FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

NEWSLETTER

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STRAIT THROUGH: MAGELLAN TO COOK & THE PACIFIC

Breaking story! Seville, Spain (September 10, 1522): “This just in. We have word of a ghostly ship arriving at the docks in the Triana section of Seville today. Reportedly, it contains 18 survivors of Ferdinand Magellan’s Armada de Molucca that left the city three years ago, in five ships and with 237 men. The pilot of the ship, a man by the name of Juan Sebastián Elcano, claims that they circled the globe! And the hold of the ship contains a king’s ransom in cloves!”

That’s not exactly how it went, but one can imagine the surprise, consternation, and joy—as word spread throughout Spain and the continent—after the ship Victoria docked in Seville almost 500 years ago.

“Strait Through: From Magellan to Cook & the Pacific,” opening in Firestone Library’s main gallery on July 19, documents the drama of the unfolding exploration of the Pacific Ocean that followed the discovery of the Strait of Magellan. In rare maps and original printed narratives of the main European explorers, the exhibition traces 250 years (1520s–1770s) of both national and personal maritime achievements, as the map of the Pacific developed into its present shape. Maps of the Magellan Strait, Pacific Ocean, and Spice Islands (Moluccas) form the backdrop to exhibition cases devoted to individual explorers and pairs of explorers: Ferdinand Magellan (d. 1521), Alvaro de Mendaña de Neira (1542?–1595) and Pedro Fernandes de Queirós (d. 1615), Sir Francis Drake (1540?–1596), Jacques Le Maire (1585–1616) and Willem Corneliszoon Schouten (d. 1625), Abel Janszoon Tasman (1603?–1659), William Dampier (1651–1715), Jacob Roggeveen (1659–1729), Samuel Wallis (1728–1795) and Philip Carteret (d. 1796), Louis-Antoine de Bougainville (1729–1811), and James Cook (1728–1779).

Petrus Bertius, “Fretum Magellanicum” [Amsterdam, 1602]. This map shows the Strait of Magellan separating Patagonia and Tierra del Fuego. Bertius perpetuates the myth of the Patagonian giant, first mentioned in the chronicle of Magellan’s expedition. The note next to the two giants explains that they can reach 10 feet in height and use various herbs to paint their bodies.

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The Chairman’s Corner

I trust that this issue of the newsletter of the Friends of the Princeton University Library finds you already deeply ensconced in your summer reading. In an age of rapidly multiplying electronic distractions, there is still nothing that compares with the alluring combination of a lazy afternoon and a good book.

If you’re looking for creative additions to your reading list, consider a catalogue from recent exhibitions supported by the Friends. Liberty & the American Revolution: Selections from the Collection of Sid Lapidus and Beauty & Bravado in Japanese Woodblock Prints: Highlights from the Gillett G. Griffin Collection were both recognized by the Association of College and Research Libraries as outstanding publications, winning two of five prizes awarded for exhibition catalogues. (See page 3.)

The Friends have been busy over this past academic year, and I hope you’ve been able to take advantage of some of our events, from Small Talks and the Princeton Bibliophiles and Collectors, to openings and exhibitions, the Adopt a Book party and various dinners. The coming year promises to offer just as many enticements, and I look forward to seeing you in the fall. Until then, here’s wishing you plenty of lazy afternoons and good books this summer.

—G. Scott Clemons ’90

Strait Through . . .

Among the maps on display will be the first printed map to name the Pacific Ocean (1540), a handsomely colored wall map of the Pacific Ocean considered to be one of the cartographic masterpieces of the eighteenth century (1719), two of the most decorative maps of the Magellan Strait (1635), the first large-scale map of the Moluccas (1640), the earliest map to name all of the Philippine islands (1601), and the first published map to show Cook’s last voyage and the first to show Hawaii. Also on view will be a rare first-state copy of Cook’s twelve-sheet chart of the St. Lawrence River (1760), the navigator’s first major published map, which launched his career. The manuscript original was instrumental in the British defeat of the French at Quebec City in 1759. A large-scale model replica of the Endeavour, Cook’s flagship on his first circumnavigation, will also be shown.

In addition, first editions of related literary works that regaled contemporary European audiences with their exotic settings will be exhibited: Daniel Defoe’s Robinson Crusoe (1719), Jonathan Swift’s Gulliver’s Travels (1726), and Samuel Taylor Coleridge’s Rime of the Ancyent Marinere (1798).

Accompanying the exhibition is a fully illustrated history of Pacific exploration and a website: http://libweb5.princeton.edu/visual_materials/maps/websites/pacific/entrance.html. —John Delaney Curator of Historic Maps

LIBRARY PUBLICATIONS WIN MAJOR AWARDS

Publications sponsored by the Friends won two of the five Katharine Kyes Leab and Daniel J. Leab “American Book Prices Current” Exhibition Awards from the Association of College and Research Libraries, Rare Books and Manuscripts Section (RBMS). Certificates were presented during the annual June meeting of the American Library Association in Washington, D.C. The awards recognize outstanding exhibition catalogues issued by American or Canadian institutions in conjunction with library exhibitions, as well as electronic exhibition catalogues of outstanding merit.

Liberty & the American Revolution: Selections from the Collection of Sid Lapidus, took first place in Division One (expensive). Richard Noble, chair of the RBMS Exhibition Awards committee and rare books cataloger at Brown University, said of the catalogue put together by Stephen Ferguson: “This is, in essence, a catalogue of books and a book of quotations that trace the evolution, in a multiplicity of spheres, of the concept of ‘liberty’—a concept which it is all too easy to interpret ad lib. Whatever else the many books presented in this catalog may be about, the organization of the entries and passages quoted all address the question posed in the introduction by Sean Wilentz: ‘What are the boundaries of American liberty?’ The texture of these texts is itself a pedagogical device, a taste of the books. Pick it up and read it aloud to yourself and you realize that this is also a catalog of voices.”

The award in Division Two (moderately expensive) went to Beauty & Bravado in Japanese Woodblock Prints: Highlights from the Gillett G. Griffin Collection, supervised by Julie Mellby. “The text is set with a quiet sense of style: it’s meant to be read with the greatest ease possible, but still be suitable company for the excellently reproduced prints to which it points,” said Noble. Upon learning of the awards, Mellby said, “Thanks should go in large part to our two generous donors for the donation of their important collections, without which these exhibitions and catalogues would never have been possible.”

It should be noted that both catalogues were designed by Mark Argetsinger of Rochester, New York, who is the designer of the Library Chronicle as well as many other Library publications.

Liberty & the American Revolution
Selections from the Collection of Sid Lapidus
AN EXHIBITION CATALOGUE

Beauty & Bravado
IN JAPANESE WOODBLOCK PRINTS

Although the Griffin catalogue is no longer available, the Lapidus catalogue can be purchased for $10. Call 609-258-3155 or send email to loliveir@princeton.edu.
BELON’S NATURAL HISTORY OF BIRDS

Early in *L’histoire de la nature des oyseaux* (*The Natural History of Birds*), Pierre Belon’s pioneering work of comparative anatomy and ornithology, a human skeleton appears opposite the skeleton of a bird, which has been scaled to the same size. Man is the measure of all things? Belon goes on to organize and describe the birds of Europe, attempting to match the names used by Aristotle and Pliny with the species then known in France. This curious study is not in Latin, as one might expect, but in colloquial French, with captions and quotations in Greek.

Belon’s renaissance classic, purchased for the Graphic Arts Collection with funds from the Henry Matthews Zeiss Memorial Book Fund, completes the library’s collection of Belon’s major works. *Histoire* was written in seven parts and bound into one volume with 161 woodcuts, including a portrait of the author. There were two nearly simultaneous issues in 1555, one from publisher Gilles Corrozet, who held the privilege, and the other by Guillaume Cavellat, who helped with the cost of publication. The Corrozet, now at Princeton, has the publisher’s heart-rose device on the title page (a visual pun on his name: coeur rose).

Belon was one of the first botanists to base his research on direct observation. His field sketches were transferred to woodcut illustrations by several artists, although only Pierre Goudet (Pierre Gourdel) is named specifically in the introduction. Cavellat used many of the same woodblocks again two years later for the first part of Belon’s expanded study, *Portraits d’oyseaux, animaux, serpens, herbes, arbres*.

The birds described in *Histoire* are nearly all European, although there are a few oddities, such as an ibis, birds of paradise, and parrots. Its approach is not entirely scientific. In fact, some of the best parts of *Histoire* are the bits of Belon’s personal commentary, such as a description of the birds served in the multiple courses at a French banquet or a discussion of what parts of a bird make the best medicine (apparently the blood of the partridge is good for sore eyes).

A WRITING MASTERPIECE

The Dutch writing master Jan van den Velde I (1568–1623) had a motto: *La voix se perd, l’écriture demeure* (the voice vanishes, but writing persists). Thanks to the generous support of the Friends of the Princeton University Library, the art of writing will persist at Princeton with the acquisition of van den Velde’s remarkable *Spieghel der schrijfkonste* (*Mirror of the Art of Writing*). This copy is from the rare third edition published by the famous cartographic printer/publisher Willem Janszoon Blaeu (1571–1638). An extra plate by van den Velde has been added to this copy.

At the beginning of the 17th century, at the dawn of the Golden Age of Dutch art, van den Velde overtook the Italian dominance in the publishing of writing books with his *Schrijfmeesterboek* (writing-master’s book). The volume is both a writing manual and a copy book, offering instructional texts as well as an extensive set of model plates with examples of all the hands in use throughout Europe at that time. In Dutch, German, French, English, Italian, Spanish, and Latin, van den Velde not only covers the alphabets but also includes ornamental pen work confirming his dazzling mastery in the fusion of script with calligraphic decoration.

As with many of the beautiful writing books, *Spieghel* is at once an elegant artifact offering exceptional Dutch engraving and a research tool in the history of letterform. Conceived and written by van den Velde, the book’s emblematic title page cartouche was designed by the painter and historian Carel (Karel) van Mander (1548–1606) and engraved by Jacob Matham (1571-1631). The volume’s 56 plates of calligraphic models were engraved by the Dutch artist Simon Wynhoutsz Frisius (also written Vries, ca. 1580–1629) after van den Velde’s designs. Victor Carlson, in the Baltimore Museum’s 2000 Years of Calligraphy, summed it up, “Van den Velde’s copy-book … is usually considered the most important work on calligraphy to be printed in Holland.”
Allegorical figures frame the two sides of van Mander’s cartouche. On the left is Mercury or Hermes, the god of language and the inventor of writing. On the right is a female nude, probably a personification of “schrijfkonste” or calligraphy, holding a quill and scroll. Seated above them are Anaxagoras, legendary author of the first book, and Peisistratus, the Athenian king who founded the first library. Between them are two crowned quills with the motto *Vive la plume* (Long live the pen). Along the bottom various putti pluck quills from a goose, carve pens, and prepare to square a page. In a central oval is van den Velde’s *impressa*: a pen crowned by the civic wreath of oak, over a hand pointing at an ear—a visual representation of his motto, *La voix se perd, l’écriture demeure*.

—Julie Mellby
Graphic Arts Curator

Money Worth Looking At

Paper money as a form of art might seem the makings of a rather small exhibition, to judge from the modern bills of the United States and Europe. Bank notes, however, have constituted one of the dominant forms of visual communication for the past two centuries, and in many cases can be seen as works of art in their own right. Princeton University’s Numismatic Collection is featuring currency worth looking at in the exhibition “Money on Paper: Bank Notes and Related Graphic Arts from the Collections of Vsevolod Onyshkevych and Princeton University,” on view in the Leonard L. Milberg Gallery for the Graphic Arts, August 30, 2010, through January 2, 2011.

Because British colonial policies resulted in a dearth of circulating coins, the American colonies were the home of the earliest regular issues of paper money. Illustration was applied to these notes as an anti-counterfeiting device as well as for aesthetic purposes. The most inventive printer of paper money of the time was Benjamin Franklin, who devised a system of transferring the vein patterns of tree leaves to printing plates.

Asher B. Durand, one of America’s greatest painters, was also a major figure in the development of bank note art. Along with his brother Cyrus, he developed a classical, patriotic approach to bank note design that dominated the medium for the first half of the 19th century. A major section of the exhibition will explore the divergence of imagery on the bank notes of northern and southern issuers before and during the Civil War. The American section of the exhibition ends with the high point of American bank note art, the Educational Series of 1896, designed and engraved by some of the most important illustrators of the day.

The stagnation of American paper money design in the 20th and 21st centuries is put into relief by comparison with some of the beautiful and creative examples of European notes, on loan from the collection of Vsevolod Onyshkevych, Princeton Class of 1983.

—Alan M. Stahl
Curator of Numismatics

The Mudd Manuscript Library, home of the Princeton University Archives and the Public Policy Papers, has joined the 21st century. You can now visit the library’s Facebook and Twitter pages: http://www.facebook.com/muddlibrary and http://twitter.com/muddlibrary. As always, the Mudd blog has the latest news about acquisitions, grants, and exhibitions: http://blogs.princeton.edu/mudd.

Fans of the *Daily Princetonian* will be pleased to know that 11,025 issues, from its inception in 1876 through 2002, will be available online when the Larry DuPraz Digital Archives reaches completion early next year. A beta version of the project, which has been supported by many donors, including alumni of the *Prince*, can be accessed at http://theprince.princeton.edu.

On August 23 a new exhibition will commemorate the 50th anniversary of the election of John Fitzgerald Kennedy as the 35th president of the United States. Despite his father’s desire that he attend Harvard, Kennedy chose to enter Princeton University late in the fall semester of 1935. After a brief few weeks as a member of the class of 1939, he left due to health reasons and later graduated from Harvard with the class of 1940. Kennedy’s archival presence in the Princeton University Archives will be represented through his scholastic records, freshman activities, and medical notes, and in the Public Policy Papers through his presidential campaign brochures, speech transcripts, and other political memorabilia found in the collections of his professional colleagues.

**French Consul General Visits**

M. Philippe Lalliot, Consul General of France in New York, visited the Library in May to see some of the rich holdings of the Department of Rare Books and Special Collections relating to French civilization. Lalliot has a particular interest in 18th-century French history and literature. Don Skemer, curator of manuscripts, showed him important French historical manuscripts, including documents signed by Louis XVI and Marie Antoinette; journals and hand-drawn maps by Louis-Alexander Berthier and Joachim du Perron, Comte de Revel, tracing the progress of General Rochambeau’s army and Admiral de Grasse’s fleet toward the Battle of Yorktown (1781); and some of the extensive papers of Eugène de Beauharnais, Napoleon’s stepson and viceroy of Italy. Lalliot is the third of the consuls general of France in New York who have visited the Library in recent years.
Friends Second Book Adoption Party, March 28, 2010

Curators, conservators, and guests at Chancellor Green

Friends Annual Winter Dinner, March 28, 2010

Jenna Philips (above, left) received the 2009 Prize for Outstanding Scholarship by a Graduate Student, funded by Marvin Harold Cheiten. Mark Dimunation (above right), Chief of the Rare Book and Special Collections Division of the Library of Congress, spoke about his attempts to recreate Thomas Jefferson’s library. Left, this year’s winners of the Elmer Adler Undergraduate Book Collecting Prizes were (from left to right): Lauren VanZandt Escobar (second place), Emily Dunlay (first place), Maria Shpolberg (second place), and Ruthie Nachmany (honorable mention).
THE FRIENDS’ CALENDAR

Exhibitions and Related Events

MAIN EXHIBITION GALLERY, FIRESTONE LIBRARY

Strait Through: From Magellan to Cook & the Pacific  

Sunday, September 26: Lecture by historian Laurence Bergreen, followed by exhibition reception.  
Gallery tours with exhibition curator John Delaney,  
3 p.m., July 25, September 19, November 21.

LEONARD L. MILBERG GALLERY FOR THE GRAPHIC ARTS

Envisioning the World: The First Printed Maps,  
1472–1700  
Closes August 1

Money on Paper: Bank Notes and Related Graphics  
from the Collections of Vsevolod Onyshkevych and Princeton University  
August 30, 2010 – January 2, 2011

SEELEY G. MUDD MANUSCRIPT LIBRARY,  
65 OLDEN STREET

John F. Kennedy: From Old Nassau to the  
New Frontier  
Opens August 23, 2010

Gallery Hours (call 609-258-3184 for holiday hours)  
June 7–September 7: weekdays, 8:30 a.m. to 4:30 p.m.; weekends, noon to 5:00 p.m.  
(except Mudd Library)  
From September 7: weekdays, 9:00 a.m. to 5:00 p.m. weekends, noon to 5:00 p.m.  
(except Mudd Library)