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Dear Friends,

As the academic year 2017–2018 moves forward, I invite you to read about the dynamic work and activities of the Friends of the Princeton University Library in the 2016–2017 academic year. The highlight was welcoming our new University Librarian, Anne Jarvis, who assumed her position in October 2016, following nine years as University Librarian at the University of Cambridge, England. Additionally, Anne has become the first holder of the Robert H. Taylor ’30 University Librarian chair.

The 2016–2017 year seemed to proceed more quickly than ever, and the Friends were seldom more active. This issue’s cover includes images representing the great variety of activities, acquisitions support, and scholarship in which the Friends engaged during the last academic year. The pages inside include a report on our first “Fall Talk,” which featured an author who has written a novel on the social and political landscape of Egypt from the mid-1990s to the present; an event devoted to the work of several natural scientists and illustrators; our Fall Event, which featured speakers on Brexit and the European Union’s future; and a Student Friends sponsored trip to the New-York Historical Society to see important material collected by Leonard Milberg on early Jews in America. Our Research Grants program attracted far more interest than in previous years and is discussed within these pages. You will also read of significant Friends-assisted acquisitions, and a scholarly project of the History Department that we are now helping to fund.

Among the final pages of this issue you will find a roster of our members at the 30 June 2017 close of Princeton’s fiscal year. As always, I deeply thank you for the support and participation that enable the Friends to thrive.

P. Randolph Hill ’72
Chair of the Friends
Dear Friends,

I write to you having just celebrated my first year of living in the USA and working in Princeton. In an interview with the Chronicle before my arrival I stated that “Only an exceptional opportunity could have tempted me away” from my post as University Librarian at Cambridge. The intervening period has certainly confirmed that this is an exceptional environment and that I am working in a uniquely energizing university. I have also been struck by the warmth of the welcome from the Friends of the Princeton University Library and the commitment that its members have to the Library.

For many years the reputation of great libraries such as Princeton stemmed primarily from the depth and breadth of printed collections. Demand for the printed word and its place in libraries remains strong and the assumption that everyone would want everything on screen has not proven to be true. Yet, while the power of the printed word will and must continue, it has been gratifying to lead the Princeton University Library staff as we develop the role of the library by supporting the student experience and the research life-cycle in an ever-changing information world.

Today, across all areas of activities librarians are being challenged to build on the possibilities of new technologies to expand and strengthen the services provided to the scholarly community. Stewardship and preservation of materials from the past, present, and future remain a primary preoccupation, with the proliferation of data and knowledge production in digital form challenging librarians to adapt and anticipate future needs for information, knowledge, and analysis. I and my colleagues must therefore provide services based on evidence, not perception; we must also continue to build more partnerships with the academic community and create partnerships with other libraries of similar mission, both nationally and internationally. For an institution such as Princeton, the exciting challenge will be how to shape the way knowledge, regardless of format, is created, made discoverable, and curated for current and future generations.

The honor of being appointed University Librarian at Princeton has been compounded by the subsequent endowment of my post this year. Many members of the Friends will be aware that Robert H. Taylor was chair of the Friends for 25 years and received the Donald F. Hyde Award of Princeton University for distinction in book collecting and service to the community of scholars. He was an outstanding bibliophile and wrote numerous articles on books and book collecting. He also donated his collection of 7,000 artifacts in English and American Literature to the Library. It is therefore with both gratitude and pride that I sign off this message as the Robert H. Taylor ’30 University Librarian.

Anne Jarvis
Robert H. Taylor ’30
University Librarian

Left: Architectural rendering of the Lobby.
We encourage our readers to write to us regarding the contents of these pages with supplemental information, comments, corrections, and criticisms. The following correspondence was received during the fall of 2016.

LETTER FROM MICHAEL HUCKMAN

Dear Ms. Oliveira,

I am a member of Friends of the Princeton University Library. I was intrigued by the recent article about the Library’s purchases from the Robert S. Pirie Collection. Pirie had an interesting “connection” to Princeton.

I am a retired physician in Chicago and a Princeton alumnus, Class of 1958. In the early 1970s, I had a brief interaction with an elderly patient named Ginevra King Pirie. Somehow, the conversation came around to the subject of Princeton, and she mentioned that she had been an acquaintance of F. Scott Fitzgerald. Like Robert Pirie, she was a member of the family that had founded the Chicago department store Carson, Pirie, Scott. Years later, I discovered that she had been Fitzgerald’s inspiration for the character “Daisy” in The Great Gatsby, daughter of a Minneapolis department store owner.

A Chicago Tribune article of May 2013 said the following:

Remarkable how two words, scribbled nearly a century ago about a 16-year-old Lake Forest debutante, can evoke a whole country, its hypocrisies and promises, its aspirations and crushing realities.

Last week, the University of South Carolina posted online a digital version of F. Scott Fitzgerald’s handwritten ledger, billing it as “one of the richest primary source documents in existence of any literary author,” a rare and personal accounting of an American legend’s everyday—every day—comings and goings, acquaintances, meals, disappointments, debts, paychecks. Decades of what constituted Fitzgerald’s famously untidy, yearning life. And yet, to understand Fitzgerald—should you find yourself curious, on the eve of director Baz Luhrmann’s new adaptation of The Great Gatsby, which opens Friday—you need only read the author’s jottings for January 1915:

“Met Ginevra.”

As in Ginevra King, the Chicago-bred lost love of Fitzgerald’s life and the inspiration for
Daisy Buchanan, the lost love of Jay Gatsby’s. She was partly who Fitzgerald had in mind when he wrote in *Gatsby* of “careless” people of privilege who “smashed up things … then retreated back into their money.” That epochal line was personal: After years of courting, King spurned Fitzgerald, a poor college student at the time, and married into a wealthy Chicago family.

She came to embody “not only his condemnation of the rich but his ambivalence, his fascination with wealth and his sense of inferiority around it,” said James L. W. West III, who teaches Fitzgerald at Pennsylvania State University and wrote *The Perfect Hour*, a 2005 history of Fitzgerald and King’s romance.

So naturally there are several mentions of King and Lake Forest in Fitzgerald’s ledger, and always similarly abrupt, the trajectory of their romance playing out like a series of Post-it notes: “Nobody home and midnight frolic with Ginevra” (June 1915), “Lake Forest … Petting party. Ginevra” (August 1916), “Final break with Ginevra” (January 1917) and, in June 1917, a palpable groan: “Ginevra engaged?”

But nothing as heartbreaking as the promise in: “Met Ginevra.”

“Actually, that line about ‘retreating back into their money’ is pretty much the essence of *The Great Gatsby*,” said Craig Pearce, who co-wrote the screenplay for the new movie. “It’s ultimately what Fitzgerald was communicating and why Ginevra King is very much present in everything about *The Great Gatsby*: Just as Gatsby was rejected (by Daisy) and poor, Fitzgerald was rejected and poor, then recreated himself.”

Indeed, as trivial as a young love may seem, if you read that first meeting of Fitzgerald and King as the bud of what bloomed into *The Great Gatsby* (and many Fitzgerald scholars consider their relationship its origin)—and you consider how seminal the reading of *Gatsby* has been to generations of high school students—it’s hard to downplay the ramifications of what Fitzgerald scribbled in that ledger. On how we regard wealth, morality, celebrity, civic responsibility, Wall Street, even the America Dream, and whether we believe we can be whatever we want to be.

(Excerpted from Christopher Borrelli, “Real Daisy Bloomed on Chicago’s North Shore,” *Chicago Tribune*, May 7, 2013 © 2017 Chicago Tribune. All rights reserved. Used by permission and protected by the copyright laws of the United States. The printing, copying, redistribution, or retransmission of this content without express written permission is prohibited.)

The article in the FPUL Newsletter was my introduction to Robert Pirie. I am an amateur book collector (rather an accumulator) and the name Pirie brought back a vivid memory of the charming octogenarian who had once inspired Fitzgerald.

Best regards,
Michael Huckman

RESPONSE FROM DON C. SKEMER, CURATOR OF MANUSCRIPTS

It is true. Ginevra King was Fitzgerald’s first real girlfriend, when he was a Princeton undergraduate and she was in a boarding school. But she was rich and he was poor, as Ginevra’s father famously told Fitzgerald. He never got over it. She was the inspiration for Daisy Buchanan in *The Great Gatsby*. After she and Scott went their ways, Ginevra married someone named Pirie. I guessed he was related to the Robert Pirie (lawyer and book collector). F. Scott Fitzgerald’s journal that was mentioned in the *Chicago Tribune* article can be viewed online at http://library.sc.edu/digital/collections/fitzledger.html.
A Resolution Honoring
Lloyd Edward Cotsen
by the Friends of the
Princeton University Library

WHEREAS Lloyd Edward Cotsen, Princeton Class of 1950, late among us, was blessed with an extraordinary sense of curiosity about the world around him;

With a joy in collecting and a gift for recognizing the importance of humanity’s cultural creations as carriers of emotional and spiritual meaning and historical knowledge;

And with a love of learning embodied by his collection of books from around the world written for, by, and about children, now in the Cotsen Children’s Library at Princeton, which teach us to cherish our beginnings as readers and seekers of beauty and enlightenment;

WHEREAS his many material gifts to Princeton University were matched by his generous dedication of time and energy to support the Humanities and the work of the Friends of the Princeton University Library;

BE IT THEREFORE RESOLVED THAT

We, the Council and Members of the Friends of the Princeton University Library, convey to our generation and to generations yet unborn our abiding admiration and eternal gratitude for the life of Lloyd Edward Cotsen, and for his continuing presence among us in the treasured children’s literature he collected.

GIVEN IN PRINCETON, NEW JERSEY,
THIS DAY, 15 JUNE 2017.
Lloyd E. Cotsen (1929–2017)

Lloyd E. Cotsen, Class of 1950, slipped away on May 8 after 88 years of life lived to the fullest—digging for antiquities, selling soap in the package he designed, and flying around the world on business, which also included tracking down Japanese ikebana baskets, folk art, and textiles for the corporation’s art collection. Then there was the parallel project of amassing illustrated children’s books from around the world and through time, original artwork, prints, educational toys, and all kinds of other wonderful and surprising things that became the research collection of the Cotsen Children’s Library in Firestone Library. Mr. Cotsen’s energy was as legendary as his generosity—not just with money, but with time and, most importantly, of himself.

To honor him as one of the Princeton University Library’s greatest donors, the Friends have presented to the Cotsen Children’s Library a magnificent pen-and-ink drawing by one of Mr. Cotsen’s favorite illustrators, Charles Robinson (see pp. 19–21). In addition, the Friends commissioned a letterpress-printed resolution honoring the life and generosity of Lloyd Cotsen, a copy of which was placed in the Cotsen Children’s Library. An image of the resolution, whose text was composed by former Friends editor Patricia Marks, appears opposite.

Andrea Immel
Curator, Cotsen Children’s Library
Robert H. Taylor Bequest

In honor of a generous bequest from Robert H. Taylor, Princeton Class of 1930, Princeton University’s Librarian will now be known as the Robert H. Taylor ’30 University Librarian. The post is currently held by Anne Jarvis, who came to Princeton from the University of Cambridge in 2016. The gift will also support and expand the Library’s Special Collections and establish a new position: the Robert H. Taylor ’30 Curator at Firestone Library.

Taylor, who died in 1985, had established a trust in the late 1970s that provided support to Princeton for over 30 years, terminating upon the death of his niece last year. The most recent and final payment, of $42 million, brought his gifts to Princeton to more than $71 million, making him one of the most generous supporters in the University’s history. His bequest also benefits the Art Museum, the Department of English, and University priorities as determined by the president and provost.

Robert Taylor was a passionate book collector. More than 7,000 books that once resided in a specially built room in Firestone Library were eventually bequeathed to the University. “Mr. Taylor has made a magnificent contribution to our world-renowned library, enhancing its collections and supporting its overall mission,” said President Christopher L. Eisgruber. “The personal legacy he has created at his alma mater by including the University in his estate plan will have a tremendous impact on generations of students, scholars, and all who share his love of literature.”

Taylor, who studied architecture as an undergraduate, served as chair of the Friends of Princeton University Library from 1954 to 1980 and was a member of the advisory councils of the Department of English and the Library. He also contributed financially toward the purchase of rare materials, including a copy of Chaucer’s *Canterbury Tales*. He was presented with the University’s Donald F. Hyde Award for distinction in book collecting and service to the community of scholars in 1975.

Taylor was active in book-related organizations throughout his life. He served as president of the Grolier Club, the Keats-Shelley Association of America, and the Bibliographical Society of America, as well as chair of the Council of Fellows of the Pierpont Morgan Library. He also was a director of the philanthropic Surdna Foundation established by his grandfather John E. Andrus, a private grant-making organization that fosters sustainable communities in the United States.

“Robert H. Taylor provided decades of generous support to Princeton and the Library, and created an abiding legacy in sharing his extraordinary collection with students, faculty, and scholars from around the world,” said Anne Jarvis. “It is an honor to be the inaugural Robert H. Taylor ’30 University Librarian.”

Marvin Bielawski Retires

In June 2017, long-time Deputy University Librarian Marvin Bielawski retired following 43 years in various roles at the Library. Marvin started at Princeton in 1974 as a descriptive cataloger and over the years held several management positions in the Cataloging Department, later becoming assistant head of Technical Services in 1985. In 1991, he was selected to head the brand new Library Systems Office, responsible for managing the new systems infrastructure for circulation, acquisitions, and other technical processing activities. In 1995, he was also asked to serve as interim Deputy University Librarian, a position that became permanent in 1997. As Deputy, he has managed several staff departments, including branch librarians, the Preservation Office, the Digital Studio, and Library Systems.

Marvin has overseen many system implementations at the Library, including many data migrations to systems that have been state of the art for
their times. He holds a bachelor’s degree from the University of Detroit and master’s degrees from the University of Michigan in History and in Library Science.

Marvin was honored during the reception that followed the Friends Annual Meeting on April 30, 2017. University Librarian Anne Jarvis spoke of Marvin’s great service to the Library, and images of a Friends-funded acquisition for the Library in Marvin’s honor were presented (see pp. 21–22).

Library Communications Manager Appointed

In March 2017, the Library welcomed Barbara Valenza into the newly created position of Library Communications Manager. She has been assigned to develop a strategic Library communications program that will provide unified and consistent Library messaging, both internally and externally. In support of the Library’s mission and vision, the communications program includes initiatives to support internal communications flow, branding, value-added storytelling, news, literature and publications, social media strategies, and outreach to patrons, campus colleagues, the community, and peer institutions.

Barbara brings to the role 25 years of communications, branding, and marketing experience. She has worked for the University for over six years, hired in 2011 to develop a newly created position within University Services: Assistant Director of Graphic Services & Print Center. In that role, she launched a campus service center, providing branding, copywriting, graphic design services, and print management for colleagues throughout the University. Prior to joining Princeton, she was vice president of a local marketing firm, where she shaped messaging and branding for local businesses and organizations. Her award-winning advertising campaign for the University Medical Center of Princeton featured major hospital donors, including the late William Scheide ’36 and Edward Matthews ’53.

Barbara also worked for over a decade in New York City as a designer, copywriter, and project
manager in educational publishing and children’s entertainment, including four years working for Jim Henson Productions (The Muppets). She holds a B.A. in Communications and Theatre from Miami University (Oxford, Ohio).

“I am delighted to have Barbara on board. In the short time she has been here, a number of strategic communications projects have been launched, impacting the important objective of building and presenting the Library as a unified organization both internally and externally,” said Anne Jarvis, Robert H. Taylor ’30 University Librarian. “We look forward to benefiting from Barbara’s expertise in the years ahead as the Library builds a strong communications program together.”

Digitization at Princeton University Library

The Digital Imaging Studio in Firestone Library has undergone significant growth in the last 10 years. It began as a small office with a single technician and a flatbed scanner and has since grown to six digital camera workstations. Following the completion of the current phase of the Firestone renovation, the imaging studio will have seven workstations, with room for three more, and six technicians operating high-end digital cameras capable of creating a 350-megabyte file with a single click. Since 2004, over 300 terabytes (equivalent to approximately 450,000 CDs!) of images have been produced.

The use of digital cameras, instead of scanning technology, allows for rapid capture of items. Digital cameras also allow for capturing a large scope of material that otherwise could not be flattened onto a 12 × 16–inch scan bed. Thus we have been able to digitize such treasures as the first four printed bibles from the Scheide Library; the original manuscript and galleys of F. Scott Fitzgerald’s The Great Gatsby; a rare 46-foot-long 17th-century Japanese scroll depicting a story of the Sagami River; and the first notes taken by the Trustees of The College of New Jersey (now Princeton University) in 1746. We have also newly digitized the Princeton University Library Chronicle, the publication sponsored by the Friends (not yet online).

Selecting Items for Digitization

The process of selecting materials for digitization involves curators, scholars, administrators, and technical staff, and is based on criteria that include scholarly value, researcher needs, and relevance to coursework. Preservation is also a consideration, as heavy use can increase the rate of deterioration of fragile materials. By making images and enhanced descriptions available online, many research questions can be answered via a web browser, though digital surrogates are meant to be complementary to the physical collections and certainly are not a replacement for every use case.

Our project stakeholders, such as the curator of a collection, additionally agree to support the digitization process with staff to aid in making materials available and occasionally assisting in the photography process. Expertise in creating enhanced descriptions of the material is also provided by relevant stakeholders and the Library’s metadata and cataloging units.

The digitization process begins with a review from conservation staff. Materials are assessed for their overall condition and stability, and, specifically, their ability to withstand the imaging process. With this assessment in hand, imaging technicians pull together the tools required to photograph a collection properly. For example, tightly bound materials often do not open flat or even past 90 degrees, which means a technician will use one of several book easels that are suitable for a particular volume. For background, the studio uses black archival matte paper that is cut to fit the item being photographed. The copy stand–mounted cameras are set to appropriate height, lights are adjusted for even, indirect lighting of the item, and photography begins.

Connecting Users with Digitized Content

For the past seven years, most of the items digitized by the Library have been made available via one of three websites: the Princeton University Digital Library (pudl: http://pudl.Princeton.edu); The Papers of Princeton (http://papersofPrinceton.Princeton.edu); and the Princeton University Library Finding Aids (http://findingaids.Princeton.edu). This relatively traditional approach has served us well, but an updated digital library website will be
coming online in 2017. Expanded services are also under development as the collections grow and our users’ requirements become more complex and diverse. These services fall into a few broad categories:

**Reuse.** While a central repository of the library’s digitized holdings will always be useful, users would also like to embed and reuse digital content in other applications, such as teaching websites, digital humanities projects, digital exhibitions, blogs, and press releases.

**Preservation.** Digital content faces many preservation challenges that are similar to traditional library collections: storage hardware gets old and wears out, file formats become obsolete, and transport of large files over the network risks corruption. Many of the Library’s image files are more than 15 years old and have been moved several times with limited integrity checks.

**Workflow.** As the amount of content that staff have to manage increases, the complex tasks associated with turning a folder full of images into something that looks like a book need to be simplified and streamlined. This work involves the creation of metadata about order and structure, as well as quality control of the images themselves.

To accommodate these needs, the Library Systems Office is collaborating with several peer institutions on Project Hydra (now renamed Samvera: https://samvera.org), which provides a framework for building the utilities required to help bring more content online faster, as well as preservation-oriented features that help facilitate solutions to some of the concerns listed above. To enable reuse, new systems will leverage the International Image Interoperability Framework (IIIF: http://iiif.io). The Library has been using IIIF-based images internally for a few years already, and over the course of 2017 will begin to expose this functionality to third-party applications.

**Moving Forward with Other Digital Resources**

Images are not the only type of digital material in the Library’s collections. For example, the Library has
been acquiring geospatial and social science data for decades, digitization has become the primary preservation strategy for fragile or obsolete audio-visual formats, and the Department of Rare Books and Special Collections, Mudd Library, and the Manuscripts Division in particular are taking in “born digital” content—content that originated in digital form, such as email correspondence, word-processing documents, and digital audio and video.

These formats and the challenges they present are the next frontier for the Library’s digital initiatives. Pilot projects are underway, and storage, delivery, and software requirements are being assessed as the Library moves into these areas with the similar goal of preserving the Library’s digital assets in perpetuity.

Roel Munoz, Jon Stroop, and Marvin Bielawski

The Renovation in Brief

Acting Associate University Librarian for Rare Books and Special Collections Stephen Ferguson is ecstatic about the opening of the Long Atrium Special Collections Reading Room at the end of January 2017, the final step of the lengthy renovation process. “This renovation profoundly strengthens the services that make up the essential DNA of special collections in a university library. On the one hand, we now have hugely improved rooms for research, instruction, and the work of staff. On the other hand, we have modern and advanced facilities for storage and security of collections. In addition, we have rationalized the layout of all functions so that we have become a unified library within the Library. Lastly, with respect to our heritage, we have re-created the Scheide Library in a form faithful to that of the original family library in Titusville, Pennsylvania.” The additional reader space was badly needed. Fiscal year statistics show a 31.6 percent increase in circulation for FY 16 over FY 15 and a 22.7 percent increase for patrons signed into the Special Collections reading room.

Happy Birthday, Mudd Library!

Special Collections Assistant April C. Armstrong posted the following summation of Mudd’s 40-year history:

When Princeton University dedicated the Seeley G. Mudd Manuscript Library in mid-October 1976, University Librarian Richard W. Boss called the $2.5 million expenditure in times of economic uncertainty “a sassy act of faith,” especially given that the materials it housed were drawing only approximately 250 visitors per year. In 1976, Princeton expressed the hope that building Mudd would double this number to 500 annually. Though we aren’t objective, we think Princeton’s sassy faith in our collections’ usefulness has been realized. Over 4,300 people conducted research at Mudd in the last academic year.
The Friends Join Support for the Princeton and Slavery Project

The Princeton and Slavery Project is in its fourth year as a classroom-based research effort centered in Mudd Library, directed by Professor of History Martha A. Sandweiss and aided by University Archivist Dan Linke and his staff. (Sandweiss specially thanks Mudd Library for letting the students eat pizza and listen to the Hamilton soundtrack as they worked into the night!) The project explores Princeton’s involvement with the institution of slavery: the large enrollment in the past of students from the American South; the slave-holding patterns of Princeton presidents, trustees, and faculty members; and the consequences, including the impact of money derived from slave labor on the financing of the University and its culture.

Having now traced the origin of every antebellum student up to the Class of 1865, the Project has confirmed that Princeton’s reputation as “the most southern of the Ivies” is based in fact. The student

James Collins Johnson (1816–1902), a fugitive slave freed after an 1843 trial in Princeton, became a well-known figure in town and on campus. Bric-a-Brac, 1894.
body of the period was much more southern than previously understood, and this demographic was reflected throughout all aspects of University life. The first nine presidents of the University owned slaves, as did the vast majority of 18th-century professors. Although students did not bring their slaves to campus, they lived within a landscape of slavery well into the 19th century, in sight of enslaved people who lived at Prospect, in the president’s house, or on the main street of town.

The Project’s students have produced a graph showing the make-up of the student body year by year (https://slavery.Princeton.edu/visualizations/visuals/southern-student-population). Even more impressive is the animated map that demonstrates the remarkable year-to-year shift in the student population.
The composition of the student body became critically important to University culture in this antebellum period. Fully 20–40 percent of the students came from the South throughout these years, and during some years that percentage rose to 60 percent, including the border states. As the University sought to keep southern students and southern money flowing in, it adopted a very conservative stance on slavery and maintained an ambience familiar to southern families. The Project’s students were able to track the southwestward spread of the Cotton Kingdom by following the shifting states of origin for Princeton students from 1746 to 1865. In places like South Carolina, Mississippi, and Kentucky, Princeton played a role in helping to consolidate the social and political power of slave-holding elites.

The graph and animated map serve as building blocks for the next phase of the Project and were made public in November 2017. Already plans are underway for several ambitious programs, supported by the Friends of the Princeton University Library together with other University groups (the Humanities Council, the Center for Human Values, the Department of African American Studies, and the Center for Digital Humanities). Classroom work already done in the Archives will be part of a website with dynamic maps, data on student origins, digitized documents, video segments, and some 100 scholarly exhibitions written by undergraduates, graduate students, and affiliated scholars (https://slavery.Princeton.edu/). Apart from its focus on work done in the classroom, the website will include primary source documents to stimulate and support further research. Also planned are collaborative efforts based on work of the Princeton and Slavery Project with the Art Museum, focused on Maclean House and the enslaved people who once worked there; McCarter Theater, six newly commissioned short plays; the Lewis Center, providing support for a newly composed musical theater piece; as well as the Princeton public schools, the Princeton Theological Seminary, the Morven Museum, and the Princeton Public Library.

All of these are steps on the way to providing a vital and growing resource on which to base future broad conversation and scholarship.

Martha A. Sandweiss
Professor of History

Library Research Grants Program

Based upon feedback from the 2016–2017 Research Grants Committee, a new review and award structure was proposed in September 2016 by an ad hoc committee and later ratified by the Executive Committee of the Council of the Friends. Under the new structure, the Grants Committee will focus solely on the academic merits of the proposals and will not address financial amounts. Grant applicants will estimate the number of weeks needed to complete research in a collection, and curators will confirm or adjust that number based on the amount of time (research) the collection supports. Grants will be awarded at the rate of $1,000 per week as a base amount, plus estimated transportation costs. A newly formed Ways and Means Committee will finalize award amounts for successful applicants, which will include a transportation allowance specific to each candidate’s needs.

For the 2017–2018 review, the Library received a record 150 grant applications (compared with 100 the previous year). Curators narrowed this pool to 42 highly recommended applications, which were forwarded to the FPUL Grants Committee for evaluation. The committee members were: Steven Knowlton, Librarian for History and African American Studies; Joshua Kotin, Assistant Professor, Department of English; Sara Logue, Assistant University Archivist for Public Services; Linda Oliveira, Secretary of the FPUL; Seth Perry, Assistant Professor, Department of Religion; Alain St. Pierre, Librarian for History, History of Science, and African Studies; Volker Schröder, Associate Professor, Department of French & Italian (Friends representative); and Gabriel Swift, Reference Librarian for Special Collections (committee chair).

The funding structure for the 2017–2018 grants gathered a total of $95,176 from eight sources in support of 30 awards:

Friends: $50,638 in support of seventeen grant awards
Council of the Humanities: $10,000 in support of two grant awards
Program in Latin American Studies: $4,000 in support of one grant award
Seeger Center for Hellenic Studies: $2,838 in support of one grant award
Cotsen Fund: $8,847 in support of three grant awards
Special Collections Research Fund: $7,258 in support of two grant awards
Mudd Fund: $7,126 in support of two grant awards
Elmer Adler Fund: $4,469 in support of two grant awards

PRINCETON UNIVERSITY LIBRARY RESEARCH GRANTS FOR 2017–2018

Unless otherwise noted, the following projects have been funded by the Friends of the Princeton University Library:

Carlos Aguirre, “Latin American Writers and the Cuban Revolution, 1959–1971.” Manuscripts Division, with funding provided by the Program in Latin American Studies.

Olivia Badoi, “A Feeling for Wood Itself: Affect and Materiality in Lynd Ward’s Woodcut Novels.” Graphic Arts Collection, Rare Book Division, with funding provided by the Elmer Adler Fund.


Vasiliki Dimoula, “Derrida and the Germans: Organs, Affect, and Subjectivity.” Rare Book Division, with funding provided by the Special Collections Research Fund.


Barbara Gribling, “Pastimes and Play: Child Consumers of British History and Heritage through Toys and Games, 1750–1930.” Cotsen Children’s Library, Graphic Arts Collection, Rare Book Division, with funding provided from the Elmer Adler Fund and the Cotsen Fund.

Earle Havens, “Marginalia & Memory: Recollecting Narcissus Luttrell’s Library, 1678–1730.” Rare Book Division, with funding provided from the Special Collections Research Fund.

Allan Hepburn, “Raymond Mortimer and Nancy Mitford: Correspondence.” Manuscripts Division.


Sara Lindenbaum, “The Ones That Got Away: Tracing Folios and Quarts from Frances Wolfreston’s Library.” Rare Book Division.

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Dimitirs Papanikolaou, “Literature, Gender, and Cultural Politics in Postwar Greece: Costas Taktis Writes to Nanos Valaoritis.” Manuscripts Division, with funding provided by the Stanley J. Seeger ’52 Center for Hellenic Studies.

Ruth Pliego-Vázquez, “The Circulation of the Minimi in the Mediterranean during the Late Antiquity: The Coins of Antakya.” Numismatic Collection, with funding provided by the Council of the Humanities.


Claire Urbanski, “The Afterlife of Settler Colonial Carcerality: Archeological Excavation as Surveillance and Militarization in the U.S.–Mexico Borderlands.” Public Policy Papers, Western Americana Collection, with funding provided from the Seeley G. Mudd Fund.

Frances Weightman, “Imagining the Author: Para-data of Chinese Children’s Books.” Cotsen Children’s Library, with funding provided from the Cotsen Fund.

Michael Williams, “Impolite Science: Print and Performance in the Eighteenth-Century Atlantic.” Graphic Arts Collection, Manuscripts Division, Rare Book Division.


Yue Zhang, “Manuscript Culture of Poems on History from the Wen xuan 文選 (Selections of Refined Literature) in Medieval China.” East Asian Collection.

A Gift in Memory of Lloyd E. Cotsen from the Friends of the Princeton University Library

To honor Lloyd Cotsen as one of the Princeton University Library’s greatest donors, the Friends have presented to the Cotsen Children’s Library a magnificent pen-and-ink drawing by one of Mr. Cotsen’s favorite illustrators, Charles Robinson (1870–1937).

Charles was the son of an artist, and his two brothers, Thomas Heath and William Heath Robinson, were also gifted artists in their own right. Charles illustrated many children’s books, including Aesop’s fables, Mother Goose, the fairy tales of the Brothers Grimm and Hans Christian Anderson, Carroll’s Alice’s Adventures in Wonderland, Frances Hodgson Burnett’s The Secret Garden, and Robert Louis Stevenson’s A Child’s Garden of Verses. Robinson’s books are well represented in the Cotsen collection, along with three picture letters to the daughter of a fellow artist and the finished artwork for two books, Songs of Love and Praise (1907) and The Reign of King Oberon (1902).

The large drawing the Friends have presented to Cotsen is signed “Charles Robinson 1916” and mounted on board. It was in a private collection for half a century before being purchased by the Friends. It is a wonderful example of Robinson’s characteristic attention to layout, framing, and lettering. Mr. Cotsen was always attracted to pictures of children
reading and I’m sure he would have been enchanted by this one of a pretty girl with light shoulder-length hair seated on a divan who has dropped a nursery rhyme picture book on the floor.

Andrea Immel
Curator, Cotsen Children’s Library

First Edition of the Seconda parte delle Logge di Rafaele nel Vaticano

A complete set of all 13 engravings for the Seconda parte of the celebrated Loggie di Rafaele nel Vaticano has been acquired for the Princeton University Library in honor of Marvin Bielawski, retiring Deputy University Librarian, thanks to the joint efforts of the Friends of the Princeton University Library and the Graphic Arts Collection.

This volume of 18th-century engravings, meticulously hand-colored at the time of printing, reproduces the 16th-century frescoes by Raphael (Rafaello Sanzio d’Urbino, 1483–1520) along the Loggia of the Vatican in Rome. Sometimes called Raphael’s Bible, the Loggia’s 13 arcades are decorated with 52 frescoes: 48 subjects from the Old Testament and 4 depicting the life of Christ. The original sketches were made by Raphael, the cartoons prepared by Giulio Romano, and the painting done by multiple artists between 1516 and 1519.

Only one scene from the four in each arcade is reproduced in brilliant gouache color for the Seconda parte. (All 52 scenes can be seen in black and white in Picturae peristylli Vaticani, manus Raphaelis Sancl, in tabulis aereis nova cura expressae, chartisque redditta anno MDCCCLXXX [Rome: Caleografia Camerale, 1790]; Rare Books (Ex) Oversize 2009-0001e.) The decorative lunettes by Giovanni da Udine display luscious festoons of fruit, flowers, and vegetables, with an occasional bird painted onto an azure blue sky background. These festoons were meant to invite the onlooker into an imaginary world of flora and fauna, a garden of unearthly delights. Much of

Below & overleaf: Vol. 2 of Loggie di Rafaele nel Vaticano: Seconda parte delle Logge di Rafaele nel Vaticano. Engraved by Giovanni Ottaviani (1735–ca. 1808) and Giovanni Volpato (1732–1803); after designs by Gaetano Savorelli (d. 1791), Ludovicus Teseo Taurinensis (active 18th century), and Pietro Camporesi (1726–1781); after frescoes by Raphael (1483–1520). Publisher unknown, 1776.
the decorative iconography was classical, inspired by the surviving wall and ceiling paintings from the recently rediscovered Domus Aurea of Nero.

The Loggia was exposed to wind, rain, spikes in humidity, and unfiltered sun for 400 years. Only in the 19th century was it enclosed in glass. Several of the original fresco paintings and the pilasters are now so severely damaged that they look more like ancient Roman ruins than do the classical models of the Domus Aurea on which they were based. A considerable amount of the original décor has disappeared altogether.

Every copy of the Seconda parte should be considered unique. Many were painted at a later date, or done with a different hand. Professional photography of this spectacular volume will soon be completed.

JULIE MELLBY
Graphic Arts Curator

Library Acquires Byzantine Coin Collection

The Friends of the Princeton University Library joined the Rare Books and Special Collections Department and the Stanley J. Seeger Hellenic Fund and the Center for Hellenic Studies to purchase the Peter Donald Collection of Byzantine Coins. A recognized scholar in the field for over six decades, Donald built a comprehensive collection of 179 gold coins, 321 silver coins, and 4,777 bronze coins, including rare mints and coins of short-lived rulers. In addition, Donald regularly replaced pieces in his collection with ones in better condition as they became available.
Curator of Numismatics Alan M. Stahl described the collection’s significance to Princeton: “The acquisition of the Donald Collection constitutes the central component of a decade-long program of building our numismatic holdings (long centered primarily on classical antiquity) into the premier collection in the world illustrating the interrelations of coinage systems of the medieval Eastern Mediterranean…. The Princeton University Numismatic Collection, including coins on permanent deposit from the Princeton University Art Museum and the Department of Near Eastern studies, currently contains about 2,000 Byzantine coins (including a respectable representation of the early gold lacking from the Donald Collection), in addition to about 3,000 pieces from the Antioch excavation…. With the addition of the 5,277 coins from the Donald Collection, we will have the largest and most comprehensive Byzantine collection of any teaching institution in the United States.”

Stahl noted that “Princeton University is increasingly being recognized as the leading American teaching institution for Byzantine Studies, with three faculty members of the History Department, one in Art and Archaeology, one in Classics, one in Music, and one in Philosophy teaching in the field…. In the spring semester of 2015 alone, six undergraduate courses and precepts had hands-on experience with Byzantine coins through visits to the Numismatic Collection.”

The Donald Collection will be integrated into the existing digital database, with full descriptive information and images available online. An eventual goal is the establishment of a federated description, search, and report protocol with the collections of Byzantine coinage at Oxford University, Birmingham University, and the Dumbarton Oaks Research Center.

*Fiore di virtù*

Based on the strong recommendation of Curator of Rare Books Eric White, the Friends aided in the acquisition of the only known copy of the 1493 edition of *Fiore di virtù* (Venice: Matteo Capcasa [di Codeca], 15 January) with 38 woodcut illustrations by the “Pico Master.”

*Fiore di virtù* (“Flower of Virtue”) was a best-selling compendium of medieval morality, with 41 brief chapters on human virtues and vices supported by parallels from natural history lore and venerable *exempla* drawn from biblical, medieval, Classical, and Arabic writers, who are cited by name. Supposedly written in the early 14th century by one Frate Tommaso, this “courtesy book” was meant for the moral instruction and amusement of not only young males but also literate females.

*Fiore di virtù* appeared in 57 Italian editions during the 15th century, as well as four Catalan translations, plus two in Spanish and one in German. Among these 64 editions, all preserved in only a few copies, 19 are known in only a single copy. Thus, we have evidence of an extremely popular text, repeatedly printed, but preserved in relatively few copies. Princeton’s earliest editions of this work are from 1740, 1761, and 1781. While these suggest the staying power of this text, they are not authentic witnesses to its immediate cultural impact.

So far as we know, the first illustrated edition of the *Fiore di virtù* appeared in Venice in 1487. Its 30 woodcuts included a rather dull title-page depicting a monk gathering blossoms from a small tree. On April 3, 1490, Matteo Capcasa printed another Venetian edition with a much improved title woodcut (repeated in the 1493 Capcasa edition) depicting a Franciscan friar plucking flowers in an enclosed garden teeming with birds and animals. The woodcuts are attributed to the anonymous illuminator and woodcut designer known as the “Master of the Pico Pliny” (or “Pico Master”), a designation established by Lillian Armstrong, the foremost expert on 15th-century Venetian book illustration. This frontispiece has been called one of the most beautiful woodcuts in 15th-century book illustration.

The woodcuts illustrating chapters 7–41 depict various animals engaged in “characteristic” activities. These include remarkably naturalistic representations of falcons, peacocks, bats, dogs, bears, lions, foxes, rabbits, wolves, donkeys, and camels; a unicorn also makes an appearance.

Only 16 editions of the *Fiore di virtù* prior to 1501 are represented in American libraries, and among these rarities, only two editions are illustrated, both represented by the unique copies (Florence, 1491;
and Venice, 1492) in the Lessing J. Rosenwald Collection at the Library of Congress. The edition acquired by Princeton is only the third illustrated specimen preserved in America and is the first and only illustrated 15th-century *Fiore di virtù* to be held by an American university—that is, the only copy available for purposes of teaching in an academic setting.

In fact, the edition of 1493 offers substantial research potential in the fields of history, literature, Italian language, art history, medieval studies, philosophy, ethics, Christian morals, and perhaps even the history of zoology. Of potential interest to researchers in early Italian literature is that the text of Capcasa's Venetian edition of 1493 is significantly different from that of the Florentine (“Rosenwald”) edition of 1491, with major departures in word order and vocabulary. Although literary studies of the *Fiore di virtù* tradition are plentiful, this Venetian text has not received anything more than casual study, much less a critical edition. Also, from an art
historical perspective, the question of the priority of the Florentine versus the Venetian woodcut series, which depends on supposed lost precursors, has not been worked out convincingly.

False Facts about the Death of Cock Robin Disproven When the Sparrow Tells All!

*Cock Robin*, the tale of a murder without a motive, is one of the most famous English nursery rhymes, and its text has been a showcase for many gifted artists. Some very fine watercolors for the illustrations to a John Harris *Cock Robin* were up for grabs at the December 2016 Sotheby's New York online auction of artwork for children's books. Harris, the successor to the Newbery firm, was a pioneering picture book publisher, and the *Cock Robin* in the celebrated Cabinet of Amusement and Instruction series of the 1820s is one of the most famous. The drawings in the Sotheby's sale were not for this edition, but even so, I was concerned they would catch more eyes than mine. With a trove of nearly 300 drawings for Harris children's books in the Cotsen Children's Library, I was very keen to add them to the collection. Cotsen turned out to be the only bidder, so the six drawings are safe in Firestone, thanks to the generous support of the Friends of the Princeton University Library.

After unpacking them, I went to the vault to reconfirm the attribution and discovered instead that the drawings were “not as described,” which is code in the antiquarian book trade for “wrongly cataloged.” But the drawings were too lovely to return, so the only alternative was to cross my fingers and go in search of the book they did illustrate. The mystery was unraveled quickly, thanks to three gems from the collection of Marjorie Moon, author of the Harris bibliography.

The drawings are for an 1808 Harris pamphlet that survives in just four copies: *The Tragi-comic History of the Burial of Cock Robin; with the Lamentation of Jenny Wren; the Sparrow's Apprehension; and the Cuckoo's Punishment.* The title-page spread is shown below and the drawing for the frontispiece overleaf.

When I started matching up drawings with the passages they represent, it became clear that the *Tragi-comic History* was faithful in its fashion to both of the traditional nursery rhymes about the robin's marriage to the wren and his subsequent death. It departs from the prequel by the third stanza, when...
the birds “lug in” the sparrow to be punished for “his sin.” Stanza four reveals that the author of the Tragi-comic History conflated the traditional rhyme of Cock Robin’s death and burial with the Harris retelling of the marriage and, more importantly, devised a water-tight alibi for the sparrow’s crime that exonerates him of accidental birdslaughter.

The sparrow pleads for mercy, saying he has been unable to eat since “shooting in defence | Of Jenny Wren, Bob’s wife, | He’d sav’d her innocence, | But robb’d his friend of life.” Inflamed by the charms of Jenny Wren, the wicked cuckoo had had the audacity to visit her in the nest and try to “seize a kiss” when he knew her husband was away. Seeing the wren in distress, the sparrow “aimed at Wantonness, | But hit Fidelity.” Now that the other birds know the whole story, “on the culprit they fell, | With talons, wings, and beaks, | and drubb’d him very well, | With scratches, slaps, and pecks.”

A word about the artist is in order. The drawings are attributed to Irish-born Victorian painter William Mulready (1786–1863). In the 1810s, he was studying at the Royal Academy and partly supported his young family of three children by designing illustrations for the children’s publishers Harris and William Godwin. The drawings for the Tragi-comic History are in the same style as Mulready’s better-known ones for another fanciful poem about partying animals, William Roscoe’s The Butterfly’s Ball and Grasshopper’s Feast (1806).

Andrea Immel
Curator, Cotsen Children’s Library
Giaches de Wert Madrigal Part Books

During the spring of 2017, the Friends funded the acquisition of *Il secondo libro de madregali a cinque voci: Novamente con nova giunta ristampati* (The second book of madrigals for five voices, newly republished with new additions) by Giaches de Wert (Venice: Antonio Gardano, 1564). It joins the motet part books by Orlando di Lasso, an acquisition for the Mendel Music Library funded by the Friends in 2015, which was the basis for a musical performance at Prospect after the Annual Meeting of the Friends in April 2016.

Giaches de Wert (1535–1596), a nearly exact contemporary of Orlando di Lasso (1532–1594), was born in Flanders (as was Lasso) and spent his youth in Italy as a chapel singer. Unlike Lasso, however, Wert stayed in Italy, traveling from court to court as a singer and subsequently as a musician in high demand, known for his keyboard improvisations and compositions of both sacred and secular music, particularly madrigals. He served the Gonzaga and Este families in Novellara, Ferrara, Milan, and Mantua, benefiting in particular from the thriving musical and humanistic milieu offered by the courts and cities of Mantua and Ferrara. Wert traveled in the highest circles of royal society possible for a common musician during his time. The second book of five-voice madrigals is dedicated to one of his benefactors, Ottavio Farnese, Duke of Parma and Piacenza.

Wert was a first-rate, innovative, and prolific composer, and one of the most important and influential developers of the madrigal genre (as well as one of the most commercially viable). His 16 books of
madrigals were models of the form and its evolution that expertly set verses by the great poets Petrarch, Bembo, Tasso, and Guarini (among others) in publications ranging from the mid-Cinquecento up to end of the 16th century—and, posthumously, beyond. These part books reflect the vogue of Italian madrigals during the second half of the 16th century, as well as the profit to be made by publishing Wert’s music, as demonstrated by the frequent reprints—sometimes by different publishers with varying content. For this particular set, Girolamo Scotto first issued Wert’s second madrigal book in 1561, followed in that year by another edition (with the added title of Madrigali del fiore). Gardano followed his 1564 edition with two others in 1575 and 1596.

The vast, now-dispersed collection of André Meyer (1884–1974) is the source for many other recent acquisitions of 16th-century music imprints by the Princeton University Library, including seven part books of madrigal editions issued by Gardano between 1544 and 1564. Thus, these part books by de Wert reunite another Gardano publication with former companions from the Meyer collection and further strengthen Princeton’s holdings of music editions from the mid-16th century.

Royal Portraits in Wax

Thanks to two decades of careful collecting and generous gifts by Bruce C. Willsie, Class of 1986, the Manuscripts Division now has the finest North American collection on British sigillography, an auxiliary science of history devoted to the study of seals used with historical documents. The Bruce C. Willsie Collection of British Sigillography (C0958) contains more than a hundred boxes of seals, matrices, seal impressions, and other items from Roman Britain almost to the present. Most important are royal charters on parchment, issued under the Great Seal of the Realm, from the reigns of King John to Queen Victoria. The collection also includes a significant array of private seal matrices in copper alloys and lead, which were used to mold the wax impressions for use on documents. These date from Romano-British period (2nd–3rd centuries CE) until the end of the 15th century. There are also a few papal bullae and some examples from the 16th to 18th centuries.

Then as now, seals served to authenticate genuine documents and prevent forgeries and fabrications. The legal authority of documents could also be attested by prescribed forms of Latin legal expression and physical presentation, royal portraits and regalian imagery, inclusion of witness names and signatures, and conformance of the texts of engrossed documents to archival file copies, whether centrally maintained on rolls or in registers. Most medieval and early modern charters have two-sided pendant seals, generally attached to the document by means of a braided silk cord or parchment tag. Medieval English kings are depicted in stylized portraits as enthroned monarchs on the obverse and as mounted knights (counter-seal) on the reverse. Still intact, these royal charters and seals bear silent witness to ancient legal transactions and provide evidence of documentary practices and of royal government at work.

Among several dozen recent donations by Willsie is a historically important charter of Henry III (r. 1216–1272), prepared by Chancery clerks at Canterbury on October 25, 1265. It is a grant to Sir John de Vaux (c. 1220–1287) of Lincolnshire, who later was appointed High Sheriff of Norfolk and Suffolk. The charter relates to a major English constitutional crisis, when Simon de Montfort (c. 1208–1265), sixth Earl of Leicester, led the Rebel Barons against Henry III during the Second Barons War (1263–1265). Montfort attained quasi-royal power and twice convened Parliament, until his forces were defeated decisively at the Battle of Evesham (October 4, 1265), where he himself was killed and dismembered. Henry III summarily confiscated property of the Rebel Barons for their treasonous acts and awarded them to royalist supporters. In the October 25 charter, issued just three weeks after the Battle of Evesham, Henry III reallocated particular confiscated manors to Sir John de Vaux.

Among the charter’s high-ranking witnesses were other royalists, including Walter Giffard (d. 1279), bishop of Bath and Wells, subsequently archbishop of York; Hugh Bigod (c. 1221–1266), Justiciar of England, 1258–1260; Philip Basset (c. 1185–1271), Justiciar of England, 1261–1263; Roger de Leybourne
(1216–1271); and Sir Robert Aguillon (d. 1286). The Great Seal of the Realm (in green wax) was attached to the charter by means of a green-and-tan braided silk cord. The latter was laced into the lower fold (plica) of the charter at and embedded in the green wax seal. The completed charter was then folded down several times in each direction, probably for secure storage in a muniments chest with other family archives. In later centuries, endorsements (listing manors granted) were added on a blank verso panel of the folded charter as part of a filing system for family archives, and Henry III’s Great Seal was inserted into a protective red silk cover because wax becomes brittle with age. A descendant of Sir John de Vaux eventually sold off old family documents, and this charter entered the antiquarian book trade, where it was acquired by the American attorney and bibliophile Robert S. Pirie (1934–2015). Willse acquired the charter at the Pirie sale at Sotheby’s, New York, in December 2015.

The Willse collection is being conserved, properly housed, and described in a finding aid. Royal charters with seals, from the 12th to 16th centuries, are being conserved, flattened, and specially mounted by Ted Stanley, Special Collections Paper Conservator in the Library’s Preservation Office, for safe storage, consultation, and display. Among the Willse collection’s many high spots are royal charters and seals of Elizabeth I, Oliver and Richard Cromwell, and Queen Victoria, whose massive royal seals are protected by tin skippets. Concerning Middle English charters and seal matrices, see Don C. Skemer, “Cover Note,” Princeton University Library Chronicle 75, no. 3 (2014): 437–42.

Don C. Skemer
Curator of Manuscripts

Gee’s Bend Prints

Three prints were acquired, framed, and hung in Firestone Library’s African American Studies Room (B Floor) thanks to a joint initiative between the Princeton University Art Museum, the Princeton University Library, and the Department of African American Studies. The artists, Mary Lee Bendolph and Loretta Pettway, are members of the Gee’s Bend Quilters Collective and live in the area of Rehoboth and Boykin, Alabama.

Mary Lee Bendolph, Get Ready.
Toni Morrison Papers Opened for Research

The major portion of the Toni Morrison Papers, part of the Library’s permanent collections since 2014, officially opened for research in June 2016 and has been attracting a steady stream of researchers to the reading room. The papers contain more than 200 linear feet of archival materials that document the life and work of Toni Morrison, Nobel Laureate in Literature (1993) and Robert F. Goheen Professor in the Humanities (Emeritus). Manuscript drafts, correspondence, and other significant portions of the papers have been organized, described, cataloged, and selectively digitized. The vast bulk of the papers are described online in a finding aid: http://findingaids.Princeton.edu/collections/C14919. Professor Morrison remains active as an author, and new materials continue to arrive from her.

Gutenberg Bible Vellum Fragment

In early March 2017, the Department of Rare Books and Special Collections completed the landmark acquisition of a vellum fragment of the Gutenberg Bible (Mainz, c. 1455) preserved as the binding of a 17th-century book. This four-month project added an important and truly unique opportunity for research to Princeton’s already unparalleled holdings in early Mainz printing. Notably, whereas related Bible fragments seemed to come from the area of Leipzig/Dresden, the present bookbinding, printed in that area (Cöthen) in 1666 and owned by a known local jurist, provides unusually specific context for the use of an otherwise lost Gutenberg Bible as binding waste in that region.

Fitzgerald’s Unpublished Short Stories

Lovers of the writing of F. Scott Fitzgerald (1896–1940), Class of 1917, can celebrate the publication of I’d Die for You and Other Lost Stories (Scribner, 1917). Anne Margaret Daniel *99, a literature professor at The New School, prepared this eagerly awaited edition. The book includes 16 previously unpublished short stories and two “uncollected stories.” Some are what Fitzgerald labeled “false starts.” Others had been rejected outright by publishers, needed revision, for which he lacked time, or dealt with taboo subjects. Daniel has edited most of these unpub-
lished stories from handwritten and typescript drafts in the F. Scott Fitzgerald Papers (Manuscripts Division, C0187). The author’s daughter, Scottie Fitzgerald Lanahan, donated the papers to Princeton in 1950, along with the papers of her mother, Zelda Fitzgerald. Scottie retained a group of unpublished stories in the unrealized hope of finding a publisher. Put aside and forgotten, they were rediscovered by the Fitzgerald family a half century later.

A number of the short stories are highly regarded by critics, such as “Winter Dreams” (1922), “Absolution” (1924), “The Rich Boy” (1926), “Babylon Revisited” (1931), and “Crazy Sunday” (1932). Many of Fitzgerald’s short stories were anthologized by Charles Scribner’s Sons in Flappers and Philosophers (1920), Tales of the Jazz Age (1922), All the Sad Young Men (1926), and Taps at Reveille (1935).

All but one of the short stories in I’d Die for You date from the 1930s, when the intertwined lives of Scott and Zelda Fitzgerald were unraveling and Scott was struggling to make a living as an author and screenwriter. Several stories are clearly autobiographical in part, including “The I.O.U.” (1920), written early in Fitzgerald’s literary career, about publishing; “Nightmare (Fantasy in Black)” (1932), set in a mental hospital; “I’d Die for You (The Legend of Lake Lure)” (1935/36), drawing on his time in North Carolina; “Travel Together” (1935/36), about a struggling screenwriter; “The Pearl and the Fur” (1936), which takes some inspiration from Scottie Fitzgerald; “Offside Play” (1937), about collegiate football, ostensibly at Yale; and “Love Is a Pain” (1939/40), recalling Princeton days. Providing a context for Fitzgerald’s very readable stories are the editor’s general introduction, head notes, and explanatory notes for each story, and a selection of illustrations (mostly from the Fitzgerald Papers).

John Ennis Papers

The Manuscripts Division is pleased to announce the recent acquisition of the papers of contemporary Irish poet and editor John Ennis, who is one of the poets included in the Leonard L. Milberg ’53 Collection of Irish Poetry. Ennis’s papers include 79 boxes of manuscripts, drafts, corrected typescripts, notes, literary and publishing correspondence, and other materials dating from the 1960s to the present. His papers also include files relating to his editorship of the Poetry Ireland Review (Dublin) and anthologies of Irish Canadian poetry. To date, 19 volumes of his poetry have been published, beginning with Night on Hibernia (Dublin, 1976), which won the Patrick Kavanagh Award. From 2002 to 2007, he co-edited three anthologies of Irish and Canadian poetry, and
edited an all-Canadian anthology in 2009. Ennis's correspondents include Seamus Heaney, John F. Deane, Des Hogan, Dennis O'Driscoll, Peter Fallon (The Gallery Press), David Marcus (New Irish Writing, The Irish Press), James and Janice F. Simmons (The Poets House, Ireland), and others. Ennis was at the Waterford Institute of Technology for 40 years as lecturer, head of the School of Humanities, and chair of the Centre for Newfoundland and Labrador Studies. At present, he divides his time between Waterford, Canada, and his native County Westmeath, Ireland.

Survey of 15th-Century Typography
Curator of Rare Books Eric White has reorganized a previously scattered collection of more than 350 incunable leaves that serve as typographic specimens from more than 300 15th-century books. The collection encompasses the earliest history of European printing, beginning in the 1450s and continuing to the year 1500. The geographical scope of the presses represented includes Germany, Italy, France, the Netherlands, and England. Presses that were active in some 30 cities are represented, showing the work of more than 100 different printers. Of special interest are the 100+ leaves that feature woodcut illustrations, several of which bear original hand-coloring. More than 20 of the leaves are binding waste fragments that came from editions that are not otherwise represented in North American libraries, and several of these are considered unique survivors worldwide.
Small Talks Continue to Delight

Continuing the series that began two decades ago, three Small Talks entertained and informed guests during the spring semester. On March 4, 2017, Alan M. Stahl, Curator of Numismatics and Lecturer in Art and Archaeology, focused on the Friends-assisted acquisition of the Peter Donald Collection of Byzantine Coins (see p. 00). In addition to discussing the unique opportunity that this acquisition presented, Alan focused on protocol issues regarding antiquities. A lengthy discernment process accompanied negotiations related to this Library acquisition. Guests were shown some of the most significant pieces in this important collection.

“Undocumented” was the title of the talk given by Assistant Professor of Classics Dan-el Padilla Peralta on March 12. A first-generation college student, Peralta graduated from Princeton as salutatorian in 2006 and joined the University as an assistant professor of Classics in 2016. He focused upon his personal challenges and influences as discussed in his 2015 book, Undocumented: A Dominican Boy’s Odyssey from a Homeless Shelter to the Ivy League.

Professor of History Martha A. Sandweiss has a particular interest in the history of the American West, visual culture, and public history. In our final Small Talk of the season, on April 23, she discussed
“Princeton’s Southern Roots: The Princeton and Slavery Project.” She explained the origins of the project and presented some fascinating findings regarding the history of the town of Princeton and the University.

Wild Lives

On Sunday, October 16, 2016, an afternoon of talks on the illustrations and careers of four outstanding natural scientists was held at Guyot Hall Auditorium. The program was sponsored by the Cotsen Children’s Library, the Graphic Arts Collection, and the Friends of the Princeton University Library. The subjects were Mark Catesby (1683–1749), John James Audubon (1785–1851), Edward Lear (1812–1888), and Walton Ford (b. 1960). The speakers were four pre-eminent men in the field: Robert McCracken Peck ’74, senior fellow of the Academy of Natural Sciences of Drexel University; Aaron M. Bauer, professor and Gerald M. Lemole Endowed Chair in Integrative Biology, Villanova University; Neal Woodman, adjunct scientist at the Patuxent Wildlife Research Center with the U.S. Geological Survey and a curator at the Smithsonian’s Natural History Museum; and contemporary painter, printmaker, and sculptor Walton Ford. The event was produced by curatorial staff members Andrea Immel, Julie Mellby, and Ian Dooley.

Robert Peck, author of The Natural History of Edward Lear (2016), reminded the audience that although Lear is commonly remembered as the master of nonsense verse and enduring limericks, he had a genius for capturing the likenesses of mammals and birds, and was prolific in producing renderings in his native England, Australia, New Zealand, and the Americas (see opposite). Peck’s book is the first to fully explore Lear’s talents as a natural history artist.

Aaron Bauer’s talk on Mark Catesby as a pioneering zoologist was based on the chapter he contributed to The Curious Mister Catesby (2015), a beautifully illustrated book that is both a biography of Catesby (a self-taught British artist of whom no known portrait exists) and a significant treatise on the historical and scientific significance of his work.

Neal Woodman described how John James Audubon invented species of fish and mammals as a prank on visiting fellow naturalist Constantine S. Rafinesque, who later published descriptions of 11 new “wild rats”—one a legitimate species but 10 imaginary.

Walton Ford has often been compared to Audubon and Lear in his meticulous studies of natural history. Ford described how his work, though in the style of the 19th-century naturalists, is filled with symbols, clues, and jokes referencing texts ranging from colonial literature, to folktales, to travel guides—allegories that make allusions to everything from conservatism and consumption, to war, politics, and imperialism.

Fall Event and Dinner: Beyond Brexit

On Sunday, October 23, 2016, after the fall Council meeting, members of the Friends, guests, and prospective Friends gathered in the Frick Chemistry Laboratory for an examination of the impact of the June 23, 2016, British referendum that called for the withdrawal of the Commonwealth from the European Union. The topic was explored by two panelists, moderated by former Friends Chair Scott Clemons ’90. Ashoka Mody, the Charles and Marie Robertson Visiting Professor in International Economic Policy and Lecturer in Public and International Affairs at the Woodrow Wilson School, covered the economic implications. Political aspects of the decision were presented by Brendan O’Leary, Lauder Professor of Political Science at the University of Pennsylvania.

Clemons, who has written on the topic for Brown Brothers Harriman and Company where he is Chief Investment Strategist, provided a history of developments that led to the referendum. Professor O’Leary then gave an assessment of the outcome, which he predicted will result in great difficulties for Britain. The vote to leave the European Union could nullify some political agreements that ensured stability in areas of the Commonwealth, notably Ireland, and politicians’ promises that independently negotiated trade agreements will satisfactorily replace existing agreements likely will be difficult to realize.

Professor Mody stated that as a well-developed economy, Britain had been skating for years on thin
economic ice given the strength of its currency in the midst of substantial annual trade deficits. Currency weakness was not a portend of a general economic downturn, but merely a reflection of a collapse in the London real estate market that had been largely responsible for continued strength of the pound despite Britain’s current account woes. He anticipated that in aspects other than real estate prices, the British economy would actually benefit from the vote to exit the European Union and that a widely predicted recession would not occur.

Following the riveting discussion and lively question-and-answer period, a reception and dinner were held in the Taylor Commons Atrium at Frick. Background music of Holst, Debussy, the Strauss family, Parry, and Granados was heard, representing composers of Britain and various members of the European Union.

Spring Event and Dinner: The Ballet of Politics/The Politics of Ballet

Professor of Music Simon Morrison specializes in Russian music of the 20th century, focusing on dance, film, and new productions of lost or rarely performed works. His extensive research in Russian archives has resulted in his latest book, *Bolshoi Confidential: Secrets of the Russian Ballet from the Tsars to Today*, which formed the basis for his talk at the Friends Annual Event and Dinner on April 30, 2017.

From its founding as a dance school for a Moscow orphanage, the Bolshoi Ballet has been a reflection of the Russian people as well as a frequent instrument of the tsars and post-revolutionary Russian governments to promote a favorable image of Russia among its people and to the outside world. Morrison provided the audience with a fascinating history of the varied relationship between Russian governments and this treasured art form as well as the sometimes tumultuous interactions between Russian ballet company management and the artists.

Morrison also related intriguing tales of his experiences in Russia. His stories of events and the history of Russia’s arts organizations presented a sometimes unflattering collage of workings within and between government and the arts in 20th- and 21st-century Russia.

Other Friends Talks

*Egypt between Fact and Fiction.* In late September 2016, journalist and visiting scholar Yasmine el Rashidi gave a talk focused on social, economic and political developments in Egypt beginning in the
last decade of the 20th century versus reporting by journalists and analysts. She also discussed factors that led to the writing of her debut novel, *Chronicle of a Last Summer*, specifically, the collision of social, political, and familial duties with her desire to write informatively about upheaval that she witnessed. During her talk and in response to audience questions, Yasmine compared and contrasted the impact of seismic social, economic, and political developments upon a variety of countries, including the United States.


**Princeton Bibliophiles & Collectors**

During the 2016–2017 academic year, the bibliophiles enjoyed the usual mix of programming, beginning in September with a general meeting that included reports by members, an overview of plans for the year, and brief presentations about recent acquisitions by members. In October, the bibliophiles attended the Sunday afternoon program “Wild Lives,” with four invited presentations about the work of natural history illustrators. Twenty-one participants arrived on November 21 for a visit with Judith Scheide at her home. She told some wonderful stories about the books in her collection and allowed attendees to examine the books she described. The annual bibliophiles dinner, with 18 attendees, was held as usual at the Nassau Club during the first week of January.

In February, the bibliophiles appreciated the outstanding illustrated presentation, “Portraits of Provenance,” by Alexander Ames, recent curator of exhibitions at the Rosenbach Library and the Grolier Club. His address was based upon recent research about bookplates in Philadelphia collections. In March, Nancy Rosin (past president of the Ephemera Society of America and volunteer curator at the Metropolitan Museum of Art) described the remarkably long history of valentines with the aid of dozens of illustrations and examples from her collection. The final meeting of the academic
year was a roundtable discussion to solicit ideas from members about future meetings.

Student Friends

The Student Friends of the Princeton University Library enjoyed a vibrant array of activities during 2016–2017 academic year. It was kicked off by a Princetonian education visit to Mudd Library in October 2016, where students explored the intellectual and cultural heritage of our alma mater.

What is the story of the Jewish immigrants who arrived in the New World and significantly affected its history? Though only a small portion of the population of the newly formed United States of America, Jews had significant impact upon the formulation of the freedoms that the new nation would offer and to the flowering of American culture. With generous support from Leonard L. Milberg ’53, Student Friends traveled to the New-York Historical Society in November 2016 to view “The First Jewish Americans,” an exhibition based on Mr. Milberg’s personal collection under the guidance of Mr. Milberg and Rabbi Meir Soloveichik.

Visits to Firestone Library’s Rare Books and Special Collections Department and to the Princeton University Art Museum afforded the Student Friends unusual opportunities to view rarely seen items. In early December, Professor James Edgren guided Student Friends in the exploration of the ancient Asian written materials housed at RBSC, including early Imperial Chinese military bamboo slips, the Japanese pagoda sutra, and woodblock printed Korean classics. In mid-December, with help from curators at the Art Museum, Student Friends were granted rare access to museum storage to examine the rich Asian print collection at Princeton, ranging from Chinese medieval paintings to Japanese-Dutch folding screens.

The Student Friends greatly appreciate the generosity of Princeton University faculty, curators, and staff, as well as members of the Friends, for providing a wealth of wonderful learning experiences throughout the year for our group.
Shakespeare Remembered in 2016

In 2016, libraries and museums across the English-speaking world commemorated the 400th anniversary of William Shakespeare’s death. Lacking an exhibition space of its own, the Library joined the Art Museum in presenting the exhibit “‘Remember Me’: Shakespeare and His Legacy,” which ran from October 1 through December 31. The exhibition was a tribute to Shakespeare’s literary and theatrical achievements, from the first compilation of his plays, published in 1623, to 19th-century designs for famous staged productions. The exhibition featured 22 rare books, prints, and drawings, tracing three achievements of the visual arts: Shakespeare’s dramatic works as the literary inspiration for 18th-century British painting; his comedies depicting social values; and his plays presented as theatrical experiences, featuring 19th- and early 20th-century illustrations of performances.

The Library contributed six books, including Princeton’s treasured First Folio, one of only 235 copies known to exist. Printed in 1623, seven years after Shakespeare’s death, the First Folio is a compilation of his most famous works and marks the first time many appeared in print. The title page bears an image thought to be one of only two surviving portraits of the author. Also featured were three exceedingly rare examples of the quarto editions of individual plays—two of which were published in the author’s lifetime—and two volumes of the poems and sonnets published by John Benson in 1640. These books are the earliest surviving known examples of the author’s works, of which very few exist from any part of his life. Hence, they serve as

Title page from a forged autograph manuscript of King Lear by William Henry Ireland.
a benchmark by which to judge the authenticity of Shakespeare’s language.

The lack of authentic documentation of Shakespeare’s life and work tempted a plethora of forgers to fabricate manuscripts and other documents, though most were not particularly successful. Curator of Manuscripts Don Skemer has unearthed the fascinating story of a forger in the Robert Taylor Collection of English and American Literature (RTC01). Skemer’s blog post, “Confessions of a Shakespeare Forger,” recounts the life of William Henry Ireland (1755–1835), who made a career from successfully forging some of Shakespeare’s works, and then—after confessing his crime—using his talent for Shakespeare forgeries as entertainment. Robert H. Taylor (Class of 1930) delighted in the Ireland forgeries and acquired two such volumes. Taylor MS. 17 contains the text of Ireland’s confession plus copies of forged documents and illustrations. Taylor MS. 215 has forgeries of the complete King Lear, a small fragment of Hamlet, and an assortment of forged letters and documents. For the entire blog, visit https://blogs.Princeton.edu/manuscripts/2016/09/29/confessions-of-a-shakespeare-forger/.

A Lotta Kicks: 125 Years of the Triangle Club

Even if you missed the fun-filled Mudd Library exhibition “A Lotta Kicks,” you can still catch it online (https://rbsc.Princeton.edu/exhibitions/lotta-kicks-125-years-triangle-club). Drawn from the Triangle Club Records housed in the University Archives, the exhibition follows the club’s rich, evolving, and thoroughly ensconced tradition through playbills, photographs, sheet music, travel documents, costume sketches, and more.

The tradition began in the mid-19th century, when dramatics at Princeton had to conform to the morals of the dominant Presbyterian culture. The first organized drama club, the Princeton College Drama Association (PCDA), was formed in 1883, when the religious imperative was less overt, and its first production was “David Garrick.” By 1891, PCDA had joined with the University Glee Club to produce a musical. “Po-ca-hon-tas” was a spoof on the life of the “gentle savage” and was highly successful—so much so that it was performed again a few years later with an actual Indian in the lead. (Howard Edwards Gansworth, Class of 1901, was the only Native American student at Princeton for about six decades.) Reacting to widespread opposition to its name, PCDA became the Triangle Club in 1893 and in the following year produced “The Honorable Julius Caesar” to great acclaim.

Much like student involvement in the radio station WPRB, membership in the Triangle Club is an educational experience every bit as important as classes for which credit is given. The shows depend upon the ingenuity of its members, who create the script and the storyline, including all music and lyrics. Famous graduates of Triangle shows include Jimmy Stewart and José Ferrer. F. Scott Fitzgerald was solely responsible for all the song lyrics in three consecutive shows: “Fie! Fie! Fi-Fi!” in 1914–1915; “The Evil Eye” in 1915–1916; and “Safety First”...

F. Scott Fitzgerald’s copy of the published music and lyrics of the Triangle Club’s production of Safety First! (Cincinnati: John Church Co., 1916). Rare Book Division, Department of Rare Books and Special Collections.
in 1916–1917. His poor academic record kept him from touring with the Club and shortened his stay to three years.

A Triangle performance would not be complete without sharing it off campus by means of a traveling tour. One of the first tours was to the west with “Tabasco Land” in 1906. Thus began the tradition of printed itineraries complete with train arrival and departure times and meal schedules, which segued into today’s tour books filled with comical travel tips and stories. Another tradition is the satirical nature of the shows, which often contain pointed political content. Puns for titles are an important feature: “Ain’t Mythbehavin,” “Malice in Wonderland,” and “American Booty.”

Triangle productions are perhaps best known for their all-male kick lines. Women were not admitted to Princeton until 1969, so men often took women’s roles out of necessity, and the performances generally poked fun at this fact. The club’s first professional choreographer, Claude M. Alviene, knew about Broadway’s pony ballet, a type of kick line popular at the time, and used the idea in the 1903 show called “Tabasco Land.” Although women now regularly appear as characters, the kick line has traditionally remained all-male.

Film star Henry Fonda adjusts the garter of James C. Neeley ’48 for the 1948–1949 Triangle production “All in Favor.” Triangle Club Records, box 73.
Invention of the Electric Telegraph
by Sir Francis Ronalds, Bibliophile Extraordinary

The bicentennial of the demonstration of the earliest method of modern communication passed mostly unnoticed during 2016. In 1816 (later Sir) Francis Ronalds (1788–1873) demonstrated a telegraph system based upon the transmission of electrical signals sent through an insulated wire buried in the garden behind his house. In addition to this achievement, Ronalds was one of the outstanding bibliophiles of his era. His late 18th-century house in Hammersmith, London, was later the residence, called Kelmscott House, of the printer and publisher William Morris.

Title page of the author’s copy of Francis Ronalds, Descriptions of an Electrical Telegraph (London: Printed for R. Hunter, 1823), with the inscription “J. E. Montgomery from John Corrie Carter May 1921.” John Corrie Carter (1839–1927) was a nephew of Sir Francis and James E. Montgomery (1882–1965) was a great-great-nephew. Beverley F. Ronalds, a great-great-great niece of Sir Francis, kindly identified the two names.

Prior to the electric telegraph, telegraphic communication systems were based upon visual signaling. The earliest suggestion of such a system using mechanical devices was probably that made by Robert Hooke in a lecture to the Royal Society of London in 1684. During the late 18th century,
schemes proposed the use of semaphores observed with telescopes and signals passed from station to station. During the first half of the 19th century, European countries had networks of such optical systems mounted on towers, rooftops, and hills. These systems are the origin of the appellation “Telegraph Hill.” In San Francisco, for example, a single optical telegraph, used primarily to provide advance notice to banks and businesses of approaching cargo ships, stood on what is now called Telegraph Hill. Obviously, sending messages optically was limited to daylight hours and by weather conditions. The electric telegraph was the first system capable of providing essentially instantaneous, long-range communications independent of the weather and the time of day.

Ronalds’s 1816 demonstration used static electricity. As he illustrated, the role of electricity was to signal an operator when to read, through an aperture (“Fig. 3”), a dial of numbers and letters (“Fig. 2”) rotating by clockwork synchronized with a sending unit. The electrical signal could either charge or discharge two pith balls, thus either separating them or allowing them to drop, telling the operator when to record the code letter seen in the aperture.

Ronalds tried to interest the British government in his system, but without success. With the recent end of the Napoleonic War, the government had concluded that there was no further need for long-distance communications. Ronalds was told that the existing optical telegraphs would be used if such were required again, and he received no encouragement to develop his telegraph further. He did not patent his invention.

Ronalds’s *Descriptions of an Electrical Telegraph* (24 pages with four engraved plates) appeared in an 84-page pamphlet that collected six of his articles. He was well aware of earlier research about electricity and, in particular, that the transmission of electricity was for all practical purposes instantaneous. His text provides a detailed description of his apparatus and his experiments. He went on to suggest the idea of conference calls: “Let us have electrical conversazioni offices, communicating with each other all over the kingdom, if we can.” He described the idea of a “telegraphic dictionary,” that is, a code book for
rapid transmission of specific messages. Further, he suggested that the telegraph could enable long-distance message transmission in secret.

Sir Francis was an avid bibliophile. Upon his retirement from engineering research in 1852, much of the remainder of his life was devoted to developing his book collection about electricity and magnetism and preparing a catalog of the collection, His library was given to the Society of Telegraph Engineers, now the Institution of Engineering and Technology (IET). In 1880 the catalog of his collection, containing more than 13,000 entries, was published. His books survive in the library of the IET.

—Ronald K. Smeltzer

(This article is an abridged and revised version of the author’s paper in The Private Library, ser. 6, vol. 8.2 (Summer 2015): 73–78.) the present whereabouts of the Grolier Codex is. (Otherwise, readers might assume its either at the Grolier Club or at Princeton.)

Finally Vindicated

Alfred Bush reports that a team of Mayanists has confirmed the authenticity of a pre-Columbian codex that he and the late Gillett G. Griffin included in an exhibition Bush curated at the Grolier Club in 1970. The January/February 2017 issue of Discover magazine cited the manuscript as one of the “100 Top Stories of 2016.”

The so-called Grolier Codex, now in the Museo Nacional de Antropología in Mexico City, is said to have been recovered from a cave in Mexico in the 1960s and sold to a private collector. The fragmentary work contains 11 pages, each featuring a fearsome warrior or deity who likely represents a different aspect of the planet Venus as it moved through the sky. Although radiocarbon testing of the bark paper dated the codex to the 13th century, scholars remain skeptical of the manner in which it was acquired and suspicious of its stylistic idiosyncrasies.

Other scholars argue that the Grolier Codex reflects knowledge of the Mayan language that was not known to be deciphered by academics until 1982. Moreover, no modern pigments have been detected, and the composition of “Mayan blue” was also unknown until recently.

If the authentication stands, the Grolier Codex would be the fourth surviving pre-Columbian Maya book.

Judith Scheide Receives Award for Service to Princeton

The Alumni Association of Princeton University annually honors members of the Princeton family who have performed significant and selfless service to the University. In June 2017, at a ceremony during Reunions, the Alumni Association awarded the coveted crystal tiger to Friends Council member Judith McCartin Scheide (W36 P84 h28 h31 h32 h34 h36 h37 h40 h43 h70) and offered the following tribute:

When Judy Scheide was a P-rade marshal, she donned the distinctive DaVinci hat. That was just one of the hats that Judy has worn in her long and close relationship with Princeton, stretching back to 1980.

It was that fall that her daughter Kate McCartin ’84 arrived on campus as a freshman. Judy arrived soon after to volunteer in any way she could, simply asking the University, “What can I do to help?” She became an indispensable helping hand in West College. Kate's classmates and friends also found her indispensable, as her home in Princeton was always open and the kitchen often filled with Princeton students.

Following Kate’s graduation, Judy transitioned from volunteer to staff when she joined the Development Office, first in Events and then in Annual Giving. She brought her prodigious charm, good humor, and, not least, diplomacy in communications to working with the Old Guard. And the
Old Guard loved working with her. Even the most curmudgeonly smiled for Judy. She listened to their stories and their lore, and they knew she was “on their team,” whether it was helping with their fundraising questions or with queries about football game schedules. Annual Giving staff remember her as “mission driven” and a “force-multiplier,” someone who could bring out the best in people through the alchemy of her personality and her ability. She could make people feel part of a broader enterprise. Kate chalks up Judy’s Annual Giving success to her mother’s generous spirit: “Once she loves something, she just wants to share it with everyone. She loved Princeton, and she wanted to share how great Princeton was so that everyone else loved Princeton, too.”

It was certainly this generous spirit that Bill Scheide ’36 recognized when he asked her to help administer the Scheide Fund in 2000. The Scheide Fund supports organizations in the arts and education, civil rights, healthcare, and poverty relief. And of course Bill Scheide was one of the University’s greatest benefactors of the past century, with the gifts of the Scheide-Caldwell House and the magnificent Scheide Library in Firestone, to name only a few. Bill married Judy in 2003. Speaking after Bill’s death at 100 in 2014, former University Librarian Karen Trainer said: “As we reflect on the accomplishments and generosity of Bill Scheide, it is important to acknowledge as well the contribution of his wife, Judy, whose care, advice, and constant companionship enabled Bill to enjoy such a long and happy life.”

Even with her Scheide Fund responsibilities, Judy still had plenty of time for Princeton, and she put her volunteer hat back on. She sat on the Parents’ Class Committee from 2004 to 2008 and served as chair of the Class Associates from 2004 until 2016. She continues to organize and sponsor Reunions events for the Old Guard. The dinners and entertainments after the P-rade, as well as the brunches on Sunday morning, link undergraduate and graduate alumni, current faculty and retired faculty, family and friends. She brings together old and young, all out of love for Princeton.

Judy’s service has been loyal, constant, generous, and multi-faceted. She has been loved and esteemed by generations of Princetonians, from those who walked the campus in the 1920s to those who will still be walking the campus in the 2020s and beyond, from Kate’s classmates, who still seek her out during Reunions, to all who continue to benefit from the extraordinary gifts that are the Scheide legacy.

Elmer Adler Undergraduate Book Collecting Prize

The winners of the 2017 Elmer Adler Undergraduate Book Collecting Prize were announced at the Friends Spring dinner on April 30. The jury awarded first, second, and third prizes, and honorable mention.

First prize was awarded to Matthew Kritz, Class of 2018, for his essay, “Books Unforgotten: Finding the Lost Volumes of My Tradition.” Matthew discusses what he describes as his “textual crusade” to collect books on subjects of Jewish interest. Specifically, he explains how he has applied the Jewish law of met mitzvah to locate and care for rare and oft-forgotten religious texts and other works of the Jewish canon. Matthew received a prize of $2,000 and the book *Skies of Parchment, Seas of Ink: Jewish Illuminated Manuscripts*, edited by Marc Michael Epstein. Matthew’s essay will represent Princeton in the National Collegiate Book Collecting Competition.

Second prize was awarded to Nandita Rao, Class of 2017, for her essay, “Of Relationships: Recording Ties through My LP Collection.” Nandita discusses how her eclectic album collection has been a source of relationship building, and how her “vinyl teachers” have fostered a love of music and her desire to pursue a graduate degree in this area. Nandita received a prize of $1,500 and a copy of the book *Shaping Jazz: Cities, Labels, and the Global Emergence of an Art Form* by Damon J. Phillips.

Third prize was awarded to Katherine McClain Fleming, Class of 2019, for her essay, “Paperback Princess,” in which she discusses her collection centered on women authors and strong female characters, particularly those within the British literary tradition. She explains the strong impact these women have had on her own development: “They serve as my frames of reference for looking at the world, but more fundamentally, they have built, and
continue to build, me.” Katherine received a prize of $1,000 and Elaine Showalter’s *A Literature of Their Own: British Women Novelists from Bronte to Lessing.*

Honorable mention was awarded to Kyle Lang, Class of 2019, for his essay, “Runner’s High: A Collection of Books about Running.” Kyle discusses how his collection has helped inform, inspire, and sustain his passion for long-distance running. The books have heightened his sense of awareness of “the transcendence of running beyond a personal level.” Kyle received a prize of $500 and Alan Gewirth’s *Self-Fulfillment.*

The book prizes, chosen to complement each student’s collecting focus, were donated by the Princeton University Press. Each of the winners will also receive a certificate from the Dean of the College.

Thanks to this year’s judges for their congenial service: Claire Jacobus, member of the Friends; John Logan, Literature Bibliographer; Eric White, Rare Books Curator; Kent Cao, Department of Art and Archaeology PhD candidate and member of the Student Friends; and Minjie Chen, East Asian Project Cataloger for the Cotsen Children’s Library.

The Adler Prize is awarded annually to an undergraduate student, or students, who, in the opinion of a committee of judges, have shown the most thought and ingenuity in assembling a thematically coherent collection of books, manuscripts, or other material normally collected by libraries as outlined in a personal essay.

**Friends Council Member Receives Graduate Teaching Award**

In May 2016, the Graduate School presented nine graduate students with its annual Teaching Awards in recognition of their outstanding abilities as teachers. Among the awardees was Friends Council member Melissa Verhey of the Department of French and Italian.

Winners were selected by a committee chaired by Dean of the Graduate School Sanjeev Kulkarni and composed of the academic affairs deans and staff from the McGraw Center for Teaching and Learning. The nominees were proposed by graduate departments and programs. Each winner receives $1,000.

Verhey is a sixth-year graduate student in French. She served as a teaching assistant for “Beginner’s French,” “Intensive Beginner’s and Intermediate French,” and “Intermediate/Advanced French.” In her nomination, Lecturer in French and Italian Murielle Perrier wrote: “On top of being an excellent teacher, Melissa is a caring person and generous colleague, both inside and outside the classroom. She contributed in many ways to the development of our class activities.” Lecturer in French and Italian Vincent Chanethom added, “Melissa effectively accompanies her students in their learning process, acknowledging their previous knowledge, carefully introducing new information, and staying available for further assistance beyond classroom time. Overall, Melissa knows how to put herself in the shoes of the learners, evidence of her genuine care for her students.” Said one student, “I would not be the same had I not spent a semester under her instruction, and I would be eager to take another class from her in the future.” Verhey plans to complete her degree in January 2018.
Adler Prize Winner Receives Award from the 2016 National Collegiate Book Collecting Contest

In August 2016, Samantha Yosim (née Flitter), Class of 2016, became the first winner of the Elmer Adler Undergraduate Book Collecting Prize to receive an award in the National Collegiate Book Collection Contest. Sponsored by The Antiquarian Booksellers’ Association of America, the Fellowship of American Bibliophilic Societies, the Grolier Club, and the Center for the Book and the Rare Books and Special Collections Division of the Library of Congress, the contest recognizes outstanding book collecting efforts by college and university students across the country.

Yosim received the essay award for “The Sand and the Sea: An Age of Sail in Rural New Mexico,” which received first prize in the 2016 Adler contest. She discussed her collection of books on British maritime history and the Age of Sail, which allows her to “experience another world as viscerally as if it were my own.”
Read the Blogs for Up-to-Date News

RBSC
(https://blogs.Princeton.edu/rbsc/)

Cotsen Children’s Library
Pop Goes the Page (https://popgoesthepage.Princeton.edu/)

Graphic Arts Collection
Graphic Arts Blog (https://graphicarts.Princeton.edu/)

Manuscripts Division
(https://blogs.Princeton.edu/manuscripts/)

Seeley G. Mudd Library
Mudd Library Blog (https://blogs.Princeton.edu/mudd/)
The Reel Mudd (https://blogs.Princeton.edu/reelmudd/)

Technical Services
This Side of Metadata (https://blogs.Princeton.edu/techsvs/author/tech-services/)

Rare Book Division
Notabilia (https://blogs.Princeton.edu/notabilia/)
Quirewise (Conservation) https://conservation.Princeton.edu/
Western Americana (https://blogs.Princeton.edu/westernamericana/)
Members of the
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2016–2017

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Ms. Susan M. Allen, Claremont, CA (CN)
Mr. James R. Alt ’76, Roosevelt, NJ (CN)
Dr. Sarah M. Anderson, Princeton, NJ (CN)
Ms. Marie Elena Angulo ’86, Miami, FL (AN)
Mr. Willem T. Appelo, Princeton, NJ (SP)
Mr. W. Graham Arader III, New York, NY (AN)
Ms. Jean L. Aroeste, Santa Monica, CA (AN)
Mr. Anthony W. Atkiss ’61, Dallas, TX (CN)
Mr. Bart Auerbach ’58, New York, NY (PA)
Mr. and Mrs. James H. Averill, Villanova, PA (SP)
James Axtell, Williamsburg, VA (AN)
Mr. Thomas A. Barron ’74, Boulder, CO (SP)
Ms. Leigh Constable Bartlett ’94, Princeton, NJ (PA)
Mr. Marshall P. Bartlett ’65 and Mrs. Margaret Bartlett, New Vernon, NJ (AN)
Mr. Jeffrey P. Barton, Princeton, NJ (LS)
Ms. Elizabeth B. Bates, Princeton, NJ (AN)
Mr. Douglas F. Bauer ’64, Princeton, NJ (SP)
Ms. Jane Crawford Baumgardner, Lawrence Township, NJ (AN)
Mr. Simon Beattie, Chesham, United Kingdom (AN)
Mr. Joseph G. Beck, St. Louis, MO (AN)
Ms. Morgan Rose Beckwith, New York, NY (CN)
Mr. Benjamin R. Beede *62, North Brunswick, NJ (CN)
Mr. Peter A. Benoliel ’53, Wayne, PA (CN)
Mr. A. Scott Berg ’71, Los Angeles, CA (AN)
Mr. Laurence Bergreen, New York, NY (CN)
Mr. John Bidwell and Andrea Immel, Princeton, NJ (LS)
Mrs. John Biggs III, Wilmington, DE (CN)
Mr. Bailey Bishop ’64, Cambridge, MA (SP)
Ms. Sarah H. Bodine, Lambertville, NJ (AN)
Mr. Jeff G. Bohn ’70, Malvern, PA (AN)
Mr. John R. Bonn ’72 ’74, Swampscott, MA (CN)
Mr. Donald R. Boucher ’73, New Rochelle, NY (AN)
Mr. Arthur L. Bowen ’67, Milton, MA (AN)
Prof. Jonathan M. Brown ’64 and Sandra B. Brown, Princeton, NJ (AS)
Mr. Richard L. Brown ’65 and Susan E. Brown, Philadelphia, PA (CN)
Mr. Ronald A. Brown ’72, New York, NY (CN)
The Rev. William Hill Brown III ’59 and Margaret K. Brown, Richmond, VA (SP)
Dr. Mildred O. Budny, Princeton, NJ (AN)
Dr. James V. Burke, Sayreville, NJ (AN)
Mr. Alfred L. Bush, Princeton, NJ (CN)
Mr. Timothy J. Byrne ’83, Princeton, NJ (CN)
Mr. Michael A. Camp ’70, Belle Mead, NJ (CN)
Ms. Laurel M. Cantor, Princeton, NJ (AN)
Mrs. Robert D. B. Carlisle, Chatham, MA (AN)
Mr. Bruce R. Carrick ’58, Barrington, RI (AN)
Ms. Debra A. Carrier, Bonita Springs, FL (AN)
John C. Carson, M.D., La Jolla, CA (CN)
Dr. Marvin Harold Cheiten ’71, Princeton, NJ (CN)
Clara C. Chen, M.D. ’78, Bethesda, MD (CN)
Mr. G. Scott Clemons ’80 and Karyn J. Clemons ’89, New York, NY (PA)
Prof. Daniel I. A. Cohen ’67, New York, NY (AN)
Mr. Christopher A. Cole ’81 and Barbara Griffin Cole ’82, Hopewell, NJ (AN)
Dr. Edwin P. Conquest, Jr. ’53 *67, Washington, DC (AN)
Mr. Patrick M. Conway ’70, Evanston, IL (AN)
Dr. Richard S. Crampton ’53, Charlottesville, VA (AN)
Mr. John A. Cushman, Hyannis Port, MA (AN)
Prof. Robert C. Darnton and Mrs. Susan Darnton, Cambridge, MA (AN)
Mr. C. VanLeer Davis ’64, Princeton, NJ (AN)
Mr. Daniel Day, Princeton, NJ (AN)
E. G. M. and Jan De Boer, Princeton, NJ (AN)
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