depend on the applicant’s research proposal but is ordinarily between two and four weeks. Grants can be used from May 2024 through April 2025.

Awarded for short-term research projects, the grants aim to promote scholarly use of archives, manuscripts, rare books, and other holdings of Special Collections, including Mudd Manuscript Library, the Marquand Library of Art and Archaeology, and the Gest Collection of the East Asian Library.

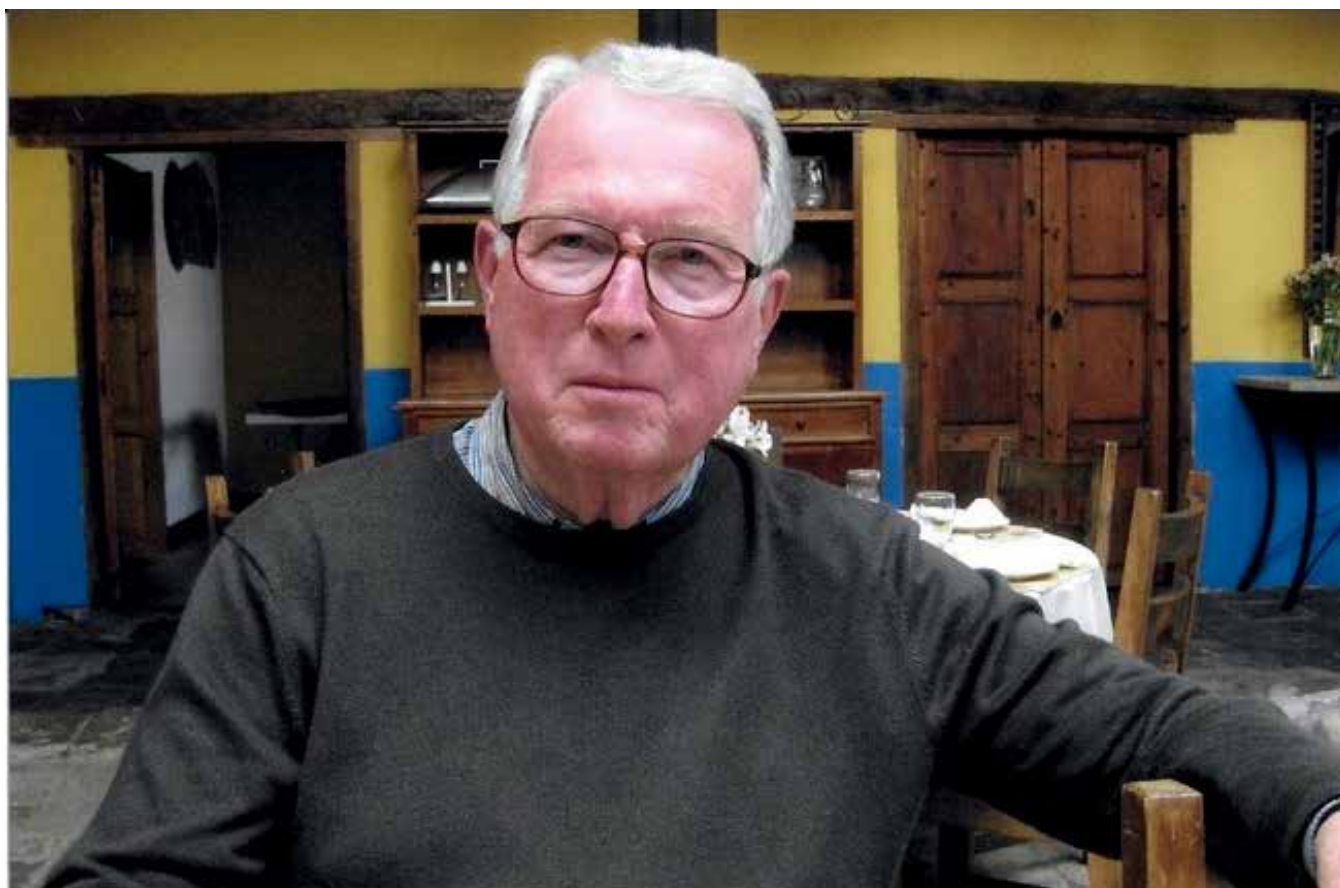
Grants awarded for 2022–2023 have supported research on topics as far-ranging as “Conceptions of Religion and the Religions in the Seventeenth-Century Ottoman Empire,” “The Writer’s Diary in Twentieth- and Twenty-First-Century Latin Amer-

ican Literature,” “Bound and Unbound: Examining Avian Picture Books in the Edo Period,” and “Bookish Things: Pop-up, Movable, and Interactive Books for Children.” Award recipients conducted research in the East Asian Library, Manuscripts Division, Marquand Library of Art and Archaeology, Cotsen Children’s Library, and Public Policy Papers, among others.

The selection committee consists of University faculty, Library staff, and members of the Friends. The grants are awarded 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 qualifications. The grants are designed to help defray the costs of traveling to and residing in Princeton to conduct research.

Find out more about the program and how to apply here: <https://tinyurl.com/PUgrants>. Questions can be addressed to pulgrant@princeton.edu. The deadline for applications is January 17, 2024, at noon EST.

→ In Memoriam



Alfred L. Bush (1933–2023)

Our good friend and Honorary Member Alfred L. Bush died on November 9, 2023. The former Chair of the Friends, Randy Hill, has written this tribute to Alfred. Following Randy's tribute is the obituary published in The New York Times.

—EDITOR

BY P. RANDOLPH HILL '72

10 NOVEMBER 2023

It is early afternoon on Friday, and I've just gotten today's mail. It includes a large white envelope from Alfred Bush containing the latest issue of *Princeton Magazine*. Last Tuesday, we discussed the cover story on Princeton Theological Seminary's new president. The biweekly lunch which we've had since 1989 would have been this Saturday or Sunday, and

probably at the Witherspoon Grill. Although these lunches were regular, for me they were never routine as during our conversations Alfred would always convey some knowledge, insight, perspective, or provocative commentary on whatever subject arose, so that I greatly cherished these times with him.

As I recall the fifty-two years since I met Alfred, I recognize qualities of his presence and disposition that endeared him to so many throughout his life. Alfred was a quiet person and did not have the personality or spirit that would light a room when he entered it. His charm, which was subtle and infectious, attracted a wide range of people around Princeton and beyond. He was wonderful in conversation as he clearly listened as carefully as he spoke. Although Alfred was knowledgeable on a broad array of subjects, he was regularly able to offer meaningful comment even when discussing an unfamiliar topic.

Those whose family names were well-known locally and beyond yearned for Alfred's presence at social settings as he could enhance the discourse, calm any unpleasantness, and send subtle signals to guests when it was time to depart and relieve their hosts. As a result, until the deaths of so many of his friends, there were very few evenings when Alfred wasn't a dinner guest in Princeton, New York, or elsewhere.

Alfred came to Princeton in 1958, and as his life progressed, he increasingly appreciated the opportunity he was offered to work at Firestone. He admired the town and the University for their importance through nearly three centuries of American history and loved to spread awareness of the area's past. Some among us recall coach tours around Princeton that Alfred led for the Friends pointing out places where writers, scholars, politicians and leaders of industry and finance had resided, or sojourned. He knew Princeton so very well that I was always excited to discover something about its history that I thought Alfred did not know. However, it was seldom news to him.

Alfred's awareness and appreciation of the ethnic and cultural diversity among North Americans spurred a mission that he pursued during much of his career at Princeton. He motivated many young Indigenous Americans to apply for admission to the University. Alfred did much to ease the transition to Princeton from their ancestral places for those who came. As one alumna has just written: "He had a kind and gentle persistence, and an unwavering complete belief in my ability to succeed at all phases of my life...." This caring work over many years was the basis for bestowal of the Princeton Alumni Council Service Award upon Alfred in 2020.

I transferred to Princeton to study architecture. My fondness for images surpassed my interest in words. Years after my formal studies, Alfred broadened my awareness of libraries whose collections treasure images as well as words, with the Princeton University Library at the vanguard of this embrace. Alfred's ability to influence, not force, brought me to take an active role in the Friends, which is among the reasons that I will always be grateful to him.

It is particularly difficult to lose a friend to death. That loss is final, versus for example a loss to disagreement as there can be the possibility of reconcil-

iation. Now, as many who knew him shed a tear and say "Goodbye," we are thankful for Alfred's many years among us.

Alfred, I will forever miss you.

Randy



From The New York Times:

Alfred Lavern Bush of Princeton died at home on November 9, 2023. He was born in 1933 in Denver, Colorado, into a fifth-generation Mormon family. An avid mountain climber in his youth, Bush graduated from Brigham Young University in 1957, where he continued graduate studies in archaeology before joining the Fifth University Archaeological Society excavations at the Mayan site of Aguacatal in Campeche, Mexico, in the winter of 1958. The following summer he was a student at the Institute for Archival and Historical Management at Radcliffe College. Bush served in the Medical Service Corps of the U.S. Army in the Panama Canal Zone.

Alfred Bush moved to Princeton in 1958 to become an editor of the *Papers of Thomas Jefferson*. During his research, he discovered a lost 1800 portrait of Jefferson by Rembrandt Peale, which was announced in his monograph *The Life Portraits of Thomas Jefferson* (1962). This portrait of President Jefferson now hangs in the White House and is featured on the Jefferson nickel.

Bush joined the Princeton University Library staff in 1962 and held two titles until 1986: Associate Curator of Manuscripts and Curator of Western Americana. In 1986 he was named Curator of Western Americana and Historic Maps, a title he held until his retirement in 2003. During his tenure he enlarged the size of the collection tenfold, expanded the collections of Native American materials, and added an important photographic archive.

In 1971 Bush proposed and organized an exhibition of ancient Maya hieroglyphic texts at the Grolier Club in New York—a show that exhibited a purported fourth surviving Maya codex. Highly controversial, the codex underwent nearly fifty years of extensive testing before Mexican authorities declared it genuine in September 2018. Referred to as the Grolier Codex, it dates from the 11th century

and is now recognized as the earliest surviving book from ancient America. With Lee Clark Mitchell, Bush published *The Photograph and the American Indian* (1994) in conjunction with a major exhibition at Firestone Library.

In 2006, the *Princeton University Library Chronicle* devoted an entire volume to Bush's contributions to Native American studies. Equally at home in Princeton and in the American Southwest, Bush worked tirelessly to recruit Native American students and acted as an undergraduate advisor and friend to many. In 2020 he received the Princeton University Alumni Award, a rare honor for a non-alumnus, for his interest in and commitment to Native American students. Throughout his life, Bush remained an active researcher and essay writer.

Alfred Bush served for three decades on the editorial board of the *Princeton University Library Chronicle*

and was its editor from 1962 to 1977. He was elected an Honorary Member of the Friends in June 2023. Bush was also founding editor of *Princeton History*, first issued in 1971. In 2019 he was made an Honorary Lifetime Member of the Western History Association. He served until his death on the Visiting Committee of the Arts of Africa, Oceania and the Americas at the Metropolitan Museum of Art.

Alfred Bush had a genius for friendship. He took great pleasure in introducing his many diverse friends to one another, thus creating new webs of friendship that now span Mexico and the United States.

He is survived by his brother Vernon Bush of American Fork, Utah, and his sister Peggy Arnold of Grand Junction, Colorado, his adopted son Paul Tioux of Santa Fe, New Mexico, and numerous nieces, nephews, grand and great grandchildren.

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Friends of the Princeton University Library

(1 July 2022 – 30 June 2023)

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

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