



NEWSLETTER

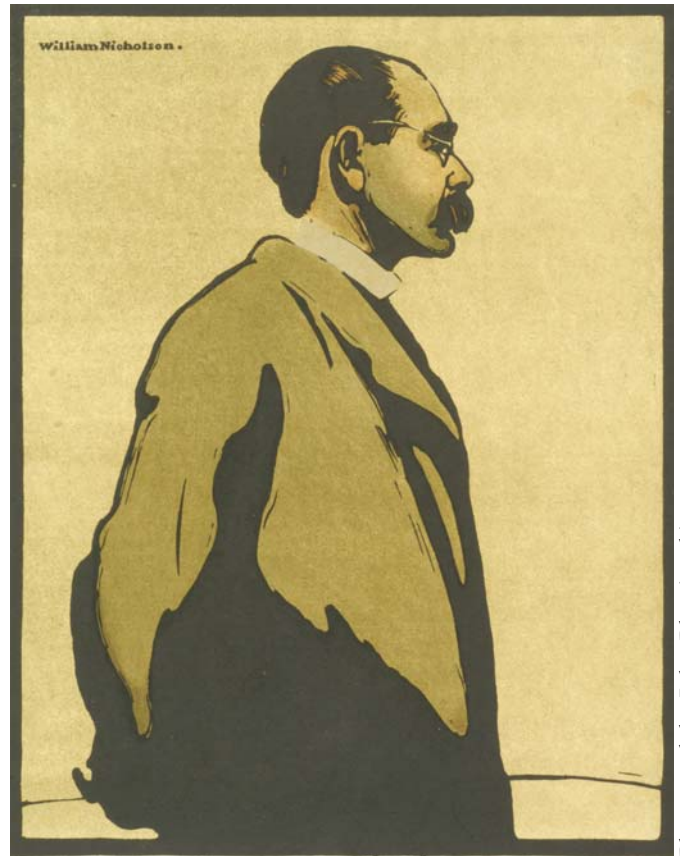
NUMBER 29

FALL/WINTER 2009/10

THE AUTHOR'S PORTRAIT

“We expect a lot of portraits,” writes Tom Hare, the William Sauter LaPorte '28 Professor in Regional Studies and Professor of Comparative Literature at Princeton. “A good likeness seems essential, but not sufficient, because the likeness should show us something about the person that goes beyond the superficiality of appearance.” Beginning January 22, 2010, visitors to Firestone Library’s Main Gallery will have the opportunity to look for that “something” in more than 100 portraits of poets, novelists, and essayists, pulled from the holdings of the Department of Rare Books and Special Collections for the exhibition “The Author’s Portrait: ‘O, Could He But Have Drawne His Wit.’” Paintings, drawings, prints, photographs, marble sculptures, and plaster death masks, dating from 1489 to 1989, will be on view. Among the writers featured are William Shakespeare, Virgil, George Sand, Rudyard Kipling, George Bernard Shaw, and Sojourner Truth, and the artists include William Blake, Constantin Brancusi, Jean-Antoine Houdon, Willem de Passe, and Auguste Rodin. The exhibition continues through July 5, 2010.

Many of the portraits stem from friendships that were formed or flourished over long afternoons of conversation between artist and sitter, such as Édouard Manet and Charles Baudelaire, William Hogarth and Henry Fielding, Lucas Cranach the Elder and Martin Luther, and Iliia Efimovich Repin and Leo Tolstoy. Animosity also developed, such as that between the artist William Marshall and the poet John Milton, who famously told his readers (writing in Greek so the artist could not understand) to “laugh at the botching artist’s mis-attempt.” Charles Dickens had Daniel Maclise throw out all his early sketches and begin again from scratch. Lord Byron was unhappy with most of the published images of himself, writing



Photograph by John Blazejewski

William Nicholson (British, 1872–1949), portrait of Rudyard Kipling (British, born Bombay, 1865–1936), 1899. Color woodcut, author age 34. Graphic Arts Collection.

that “the frontispiece of an author’s visage is but a paltry exhibition.” Poet William Cowper reported, “I have now been sufficiently copied, and hope to have nothing more to do with painters.” William Blake’s first attempt at a posthumous frontispiece portrait of Cowper filled Lady Hesketh, Cowper’s cousin, “with a degree of horror which I shall not recover from in haste . . . and I intreat you on my knees not to suffer so horrible a representation . . . to be presented to the

continues on page 7

The Chairman's Corner

Although it's hard to believe, the Friends' 75th anniversary celebration, *The Lure of the Library*, is well behind us now, and 2010 marks our 80th year of friendship to Princeton and its libraries. I don't think we look nearly that old, but books are a fountain of youth, so perhaps that's our secret!

At the annual meeting of the Friends during our 75th year, we launched the *Friends Anniversary Fund* and asked members to make gifts or pledges to the fund over the course of a five-year campaign. The endowment created through this initiative was dedicated to the acquisition of materials for Rare Books and Special Collections, especially in areas with small endowments or increasingly expensive items (manuscripts, numismatics, historic maps). Pledges to the effort totaled \$83,325, but I am delighted to report that as we near the end of the five-year campaign pe-

riod, we have in fact raised a total of \$147,552, with \$16,390 in pledges not yet completed.

The price of excellence only rises, and that has proven to be the case in maintaining the scholarly treasure trove that is Princeton's special collections. The need for such funding has never been more compelling, evidenced just recently by the Library's inability to match a bid by another Ivy League institution on a spectacular collection of letters by Thomas Paine and a host of English radicals. Of course, Princeton cannot and should not buy anything and everything on offer, but the ability to acquire desirable materials selectively is the hallmark of a vibrant library.

Thank you to all who helped make the first five years of the *Friends Anniversary Fund* a success. Let's carry on, shall we? Please join me in continuing to support the *Friends Anniversary Fund* and this most important expression of true friendship to our Library.

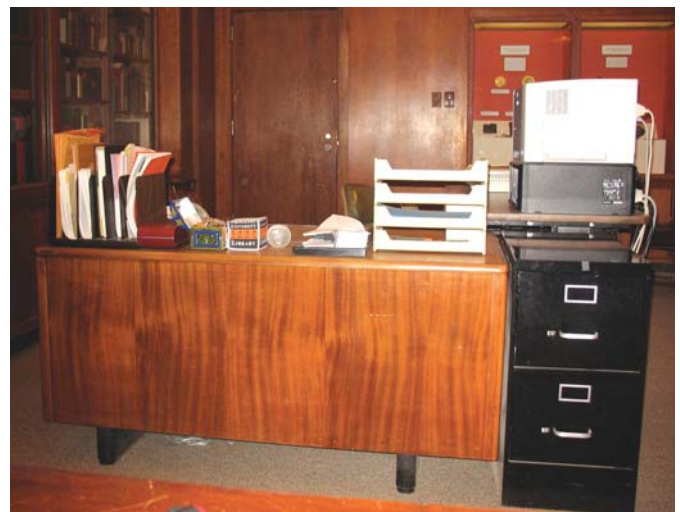
—G. Scott Clemons '90

Fare thee well, Janie

The dreaded day arrived. As of October 1, 2009, there was no Jane Snedeker, the "glue" holding together the Department of Rare Books and Special Collections. No current member of the department, with the exception of Charles Greene, could remember a "before Jane" era. "Quite simply," as Ben Primer always put it, "she is the vital center in providing services to all members of the department" and to the Friends of the Library.

Jane began her career in the Library in 1965 in the bindery and from 1971 onward served a succession of department heads in Special Collections with her legendary tact, efficiency, and dedication. In 2002 she received the President's Achievement Award, which recognizes support and administrative staff who have "contributed significantly to the success of their departments and the University." As Alfred Bush wrote in support of her nomination, "She has endeared herself to potential donors, calmed unhappy patrons, effectively directed lost faculty members, abided unreasonable eccentricities of the staff, and reassured distant family members inquiring after ill or missing members of the department. . . . She has welcomed the famous and the humble with equal warmth."

True to her quiet way of getting things done and her reluctance ever to take any glory for herself, Jane forbade any kind of party or celebration of her retirement. ("Don't let the door hit ya on the way out," AnnaLee Pauls remembers her saying.) Unbeknownst to Jane, however, the staff raised \$700 for her to donate to a charity of her choice. After careful thought, she asked that the funds be contributed to the Ewing Township Animal Shelter—with the stipulation: "for medical, food and care of animals. NOT TO BE USED for administrative purposes!"



Missing Jane. Photograph by Don Skemer.

ENVISIONING THE WORLD

In the words of collector Henry Wendt, Princeton Class of 1955, the purpose of the exhibition “Envisioning the World: The First Printed Maps, 1472–1700” is to “depict the unfolding understanding of the planet Earth” from the early Renaissance through the scientific era of the Enlightenment. The exhibition, which opens in the Leonard L. Milberg Gallery of the Princeton University Library on Sunday, February 7, 2010, presents approximately 30 rare world maps drawn from Wendt’s collection. Through the language of cartography, the maps illustrate major trends in intellectual history and the ways in which scientists, mathematicians, explorers, and cartographers came to grips with the shape, size, and nature of the Earth as a whole and its place in the universe.

Highlighted are the important contributions to this evolving cosmography of Ptolemy (2nd century C.E.), Nicolaus Copernicus (1473–1543), Galileo Galilei (1564–1642), Johannes Kepler (1571–1630), and Edmond Halley (1656–1742), along with works such as the first printed map (1472), showing a schematic concept of the continents in the form of a “T” encircled by an “O” of ocean; the first printed road map (1598), presenting the *cursum publicum* of the Roman Empire in eight sections totaling 14 linear feet; highly

decorative exemplars from the golden age of Dutch mapmaking (17th century); elaborate hand-colored celestial views (1700), representing the constellations with figures from Greek mythology; and the world as a heart shape or a cloverleaf, in unique spherical and Mercator projections. Also on display, from the holdings of the Department of Rare Books and Special Collections, will be “forbidden books” from two of the most influential figures in the history of science, Copernicus’s *De revolutionibus orbium caelestium* (1543) and Galileo’s *Dialogo di Galileo Galilei* (1632), accompanied by two planetary views from Andreas Cellarius’s “stellar” masterpiece, *Harmonia Macrocosmica* (1660).

Prior to the exhibition opening, Wendt will talk about the creation of his collection at 3 p.m. in 101 McCormick at the Princeton University Museum. He will be followed by Professor Eileen Reeves, director of the Program in European Cultural Studies at Princeton, who will illuminate “Galileo: The Starry Messenger.” A free audio tour has been prepared especially for this exhibition; mobile headsets and receivers will enable visitors to enjoy extended discussions of the maps as they tour the show. The exhibition will continue on view through August 1.

“Envisioning the World” is currently at the Sonoma County Museum in Sonoma, California; a Web version is available at <http://envisioningtheworld.com/>. Both hardcover and softcover versions of the illustrated exhibition catalogue will be on sale in the Special Collections Department.

—John Delaney
Curator of Historic Maps

Ptolemy (Alexandrian Greek, active 146–ca. 170), untitled world map from his *Cosmographia* (Ulm, 1482). Henry Wendt Collection.



MULTIPLE ADDITIONS

Each year the Friends support the acquisition of several manuscripts and books that especially enhance the strengths of the Library's collections. Occasionally, too, an unexpected gift brightens the heart of a curator.

THE EDISON MIMEOGRAPH

The stencil is the Rodney Dangerfield of the printing world—it gets no respect. Within fine art printmaking, stenciling is not technically recognized as a printing technique because the image is not transferred in reverse from an inked matrix to another surface. Bamber Gascoigne throws them in under the chapter “Screen-prints and non-prints.” Likewise, within the history of the printed word, stencils are not regarded as part of the linear progression from Gutenberg to Google. Michael Twyman, for instance, in his *British Library Guide to the History of Printing*, makes no mention of stencils. Richard Benson’s survey, *The Printed Picture*, recognizes the stencil only long enough to say, “It has had very little use in bookmaking.”

And so, when Douglas F. Bauer, Princeton Class of 1964, purchased a stencil duplicating machine 25 years ago as a gift for the South Street Seaport Museum’s re-creation of a 19th-century printing office, the gift was refused. That was a happy day for the Princeton University Library, where all forms of graphic image-making are valued and studied. Bauer recently donated the apparatus, known commercially as the Edison Mimeograph, to the Graphic Arts Collection, where it joins a wide variety of image-making and -viewing devices.

The Edison Mimeograph has its own history of being unappreciated, at least initially. Thomas Alva Edison (1847–1931) invented autographic printing in 1876 and received U.S. patent 180,857 for both the discovery of the electric pen used for making a stencil and the flatbed duplicating press for printing these stencils. Four years later he refined the idea and received another patent for developing a grooved metal plate on which the waxed stencil paper was placed for writing. When the copyist wrote with a blunt stylus on top of this plate, the paper was perforated with hundreds of minute holes, creating a stencil.

Edison had little interest in marketing or manufacturing this process and eventually sold the rights to Henry Unz, who similarly failed to develop the concept for public use. It seemed the whole idea would be forgotten, until a lumberman from Illinois named Albert Blake Dick (1856–1934) heard about it. A successful entrepreneur, Dick had begun experimenting with labor-saving devices to help, in particular, with the massive amounts of paperwork in his Chicago office (sound familiar?). At that time, clerks were employed to hand-copy all important office documents, and Dick believed he could replace them with a stencil duplicating device. Dick constructed and began to manufacture such an apparatus, which he called the mimeograph (from the Latin word *mimus* meaning to imitate and *graph* meaning to write). However, to sell the devices he needed to obtain a license for the process itself.

A representative was dispatched to the Edison workshop in Menlo Park, New Jersey, but came back with



The parts of an Edison Mimeograph No. 0. Graphic Arts Collection. Photograph by Julie Mellby.

the distressing news that the license had already been sold. Anxious to help the midwestern entrepreneur, Edison eventually tracked down Unz in Philadelphia. Even though Unz no longer had any interest in the patent, he knew a good business deal when he saw one and insisted not only on receiving cash (\$600) but also another of Edison's patents in exchange for the rights to autographic stencils. In the end, Unz was given a license to a typewriter with typefaces in the form of needle points for cutting stencils, which he similarly left undeveloped.

Dick named his device the Edison Mimeograph to honor and thank Edison for his help. The first, Model No. 0 was sold in 1887 and proved a tremendous success, with models 1 through 5 released in the same year. By 1899, advertisements claimed that more than 200,000 Edison Mimeographs had been sold. When Model 71, the Edison Oscillating Mimeograph, was released in 1900, a single office worker could produce up to 50 copies in a minute. (In an interesting side note to this story, Edison's invention also introduced paraffin paper in the United States, which was later developed by the candy industry to wrap sticky treats.)

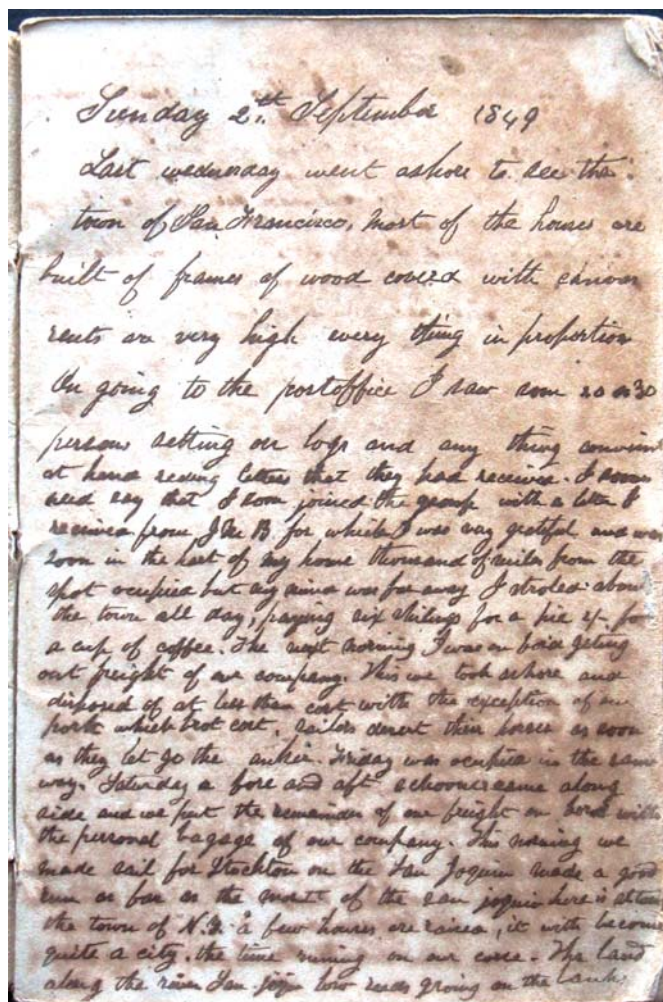
Handwritten stencils and the flatbed duplicating press, conceived by Edison and manufactured by Dick, represent an important development in the progression of written and printed texts. The Library is delighted to be the new owner of an Edison Mimeograph, thanks to the generosity and forward thinking of a great Friend of the Princeton University Library, Douglas Bauer.

—Julie Mellby
Graphic Arts Curator

A GOLD RUSH COLLECTION

“Everything that shines in California is not gold.” James Baldwin and his older brother Ebenezer learned that lesson the hard way. Raised in Utica, New York, James sailed for California in February 1849, and Ebenezer followed a year later. Along the way, James began to keep a journal, which now complements the rich trove of personal narratives in the Princeton Collections of Western Americana, thanks to funding from the Friends of the Library.

The collection is of immediate interest to Professor Martha A. Sandweiss, who joined Princeton's his-



A page from James Baldwin's journal. Photograph by Don Skemer.

tory department this year. Her class for junior history majors, “Writing from the Documents: Reconstructing the American Past,” meets regularly in a Special Collections seminar room, where students learn how to read the past in historic maps, photographs, and other primary source materials. Sandweiss contributed to the Winter 2004 issue of the *Library Chronicle* that honored Alfred Bush, and her book *Print the Legend: Photography and the American West* won the Ray Allen Billington Prize from the Organization of American Historians for the best book of 2002 in American frontier history.

James Baldwin's four journals record the numerous hardships, small rewards, and meager social life of a Forty-niner from 1849 to 1852. Sadly, Ebenezer never found his brother. He died shortly after arriving in California.

—Don Skemer
Curator of Manuscripts

COLLEGE AS IT WAS

In 1996 the Princeton University Library published *College As It Is, or, The Collegian's Manual in 1853*, a 237-page manuscript written in their last semester by two Princeton seniors. Their extracurricular exercise seems not to have affected adversely their academic standing: James Buchanan Henry graduated 23rd in his class of 67, and Christian Henry Scharff, sixth. What they produced was one of the two most complete and illuminating descriptions of American college life in the 19th century. Their only rival is *Four Years at Yale*, a 700-page book by recent graduate Lyman H. Bagg in 1871. But that book is no longer in print and lacks the superb editing of the Tigers' book by J. Jefferson Looney.

I spotted the new Princeton book in Firestone as I was deciding to write *The Making of Princeton University: From Woodrow Wilson to the Present* and, more relevant, fashioning a syllabus for a new freshman seminar on "Higher Education in America" at William & Mary, where I had taught colonial American history since 1978. I quickly made the book the keystone of the course. It was the longest and best primary source I could find, it came in the middle of the course's chronology, and I made it the subject of the third and most challenging of four required papers. After two weeks reading and discussing the book, the class was asked to address the question, "Were Antebellum Princeton Students Well Educated?" The answers are open because the authors provided abundant evidence on both sides, from the official or faculty viewpoint and from the students'. If the students found the cur-

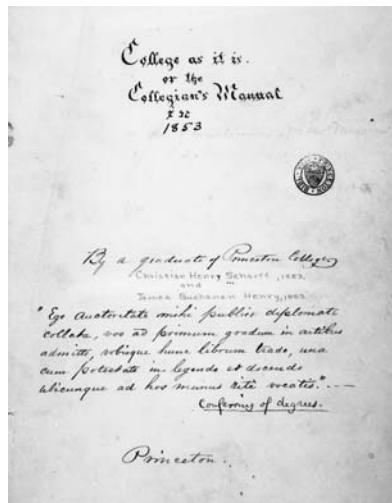
riculum lacking, their own extracurricular organizations and activities were capable of complementing it. If student disorder, laxity, or cheating jeopardized the faculty's goals, the college had ways to curb them.

For the next twelve years, until I retired in 2008, I kept *College As It Is* on my freshman syllabus and added it twice to a larger upperclass course on "The University in History: Paris to Princeton." But after my Princeton history was published in 2006, I regretted that I had never been able to teach a course solely on the history of Princeton. My chance came this fall, when Princeton's history department asked me to teach a graduate seminar on colonial America and I talked my way into offering a freshman seminar called "Going Back: The History of Princeton U."

When I sent in my book orders, however, I was thunderstruck to learn that *College As It Is* was out of stock and print. An urgent flurry of e-mails with Gretchen Oberfranc and Ben Primer finally saved the day and the course: the Friends agreed to underwrite the reprinting of the book, which was accomplished just in time for the fall enrollments. This was no easy task for Gretchen because the original printing plates were lost and a digital copy needed considerable fine-tuning. But the resulting reprint is virtually indistinguishable from the first edition and well worth its \$35 price tag. As I knew they would, my 15 Princeton freshmen have found it endlessly fascinating and their papers on it thoroughly challenging.

—James Axtell
Visiting Professor of History

Photographs by John Blazewski



Daguerreotype portraits of James Buchanan Henry (left) and Christian Henry Scharff (right) with the title page of their manuscript "College As It Is." Princeton University Archives.

Portraits . . .

publick.” Still other authors sought to control the images of themselves. An ailing John Donne devised his own memorial portrait by posing for a likeness shortly before his death. The author brought a winding sheet to the artist’s studio, undressed, and wrapped himself for burial.

The subtitle of the exhibition is from Ben Jonson’s poem concerning the famous portrait of Shakespeare engraved for the First Folio (1623) and attributed to Martin Droeshout the Younger. In the introduction to the annotated checklist of the exhibition, Professor Hare finds that Jonson’s “speculation that the portrait would have ‘surpasse[d] All, that was ever writt in Brasse,’ had Droeshout managed to draw Shakespeare’s wit instead of merely his face, suggests a broader statement about the powers of portraiture versus the powers of poetry.” Dr. Gwendolyn DuBois Shaw, associate professor of American art and director of the Program in Visual Studies at the University of Pennsylvania, will contribute to that discussion at the exhibition’s opening on Sunday, January 24. Her lecture, “The Ideal Pencil: Poetry, Portraiture, and Prejudice,” will focus on African American writer Phillis Wheatley and portraits of African American women writers in the 19th century. The portrait of Wheatley by Scipio Moorhead, an enslaved African American artist, inspired her to write “To S. M. a Young African Painter, On Seeing His Works,” which begins:



This portrait of Phillis Wheatley (African American, born Gambia, 1753–1784) is the only known surviving work by Scipio Moorhead (African American, active 1773). Engraving, author age 20. Published in *Poems on Various Subjects, Religious and Moral* (London, 1773). Rare Book Division. Photograph by John Blazejewski.

To show the lab’ring bosom’s deep intent,
And thought in living characters to paint,
When first thy pencil did those beauties give,
And breathing figures learnt from thee to live,
How did those prospects give my soul delight,
A new creation rushing on my sight?
Still, wond’rous youth! each noble path pursue,
On deathless glories fix thine ardent view:
Still may the painter’s and the poet’s fire
To aid thy pencil, and thy verite conspire!

—Julie Mellby
Graphic Arts Curator

Princetonians in Print

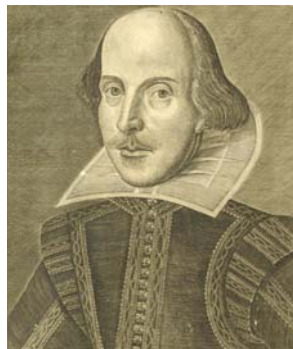
“Princetonians in Print,” an exhibition opening at Mudd Library on February 19, 2010, will celebrate the rich history of student publishing from the earliest issue of *The Chameleon* to today’s online newspapers. Drawing from the collections of the University Archives, the exhibition illustrates the creative, technical, and sometimes political forces that shape the landscape of student publications at Princeton. Highlights include the student work of F. Scott Fitzgerald and Pulitzer Prize recipient Booth Tarkington, as well as a selection of historic campus news stories.



This image is from the cover of the November 10, 1917, issue of *Tiger* magazine, to which F. Scott Fitzgerald contributed a poem called “The Stay-up All Night.” Princeton University Archives.

THE FRIENDS' CALENDAR

Exhibitions and Related Events



MAIN EXHIBITION GALLERY, FIRESTONE LIBRARY

The Author's Portrait: "O, Could He But Have Drawne His Wit"

January 22 – July 5, 2010

Sunday, January 24, 3 p.m.: Lecture by Professor Gwendolyn DuBois Shaw, 101 McCormick Hall, followed by an exhibition reception.

Gallery tours with exhibition curator Julie Mellby: Sunday, March 21, 3 p.m.; Friday, May 7, 12 p.m.

LEONARD L. MILBERG GALLERY FOR THE GRAPHIC ARTS

Imagerie populaire: French Pictorial Broadsides for Children

Closes January 24

Envisioning the World: The First Printed Maps, 1472–1700

February 7 – August 1, 2010

Sunday, February 7, 3 p.m.: Talk by collector Henry Wendt and lecture by Professor Eileen Reeves, 101 McCormick Hall, followed by an exhibition reception.

Gallery tours: with exhibition curator John Delaney, Sunday, February 21 and April 18, 4 p.m.; with Henry Wendt, Friday, May 28, 10 a.m.



SEELEY G. MUDD MANUSCRIPT LIBRARY, 65 OLDEN STREET

"The Best Old Place of All": Treasures from the Princeton University Archives

Closes January 29

Princetonians in Print: 175 Years of Student Publications

Opens February 19, 2010

Gallery Hours (call 609-258-3184 for holiday hours)

Weekdays, 9:00 a.m. to 5:00 p.m.; weekends, noon to 5:00 p.m. (except Mudd Library)

More Events

March 28: Friends second Book Adoption Party, followed by the annual Winter Dinner

FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

NEWSLETTER

THE LIBRARY, ONE WASHINGTON ROAD, PRINCETON, NJ 08544