



FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

*Review* No. 43, Autumn 2022



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# Friends of the Princeton University Library

## *Review* No. 43, Autumn 2022

### CONTENTS

From the Chair of the Friends	2	SMALL TALKS	
From the University Librarian	3	Hectic Pace for Wide Variety of Talks	30
On the Covers	4	FRIENDS-FUNDED ACQUISITIONS	
EXHIBITIONS		Honoring Nancy Klath and James Axtell	45
Piranesi on the Page	5	The Chris and Helen Theodotou Collection, by Brandon Johnson	49
Through a Glass Darkly: Alchemy and the Ripley Scrolls 1400–1700	7	Also Financed by the Friends ...	51
Debt Collectors Series, by Stephanie Oster	8	A MEMBER WRITES ABOUT COLLECTING	
Princeton Lends Sylvia Beach Items for Morgan Show	12	<i>L'Egalité</i> : A Rare Pictorial from Revolutionary France, by Ronald K. Smeltzer	52
FRIENDS NEWS AND EVENTS		AWARDS	
2021 Fall Dinner and Talk: Fintan O'Toole	14	Elmer Adler Undergraduate Collecting Prizes for 2021 and 2022, by Minjie Chen and Stephanie Oster	55
2022 Annual Dinner and Talk: Stanley N. Katz	17	PRINCETON BIBLIOPHILES & COLLECTORS	
Randy Hill Honored	20	Real and Imaginary Books, by Ronald K. Smeltzer	58
John V. Fleming Elected Honorary Member	22	IN MEMORIAM	
Telling the Tiger's Tale, by W. Bruce Leslie	23	Richard J. Levine (1942–2022)	60
New issue of the <i>Chronicle</i> published	26	Bart Auerbach (1937–2021)	61
STUDENT FRIENDS ACTIVITIES		William L. Joyce (1942–2021)	61
Enthusiastic Turnout for Events, by Jessica Terekhov and Kasia Krzyżańska	27	COMING ATTRACTIONS!	63



## From the Chair of the Friends

For several years in the early 1900s a young, light-skinned Black woman “passing” as White worked in the Princeton University Library (PUL). How unlikely that over a century later this young librarian, who went by the name of Belle da Costa Greene, would become the subject of a lengthy scholarly study and two historical novels! But her understanding of rare books caught the eye of Junius Morgan, the nephew of the famous J.P. Having made valuable contributions to PUL, Junius was neglecting his Wall Street job to spend his time in an office next to the PUL director. Upon Junius’ recommendation, J.P. Morgan hired Belle away from Princeton. She soon became his personal librarian and the feared nemesis of rival book collectors as she roamed auctions with a blank check.

This unlikely tale was just one of the intriguing subjects addressed in our “Small Talks,” though they are no longer so “small,” typically drawing

close to 100 viewers online. But don’t despair if you missed some talks, as more than 20 are available online at Princeton’s Media Central site: <https://bit.ly/3IDPg5i>.

Many of us gathered in person (finally!) for our Fall and Annual dinners at the Nassau Club. In addition to the resumption of relationships interrupted by Covid, there were excellent after-dinner talks by Fintan O’Toole and Stan Katz, also available at the above website. Fintan previewed his recently published autobiographical commentary on modern Irish history, *We Don’t Know Ourselves*.

For your reading pleasure, copies of the *Princeton University Library Chronicle* will be coming to your mailboxes soon. The next *Chronicle* begins with an intriguing article by Alfred Bush recounting meeting Stalin’s daughter and how it led to a valuable contribution to PUL. But until it arrives, you can peruse the *Chronicle*’s 90+ years, all of which are available on JSTOR. From 1930 through 1938 the Friends’ publication was titled *Biblia*. Its opening



editorial proclaimed that by founding the Friends, Princeton was closely following a pioneering model forged by Oxford and Harvard. All issues are available at: <https://bit.ly/3RUKhSf>.

In 1939, with heightened ambitions, *Biblia* morphed into the *Chronicle*, whose back issues are available at: <https://bit.ly/3ILGJNE>.

As always, this year the Friends made valuable acquisitions for PUL. For two curators' commentary on two of our purchases, see: <https://bit.ly/3z6d2np>. With a very healthy budget, we look forward to an active year of further acquisitions.

The Friends' 93rd year kicked off on Wednesday, September 7, with a "hybrid" Small Talk by Professor Stanley Corngold. His recent book, *The Mind in Exile*, examines Thomas Mann's years in Princeton, a poignant time when Princeton hosted an émigré community of renowned escapees from fascism. The in-person event was held at the Princeton Senior Resource Center, followed by a reception. Those who could not be there in person were able to "attend" via a Zoom webinar.

Please join me in looking forward to another exciting Friends' year.

Best regards,

W. BRUCE LESLIE '66  
*Chair of the Friends*

## From the University Librarian

Dear colleagues,

With great pride, I write to share with you a broad range of achievements at the Library from January 2021 through June 2022. Although the pandemic has continued to present challenges, we have remained agile and flexible, providing exemplary library services and transitioning to safely opening spaces for in-person research.

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*Facing:* "Princeton 275" commemorates the 275th anniversary of the University. The exhibition at the Seeley G. Mudd Manuscript Library is curated by Rosalba Varallo Recchia, April C. Armstrong '14, and Iliyah Coles '22, and remains on view until January 29, 2023. Mudd reopened in August 2021 following renovations (photo by Brandon Johnson, Princeton University Library).

An important milestone toward a feeling of normalcy was reopening the Milberg Gallery in fall of 2021 with the spectacular exhibition "Piranesi on the Page." Then in the spring of 2022, we were delighted to be able to welcome the Friends to an in-person private tour and reception to celebrate the equally spectacular "Through a Glass Darkly: Ripley Scrolls 1400–1700." Plans are underway for upcoming exhibitions, including a unique Fall 2022 exhibition on the theme of historic global activism. That will be followed in Spring 2023 by "Sites of Memory: The Archival World of Toni Morrison," which draws from PUL's collection of the Toni Morrison Papers. Thanks to a generous grant from the Friends, there will be an exhibition catalog for "Sites of Memory."

In August 2021, the Seeley G. Mudd Manuscript Library reopened to researchers after a much-needed renovation. The renovation includes a redefined exhibition space, where "Princeton 275" is currently on display until January 29, 2023, commemorating the 275th anniversary of the University. In addition, in February 2021, PUL's first-ever makerspace opened. This is an informal space where faculty and students can make, create, and innovate through a wide array of materials and equipment, such as 3D printers. Also during this time, the Marquand Library of Art and Archaeology relocated to Firestone Library while the construction of the new Art Museum takes place.

Our Covid experience has been an opportunity to evolve in so many ways. Indeed, Library leadership and I reflected on what we had learned during 2020, leading to the publication of new mission and vision statements, as well as six North Star statements. The latter are our guiding principles, and include Diversity, Equity, and Inclusion as the cornerstone of our culture. To that end, we have launched numerous initiatives and projects in support of this crucial work. Our collections are expanding to include more and more underrepresented voices, cataloging language is being revised to eliminate offensive language, new working groups (such as the Indigenous Studies Working Group) have been formed, and a new fellowship program in partnership with a Historically Black Colleges and Universities school (North Carolina Central University) was launched.

Thanks to the generous support from the Friends, an important PUL program jointly hosted with HBCU schools, Archives Research and Collaborative History (ARCH), will be repeated in summer 2023.

PUL is a vital, busy hub of activity, supporting its mission to enrich research, teaching, and learning both physically on-campus and virtually. For example, we have continued to digitize thousands of images from our extraordinary special collections, making them available for the world through digital collections and online exhibitions ([dpul.princeton.edu](http://dpul.princeton.edu)). I encourage you to visit our online news page ([library.princeton.edu/news](http://library.princeton.edu/news)) to explore the many updates that we publish on a regular basis. Of note, there is a new series called *Inside the Chronicle*, featuring excerpts and highlights from recently published editions of the *Chronicle* as well as a number of other features on Friends activities and contributions to the Library.

As always, I and my colleagues are grateful for the Friends' continued support for Princeton University Library, and I look forward (with my fingers crossed) to seeing many of you at upcoming in-person events.

With kind regards,

ANNE JARVIS  
*Robert H. Taylor 1930*  
University Librarian

## On the Covers

The front and back covers feature works by Giovanni Battista Piranesi (1720–1778). Both works appeared in the “Piranesi on the Page” exhibition in Autumn 2021 in the Ellen and Leonard Milberg Gallery at Firestone Library.

FRONT COVER: Giovanni Battista Piranesi, *Three Figures, One Gesturing to the Right*, c. 1755. Graphic Arts Collection, Department of Special Collections, Princeton University Library.

Piranesi loved to draw the people around him, whether they were assistants in his workshop or Romans on the street. He sketched these three figures on the reverse of one of his own proofs, an impression of the *Veduta del Sepolcro di Cajo Cesto*. This etching, which shows the Pyramid of Cestius and the Porta San Paolo, was published in the *Vedute di Roma*.

BACK COVER: Detail of Giovanni Battista Piranesi, *Pianta di Roma e del Campo Marzio*. Rome, c. 1774. Rare Books Division, Department of Special Collections, Princeton University Library.

Piranesi's earlier works echo in this one. Late in Piranesi's career, after he had already published large-scale maps in the *Antichità Romane* and the *Campo Marzio*, Piranesi returned to the subjects of these books with this city plan. He expanded the small version of Giambattista Nolli's map that he had helped etch in 1748 and reversed its north-south orientation.

The columns of text combine an astonishing amount of information onto one large page, printed from multiple copper plates and assembled from several pieces of paper.

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*Facing*: Detail of Piranesi's first book, published when he was only 23 years old: *Prima parte di architetture e prospettive inventate ed incise da Giambattista Piranesi*, 1743. The *Prima parte* had several elements that can distinguish a book from a suite of plates, including a title page, a dedication, a letterpress text, and an imprimatur on its first page. Rare Books Division, Department of Special Collections, Princeton University Library.



## ➔ Exhibitions

### Piranesi on the Page

Giovanni Battista Piranesi (1720–1778) was the most famous printmaker in eighteenth-century Europe, a man who produced more than a thousand prints over his career. But he was more than a printmaker: he was also an architect, graphic designer, archaeologist, publisher, and bookseller.

The exhibition “Piranesi on the Page” took place in autumn 2021 in the Ellen and Leonard Milberg Gallery at Firestone Library, showing how the printed book brought together all aspects of Pira-

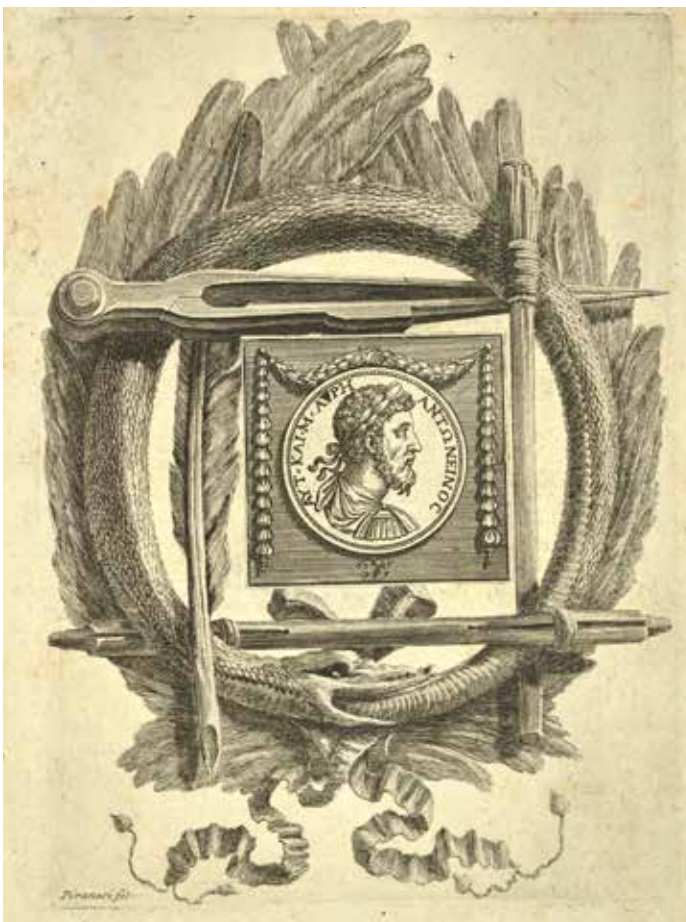
nesi’s artistic production. The exhibition featured works from Princeton and from many other institutions as well.

Heather Hyde Minor, Professor of Art History at the University of Notre Dame, and Carolyn Yerkes, Associate Professor of Art and Archaeology at Princeton, co-curated the exhibition. They also wrote the heavily illustrated *Piranesi Unbound*, which was published by Princeton University Press.

The Venice-born Piranesi had traveled to Rome in 1740 in hopes of becoming an architect, but it







was difficult to find that kind of work. So Piranesi began contributing city views to the books of others. And, eventually, he printed his own books, uniting his prints with text.

Piranesi's *Opere varie di architettura prospettive grotteschi antichità sul gusto degli antichi romani*, published in Rome in 1750, served as a milestone in his career. After it was published, "Piranesi began to produce books in earnest," the authors write. Over his career, Piranesi published twelve volumes that combined text and images.

*Above:* Carolyn Yerkes, Associate Professor of Art and Archaeology and co-curator of the exhibition, gave a virtual tour for the Friends. Here she showed Piranesi's first book on Roman antiquities, the *Trovei*, from 1753.

*Left:* Piranesi used an autobiographical vignette in *Lettere di giustificazione scritte a milord Charlemont e a' di lui agenti di Roma dal signor Piranesi*, 1757. The etching features the artist's tools arranged into a frame: dividers, brush, stylus or porte-crayon, and quill pen. The instruments hold in place an ouroboros, or serpent that devours its own tail, as a reference to eternity. Marquand Library of Art and Archaeology, Princeton University Library.



## Through a Glass Darkly: Alchemy and the Ripley Scrolls 1400–1700

Members of the Friends gathered on May 15, 2022, for a reception and private tour of “Through a Glass Darkly: Alchemy and the Ripley Scrolls 1400–1700.” Jennifer M. Rampling, Associate Professor of History at Princeton, led the tour, which took place in the Ellen and Leonard Milberg Gallery at Firestone Library.

Visitors got to view the rarely seen Ripley Scrolls, spectacular, emblematic manuscripts, named after the English alchemist George Ripley (died *c.* 1490). Ripley wrote a famous poem, the *Compound of Alchemy* (1471).

The exhibition was occasioned by the Library’s recent acquisition of a second Ripley Scroll, made in 1624 by the English herald Leonard Smethley. It was acquired chiefly with endowment funds bequeathed to Princeton by Robert H. Taylor ’30 (1909–85), a great collector and long-time Chair of the Friends. The Library’s other Ripley Scroll, dating from the 1590s, was a 1958 gift by Taylor as well. As a result of the latest acquisition, Princeton now holds two of the surviving 23 Scrolls.

“Through a Glass Darkly” showed how European alchemists built on Greco-Egyptian, Islamic, and late medieval foundations to create a golden age of alchemy from the 15th century to the time of Sir Isaac Newton. Medieval alchemists pursued medicinal elixirs to counter the public health crisis of their era—the bubonic plague—and attempted to

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*Left:* Detail of *Ripley Alchemical Scroll*, *c.* 1590. An illustrated alchemical roll incorporating Middle English verses attributed to George Ripley. Several panels contain emblematic diagrams serving as instructions for converting base metals into precious metals. Another panel by a different artist may possibly depict Ripley. Gift of Robert H. Taylor ’30, 1958. Department of Special Collections, Princeton University.

*Right:* Detail of Leonard Smethley, *Ripley Scroll*, 1624. This scroll contains a rich and detailed mix of cryptic verse, legend, and image, with texts in Middle English and Latin. Like the other Ripley Scroll, one of the images depicts a master alchemist, possibly George Ripley. Purchased by Princeton in 2017. Department of Special Collections, Princeton University.



This woodcut pairs an alchemist in a fool's cap (on the left) with a fraudulent vintner (on the right). Sebastian Brant (1458–1521), *This Present Boke named the Shyp of Fools of the Worlde*, 1509. English translation by Alexander Barclay. (London: Richard Pynson). Rare Books Division, Department of Special Collections, Princeton University.

transform base metals into gold and silver to solve the region's precious-metal shortage.

Alchemy had often been associated in the popular imagination with quackery and fraud. The trope of the false alchemist was used as a literary device in early modern satirical texts, although there is little evidence for deliberate alchemical fraud. In fact, alchemists often deployed the trope in their own writings, when seeking to distinguish their activities from false practice: drawing a line between virtuous and learned adepts—or “philosophers”—and fools who were incapable of deciphering the secret language of alchemical texts.

To improve alchemy's reputation, alchemists pre-

*Facing*: Ben Jonson (1573–1637). *The Alchemist: A Comedie, bound with The Workes of Beniamin Jonson: neque, me vt miretur turba, laboro: Contentus paucis lectoribus*, 1616 (London: William Stansby). Alchemy was widely practiced in England during the sixteenth and seventeenth centuries, prompting this satirical response from the playwright Ben Jonson. *The Alchemist*, first performed in 1610, presents alchemical practitioners either as frauds or dupes. Rare Books Division, Department of Special Collections, Princeton University Library.

sented their work as both a practical art and an ancient philosophical tradition, according to Professor Rampling. They would do that by disguising their secrets using elaborate, allegorical language and obscure imagery. “This fantastical imagery reached its peak with the Ripley Scrolls,” she said.

The exhibition at Firestone took place from April 6 to July 17. But you can still take a virtual tour and read more about the exhibition here: <https://bit.ly/3Sa9hF1>.

## Debt Collectors Series

BY STEPHANIE OSTER

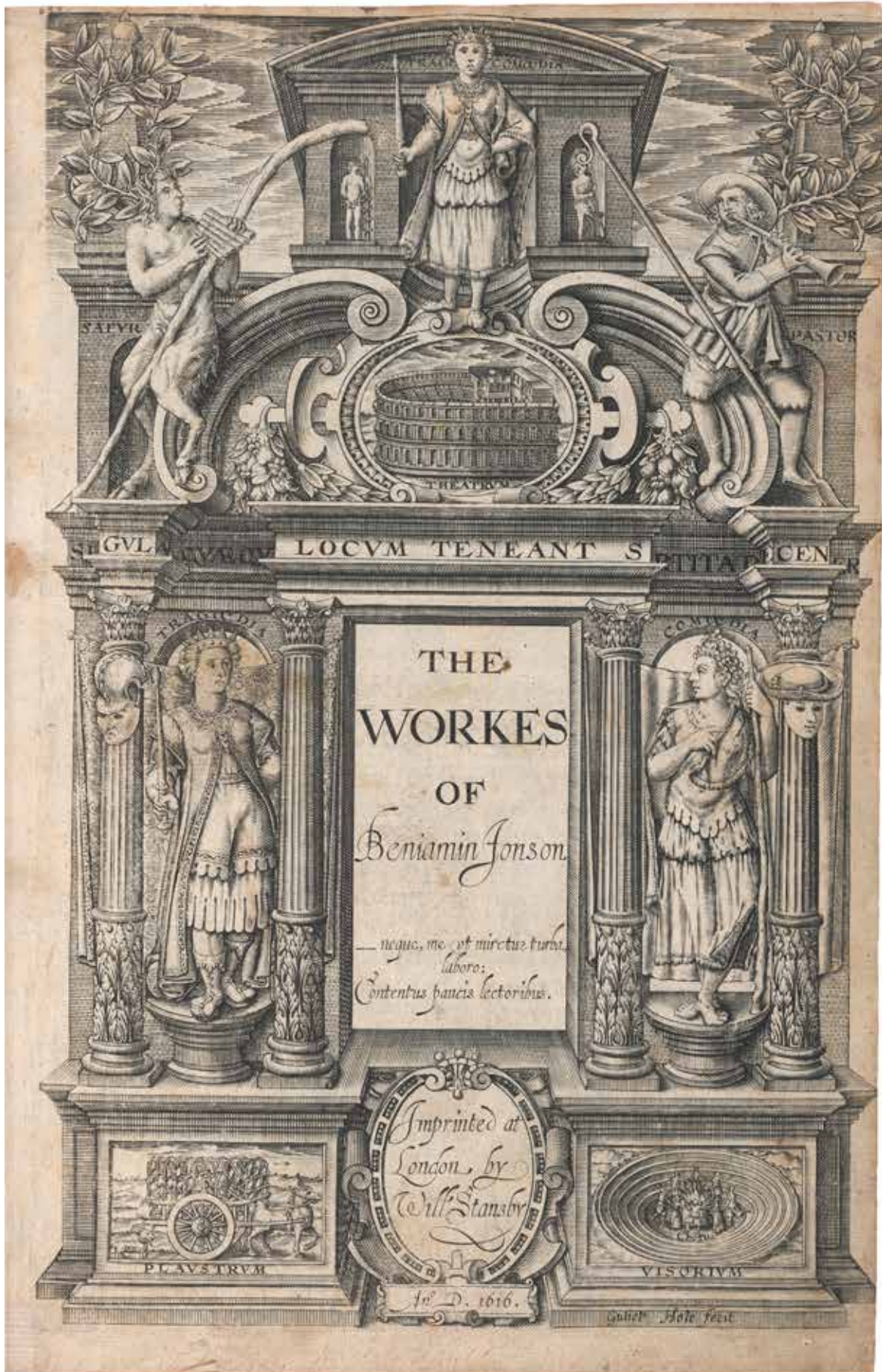
The “Debt Collectors Series” art exhibition at the Stokes Library tells the story of the debt industry and the lives it has impacted.

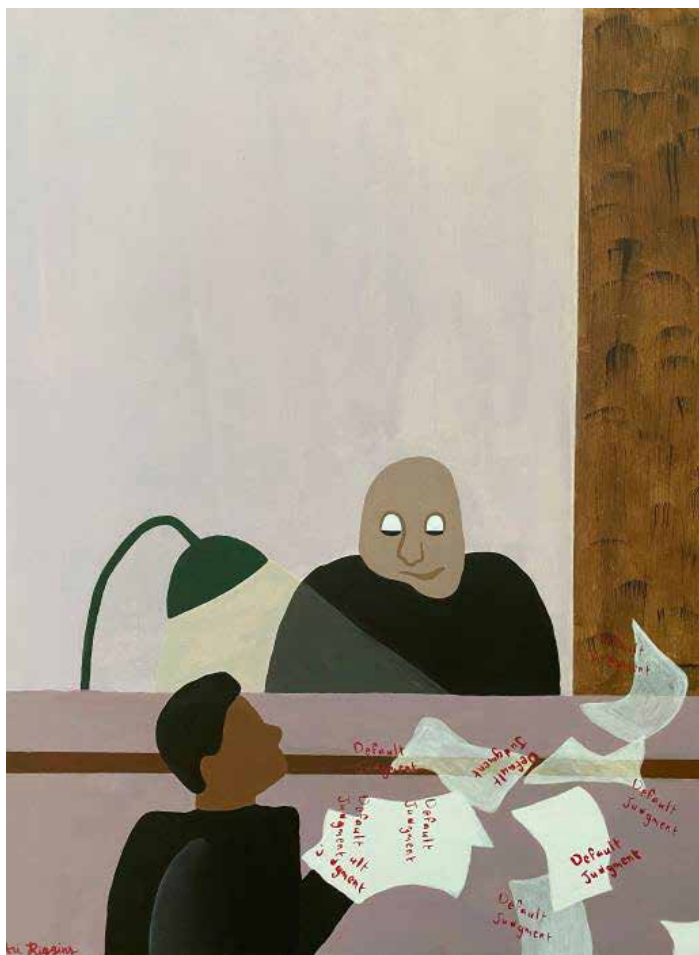
Conceptualized by Frederick F. Wherry '00 '04, the Townsend Martin, Class of 1917 Professor of Sociology at Princeton, the “Debt Collectors Series” draws its inspiration from Jacob Lawrence's Migration Series (1940–1941) and features re-envisioned artwork by Ari Riggins '23 and Rachel Mrkaich '21.

Paying tribute to Jacob Lawrence, the students' artwork maintains his bold color patches, partially illuminated spaces, and explicit links to sociological, anthropological, legal, literary, and ethnographic sources. Their paintings also continue his work of documenting the transformation of the debt industry, its alliance with the courts, and the day-to-day presence of debt collection in the lives of the truly disadvantaged.

In 2018, more than 70 million U.S. adults had a debt turned over to private debt collection. Among those who were taken to court, less than ten percent had legal representation. Very little data is currently collected about the debtors and their cases.





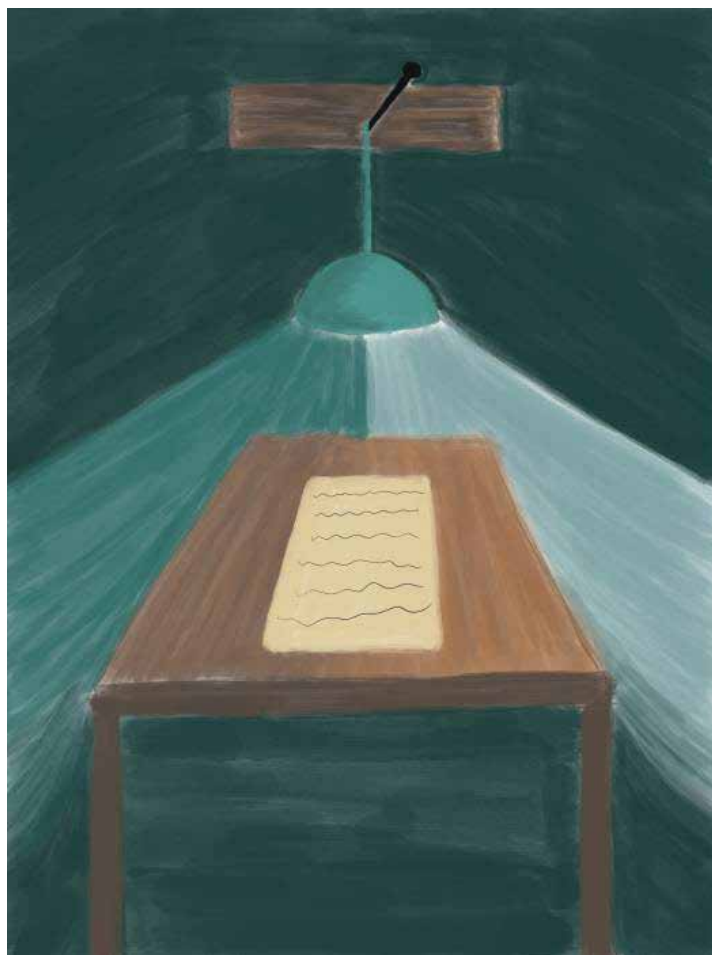


Wherry's goal is to use the arts to shine a light on this issue.

"My academic hero W.E.B. Du Bois brought the arts together with the social sciences in his work on racial justice, so I am following his lead in my work on debt justice," said Wherry. "We've done other work on the arts and visualization in our Du Boisian Data Visualization toolkit, and our key partner in this work is the VizE Lab for Ethnographic Data Visualization."

He continued, "It is one thing to tell people that about 70 million American adults, roughly 1 in 3, or that about 10 million are sued. It is quite another thing to show people what this looks like in the lives of debtors and their families." The Covid-19 pandemic is exacerbating the issue—people who already had trouble paying their bills saw those troubles multiply during the pandemic, Wherry explained.

The exhibition is part of the Debt Collection Lab, a new project helping to address a lack of knowledge about debt-collection claims, the people involved, and how their outcomes vary across communities.



Launched in May 2021, the Debt Collection Lab has partnered with January Advisors, a data science consultancy, to collect information from five states: Connecticut, Indiana, Missouri, North Dakota, and Texas. It is an arduous task to collect the data—court systems lack transparency and the methods of data collection and kinds of information collected are inconsistent—but the project continues to work on expanding their data set.

Working with the Lewis Center for the Arts to

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*Above, left:* A judge issues a stack of default judgments in favor of the creditor, against the debtor. Ari Riggins '23, Debt Collection Lab.

*Above, right:* The Letter. It appears you have chosen to be arrested. Put into handcuffs in front of your family. Rachel Mrkaich '21, Debt Collection Lab.

*Facing, top:* Debtors find themselves imprisoned or otherwise confined. Ari Riggins '23, Debt Collection Lab.

*Facing, bottom:* No justice for debtors, no defense. Rachel Mrkaich '21, Debt Collection Lab.





help recruit artists for the project, Wherry conducted interviews over Zoom because of the shutdown. Art supplies were then mailed to the homes of artists Riggins and Mrkaich. Weekly check-ins were held over Zoom to discuss sketches and concepts as well as the readings the group was doing that informed the kinds of experiences they wanted to depict in the style of Jacob Lawrence.

Riggins and Mrkaich were both immediately intrigued by the project. “I got involved with the project because of my interest in art, technology, social justice, and the artist Jacob Lawrence,” said Riggins. “When I first read about the project, I was very interested in the overall concept of making paintings about the debt-collection process. To base it off the Migration Series added another layer. The visual representation of these stories works to humanize these experiences, which have been mainly documented through data and statistics.”

Fellow artist Mrkaich added, “My hope is that this series allows viewers to experience an empathetic, emotional reaction to the effects of the criminalization of private debt. I didn’t know much about this issue when I first heard about the project. It would be really rewarding if my participation in this series helps motivate audiences to learn more about the debt-collection process, and even advocate for change. Art can often be more accessible than research reports and data.”

“Art gives us an opportunity to pause, to suspend belief, and to think anew,” said Wherry. “I hope that the art will help people think in new ways about the experiences of being in debt and ask questions about the people who are living with crushing debts, who find themselves pursued by debt collectors, berated in front of their children, and embarrassed and put in jeopardy at their places of employment. We should question why debt-collection lawsuits are so often concentrated in Black and Brown neighborhoods and lower-income communities. And is all the suffering necessary?”

The Debt Collectors Series, a collaborative project with the VizE Lab for Ethnographic Data Visualization, is an open-ended endeavor that will recruit poets and other artists to add and to deepen the stories told. “I hope to partner with others to recruit poets, vocalists, dancers, other visual artists,

documentarians, and journalists who are willing to change the narrative about debt justice and to put a spotlight on debt-collection practices that devastate too many families,” said Wherry.

The series will be on display through December 2022 at Stokes Library, lower level of Wallace Hall. It is open during regular Stokes Library hours, which you can find at [library.princeton.edu/stokes](https://library.princeton.edu/stokes). The paintings are also available online on the Debt Collection Lab website, which you can view here: <https://bit.ly/3zeQCQR>.

## Princeton Lends Sylvia Beach Items for Morgan Show

The Princeton University Library has lent items related to bookseller and publisher Sylvia Beach for a major exhibition on James Joyce at the Morgan Library & Museum.

The exhibition, “One Hundred Years of James Joyce’s *Ulysses*,” is on display through October 2, 2022. The show highlights the people in Joyce’s life—the writers, critics, artists, and family—who influenced his personal and professional growth.

The Princeton University Library lent the Morgan a portrait of Sylvia Beach, whose Shakespeare and Company published *Ulysses* in 1922. The portrait, painted in 1923 by Paul-Émile Bécát, can normally be found on the first floor of Firestone Library near the John Foster Dulles Reading Room. In addition, the Library lent the two-sided sign for Shakespeare and Company that hung above the entrance to the bookshop in Paris. Marie Monnier-Bécát painted the sign sometime after 1920; the artist was the sister of Adrienne Monnier, the longtime companion of Sylvia Beach.

Princeton acquired the papers, books, and other materials of Sylvia Beach in 1964.

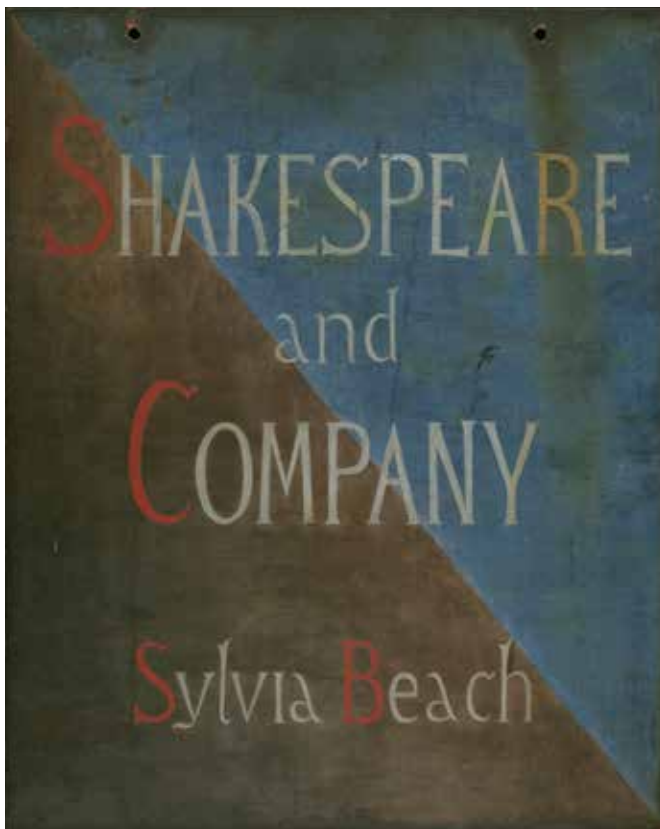
To learn more about the Morgan Library’s show, visit the exhibition site here: <https://bit.ly/3Q5t46w>.

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*Facing, top:* Princeton’s portrait of Sylvia Beach graces the Morgan exhibition (photo by the Morgan Library & Museum).

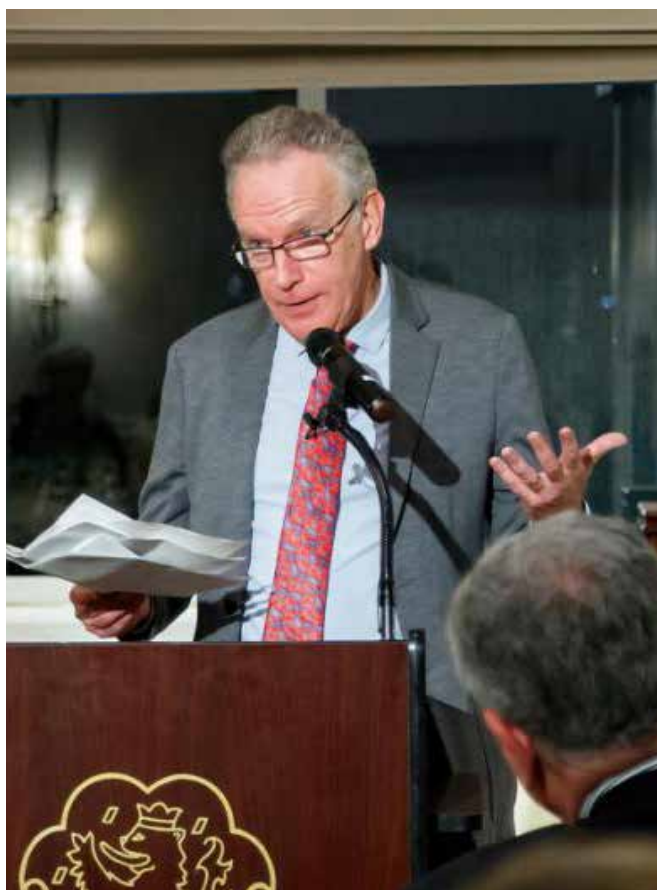
*Facing, bottom:* Sign for Shakespeare and Company, painted after 1920, by Marie Monnier-Bécát. Department of Special Collections, Princeton University Library.





## → Friends News & Events

### 2021 Fall Meeting and Dinner: Fintan O'Toole on 'The Joy of the Library'



Irish author Fintan O'Toole celebrated libraries in a talk at the Friends' Fall 2021 meeting and dinner (photo by Shelley Szwast, Princeton University Library).

The acclaimed Irish author Fintan O'Toole was the featured speaker at the Friends' Fall 2021 meeting and dinner, delivering a talk called "The Joy of the Library." The evening at the Nassau Club on October 24 marked the first in-person event that the Friends have had since the start of the pandemic in 2020.

O'Toole is the Leonard L. Milberg '53 Visiting Professor of Irish Letters at Princeton, a columnist for the *Irish Times*, and a frequent contributor to the

*New York Review of Books* and other publications. Anne Jarvis, Robert H. Taylor 1930 University Librarian, introduced O'Toole.

In his talk, O'Toole recounted some of his own experiences, especially as a child growing up in Dublin. "Reading in bed with a torch under the covers was most people's introduction, I think, to the notion of forbidden delight," he said. "The fact that a book was borrowed rather than owned added to the excitement. Firstly, because the book itself was a kind of temporary, exotic guest, and secondly, because the pressure of time, the awareness of a looming deadline for the return of the book, made you read more intensely."

Libraries, he believes, are "an instrument of private education, an education in what it means to have a private self." He explained: "They're public institutions that touch upon the most intimate parts of an emerging personality, the parts from which the ability to rebel against orthodoxy and authority, including the orthodoxy and authority of your teachers and professors, and they offer the prospect that that emergence can continue as long as life itself does."

According to O'Toole, "The child who begins to borrow books from a library becomes aware of two things. One is the solitary pleasure of reading as an arena in which you are free from outside interference. The other is that this pleasure has been and is being experienced by many others in their own time and in their own way."

He told how, years ago, some in Ireland regarded books as dangerous tools. County library committees "plainly thought that it was their mission to supervise reading rather than to read themselves, and probably believed that no thinking was better than the wrong thinking."

Such sentiments, he said, are an acknowledge-

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*Above & pages following:* Scenes from the Fall 2021 meeting and dinner. Photos by Shelley Szwast, Princeton University Library.





Friends' Chair Bruce Leslie, University Librarian Anne Jarvis, Professor Fintan O'Toole, and Program Committee Chair Lorraine Atkin.



Guests listen to Fintan O'Toole's dinner talk.



Jenn Garcon, Librarian for Modern and Contemporary Special Collections.



Will Noel, John T. Maltzberger III '55 Associate University Librarian for Special Collections.



Marie Burke, the Friends' former Library Secretary Specialist, and Kasia Krzyżańska, Student Friends' co-leader.



ment that “self-education is a dangerous thing, and that by encouraging people to educate themselves, libraries are rather subversive institutions” and “an indispensable resource for democracy.”

In the question-and-answer portion of the evening, a member of the Friends asked O’Toole about the relationship of online reading to library (or physical) reading. O’Toole said he reads online for work and research. “We know all the dangers and all the difficulties with misinformation and the toxicity, but these are fantastic tools,” he said. Nonetheless, O’Toole clearly prefers physical reading: “I’m pretty optimistic that the old technology of physical reading still fulfills functions of privacy and silence and engagement with the self [and] that somehow the online experience just isn’t like that. It doesn’t have the same kind of capacity. And it’s the same reason, I think, as to why we would choose to be here this evening rather than being on Zoom.”

Explaining further, he said: “There are connections we make. There are parts of our brains and our personalities that are fed and nurtured by certain kinds of contacts that are not by others. And that is not a criticism of Zoom, just as it’s not a criticism of the Internet or digital books. I think our personal relationship with a book is very parallel to our personal relationships with each other. This shared intimacy... I just don’t think you get that from other forms of technology.”

You can view O’Toole’s talk at Princeton’s Media Central site: <https://bit.ly/3Jm9aCl>.

## 2022 Annual Meeting and Dinner: Stanley N. Katz on the ‘Post-Truth Age’

Historian Stanley N. Katz was the speaker at the 2022 annual dinner on May 1, with a provocative talk called, “Where Do the Humanities Go in the Post-Truth Age?”

Katz is President Emeritus of the American Council of Learned Societies, the national humanities organization in the United States, Director of the Princeton University Center for Arts and Cultural Policy Studies, and a Council member of the Friends. Lorraine Atkin, the Friends’ Program Committee Chair, introduced Katz.



Stanley N. Katz spoke about the role of truth in a democratic society (photo by Shelley Szwast, Princeton University Library).

Truth, Katz said, is central to the mission of the Princeton University Library—and to all libraries. “Libraries are the repositories of truth and the memory of truth,” he said, while noting no library can contain all the ideas that humans have created. “The most challenging task of librarians is to select what must and can be preserved” with limited resources.

“Not everything preserved is true, of course, but the responsibility of the library is to preserve falsehood as well as truth. *Mein Kampf* and *The Protocols of the Elders of Zion* are part of the human record, and deserve a place here,” Katz said. “It is the responsibility of the users of the library, not librarians, to assess the truthfulness of what the collections contain—in a sense the only responsibility of the custodians of the collections is to vouch for the fact that the collections are what they purport to be. So libraries are palaces of truth, but not guarantors of truth. Truth can only be understood in the context of falsehood, its historical and universal enemy.”

Katz posed the question: “What is the role of truth in a democratic society? What is the role of truth

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*Above & pages following:* Scenes from the 2022 Annual Meeting and Dinner. Photos by Shelley Szwast, Princeton University Library.



*Left:* Publications Committee Chair Charles Heckscher.



*Right:* Gabriel Swift, Librarian for Academic Programs and Curator of American Books and Western Americana.



Student Friends' co-leader Jessica Terekhov.



Deputy University Librarian Jon Stroop.



*Left:* Laura Sassi, the Friends' liaison with the Library's Communications Office.



*Right:* Student Friends' co-leader Kurt Lemai-Nguyen.





Program Committee Chair Lorraine Atkin.



Council member Terry Seymour.



Annual dinner at the Nassau Club.



now, in what has been called a post-truth age?” He turned to the recent past, mentioning former President Donald Trump’s frequent use of the term “fake news.” Presidential counselor Kellyanne Conway used “alternative facts,” which she defined as “additional facts and alternative information.” By the end of Trump’s term, *The Washington Post* Fact Checker team had recorded more than 30,000 falsehoods by Trump. Moreover, Katz said, some Republican officials called the January 6, 2021, attack on the Capitol “legitimate political discourse.”

Katz argued that the “fragility” of historical concepts of truth threatened democratic practices worldwide, not just in the United States. “There has been a frightening global decline of both democracy and truth telling,” he said. “Think Vladimir Putin, Xi Jinping, Narendra Modi, Viktor Orbán, Recep Tayyip Erdoğan, Kim Jong-un.”

In America today, there is a vast amount of disinformation, declining trust in institutions and mainstream media, and disagreement about what consti-

tutes facts, he said. “The conditions that permitted quite broad consensus on the parameters of truth no longer obtain in the United States,” according to Katz. “My belief, and my fear, is that our most important challenge is to reconstitute the sort of civil society upon which a twenty-first century republic can be built and maintained. That is, alas, too much to ask of my generation, but not to ask of the next generation in this country.”

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

## Former Friends’ Chair Randy Hill Honored

The Friends and the Princeton University Library jointly honored P. Randolph Hill ’72 for his six years of service as Chair of the Friends during a presentation at the May 1, 2022, annual dinner.

Randy Hill received a framed broadside showing the names of all 18 Chairs of the Friends from the



Randy Hill received a framed print from Dan Linke and Eric White in honor of his service to the Friends (photo by Shelley Szwast, Princeton University Library).



Keepsake showing the Chairs of the Friends (photo by John Leger).

beginning of the organization in 1930. According to the colophon, the broadside is “an expression of high esteem and deep appreciation that is felt for him by the Friends and staff of Princeton University Library.” Dan Linke, University Archivist and Deputy Head of Special Collections, and Eric White, Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books and Manuscripts, presented the broadside.

“Randy Hill served as Chair of the Friends with laughter, tact, and distinction from 2015–2021, and so Anne Jarvis and Bruce Leslie felt it fitting to create a keepsake for him, suitably wrapped in tradi-

tion and local association, listing the Chairs of the Friends of Princeton University Library,” wrote Will Noel, John T. Maltzberger III ’55 Associate University Librarian for Special Collections. “It is a distinguished list of bibliophiles, several of whom have made landmark contributions not only to the Friends, but also to the holdings of Princeton University Library.” Ron Brown and Bruce Leslie gathered the names and service dates of the Chairs.

“I’m just so thankful,” Hill said upon receiving the broadside. “I appreciate the support that everyone here has given me—all the members of the committees, all of you who have been faithful members





Honorary member John V. Fleming presented a talk about his library in 2021 (*see the Small Talks section for further details*).

of the Friends for so many years and hopefully will continue to be.”

Members of the Friends and meeting attendees received limited-edition copies of the broadside, which shows images from two books in the Scheide Library: *Psalterium Cum Canticis et Hymnis* (1457, commonly known as the Mainz Psalter) and the *Gutenberg Bible* (1456). David Sellers of Pied Oxen Printers in Hopewell did the design, handsetting of types, letterpress printing, and binding of the edition, which comprises 400 numbered copies for the Friends.

You can view the presentation here: <https://bit.ly/3cJrk4t>. And you can read Will Noel’s tribute, which includes photos from a Student Friends’ visit to Pied Oxen Printers: <https://bit.ly/3zxXGZ3>.

## John V. Fleming Elected Honorary Member

The Council of the Friends unanimously endorsed the election of John V. Fleming \*63 as an honorary member of the Friends at its June 17, 2021, meeting.

Fleming is the Louis W. Fairchild ’24 Professor

of English and Comparative Literature, Emeritus, at Princeton. He is also a long-time member of the Council of the Friends and a member of the Editorial Board of the *Princeton University Library Chronicle*. Fleming writes a popular blog, Gladly Lerne, Gladly Teche, which you can read here: <https://bit.ly/3bpFyHu>.

Honorary membership in the Friends “is very rare and only considered in exceptional cases,” noted Terry I. Seymour ’66, former Chair of the Nominations Committee, adding that the committee “unanimously and enthusiastically” approved Fleming’s nomination.

Council member Alfred L. Bush nominated Fleming for honorary membership, writing in his nomination letter: “Last month when he was awarded an honorary degree at Princeton’s commencement exercises, his outstanding accomplishments as scholar, teacher and member of the university community were highly extolled. The Friends’ honor is focused on his solid commitment to the Library and the Friends organization itself over several decades. His teaching imbued students with an enthusiastic use of the Library. His own imaginative scholarship

demonstrated its rewards. He has been helpfully attentive to crucial acquisitions. Books and the concept of a library reached into his private life, where rooms filled with books also included a hand press where he happily became private printer sharing press and books with students and friends.

“As a member of the Friends Council he has generously accepted responsibilities that reinforced the quality of Princeton’s collections. He has served diligently as a member of the Editorial Board of the *Princeton University Library Chronicle*, soliciting essays from students and scholar friends, vetting submissions with wisdom and kindness, and gently steadying the hand of several editors. Through all this, his good humor and engaging laughter have lightened everyone’s spirits.”

Presenting the nomination, Seymour told the Council: “I have personally known Professor Fleming for some 56 years, first meeting him when he was my undergraduate Chaucer preceptor. Since then, our paths have crossed many times—always with a transmission of knowledge, context, humor, and good will on his part, and appreciation and amazement on my part.”

## Telling the Tiger’s Tale

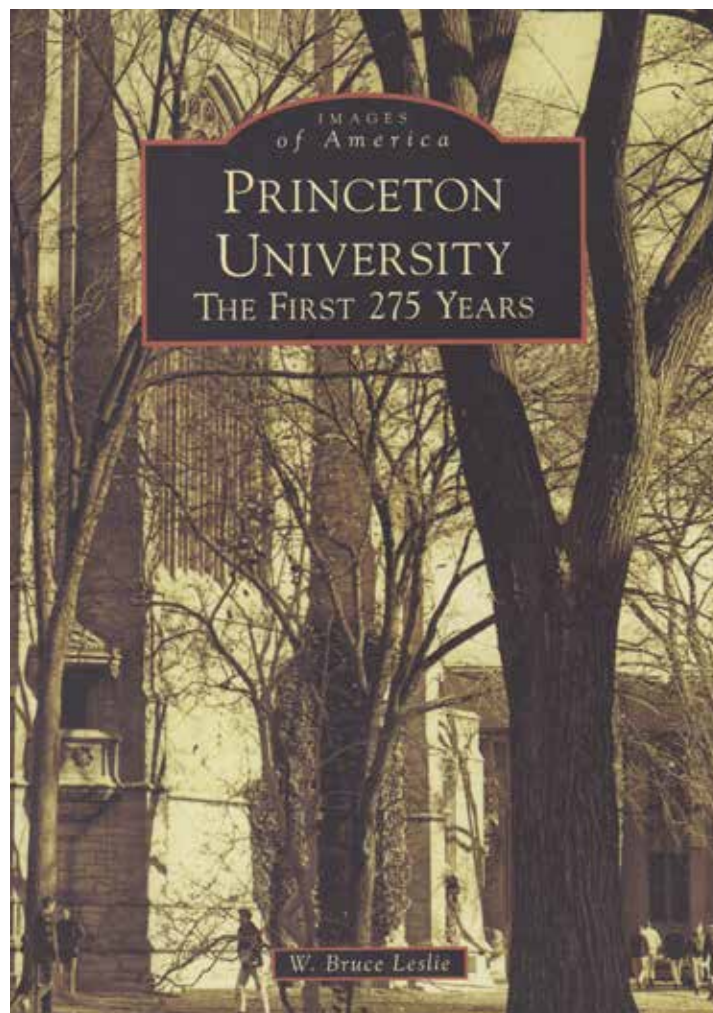
BY W. BRUCE LESLIE

*The Chair of the Friends, W. Bruce Leslie ’66, has written a pictorial history, Princeton University: The First 275 Years (Arcadia Publishing, 2022). He explains here the challenges of finding photos for the book during the Covid pandemic.*

—EDITOR

How do you tell the Tiger’s tale, especially when it is 275 years long? That’s the task I faced when Arcadia Publishing invited me to craft a pictorial history celebrating Princeton’s 275th birthday. Arcadia is well-known for its massive inventory of histories ranging from fire departments to local athletic teams to the world’s leading universities, as in my *Princeton: The First 275 Years*.

Lurking behind the final polished version of every published work are stories of problems and challenges which redirected the best laid plans of authors. Like Bismarck’s laws and sausages, it may be best not to see how they are made. But you may be



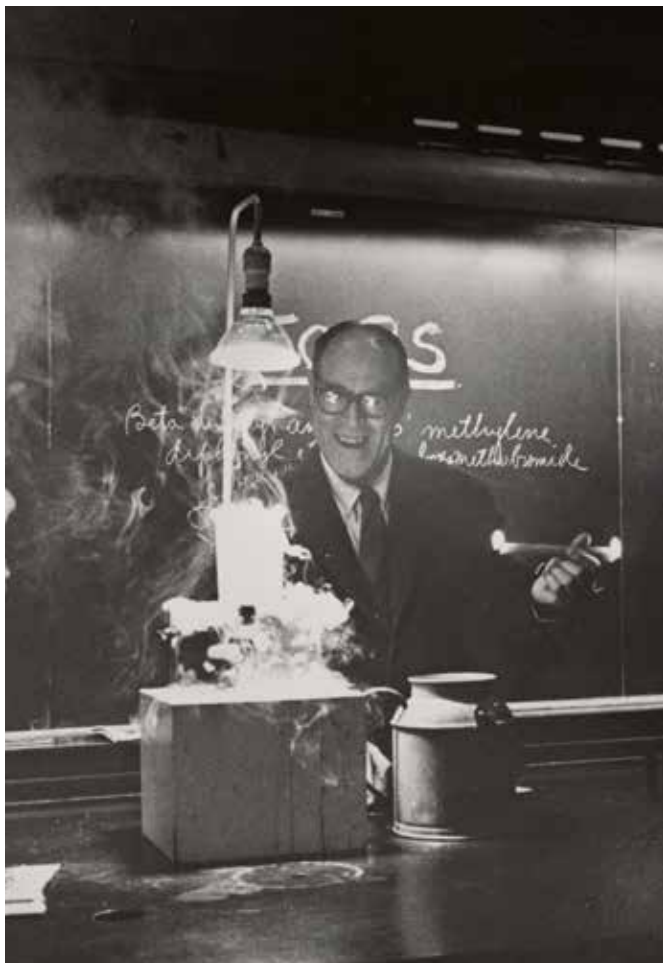
interested in the backstory to this latest version of Princeton’s history or wish to do your own research on America’s fourth-oldest college. If so, read on.

Where to start? There were not many models, as our institution is only the 4th American college to reach this landmark. But neither was it going to be pathbreaking. Historical treatments of the College of New Jersey, later Princeton University, fill a very long shelf. And my friend Richard D. Smith had written four Arcadia volumes on Princeton town and gown. But the 275th anniversary, especially as the University had no plans for a celebratory publication, called for a new volume.

If “the medium is the message,” the first job was to decide what could be emphasized in a pictorial history. It is a different beast than a history carried on the back of words. Some aspects of higher education leave a very visually arresting trail—athletic contests, classic buildings, the performing arts, and prominent faculty and alumni. But the *raison d’être* of



academic life, teaching and learning, rarely provides exciting visual images, though the *Absent-Minded Professor* Hubert Alyea's memorable lectures provide an exception.



Essentially, I decided to emphasize the primary ideas and forces that shaped the institution at each period, and ultimately shaped today's Princeton University. Having attended Princeton when President Robert F. Goheen continued the tradition that every president for over two centuries was a Presbyterian minister or the son of one, I was struck that the religious and ethnic origins of the first two centuries were being forgotten. The scene has changed so fundamentally that probably not many undergraduates know about their institution's spiritual origins.

On the other hand, while some traditions end, in other cases, the long hand of historical continuity reaches us. For instance, today's curriculum can plausibly be traced back to Classical Greece leading to the American colonies. More specifically, the rem-

nants of the curricular structure shaped by Woodrow Wilson are visible and the institution's rise to prestigious ranking as a research university can be traced from his tenure.

But where do you go for the images to illustrate change and continuity? History is not a science, or perhaps even a true social science. We cannot introduce new variables or repeat the experiment—historians are dependent upon what has been preserved and made accessible. Thus, we turn to the engine-room of history—the archive. The good news is that Princeton has the Seeley G. Mudd Manuscript Library overseen by Dan Linke and his skilled staff. The bad news for me was that planned building renovation was compounded by unplanned Covid closings to endanger my project. Historians love to take advantage of anniversaries, but those are anchored to a time. So, much as I wanted to be pawing through archival boxes, my options were limited to online sources nearly until my deadline.

In normal times I would have just turned to the PUA Finding Aid (<https://bit.ly/3C9UKUh>) to access innumerable collections and select images for digitization. But with Mudd's physical contents stored in Poughkeepsie, Covid rampant, and my access to Mudd strictly virtual, I considered abandoning the project. Then Dan Linke came to the rescue, pointing me to a historian's equivalent of a motherlode—over 7,000 digital pictures in the Historical Photograph Collection's Grounds and Buildings series (<https://bit.ly/3C9UPHz>). Fortuitously, it had been digitized to facilitate Barksdale Maynard's research for his wonderful *Princeton: America's Campus*. In addition, the Historical Postcard Collection





(<https://bit.ly/3QW5REx>) provided 546 more digitized images to peruse.

But even these large collections represent only a small fraction of Mudd's holdings. For instance, the Historical Photograph Collection's Campus Life Series (<https://bit.ly/3QQckkm>) is not digitized. Thus, selecting documents for digitizing from most collections requires sitting in Mudd poring over boxes of documents in-person, a time-consuming pleasure long denied me.

Fortunately, Richard Smith threw me another lifeline by introducing me to another rich repository—the Historical Society of Princeton (<https://bit.ly/3bZyz8L>). Its exceptionally well-documented digitized photographic collection gave me the visual tools with which to cross the town/gown dichotomy.

But even Mudd's and the Historical Society's digitized collections left some voids, especially for the pre-photographic years. Princeton University Museum's digitized collection of portraits came to the

rescue for the early history. And while most were predictable head shots of men in wigs, there were pleasant surprises, such as a possibly fanciful portrait of George Washington overseeing the British surrender of Nassau Hall ending the Battle of Princeton that I'd never seen. And the National Portrait Gallery's digital collection includes a number of Princetonians.

Thumbing through *Princeton University: The First 275 Years*, you will find scattered pictures sourced digitally from historical societies, museums, libraries, the Digital Public Library of America, New Brunswick Free Public Library, the Princetoniana Virtual Museum, Wikimedia, Wikipedia, and even a photographically-inclined friend and myself.

In the end, digitization had progressed far enough to facilitate accessing the photos and writing most of a reasonable rendition of the Tiger's tale. However, online could not completely substitute for in-person archival archaeological digging and with the deadline



for the 275th anniversary looming, serious holes remained in my tapestry. Fortunately, Mudd's renovation was finally completed and the Covid plague relented just in time to permit brief archival visits. A frantic week in Mudd enabled me to identify critical nondigitized photos in its other collections. Brianna Garden responded to my long list of photos to be digitized with remarkable speed and accuracy, enabling me to cross the finish line.

Well, to be honest, I did not quite make the official 275th anniversary, which dates from the signing of the original charter on October 22, 1746. But taking Einstein's theory of relativity as my guide, I stake my claim that the real 275th anniversary dates from May 1747, when a handful of students entered Rev. Jonathan Dickinson's rectory study for the first class. But who's counting?

## New Issue of *Chronicle* Published

A new issue of the *Princeton University Library Chronicle* will start to appear in mailboxes in early October. Among the highlights in this issue:

- Council member Alfred Bush recounts meeting the formidable daughter of Joseph Stalin, Svetlana Alliluyeva, who lived in Princeton following her defection from the Soviet Union. The meeting resulted in her donation of foreign-language copies of her book, *Twenty Letters to a Friend*, to the Princeton University Library.
- Chet Van Duzer tells the extraordinary story of a heavily annotated copy of the 1525 edition of Ptolemy's *Geography*. The two parts of the book—text and maps—had been separated for hundreds of years, but they are now together again at the Princeton University Library.
- David A. Rahimi writes about the Franklin Book Programs in Iran. Franklin was an NGO that sought to make American books widely and cheaply available in translation.
- A.M. Genova tells the story of *Greek Horizons*, a literary magazine that appeared only once, in 1946. British author and war correspondent Derek Coventry Patmore sought to portray Greek culture through the lens of prominent Britons living in Greece at the end of World War II.
- Steven Belletto traces the history of the Beat magazine, *Yea* (1961–1965), a wonderfully bizarre, politically minded periodical founded by Tuli Kupferberg. *Yea* was a bridge between 1950s-era Beat poetics and the more politically engaged counterculture sensibility of the Vietnam War era.
- Winning essays for the Elmer Adler Undergraduate Collecting Prize: Matthew Nitzanim on Jewish books and Annabel Barry on Irish books.

The *Chronicle* is a membership benefit of the Friends of the Princeton University Library. If you have not received your copy by October 31, please write to [libraryf@princeton.edu](mailto:libraryf@princeton.edu).

## PRINCETON UNIVERSITY LIBRARY CHRONICLE

VOLUME LXXIX · NO. 1 · SPRING–SUMMER 2022



## → Student Friends Activities

### Enthusiastic Turnout for Events

BY JESSICA TEREKHOV AND  
KASIA KRZYŻAŃSKA

In 2021, the Student Friends persevered with programming despite the challenges posed by the pandemic. We were able to host three streaming events in the spring semester to rousing effect, enabling greater turnout than even before Covid by lifting physical capacity restrictions. This made for a less directly engaged experience with the collections we viewed, but an important way nonetheless to remain in touch and, as we were told afterwards by attendees, keep spirits (sufficiently) high.

Our first event of the spring was a showcase of highlights from the F. Scott Fitzgerald '17 collection with University Archivist Dan Linke. This event was originally scheduled for fall 2020, to commemorate the 100th anniversary of the publication of *This Side of Paradise*, Fitzgerald's first novel. More than thirty members joined us on February 5 for Dan's exhibition of treasures, featuring Fitzgerald's Princeton grade card, a publicity photo for his co-authored Triangle play, with the writer pictured in drag, and letters between Fitzgerald and Princeton President John Grier Hibben. Participants asked questions throughout the event, streamed live from Special Collections, and shared helpful links and suggested readings, such as an article on Fitzgerald's Princeton addresses, in the Zoom chat.

We owed our next event of the semester to brilliant and generous assistance from Will Noel, who made contact on our behalf with the curator of the Met Cloisters to arrange a virtual field trip. Spots were limited by the exclusive nature of the event, and registrations predictably spilled onto a waitlist, but we were able to offer a recording of the tour afterward to all interested members. (You can view it at Princeton's Media Central site: <https://bit.ly/3v9AcXw>). C. Griffith Mann, the Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters at the Metro-

politan Museum of Art, took us for a walk-through of several Cloisters galleries, sharing key features about the objects on display. These included the world-famous unicorn tapestries, which we lingered over for some time before moving on and closing with questions for Griff. This event gave students access to a collection that many may not have been able to see under pre-Covid circumstances, and certainly not during a virtual semester.

For our last event of the spring, we took a slightly experimental approach by hosting a career development program instead of a collections showcase. The first-ever SFPUL panel on library careers assembled four members of the University Library community—Ian Bogus, Executive Director of the Research Collections and Preservation Consortium (ReCAP); Dan Linke, University Archivist and Deputy Head of Special Collections; Deborah Schlein, Near Eastern Studies Librarian; and Anu Vedantham, Assistant University Librarian for Research Services—for a discussion of their various paths to and experiences in the library profession. The panelists shared wide-ranging insight with attendees, who numbered just under thirty, and the event closed with the welcome suggestion from Dan to reconvene in person the next time.

After more than a year of virtual programming, the Student Friends finally resumed campus events in the fall of 2021. We were able to offer tours and exhibitions of the University's collections to both underclassmen who had not had the chance to be introduced to our wonderful libraries and to upperclassmen and graduate students eager to explore the collections in person. We toured three collections: the Scheide Library in Special Collections, the Mudd Manuscript Library, and the items featured in the Milberg Gallery exhibition "Piranesi on the Page." Each of these events was followed by a lunch outing with the curator of the collection, allowing students to further discuss what they had seen and ask about the libraries and librarianship in general.





Student Friends viewed highlights of the Scheide Library with Eric White, the Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books and Manuscripts (photo by Brandon Johnson, Princeton University Library).



The first printing of the Declaration of Independence, held by the Scheide Library (photo by Brandon Johnson, Princeton University Library).



Dan Linke, University Archivist and Deputy Head of Special Collections, showed Princeton memorabilia held at the Mudd Library (photo by Brandon Johnson, Princeton University Library).



Carolyn Yerkes, Associate Professor of Art and Archaeology, led a tour of the “Piranesi on the Page” exhibition, for which she was co-curator (photo by Brandon Johnson, Princeton University Library).

In September, Eric White, the Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books and Manuscripts, showed a group of eight Student Friends some choice items from the Scheide collection on site in the Scheide Library. The selection included a Gutenberg Bible, an ancient Buddhist prayer scroll, and a manuscript of sheet music by Bach. Because of both Covid restrictions and space constraints, all of our events this past semester had a capacity of fewer than fifteen spots. Seats filled extremely quickly after we advertised each event, often within a few minutes. Because we wanted to give all interested students the chance to see the items on display, the Scheide event was followed by an encore a few weeks later. This was the only fall event for which it was feasible to offer a repeat showing, but we are glad to see that student demand for such programs is so high.

In October, we held a guided tour of the “Piranesi on the Page” exhibition, led by its co-curator, Carolyn Yerkes, Associate Professor of Art and Archaeology. Professor Yerkes provided an exclusive look inside the curation and history of the items on view. In addition to pieces belonging to various University special collections, there were items on loan from national and international collections, including a few that were on display for the first time.

For our last event, in November, Dan Linke prepared a showcase of Princeton memorabilia. An institution as old and as prestigious as Princeton has had its fair share of notable alumni over the years, and this event offered students the rare chance to see such holdings as Supreme Court Justice Sonia Sotomayor’s thesis and John F. Kennedy’s application essay. Other notable items included a Princeton flag that has been to the moon and a collection of old carved students’ canes, from back when they were considered fashionable. Given their own connection to Princeton, students really enjoyed attending the showcase and came away with a better sense of Mudd Library’s breadth and depth.

Membership in the Student Friends has grown tremendously in the past several semesters, rising to just under 300 subscribers to our event notifications at the time this *Review* goes to press. In that light, and to better facilitate event organization, we have expanded our leadership board twice in the past year. Kasia Krzyńska, a graduating senior in the physics department, joined the team last summer and valiantly headed fall events. Kasia writes that she has always deeply cherished books and libraries and greatly enjoyed being able to plan events and connect with other bibliophiles through the SFPUL. This past spring semester, Lucia Brown,



Lucia Brown and Nolan Musslewhite have joined the Student Friends' leadership team (photo by Shelley Szwast, Princeton University Library).



Kurt Lemai-Nguyen, and Nolan Musslewhite also joined the leadership team. All three were first-year students and avid fans of the group. As Kasia and her veteran co-leaders, Sophie Brady and Jessica Terek-

hov, stepped down from leadership this past spring, they look forward eagerly to seeing the group grow even bigger and stronger in the years to come!

## → Small Talks

### Hectic Pace for Wide Variety of Talks

The Friends' energetic Program Committee has scheduled a wide-ranging set of talks for this coming autumn and winter following a successful run of virtual talks during the pandemic.

According to Lorraine Atkin, the Program Committee Chair, "In the two years with our transfer from at-home 'Small Talks' to virtual 'Extraordinary Talks,' our audience has grown to over 100 participants, and we were very fortunate to produce more than 22 programs."

On September 7, the Friends held an in-person and online talk by Stanley Corngold, an emeritus professor of German and Comparative Literature

at Princeton. He discussed his book, *The Mind in Exile: Thomas Mann in Princeton* (Princeton University Press, 2022). If you were unable to attend, you can view a video of the talk here: <https://bit.ly/3qPDvRq>.

Other Small Talks scheduled for the coming months (*details will be forthcoming*):

September 28: Stanley N. Katz, a distinguished historian and director of the Center for Arts and Cultural Policy Studies, and Sean Wilentz, George Henry Davis 1886 Professor of American History. Registration is required for this in-person and online event, at <https://bit.ly/3S1kDKK>.

November 2: An Acquisitions Showcase with Will Noel, John T. Maltsberger III '55 Associate University Librarian for Rare Books and Special Collections.

December 14: David Nirenberg, Director and Leon Levy Professor at the Institute for Advanced Study.

January 2023: Nina Khrushcheva, Professor of International Affairs at the New School (*exact date to be confirmed*).

February 1: Gene A. Jarrett, Dean of the Faculty and William S. Tod Professor of English.

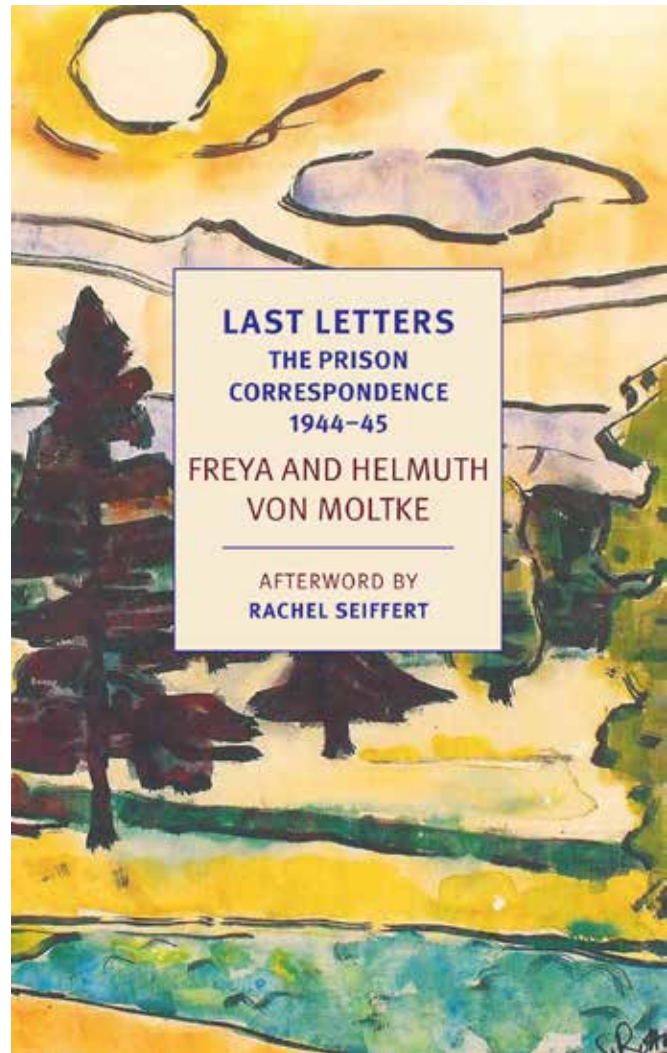
Fourteen Small Talks took place from January 2021 through March 2022. Following are summaries of all the talks, which can be viewed at Princeton's Media Central site: <https://bit.ly/3vCsyp3>.

DOROTHEA AND JOHANNES VON MOLTKE:  
*Letters of Anti-Nazi Grandparents*

In January 2021, Dorothea and Johannes von Moltke read excerpts from *Last Letters: The Prison Correspondence Between Helmuth James and Freya von Moltke 1944–45* (NYRB, 2019), a remarkable personal record of the couple's love, faith, and courage in the face of Nazi tyranny. Dorothea is a co-owner of Labyrinth Books in Princeton and Johannes is a professor at the University of Michigan in German studies and in film, TV, and media. They are grandchildren of Helmuth and Freya.

In 1940, a group of politicians and intellectuals gathered at Kreisau, the von Moltke family estate, to create one of the most important resistance movements against the Nazis. The Gestapo arrested Helmuth in 1944. From Helmuth's arrival in Tegel prison until his execution in 1945, the prison chaplain would secretly carry Helmuth's and Freya's letters in and out of prison daily, risking his own life. While Helmuth was incarcerated in a small cell, Freya tried to save Helmuth's life. "She had to intercede with the worst of the Nazi henchmen and murderers," Dorothea said. "Trying to see if there's a way to stay the execution, to see if her own influence and perhaps also the family name can delay the execution."

Johannes said Helmuth and Freya were aware



of the horrible things that were happening in Germany: the genocide, the death marches, the concentration camps. "Helmuth lived in close proximity to death in prison," Johannes said. "But he also knew these things in his role as a lawyer for German military intelligence, where he had done what he could to avert the worst crimes against humanity."

Helmuth's impending trial and execution are a central preoccupation of the letters. "At the same time," Dorothea said, "each letter is a love letter and also a farewell letter."

In his letters, Helmuth attempted to provide some advice and reassurance to Freya, who would soon face life without him. In an October 1944 letter, he wrote: "My love, as much as I tried to stop myself, my mind keeps dwelling on your future life and maybe I can say something about it without causing any harm. The time now won't be so bad for you. The time right after my death will also be all right.



But after a while, your daily routine will set in, and that will be the worst moment. But you have to go through this low point and bear the pain. Don't try to skip past this part by overloading yourself with activities, or else you won't reap the fruits of your tears. And you will constrict that little place inside you where I want to go on dwelling."

In her reply, Freya wrote that she was doubtful she could cope with Helmuth's death. "I am not convinced that I will be up to this task," she wrote, imploring Helmuth: "I'll need God's help and you need to pray to Him on my behalf."

ROBERT J. RUBEN '55:

### *Using Primary Sources*

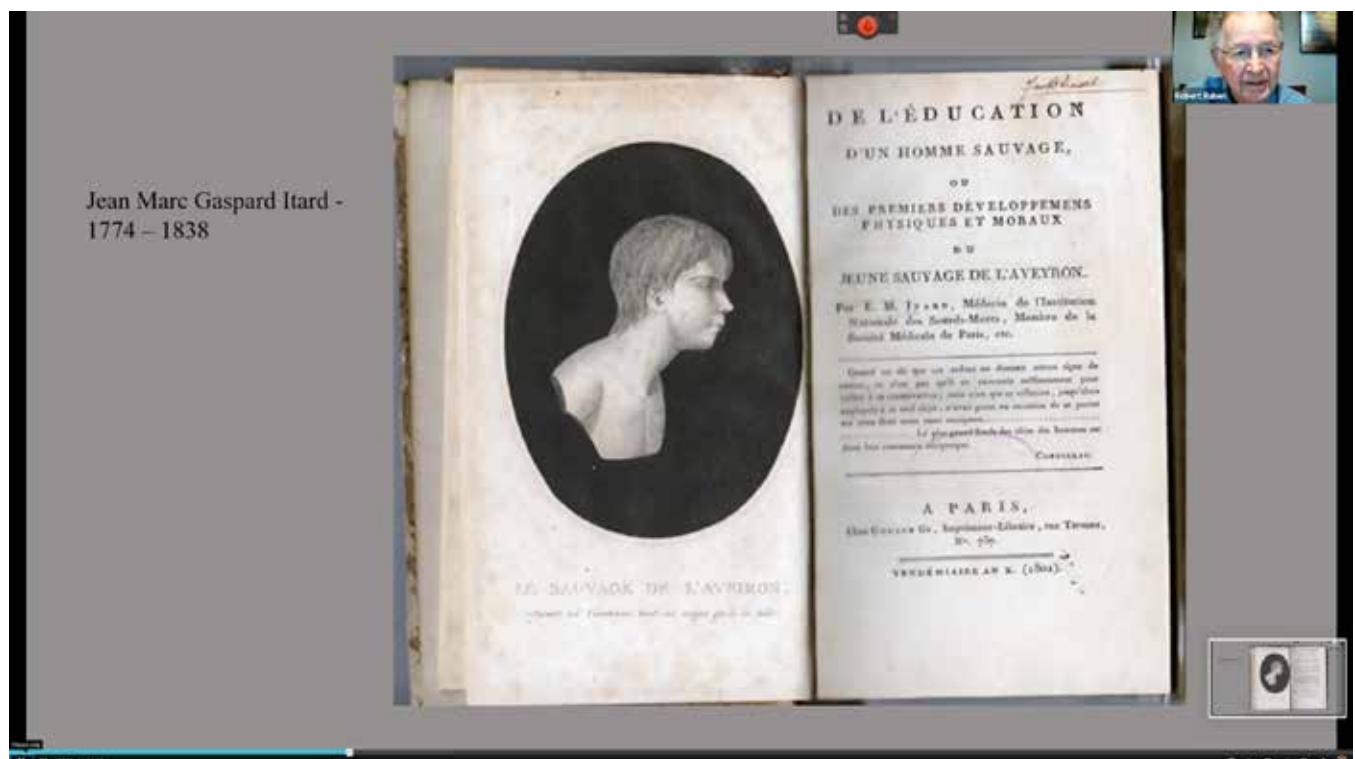
Robert J. Ruben '55, a former Chair of the Friends, presented *He Cried at His Father's Funeral, Adventures in Primary Sources from the Collection of Robert J. Ruben*, focusing on transformational medical and scientific works. Ruben is Distinguished University Professor and Chairman Emeritus of the Department of Otorhinolaryngology at the Albert Einstein College of Medicine and the Montefiore Medical Center in New York.

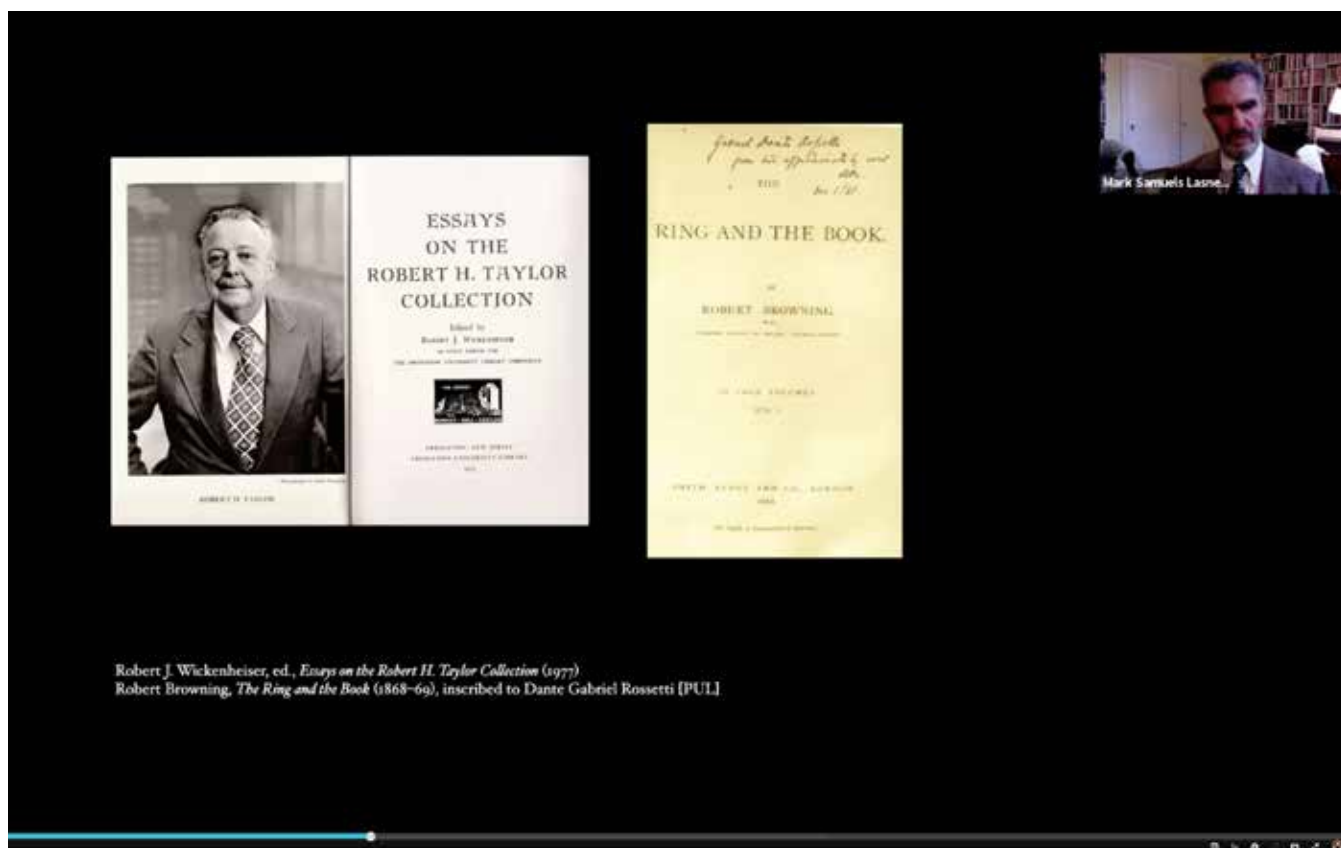
In his January 2021 talk, he told how he has used

his medical collection as a primary source for producing numerous academic works. One of the books he discussed was by the Scottish ophthalmologist and surgeon James Wardrop, *History of James Mitchell: A Boy Born Blind and Deaf* (1813). Wardrop had treated the boy, who was born in northern Scotland around 1799 and may have suffered from congenital rubella. Included in the book was a four-page letter from the boy's clergyman father that described a journey with the boy to the Orkney Islands.

Another primary source about this boy is a volume of the Transactions of the Royal Society of Edinburgh, which detailed how the boy had cried at the funeral of his father in 1812. This was seen as evidence that he had emotions and was a complete and moral human being despite the absence of sight, hearing, and recognizable language. "This became a very significant publication in the debate of what was really a human being," Ruben said. Indeed, this case played an important role in nineteenth-century inquiries into the nature of intelligence and the development of language.

Ruben showed several other works about the teaching of the deaf. In 1620, the Spaniard Juan Pablo Bonet wrote the first printed book describing the pedagogical techniques for educating the deaf:





*Reducción de las letras y arte para enseñar a hablar a los mudos.* This was especially important, Ruben said, because “up to this time, the education of the deaf was just in royal families. Otherwise, they were not considered human. They were not allowed to take communion. And they really were second-class citizens at best.”

Ruben told about “the wild boy of Aveyron,” who was found living alone in a forest in the south of France in the late eighteenth century. The boy couldn’t speak and was assumed to be deaf. Jean Marc Gaspard Itard, who directed a school for the deaf, took care of him for some years and tried to teach him to speak, but the boy was unresponsive to speech sounds. Itard wrote a book about the boy, *De l’éducation d’un homme sauvage* (1801), in which he demonstrated that there were critical periods for the acquisition of language. “So this is another part of the story of what is human, what we need for language,” Ruben said.

He used these and other primary sources as the basis for a 2020 article on pediatric communication disorders in the *International Journal of Pediatric Otorhinolaryngology*.

MARK SAMUELS LASNER:

### *The Princeton Connection*

Mark Samuels Lasner, a Council member of the Friends, presented *Collector’s Progress: The Mark Samuels Lasner Collection and Its Princeton Connections* in February 2021. He is an authority on the art and literature of the late Victorian period. In 2016, he donated his entire collection to the University of Delaware Library, where he is now senior research fellow.

Princeton has had an enormous influence on his collecting activities, even though he’s not a Princeton graduate. While a student at Connecticut College in the early 1970s, he attended a seminar in Princeton on the art-and-crafts movement and made further trips to Princeton to do research in the rare-books department. “I had the opportunity to meet the great collector, Robert H. Taylor, who was one of my mentors, though he didn’t really know it,” he said.

Taylor had an outstanding collection of English and American literature. Max Beerbohm, the caricaturist, writer, and broadcaster, “was a central figure



in the Taylor collection and he's become the central figure in my own," Samuels Lasner said. He began building a Beerbohm collection, started compiling a bibliography, and had a small exhibition of Beerbohm material at Firestone in 1981.

One of his most notable finds was Beerbohm's first publication, a pamphlet produced while he was a student at Charterhouse School. It was a poem in Latin making fun of his teachers, apparently printed in an edition of only 25 copies. Until 1981, only one was thought to exist at Charterhouse, but the school found a second one and sold it through Blackwell's to Samuels Lasner. "Bob Taylor found out about this because he saw the catalog entry where it was marked sold. He had rather a fit, I understand."

Samuels Lasner's interest in Aubrey Beardsley brought him into contact with Alexander Wainwright '39, a longtime curator at Princeton who, among other things, was curator of the Morris L. Parrish Collection of Victorian Novelists. "Alec Wainwright and his catalog of Beardsley was sort of my guide to collecting the artist," he said. "But I found there was much more to learn. And in the mid-1990s, having started on Beerbohm, I decided that Beardsley was going to be the next figure that I would work on to create a bibliography." That was

published in 1995, based largely on the works that Albert Eugene Gallatin donated to Princeton.

As with his Beerbohm collection, his Beardsley collection continued to advance as he added such items as an illustrated, autographed letter where Beardsley is seen in the pose of Whistler's mother. He also acquired a color lithograph of the famous Beardsley poster for Avenue Theatre (1894).

Samuels Lasner said that he and Don Skemer, the former Curator of Manuscripts, had plenty of material for a Beardsley show at Firestone. But Gallatin, for some reason, had never bought a copy of the Avenue Theatre poster. Samuels Lasner was able to acquire one, and in 2020, Julie Mellby, then the Graphic Arts Librarian, informed him that Princeton had now acquired one as well. "So the Princeton collection of Beardsley posters and the Mark Samuels Lasner collection of Beardsley posters are both now complete," he said.

HEATHER O'DONNELL:

*New Ways of Collecting*

Heather O'Donnell, founder of Honey & Wax Booksellers, Brooklyn, presented *Book Collecting and Community in a Digital Age: New Approaches*.



Her talk in March 2021 dealt with new ways of collecting made possible by the Internet, especially social media. “If you follow 10 leading dealers in your field of interest or 10 different special-collections departments,” she said, “you will have a constant stream of content that over time gives you a new familiarity with the material and a new perspective on it.”

She noted that visual platforms like Instagram “have flourishing accounts dedicated to all aspects of book design and book history. You can dive deep into publishers’ bindings or dust-jacket designers or bookplates, or even things that are found inside books.” One of the accounts she mentioned, We Love Endpapers, has 7,500 members on Facebook. The U.K. bookseller (and member of the Friends) Simon Beattie established the group in 2016.

O’Donnell emphasized the importance of communities in collecting: “All these social-media platforms have made it possible for people in the very early stages of collecting to start sharing what they’re doing, following other people who do similar things, making connections and trading material, and collaborating in a much earlier stage of the process of collecting than had really been feasible before.”

O’Donnell co-founded the Honey & Wax Book Collecting Prize, which recognizes outstanding book and ephemera collections conceived by women under 30. She told about a student in Wisconsin, Caitlin Downey, who became fascinated with *geishas* and started tracking down and buying inexpensive *geisha* theater programs. “She’d never been to Japan,” O’Donnell noted. “She didn’t speak Japanese, but she joined all of these online communities that were ultimately devoted to reconstituting the calendar for *geishas* in Kyoto in the first half of the twentieth century, the different *geisha* performances, the tea houses that they frequented.”

By the time she applied for the Honey & Wax prize in 2017, Downey had amassed a collection of 150 *geisha* programs in her dorm room. “She put to-

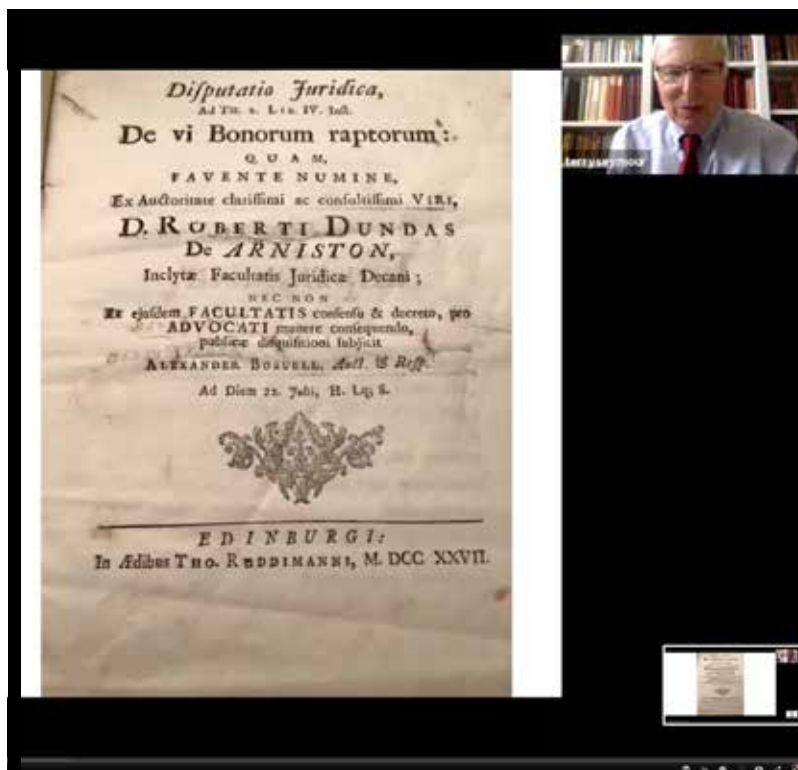
gether a collection that was really interesting and also a collection that could not have been assembled before the Internet,” O’Donnell said, adding that Downey was a great example of someone “who by following her passion and her sense of fun put together something that had research value, was interesting, and original.” Downey won an Honorable Mention prize in the contest.

TERRY SEYMOUR ’66:

*James Boswell*

In April 2021, Terry Seymour ’66, a member of the Council of the Friends, presented *The Many Lives of James Boswell*, focusing on his extraordinary collection of books, papers, and art associated with the Scottish biographer, traveler, and diarist James Boswell (1740–1795).

In 2016, Oak Knoll Press published Seymour’s book, *Boswell’s Books: Four Generations of Collecting and Collectors*. Besides James Boswell’s books, Seymour was especially interested in the books of his father, Alexander Boswell, Lord Auchinleck. Seymour owns about 20 books that were in Alexander’s library, including an Aldine Press book by Valerius Maximus (1502) that contains the ownership signature of Boswell’s father. He also owns a copy of





Alexander's law thesis, which Seymour believes is a unique copy.

He noted that Boswell was the author of only a small number of major works, but he was "an indefatigable writer who made constant contributions to various journals and newspapers and magazines." Throughout his adult life, he kept a journal containing his thoughts, aspirations, plans, and fears. By doing so, he honed the skills that he ultimately used to create *The Life of Samuel Johnson*. "He could write scenes in a nearly cinematic fashion," Seymour said. But because of the explicit content of the journals, they were never published during his lifetime. In fact, it wasn't until the twentieth century that Boswell's journals were discovered and published as *London Journal 1762–63*.

Seymour showed several books from his collection that contain inscriptions by Boswell, including *An Account of Corsica*, Boswell's earliest full-length book. A previous owner of the book asked the great collector A. Edward Newton to verify the authenticity of the inscription. Instead of sending a letter, Newton wrote directly on the book's pastedown that the autograph was genuine. "I don't think I've ever seen that type of inscription in a book," Seymour said.

He also displayed a hieroglyphic Bible for children published in London in 1785. It contains a double inscription: from Boswell to his son, Alexander, and from Alexander to a young friend who was sick, James Forbes. Although the book is technically from Alexander to James, Seymour believes it was probably Boswell's idea to give the book to the sick child as something to comfort him in his illness. The idea behind a hieroglyphic Bible is to use Bible verses in teaching a child to read. Pictures would be combined with text and the child would try to figure out what the pictures show.

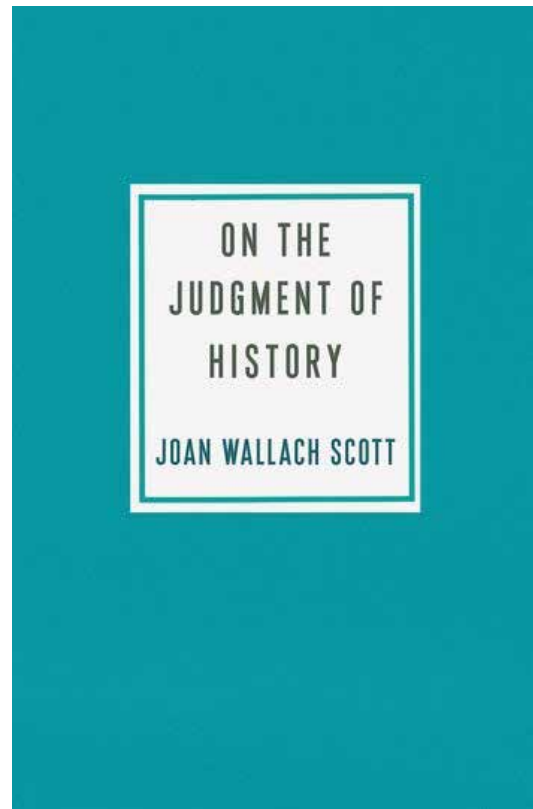
Boswell's most famous work, *The Life of Samuel Johnson*, "is generally regarded as the first modern biography and arguably the finest English biography of all time," Seymour said. He has been working on a census of the first edition and trying to track down and identify all first-edition copies. For his own collection, Seymour is quite selective. "Any copy that I take into my collection must have some unique facet," he said. "Often it's provenance," such as a copy previously owned by A. Edward New-

ton or a copy once owned by educational pioneer Thomas Arnold, the father of poet and critic Matthew Arnold.

JOAN WALLACH SCOTT:

*On the Judgment of History*

In May 2021, Joan Wallach Scott, professor emerita in the School of Social Sciences at the Institute for Advanced Study, discussed her book, *On the Judgment of History* (Columbia, 2020) and the writing of history. She said she doesn't believe there's such a thing as the judgment of history, even though the notion is often invoked by those who believe, wrongly, that "the good and the true will always prevail in the end."



Scott noted the proliferation of references to "the judgment of history" in the wake of the mob invasion of the U.S. Capitol on January 6, 2021. "It's probably not surprising that in a moment of heightened political tension, with the future of democracy at stake, history acquires a prominent place in our discourse," she said. "Indeed, it's a recurring theme in the annals of politics." One example she mentioned was Fidel Castro's retort to the court that

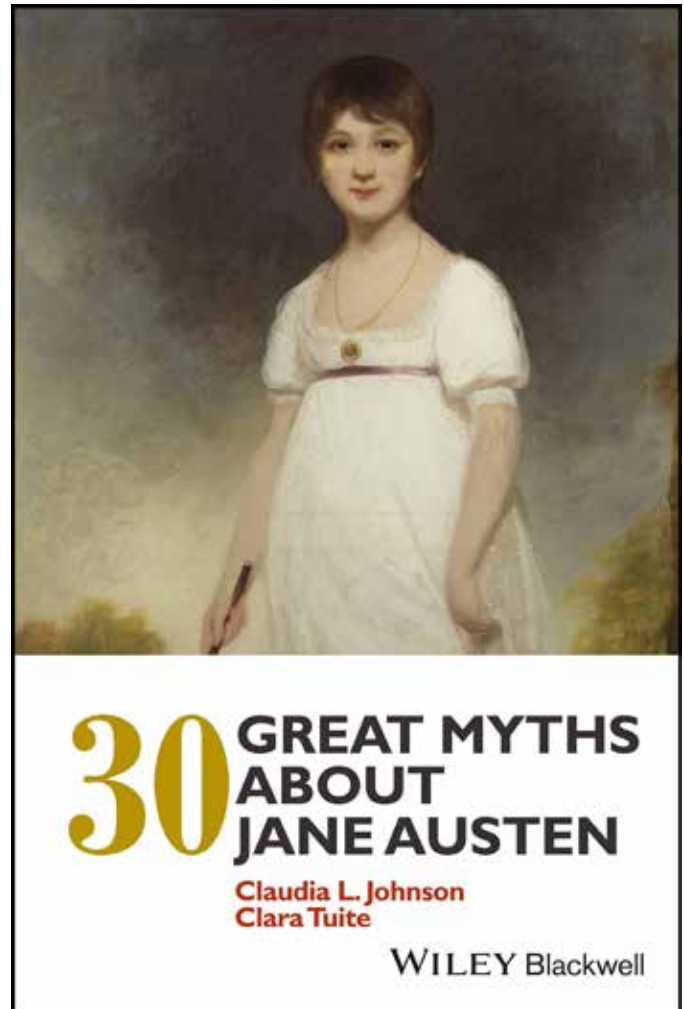
sent him to prison in 1953: “History will absolve me,” Castro said.

In her book, Scott discusses the role of the nation-state by examining three cases: the Nuremberg trials, South Africa’s Truth and Reconciliation Commission following the end of apartheid, and the ongoing movements for reparations for slavery in the United States. “In each of these cases, the role of the state as the ultimate source of history’s judgment is in play,” she said. In two of the cases, evil powers—Nazism and apartheid—are held accountable in the name of their victims by a benevolent set of state powers. By contrast, she said, the reparations movement holds the state to account for “its repeated failures to bring justice to the enslaved and their descendants. In the case of reparations, the agents of the judgment of history are not the state, but those who’ve endured enslavement and its legacies.”

At Nuremberg, the prosecutors presented the Nazi state as barbaric and uncivilized while presenting the victorious allies as avatars of the progress of history. The problem, though, is this: “Assuming it was an evil that could be consigned to the proverbial dustbin of history left in place the ethnonationalism that drove it,” she said. Example: the 2017 gathering of neo-Nazis and white supremacists in Charlottesville.

In South Africa, the name of the Truth and Reconciliation Commission described its function. The moral judgment that apartheid was an evil system prevailed. Yet, she said, “The emphasis on moral closure drew attention away from the structural basis for white supremacy. And so even now, despite the electoral enfranchisement of the Black majority, the egalitarian future imagined by the nation’s freedom fighters is yet to be realized and economic inequalities persist, virtually unchanged.”

In the U.S., the reparations movement “has been misunderstood as simply a call for reimbursement of the financial debt the country owes those whose unpaid labor enabled enormous economic growth,” she said. While that is true to some extent, “I think much more importantly, it’s a defiant rereading of the history of the United States. It seeks to call the nation to account in the sense of taking moral responsibility for a debt incurred.”



CLAUDIA L. JOHNSON AND CLARA TUITE:  
*Myths About Jane Austen*

In June 2021, the Friends produced its first trans-pacific webinar linking the co-authors of *30 Great Myths About Jane Austen* (Wiley-Blackwell, 2020). Claudia L. Johnson, Murray Professor of English Literature at Princeton, and Clara Tuite, Professor of English at the University of Melbourne, discussed the accepted beliefs—both true and untrue—that have most influenced our readings of Jane Austen (1775–1817), who continues to be one of the most compelling novelists in English literature.

Johnson and Tuite used the illustrated covers of books and DVDs to show the types of narratives that surround many of Austen’s books. One of the most persistent is the idea that Austen’s novels are love stories. And indeed they are, according to the authors, who showed how that notion is reflected differently in book and DVD covers for different



readerships. For instance, some covers show classic illustrations like hearts and lovers in silhouettes, while others look like bodice rippers.

However, they said, it's important to note that Austen was famous for her use of irony. She could reproduce a cliché or myth while simultaneously parodying it. In the opening lines of *Pride and Prejudice*, Austen writes: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." So Austen's novels are not always what they seem. "And arguably, her work is so dominant now because of the way in which her novels straddle the divide between literary classic and the popular romance," Tuite said.

Johnson tackled one of the most enduring myths about Austen's novels: there's no sex. That's a rather odd myth, she said, given that the stories are acknowledged, ironically or not, to be love stories. "It's very widely believed that Austen omits any reference to sexual passion in her novels," Johnson said. "Her men are gentlemen, her women are ladies, and they are polite denizens of drawing rooms." Indeed, Charlotte Brontë claimed that "passions are perfectly unknown" to Jane Austen.

This is all wrong, Johnson said: "There's a lot of sex in Jane Austen's novel: elopements, sex before marriage, seduction, abandonment, illegitimate chil-

dren, adultery, divorce." It tends to involve sisters or cousins rather than the main characters "but it's all there," Johnson said. "Austen might well remind Brontë that passions can throb among well-dressed people in a drawing room, that the presence of social rules does not prevent erotic feeling. Indeed, they might actually intensify it by the necessity of manners."

MOLLY GREENE:

### *The Greek World*

Molly Greene, Professor of History and Hellenic Studies, spoke on *The Greek World: Before and After 1821*. Her talk in July 2021 took place during the bicentennial of the Greek revolution, which provided the opportunity to assess the significance of the events of 1821 and the establishment of a Greek nation-state.

"The Greek world was much larger than the nation-state of Greece that people naturally associate with the Greeks today," she said. "From at least the time of Alexander the Great in the fourth century B.C., there was the idea of Greek civilization, a civilization that anyone could join as long as they learned the Greek language, acquired a certain kind of education, and lived in a certain way."



She said this idea of Greek civilization was transformed but not discarded with the coming of Christianity. In the fourth century A.D., the Roman emperor Constantine established the city that was called both Constantinople and New Rome. She emphasized the importance of the latter name. "The city was established as both a rival to Rome and the continuation of Roman civilization in the East," Greene said. "By founding the city, Constantine also shifted the weight of the Roman Empire to the East, where the richest provinces, particularly Syria and Anatolia, were located and where barbarian invasions had been less destructive. And from this point onwards until 1821, the center of the Greek world will be in Constantinople, in Asia Minor, in the northern Balkans, not in Athens."

According to many narratives of Western history, the Roman Empire fell in the fifth century with the barbarian capture of Rome. "This is not at all how it looks from the perspective of those who resided in New Rome," Greene said. "As far as they were concerned, the Roman Empire endured until 1453," when Constantinople fell to the Ottoman Empire.

After 1453, "Greek culture and Orthodox Christianity survived and even in some ways flourished," Greene said, even though the Ottoman Empire was Muslim. Sultans found it useful to rule through pre-existing structures, such as the church.

By the early nineteenth century, the Ottomans had devolved a lot of power and authority to local warlords. But they attempted to bring the warlords to heel and to reimpose central authority. While the Ottomans were bogged down in what is today's northwestern Greece, a secret society called the Society of Friends made its move, leading revolts in the Peloponnese and other places in 1821. "They had a truly revolutionary idea to create an independent nation-state that would represent the aspirations of the Greek nation," Greene said. In addition, "It was the first major successful war of independence of a subject population against an imperial power since the American Revolution of 1776," she said.

So with the Greeks speaking the language of nationalism, other Ottoman peoples began to think along the same lines. "In the end, the map of the Balkans is not a greater Greece," Greene said. "Greece did expand its territory, but in fact everybody else,

including the Turks, came up with their own national project."

JOHN V. FLEMING:

### *A Scholar's Library*

In August 2021, Friends' honorary member John V. Fleming presented *The Eccentricities of a Scholar's Library*, an entertaining, wide-ranging tour around some of the books in his library, many of which he bought in second-hand bookshops. "I don't really have many truly rare books, but I have a lot of books that mean a lot to me," said Fleming, who is the Louis W. Fairchild '24 Professor of English and Comparative Literature, Emeritus, at Princeton. "They have molded my idea of the humanities."

Fleming displayed a small volume given to him by a young woman who has now been his wife for 59 years: Joan Newman of Saint Anne's College, Oxford. At the time, Joan was a member of a vocal group, the *Schola Cantorum*. "We were getting fairly serious," he said, "but I didn't know how serious until she came back from a tour from Arezzo," and gave him a 1551 edition of Petrarch's works in Italian.

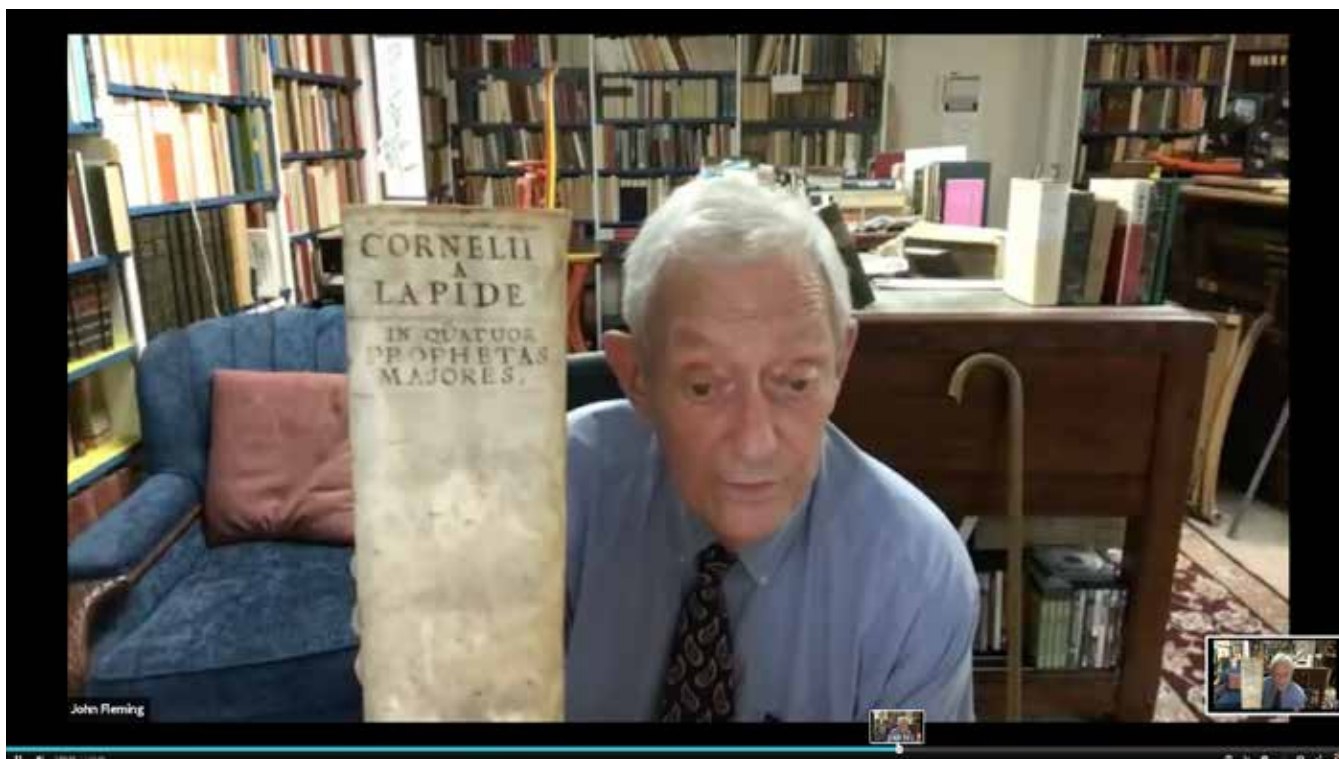
"We hear a lot about cancellation these days," Fleming noted. "But in the sixteenth century, if they didn't like you or didn't like *it*, they really cancelled you." He held up the Petrarch, showing passages that had been blacked out.

Petrarch not only dominated love poetry for 300 years, but he was also "a highly opinionated political figure," Fleming said. "He was probably the chief founder of the humanistic tradition I've spent my life studying and around which I've built my library. And it's just wonderful I have a book that has so many associations as this."

Fleming displayed some books that showed they were once owned by scholars who had donated them to libraries, which, in turn, deaccessioned them. Even though he bought those books, he finds it unsettling that the libraries sold them. "If you are a scholarly library and one of your great scholars gives you a book, don't sell it to some penny-ante bookseller down in the Charing Cross Road," he said.

Besides being a scholar, Fleming is also a bookbinder. He told how he would go to the old Cranbury





Bookworm and buy bags of books for \$1. “I bought the biggest books I could find with no other intention than to tear them apart and use the old binding board for bindings,” he said. But one time, he came back with a book that he didn’t tear apart. “I actually started reading it,” he said. “Once I’d read a few pages, I couldn’t put it down.”

It was *Out of the Night* by Jan Valtin, the pseudonym of Richard Krebs, a communist who may—or may not—have been a double-agent working for the Nazis. Fleming became intrigued with this 1940 bestseller and discovered that Princeton’s Department of Rare Books and Special Collections had acquired the Valtin/Krebs papers. Fleming wrote an article about Valtin in an issue of the *Princeton University Library Chronicle* in 2005 and devoted a chapter to Valtin in his 2009 book, *The Anti-Communist Manifesto: Four Books That Shaped the Cold War*.

PETER BROOKS:

*Seduced by Story*

In September 2021, Peter Brooks, a comparative-literature scholar with a special interest in nineteenth and twentieth century French novels, discussed his forthcoming book, *Seduced by Story: The*

*Use and Abuse of Narrative* (New York Review Books, publishing October 18, 2022).

He began by referring to his 1984 book, *Reading for the Plot: Design and Intention in Narrative*, in which he recorded his own discovery of the crucial importance of storytelling, of narrative, and how we understand it. “We live immersed in narrative, recounting and reassessing the meaning of our past actions, anticipating the outcome of our future projects, situating ourselves at the intersection of several stories not yet completed,” he wrote then.

He says he still believes that. But what’s happened to narrative in our culture 37 years after publication of his book? He quoted the character Tyrion Lannister in the final episode of “Game of Thrones.” Claiming the throne for Bran the Broken, he said: “There’s nothing in the world more powerful than a good story. Nothing can stop it, nothing can defeat it.”

According to Brooks, “The claim that story brings you to world dominance seems by now so banal that it’s common wisdom. Narrative seems to have become accepted as the one and only form of knowledge and speech that regulates human affairs.”

He said the moment he knew that narrative had “taken over the world” came with President George



W. Bush's presentation of his cabinet in 2001. Bush said of his appointees, "Each person has got their own story that is so unique, stories that really explain what America can and should be about."

Now, he said, many narratives are narcissistic and self-serving: "I look at the package containing the cookies I just bought and find that it wants to tell me Our Story. I go to order furniture online. I encounter a tab labeled, again, Our Story."

Today, he noted, there are conflicts over the representation of historical narrative, about how history should be told. That can take many forms, such as the debate over critical race theory, the legacy of slavery, Confederate monuments, or the textbooks used in schools.

In the question-and-answer session, he was asked if the role of narrative has taken a similar trajectory in other cultures. "I think so," Brooks said, "because the corporate world is global and almost everything else is global."

He emphasized that he's not against storytelling

or narrative. "But I'm interested in trying to figure out more about the place it holds in our lives and how you can avoid being intoxicated by it," he said.

VICTOR BROMBERT:

*From Berlin to Omaha Beach*

Victor Brombert, Henry Putnam University Professor of Romance Languages and Literatures and Comparative Literature, Emeritus, presented *From Berlin to Omaha Beach and Back: A Survivor's Metaphors*.

In a talk in November 2021, he told about his remarkable life. He was born in Berlin but his family moved to Paris when the Nazis came to power. They then had to flee to the Unoccupied Zone when the Germans marched on France in 1940. They managed to escape to the United States the following year.

During the war, Brombert returned to Europe, where he participated in a secret American intelligence unit called the Ritchie Boys, a group largely responsible for most of the combat intelligence gathered on the Western Front. In May 2021, the CBS program 60 Minutes aired a feature about the Ritchie Boys and interviewed Brombert about his work with the group.

Brombert is the author of 15 books, including a memoir, *Trains of Thought* (Norton, 2002).

KEEANGA-YAMAHTTA TAYLOR

*Black Homeownership*

Professor Keeanga-Yamahtta Taylor of the Department of African American Studies spoke in January 2022 about her book, *Race for Profit: How Banks and the Real Estate Industry Undermined Black Homeownership* (The University of North Carolina Press, 2019). Her book has received numerous awards and was a Finalist for both the Pulitzer Prize in History and the National Book Award. She described how housing policies in the private sector undermined the federal government's ability to enforce fair housing rules and regulations.

Taylor had worked as a housing advocate for a nonprofit in Chicago, helping people to avoid eviction from their homes. "And it was really through





Keeanga-Yamahatta Taylor (photo by the John D. and Catherine T. MacArthur Foundation).

that process that I came to be extremely familiar with the kind of deep segregation that shaped all of the City of Chicago,” she said. “I wanted to understand how that came to be.” She had grown up in the South and “I had never seen the extent of residential segregation that I experienced in Chicago.”

When she got to graduate school, Taylor realized that most of what’s been written about Black homeownership concerned public housing, “but the vast majority of African Americans live in the private market.”

In her book, she examines the partnership between the federal government and private institutions and why such a partnership was a failure. “In the private housing market, ‘best practices’ for almost the entirety of the twentieth century were around racial discrimination and the exclusion and marginalization of Black people in the housing market,” said Taylor, who was named a MacArthur Fellow in 2021. “This was at the core of ‘best practices’ in real estate. What would it mean for those institutions to then partner with the federal government

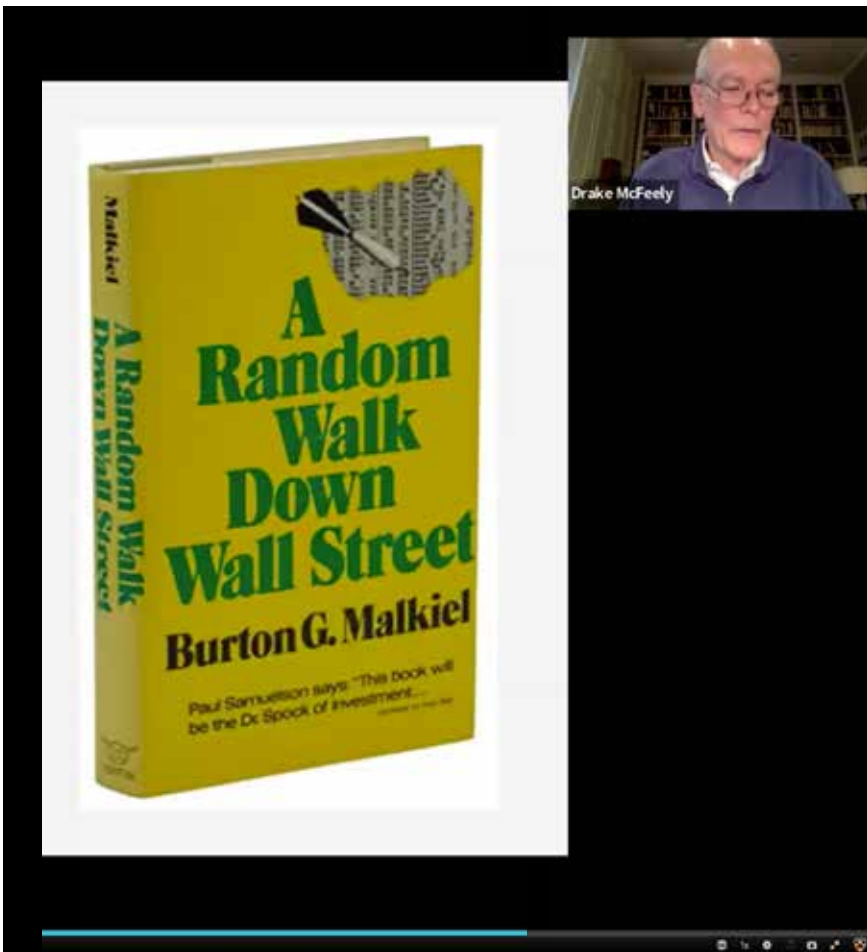
to try to solve this housing problem? For African Americans, it basically meant disaster. And so I look at the consequences of that pairing.”

She noted that many laws forbid discrimination in housing, yet discrimination continues to exist. One reason is because of what she called the “disproportionate role of the private sector in setting housing policy.” And as a result, enforcement of anti-bias laws is very weak. “There is a complete lack of enforcement of the laws that exist on the books,” Taylor said. “Which is to say that we don’t need new laws and we don’t need new regulations around housing discrimination. What we need is enforcement of those that exist.”

W. DRAKE McFEELY:

*W. W. Norton Turns 100*

W. Drake McFeely, former Chairman of W. W. Norton & Company, gave a talk in February 2022 called *An Independent Publisher Turns 100*. He is working on a history of the storied publisher, which celebrates its centennial in 2023. Norton is the oldest and larg-



est publishing company in the United States wholly owned by its employees.

A young couple founded what eventually became known as W. W. Norton and Company. William Warder Norton had arrived in New York working for a British import-export firm, served in the Navy in World War I, and re-entered the export business after the war. His wife, the former Margaret Dows Herter (known as Polly), was a talented musician.

Warder, as he was known, found himself drawn to adult education and social work. The couple began attending lectures at the People's Institute of Cooper Union, which aimed to educate New York's fast-growing immigrant population. "Warder's changing ambitions had turned toward publishing," he said. "And the lectures struck him as an opportunity." In 1923, the Nortons wrote a letter to People's Institute Director Everett Dean Martin, suggesting publication of the lectures as extension courses in adult education. Martin agreed, and the People's Institute Publishing Company was incorporated on November 7, 1923.

"The lectures were given weekly and the Nortons hired a stenographer to transcribe them," McFeely said. "The lectures were printed as pamphlets and shipped out to a list of subscribers each week. At the end of the course, the 20 separate pamphlets were collected in a cardboard case and sold as a whole."

The business of publishing lectures was working fine, McFeely said. But there were complaints from booksellers. "Customers perusing the box sets would inadvertently walk off with a single pamphlet," he said. "Or they would leave the contents of the box in disarray." So Warder concluded that he had to start making books—and to be more than what he called a "lecture publisher."

In 1925 Warder made a trip to Europe and sought out Bertrand Russell; the eminent philosopher agreed to let Norton publish his books. In a short period, he had compiled a list of books that would be broader than the lec-

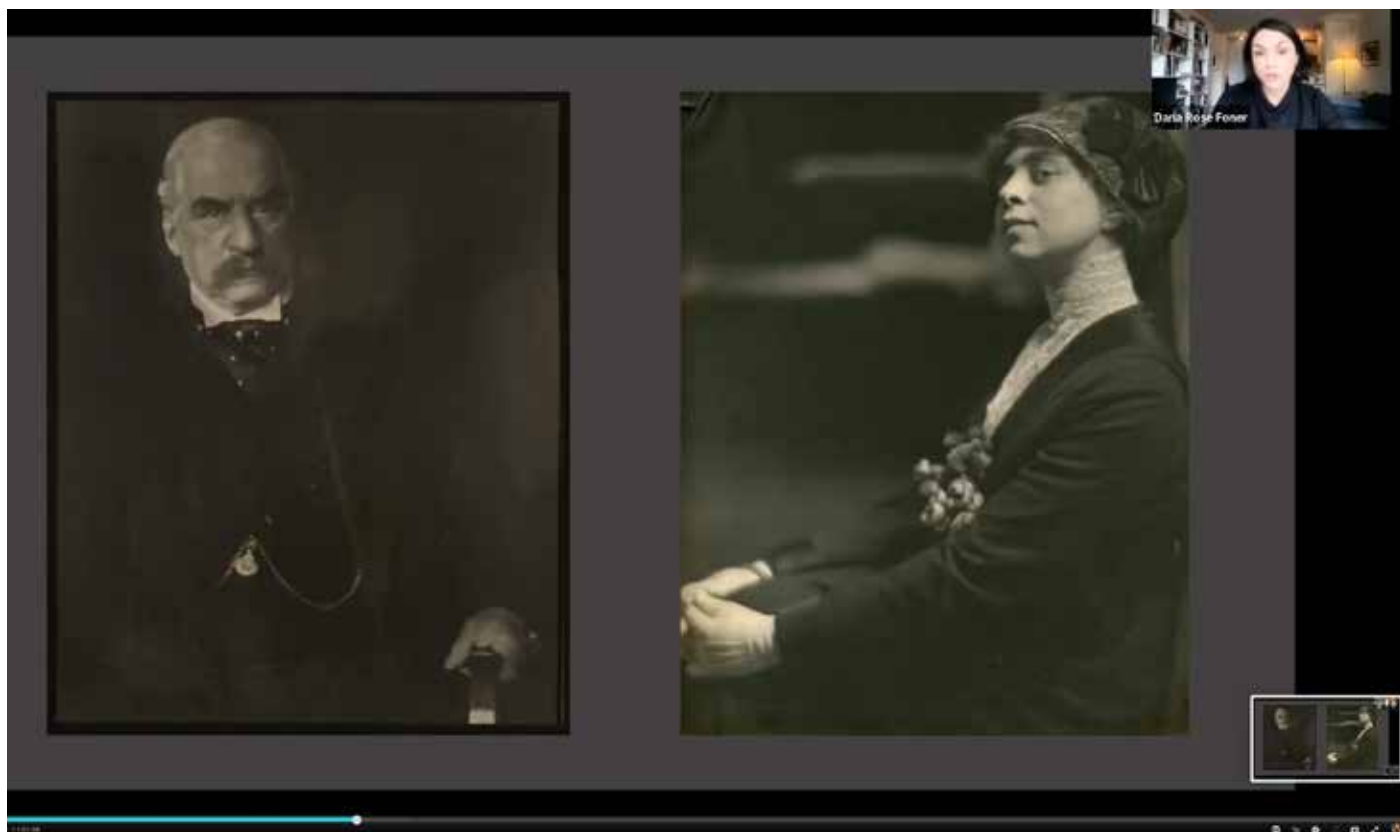
tures. So on May 7, 1926, People's Institute Publishing was reincorporated as W. W. Norton and Company.

After Warder died in 1945, Polly was besieged by suitors wishing to acquire the firm. "Rather than turning the firm over to strangers, she began to transfer ownership to its employees" under an agreement that would keep the firm independent in perpetuity, McFeely said.

Norton has issued some of the most acclaimed books in publishing, including *The Ugly American* by William Lederer and Eugene Burdick, *The Feminine Mystique* by Betty Friedan, *A Clockwork Orange* by Anthony Burgess, financial blockbusters by journalist Michael Lewis, poetry by Audre Lorde and Rita Dove, and many, many more.

The 50th anniversary catalogue in 1973 listed a book by a young Princeton professor, *A Random Walk Down Wall Street* by Burton Malkiel. "I'm delighted to tell you that Burt is at work on his 50th anniversary edition, which will be featured next year on our centenary list," McFeely said.





DARIA ROSE FONER '11:

*Belle da Costa Greene*

In March 2022, Daria Rose Foner '11 spoke on *Belle da Costa Greene, the Extraordinary Librarian-Scholar Who Created the Morgan Library*. Greene (1879–1950) began her career at the Princeton University Library. The great financier and collector J. Pierpont Morgan hired her away from Princeton in 1905 to be his chief consultant on bibliographic matters. Eventually serving as the inaugural director of the Morgan Library, Greene was widely recognized as one of the greatest librarian-scholars of the twentieth century.

Foner traced Greene's life from her origins in an upper-class African American community in Washington, D.C., through her ascension to the pinnacle of her profession, and explored how the racial barriers of Jim Crow America led Greene, her mother, and her siblings to "pass" as white of Portuguese descent.

When Belle was about nine years old, her family moved to New York. Belle spent a year at the Horace Mann School for Girls in Manhattan and then took a two-year hiatus from her studies. From 1894 to

1896, she worked as an assistant in the registrar's office at Teachers College. Foner said it was likely during this time that Belle met the philanthropist Grace Hoadley Dodge, who seems to have encouraged the teenager to resume her studies. In 1896, Belle applied to the Northfield Seminary for Young Ladies in Massachusetts, emphasizing in her application that she aspired to be a librarian. Dodge wrote a letter to the school on Belle's behalf and even paid the girl's tuition and board. In 1900, she enrolled in Amherst College's Summer School of Library Economy.

By 1901, she had begun working at the Princeton University Library, probably as a cataloger or clerk, a position she likely obtained through Grace Dodge. "Had it been known that Greene was Black," Foner said, "she would never have been able to work at Princeton, often referred to as the Southern Ivy because of its large number of students from the states of the former Confederacy."

However, it was at Princeton that Greene met Junius Spencer Morgan, the Associate Librarian and the nephew of J. P. Morgan. "Junius was so impressed by Greene's work at Princeton that in 1905 he introduced her to his uncle and recommended that he hire

her,” Foner said. Greene went to work for Morgan as assistant librarian, initially unpacking the books for Morgan’s private library and study. “Within a few months of her arrival, however, Greene’s responsibilities had grown dramatically, and she was routinely corresponding with the most important book dealers and bibliographers of the day,” Foner said. By early 1907, Greene had been promoted to librarian and served as Morgan’s chief consultant on bibliographic matters.

“Morgan held Greene in exceptionally high regard. She was his confidante, gatekeeper and collection builder,” Foner said. “While in most ways they could not have been more different, Greene and Morgan possessed a shared passion for the collecting of rare books and manuscripts.” Greene and Morgan worked together only eight years before his death in 1913.

During this time, she advised Morgan on nearly every aspect of his collection. For instance, she encouraged him to purchase Charles Fairfax Murray’s collection of over 1,500 Old Master drawings. She also advised on some of the most iconic works in Morgan’s collection, including the Stavelot Triptych.

“Greene also pushed the boundaries of Morgan’s

collecting practices in new and exciting ways,” Foner said. “She spearheaded the purchase of a group of Coptic manuscripts and bindings, the largest collection from a single source anywhere in the world.”

Following Morgan’s death, “Greene devoted her remaining 37 years to transforming the Morgan Library from a private bookman’s paradise into a distinguished museum and center for scholarly research,” Foner said. In 1924, Morgan’s son, J. Pierpont Morgan Jr. (known as Jack), incorporated the Morgan Library as a public educational institution with Greene as its inaugural director.

Greene spearheaded a range of initiatives that today are considered crucial to the missions of research libraries and museums. She originated an active loan program, hosted university classes and lectures, and helped to organize and promote special exhibitions. Moreover, other museums and libraries routinely sought her advice.

“By the end of Greene’s life, she was no longer merely the director of a cultural institution, but an authority on cultural institutions themselves, supporting and championing them in countless ways,” Foner said.

—Compiled by the Editor with the assistance of  
Program Chair Lorraine Atkin.

## → Friends-Funded Acquisitions

### Honoring Nancy Klath and James Axtell

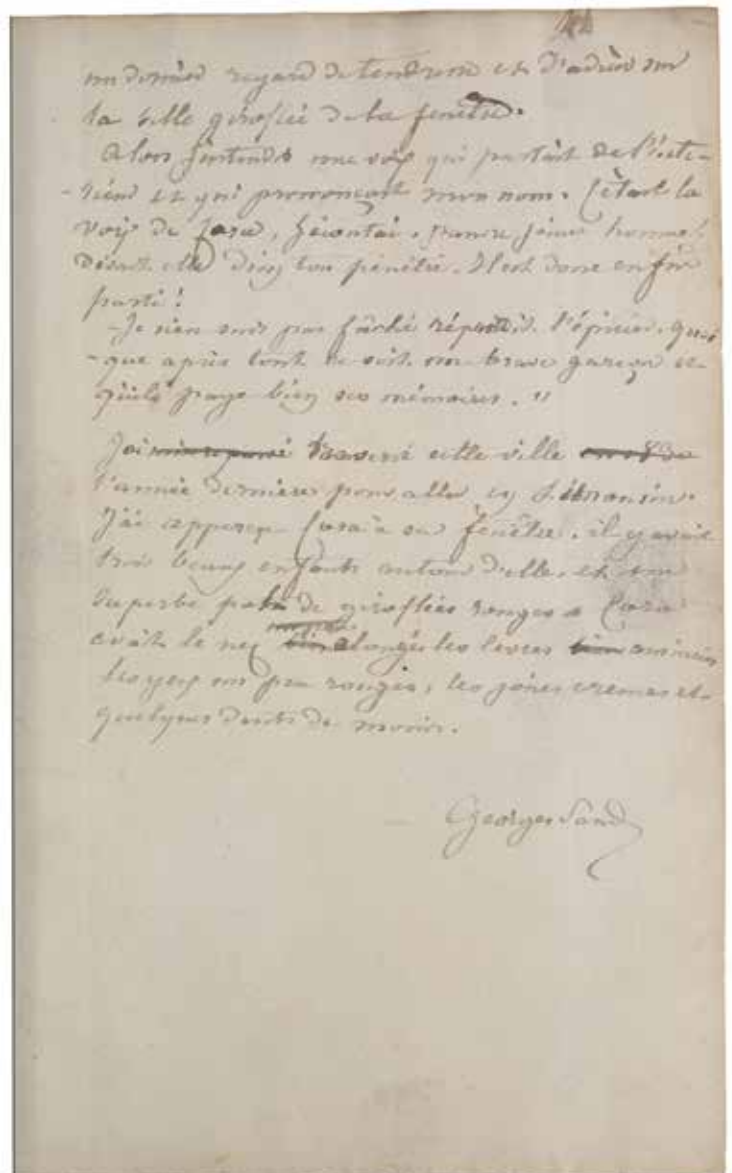
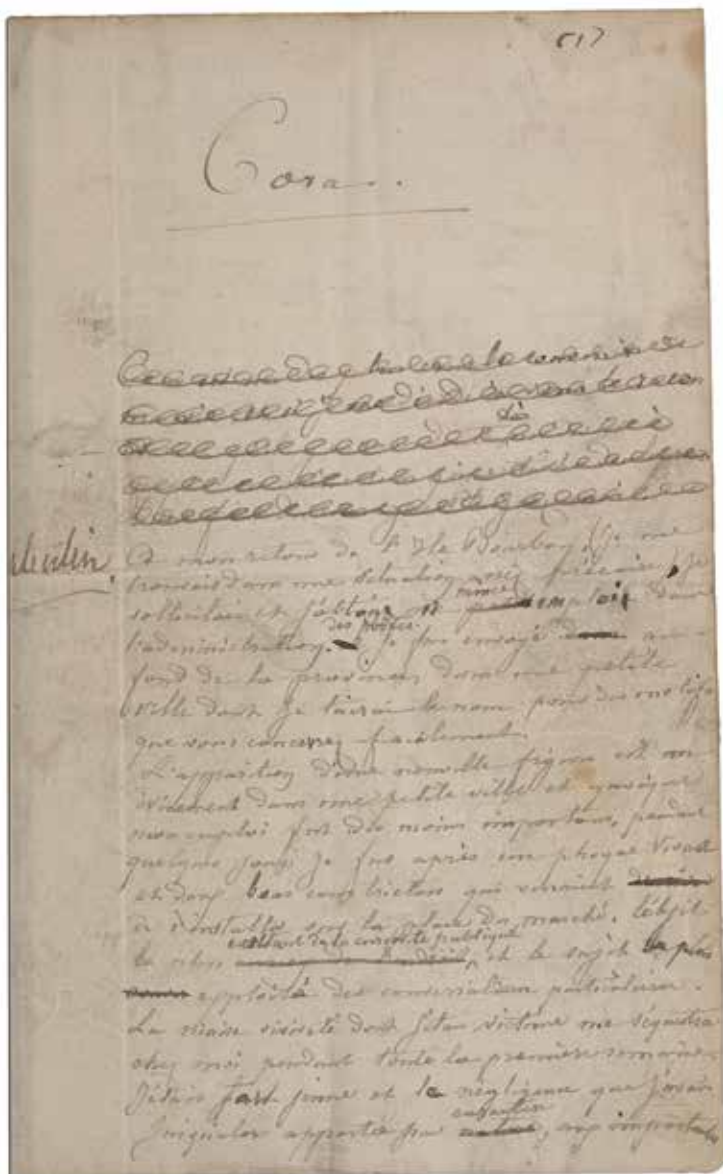
The Friends have funded two important acquisitions to support Special Collections at Princeton University. One is in memory of Nancy S. Klath, while the other is in honor of James L. Axtell. Both acquisitions were announced at the Friends’ annual dinner on May 1, 2022.

❖ IN MEMORY OF Nancy S. Klath (1941–2020), former University Librarian and Chair of the Friends, member of the Council, and co-editor of the *News-*

*letter* (now called the *Review*): The complete working autograph manuscript of George Sand’s *Cora*, with numerous corrections, additions, and deletions, 44 leaves, written in ink on rectos only, numbered by hand, and signed “Georges Sand” on the final leaf. Octavo (200 × 133 mm), fine red morocco, “FA” monogram inlaid in blue morocco on upper cover, blue morocco doublures decorated with gilt fleurons (signed “Paul Romain Raparlier”), spine gilt. N.p.: [1832–33].

*Cora* is one of the earliest novellas of George Sand (born Amantine Lucile Aurore Dupin, 1804–76), a giant of the Romantic literary scene. Sand was only





In memory of Nancy S. Klath: Manuscript of George Sand's *Cora*, c. 1833, one of Sand's earliest novellas. This is the first Sand manuscript acquired by Princeton. Department of Special Collections, Princeton University Library.

28 years old when she wrote *Cora* and was just beginning to develop her public persona and discover her literary voice. "It's probably an understudied work of literature," Eric White, the Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books, and Manuscripts, said in remarks at the annual dinner. Describing the acquisition, he said, "It's an important manuscript and a worthwhile one to study here at Princeton."

The manuscript contains nearly 300 ink deletions and corrections and vividly reveals the author's writing process. Sand wrote the novella shortly after her

split with the novelist Jules Sandeau (1811–1883). Sand's works from 1832 to 1834 are particularly revealing concerning her turbulent personal life and her adoption of the bohemian and androgynous persona of "George Sand."

This is the first George Sand manuscript acquired by Princeton; curators expect to use it in classroom teaching, especially because of its many deletions and corrections. It's also likely to be exhibited. Moreover, the purchase instantly improves Princeton's literary holdings in French.

White said that Princeton does have the first

printing of the novella. But, he said, “It’s sort of hidden in the Library. It’s in a 12-volume collection of short stories by various authors. And when I searched for it, I almost missed it because we certainly have the book, but nowhere in our record does it happen to mention that *Cora* is by George Sand. We’ll fix that.” The novella appeared in the fifth volume of *Le Salmigondis; contes de toutes les couleurs* (Paris: Hippolyte Fournier, 1832–1833).

*Cora* is a feminist novella written in the first person and caricatures provincial customs of the time, especially with regards to the often-tragic fate of women as a result of their romantic relationships and strict social conventions. Sand sympathetically depicts female figures throughout the story. The protagonist Georges, a young official in an unnamed town, has returned from abroad and, at a ball, falls in love with Cora, the daughter of a grocer. Their relationship doesn’t progress very far. Cora marries a trainee pharmacist and Georges falls seriously ill. Following a humiliating encounter with Cora and her father, Georges flees the town.

Digitized images of the manuscript can be seen here: <https://bit.ly/3PKIVYv>.

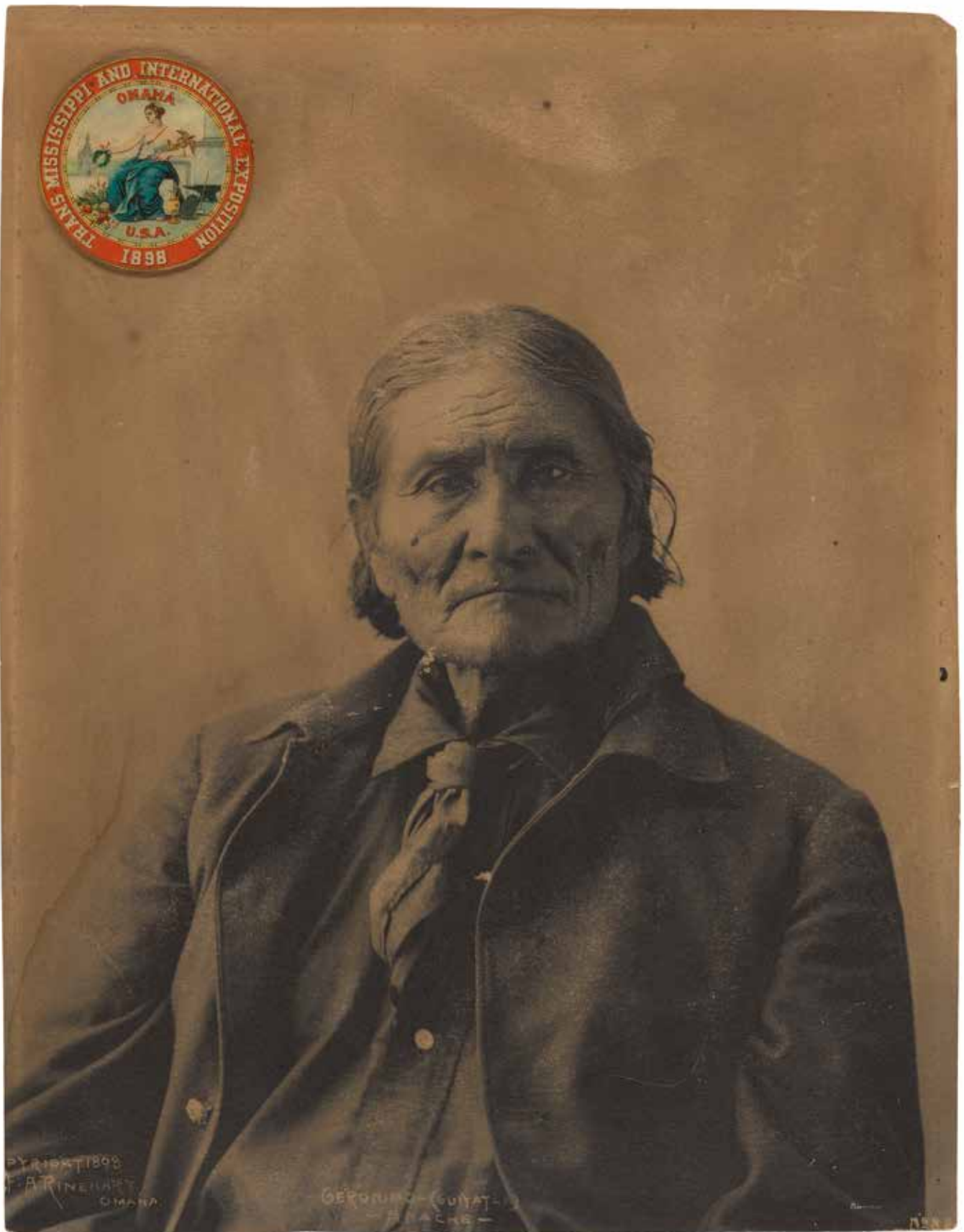
❖ IN HONOR OF James L. Axtell, Kenan Professor of Humanities Emeritus, College of William and Mary, author of *The Making of Princeton University: Woodrow Wilson to the Present* (Princeton University Press, 2006), prolific author of works on Native Americans, and former member of the Council of the Friends: The Christopher Cardozo Collection of Photographs of Native Americans, c. 1862–1910. A collection of photographs of Native American people featuring a wide range of formats and mediums (exhibition prints, cartes-de-visite, stereoviews, albumen, and silver gelatin prints

Christopher Cardozo (1948–2021) was a Minnesota-based art collector, publisher, photographer, and gallery owner who assembled a collection of Native American photographs over the course of several decades. Some prominent nineteenth-century photographers are represented in the collection: Joel E. Whitney, Frank Rinehart, Elias A. Bonine, and John Karl Hillers, among others. Cardozo was a leading authority on photographs of Edward S. Curtis and wrote nine monographs on the artist;



In honor of James L. Axtell: The Christopher Cardozo Collection of Photographs of Native Americans, c. 1862–1910. Department of Special Collections, Princeton University Library.





In honor of James L. Axtell: The Christopher Cardozo Collection of Photographs of Native Americans, c. 1862–1910. Department of Special Collections, Princeton University Library.

his St. Paul gallery, Cardozo Fine Art, specializes in Curtis's work.

The photographs in this collection depict people from the following Indigenous communities (and likely others that are unidentified): Sioux, Dakota, Chippewa (Ojibwa), Winnebago, Duwamish, Paiute, Ute, Yuma, Mojave, Arapaho, Apache, Gila, Maricopa, Kiowa, Nez Perce, Flathead (Salish), and Comanche.

There are several notable groupings of material, including a series of eleven carte-de-visite photographs by Joel E. Whitney related to the Sioux Uprising of 1862. There is also a small group of photographs by Elias A. Bonine documenting Gila, Yuma, and Maricopa people in Arizona (c. 1870s–1880s), as well as a number of photographs by Frank A. Rinehart depicting Arapaho, Sioux, Kiowa, Flathead (Salish), and Apache leaders (c. 1880–1900). Rinehart's photograph of Geronimo has an 1898 Trans Mississippi and International Exposition sticker attached to it (*see the facing photograph on page 48*).

"While Princeton's holdings on photography and the American West are exceptional, the Cardozo collection does not duplicate our material but rather fills in significant historical gaps," Gabriel Swift, Librarian for Academic Programs and Curator of American Books and Western Americana, told the annual dinner.

"Acquired in November, the collection found immediate impact and use in Princeton course work," Swift continued. "This spring students of Professor Martha Sandweiss's undergraduate history course, Archiving the American West, made use of the collection to explore complex issues of Native American representation and exclusion among institutional archives. In addition, the collection has already been fully digitized and is now available for worldwide access for further exploration and scholarship."

Digitized images can be seen here: <https://bit.ly/3Jfo7G9>. "The research potential of the collection seems limitless," Swift said.

## The Theodotou Byzantine Coin Collection

BY BRANDON JOHNSON

Princeton University Library's Numismatic Collection nearly tripled its Byzantine coin collection when it acquired 11,256 Byzantine coins from the estate of Dr. Chris B. Theodotou in March 2022.

The acquisition adds to the 5,280 Byzantine coins of the Peter Donald collection, acquired in 2016. Both collections were acquired with support from the Friends, while the Seeger Center for Hellenic Studies provided half the funding for these two acquisitions. Together with previous holdings, Princeton now has the largest Byzantine coin collection in the world.

The coins, which are primarily issues of the Byzantine Empire between 500 and 1453, were collected by Theodotou between 1979 and 1987. According to Curator of Numismatics Alan Stahl, Theodotou was both a friend and collecting rival of Donald.

"It was, in fact, while the two men were going from one coin dealer to another in London in 1987 that Theodotou suffered a fatal heart attack," said Stahl. The collection was then managed by Theodotou's widow, Helen, until her death in 2013. "When the heirs read that Princeton had acquired the Donald Collection in 2016, they contacted us to see if we were interested in purchasing their collection as well."

Though the Donald collection added considerable depth to the Library's Numismatics holdings, it lacked any gold coins of the centuries before 1204, which Donald had sold previously. Stahl noted that the Theodotou collection adds 350 gold coins, 305 silver coins, nearly 11,000 bronze coins, 300 lead seals, and 11 coin weights.

"Both the Donald and the Theodotou collections were carefully compiled by individuals who sought examples of all known issues (as well as some hitherto unknown) and avoided duplication of common issues," Stahl said. "With these two collections added to our previous holdings of Byzantine coins, we can now lay claim to having the largest and most representative collection of Byzantine coinage in the world. This will complement our strong faculty and





Byzantium, Heraclius, 610–641, gold solidus struck in Constantinople, 632–641, depicting the emperor Heraclius and his two sons. Numismatic Collection, Department of Special Collections, Princeton University Library.

other resources in Byzantine studies to confirm the University's leadership in the teaching and research of this important field of history and culture."

Conventional knowledge would suggest that gold is better than silver, but in the case of the Byzantine Empire, silver items are generally rarer. All of the new acquisitions, however, speak to preserving the empire's culture, as few documents or examples of secular material culture remain since its disappearance. "The Byzantine court was famous for its highly codified system of display of rank through clothing, and the coins give us excellent sources for this study," Stahl explained. "The inclusion of 300 personal lead seals in the Theodotou collection opens a whole new area for research at Princeton in the lives of individuals below the level of imperial office."

According to Dr. Charlie Barber, Donald Drew Egbert Professor of Art and Archaeology, the Theodotou additions will create opportunities for new and diverse research projects. "Political and economic history have been granted a material ground from which to develop analyses," Barber said. "Art historians can map the changing iconographies of power. Religious studies can contemplate the po-

litical play of the holy. We are truly fortunate to have a resource that can embrace the interests of so many and that can be put into conversation with communities and scholarly strengths already present at Princeton."

Stahl mentioned the coins from Heraclius' reign from 610 to 641 as notable examples of the stories the collection can tell. During his leadership, the Byzantine Empire was attacked by both the Sasanian Persians and the Arab. Adding to his status as a usurper of imperial power, these challenges created a need for him to spend much of his reign restoring legitimacy, a process that is detailed on the coins.

"A recent post-doctoral fellow at the Seeger Center for Hellenic Studies came to the numismatic collection to examine in detail the presentation of Heraclius on his coinage for a book he was writing on the reign," Stahl recalled. "Though we could show him examples from several periods in the reign, we lacked any gold solidus of the first few years as emperor, when he depicted himself alone in military garb; we now have three examples of this issue."

"We value greatly our longstanding partnership with the Princeton University Library," said Dimitri Gondicas, Stanley J. Seeger '52 Director,

Seeger Center for Hellenic Studies and Lecturer in the Council of the Humanities and Hellenic Studies. “Central to our mission is to build world-class Hellenic Collections and make them accessible to faculty, students, and visiting scholars. Our contribution towards the acquisition of the Theodotou Collection was made possible by the Stanley J. Seeger Hellenic Fund, in honor of the 40th anniversary of Hellenic Studies at Princeton.”

In keeping with the Library’s mission to facilitate world-class research, the Numismatic Collection has collaborated with the Seeger Center to establish and jointly fund a term position for a scholar who will catalog the Donald and Theodotou collections and create a shared open-access platform to display the Byzantine coins held by Princeton and other institutions.

## Also Financed by the Friends ...

### CATALOG FOR TONI MORRISON EXHIBITION

The Friends are financing the catalog for the much-anticipated exhibition, “Sites of Memory: The Archival World of Toni Morrison.” It is scheduled to open in Spring 2023 in Firestone Library’s Ellen and Leonard Milberg Gallery.

Conceived by Autumn Womack, Assistant Professor of African American Studies and English, the exhibition is a multifaceted, immersive journey into the archives of Toni Morrison (1931–2019). Draw-

ing upon drafts and outlines of published and unpublished writing, speeches, essays, and correspondence, the exhibition reveals previously unknown aspects of Morrison’s creative life and practice.

Housed at the Princeton University Library, the Papers of Toni Morrison include more than 180 linear feet of the Nobel laureate’s manuscripts, drafts, and proofs for the novels “The Bluest Eye” (1970), “Sula” (1973), “Tar Baby” (1981), “Beloved” (1987), “Jazz” (1992), “Paradise” (1997), “Love” (2003), “A Mercy” (2008), “Home” (2012), and “God Help the Child” (2015). The papers also include drafts of plays and poems, speeches, editorial work, correspondence, photography, and research material.

### MEDIEVAL TEXT ON LIVES OF WOMEN

The Princeton University Library has acquired the earliest obtainable printing of the most important medieval text on the lives of women. The Friends provided funding for the purchase.

The book, by Giovanni Boccaccio (1313–1375), is *De las mujeres illustres en romance*, a Spanish translation of Boccaccio’s *De Claris Mulieribus*. Princeton’s copy was published on October 24, 1494, in Zaragoza by Paul Hurus Aleman de Constancia and is a rare complete copy of the first Spanish translation. Bound in red morocco by Zaehnsdorf, the book features 76 woodcut illustrations and describes prominent women in history and mythology. Chancery folio (268 × 189 mm), 110 leaves (complete).



Woodcut from *De las mujeres illustres en romance*, a Spanish translation of Boccaccio’s important text on prominent women. This edition was published in Zaragoza in 1494. Department of Special Collections, Princeton University Library.

One of the Library's essential, if publicly understated roles, is describing and cataloging all of its materials. A grant from the Friends will support the cataloging of the Jacques Derrida Library.

Derrida (1930–2004), a French philosopher, owned nearly 14,000 books and other materials. The items feature inscriptions—annotations, post-it notes, and other marginalia—that provide scholars insight into Derrida's intellectual processes.

“Ever since its acquisition in March 2015, the Derrida Library has been a source of fascination and

curiosity,” explained Eric White, Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books, and Manuscripts. “Did Derrida annotate his Nietzsche? Yes! Why so many bookmarks in his Montaigne? What do his extensive notes in the Descartes say? After five or six years of research requests and classroom showings, it is clear that enhanced description on the level of individual books, as opposed to the highly detailed finding aid for the collection as a whole, will serve our worldwide public in the most useful way.”

## → A Member Writes About Collecting

### *L'Egalité*: A Rare Pictorial from Revolutionary France

BY RONALD K. SMELTZER

Events during the ten years of the French Revolution created a wealth of symbols and other pictorial materials of historical interest. However, my contact with a few print dealers in France over some years gave me the impression that very little material from that period is extant except in institutional collections.

But a January 2022 catalog from a bookseller I know in Paris offered an intriguing hand-colored engraving (fig. 1). As I had recently been studying the illustrations in an eighteenth-century French book about land surveying, I immediately noticed the surveyor's level with its pendulum bob held in the figure's right hand. The left hand seems to be balancing a rod on a finger. I ordered the print and began an investigation to learn more.

To begin, I quickly discovered an enlightening text generally still available at a very modest cost in the used book market: *Symbol and Satire in the French Revolution*, by E. F. Henderson (New York, 1912). Shortly thereafter, I identified two promising exhibition catalogs, *L'Art de l'estampe et la Révolution Française* (Musée Carnavalet, Paris, 1977) and

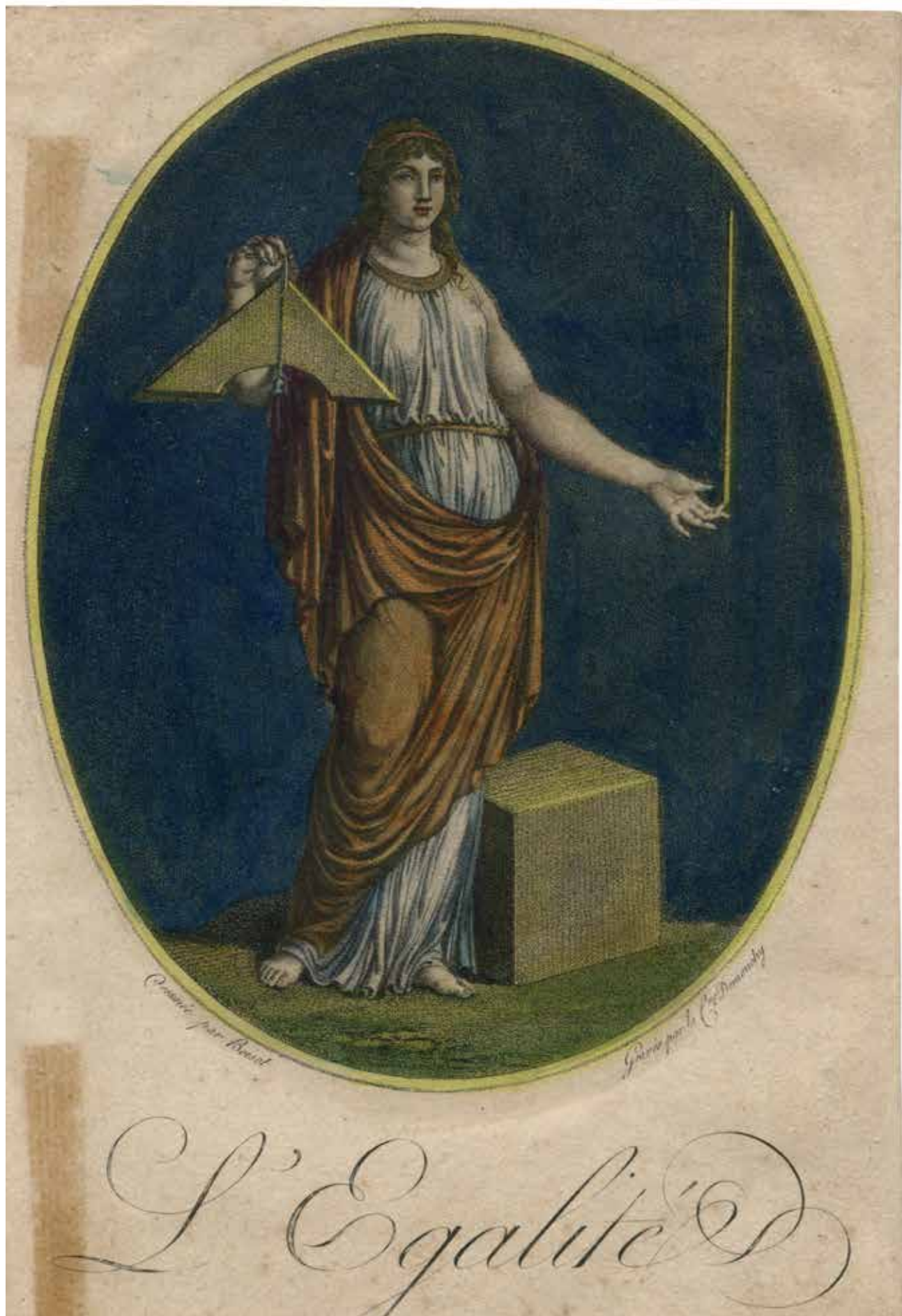
*La Caricature française et la Révolution, 1789–1799* (Wight Art Gallery, University of California, Los Angeles, 1988), and was able to find copies in the out-of-print market. Together, these three volumes provide detailed descriptions and illustrations of more than 800 pictorial items related to the French Revolution. My engraving does not appear in any of them.

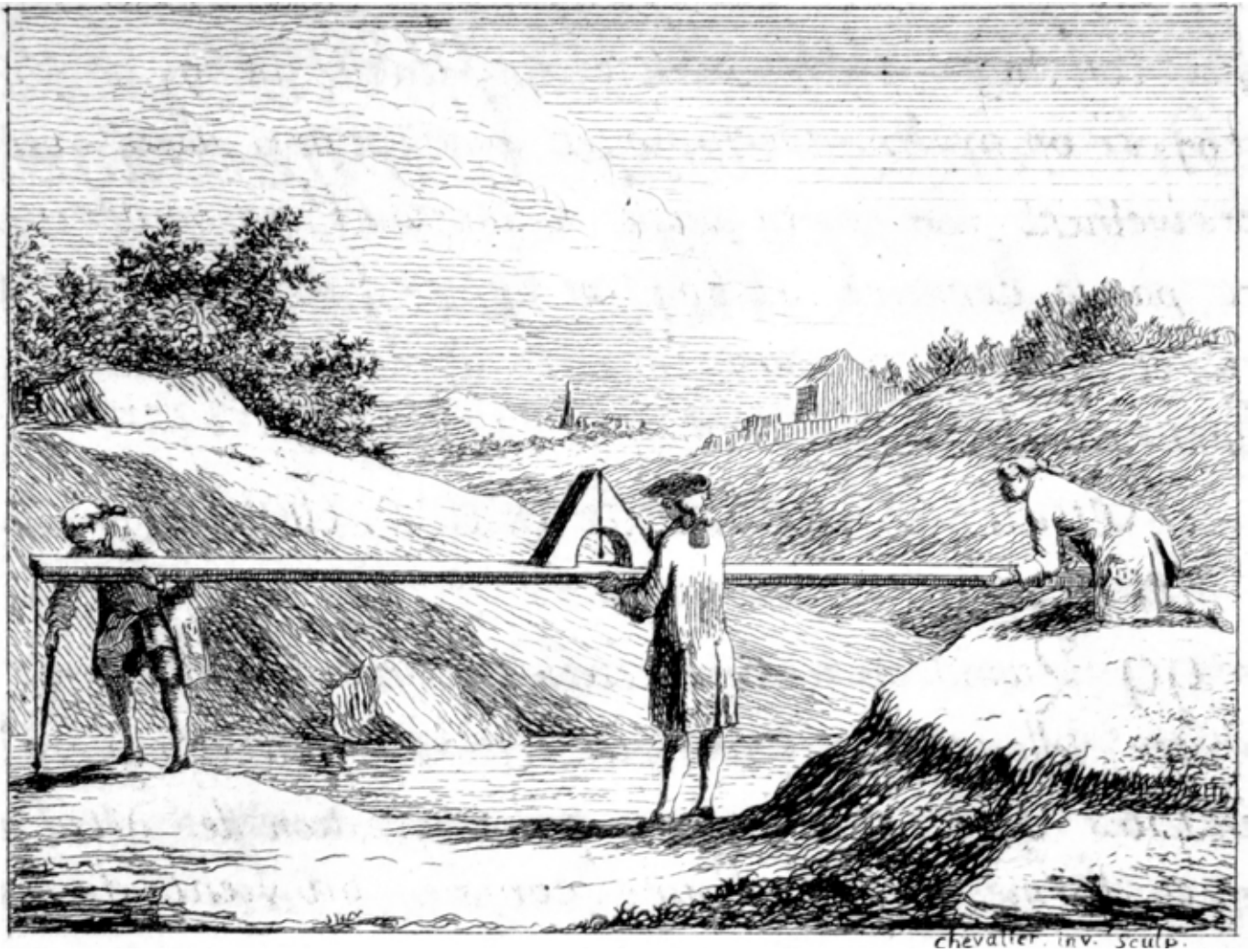
The artists' names and contributions around the oval engraving (19.5 cm × 15.3 cm, 7<sup>11</sup>/<sub>16</sub> in. × 6 in.) are “Dessinée par Boizot” and “Gravée par la C<sup>ne</sup> Demonchy.” In the description of the print, the vendor had noted Louis Simon Boizot (1743–1809) and “la citoyenne Demonchy.” The latter is possibly Mme de Monchy, the wife of Martin de Monchy (1746–after 1815). The Metropolitan Museum of Art cites Martin de Monchy as associated with *L'Egalité* (<https://bit.ly/3JWBdyV>). Although somewhat damaged, the Met's copy of *L'Egalité* is in its original state, uncolored. The coloring of my copy gives the impression of being very old. Although I always prefer books and prints to be in the original state, as issued, in this case, the hand-colored example is satisfying to add to my collection.

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*Facing: 1. L'Egalité, a hand-colored engraving acquired from a Paris bookseller earlier this year.*







2. The use of a triangular level with a pendulum bob in surveying land is illustrated in Dupain de Montesson, *La Science (sic) de L'Arpenteur* (Paris, 1766).

The triangular surveyor's level is seen in numerous graphics associated with the French Revolution. Its symbolism is discussed by James A. Leighin in *Symbols in Life and Art* (Montreal, 1987, pp. 105–17). However, I have not seen a depiction of a rod balanced on a finger except in *L'Egalité*. The real use

of such a triangular level with a pendulum bob in surveying land is illustrated in figure 2, from Dupain de Montesson, *La Science (sic) de L'Arpenteur* (Paris, 1766, p. 42).

With kind thanks to Mildred Budny and the Editor for assistance.

## → Awards

### Adler Prize Winners for 2021

BY MINJIE CHEN

Winners of the 2021 Elmer Adler Undergraduate Collecting Prize were announced at the Friends of the Princeton University Library annual meeting held online on April 22, 2021. The Adler Prize was awarded to four student collectors for their essays that, in the opinion of the judges, have “shown the most thought and ingenuity in assembling a thematically coherent collection of books, manuscripts, or other material normally collected by libraries.”

The First Prize went to Avi Siegal '22, for his essay “Immersed in *Seforim*.” Siegal wrote that “to live a life of Torah is to live immersed in a sea of books”—specifically the holy books known as *seforim* that explain how to live in accordance with Jewish law. The *seforim* of his collection are both his teachers and his friends, accompanying him on his physical travels and providing nourishment for his spiritual journey through life. Siegal’s passionately specific description of his collecting and deft integration of his personal growth with his collecting goals impressed the judges, who found the essay balanced, focused, and compelling.

Siegal was awarded \$2,000 and received *Halakhah: The Rabbinic Idea of Law*, by Chaim N. Saiman, about how the rabbis of the Talmud transformed Jewish law into a way of thinking and talking about everything. His essay will be published in a future issue of the *Princeton University Library Chronicle*.

The Second Prize was awarded to Madeleine Marr '21, for her essay “Great Men and a Women’s Collective: Negotiating Political Drive Through a Book Collection.” Marr described her two apparently distinct collections: one on the great men of American twentieth-century politics, and the other on feminist theory and history. The judges felt her essay did a splendid job of integrating the two collections into a coherent account of her intellectual growth, establishing the connection of the two collections at



Avi Siegal '22.

a personal level, by representing her political aspirations and political ideals.

Marr shared compelling stories about her collecting. She discovered autographed copies of prominent female writers’ works either in an inconspicuous section of the bookstore or from an unorganized pile lying on the floor of a store. The little attention received by the autographed copies of these authors served as a symbolic reminder of the underestimation of women’s work. By adding these copies to her collection, Marr exerted feminist solidarity.

Marr received a prize of \$1,500 and a copy of *The Passion Projects: Modernist Women, Intimate Archives, Unfinished Lives*, by Melanie Micir, about biographical projects that Modernist women writers undertook to resist the exclusion of their female friends, colleagues, lovers, and companions from literary history.





Madeleine Marr '21.

The Third Prize went to Michaela Daniel '21. Her essay, "A Reflection of Us: A Black Girl's Comic Book Collection," recounted her pursuit of comic books that feature nonwhite superheroes. Within these books she found female Black characters that spoke to her. She saw herself in nonwhite superheroes who share her self-awareness of being different and her passion for promoting criminal justice. The essay traced Daniel's journey as a collector, from an initial chance encounter with a Black comic book character to dedicated searches for titles that highlight people of color and underrepresented topics.

Daniel received a prize of \$1,000, and a copy of *Entitled: Discriminating Tastes and the Expansion of the Arts*, by Jennifer C. Lena, about how democratic values helped legitimate popular culture and cultivate a widened appreciation for more diverse culture.

Finally, the judges awarded an Honorable Mention to Carlos Cortez '24. His essay, "How the West was Played: The Influence of the Final Frontier on Self-Identity and Personal Growth," shared his fas-

cination with books about cowboys and the Wild West, his regular adventures at yard sales, and the intimate connection he found between those books and his identity as a Hispanic resident in California.

Cortez received *Building an American Empire: The Era of Territorial and Political Expansion* by Paul Frymer, about how American westward expansion was governmentally engineered to promote the formation of a white settler nation.

Princeton University Press generously donated books to the winners. Lyndsey Claro, Chief of Staff at the Press, kindly facilitated the process. Each winner also received a certificate from the Dean of the College.

The panel of judges consisted of Claire Jacobus, a member of the Council of the Friends; Jessica Terekhov, a Student Friends member; John L. Logan, Literature Bibliographer; Julie Mellby, Graphic Arts Librarian; and Minjie Chen, Metadata Librarian and Chair of the Committee.



Michaela Daniel '21.

## Adler Prize Winners for 2022

BY STEPHANIE OSTER

At the Annual Meeting and Dinner hosted by the Friends of Princeton University Library on May 1, 2022, this year's recipients for the Elmer Adler Undergraduate Collecting Prize were announced in a brief presentation made by Emma Sarconi, Reference Professional for Special Collections and Chair of the prize selection committee. The roomful of nearly 90 Friends and Princeton University Library staff celebrated the collections of Evan DeTurk '23 and Alexandra Orbuch '25.

DeTurk's submission focused on his collection of science fiction. With an essay titled "Reflections on Tomorrow: The Lessons of Collecting Science Fiction," DeTurk won First Place for the 2022 competition, receiving a \$2,000 prize and the book, *Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction*, by Charles L. Adler. The selection committee found the submission a delight to read. DeTurk's thoughtfulness, self-reflection, and tight collecting focus stood out to the selection committee.

Orbuch's essay, "The Silent Companion of Memory: My Collection of Non-Fiction WW2 Era Books," garnered her an Honorable Mention and the book, *Art and the Second World War*, by Monica Bohm-Duchen. The committee said Orbuch's submission was well-written, multi-layered, and packed with emotion. Sarconi noted the incredible impact of a family member on Orbuch's collection, and the use of different genres, including poetry, diary entry, and essay to tell the story of the collection.

Endowed from the estate of Elmer Adler (1884–1962), who for many years encouraged the collecting of books by Princeton undergraduates, the prize is awarded annually to undergraduate students who, in the opinion of a committee of judges, have shown the most thought and ingenuity in assembling a thematically coherent collection of books, manuscripts, or other material normally collected by libraries. This

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*From left to right: Evan DeTurk '23, Emma Sarconi, Reference Professional for Special Collections, and Alexandra Orbuch '25 (photo by Shelley Szwast, Princeton University Library).*



includes a vast array of formats and potential subject areas. To be considered, undergraduates need to write an essay of 9 to 10 pages describing the collection in a compelling and clear manner, demonstrating thoughtfulness, care, and passion.

The essays by DeTurk and Orbuch will now be entered into the National Collegiate Book Collecting Contest, organized by the Antiquarian Booksellers' Association of America. In addition, DeTurk's essay will be published in a future issue of the *Princeton University Library Chronicle*.

As in previous years, Princeton University Press donated the book prizes.

Besides Sarconi, the panel of judges consisted of: Julie Dweck, Chief Curator of the Princeton University Art Museum; P. Randolph Hill, former Chair of the Friends; Sara Howard, Librarian for Gender & Sexuality Studies and Student Engagement; Robbie Richardson, Assistant Professor of English; and Lauren Williams, Special Collections Assistant V.

The submission process for the 2023 prize will open in spring term 2023.

## → Princeton Bibliophiles & Collectors

### Real and Imaginary Books

BY RONALD K. SMELTZER

During 2021, the Princeton Bibliophiles & Collectors continued its schedule of meetings dating back more than 20 years, although again held virtually.

On January 31, Professor Jennifer Larson (Kent State University) used books from her collection as examples to illustrate "Little Books and Big Ideas in the Seventeenth Century." The focus of the presentation was publications in small formats during what is sometimes referred to as the Golden Age of Dutch printing and the arts, spanning roughly the seventeenth century.

Professor Larson described the types of books typically issued in small formats: secret books; banned and suppressed texts; devotional, moral philosophy, and self-help books; Greek and Latin school texts; and publisher's series. Many such volumes are in formats as small as 24mo and are sometimes called "pocketbooks," being only four inches tall. Professor Larson's collection includes examples published by the Officina Plantiniana, Caesius/Blaeu, Janssonius, Maire, and the Elzevirs. Also discussed were the page layout designs and the selection of type sizes used for small format texts. You can see video of the talk here: <https://bit.ly/3yJBQAo>.

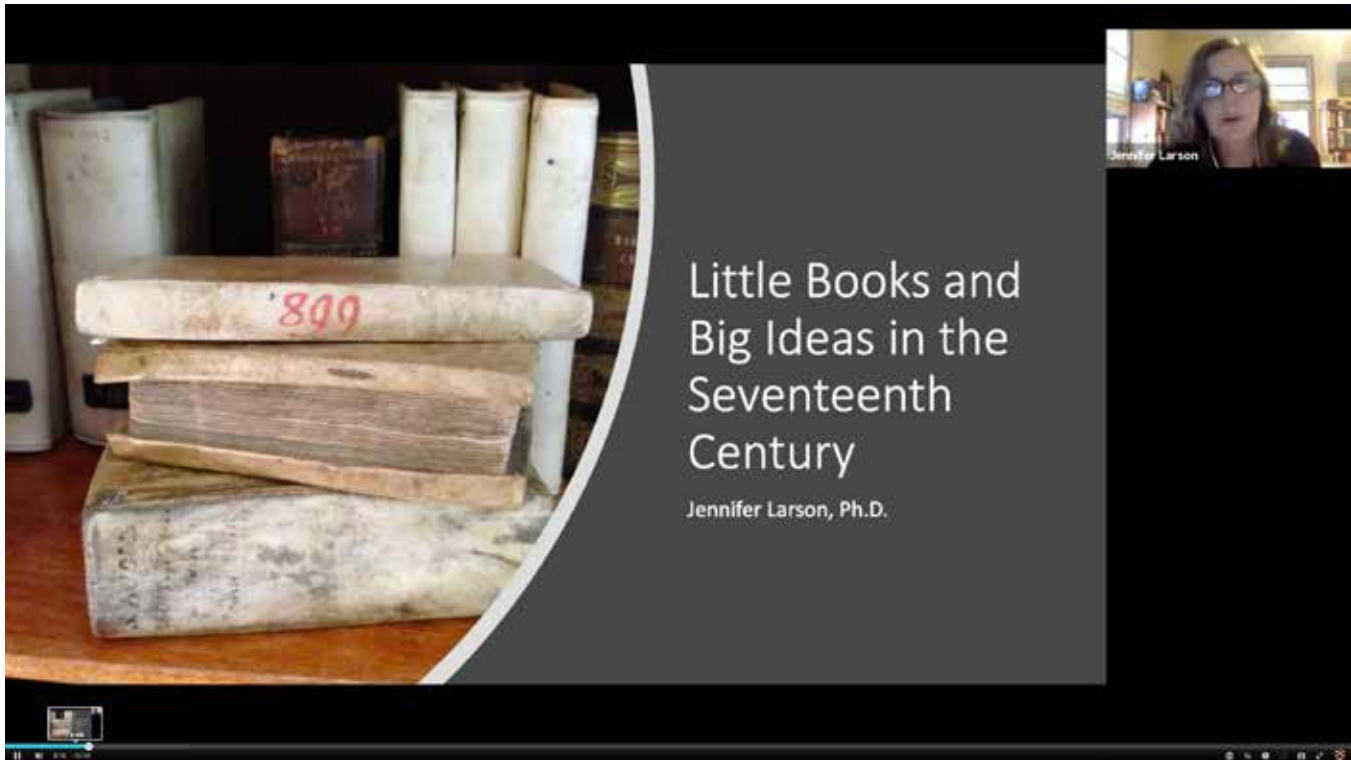
During the afternoon of February 28, a member's engaging "bibliophilic entertainment," titled "Imag-

inary Books: An Exhibition of Lost, Unwritten, and Fictive Books," was featured for the PB&C event. The volumes were stated to be "From the Collection of Reid Byers." The collection, he said, was assembled from the bookshops and attics of the ancient classical world. The speaker led a Zoom tour of his exhibition at the Club Fortsas in Paris and speculated about questions for the modern reader. Perhaps some PB&C members will recall the 1840 Fortsas auction hoax for which a collector's sale of unique books—one copy known of each—was to be held in the town of Binche, Belgium. The creator of the hoax was known to enjoy playing pranks on intellectuals. You can see video of the talk here: <https://bit.ly/3z9gKN8>.

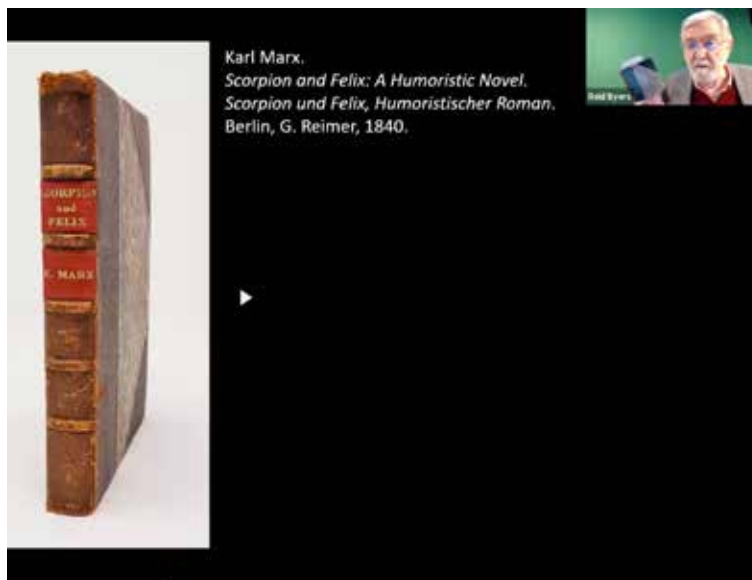
The meeting of March 21 featured Professor William A. Butler (Pennsylvania State University), a scholar of Russian law and publishing in Russia, with a presentation focused on "Books of Catherine II, Empress of All the Russias, That Made Her 'Great.'"

Catherine was among the Russian rulers who continued the formation of a world-class imperial library in St. Petersburg. Among her acquisitions are the personal collection of Voltaire, which she acquired from the writer's niece and heir, and the library of Denis Diderot. Catherine achieved renown throughout Europe through her authorship of the *Nakaz*, a widely distributed proposal for law re-





Professor Jennifer Larson of Kent State showed books from her collection to illustrate “Little Books and Big Ideas in the Seventeenth Century.”



Reid Byers presented imaginary books, including this knee-slapper by Karl Marx.



William A. Butler of Penn State discussed the books of Catherine the Great.

form that was published in numerous European languages. She prepared the text from French sources and wrote the initial draft in French. Professor Butler said that *Nakaz* is commonly translated as “Instruction.” The first printed edition appeared in

Russia in 1767. You can see video of the talk here: <https://bit.ly/3o6TZ6j>.

The October 3 meeting provided an opportunity for short presentations by members based upon their collections and for several announcements. Among

the speakers were Renate and Antony Kosinski, Howard German, Jennifer Larson, and Ethan Tarasov. Ronald Smeltzer highlighted the relationship established between the PB&C and the Research Group on Manuscript Evidence, a Princeton organization founded and directed by Mildred Budny. There is now an overlap of membership of the two organizations.

Budny briefly described upcoming programs of the Research Group and made some remarks about her beginnings as someone interested in books. Ronald Smeltzer used a brief PowerPoint presentation to

review the history of the invention of the electric telegraph by (later) Sir Francis Ronalds and to point out that Ronalds conceived the basic idea of Zoom meetings with his proposal, “Let us have electrical *conversazione* offices, communicating with each other all over the kingdom,” stated in his book *Descriptions of an Electrical Telegraph, and of Some Other Electrical Apparatus* (London, 1823).

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.

## → In Memoriam

### Richard J. Levine (1942–2022)

Richard J. Levine, a member of the Council since 2009, passed away March 21, 2022, at Penn Medicine Princeton Medical Center after a brief battle with cancer. He was 80 years old and lived in Princeton.

A loving son, husband, father, grandfather and brother; a dedicated, honored first lieutenant in the United States Army; and a nationally recognized journalist and publishing executive, Richard was born in New York City in 1942.

He attended Cornell University, where he attained a bachelor’s degree in Industrial and Labor Relations in 1962. He received a master’s degree in Journalism from Columbia University in 1963 and was awarded a Pulitzer Traveling Fellowship from 1963–64.

He then served as a first lieutenant in the U.S. Army from 1964–66 and was the recipient of the Army Commendation Medal.

Richard spent his entire professional career working for Dow Jones & Company, Inc., first as a reporter and columnist for *The Wall Street Journal*, covering labor, economics, and the military. Later he served as an executive, rising to the position of Vice President and Executive Editor of Dow Jones Newswires. After retiring as an active employee in



2006, he spent the next 15 years in a philanthropic role as the President of the Board of Directors of the Dow Jones News Fund, which aims to train the next generation of journalists.

He was an avid tennis player and active in supporting the arts in the Princeton community. Besides his active involvement in the Friends, he served on the boards of numerous local nonprofit organizations,

including National Junior Tennis & Learning of Trenton, the Princeton Symphony Orchestra, and McCarter Theater for the Performing Arts.

Richard is predeceased by his parents, Irving J. and Dorothy (Thome) Levine. He is survived by his loving wife of 58 years, Neil Ann (Stuckey) Levine, who is a member of the Council of the Friends, and two sons and daughters-in-law, Jonathan and Elizabeth Levine, Russell and Susan Levine, a sister and brother-in-law, Nancy and Peter Castro, and five grandchildren, Emma, Caroline, Andrew, Trevor, and Lindsay.

### Bart Auerbach (1937–2021)

Bart Auerbach, a member of the Council since 2013 and a distinguished antiquarian bookseller and appraiser, died of lung cancer on April 30, 2021, in Manhattan. He was 83 years old.

Born in Lambertville, N.J., and raised in Camden, just outside Philadelphia, Bart attended Princeton and New York University. He moved to New York in 1960 and hovered around the downtown scene, taking classes and publishing poetry in little magazines, until a job at Seven Gables Bookshop set him on a career in rare books.

Bart was by turns a consultant for the auction houses Christie's and Sotheby's, as well as an independent dealer and appraiser. He also was a member and former president of the Old Book Table, a social club composed of people in the rare book field.

Bart was a devoted husband and father and a kind, decent man with a droll sense of humor. He loved tuna salad sandwiches, hated rain, and was a lifelong fan of the Phillies and Eagles.

He is survived by his loving and very patient wife of 48 years, Joan Sudolnik, a retired judge, whom he met on a plane to Club Med in 1971, and by his son, Scott Auerbach, his daughter-in-law, Aiah Wieder, and his granddaughter, Imogen Auerbach, who all share his love of books.

### William L. Joyce (1942–2021)

William Leonard Joyce, a former Associate University Librarian for Rare Books and Special Collections at Princeton and a member of the Friends

of the Princeton University Library, died on June 6, 2021, from cancer. He was 79 years old and lived in West Windsor, N.J.

Bill was born in Rockville Centre, Long Island, on March 29, 1942, and grew up in Freeport, N.Y. He received a bachelor's degree in 1964 from Providence College, a master's degree in 1966 from St. John's University, and a Ph.D. in 1974 from the University of Michigan.

Bill worked primarily as a rare books and special collections librarian, curator, and administrator. He started his career as a manuscripts librarian at the William L. Clements Library at the University of Michigan. Beginning in 1972, he served as Curator of Manuscripts and later Education Officer at the American Antiquarian Society in Worcester, Mass. After moving back to the New York area in 1981, Bill began as the Assistant Director for Rare Books and Manuscripts at the New York Public Library. He then became the Associate University Librarian for Rare Books and Special Collections at Princeton in 1986. This was followed by his appointment as the Dorothy Foehr Huck Chair for Special Collections and Head, Special Collections, at the Pennsylvania State University from 2000–2010.

In addition to these positions, Bill taught as a graduate school faculty member or visiting professor in the field of library and information sciences at Columbia University School of Library Science (1984–1992) and at the Graduate School of Library and Information Sciences, University of California, Los Angeles (1994).

In addition, Bill acted as a consulting archivist with respect to special projects for a variety of public and private organizations and institutions, including the Center for Jewish History, the Conservation Center for Art and Historical Artifacts, the University of Connecticut, the Carnegie Corporation of New York, the Henry Clay Frick Foundation, the Rockefeller Archives Center, the University of Minnesota, the Orthodox Church in America, the University of Wyoming, the Essex Institute (Salem, Mass.), the New Bedford (Mass.) Whaling Museum, and the Dukes County (Mass.) Historical Society.

Bill's most important public contribution was his service on the President John F. Kennedy Assassination Records Review Board. The President John F.



Kennedy Assassination Records Collection Act of 1992 created the Assassination Records Review Board as an independent agency to re-examine for release any assassination-related records that federal agencies continued to regard as too sensitive to open to the public. President Clinton appointed Bill to the five-member Board in 1993 and he was confirmed by the Senate in April 1994. The Board finished its work in September 1998, issued a final report, and transferred all of its records to the National Archives and Records Administration in Washington.

Bill belonged to many professional groups and organizations. He was Secretary of the Friends of the Princeton University Library in the late 1980s and early 1990s. Bill also was a member of the Society of American Archivists (past Chairman, Fellows Steering Committee), Rare Books and Manuscripts Section, Association of College and Research Libraries (past Chairman), the Grolier Club of New York City (past Council member), and the American Historical Association.

Bill wrote numerous articles, reviews, papers, comments, and books on topics concerning early American printing as well as issues in the field of rare books, manuscripts, and special collections. A few of these publications are: author, *Editors and Ethnicity: A History of the Irish-American Press, 1848–1883* (New York: Arno Press, 1976), co-author, *Printing and Society in Early America* (Worcester, Mass.: American Antiquarian Society, 1983), and author, “The Scholarly Implications of Documentary Forgeries,” in *Forged Documents: Proceedings of the 1989 Houston Conference*, Pat Bozeman, ed. (New Castle, Del.: Oak Knoll Books, 1990).

During his retirement, Bill’s commitment to

scholarship and public education led him to create two charitable funds to support these goals. The first is the John Higham Research Fellowship awarded annually by the Organization of American Historians. The fellowship is named for Bill’s mentor at the University of Michigan, John Higham. It supports graduate students writing doctoral dissertations in American history, with special emphasis on researching American immigration and ethnic history as well as American historiography, and the cultural history of the nineteenth-century U.S., particular focal points of the research and writing interests of John Higham.

The second charitable fund is the William L. and Carol B. Joyce Historical Collections and Labor Archives Program Endowment for the University Libraries at Penn State. Its purpose is to support and enhance the Historical Collections and Labor Archives of the Eberly Family Special Collections Library at Penn State.

During retirement, Bill wrote and researched a manuscript about a nineteenth-century New York City newspaper owner and publisher, Robert Bonner, an idea he had mused about since his graduate school days. He also supported a variety of Democratic political initiatives and indulged his life-long passion for baseball as an avid New York Mets fan.

Bill is survived by his wife of 53 years, Carol Bertani Joyce, his daughter and her husband, Susan and Oliver Köster, his son, Michael Joyce, his grandchildren, Alexander, Charlotte, and Marie-Louise, his sister-in-law Jacqui Joyce, his sisters and their spouses, Rosemary and David Spencer and Kathleen and Tom Sullivan, as well as many cousins, nieces, and nephews.

## → Coming Attractions!

A very busy autumn and winter are in store for the Friends of the Princeton University Library and their guests. Many of these events are expected to be in-person (depending, of course, on how the pandemic evolves and on Princeton University visitor policies). Some are also likely to be online simultaneously with the in-person events.



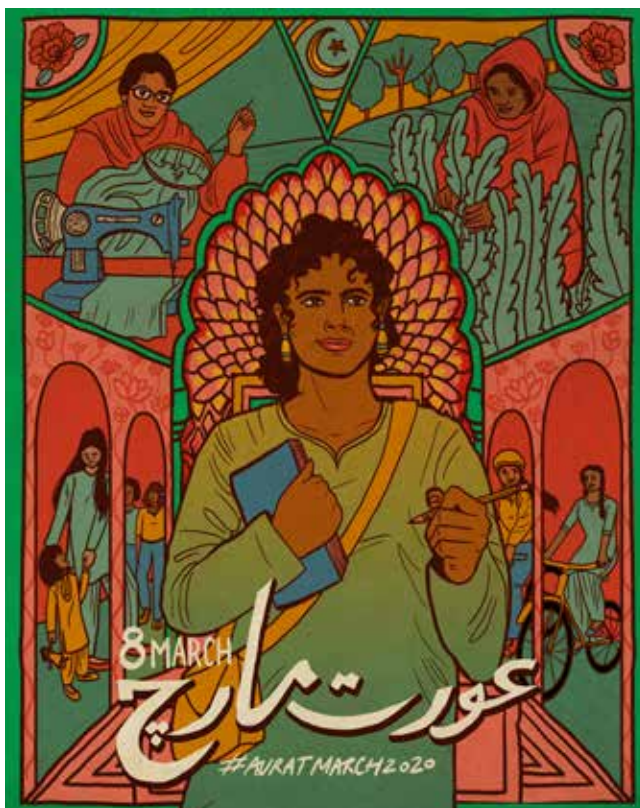
Now through DECEMBER 11: There's a new exhibition at Firestone Library's Ellen and Leonard Milberg Gallery: "Records of Resistance: Documenting Global Activism 1933 to 2021." The exhibition depicts resistance through posters, pamphlets, and flyers. Visitors will also see new ways of disseminating dissent as activists harness the power of the Internet and social media to make their voices heard. The curators are Fernando Acosta-Rodríguez, Ellen Ambrosone, Will Clements, David Hollander, and Gabrielle Winkler. The exhibition is open daily from noon to 6 p.m. Guided tours are offered on a number of dates in October, November, and December. Visit <https://bit.ly/3RJOY2t> for more details.



Now: In-person programming is back at the Cotsen Children's Library. See <https://bit.ly/3LeXW3s> for details. Visitors are also welcome to stop by the public gallery Tuesday–Friday, 10 a.m. to 3 p.m.



SEPTEMBER 28: Small Talk with Stanley N. Katz, a Council member of the Friends, distinguished historian, and director of the Princeton University Center for Arts and Cultural Policy Studies. He will discuss "The Trouble With Truth" in an in-person and online presentation and will be joined by Sean Wilentz, the George Henry Davis 1886 Professor of American History. The in-person event will take place from 5 to 7 p.m. in the Special Collections Large Classroom on C Floor at Firestone. Registration is



Shehzil Malik, Aurat March 2020, a poster for a women's march in Pakistan that takes place each year on or close to International Women's Day. South Asian Ephemera Collection, Princeton University Library.

required for both the in-person and online presentation. Visit <https://bit.ly/3S1kDKK> to register.



OCTOBER 18: Joshua Kotin, associate professor of English, will speak on "Shakespeare and Company: The Bookshop That Shaped the Lost Generation," as part of a Smithsonian Associates series. In 1919, Sylvia Beach opened Shakespeare and Company in Paris and published James Joyce's masterpiece *Ulysses* in 1922. When Beach died in 1962, she left behind a vast archive of business and personal records, which are now held by Princeton. In his talk, Professor Kotin will draw on the archive to reveal new stories about the writers who frequented the



Joshua Kotin.

bookshop, including Ernest Hemingway and Gertrude Stein. Utilizing the Shakespeare and Company Project, a digital humanities initiative at Princeton, Professor Kotin will bring to light details about the lives of forgotten artists and intellectuals who lived and wrote in the time between the wars. His talk takes place online from 6:30 to 7:45 p.m. For more information, visit: <https://bit.ly/3QJ1MmF>.



OCTOBER 23: Watch your mailboxes for details on the Friends' Fall Meeting and Dinner. Anne Jarvis, the Robert H. Taylor 1930 University Librarian, will present her "State of the Library" address at a meeting of the Council. The meeting will be followed by a reception and dinner, open to all members and their guests and featuring a talk by Peter J. Dougherty, Editor at Large and former Director of Princeton University Press. The event will take place at the Nassau Club, which offers valet parking, something that's very welcome in Princeton.



NOVEMBER 2: An Acquisitions Showcase with Will Noel, John T. Maltsberger III '55 Associate University Librarian for Rare Books and Special Collections. Details to come.



DECEMBER 14: Small Talk with David Nirenberg, Director and Leon Levy Professor at the Institute for Advanced Study. Watch for details.



JANUARY 2023: Small Talk with Nina Khrushcheva, Professor of International Affairs at the New School. She holds a doctorate in Comparative Literature from Princeton and has written several books about Russia. Stay tuned for more information.



Nina Khrushcheva.

FEBRUARY 1: Small Talk with Gene A. Jarrett, Dean of the Faculty and William S. Tod Professor of English. Details to come.



SPRING 2023: The much-anticipated exhibition, "Sites of Memory: The Archival World of Toni Morrison," is scheduled to open in Firestone Library's Ellen and Leonard Milberg Gallery. The Friends are financing the catalog for the exhibition.



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



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PRINCETON UNIVERSITY LIBRARY

Founded in 1930, the Friends of the Princeton University Library is an association of individuals whose interest in books, manuscripts, graphic arts, and numismatics serves to enhance the resources of the Library while promoting awareness of its special collections. The Friends secure gifts and bequests and provide funds to support the purchase of rare books, manuscripts, and other materials for the Library. The Friends also offer grants for scholars conducting research or writing on topics for which the resources of Princeton's libraries are essential.

In addition to the satisfaction of supporting one of the world's finest research libraries, members are invited to exhibitions, lectures, receptions, and other activities sponsored by the Friends. We heartily welcome those who would like to support the Library by joining us. Join online at:

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## Avvertimento dell' Autore

non si presenta che il solo corpo della Città racchiuse dentro la mura attribuite all'Imperatore  
era tutto il Campo Marzio ma solamente quella parte che era ristretta di fabbriche la mura e co-  
ni del Campidoglio fino alla Porta del Popolo. Il resto rimaneva escluso dalle sue mura quel  
la Porta Mole era terminata il Campo, siccome abbiamo indicato nel primo Titolo della  
dimostrata nell'Opera che ha per titolo il Campo Marzio.

*...continuando nell'opera che ha per titolo il Compo Merito.  
...che ne seguirà di nuovo alla città nella medesima guisa che li anticamente; tanto più  
...di tempo. E così si rivedrà che da lui son venute a Leriano e Calvo a Permetto  
...comparire di giudicare il poble del fantasma; e ripresentando con la sua pa-  
...za. In questa impresa che è sotto nel nome a darre più con tanta sicurezza  
...una copia di armi con qual poterlo opportunamente colpire i nemici. Altri di gli  
...di correre con gli stessi fantasma, ed in varie guise per esser pronti in*

ma forma spaziale esprimendo in linea quasi perpendicolare una data per ipotesi del lavoro, che incalza quanto per orientare al nocciolo degli affari. Pertanto compaiono sopra le medesime colonne quelle delle prominenze e delle altre rupi, e di nuovo si appare che non vogliono armistizio, e così addormentano a super-  
are delle cose.

Le apparenze sono tali da far pensare che il progetto del fiume, soprattutto la casa rappresentativa, sia andato ad inghiottirsi in una voracissima e totale guerra al terrorismo. Invece, se si guarda con attenzione, si può notare che tutti questi altri, e soprattutto questi, si sono mossi in una direzione che è stata quella di una vera e propria guerra al terrorismo. E ad altri intanto, si è visto che, se si guarda con attenzione, si può notare che tutti questi altri, e soprattutto questi, si sono mossi in una direzione che è stata quella di una vera e propria guerra al terrorismo. E ad altri intanto, si è visto che, se si guarda con attenzione, si può notare che tutti questi altri, e soprattutto questi, si sono mossi in una direzione che è stata quella di una vera e propria guerra al terrorismo.

*...e così antica è l'antica  
...le antichità con tanta più forte serve in comprensione più a essere  
...non considerarsi da chi non riconosce il non antico stato  
Epigonia.  
Lima*

[illegible]

Tom. I. Tav. II. Fig. 2.  
pendente al n° 1  
Albana, in cui porta.

Map of the Azores

Scale 1:100,000

*Nel luogo di Nona preso  
ma a mano manca  
abitano i Sioniti  
che sono molto in*

la nuova Torino  
alla casa di Lombrini  
e mano di Lombrini

24 Rovine del luogo  
Battinone nella  
Torta Sella 25

no di Cristo 418. da S.  
polare di tutta la Terra  
Dm. I. Tar. 45. Fig. 2.  
tano parte dell'acqua

37 Aranci della camera Scrol  
crate della famiglia di L. Aran  
ni nella villa Magnani N. R. T. II  
T. 9, fino alla 25.

ad uno delle pietre A. B. Tomo II  
 Tav. 12. Quasi alla 19.  
 In mezzo del Naviglio Secariano mila d' rillo  
 50 Rovine del Castello principale dell'  
 regno Claudio. A' Anconauron no'  
 Leggendosi nelle Tav. 12. Tav. 13.

21. *Altri avanzi del Arco del Tempio di  
 Minerva e Mura alla cura di Roma*  
 22. *Avanzi del Tempio di Minerva Medica  
 nella sua <sup>1</sup> casa Romana*  
 23. *Avanzi del Tempio di Minerva comune*

# PIANTA DI ROMA E DEL CAMPO MARZO



139 *Reclino a due tritoni della Casa aurea di Nerone*  
140 *A. R. Tam I. liv. 53. Fig. 1. anello red.*  
141 *Arco dell'Imperatore Tito, nelle vedute di*  
142 *Nerone dall'arco scoperto, che dana l'ingrasso*  
143 *Nerone negli arci di Monaci di S. Francesco*  
144 *Arco della Colle della casa aurea nel S. mare*  
145 *Nerone del Solino della sua Casa ricompra detto*  
146 *Arco di mura della sopra la Reggia Neroniana*  
147 *Arco fabbricato alle porte del Tempio di*  
148 *Reclino del Tempio di Antonino Pio e Faustina*  
149 *reclino in Miranda, Teatro di Roma*

146 Tre colonne con una parte di Architrave, fregi,  
di del Tempio di Castore e Polluce che ha l'al-  
tarello della sua casa, di cui avanzano di muro le ri-  
148 S. Maria della Consolazione  
149 Tempietto della Madonna Niente in un'isola S. Maria

122 Tomba della Signora Verile in oro. - Milano.  
123 Casa di Carlo di Ruvo, casa di Niccolò Fubard di L.  
di CRISTO delle spoglie di antichi re. - Si vede.  
124 Ponte rotto fabbricato da Gregorio XIII in la rocca  
latina. Lo più dell'antico furono fatte dal Conc.

uno dei quali, sotto il primo della repa di Tivoli, anche una porzione delle antiche pile su la  
151 Roccia montata di case piombo in riva del Tevere  
33 a Entrambi dell'Isola Tiberina, con apparizioni  
più o meno, con disegni, con disegni, con disegni

233. *Intestazioni antiche dell'Isola composte di più*  
234. *Chiesa di S. Bartolomeo all'Isola piantata sopra*

156 Ponte Fabrese. A. R. Tom. IV. Tav. 18. sino  
157 Ponte Grassano ora detto ponte Ferrato. no  
158 Cima dell'Isola separata ne' tempi bassi

no muri antichi della casa de' re.  
Si vado alla parte opposta, cioè alle m.  
S. S. Avanzo del condotto dell'acqua M.  
S. Lorenzo. A. R. Tom. I. Tav. II.  
La Chiesa del S. Spirito. Milano.

160 Camera di S. Antonio Abate  
161 Armaria di opere di tempi bassi, e  
na che in oggi servono di Gran  
162 Santa Croce  
163 Armaria di libri privati.

179. *Annali di morte della corte di  
Fr. Bon. Fratelli di S. Gio: di  
180. *Reino de' bagni adiacenti alla  
nelle Carceri si veggono nei 1700  
181. *S. Lorenzo in Parigi. Anno***

107. Altri arazzi delle Terme di S. Lorenzo in Ponte. Pe-  
168. Altri arazzi delle dette Terme  
169. Arazzi di una scuola di Terme

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175. *disco del Imp. Sennario Sere-  
fidoio. A. R. T. I. Tav. 1.  
quinto monumento e la m.*

174. Tre colonne per anelli rotte  
dicono del Tempio di Giove  
di Roma. Parimente si ve-

di esse colonne, zaronas  
con spoglie d' altri Edifizi  
vedute di Roma, e A. R.  
175 Avanzi dell' antico Teatro  
del Senato Romano

126 Fabbrica fatta per resten-  
derimpetto al Foro d'Au-  
tica iscrizione posta nel  
il Carcere Mamertino

177 Anna del Portico di Capri  
distanza alla prima  
tadine de e Porta  
le fra il vicolo  
faccia a S. B.

Porta Fabbrica

Un'altra porta all'anno la porta Fabbrica

... nella Co  
... poia alla r  
... na si vede nella  
... veraleto dicev al Alvar  
... in carcere a un'epoca del

mercanti di pelli,  
diar.  
veranno pregio la stoffa  
mille volte più di prima

avanti del Tempio