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From the Chair of the Friends

During the 2017–2018 academic year, the activities of the Friends of the Princeton University Library turned to the medieval, the contemporary, and the fictional realms. Acquisitions assisted by the Friends also covered a broad historical swath, reflecting a growing interest in significant 20th-century material that draws increasing attention from students, academics, and researchers.

Our Fall Dinner in October 2017 featured a talk by Harvard Professor Jan Ziolkowski, who explored a forgotten 12th-century tale that reappeared in literature, opera, and popular music beginning in the mid-19th century. Another event brought the ever-popular visiting lecturer Fintan O’Toole, who fascinated us with details of the intriguing techniques used to achieve fame by modern history’s first and perhaps greatest self-promoter, George Bernard Shaw. Author Pia de Jong invited us to her home and recounted the harrowing family crisis that led to her emergence as a writer. Then there was novelist John Grisham, who came to discuss the plot of Camino Island, which begins with a theft from one of Firestone’s most important manuscript collections.

Friends-funded acquisitions also reflected great historical breadth: a 15th-century work that analyzes the sources of ancient Rome’s greatness; an early 19th-century color-plate volume that contains some of the earliest European views and descriptions of the landscape and indigenous peoples of Hawaii and other Pacific islands; and a profusely extra-illustrated biography of a great 19th-century social caricaturist and book illustrator. From the 20th century, the Friends assisted in the acquisition of two works produced during the early Soviet era, including a musical score that placed its composer in life-threatening circumstances. This edition of the Newsletter also includes notices of other substantial additions to Firestone’s special collections, which help sustain the Princeton University Library’s position among the vanguard of the world’s great academic and research libraries.
In the opening pages of this issue, you will also read about a newly adopted Library access policy for members of the Friends and open online access to the complete contents of the *Princeton University Library Chronicle* from its first issue as *Biblia* in 1930 through the present. Your support makes possible much of the progress noted in this *Newsletter*, and it is deeply appreciated.

I urge you to help spread awareness that—as you know—an essential element of a fulfilling life is membership in the Friends of the Princeton University Library.

*P. Randolph Hill ’72*
*Chair of the Friends*

**From the University Librarian**

Dear Friends,

It is with great pleasure and pride that I share news about some key initiatives that have advanced during the past year. Not least of these has been the launch of the Library’s first-ever mission and vision statements and strategic plan. Together they provide the direction, identity, and opportunities to review and position the Library to ensure that its services continue to meet the University’s mission. Our strategic plan also serves as a framework for future thinking and planning, and it has truly been the result of collaboration and consultation.

We also entered the much-anticipated final phase of the Firestone Renovation Project (begun in 2008!) and look forward to celebrating its completion in 2019. Key milestones from this past year include the opening of inspirational new spaces on the first floor, including the Thomas Graham Reading Room, the Scribner Reading Room, and the Dulles Reading Room, and the reopening of the Cotsen Children’s Library after the completion of system upgrades. It has been gratifying to see these spaces so warmly welcomed and intensively utilized by our faculty and students.

We are looking forward to the introduction of more new spaces, including the Ellen and Leonard Milberg Gallery, scheduled to open in early 2019 with the premiere exhibition “Welcome Additions: Selected Rare Books and Special Collections Acquisitions, 2012–2018,” and the Tiger Tea Room, expected in late Spring 2019. The gallery will provide a wonderful opportunity to showcase our collections, and each physical exhibition will be accompanied by a virtual exhibition, so that individuals unable to visit in person will be able to enjoy a viewing experience.

Today, sharing resources is one of the many ways in which great academic libraries are transforming themselves to meet the research needs of their patrons, and collaboration with our peers has resulted in access that would have been unimaginable 10 years ago. The 2018 academic year marked an extraordinary expansion of searchable content available through Princeton University Library’s catalog. Five million new records were added via the launch of a Shared Collection Service developed by the partners of ReCAP (the Research Collections and Preservation Consortium), a collections preservation facility jointly owned and operated by Princeton, Columbia University, and the New York Public Library. Access to these records adds a powerhouse of content to support our researchers and scholars, and this initiative serves as an exemplar of what is possible when Princeton and its peer institutions work collaboratively to share our diverse and distinctive collections.

As the end of the Firestone renovation draws near, we are excited by the opportunities to design value-added services for our patrons, who seek access to a wide variety of information/knowledge formats, delivered to a range of devices, at their own convenience—“anytime, anywhere.” As we respond to ever-increasing demands, particularly in relation to the creation of new knowledge and learning, I am confident that Princeton University Library will continue to have a critical and central role within the academic community, and I look forward to sharing updates on new initiatives in the next issue.

*Anne Jarvis*
*Robert H. Taylor ’30*
*University Librarian*

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*Left: Architectural rendering of the Ellen and Leonard Milberg Gallery courtesy of Shepley Bulfinch.*
Library Access for Members of the Friends

On January 31, 2018, the Friends announced a new benefit for members: access to Firestone and the other libraries of Princeton University. Although some restrictions apply, the policy should fully accommodate our members’ requests. Details of the policy are available through the Library Access Office at 609–258–5737 or http://library.princeton.edu/services/access/visitors/friends. This courtesy is the result of sustained effort by our late Membership Committee Chair, Millard Riggs, who worked closely with University Librarian Anne Jarvis, Assistant University Librarian for Collection Development Patty Gaspari-Bridges, and other members of the Library staff.

The Princeton University Library Chronicle through JSTOR

Among the scholarly achievements of Princeton’s late President William G. Bowen was the founding of JSTOR in 1995. This digital library originally gave access to complete runs of a limited number of digitized academic journals, but now includes more than 12 million academic journal articles, books, and primary sources in 75 disciplines.

For nearly nine decades, the Princeton University Library has published an interdisciplinary journal with the mission of presenting articles of scholarly importance and general interest based upon research in the collections of the Library. *Biblia*, first published in June 1930, was followed by the *Princeton University Library Chronicle* from 1939. Having these journals digitized and uploaded to JSTOR has been long viewed as an important way to follow President Bowen’s lead and use JSTOR to enable wide digital access to scholarship supported by the Friends. Our arrangement with JSTOR allows “Open Access” so that our journals are available to everyone, free of charge. A particular benefit of the relationship is the hyperlinking of any JSTOR journal that is cited in a *Biblia* or *PULC* footnote, providing immediate access to the cited article. Moreover, each article has a stable url, making reference to it more efficient. Visit https://www.jstor.org/journal/prinunivlibrchro to browse the issues.

The Friends are especially grateful for the tireless efforts of Associate University Librarian for Rare Books and Special Collections Stephen Ferguson, who served as project manager through the lengthy process to complete the JSTOR arrangements. We also thank Jordan Hebert (Digital Imaging Technician) and Roel Muñoz (Library Digital Imaging Manager), as well as Vicki Principi (Special Collections Assistant), Linda Oliveira (Library Secretary Specialist and Friends Assistant), and Darlene Dreyer (Assistant to the Associate University Librarian for RBSC).
The Ellen and Leonard Milberg Gallery

Recognizing the many contributions of Leonard L. Milberg ’53, the much-anticipated Ellen and Leonard Milberg Gallery will open in early 2019. Exhibitions will feature the world-renowned collections of Princeton University Library while also drawing upon complementary collections from campus partners, such as the Princeton University Art Museum. Each exhibition will be displayed using state-of-the-art gallery features, including moving walls, custom cases, and imaginative electronic technology.

The gallery’s first exhibition, titled “Welcome Additions,” will be a retrospective from 2012 through the present, showcasing more than 80 extraordinary items from all units of the Department of Rare Books and Special Collections, as well as special collections in the Marquand Library of Art and Archaeology and the East Asian Library.

Planned for 2020 is “Piranesi on the Page,” a 300th-anniversary celebration of printmaker Giovanni Battista Piranesi (1720–1778), featuring over 50 items, including important loans from the Vatican Library and other institutions. Future exhibitions will explore such topics as alchemy (planned for fall 2020), Native Americans and the 100th anniversary of the Association on American Indian Affairs, and the origins and early spread of printing in Europe.

Cotsen Reopens

It was a day of much celebration and fuss … after 11 months of renovation, the gallery of the Cotsen Children’s Library reopened.

The gallery closed in June 2017 for a long-awaited renovation, part of the broader, multi-year Firestone Renovation Project. Staff offices were temporarily relocated, the Kite Wall was de-installed and put in storage, and the collections normally shelved in the gallery’s “Wall of Books” were moved into the C Floor vault in Rare Books and Special Collections.

Andrea Immel and Ian Dooley camped out in vacant desks in Rare Books, where they beavered away on two forthcoming Cotsen publications. Katie Zondlo and Dana Sheridan shared a multipurpose room. They did, however, host some fun off-site programs: a Tintin event, a Sherlock Holmes escape room, a Bhangra dance performance, and pop-up story times in Rocky Hill, Pennington, and Bernardsville.

Dana and Katie wanted to welcome community
families back in style, so they devised a three-part celebration for the official reopening, with 34-inch helium alphabet letters, a hands-on art extravaganza, and a giveaway of gift baskets with literary themes. There were 11 baskets in total—one for each month of the renovation.

The space looks little changed except to the most discerning of eyes. Updates are subtle but necessary and include new LED lighting and new sprinkler heads. The rare book collections were also reorganized for better retrieval, security, and future growth. The exhibition program has started up again, with the reopening show celebrating the most famous cat in children’s literature, Puss in Boots.

It was a long 11 months, but staff members are delighted to be back. Please come and say hi!

Cotsen Conference Report

The Second International Symposium for Children’s Literature & the Fourth U.S.–China Symposium for Children’s Literature was hosted by the Cotsen Children’s Library, June 14–16, 2018. The theme of this year’s symposium, “Border Crossing in Children’s Literature,” attracted submissions from America, mainland China, Taiwan, Britain, Spain, Australia, and New Zealand, bringing together children’s writers, translators, and reviewers, as well as scholars...
from the fields of literary criticism, East Asian studies, education, and library and information science.

Chinese families have undergone a sea change in their perception of children’s literature and leisure reading during the 21st century. Picture books used to be a hard sell to most parents in China. “Such an expensive book, with so few words on each page—how much is my child going to learn from a thin book like that?” was the rationale of Chinese parents who distrusted picture-heavy reading materials. Many Chinese parents believed children should be challenged with difficult materials for the best learning outcome, a view with its own merits. Thanks to the combined efforts of literacy evangelizers, private story houses, and early adopters of youth reading programs, China has become the most coveted market for children’s books. It celebrated the first Chinese winner of the Hans Christian Andersen Award in 2016, Cao Wenxuan. Along with growing appreciation of all formats of children’s literature, colleges have paid steadily increasing attention to Chinese children’s books as a subject of scholarly inquiry. In 2012 the first China-US Symposium for Children’s Literature was held at the Ocean University of China. Its founding organizers were shrewdly aware of the impetus to scholarship that cross-cultural fertilization could provide. By 2016, symposium participants had expanded far beyond Chinese and American scholars, and the event was renamed the International Symposium for Children’s Literature.

As part of Princeton University Library’s Department of Rare Books and Special Collections, the Cotsen Children’s Library supports teaching, learning, and research on the campus and serves patrons worldwide who visit Princeton. The donor Lloyd E. Cotsen collected East Asian materials for children in the 1990s and 2000s in order to ensure continuing access to that region’s cultural heritage. He succeeded in assembling the finest group of these materials outside of China and Japan. These East Asian treasures are becoming more widely known to researchers as the Library continues to devote resources to acquisition and metadata work.

The Cotsen Children’s Library was invited to host the 2018 International Symposium for Children’s Literature by Professors Claudia Nelson and Ziqiang Zhu. “Border Crossing in Children’s Literature” benefited hugely from Nelson’s ideas and suggestions at the beginning of its planning process. The inclusion of non-English papers and offering of translation service were made possible by organizational and coordinating work done by Zhu’s colleagues at the Ocean University of China. Sponsorship from Ocean and Oklahoma State University helped Princeton fund simultaneous interpretation equipment and translation service for the symposium.


Optical Devices on View

In conjunction with the renovation of Firestone Library, a glass display case has been installed to hold a portion of Princeton’s unusual collection of optical and perspectival devices dating from the Renaissance to the early 20th century. Located at the west end of the new Rare Books and Special Collections reading room on C Floor, the case filled with magic lanterns, peep eggs, zograscopes, zootropes, thaumatropes, and various optical views can be studied any time during Firestone’s open hours.

Among the devices is a rare megalethoscope invented by Carlo Ponti around 1860 to view photographs specially prepared as “hold-to-light”
Fall Talk with Pia de Jong

On a warm and sunny Sunday in late September 2017, members of the Friends were treated to an afternoon at Olden Farm, residence of the director of the Institute for Advanced Study. The occasion was a talk by Pia de Jong, novelist, columnist, author, and wife of the Institute’s current director, Robbert Dijkgraaf.

Ms. de Jong’s talk focused on the path that led her to recognize her desire to write. She also discussed the impact that her daughter’s life-threatening illness had upon this evolution. Laced with fascinating and sometimes humorous stories of neighborhood life in tightly knit Amsterdam, the talk provided a wonderful and informative afternoon, which included much discussion of topics Ms. de Jong had highlighted.

Below & opposite: Pia de Jong at Olden Farm (photos by Shelley M. Szwast).
Fall Meeting and Dinner: *The Juggler of Notre Dame* and the Making of Medieval Modernity

At the dinner following our Fall Council Meeting on Sunday, October 22, 2017, our speaker focused upon a tale that is represented within the Library’s collections. Jan Ziolkowski, Arthur Kingsley Porter Professor of Medieval Latin at Harvard, spoke on *The Juggler of Notre Dame*, a tale that survives both as a wonderful medieval French poem and as a symbol of the Gothic revivalism that swept through Europe and the United States in art, architecture, and literature beginning in the mid-19th century.

The narrative of *The Juggler* was rediscovered in 1873 and enthusiastically appropriated by scholars, amateurs, and a variety of artists. First, Anatole France converted the tale into a beloved short story. Jules Massenet then used it to create *Le Jongleur de Notre Dame*, an opera that was performed in the

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United States with diva Mary Garden playing the lead role en travesti. Additionally, Henry Adams incorporated the story into his best-selling book, *Mont-Saint-Michel and Chartres*.

The tale eventually became the basis for radio programs, television shows, cartoons, movies, books for children, and religious books. A version of the tale was among W. H. Auden’s favorites of his own poems. Not surprisingly, D. H. Lawrence, Wallace Stevens, and Carl Jung all referred to *The Juggler of Notre Dame* in their writings. Through narrative and images, Professor Ziolkowski brought the history of this story to life, and continued to discuss findings from his work during the question-and-answer period.

Jan Ziolkowski is also Director of the Dumbarton Oaks Research Library and Collection in Washington, DC. In recognition of this connection, the Friends and their guests were treated to a surprise keyboard performance of Igor Stravinsky’s Concerto, subtitled “Dumbarton Oaks,” by Edward Zhang ’19 and Alex Chien ’20 of the Princeton Pi-anists Ensemble. Originally written for a chamber orchestra of 15 players, the Dumbarton Oaks Concerto was commissioned by Robert Woods Bliss and Mildred Barnes Bliss to celebrate their 30th wedding anniversary. The Blisses donated their mansion and grounds to Harvard in 1940.

### Appearing at the Scene of the Crime

It started with suggestions from Council members Ruta Smithson and James Felser. Then, an invitation to visit the scene of the fictitious crime and be interrogated there. Acceptance of the invitation was quickly followed by the writer’s request for a private showing of items that were among those nabbed in the heist.

The day finally arrived, and preparations were made for a full house at Richardson Auditorium. The interrogation was to be conducted by Maria DiBattista, the Charles Barnwell Straut Class of
1923 Professor of English, who had done a wonderful job interviewing Woody Allen for a Friends event in 2013.

A call came very early on the day of the event: due to earlier storms, planes from Chicago were backed up, and Maria could not get a flight to Newark in time to make it. What a predicament! Finding a stand-in for Maria DiBattista would be as close to impossible as finding a stand-in for John Grisham!

“A solution at last!” Maria later announced. “I’ve found a flight to DC, then I can wait for a flight to Newark.” No, no, Maria!! Don’t try to fly from Washington! Thankfully, Maria found the Metro bound for Union Station and trains to Princeton. She arrived at Richardson in time to meet Grisham and speak with him for about 10 minutes before “show time.”

John Grisham was indeed shown items of the Library’s priceless Fitzgerald holdings by Curator of Manuscripts Don Skemer. The visit to Rare Books and Special Collections was led by Robert F. Taylor 1930 University Librarian Anne Jarvis and overseen by a significant security detail for appropriate effect. Don shared a wealth of information about Fitzgerald’s writing habits that is not widely known. He also discussed the provenance of Princeton’s vast collection of Fitzgerald’s manuscripts and letters.

Grisham found aspects of Fitzgerald’s work a fascinating contrast to the work of William Faulkner, whose literary archive is largely held in Grisham’s hometown of Charlottesville, at the University of Virginia. Though that archive is vast, it does not compare in breadth to Princeton’s collection of Fitzgerald. And that’s the reason, Grisham stated, that he chose Princeton as the scene of the crime in Camino Island: it’s the only university in the United
States with such a concentration of the works by a writer of such stature. Some of Grisham’s keen observations from the RBSC visit were later incorporated into his comments and responses during his interview with Maria.

Then the event: showers earlier in the day cleared, and the weather was pleasant as throngs arrived at Richardson. As Chair of the Friends, I welcomed the audience, and explained that membership in the Friends of the Princeton University Library is essential for a fulfilling life. I then introduced Anne Jarvis, who speculated that Meryl Streep might be asked to portray her in the movie version of *Camino Island*. Upon that note, she welcomed John Grisham and Maria DiBattista to the stage.

_Randy Hill ’72_
Friends Chair Randy Hill welcomes the audience at Richardson (photo by Shelley M. Szwast).

University Librarian Anne Jarvis introduces John Grisham and Maria DiBattista (photo by Shelley M. Szwast).

Maria DiBattista in conversation with John Grisham (photo by Shelley M. Szwast).
Friends Assistant Linda Oliveira and Library Communications Manager Barbara Valenza with John Grisham (photo by Shelley M. Szwast).

Council member Judy Scheide conversing with the author (photo by Shelley M. Szwast).
George Bernard Shaw and the Uses of Celebrity

On May 1, 2018, the Friends and the Princeton University Library sponsored a lecture on the life of George Bernard Shaw by one of Ireland’s leading public intellectuals, Fintan O’Toole, Visiting Lecturer in Theater and Acting Chair for the Fund for Irish Studies (he was formerly the Leonard L. Milberg Lecturer in Irish Letters at Princeton). O’Toole’s new book, *Judging Shaw: The Radicalism of GBS*, was published by the Royal Irish Academy in October 2017 to critical acclaim.

George Bernard Shaw was the first person to win both a Nobel Prize (for literature) and an Academy Award (for the screenplay for *Pygmalion*). He was a prolific writer and polymath, and one of the first global celebrities who carefully created and managed his own brand. O’Toole spoke of Shaw as a master of self-invention: a “nobody” who captured the zeitgeist and one of the first private individuals to understand fully how to generate and use global fame.

The talk was followed by dinner at Prospect, where speakers included Robert H. Taylor 1930 University Librarian Anne Jarvis, Provost and Alexander Stewart 1886 Professor of Psychology and Public Affairs Deborah Prentice, and Daniel Mulhall, Ireland’s Ambassador to the United States. Also attending the lecture and dinner was Geraldine Byrne Nason, Permanent Representative of Ireland to the United Nations.

Left: Irish Ambassador Daniel Mulhall (far right) with Curator of Rare Books Eric White, as Anne Jarvis, Stephen Ferguson, and Gabriel Swift and look on. Top right: Princeton University Provost Deborah A. Prentice. Bottom right: Fintan O’Toole, Geraldine Byrne Nason, Irish Consul to the U.N., and Daniel Mulhall (photos by Shelley M. Szwast).
Under the Skin: Tattoos in Japanese Prints


She explained that a strong link between tattoo art and color woodblock prints dates back to the late 1820s. In 2008, Griffin donated a group of Japanese and Chinese prints and drawings to the Graphic Arts Collection in honor of former curator Dale Roylance.

Following the lecture, guests enjoyed a reception at the East Asian Library organized by Setsuko Noguchi, Japanese Studies Librarian, and sponsored by the Friends of the Princeton University Library and the P. Y. and Kinmay W. Tang Center for East Asian Art.

The Annual Meeting and Dinner

On April 22, 2018, the Annual Meeting of the Friends was held in the recently opened Lewis Center for the Arts. Following our meeting in the Wallace Theater, the center’s atrium (known as the Forum) provided ample space for our reception, event, and dinner.

Our event focused on the Friends-assisted acquisition of Giaches de Wert madrigal part books for the Mendel Music Library. Mendel Librarian Darwin Scott spoke on the life of de Wert and the historical context of his music. A selection of de Wert

Detail of Hayakawa Ayunosuke’s tattooed back and arms.
The Princeton Consort
(photo by Shelley M. Szwast).
madrigals and music of the period was presented by the Westminster Kantorei, directed by Professor Amanda Quist of Westminster Choir College, and by the Princeton Consort, led by Gabriel Crouch, Director of Choral Activities, with assistant Stephanie Tubiolo. Music of the period was also performed on the lute by Arash Noori.

The afternoon included presentations to recipients of the year’s Elmer Adler Book Collecting Prizes. The awardees and their collections are discussed in the “Awards” section of this Newsletter.
Small Talks

The Friends “Small Talks” is an annual series of presentations during the spring semester at the homes of members. The size of the audience is limited to provide a more intimate experience.

In late February 2018, local photographer Mel Edelman gave a talk titled “45 Years, a Photographer,” during which he presented an array of his photographs made on six continents, including Antarctica. In surveying his work, Edelman discussed how he has come to arrange much of it based upon social and political and environmental themes.

In mid-March, James Richardson, Professor of Creative Writing in the Lewis Center for the Arts, engaged an audience on the topic “Where Do Poems
The Creature as shown in the 1831 edition of *Frankenstein, or, The Modern Prometheus.*

Currently chaired by Ronald Smeltzer, the Princeton Bibliophiles & Collectors meets on selected Wednesday evenings in the Princeton Public Library. This change of venue was made to avoid Sunday afternoons, which no longer seemed to fit the schedules of many members. Parking is very convenient to the new meeting location. The search for a new meeting venue delayed the beginning of programs for the 2017–2018 academic year until the spring of 2018.

During the 2017–2018 academic year, the group met three times, which included the ever popular annual dinner at the Nassau Club. The outstanding program this year was “Frankenstein and Its Reception,” organized by member Ethan Tarasov, in recognition of the anniversary of the publication of Mary Shelley’s book. In addition to the speaker’s presentation, which included books and a variety of ephemeral materials, the chair brought a few books about electricity contemporary with the period when Mary Shelley, apparently inspired by reading about electricity, wrote her book. A meeting in March was in part devoted to a discussion of meeting and publicity ideas and to presentations by members who brought books to show and describe.

The Princeton Bibliophiles & Collectors would be delighted to welcome new members from the Friends of the Princeton University Library. Ronald Smeltzer can be contacted at rksmeltzer@verizon.net to answer any questions about the group.
Sylvia Plath Exhibition

On a Saturday in mid-October 2017, the Student Friends of the Princeton University Library traveled to New York to visit a Grolier Club exhibition on the life and work of Sylvia Plath. Club member Judith Raymo provided a curatorial tour of “This is the light of the mind: Selections from the Sylvia Plath Collection of Judith G. Raymo.”

Ms. Raymo was a classmate of Plath at Smith College, and has known many of the writer’s closest friends. Her fascinating presentation included details of Plath’s life and of the curious path to publication of the major portion of her writings.

Learning to Fight, Fighting to Learn: Education in Times of War

Most colleges and universities in the United States have had to address their roles during wartime. Traditionally, college students are at the prime age of enlistment, and when war loomed, academic institutions looked for the best ways to continue to educate students while also preparing them for combat. Since its founding, Princeton University has been shaped by every major war fought on American soil or halfway around the world. Starting as early as the Seven Years’ War (1756–1763), and continuing through the American involvement in Vietnam, the Princeton community has borne the demands of conflict. With materials from the Princeton University Archives and the collections of the Public Policy
Papers, the exhibition “Learning to Fight, Fighting to Learn” reviewed how education and the pursuit of knowledge evolved at Princeton over the span of 200 years, through the lens of a series of wars. It was on display from November 2017 to June 2018 at Mudd Library.

Incan Quipu at the Princeton University Art Museum

A 51-strand Incan Quipu dating from about 1400 to 1600 (Princeton Mesoamerican Manuscripts, no. 5) was placed on view in the Princeton University Art Museum as part of the exhibition “Migration and Material Alchemy” (January 27 to July 29, 2018). The Quipu is a form of pre-Columbian record-keeping, in which Incan clerks known as quipucamay kept memoranda or registers by means of knots and colors in the individual strands of string. The Quipu was the gift of Gerard B. Lambert. Concerning the Quipu, see Elizabeth P. Benson “The Quipu: ‘Written’ Texts in Ancient Peru,” *Princeton University Library Chronicle* 37, no. 1 (1975): 11–23.

Biondo Flavio (1392–1463), Italian humanist and historian, was a pioneering figure in the Renaissance discovery of antiquity. He popularized the term “Middle Ages” to describe the period between the fall of the Roman Empire and the perceived revival of antiquity in his own time. While serving a number of Renaissance popes, he inaugurated an extraordinary program of research into the history, cultural life, and physical remains of the ancient world. The crowning achievement of Flavio’s research program, *Roma triumphans* (1459), has been celebrated as an essential distillation of the humanist ideals of 15th-century Italy. It seeks to answer the overarching question of humanists from Petrarch to Machiavelli: What made Rome great? To answer the question, Flavio undertakes a comprehensive reconstruction of Rome’s religion, government, military organization, customs, and institutions over its thousand-year history.

This “great acquisition” was recommended by Professor Anthony Grafton, whose recent research, teaching, and student projects center on this influential humanist text, which celebrates ancient Rome as a model for 15th-century Italian governmental and military reforms. The second edition of 1482 is represented in only eight US libraries. Prior to this
purchase, Princeton University held only two Brescian incunables, and none by this printer, thus lacking any representation of Vercellensis’s handsome woodcut initials. The contemporary marginal annotations are of particular interest as reflections of the early reception of Flavio’s argument. Unique to this copy, they make this specimen worthy of close study in ways not offered by later editions or reprints.

**Eric White**  
*Curator of Rare Books*


The German-Russian artist Louis Choris (1795–1828) accompanied the Russian-sponsored expedition commanded by Otto von Kotzebue on its exploration of the Pacific, 1815–1818, visiting the Pacific Northwest coast, California, Hawaii, and other Pacific islands, and finally circumnavigating the globe. This atlas has been called the most important 19th-century color-plate book of the Pacific Ocean, and the segments that relate to the American West make it one of the half-dozen most important illustrated works of the period, containing more early views of these territories than any other contemporaneous volume. Choris’s illustrations and descriptions of San Francisco and California are pre-
focuses on overland narratives, and the accounts of the Four Corners states of Arizona, Colorado, New Mexico, and Utah so richly collected by Alfred Bush. The Department’s holdings of printed books in the Scheide Library, the Grenville Kane Collection, and the general collections of the Rare Book Division provide text and illustrations supporting research into first encounters with indigenous peoples of the Americas, as well as the early explorations and settle-
ments in the Spanish Southwest, the Mississippi Valley, and the Pacific Northwest.

The Department of Rare Books and Special Collections is most grateful to the Friends for their support in this acquisition.

Gabriel Swift
Selector for Western Americana


Through the generous support of the Friends of the Princeton University Library, the Graphic Arts Division acquired a unique copy of *The Life of George Cruikshank* by Blanchard Jerrold (1826–1884). The four folio volumes (expanded from two) are packed with 1,052 additional hand-colored etchings, engravings, portraits, maps, letters, drawings, watercolors, and other significant works highlighting and elaborating on the original text.

George Cruikshank (1792–1878) was a British caricaturist and book illustrator whose career began with caricatures of English social life that appeared in popular publications. In his first published work, *Pierce Egan’s Life in London* (1821), two “men about town” visit a variety of locations and taverns in London to enjoy themselves and carouse. The artist gained notoriety through political prints that attacked the royal family and leading politicians. The personification of England through a character named John Bull was developed from about 1790 by Cruikshank in conjunction with other British satirical artists, including James Gillray and Thomas Rowlandson. Cruikshank also illustrated Charles Dickens’s *Sketches by Boz* (1836), *The Mudfog Papers* (1837–1838), and *Oliver Twist* (1838).

*The Life of George Cruikshank* is not an uncommon book; Princeton has several. Extra-illustrated versions are also included in our collection, but they do not compare to this acquisition. Previously, the
Portrait of George Cruikshank.

largest *Life of Cruikshank* in Princeton’s collection consisted of two octavo books (as published) with 78 additional plates. Our new acquisition is three times the size, with extra material from the whole of Cruikshank’s œuvre, beginning with his earliest caricatures to his book illustrations. This text was prepared four years after Cruikshank’s death in 1878 as an homage to the artist. Several prints are signed by Cruikshank in pencil, and frequent notes discuss their rarity. There are 17 manuscripts and signed items, including autograph letters by George Cruikshank, John Ruskin, Jerrold, and others. One letter has been attributed to Guy Fawkes.

Extra-illustrated books are receiving renewed attention internationally. These volumes join Princeton University Library’s collection of more than 1,000 of Cruikshank’s caricatures and more than 100 of his drawings, collected by Richard Waln Miers, Class of 1888.

Dimitri Shostakovich (1906–1975), *Vocal score of Lady Macbeth of the Mtsensk District* (opus 29), 1933.

This exceedingly scarce rehearsal vocal score of Shostakovich’s *Lady Macbeth*, published months before its two premieres in January 1934, provides a valuable record of the opera’s evolution. The score documents a hitherto under-researched stage of one of the most famous instances of an artist struggling to produce politically viable art in the Stalinist Soviet Union and misjudging the unstable boundaries of officially tolerated aesthetic sensibilities.

From the 1910s to the 1920s, avant-garde art flourished in Russia. Works of non-figurative visual art and deconstructive poetry composed of word fragments and inarticulate sounds (a poetic movement known in Russian as *zaum*) were the purest expressions of a wider aggressive departure from the realist conventions of 19th-century art and litera-

Julie Mellby
*Graphic Arts Librarian*
In the years leading up to the Russian Revolution of 1917, there was a certain amount of communication and cross-pollination among Russian and western European avant-garde movements. After the Revolution, avant-garde artistic production was partly co-opted by the Soviet program: aggressively novel art marked by an abrupt break with earlier traditions was proffered as the artistic dimension of the radically new, politically and ideologically purified civilization. However, the artistic experimentation and pluralism of the early Soviet period was progressively restricted as Joseph Stalin consolidated his power toward the end of the 1920s. The artistic experiments of the avant-garde were generally indicted as culturally, morally, and intellectually empty self-indulgent bourgeois frivolities. Somewhat counterintuitively—given the radical-revolutionary identity of the regime—the political elite of the early Stalinist period mandated a rigid artistic conservatism and return to pre-20th-century artistic conventions.

Written in the midst of these shifting imperatives, between autumn 1930 and December 1932, Dmitri Shostakovich’s second opera, *Lady Macbeth of the Mtsensk District*, is regarded as the first major opera of the Soviet period. After his experimental and controversial first opera, *The Nose* (based on Nikolai Gogol’s absurdist tale and completed in 1928, when the composer was only 21 years old) closed its short Moscow run in early 1930, Shostakovich and his co-librettist, Alexandr Preis (Preys, 1905–1942), began reworking a grisly short story by Nikolai Semenovich Leskov (1831–1895). It centered around a provincial merchant’s wife, Katerina Izmaĭlova, mired in a world of lust, greed, and depravity. Shostakovich’s self-described “tragedy-satire” is remarkable for the extreme contrasts between the lyricism reserved for the suffering heroine and the stark parody and grotesque music used for all of the other main characters.

*Lady Macbeth of the Mtsensk District* had two premières: on January 22, 1934, at the Malyĭ Theater in Leningrad, in a highly charged satirical production led by Nikolai Smolich; and two days later at Moscow’s Nemirovich-Danchenko Music Theater, in a slightly toned-down staging with some musical cuts and alterations and the title changed temporarily to *Katerina Izmaĭlova*. Both performances were critical and popular successes. The theatrical realism of overt sexuality, graphic language, and savage violence, combined with the young composer’s masterful fusion of visceral music and intense drama, attracted wide audiences. Nearly 200 performances were staged in Moscow, Leningrad, and provincial theaters during the next two years, and the opera became an international sensation with productions in Europe, the United States, and South America. Shostakovich made changes in the score throughout 1934 and 1935, often smoothing over some of the razor-sharp edges of the early manifestations. In December 1935 a new production opened at an affiliate of the Bolshoi Theater in Moscow, and for a short time in early January three different productions were running in the city.

On January 28, 1936, however, *Pravda* published an unsigned denunciation of the opera entitled “Muddle Instead of Music.” Two days before, according to lore, Stalin and members of the Politburo...
had walked out of a performance during the third-act wedding scene. As noted by Princeton Professor of Music Simon Morrison, the reason for the condemnation was “perhaps because of [the opera’s] international fame, perhaps because, as the author of the denunciation (David Zaslavsky) recounted, its subject matter (including murder, rape, and circus-like mayhem) was offensive. It might have appealed to the bourgeois West, but it was antithetical to Soviet concerns” (e-mail to D. Scott, November 7, 2017). The sudden and total repression of his most popular work left Shostakovich shaken and fearing the loss of his career (or worse). Stalin’s deadly mass purges (the Great Terror) were already well underway. After Stalin’s death in 1953, Shostakovich completely revised the opera between 1956 and 1963, expunging nearly all the vulgarity and roughness of the libretto and altering some of the music. He gave this sanitized reworking, which he considered the definitive version, the new title *Katerina Izmaĭlova* (opus 114, first produced January 8, 1963).

Since Shostakovich’s death and the rediscovery of the so-called original score, the 1932 *Lady Macbeth of the Mtsensk District* is the version most often performed in the West, where it has become part of the standard 20th-century opera repertoire. Attention to *Lady Macbeth* beyond the opera house attests to its continued relevance as a cultural icon. It was one of seven seminal operas featured in the exhibition “Opera: Passion, Power and Politics” at the Victoria and Albert Museum in 2017, and it played a key role in the groundbreaking multimedia realization “Shostakovich and the Black Monk: A Russian Fantasy” (2017), co-commissioned by Princeton University Concerts and featuring the Emerson String Quartet.

The performing arts in Russia, and particularly in the early Soviet period, have become areas of intense research and collecting interest at Princeton. Beyond the Music Department’s well-established and prolific Russian music research and teaching agenda, the performing arts of the early Soviet period are more broadly the subject of Russia-focused studies at Princeton. In recent years the Slavic and History Departments have sponsored a number of courses, doctoral dissertations, local conferences, and productions centered on early Soviet theater. Additionally, the politicization of art and culture in Soviet society has meant that documents of the performing arts world in early 20th-century Russia have become crucial primary sources for an expanding range of projects across multiple disciplines.

Darwin F. Scott, Senior Music Librarian
Thomas Keenan, Slavic, East European, and Eurasian Studies Librarian

*Krasnaia niva*. Moscow: Mospoligraf, 1923–1931. 432 of the total 437 numbers published.

*Krasnaia niva* (Red Field) was an illustrated magazine issued by the publishers of *Izvestiia*, one of the principal newspapers of the Soviet Union. Running from 1923 to 1931, *Krasnaia niva* was one among many early Soviet illustrated periodicals focused on the arts. It featured reproductions of works of painting and graphic art, shorter poetry and prose works, theoretical texts, and reviews of exhibitions and performances. In many cases, its covers were designed by important artists of the era, among them Alexander Deineka, Yuri Pimenov, the brothers Vladimir and Georgii Stenberg, Olga Kulagina, and Natalia Pinus. Like other contemporary periodicals in its category, *Krasnaia niva* chronicled the practice and theoretical contemplation of the verbal, visual, and performing arts during the richest period of Soviet artistic experimentation. The first decade and a half of the Soviet era is famous for an intensely prolific aesthetic instability. In the immediate post-Revolutionary years, when the new society’s artistic culture had not yet gelled, figures from early 20th-century Russia’s sphere of avant-garde art and literature vied with proponents of more “legible” realist literary and artistic conventions to determine a new artistic and literary culture for the new Soviet civilization. This vigorous contest—richly documented in the artistic theory and practice of the period—continued until the aggressive homogenization of the arts in the early 1930s. The more conservative *Krasnaia niva* in a sense anticipated the later Soviet aesthetics, when the most compelling achievements of the avant-garde would be coopted for use in propaganda campaigns and excluded from the fine
The cover of *Krasnaia niva*, issue no. 35, 1930.
arts sphere, which would be the domain of socialist realism.

Princeton has become an important center for the study of the intersection of visual and verbal media in a variety of Russian and Soviet documents and artifacts. Since 2014, the Library has partnered with faculty from Slavic Languages and Literatures and Anthropology to present a biannual symposium on the visual and the verbal in Russian and Soviet culture.

Issues of Krasnaia niva are very rare, and complete (or nearly complete) sets are extremely rare. In North America the only complete sets are held at the Hoover Institution at Stanford University and at Johns Hopkins University. Hence, we are very grateful to the Friends for their assistance in this most important addition to the Library’s collections.

Thomas Keenan
Slavic, East European, and Eurasian Studies Librarian

Member Gifts

From Robert L. Ross

As calendar year 2017 ended, Robert L. Ross gave to the Princeton University Numismatic Collection his tenth annual donation of medals and orders. This gift completes the transfer of his collection of Latin American medals as shown in the 2014 exhibition “From a Thankful Nation: Latin American Medals and Orders in the Robert L. Ross Collection, Princeton University,” and included in the catalogue of the exhibition written by Mr. Ross and Curator of Numismatics Alan Stahl. With this gift, Ross has also begun the transfer of his more comprehensive collection of medals and orders, including those from Spain and Mexico from the period before Latin American independence.

France, Légion d'Honneur, Knight’s badge, First Empire.
Picturing Progress: A Photo Album for Vladimir Lenin

A large Russian-language photo album dedicated “To dear Vladimir Ilyich Ulyanov (Lenin) from the Communal Management of Azneft” and now in the Cotsen Children’s Library was probably created in 1922 for the workers of a commune to showcase the amenities of their newly industrialized and collectivized life under Soviet rule. Under Imperial Russia, the booming oil economy in the area of Azerbaijan attracted large numbers of skilled workers at the beginning of the 20th century. After a brief 18 months of independence during the Russian Civil War, the Azerbaijan Democratic Republic was conquered by the Red Army in 1920 and forcibly integrated into

![Stolovaia sanatorii (dining room of the sanatorium). A few comrades enjoy a communal dinner.](image)

![Sabunchinskaia bol’nitsa (Sabunchu hospital) in Baku, Azerbaijan.](image)
the Soviet Union. The massive oil fields outside of the capital city Baku were nationalized and consolidated under the Azneft name. Workers and their families were organized into communes.

During the 1920s, bold educational reforms were introduced throughout the nascent Soviet Union. Literacy campaigns were especially emphasized in order to modernize the Soviet nation and educate a mostly illiterate populace. The Azneft album, featuring 114 photographs (mostly silver prints) mounted on 30 card stock sheets, captures these initiatives in action and also depicts life off the commune. Pictures in the second half record visits to a new hospital in Baku and various sanatoria in Stavropol Krai, a region well known for its climate and health resorts.

The handwritten captions show that this photo album was not mass produced. Other Soviet albums of this kind are known to exist, and more elaborate versions would later be dedicated to Comrade Stalin. We are lucky to have this unique example at Cotsen so that we can preserve these rare views into a once brave new world. Many thanks to Thomas Keenan, Slavic, East European, and Eurasian Librarian, for invaluable insights into this item.

*Based on “Picturing Progress: A Photo Album for Vladimir Lenin from the Azneft Commune” by Ian Dooley, posted on the Cotsen Curatorial blog, September 1, 2017.*

**MANUSCRIPTS DIVISION**

**All Things Trollopian**

The Manuscripts Division’s extensive holdings on the celebrated English Victorian novelist Anthony Trollope (1815–1882) have grown measurably thanks to a generous gift by the Reverend George S. Rigby Jr. of Media, Pennsylvania. The George S. Rigby Jr. Collection of Anthony Trollope (c1582)
contains 122 autograph letters of the author, as well as autograph notes and documents; leaves from his novel *Castle Richmond* (1860) and Australian journal (1872); selected letters of his older brother, the novelist Thomas Adolphus Trollope (1810–1892), and other members of the Trollope family; and photographs and caricatures, including an original watercolor by the French artist “Sem” (Georges Goursat, 1863–1934) dating from around 1876. Printed editions of Trollope’s work were also donated as part of the Rigby Collection and are being cataloged and housed in the Rare Book Division. The Rigby collection nicely complements the rich Trollope holdings of the Department of Rare Books and Special Collections, especially in the Morris L. Parrish Collection of Victorian Novelists and the Robert H. Taylor Collection of English and American Literature.

George S. Rigby Jr., the collector and donor, was educated in Media public schools and graduated from Asbury University (1959) and the Eastern Baptist Theological Seminary (B. Div., 1963; M. Div., 1972). Rigby donated the Trollope Collection to the Princeton University Library in September 2017 so that it could be (in the donor’s words) “maintained as a unit and preserved in a facility suitable for its care, and in an institution which contained material consonant with [his collection].”

**Gifts That Keep On Giving**

Robert H. Taylor (1908–1985), Class of 1930, was one of the most dedicated bibliophiles and Library donors in the history of Princeton University. Taylor devoted over a half century to amassing a superb collection of printed books, manuscripts, and other special materials on English and American literature, which he bequeathed to the Library in 1985. The Robert Taylor Collection, including the portion in the Manuscripts Division (RTC 01), is a scholarly resource that supports campus-based research, classroom instruction, and researchers worldwide who both visit Rare Books and Special Collections and take advantage of selective digital access to holdings. During his lifetime, Taylor contributed generously to particular acquisitions clearly intended for the Manuscripts Division rather than his own collection: a mid-15th-century manuscript of Chaucer’s *Canterbury Tales* (Princeton Ms. 100), formerly owned by the Tollemache family of Helmingham Hall, Suffolk, England; and the late 16th-century George Ripley Alchemical Roll (Princeton Ms. 93). Taylor also had the foresight and means to bequeath sufficient financial resources to allow the Department of Rare Books and Special Collections to continue building the Taylor Collection by acquiring other literary materials. The Taylor bequest is truly a gift that keeps giving.

One of the more recent additions to the Manuscripts Division is a case in point. The Taylor bequest has permitted the acquisition of a substantial collection of manuscripts and other materials from
the estate of Eva Marie Veigel (1724–1822), who was the widow of David Garrick (1717–1779), the celebrated English actor, playwright, and theater manager. Garrick was a friend of Dr. Samuel Johnson, a correspondent of Voltaire, and a tireless promoter of Shakespeare. Among the papers is “The Accounts of the Estate of Mrs Eva Maria Garrick (who died 16 October 1822), undertaken by The Revd Thomas Rackett and George Frederick Beltz Esq Executors of her Will,” which includes an entry for seven guineas paid to “Mr Gell for the Dean & Chapter of Westminster Abbey for leave to lay down a Grave Stone over the Spot of Interment of Mr & Mrs Garrick in Westminster Abbey.”

Worthy of special mention is an account book for the 1750–1751 season at the Theatre Royal at Drury Lane. The account book was kept by William Pritchard, who was the theater’s treasurer and husband of actor Hannah Pritchard. Richard Brinsley Sheridan, one of Robert Taylor’s favorite authors, wrote for and later managed the Theatre Royal. The account book is a valuable source for the study of the theatrical and musical performance history of Georgian London.

This new collection (c.1590) also contains selected family correspondence and transcripts of Garrick’s love letters to his wife; Garrick’s transcriptions of poetry; a 77-page handwritten catalog of play quartos in his personal collection, which he bequeathed to what is now the British Library; printed plays, broadsides, and theater ephemera; materials pertaining to the Shakespeare Jubilee (1769) staged by Garrick at Stratford-upon-Avon, including the printed poem by James Boswell that was handed out and a printed list of subscribers to Samuel Johnson’s monument in St. Paul’s Cathedral; assorted medals, memorabilia, portraits, maps, and theatrical artifacts, including an early 17th-century kidskin glove that Garrick thought had been owned and worn by the Bard himself.

Papers of an Irish Rebel

The Manuscripts Division is very pleased to announce the acquisition of the Papers of Brendan Behan (c.1596). Behan (1923–1964) was one of Ireland’s most important 20th-century authors. He grew up in Dublin during the Great Depression and became an Irish Republican and rebel. In later life, he enjoyed spending time in New York City, which he called “my Lourdes, where I go for spiritual refreshment.” Preserved by his wife, Beatrice, the papers include three boxes (about 1,500 pages) of writings in English and Irish (Gaelic). Though modest in volume relative to most modern literary archives, they nevertheless constitute the principal collection of manuscript materials available for the study of Behan’s life and work, from his formative years in a borstal (reform school for juvenile delinquents) and prisons, to his involvement with the Irish Republican Army and its junior branch (Fianna Éireann). The papers—rarely available before for research—provide insight into Behan’s literary career and working methods of writing and revision.
Included are unpublished materials that complement published editions of his plays, prose works, and letters.

Michael G. Wood, Charles Barnwell Straut Class of 1923 Professor of English and Comparative Literature, Emeritus, notes: “During his much-reported lifetime, Brendan Behan’s gifts as a writer were often obscured by stories of his misbehaviour as the eternal bad boy of Irish legend—or rather of legends about the Irish. Behan died in 1964, and time has clarified the situation considerably. One critic said *The Quare Fellow* (1954) was the finest play to come out of Ireland since O’Casey’s *The Plough and the Stars*; and *The Hostage* (1958), written in Irish and translated by Behan himself, was in many ways an even greater dramatic success. *Borstal Boy* (also 1958), Behan’s memoir of his life in a borstal, remains the classic account of what it is like to find a community in a world of exclusion. The collection the Library has acquired, with its wealth of previously unavailable notebooks and other works, will allow scholars of Irish literature and language, and all those interested in the long historical moment of Anglo-Irish conflict, to explore these topics in unusual and extensive depth.”

Success at Auction

Among the items acquired by the Manuscripts Division in December 2017 at major London auctions is a collection of selected typescripts and other papers of Lawrence Durrell (1912–1990). The British author and Philhellene, who lived on the Greek island of Corfu and in other places, is best known for *The Alexandria Quartet* (1957–1960). The papers include some 40 files of typescripts dating from the 1940s to 1980s, many with autograph corrections, as well as an autograph notebook and scrapbook (“Diary and Rough Notes 1955”), which includes manuscript notes, quotations from the Greek poet Constantine Cavafy, family photographs, and printed ephemera.

A Stranger in the Land of Egypt

The oldest book in Firestone Library is now online. This Book of the Dead has been the focus of scholarly interest since it was unrolled and mounted in the Library’s Preservation Office nearly two decades ago as part of the Advanced Papyrological Information System (APIS) Consortium Project, funded by the National Endowment for the Humanities. Pharaonic Roll no. 5 dates from the New Kingdom, probably near the end of the 18th Dynasty (1550–1292 BCE) or beginning of the 19th Dynasty (1292–1189 BCE).

This papyrus roll is part of the Manuscripts Division’s extensive Garrett Collection, the gift of Robert Garrett (1875–1961), Class of 1897, one of the Library’s greatest collectors and benefactors. The roll contains more than two dozen spells, many of them fragmentary because of losses. The text is written in black and red ink in a fine hieroglyphic script, reading from left to right in columns. The total length of the roll is nearly 20 linear feet. Well-executed polychrome vignettes illustrate several of the transformation spells, which enabled the mummy to assume other physical forms in the afterlife.

The APIS project at Princeton was directed by Don C. Skemer, Curator of Manuscripts, with Ted Stanley, Paper Conservator, in charge of papyri conservation. The consulting Egyptologist for Princeton was Leonard H. Lesko, with Charles Edwin Wilbour, Professor of Egyptology at Brown University.

Brazilian Acquisitions Honor Stanley J. Stein and Barbara Hadley Stein

The Princeton University Library and the Program in Latin American Studies are pleased to announce the acquisition of historical manuscripts about African slavery and the plantation economy in colonial and imperial Brazil. The materials were acquired in honor of Stanley J. Stein, Walter Samuel Carpenter III Professor in Spanish Civilization and Culture, Emeritus, and his wife, Barbara Hadley Stein (1916–2005), who was also a specialist on Latin American history and served for many years as the Library’s Bibliographer for Latin America, Spain, and Portugal. Professor Stein joined the History Department faculty in 1953 and authored many books on Latin American economic and social history.

This substantial archival collection has two parts. Part I pertains to the history of slavery in Brazil as a Portuguese colony and later as the Empire of Brazil, until the abolition of slavery in 1887. Part II consists of two bound volumes of transcribed financial accounts (1797–1810) of Luis Gomes Ribeiro, a member of the aristocratic Ribeiro de Avellar family, owners of the slave plantation (fazenda) of Pau Grande and its manor house in the rural parish of Paty do Alferes, about 100 kilometers northwest of Rio de Janeiro.

René Char and the French Resistance

The Manuscripts Division has acquired papers documenting the role of the celebrated French poet René Char (1907–1988) in the Resistance (La Résistance) against the Nazi occupation of France and the collaborationist Vichy regime. He was a Surre-
alist poet of 33 when he joined the French Resistance in 1940. Under his nom de guerre, Capitaine Alexandre, Char led a maquis rural guerrilla unit in the French Alps in a military sector along the Durance, a tributary of the Rhône River. The sector was an Allied parachute drop zone for arms and ammunition and for the landing of British Westland Lysander airplanes on clandestine missions. He offered valuable assistance in the Allied preparation for the landing in Provence in 1944. For his heroic war service, Char was awarded the French Medal of the Resistance and the Croix de Guerre, and named to the National Order of the Legion of Honor.

Char’s wartime experiences provided inspiration for poetic expression and especially for *Feuilles d’Hypnos* (1946), based on notes he kept in 1943–1944. Sandra Bermann, Cotsen Professor of the Humanities and Professor of Comparative Literature, Princeton University, who studies the poetry Char wrote during this period, has observed, “*Feuilles d’Hypnos* brings before us the lived history of the French resistance, joining traumatic memory with hopes for a future of freedom and human dialogue. Closely intertwined with Char’s own actions as captain on the maquis, the collection of prose poems offers a rare engagement with historical experience in poetic form, both a tragic affirmation of life and, in its own right, a means of resistance…. But what makes Char’s text such a telling example is that it is not only a historical inscription that allows the past to ‘survive,’ but also an ‘original’ in its own right, a highly self-conscious poetic text capable of generating a literary afterlife of its own” (Sandra Bermann, “Translating History,” in Sandra Bermann and Michael G. Wood, eds., *Nation, Language, and the Ethics of Translation* [2005]).

**Weidenfeld & Nicolson Publishing Archives**

The Manuscripts Division has acquired the archives of the distinguished publishing house of Weidenfeld & Nicolson. The firm was co-founded in 1948 by George Weidenfeld (1919–2016), an Austrian Jewish refugee from Vienna who became a British citizen in 1947 and was knighted in 1969; and Nigel Nicolson (1917–2004), a British writer who was the son of Sir Harold Nicolson and Vita Sackville-West. In 1985 George Weidenfeld acquired the American publisher Grove Press, and in 1991 sold his publishing company to the Orion Publishing Group. Lord Weidenfeld was aptly described in *The Guardian* as

“a complex, multifaceted man of ideas, a perceptive publisher and skilled entrepreneur who spawned an impressive array of remarkable books.”

The archive comprises 450 cartons of files (chiefly author files), as well as correspondence with other publishers, photographs, contracts, and materials pertaining to the company’s publishing activities over the course of nearly 70 years. Weidenfeld & Nicolson’s early successes included publication of Sir Isaiah Berlin’s *The Hedgehog and the Fox* (1953), Vladimir Nabokov’s *Lolita* (1959), and James D. Watson’s *The Double Helix* (1968). Its publishing business expanded significantly in the decades after the controversial publication of *Lolita*. Among the thousands of authors represented in the archives are Louis Auchincloss, Cecil Beaton, Saul Bellow, Claude Lévi-Strauss, Mary McCarthy, Norman Mailer, and Harold Wilson.

For well over a half century, publishing history has been one of the Manuscript Division’s principal collecting areas, including American, British, and Latin American publishers.

**Don C. Skemer**  
Curator of Manuscripts

**PUBLIC POLICY PAPERS AND UNIVERSITY ARCHIVES**

**Nassau Literary Review**  
Founded in 1842, the *Nassau Literary Review* was the first student publication established at Princeton. Thanks to a collaborative project between Mudd Library and the Princeton University Library Digital Initiatives, all issues of this publication through 2015 (nearly 50,000 pages) are now available to view online via the Papers of Princeton website (http://library.princeton.edu/collections/papers-
“This is a tremendous addition to the Papers of Princeton as the Lit is the oldest and longest continually published journal on the site,” said University Archivist Dan Linke. “It will be a great source of information for antebellum Princeton, as well as enlightening us on students’ sentiments and viewpoints over 170 years.”

Poem by F. Scott Fitzgerald from the May 1917 issue of the Nassau Lit.

For nearly two centuries, the Nassau Lit, as it is commonly shortened, has featured students’ essays, short stories, poems, reviews, and artwork. The topics covered include history, politics, philosophy, literature, and many other subjects. Though its publication schedule has varied, the Nassau Lit has appeared continuously since its inception, even in turbulent times. Issues of the Nassau Lit published during World War II, for instance, contain articles about the philosopher Thomas Carlyle’s influence on Nazism and the Allies’ impending peace treaty with Germany.

The Nassau Lit is where many of Princeton’s distinguished alumni first saw their names in print. F. Scott Fitzgerald was a frequent contributor of both poetry and prose, and would go on to incorporate many of his Nassau Lit pieces into his debut novel, This Side of Paradise. Other notable contributors include poet Galway Kinnell ’48, writer John McPhee ’53, artist Frank Stella ’58, and novelist Jonathan Safran Foer ’99.

Rachel Van Unen  
Public Policy Papers Project Archivist

James A. Baker Papers

On January 1, 2018, the James A. Baker Papers were opened to all researchers. The collection has been held at the Mudd Manuscript Library since 2002 with limited accessibility, but will now be open with no restrictions on copying. Researchers can examine Baker’s work in senior government positions under Presidents Ronald Reagan and George H. W. Bush, as well as his role in five consecutive presidential campaigns from 1976 to 1992. Baker served as President Reagan’s chief of staff from 1981 to 1985, and then became Secretary of the Treasury in Reagan’s second term. Shortly after George H. W. Bush won the 1988 presidential election, he named Baker his Secretary of State. Baker was the country’s chief diplomat and oversaw a remarkable period in American foreign policy, including the collapse of the Berlin Wall, the dissolution of the Soviet Union, German reunification, and the united campaign to liberate Kuwait from invasion by Iraq. (See the online finding aid here: https://findingaids.princeton.edu/collections/MC197.)

Daniel J. Linke  
University Archivist & Curator of  
Public Policy Papers
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Graphic Arts
graphicarts.princeton.edu/
princeton.edu/~graphicarts/ (2007–2013)

Marquand Library of Art and Archaeology
library.princeton.edu/news/marquand/

Mendel Music Library
musiclibraryblog.princeton.edu

Manuscripts
blogs.princeton.edu/manuscripts/

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Seeley G. Mudd Library
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Slavic, East European and Eurasian Studies Collections
blogs.princeton.edu/seees/
The Gutenberg Bible is widely recognized as Europe’s first printed book—a book that forever changed the world. *Editio princeps: A History of the Gutenberg Bible*, by Eric Marshall White, is the first book to tell the whole story, describing its creation at Mainz circa 1455, its impact on 15th-century life and religion, its fall into oblivion during the 16th and 17th centuries, and its rediscovery and rise to worldwide fame during the centuries thereafter. Along the way, Dr. White introduces the colorful cast of proud possessors, crafty booksellers, observant travelers, and scholarly librarians who shaped our understanding of Europe’s first printed book.

According to Paul Needham, the Scheide Librarian of the *Scheide Library*, Princeton University Library, the *Biblia latina* (the 42-Line or Gutenberg Bible). [Mainz: Johann Gutenberg and Johann Fust, ca. 1455], vol. 2, fol. 308v. The Scheide Library, Department of Rare Books and Special Collections, Princeton University Library.
at Princeton University, “There is not a copy for which Dr. White’s researches have not provided new information, hitherto unknown even to the many institutions and curators that guard copies of the world’s most famous printed book. His work on the widely scattered fragments, grouping them into distinct and identifiable copies, has been pathbreaking.”

Eric Marshall White came to Princeton in 2015 to serve as Acting Curator of Rare Books. In July 2018, he was appointed Curator of Rare Books. Prior to Princeton, he worked for 18 years as Curator of Special Collections at Southern Methodist University’s Bridwell Library. A specialist in early European printing, he has published numerous articles and exhibition catalogs on rare books.

Cambridge Edition of Fitzgerald Holograph

F. Scott Fitzgerald’s holograph of *The Great Gatsby*, the author’s full-length manuscript draft of his celebrated third novel, has been published by Cambridge University Press in a scholarly edition: *The Great Gatsby: An Edition of the Manuscript* (2018), co-edited by James L. W. West III, the Edwin Erle Sparks Professor of English, Emeritus, Pennsylvania State University (who is general editor of the Cambridge Edition of the Works of F. Scott Fitzgerald), and Don C. Skemer, Curator of Manuscripts, Department of Rare Books and Special Collections, Princeton University Library.

*The Great Gatsby* evolved steadily from the author’s original conception (1922) to its final published form (1925). This edition allows critics, teachers, and students of literature to study it as a fluid text. The edition includes a reading text of the holograph, as well as West’s introduction, Skemer’s bibliographical commentary, and many illustrations. Sarah Graham, Lecturer in American Literature at the University of Leicester, notes in her review, “Like a jazz album offering multiple takes on a single tune, the value of this edition lies in the access it offers to the creative process. Comparing the novel published in April 1925 reveals the decisions Fitzgerald made as he revised his greatest work and supplies fascinating insights into its evolution…. Seeing *The Great Gatsby* as it might have been shows that Fitzgerald’s drive for perfection matched that of his beloved hero” (*Times Literary Supplement*, August 17, 2018).

In this most creative period in his life, Fitzgerald found the literary inspiration and self-discipline to produce a masterpiece that now sells hundreds of thousands of copies each year, almost a century after its first publication. Skemer’s commentary also traces the manuscript’s survival and explains how key Princeton faculty and librarians worked tirelessly with the Fitzgerald estate to gather the author’s voluminous papers and provide a permanent home for them in the Library’s Manuscripts Division, beginning in 1943. Princeton also holds the archives of Charles Scribner’s Sons, Fitzgerald’s publisher, including the author’s extensive correspondence with his legendary editor, Maxwell Perkins.

The Cambridge Edition of the Works of F. Scott
Fitzgerald was launched in the late 1980s under the general editorship of Matthew J. Bruccoli, with the approval of the Fitzgerald Literary Trust. James L. W. West III succeeded Bruccoli as general editor in 1994 and continues in that position. The present book is the seventeenth volume in the Cambridge edition; the eighteenth and final volume, a variorum edition of The Great Gatsby, is being prepared for publication in 2019. Digital images of the holograph and other Fitzgerald manuscripts are available online in the Digital Princeton University Library (dpul).

**Legal Scholarship in Jewish Law**

In this work David Hollander, Law and Legal Studies Librarian and Librarian for Judaic Studies and Hebrew at Princeton, annotates the legal literature addressing issues of Jewish law. Jewish law courses, scholarship, and collections have been increasing in frequency and size in American law schools for several decades. Today many law schools house institutes and centers for the study of Jewish law. This bibliography documents the history and content of the Jewish law scholarship that is at the foundation of these institutes. The entries come mostly from American law reviews, but also from articles published in other countries, mainly Britain, Canada, and Israel. The articles and annotations are arranged under 37 topics, in chronological order. A small glossary at the end provides definitions of terms that are commonly addressed in the annotations, and is followed by an author index.

The literature featured in this bibliography demonstrates that Jewish law scholarship in the legal academy is rich, varied, and complex, made up of multiple strands and streams—some connecting to each other, some independent, and some related to areas of treatment beyond Jewish law. The title covers a broad range of issues: commercial law, constitutional law, criminal law, family law, medical ethics law, and many more.

Hollander states, “I believe that librarians offer a valuable outlook about the bibliography of a topic that cannot be captured by a database search. Anyone can search a database of Jewish law articles and get a list with abstracts. But a librarian can take a look at that set of articles, even if it’s hundreds of articles, and make connections among lines of scholarship, identify scholarly trends, evaluate the scholarly value in context of the whole set of research, and take a view of a broad area of scholarship from a high elevation. So in addition to being a resource for someone looking for legal scholarship, this book aims to assess this scholarship area as a whole.”

Hollander worked on the project for three years. With this major accomplishment achieved, he expressed gratitude to his colleagues: “I could not have completed this without the support of David Magier and Patty Gaspari-Bridges. Also, Janet Sinder, the Library Director of Brooklyn Law School offered invaluable editing advice, and I was honored that Professor Samuel Levine, director of the Jewish Law Institute of the Touro Law Center, wrote an introduction to the book.”
Eric Marshall White

Eric Marshall White won the 2018 DeLong Book History Prize from the Society for the History of Authorship, Reading and Publishing (SHARP) for *Editio princeps: A History of the Gutenberg Bible* (Harvey Miller Publishers, 2017). SHARP annually awards the prize to the “author of the best book on any aspect of the creation, dissemination or uses of script or print published in the previous year.” Eric was appointed Curator of Rare Books in July 2018, after serving three years as Acting Curator.

White’s “pathbreaking” book provides an unparalleled historical account of all surviving copies and fragments of the book widely regarded as Europe’s first printed book, the Gutenberg Bible. In more than 450 pages, White recounts not only the history behind every copy, including Princeton’s own in the Scheide Library, but also the book’s foundation, effect, eventual decline, and rediscovery. The SHARP judges commented, “This book is breathtakingly erudite, combining archival sleuthing on early business and trade practices with traditional scholarship about provenance and printing.”

In his acknowledgements, White expressed deep gratitude to his colleagues at the University: Paul Needham, Scheide Librarian; Stephen Ferguson, Acting Associate University Librarian for Rare Books and Special Collections; Darlene Dreyer, Assistant to the Acting Associate University Librarian for RBSC; Gabriel Swift, Reference Librarian for Special Collections; Squirrel Walsh, Special Collections Assistant for Public Services; and Roel Muñoz, Library Digital Imaging Manager. Additionally, he thanked the Department of Art and Archaeology, which underwrote “a great deal” of the illustration program through a grant from the Barr Foundation Fund for Publications. “At Princeton, I experienced enthusiasm and support for my research like I had never experienced elsewhere,” White said. “I’m truly pleased that the words ‘Princeton University Library’ are among the first to greet readers’ eyes as they open the book’s cover.”

David Hollander

In April 2018, David Hollander was awarded the Judaica Bibliography Award by the Association of Jewish Libraries (AJL) for his distinguished work, *Legal Scholarship in Jewish Law: An Annotated Bibliography of Journal Articles* (2017). The annotations of the articles go beyond mere summaries. Hollander offers both digests and comments that provide the researcher with guidance as to the relevance and utility of an article toward a given research project. AJL members heralded the work as the “first source of its kind” and “a must-have for scholars of Jewish...
Law.” David is Law and Legal Studies Librarian as well as Librarian for Judaic Studies and Hebrew.

Tara McGowan

In July 2017, Tara McGowan, Japanese cataloguing consultant at the Cotsen Children’s Library, was awarded the Horio Seishi Prize in Tokyo by the Kodomo no Bunka Kenkyujo (一般財団法人文民教育協会子どもの文化研究所). The award was established in 2015 in honor of Horio Seishi, a leader in the field of educational kamishibai (Japanese paper theater), who created many classic kamishibai stories, some of which are in the Cotsen collection. The award recognizes individuals or groups for outstanding contributions to promoting kamishibai through research and publication.

For 20 years, Dr. McGowan has been creating her own kamishibai stories and conducting kamishibai workshops in schools, libraries, and museums in the United States and Japan. She has published The Kamishibai Classroom: Engaging Multiple Literacies through the Art of “Paper Theater” (2010), and Performing Kamishibai: An Emerging New Literacy for a Global Audience (2015).

Dr. McGowan was an FPUL Research Grant recipient in 2011–2012. The results of her research were published in the Princeton University Library Chronicle in 2013 as “The Designs of Kawasaki Kyo-sen: Envisioning the Future of a Vanishing World through Toy Pictures (omocha-e).”

Adler Prize

In the spring of 2018, the Friends of the Princeton University Library announced the winners of the 93rd annual Elmer Adler Undergraduate Book Collecting Competition. This year, the essays were of such high caliber and the individual collections so compelling that the judges gave out more prizes

Tara McGowan (right) presenting a kamishibai story.
than in any year in recent memory. First prize was awarded to Annabel Barry, Class of 2019, for her essay “The Emigrant’s Dilemma: Collecting Books about Ireland,” which unravels her act of collecting books about and from Ireland as an intimate journey of discovering selfhood, a journey that eventually brought her to Ireland, merging a literary island with its physical landscape. Annabel received a check for $2,000, a certificate from the Dean, and a book donated by Princeton University Press. In addition, her essay was submitted to the National Collegiate Book Collecting Competition representing Princeton University.

There was a tie for second prize: Grace Masback, Class of 2021, won for her essay “The Wonder of the Mile: A Collection and an Enduring Connection,” alongside Alexander Gottdiener, Class of 2019, for his essay “Bohemian Waxwing Rhapsody.” Both Grace and Alexander received $1,500, a certificate, and a book from Princeton University Press. Third prize went to Kiara Gilbert, Class of 2021, for her essay “The Coalescing of Legacies: Herodotus, Pynchon, and Malcolm X.” Honorable mentions were awarded to Lavinia Liang, Class of 2018, for her essay “In Pursuit of Broken Mirrors: Resisting Essentialism in Contemporary Asian American Fiction,” and Rasheeda A. Saka, Class of 2020, for her essay “The Lost Art: Freeing My Creative Imagination through the Works of Nigerian Authors.” Congratulations to all the winners!
Library Research Grants Program

The grant decision-making structure was changed beginning with the 2017–2018 application period. The Grants Committee now focuses solely upon the academic merits of proposals. Applicants estimate the number of weeks needed to complete research in a collection, and curators confirm or adjust that number based upon the amount of research that the collection justifies. The Ways and Means Committee then finalizes award amounts, which include a transportation allowance that reflects each candidate’s needs.

For the 2018–2019 academic year, the Library received 120 applications. This number is lower than the 150 received for the previous period, but higher than the 100 received in the year before the grant structure was changed. Curators narrowed this pool to 32 highly recommended applications, 22 recommended applications, and 10 with mixed reviews. These 64 applications were then passed to the Grant Review Committee. With funds from the Friends and additional sources, 36 applications (30 percent) were funded.

2018–2019 Grant Review Committee Members

Sara Logue, Assistant University Archivist for Public Services (Chair).
Eric White, Curator of Rare Books.
Maria Medvedeva, Lecturer in the Princeton Writing Program.
James Axtell, Friends Representative.
Linda Oliveira, Library Secretary Specialist.

Funding Structure

Friends: $60,119 in support of twenty grant awards.
Seeger Center for Hellenic Studies: $12,820 in support of two grant awards.
Cotsen Fund: $9,731 in support of four grant awards.
Princeton University Humanities Council: $9,388 in support of two grant awards.
Seeley G. Mudd Manuscript Library Fund: $6,038 in support of one grant award.
Special Collections Research Fund: $12,394 in support of four grant awards.
Maxwell Fund: $4,464 in support of one grant award.
Elmer Adler Fund: $2,338 in support of one grant award.

Total: $117,292 in support of 36 awards.

Princeton University Library Research Grants for 2018–2019

Unless otherwise noted, the funding source is the Friends of the Princeton University Library.


Michael Becker, “Customary Arrangements, Amelioration, and the Law in Jamaica, 1786–1838.” Manuscripts Division, Rare Book Division.

Steven Belletto, “The Beats: A Literary History.” Rare Book Division.


Cassie Brand, “How Books Became Rare: The History of Special Collections in America.” University Archives. Special Collections Research Fund.

Kathleen Comerford, “Provenance of Books in European Jesuit Libraries, 1540s–1770s.” Cotsen Children’s Library, Manuscripts Division, Rare Book Division, East Asian Collections, Marquand Library. Special Collections Research Fund.

Matthew Day, “Printed Copies of Virgil in England up to 1550.” Rare Book Division.


Francesca Kavanagh, “Intimate Texts: Space and Sociability in Eighteenth-Century Women’s Letter-Writing, Annotation and Commonplac ing.” Rare Book Division.


Meredith Quinn, “How Early Modern Ottoman Readers Used Their Manuscripts.” Manuscripts Division.


Paolo Sachet, “Aldine Books and the British Antiquarian Trade in the Nineteenth Century: The Cases of a Collector and a Bookseller.” Rare Book Division. Special Collections Research Fund.

David Shaw, “Researches on Fifteenth- and Sixteenth-Century Printing.” Rare Book Division.


Rosetta Young, “Wanderers in the Wilderness: Nineteenth-Century Table Games, Victorian Middle-Class Childhood, and the Imperial Imagination.” Cotsen Children’s Library. Cotsen Fund.

Simos Zenios, “Between Speech and Sound: Voice as an Interdiscursive Concept in the Greek Nineteenth Century.” Rare Book Division, Manuscripts Division. Seeger Center for Hellenic Studies Fund.
ALEXANDER PERRY MORGAN JR. (1924–2019)

Perry Morgan’s family has a long history in Princeton and with the Princeton University Library. Perry’s grandfather Junius Morgan was a renowned librarian at Princeton and noteworthy collector. Perry’s path followed that of his father, a member of the Princeton Class of 1922 whose architectural design work included the tower of the Empire State Building. Perry graduated with the Class of 1946 and earned a Master of Architecture Degree in 1952. He was a founder of the architecture firm Holt Morgan Russell in Princeton. He retired from the firm to focus on developing the Morgan family estate, Constitution Hill, into an innovative cluster-housing community that provides exceptional privacy to the residents while preserving the estate’s historic structures and grounds. A long-time supporter of the Friends, Perry served as a member of the Council through 1999. Elisabeth (Perry’s wife of 63 years) continues to serve on the Council and is a member of the Programs Committee.

MILLARD M. RIGGS JR. (1942–2018)

Millard was a resident of Princeton for 37 years. A book collector since college, he was naturally drawn to the Friends of the Princeton University Library and served on the Friends Council with enthusiasm and exceptional social skills. He served as Treasurer for nine years and was Chair of the Membership Committee beginning in 2015. Millard was always an eager participant in Friends events.

Millard attended Duke University and graduated from Dickinson College with degrees in chemistry and psychology. He held management positions at Celanese Corporation and at Wilmington Chemical Corporation. In 1981 he left chemistry and started his career in wealth management at Merrill Lynch and then Smith Barney (now Morgan Stanley). In addition to many other activities, Millard was a member of the Grolier Club.

DOUGLAS F. BAUER (1943–2018)

Following graduation from Princeton in 1964, Doug entered Harvard Law School and graduated in 1967. Throughout his professional career, he worked in New York City for Bowne & Company, a printer for the financial industry and the first publicly traded company in the United States. Upon retirement, Doug moved to Princeton.

As a Princeton student, Doug was inspired by the Morgan collection of Virgil that was displayed in the Department of Rare Books and Special Collections.
Doug became an enthusiastic and learned collector of the works of Pindar, which led him to memberships in the Grolier Club, the Bibliographic Society of America, and the American Printing History Association.

Doug was appointed to the Council in 1976 by William Scheide. Over the decades, Doug energetically served on several Council committees, including membership and publications. He was called upon frequently to work on special projects, including the 2016 rewriting of the organization’s by-laws to create a more democratic structure. He briefly served as editor of the *Princeton University Library Chronicle*.

**BENJAMIN M. PRIMER III (1949–2019)**

Ben completed college at Rice University and earned a Ph.D. from Johns Hopkins University. He then taught history at several institutions before accepting a position at the Maryland State Archives. With impressive experience in archives and their management, Ben joined the staff of the Princeton University Library in 1990 as Curator of Public Policy Papers. Within a short period, he also assumed the responsibilities of University Archivist. In 2001, Ben was appointed to a position leading to Associate University Librarian for Rare Books and Special Collections, where he greatly expanded the department’s holdings and access to them.

For nearly 12 years, Ben eagerly assumed responsibility for carrying out the Council’s wishes by offering ideas for Friends events, attending to arrangements for visiting speakers, scheduling halls for talks, and overseeing details of Friends’ dinners and receptions. He was named an honorary member of the Friends. For his many achievements, Ben was made a Fellow of the Society of American Archivists. Ben retired in 2014.
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2017–2018

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Front cover (clockwise from top left):

John Grisham in conversation with Maria DiBattista  
(photo by Shelley M. Szwart) (see pp. 12–16);

December 1946 issue of the Nassau Lit (see pp. 42–43);

George Cruikshank, “At Home” in the Nursery, 1835 (see pp. 29–30);

Biblia latina (Gutenberg Bible), vol. 1, fol. 160v (see pp. 44–45, 47).

Back cover (clockwise from top left):

Fintan O’Toole’s lecture, “George Bernard Shaw and the Uses of Celebrity” (see p. 17);

Recruits under the Blair Arch (see pp. 25–26);

The cover of Krasnaia niva, no. 31, 1929 (see pp. 32–34);

Vocal score for Dimitri Shostakovich’s Lady Macbeth of the Mtsensk District, 1933 (see pp. 30–32).
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