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Friends of the
PRINCETON UNIVERSITY LIBRARY

Founded in 1950, the Friends of the Princeton University Library is an association of individuals whose interest in books, manuscripts, and graphic arts serves to enhance the resources of the Library while promoting awareness of its special holdings. The Friends secure gifts and bequests and provide funds to support the purchase of rare books, manuscripts, and other materials for the Library. The Friends also offer grants for scholars conducting research or writing on topics for which the resources of Princeton’s libraries are essential.

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

For complete information on membership categories and benefits, please visit our website, or contact Linda Oliveira via the information below.

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From the Chair of the Friends

In this issue of the Newsletter we celebrate the completion of the 10-year Firestone Library renovation. Beyond updating the building’s systems, this undertaking included the redesign of many interior spaces. The opening article highlights the changes that were made to enhance and expand the ways in which the Library can serve the needs of its diverse users. Appropriately enough, this issue also notes the publication of a book on the design of modern libraries co-authored by Seth Porter, who heads the Stokes Library (see page 48).

Among the new spaces is the reimagined exhibition gallery, named to honor those great benefactors of the Library and of Princeton University, Ellen and Leonard Milberg ’53. The reception for the opening of the inaugural exhibition, “Welcome Additions: Selected Acquisitions 2012–18,” featured brief talks by curators of the works on display. Members found this introduction so helpful to their appreciation of the exhibition that we plan to adopt this format for all Friends opening receptions.

This issue inaugurates two regular features of the Newsletter. The first will be a visit to one or two of the campus libraries outside Firestone. In addition, each Newsletter will include an article by a member of the Friends on the origins and development of his or her personal collecting. The first in this series is by former Friends Chair Robert J. Ruben ’57.

As you read this issue, you will see that in addition to the completion of Firestone’s renovation and the opening of the new exhibition gallery, the academic year 2018–2019 was filled with a wide variety of
activities by and for the Friends and the Library. Significant talks, conferences, and acquisitions fill the pages of this issue, which I hope you will find interesting and informative.

The Princeton University Library is an exciting place, and membership in the Friends is a wonderful way to enhance your enjoyment of one of the finest research libraries of the world. I urge all Friends to encourage friends to join us as members of the Friends of the Princeton University Library.

P. Randolph Hill ’72
Chair of the Friends

From the University Librarian

Dear Friends,

It is with a great sense of achievement and pride that I begin this letter by reporting that during 2018–2019 we completed Firestone Library’s 10-year renovation project. We are incredibly proud of this accomplishment because the building now offers the variety of physical spaces for study and research that are required by our patrons. From individual carrels and quiet rooms for “studying alone together,” to small group study rooms and flexible workspaces in the Discovery Hub, where conversation is encouraged, our patrons can now choose from a multitude of high-quality spaces that work best for them and their research projects.

Today’s faculty and students not only require new types of spaces in which to gather, study, and work but also expect access to services that add value and enhance their research in the digital environment. In response, the Library has launched a new University-wide program: the Princeton Research Data Service (PRDS). This service provides Princeton researchers across all disciplines with the support and infrastructure needed to store, manage, retain, and curate their digital research data. PRDS very much reflects the Library’s commitment to preserve the intellectual output of the Princeton research community in whatever form it is made available, and to make that data available to the broader research community and, where appropriate, to the public.

The ability to share our vast resources and expertise with a diverse, wider audience has been enhanced by two different but important initiatives. The first was the development of the Archives Research and Collaborative History (ARCH) Program. In July 2018, PUL’s archivist staff joined forces with five historically black colleges and universities (HBCUs) to initiate a student archives summer program. During their visit, 14 HBCU students engaged in an intensive program on the ways in which archives form historical narratives, particularly the connections between the archives and social justice. It was such a positive experience for all involved that we are determined to develop more such summer programs in the future.

The second way in which we are able to make our resources and collections available to a wider audience has been made possible by the opening of the Ellen and Leonard Milberg Gallery. The inaugural exhibition, “Welcome Additions: Selected Special Collections Acquisitions 2012–18,” highlighted significant materials acquired during the renovation years while the gallery was closed, and provided an opportunity to celebrate the diversity of our collections. Many of you kindly joined us for curatorial lectures and an opening reception.

As always, I and my colleagues remain grateful for the continued engagement of the Friends in support of the Library’s mission to enrich teaching, learning, and research by providing world-class services and collections that are responsive to a rapidly changing scholarly environment.

With kind regards,

Anne Jarvis
Robert H. Taylor 1930
University Librarian

Left: The Thomas-Graham Reading Room on the first floor of Firestone Library. Photo by Shelley Szwast, Princeton University Library.
Firestone Renovation Achieved!

The goal was to transform a library that opened in 1948 into an innovative 21st-century information hub. Firestone is one of the largest open-stack libraries in existence. As one of nine locations within Princeton University Library, it assumes primary responsibility for Princeton’s humanities and social sciences collections and specialized research support services. The building also houses Special Collections, the Cotsen Children’s Library, the Scheide Library, the Ellen and Leonard Milberg Gallery, as well as the Center for Digital Humanities.

In addition to Princeton faculty, graduate students, and undergraduates, scholars and researchers worldwide use Firestone’s collections. Princeton University Library’s holdings include 10 million printed volumes, 2 million located in Firestone, as well as 5 million manuscripts, 400,000 rare or significant printed works, thousands of journals, and 2 million nonprint items in more than 200 languages.

The Library also provides onsite and remote access to extensive collections of databases and digital text, data, and images.

The renovation of Firestone aimed to redefine, rethink, and revitalize this center of campus life. Stepping into the lobby, visitors and patrons are now greeted with natural light cascading into open spaces where glass walls reflect students studying in small groups, tucked away in favorite hideaway spots, or reading on comfortable couches. The project focused on creating a building that is well suited to support modern library services and contemporary approaches to scholarship, while providing inspiring and flexible study and work spaces. The renovation also incorporated a number of sustainable features, greatly improving the energy efficiency of the building. Highlights of the renovation include:
Rerouted navigation and compact shelving, allowing for additional study and work spaces while maintaining the same number of books available at Firestone Library.

Technologically equipped classrooms with e-learning functionality, which offer places for faculty to teach while using the collections and allow library specialists to hold workshops on topics from information literacy to research data management.

High-level security and environmentally controlled storage facilities in Rare Books and Special Collections, which provide secure access to materials that range from an Egyptian Book of the Dead (ca. 1250 BCE) to the papers of the late Toni Morrison, Nobel Laureate and Princeton’s former Robert F. Goheen Professor in the Humanities.

A digital imaging studio that enables expanded digitization of books and other materials, making it possible for people around the world to access these materials online for free.

A conservation lab that supports the stewardship of collections, carefully maintaining and preserving materials for today’s scholars and future generations.

Reconfigured service areas to support shared collections initiatives.

Librarian office locations to provide interdisciplinary research guidance to scholars at all levels.

Graduate study rooms located near core subject collections.

A new exhibition space, the Ellen and Leonard Milberg Gallery, which features movable walls and interactive digital capabilities. The Milberg Gallery provides visitors an opportunity to explore library collection items firsthand.

“Firestone Library is undoubtedly one of the world’s great research libraries, but for me, and for many others on this campus, it is also a defining part of the Princeton experience,” said Princeton President Christopher L. Eisgruber. “I have been personally involved with the renovation project since its planning stages, when I traveled with [former] University Librarian Karin Trainer and various faculty members to visit other recently renovated university libraries. On those trips, I learned that libraries express the scholarly character of individual campuses. That is very true of Firestone, which attracts faculty, graduate students, and undergraduates united by a shared mission of research and learning.”

“Our Firestone has always been a powerful laboratory for the humanities and social sciences; it is now also a beautiful and inspiring home for scholars and the books they love,” Eisgruber continued. “I am grateful for the vision of the architects, builders, staff, and faculty who brought this renovation to life, and to all members of our community who supported this vital project. I hope that alumni will take the opportunity to visit Firestone when they return to campus; they will find spaces that bring back memories of their time on campus and evoke new appreciation for the wonders of learning.”

Anne Jarvis, the Robert H. Taylor 1930 Univer-
sity Librarian, stated, “This is an exciting time to be at the helm of one of the world’s greatest research libraries. The speed and scale of change facing academic libraries in recent years have been unprecedented. We are moving beyond the concept of a library as a finite place with traditional collections to that of a library as a partner in research, teaching, and learning. Having state-of-the-art facilities is essential to providing expert guidance, discoverability, and access to the world’s rapidly evolving knowledge resources.”

—Derived from “A New Era Begins at Princeton University Library,” originally published on March 22, 2019, on the homepage of princeton.edu. Written by Barbara Valenza, Director of Library Communications, with Emily Aronson, Campus Life Writer, Office of Communications.

Friends Celebrate Opening of the Milberg Gallery

The Friends gathered in late March 2019 to recognize the many contributions of Leonard L. Milberg and his wife, Ellen, by celebrating the opening of the breathtaking Ellen and Leonard Milberg Gallery at Firestone Library. The inaugural exhibition, “Welcome Additions: Selected Acquisitions 2012–18,” brought together 80 items from 11 special collections to illustrate a broad theme, described by Curator of Rare Books Eric White as “playing on the notion that our recent acquisitions may reflect either long-awaited opportunities to enhance existing collections, or unexpected ways of moving beyond traditional collecting interests.”

Following a brief welcome and preceding the opening of the gallery doors, Friends Chair Randy Hill praised Leonard and Ellen Milberg with the following words:

Our new exhibition gallery gives recognition to the breadth of devotion by Leonard and Ellen Milberg in areas of collecting, teaching, learning, and research that are so important to a Library and to a university of Princeton’s stature.

I once heard Leonard say that his collecting in graphic arts began when he and Ellen found that various paintings they wished to acquire were beyond their reach. In subsequent years, Leonard’s keen sense of areas ripe for exploration by a curious mind always wanting to learn and see has included numerous areas of scholarship.

But curiosity is enhanced when followed by commitment. In all areas where his curiosity has led him, Leonard has proceeded with a commitment to explore the depths of subjects to unearth their riches. Whether modern American poetry, Irish poetry, Irish theater, the works of Jewish American writers, or the contributions of Jews in America from the 17th century to the Civil War, Leonard has devoted not only considerable resources but also thought and energy into developing and shaping collections of scholarly value.

And as curiosity is enhanced by commitment, commitment is made more meaningful through contribution. Contribution: that eagerness to share the fruits of curiosity and commitment. In 1988 there was the Milberg gift of the collection of modern American poetry in honor of Richard M. Ludwig, then Professor Emeritus of American Literature and former Associate University Librarian for Rare Books and Special Collections. That gift was followed by the collection of Irish poetry in 1994, also honoring Dick Ludwig. The Collection of Jewish American Writers came next, which was dedicated to Princeton University President Harold T. Shapiro. It was followed, in 2002, by the Irish Theater Collection. Finally came the fascinating worlds of art, artisanry, painting and sculpture, politics, and the struggle for freedom, democracy, and humanity expressed in the research that led to the publication of By Dawn’s Early Light:
Above: Chair of the Friends of the Princeton University Library Randy Hill ’72 (left) and University Archivist Dan Linke (right) speak at the Friends of the Library opening of the Ellen and Leonard Milberg Gallery. Photos by Shelley Szwast, Princeton University Library.

Below: Eric White, Curator of Rare Books, addressing Friends who gathered at the opening of the “Welcome Additions” exhibition.
Early Jews in America and the exhibitions it spawned both here at the Princeton University Art Museum and at the New-York Historical Society. Additionally, the Milbergs have endowed teaching positions, such as the Visiting Lectureship in Irish Letters—currently held by Fintan O’Toole—that enhance Princeton as a premier institution for college and university education.

Curiosity, commitment, contribution. The Princeton University Library and Princeton University have been blessed by the eagerness of Leonard and Ellen Milberg to share with us. On behalf of the Friends of the Princeton University Library, I express our deepest gratitude to you.

Several curators showed slides of acquisitions displayed in the exhibition and shared insights into their reasons for selecting these items, highlighting their relevance to the overall theme of expanding existing areas of collection and introducing new ones. Donald Farren ended the program with an announcement that Leonard Milberg had been made an honorary lifetime member of the Friends Council.

The doors to the gallery were then opened under the “Welcome Additions” banner, while the adjacent lobby space became a “welcome” social setting before and after the gallery visit.

Data Reveal Strong Interest in PULC

JSTOR, the digital library founded by Princeton’s late President William G. Bowen, originally gave access to complete runs of a limited number of academic journals. Coverage has been significantly broadened since JSTOR’s launch in 1995, and now includes more than 12 million academic journal articles, books, and primary sources in 75 disciplines. This breadth directly supports the Princeton Uni-
Welcome Additions: Selected Acquisitions 2012–18

The inaugural exhibition in the new Ellen and Leonard Milberg Gallery was a retrospective of recent additions to the Cotsen Children’s Library, East Asian Library, Graphic Arts, Manuscripts Division, Marquand Library of Art and Archaeology, Numismatic Collection, Public Policy Papers, Rare Book Division, Scheide Library, University Archives, and Western Americana Collection. The items displayed


reflected long-awaited opportunities to enhance existing collections and unexpected ways of moving beyond traditional collection interests.

The Princeton University Library is grateful to its generous donors, whose support enables the development and preservation of Princeton's unique scholarly collections, which are shared with the world.

Redefining Old Nassau: Women and the Shaping of Modern Princeton

This exhibition at the Seeley G. Mudd Manuscript Library marked the 50th anniversary of undergraduate coeducation at Princeton University and highlighted the contributions, stories, and achievements of women at Princeton since the first female students matriculated in 1969. Through the early years of undergraduate coeducation, Princeton grappled
with its centuries-long traditions as an elite academic institution created for and centered around men. Influenced by the civil rights movements of the 1960s, the growing demands for equal educational opportunities for women were significant in reshaping Princeton.

Each decade introduced new struggles and challenges, and produced advocates (students, faculty, and administrators) for women’s right to equal access to resources, facilities, and opportunities on and off campus. Material drawn from the University Archives provided insights into how Princeton women pursued knowledge, claimed space, and supported one another over five decades.

“She Roars” at Princeton University Library

The second “She Roars: Celebrating Women at Princeton” conference drew more than 3,300 alumni to campus from Thursday, October 4, through Saturday, October 6, 2018. The schedule included more than 90 events and more than 200 presenters. As part of the conference, alumni were invited to hear stories about women in the oral tradition.

In the Cotsen Children’s Library, three Princeton University Library.

Tara McGowan ’90 telling stories about women in the Cotsen Children’s Library during the 2018 “She Roars” conference. Photo by Stephanie Ramírez, Princeton University Library.
Princeton alumnae told stories from international folklore about strong, feisty women. The three share a professional background in storytelling and performing:

* Susan Danoff ’75 is the founder of a nonprofit organization that brings long-term storytelling programs to low-income and special needs students. To date she has reached nearly 16,000 students.

* Joanne Epply-Schmidt ’75 is an ordained minister whose goal is to engage incarcerated young people with storytelling and world folklore. She also teaches workshops and storytelling programs in schools, museums, and libraries.

* Tara McGowan ’90 specializes in Japanese storytelling and visual culture. She also teaches workshops and classes in schools, museums, and libraries.

Alumni were also invited to explore one of Princeton’s treasures: the Miriam Y. Holden Collection on the history of women. Long before women’s studies became an academic field, Holden amassed one of the country’s greatest private collections of books, periodicals, manuscripts, clippings, photographs, cartoons, and letters about women and their achievements. After her death in 1977, her husband, Arthur C. Holden (Class of 1912), donated the collection to Princeton. The materials range widely: original women’s rights pamphlets by Susan B. Anthony, Elizabeth Cady Stanton, and Lucy Stone; the records of an early 19th-century utopian community established by Frances Wright at Neshoba, Tennessee, to prepare slaves for freedom; copies of the Lowell Offering, a magazine of compositions by girls who worked in the local mills in the 1840s; a 1788 edition of the Vindication of the Rights of Women by Mary Wollstonecraft; and works by Hroswitha, canoness of the Benedictine convent of Gandersheim, Saxony, in the 10th century.

—Derived from an article by Stephanie Ramírez.

Inside Soviet Culture: The Power of Images

On Sunday, October 14, 2018, Friends gathered at Prospect House for our Fall Dinner, which featured a talk on several areas of the Library’s collections of graphic arts works from the Soviet Union. Our guest speakers were Thomas Keenan, Slavic East European and Eurasian Studies Librarian, and Anna Meerson, Special Collections Assistant.

In recent years, historians, social science researchers, and humanities scholars have analyzed the complex visual languages used for the nonverbal transmission of ideological, social, and cultural messages through different periods of the Soviet era. Princeton’s holdings of these rich and compelling documents have been greatly expanding over the past few years and have become one of the most important collections of Soviet visual culture in North America. Thomas and Anna focused on four facets of the collections: illustrated periodicals, illustrated sheet music, children’s books, and posters. They discussed not only the iconographies and visual strategies at work in the images, but also the complex social and political agendas behind them.

We invite those who wish to explore this topic to visit Thomas’s blog: https://blogs.princeton.edu/sees/author/tkeenan/.
A children’s book by Agniia Barto encourages workers to rise up against their oppressors under the Soviet banner and realize the power of the worldwide proletariat. *Bratyky* [Little Brothers], translated into Ukrainian by Oksana Ivanenko, illustrated by I. Kesh [Odesa, 1934], Cotsen Children’s Library.


Editio princeps at the Princeton Club of New York

On a mid-November evening in 2018, members of the Princeton Club of New York and other guests gathered to hear Curator of Rare Books Eric White speak about the writing of his award-winning volume *Editio princeps: A History of the Gutenberg Bible*. Eric discussed the history of various surviving copies, including Princeton’s own in the Scheide Library. He also recounted some of his intriguing experiences in tracing various copies and fragments of the work widely regarded as Europe’s first printed book. Among the attendees was Judy Scheide, who spoke briefly about the remarkable collecting acumen of her late husband, William H. Scheide ’36.

Gillett G. Griffin Memorial Lecture

The third Gillett G. Griffin Memorial Lecture was delivered on February 13, 2019, by Dr. Nazera Sadiq Wright, Associate Professor of English and African American and Africana Studies at the University of Kentucky.

Scholars have explored how 19th-century scrapbooks and friendship albums circulated among free black women in the North to showcase their middle-class status and close networks. However, little is known about how black girls participated in this sentimental practice. Dr. Wright discussed how histories of black girlhood are often “buried” in literary genres less likely to be studied. Moving beyond the bound book, Dr. Wright has explored the often uncatalogued signatures and inscriptions written in 19th-century black girls’ autograph albums. These can reveal the wide-ranging impact that early friendships, alliances, and associations had on the girls’ intellectual and political development. For example, autograph albums owned by Sallie and Miranda Venning, two sisters from a middle-class African American family in Philadelphia, show that the Venning girls were building alliances in their youth that would connect them to a black elite. Through such
“unexpected spaces” as autograph albums, overlooked aspects of black girlhood in the 19th century can be recovered.

The talk was followed by a reception hosted by the Friends of the Princeton University Library in McCormick Hall.

Small Talks

During the late winter and spring of 2019, the Friends hosted three Small Talks covering a broad range of topics. These presentations are held annually in small settings to foster questions and conversation.

In early February 2019, David Sellers, proprietor of Pied Oxen Press, gave us a close look into poetry publishing. His interest in the book arts is an extension of a lifelong passion for drawing, painting, and photography. From 2010 to 2015, David was Visiting Artist at the Lewis Center for the Arts, in the Visual Arts Program’s Typographical Studio. In 2014 and 2015 he advised and instructed the nascent student Princeton University Letterpress Club. From his Hopewell, New Jersey, workshop, Sellers designs, hand-sets in metal type, prints, binds, and publishes limited editions, generally poetry, and has worked with many celebrated and influential poets.

Pied Oxen’s books can be found in the special collections of national libraries, including the Library of Congress, the British Library, the Biblioteca Nacional de España, as well as the Morgan Library & Museum, the New York Public Library, and, of course, the Princeton University Library. In recent years, Pied Oxen Printers has produced Phi Beta Kappa poems for Princeton University.
Later in the spring we were treated to a talk by Tracy K. Smith, Director of the Creative Writing Program in the Lewis Center for the Arts, who was serving her second term as Poet Laureate of the United States. To those who attended this Small Talk, her suitability for that role was obvious. A powerful and mesmerizing speaker, she orchestrated a discussion among our group of a short poem from a collection she curated in travels across the country.

We finished the year’s series on March 31, 2019, with a fascinating talk by David Hollander, Librarian for Law and Legal Studies/Librarian for Judaic Studies and Hebrew. He spoke about religious law in American courts, focusing on Hebrew and Talmudic studies and their relevance to the landmark *Miranda* ruling by the U.S. Supreme Court under Chief Justice Earl Warren.

Hollander joined the Princeton University Library staff in 2006, having served in both academic and corporate environments. In 2017, Hollander’s book, *Legal Scholarship in Jewish Law*, was awarded the Judaica Bibliography Award by the Association of Jewish Libraries.

**Annual Meeting and Dinner: Princeton in the Evolution of Scholarly Publishing**

The speaker at our April 2019 Annual Dinner was Christie Henry, Director of the Princeton University Press, who discussed the issues facing university presses today. Since its founding in 1905 as printer of the *Princeton Alumni Weekly*, Princeton University Press has become one of the world’s largest university book publishers. With an editorial board composed of Princeton faculty members, the Press publishes around 250 titles per year across various disciplines and for readerships that include scholars, researchers, students, and engaged general readers.

Christie described how challenges from the very ways in which many people now read, including a propensity for skim reading, are altering engagement with long-form narratives. University presses are faced with demands that books be made freely available and need to monitor the uploading of pirated books to websites like the Internet Archive. Princeton University Press, as a scholarly organization, must grapple with these challenges to the valuation and integrity of knowledge and ideas.

Through modernization efforts that continue to emphasize its historic excellence, Princeton University Press is adapting to the new environment. Efforts include embracing the global, with teams in the United Kingdom and Beijing expanding the range of projects in which the Press is involved. Additionally, with the launch of an audiobook program, shifts in printing to enable books to reach markets
Scenes from the Spring Dinner. Photos by Shelley Szwast, Princeton University Library.
with increased agility, and strategic efforts to create a more diverse and inclusive staff and range of authors, Princeton University Press is making progress that will assure a bright future. News about the Press can be followed on the redesigned website: www.press.princeton.edu.

Christie’s talk was preceded by a presentation to the Library in memory of former Council member Millard Riggs, who died in early 2018. To honor her former neighbor and friend, Council member and Program Committee Co-Chair Lynne Fagles presented a volume to the Library that was written by her late husband, former Princeton Professor of Comparative Literature Robert Fagles. *Snow Watch* is a collection of poems by Homer and Virgil that were translated by Professor Fagles and previously published in various journals. This special edition was printed and bound by David Sellers of Pied Oxen Press. Princeton University Librarian Anne Jarvis accepted the gift on behalf of the Library, and Millard’s long-time partner, Jinous Jafari, participated in the memorial.

The talk was also preceded by the presentation of the Adler Undergraduate Book Collecting Prize (see p. 56).

In Fall 2018, the Student Friends hosted several events, including a tour of the Institute for Advanced Study Library, led by Marcia Tucker, Historical Studies Librarian, and Emma Moore, Mathematics and Natural Sciences Librarian. The Student Friends visited Albert Einstein’s former office (now a corner of the library filled with shelves) and saw the Institute’s collection of archeological “squeezes,” which are impressions of inscriptions from ancient archeological sites that are made using wet paper.

Later in Fall 2018, Dan Linke, head of the Seeley G. Mudd Manuscript Library, gave the Student Friends a private tour, which highlighted some of the rare items found in the library’s Princetoniana collections, including artifacts from the Revolutionary War at Princeton.

In April 2019, the Student Friends traveled to New York to visit the exhibition “Tolkien: Maker of Middle-earth” at the Morgan Library & Museum. Among the most famous works by Oxford University Professor J. R. R. Tolkien (1892–1973) are *The Hobbit*, a classic work for children, and *The Lord of the Rings* trilogy. The Morgan Library exhibition was the most extensive public display of original Tolkien material in several generations. Items were drawn from the collections of the Tolkien Archive at the Bodleian Library (Oxford), Marquette
University Libraries (Milwaukee), the Morgan Library, and private lenders, as well as from Tolkien family archives.

During the spring semester the Student Friends also visited the Research Collections and Preservation Consortium, popularly known as ReCAP, at Princeton’s Forrestal Campus. Created in 2000, ReCAP is jointly owned and operated by Columbia University, Harvard University, the New York Public Library, and Princeton University. It was designed to support its members’ goals of preserving their library and archival collections and making them available to researchers.

The ReCAP facility provides high-density shelving for library items while using strict inventory control, so that retrieval requests are completed quickly and reliably. More than 19 million items are currently in ReCAP’s care, and they are used to fulfill approximately 250,000 requests each year from its partners and from libraries around the world. During their visit, the students were led through various areas of the facility by Ian Bogus, Executive Director of ReCAP, who highlighted the system technologies that allow ReCAP to store, retrieve, and preserve its vast holdings so efficiently.

Currently chaired by Ronald Smeltzer, the Princeton Bibliophiles & Collectors meets on Wednesday evenings in the Princeton Public Library. Parking, free on nearby streets or at modest cost in the Spring Street Garage, is very convenient to the meeting location.

Since the last issue of the Friends Newsletter, the bibliophiles met for a social event and for programs on bibliographic topics. The annual dinner meeting at the Nassau Club remains the most popular event, based upon attendance numbers. The January 17, 2019, dinner meeting drew 20 members and guests. Below are noted a few selected highlights of recent past meetings.

For a late November 2018 meeting, the chair requested attendees to address the topic of “diverse authors in America.” Among the presentations were remarks by member Carrie Crowther about the work of Denise Low, a former Kansas Poet Laureate, an award-winning author of 30 books of prose and poetry, and a co-publisher of Mammoth Publications, which specializes in Indigenous American authors. The speaker had a number of books by Low for examination.

Howard German spoke about Margaretta Colt and her management of the Military Bookman bookshop in New York and about her outstanding book, *Martial Bliss*, which tells the history of the bookshop. Margaretta was a female entrepreneur in the very male-dominated world of military history, and her attention to detail and her people skills led to success in this uncommon genre of bookshops.

Mildred Budny took the opportunity at the November meeting to discuss her organization, the Research Group on Manuscript Evidence, and how the Princeton Bibliophiles & Collectors and her organization may find collaboration worthwhile. Two members of the Bibliophiles did participate in the April 26–27, 2019, symposium of the Research Group and assisted with local organization details.

On March 27, 2019, the bibliophiles heard from member John Frederick, who summarized his lifelong study of British regimental history. He focused on lineage and “orbat” (order of battle). John reported some details about his own family history, which was intertwined with the British Army and Royal Navy. A secret agreement that he uncovered revealed that the War Department in Washington and the War Office in London had agreed to commission 19 Americans into the King’s Royal Rifle Corps (the former 60th Royal Americans) well before Pearl Harbor. They were given temporary British citizenship, and the last one left the regiment in 1947.
Four of them did not survive the war. The speaker exhibited some of the books used for his research. John Frederick is the author of a “lineage book” that has become a key reference for researchers working in the War Office Library in London.

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

—Ronald K. Smeltzer

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**Acquisitions Funded by the Friends**

**Cotsen Children’s Library**

**Three Newbery Imprints**


These acquisitions bring two titles that Cotsen did not have: *The History of Jacky Idle*, by Richard Johnson, and the *Pleasant and Useful Companion to the Church of England*. Also added is a first edition of
Juvenile Trials by Johnson, one of the most famous Newbery titles and previously represented in Cotsen only by later editions. Cotsen’s holdings of Newbery family imprints is the most extensive collection of juveniles produced by the 18th century’s leading publisher of the genre. The collection was sold to Lloyd Cotsen in the mid-1990s and has been expanded over the years. However, it has become increasingly difficult to find good copies of any Newbery title—and when available, they are quite expensive. All three books have marks by young owners, which will be a valuable addition to the provenance index for Cotsen’s Newbery project, one of its most innovative features.

* 72 issues of Kodomo no kuni [*The Land of Children*]

This periodical was published between 1922 and 1944, and therefore spanned the late Taishō (1912–1926) and early Shōwa (1926–1989) periods, which are considered the golden age of children’s illustrated magazines. The East Asian journals in Cotsen have been a magnet for scholars, including several Research Grant recipients, and high demand is expected to continue. Availability of the nearly complete run of this highly important and extremely attractive periodical will surely be an asset for students, faculty, and researchers. (Read more about this acquisition on p. 34.)

Graphic Arts

* Roma perturbata, ofte ’t Beroerde Romen…. Loven [Amsterdam?]: gedrukt ten koste van de Groote Compagnie [Carel Allard?], 1706.

Rome Perturbed, or The Catholic Church in an Uproar is a collection of 11 satirical engravings presented
in 10 emblems showing the papacy, but especially the monks, trespassing against the Ten Commandments, with accompanying verses in Dutch. The prints make fun of the Catholic Church in general and specifically caricature Theodorus de Cock and his predecessor as Catholic Vicar Apostolic in the Dutch Republic, Petrus Codde. Various sources attribute the engravings to Carel Allard working in Amsterdam.


This nearly 8-foot assembled panorama of Paris forms a circle from the Abbey of Saint-Antoine on the left (southeast) to Montmartre in the north. At the bottom and sides are 18 prints representing the king, the Duke of Anjou, and 16 monuments or particular Paris views. The engraver assigns the starring roles to the churches, which provide the only important verticals besides those of the strongholds of the Bastille and the Temple.

Above the central engraving, carved in wood so letters print white: “Lutetia, vulgo Paris, Urbis Galliarum primariae, non Europae solius, sed orbis. Totius celeberrimae prospectus, N. Berey ex.” (Paris, France, the principal city not only in Europe but

*Below: Illustration by Okamoto Kiichi for *Kodomo no kuni*, May 1930.*
the world. Populous in all perspectives, made by N. Berey). With more than 400,000 inhabitants in the 1650s, Paris was the most populous city in Europe. This prospect conveys its density, showing the city packed into a basin in the midst of hills into which it would later rise, causing the windmill sentries to disappear.

As indicated by his sign “aux deux Globes” on the quai des Augustins, Nicolas Berey primarily sold maps and topographical views. He seems to have opened the shop around 1639 and joined with Antoine de Fer to buy the copper plates from Christopher Tassin. Other publishers and merchants of intaglio prints were also located in this neighborhood at the time. At Berey’s death in June 1665, his son Nicolas (II) continued to run the shop for another two years until he also died.

Numismatic Collection

* A collection of 3 banknotes and 3 vignette sample sheets, printed by Fairman, Draper, Underwood & Co., and containing the image of a grouse by John J. Audubon.

Prior to the regularization of U.S. currency and the creation of the Federal Reserve system, many banks throughout the United States produced their own currency, secured by their own assets. The bank notes were made unique by images selected from sample sheets available from various printers specializing in currency printing. The image of the grouse is believed to be Audubon’s first published engraving of a bird and corresponds to the image of the species he engraved for *Birds of America* (see images overleaf).
Sample sheet issued by the firm of Fairman, Draper, Underwood & Co., showing Audubon's running grouse vignette at bottom left and right, 1830.
Ziolkowski on Hesse

The Manuscripts Division is pleased to announce that Professor Theodore Ziolkowski has donated his Hermann Hesse Collection to the Princeton University Library, along with additional literary correspondence. From the time that Ziolkowski joined the Princeton faculty in 1964 as a professor of German, he has been a leading interpreter of the work of German-born author Hermann Hesse (1877–1962), a Nobel Laureate in Literature (1946), who became a Swiss citizen in 1923. Ziolkowski has published several books on Hesse, beginning with *The Novels of Hermann Hesse: A Study in Theme and Structure* (1965), as well as dozens of other books and editions on German and comparative literature. In 1969, he was appointed Class of 1900 Professor of German and Comparative Literatures, and also served as dean of the Graduate School from 1979 to 1992. Professor Ziolkowski proceeded to emeritus

status in 2001, but has remained very active in the world of scholarship.

The Hermann Hesse Collection (C1618) includes eight boxes of materials on the posthumous reception of Hesse in the United States in the 1960s and 1970s. Hesse was propelled to the ranks of popular icon and prophet of alienated youth with the help of English translations of celebrated works originally published in German: Demian (1923); Steppenwolf (1929); The Glass Bead Game (1943), first published in English translation in 1949 as Magister Ludi; and Siddhartha (1951).

Professor Ziolkowski’s collection helps trace Hesse’s American reception in everything from serious scholarly publications to the Hessonian of mass-market magazines and comics, calendars, posters, and even naming opportunities in popular culture. Some of these printed materials are annotated and accompanied by additional letters. The collection also includes several autograph letters received from Hermann Hesse and his son Heiner Hesse, cards and photographs of Hesse, and Ziolkowski’s own literary and publishing files related to publications about Hesse.

News about the Collections

Cotsen Children’s Library

A Catalogue of the Cotsen Children’s Library: The Nineteenth Century

The books selected for inclusion in this two-volume descriptive catalogue feature work by especially renowned illustrators and engravers (John Tenniel, Kate Greenaway, Walter Crane, Randolph Caldecott, and Edmund Evans, to name but a few) or exemplify the range of illustration processes in this important period in terms of both graphic style and technological developments (from hand-colored woodblocks or engravings to chromolithography). Arranged both topically and alphabetically, titles in the two volumes run from A, Apple Pie to Werkstätten von Handwerkern, with more than 6,300 entries in between, each described in considerable bibliographic detail, along with 270 color illustrations.

The two Nineteenth Century volumes (A–K and L–Z) join the two previously published Twentieth Century volumes (2000 and 2003). The final descriptive volumes covering holdings printed before 1801 will be available in late Spring 2020.

Kodomo no kuni

In recent decades, Japan has achieved worldwide recognition for its own brand of kawaii, or “cute” aesthetic, epitomized by the wide-eyed, youthful characters of manga and animé. What is not so well known is that this aesthetic can be traced back to a profusion of artistic activity that began during a brief period of almost unprecedented freedom of expression known as Taishō Democracy. During the Taishō period (1912–1926) progressive ideas flourished, and Japanese artists and writers who had been studying in Europe began returning home in greater numbers, freshly inspired by modernist artistic movements there—late impressionism, expressionism, cubism, fauvism, and Art Deco. Artists, illustrators, and designers seamlessly integrated Western and Japanese influences into a fusion of styles that continues to feel fresh and innovative today.

The Meiji period (1868–1912), when Japan first opened its doors to the West after more than 200 years of relative seclusion, brought the creation of museums, theme parks, zoos, and aquariums, especially in the major metropolitan centers of Tokyo and Osaka, but it was not until the Taishō period that these spaces began to be viewed as entertaining and educational for children. In Europe, this was roughly the same period, in the wake of World War I (1914–1918), that the Swedish designer and social reformer Ellen Key dubbed “The Century of
the Child,” where the creation of spaces that would allow children to thrive, both emotionally and physically, and also to develop as artists in their own right became a matter of worldwide concern. In Japan, too, artistic activity increasingly focused on creating an imaginative world, almost exclusively for children. One of the most significant children’s magazines from this period was in fact called “The Land of Children” (Kodomo no kuni). Started in 1922, toward the end of the Taishō period, Kodomo no kuni ran until 1944—a total of 287 volumes—visually chronicling the development of Japanese modernism and the rapidly changing definitions of childhood in the years leading up to World War II. Thanks to a generous gift from the Friends of the Princeton University Library, the Cotsen Children’s Library has acquired 72 volumes of this legendary magazine, greatly adding to the completeness of its holdings (a total of 225 volumes).

Kodomo no kuni stood out in what is often called the “golden age” of Japanese children’s magazines because of its high artistic standards and the long duration of its publication. Child psychologist and prominent educator Kurahashi Sōzo (倉橋惣三, 1882–1955) was brought on as the chief consultant for the magazine, which reflected his progressive ideas about the importance of comprehensive engagement in the arts to develop children’s self-expression and quality of life. (All Japanese names are presented in Japanese order, with last name first.) Illustrator Okamoto Kiichi (岡本帰一, 1888–1930), poets Kitahara Hakushū (北原白秋, 1885–1942) and Noguchi Ujō (野口雨情, 1882–1945), and lyricist Nakayama Shinpei (中山晉平, 1887–1952)—all artists at the pinnacles of their respective fields—were brought on as editors and contributors. Iwaya Sazanami (巌谷小波, 1870–1933)—the “father of children’s literature” in Japan—also contributed frequently. Combining pictures, stories, songs, dance, drama, and crafts, the magazine offered artists opportunities to collaborate with one another and even with their young readers. In line with its child-centered philosophy, the serial was published on large (26 × 18.5 cm), thick paper that withstood rough treatment from little hands and allowed for the high-quality color printing, which remains vibrant today.

Just as authors and lyricists were intent upon creating a literature of poetry and songs (dōyo 童) and stories (dōwa 童話) for children, illustrators set to work developing a new kind of children’s imagery (dōga 童画). Kodomo no kuni was at the forefront of these efforts because it was the first magazine to commission multiple illustrators, instead of just hiring one in-house artist. In the process of collaborating and exhibiting their work collectively, these illustrators formed Japan’s first Association of Children’s Illustrators (日本童画家協会) in 1927. Between 1922 and 1932, Kodomo no kuni boasted over 100 contributing artists, about a quarter of whom were women.

The primary audience for the magazine was the offspring of a new and growing urban middle-class, who had access to the best that both Western and Japanese cultures had to offer. Artists imagined for these children a fashionable world that consciously combined Japanese and Western styles and motifs. Western styles of clothing freed both girls and boys from former constraints on physical movement, and in Kodomo no kuni they can be seen engaging in all manner of outdoor sports together. The importance of exercise was emphasized in schools through the institution of a yearly sports field day (運動会), which began at the end of the Meiji period and continues in Japanese public schools today.

Artists like Okamoto Kiichi and Takehisa Yumeji (竹久夢二, 1884–1934) did not just depict the children they saw around them; they reimagined and redefined a fashionable and active lifestyle for educated children of the urban middle class. In Kodomo no kuni, children are often shown in charge of themselves and empowered to take control of their modern, urban surroundings. Along with physical freedom and agency in their modern setting, the magazine encouraged children’s freedom of expression through various arts competitions. Winning entries would often be published at the end of the volumes. The interactive aspects of the magazine also included collaborations between the magazine’s artists and child contributors.

The editors of Kodomo no kuni were not entirely indifferent to the harsher realities of children’s lives, but the fact remains that the brightly lit modern and fashionable world often depicted in its pages...
“In the 'Land of Children' a children's tree grows. What a joy it is to see the little birds at play!” Takei Takeo 武井武雄, author/illustrator, in Kodomo no kuni, November 1929.

“Sports Field Day.” Illustration by Okamoto Kiichi for Kodomo no kuni, November 1929.
Cover illustration by Takehisa Yumeji for Kodomo no kuni, February 1923.
represented the lives of only a very small proportion of children in Japan at the time. Even for families who could afford the magazine, the “Land of Children” was a realm they could only dream about. During the Taishō and early Shōwa periods (1926–1989), the rift between rich and poor widened, and many Japanese children, especially in rural areas, lived in extreme poverty. In the shadows, children of the very poor were being sold into servitude or slavery, and a high proportion of children suffered from endemic diseases, such as tuberculosis. This shadow side of the history of childhood only darkened as Japan continued its military aggression in the Pacific, greatly depleting its resources at home. Quality paper became scarce by the 1940s, and this decline can be traced in the gradual deterioration of materials and printing standards of the magazine by 1944, when it was discontinued after only three volumes.

Having a nearly full run of this important children’s magazine allows historians to trace this tumultuous transitional period in Japan between wars, and, as such, it is an invaluable resource for scholars of all aspects of Japanese social, cultural, and visual history. The innovative artists who brought *Kodomo no kuni* to life continue to inspire and inform the work of artists and illustrators, designers and animators working in Japan today. Thanks to the generosity of the Friends of the Princeton University Library, this rich and delightful resource is now available for the Princeton community and Japan scholars and enthusiasts everywhere.

—Adapted from “Welcome to the ‘Land of Children’ (Kodomo no kuni): Courtesy of a Gift from the Friends of the Princeton University Library,” originally published on the Cotsen Children’s Library blog. Written by Dr. Tara M. McGowan ’90.

**Graphic Arts**

**Ten Etchings by James Tissot (1876)**

Thanks to the generous gift of William and Sally Rhoads, the Graphic Arts Collection now owns a rare portfolio of 10 etchings and drypoints self-published by the French artist James Tissot (1836–1902). Mr. Rhoads notes, “The portfolio was purchased in the 1920s or 30s by my grandfather, Wm. S. Bertolet, M.D., and then owned for 50 years by my mother, Mary B. Rhoads, who was a long-time member of the Friends of the Princeton University Library. She would be delighted that they will reside in Firestone.”

In the early 1870s, Tissot left Paris and settled in St. John’s Wood, outside London, at 17 Grove End Road (around the corner from Abbey Road, made famous by the Beatles). One day, he happened to meet Kathleen “Kate” Newton (née Kelly, 1854–1882), an unwed mother of two, also recently moved to the area. Tissot and Newton fell in love and lived together for the next six years in what the artist called “domestic bliss” until Newton died of tuberculosis. During this period, Newton, her children, and their quiet family life became the main focus of Tissot’s art.

Between 1876 and 1877, Tissot assembled and published a selection of prints in a portfolio titled simply *Ten Etchings*. Six of these prints were reproductions of his paintings, and two are based on drawings he made while part of the Paris Commune in 1871. The other two are unidentified portraits. Several scenes, rendered both in oil and in drypoint, include Kate’s sister, but the view shown here of two young women lying unsupervised with an adult man scandalized the London public.

**Joseph Maclise, Surgical Anatomy (1856)**

Because Princeton University has no medical school, rare or historic anatomical books in the University Library are limited. However, one socially important volume has been acquired for the Graphic Arts Collection.

Most early anatomies focused on the white male body; female dissections were included only to illustrate the stages of childbirth. Non-white European or African cadavers might have been less expensive to acquire but were not considered proper models for published medical atlases in the West. A significant exception was Joseph Maclise’s *Surgical Anatomy*, first published in 1851 with 35 partially colored lithographic plates, followed by a revised and enlarged second edition in 1856 containing 52 plates. The book’s artist was Maclise himself (ca.
1815–1880), a younger brother of the Irish painter Daniel Maclise (1806–1870), with whom he shared a house in Bloomsbury when in London. Joseph was both a professional surgeon and an artist who illustrated a number of medical texts, this being the most valuable.

Featured in this volume are two plates depicting an adult black man and another two displaying a female body, although the woman’s face is always obscured. Without text stating this racial difference explicitly, visual comparisons are made between the internal organs and veins of the black and white male bodies. For whatever reason, the black model is exceptionally handsome, with great care taken to pose and render his body with artistic grace, possibly to thwart any complaints as to the propriety of the cadaver.

Julie Mellby
Graphic Arts Librarian

Manuscripts Division

Archives of Harold Ober Associates


Harold Ober Associates has been donating its archives to Princeton for a half century. The Archives of Harold Ober Associates (c 0129) already contained some 300 linear feet of Ober author files (1929–2002), as well as files of the agency’s three British affiliates based in London: David Higham Associates (1965–1972), Bolt & Watson Limited (1971–1972), and Hughes Massie Limited (1968–1972). The additional Ober records include both recent correspondence files (2003–2015) and selected older agency records, including ledgers, appointment books, biographical files, and miscellaneous documents.

From the 1880s to the present, literary agents and agencies the United States, England, and other countries have served as representatives of authors, artists, and others (including their estates) for commercial dealings with publishers, editors, movie producers, theaters, media, and others. The archives of literary agencies are a valuable source of documentation for the study of particular authors and books, and nicely complement publishing archives. Since the 1940s, when Princeton faculty and librarians first became interested in the research potential of collecting contemporary authors’ papers, the Department of Rare Books and Special Collections has been acquiring the archives of publishers and literary agencies, mostly American and British.

Picturing Sylvia

For more than a half century, the papers of Sylvia Beach (1887–1962), the American expatriate proprietor of the Paris bookshop Shakespeare & Company, best known for publishing the first edition of James Joyce’s Ulysses (1922), have been one of the most frequently consulted literary archives in the Manuscripts Division. Beach’s English-language bookshop was a meeting place for American authors of the Lost Generation, including F. Scott Fitzgerald and Ernest Hemingway, as well as for French,
Files relating to the efforts of Harold Ober and Judge John Biggs (executor of the estate of F. Scott Fitzgerald) to interest publishers in the author's unpublished work after his sudden death in 1940.

Photograph by André Jammes, 1964, showing Paul-Émile Bécat’s portraits of Sylvia Beach and Adrienne Monnier in Beach's Paris apartment. The two portraits are today proudly displayed on the first floor of the renovated Harvey S. Firestone Memorial Library.
English, Irish, and other writers during the 1920s and 1930s. Found among the almost 80 linear feet of papers are thousands of photographs that document Beach’s life, times, and friendships. These include portraits by Man Ray, Berenice Abbott, Gisèle Freund, and other leading photographers.

Beach’s superb photo archives have been complemented recently by a fortuitous find. After Beach’s death on October 5, 1962, her belongings remained in her Paris apartment at 12 rue de l’Odéon. In March 1964, Howard C. Rice, head of Rare Books and Special Collections, traveled to Paris and stayed for two months, during which time he packed Beach’s archives, library, paintings, and other materials for shipment to Princeton. The Library formally purchased them later that year from Beach’s estate. While in Paris, Rice wisely asked André Jammes, son of the Parisian antiquarian bookseller Paul Jammes, to photograph Beach’s apartment and library with everything in place. (André Jammes, it should be noted, was to become an eminent historian and collector of modern photography.) The roll of twenty-two 35-mm black-and-white negatives that Jammes gave to Rice was later misplaced but has been rediscovered in Rare Books and Special Collections. The negatives are being scanned so that high-resolution images of eight different views can be kept on file. Researchers consulting Beach’s papers will be able to review the images in the Reading Room.

Additional photographs related to Sylvia Beach, including some that show her as a child growing up in Princeton, have also come to the Manuscripts Division in recent years in the Frederic Dennis Papers on Sylvia Beach (c 1540) and the Noel Riley Fitch Papers (c0841).

Recent Acquisitions on African American History

These days, Aaron Burr Jr. (1756–1836, Class of 1772) is chiefly remembered as the man who, while serving as the third Vice President of the United States (1801–1805), mortally wounded Alexander Hamilton in a duel at Weehawken, New Jersey, on July 11, 1804. Burr’s career in public life all but ended that day. Sometimes forgotten, however, is Burr’s earlier distinguished service as a Continental Army officer during the Revolutionary War and his subsequent career as a busy New York City attorney and litigator. He moved there in 1783 to practice law and handled cases of every conceivable description, including some involving the city’s more than 2,000 slaves. As part of ongoing efforts to expand holdings on African American history, the Manuscripts Division has acquired Burr’s signed legal complaint in the Mayor’s Court (August 9, 1784) relating to his client William Stevenson, a local auctioneer, whose woman slave had been taken “craftily and subtly” by a certain John Lake. Lake was alleged to have “converted and disposed of the said Negroe woman slave to his own proper use to the damage of the said Thomas of eighty pounds.” This was one of three slave cases handled by Burr in 1784, according to Nancy Isenberg’s Fallen Founder: The Life of Aaron Burr (2007). At the time, Burr was a slaveholder; yet, surprisingly, he also favored the abolition of slavery and opposed restrictions on the rights of New York’s free blacks. The document has been added to the Aaron Burr Collection (c 0089).

Other acquisitions include documents pertaining to the African slave trade and African Americans’ journey from slavery to freedom. The oldest is a slim volume of sailing directions from 1760 for an unnamed English ship trading between the “slave coast” of West Africa and the Caribbean. Recently added to the same open collection of documents (c1210) are a New Jersey slave bill of sale for a boy named Harry, 1797 (see image overleaf); a note concerning a runaway slave in Carroll County, Maryland, ca. 1817; a letter from James Holladay to William Langhorne, of Portsmouth, Virginia, discussing an advertisement for the sale of a slave girl, 1820; an order for the arrest and whipping of a black slave named “Negro Frank,” who was accused of insulting and striking John Kelly, a white man, 1851; and a slave bill of sale for five black men in Vicksburg, Mississippi, 1857. The Hooe Family Papers (c1628) is a separate collection relating to a slave plantation in Prince William County, Virginia, 1829–1850.

Finally, the Manuscripts Division has acquired a complete set of 11 Civil War muster rolls from 1864 for U.S. Colored Troops, 39th Infantry Regiment,
New Jersey slave bill of sale, 1797, for a boy named Harry, sold by John Dixon of Morristown to Shubal Pitney of Mendham.
and 10 of its companies (c 1626). The regiment saw action in Virginia under the command of Colonel Ozora Pierson Stearns. Most of these soldiers were from Baltimore and its environs. Among them was Sergeant Decatur Dorsey, an African American honored for his actions at the Battle of the Crater (July 30, 1864); he later settled in Hoboken, less than two miles south of the Burr-Hamilton duel site.

Don C. Skemer
Curator of Manuscripts

Numismatic Collection

The Sasanian Coin Collection

During the 2018–2019 academic year, much of the activity in the Numismatic Collection focused on the pre-Islamic coinages of Central Asia. The coinage of late antique Iran and Central Asia serves as an invaluable research tool, demonstrating a comprehensive documentation of the Sasanian rulers and their political dominance in late antiquity.

The Schaaf Sasanian Coin Collection was purchased in 2015 with the help of a gift from Anihita Naficy Lovelace ’75 and the Friends of the Princeton University Library. This globally important collection spans the period from the foundation of the Sasanian Empire in 224 CE to the establishment of the Islamic Caliphate in East Iran in the 8th century. It includes a number of unique items such as gold coins, rare fractions like the one-sixth drachm, and a rich assemblage of previously undocumented copper and lead coins.

Through the generosity of the Mossavar-Rahmani Center for Iran and Persian Gulf Studies and the Friends of the Princeton University Library, we were able to secure the services of Dr. Razieh Taasob as Associate Professional Specialist to catalogue the Schaaf Collection. We then extended her contract to catalogue our extensive holdings of Parthian coinage.

Conferences and Workshops

On November 3, 2018, Dr. Taasob collaborated with Princeton Associate Research Specialist Dr. Khodadad Rezakhani to organize a day-long conference, “From Ardashir to Phrom Kesar,” which

Poster for “From Ardashir to Phrom Kesar,” November 2018.
concentrated on late antique Iran and Central Asia. Presenters included some of the most distinguished historians and numismatists of the period, who covered various aspects of the history, with a focus on coinage and coin production. Some of the papers discussed the geographical distribution of coinage and the identification of mints known only from cryptic indications in Pahlavi on the coins. Other papers dealt with historic events in the Sasanian Empire, for which the numismatic evidence is the all that has survived.

The May 2019 conference “Ērānšahr in Transition” brought together the leading scholars of the fields of late antique, Sasanian, and early Islamic history in order to study the period of transition—
defined broadly as 600–750 CE—in Central and West Asia, with a particular focus on the social, political, economic, and institutional history of the Sasanian Empire

The Antioch Coin Collection

Through the support of the Friends, we have undertaken a spreadsheet inventory of the 24,000 coins found in the excavations at Antioch-on-the-Orontes, carried out by Princeton University in the 1930s, which are located in the Firestone Library Numismatic Collection. Although most of the coins have been described in catalogues published soon after the end of the excavations, there has been no mechanism for matching up individual coins with their findspots. This issue has become increasingly crucial as more and more archaeological researchers are turning to a re-examination of the Antioch excavations in view of the limitations on new excavation due to current military and political events in the Near East. With funding from the Friends, we were able to hire Merle Eisenberg in spring 2019, and work on the project has been continued by Kirstin Ohrt. The results will be made public on a platform being developed in cooperation with the Princeton University Art Museum and the Visual Resources Center of the Department of Art and Archaeology.

Alan Stahl
Curator of Numismatics

Kirstin Ohrt at work on the inventory of Antioch coins.

Coin of Augustus minted in Syria, found in sector 16-O above the vaulting of the bridge.
Ronald Brown, Treasurer of the Friends, has published a groundbreaking work that provides an in-depth history of an American tradition: gifts to colleges, churches, hospitals, and other nonprofit organizations in return for fixed annuity payments. Today, some 4,000 nonprofit organizations issue gift annuities. This is the first book to explore the evolution of a national system that supplies billions of dollars for services that change and save American lives.

The first American gift annuity was issued in 1831, when John Trumbull gave his paintings of the American Revolution to Yale in exchange for payments of $1,000 per year for his life. Our best images of the men, women, and events of the struggle for independence are preserved at the Yale University Art Gallery because of a gift annuity. The contracts for Trumbull’s annuity became templates for nonprofit annuities in the United States for the next hundred years. American donors fell in love with gift annuities in the 1920s. An international campaign by the American Bible Society produced 4,615 gift annuity contracts between 1919 and 1930. However, even as nonprofit organizations leaped to issue annuities, many lacked adequate financial safeguards.

Brown served as director of gift planning at Princeton University, Fordham, Pratt Institute, United Way of America, and the National Wildlife Federation, and is a member of Princeton University’s Planned Giving Advisory Committee. A History of Charitable Gift Planning includes the full texts of important documents, several timelines, a substantial index, and an extensive bibliography.

Engaging Design: Creating Libraries for Modern Users

Co-authored by Seth M. Porter, head of Princeton’s Stokes Library, and Emy Nelson Decker, NextGen Public Services Manager at the Georgia Institute of Technology Library, Engaging Design introduces readers to basic design techniques and frameworks that enhance library spaces, services, outreach, programs, and initiatives. The book uses a three-pronged approach—aesthetics, design thinking, and service design—to provide a guide for design choices.

Altogether, Porter and Nelson Decker worked on the project for nearly two years. They had previously worked together as project managers to redesign the services and space at the Georgia Institute of Technology Library, where they witnessed the strengths and weaknesses of several project man-
agement methodologies and design techniques, in-
cluding the effects of those designs on staff and users
in real time.

Porter brings to the book an academic and pro-
fessional background in instructional design and
the scholarship of teaching and learning (including
e-learning), as well as experience as an instruction
coordinator and project manager. He hopes readers
will use the book “as a compass, not a roadmap …
in their work where appropriate.” Libraries “should
think about this as a strategy to move forward with
the diffusion of ideas from outside the discipline. It
is important to drive innovative ideas from inter-
disciplinary sources and to embed this in academic
librarianship.” He added, “A library is both space
and services, so librarians, designers, and admin-
istrators should try to create programs and design
spaces that are a bridge between the two.”

—Derived from an article by Stephanie Ramírez.
When Acquiring Becomes Collecting,  
by Robert J. Ruben

Each of us, each book collector, has a unique story, yet one that is in essence shared with all collectors. Common to all is the assembling of books in one form or another that in the beginning we found were of interest and in almost all instances gave us pleasure to actually hold in hand and turn the pages, appreciating both the craft of the product and its contents. In the beginning, I think that each of us acquired various books without forethought. In most cases, however, these assemblages began to suggest a theme—and this is the critical point when acquiring became collecting.

My own experience began when I was still in high school. We lived in the suburbs, but I was able to come in to New York City almost every Saturday, and, in the mid-1940s, visited the used bookstores and stands in and around Cooper Union. At that time, I did not realize what an antiquarian book dealer was. I began to acquire, and my earliest acquisitions have morphed into different collections. Some of the first books I bought as a teenager were the giant folio of Gustave Doré’s *The Raven*, a four-volume 19th-century natural history, and then a late edition of Walt Whitman’s *Leaves of Grass*. Little did I know then what all this would turn into.

I matriculated at Princeton and while there was quite fortunate to meet Elmer Adler, an outstanding proponent of graphic arts, and I helped him move his entire collection to the second floor of Firestone Library (fig. 1). This experience with Mr. Alder was an education because, as I placed each book on the shelf,
he would tell me something about it. Then I also
became interested in contemporary American liter-
ature, especially Sinclair Lewis and Willa Cather,
mainly through the lectures of Willard Thorpe. First
ditions of these books were inexpensive and easy
to obtain, and I began to place them on my shelves.
This was the beginning of turning acquisitions into
collections.

Two of my major interests were psychology and
biology. After my first year at Princeton, I spent
the summer in Kansas as a migrant laborer cut-
tting wheat. After my second year, using the profits
I made from the wheat fields, I took a motorcycle
tour around Europe for four months in the sum-
mer of 1953. At the end of that trip, I acquired my
first books in medicine: a polyglot dictionary, a late
16th-century anatomy, and a 16th-century phar-
macopeia. Also, I bought a strange little book in
Amsterdam, Wij maken Gescheidenis. On one side,
in Dutch, were the false, rosy claims that the Nazis
made during World War II about the concentra-
tion camps, and on the facing pages were brilliant
illustrations depicting the terrible truths about the
camps (fig. 2).

Over the next half century, these initial acqui-
sitions evolved into four collections, some unique
and others not so. The largest is my medical collec-
tion, consisting of books and instruments concern-
ing otorhinolaryngology, deafness, and communi-
cation disorders. This collection came out of my
early acquisition of natural histories and early books

Fig. 2. Robert Ziller, Wij maken Gescheidenis (We Make
History), 1946.

in medicine. There are two parts to this collection.
The first is the more usual assortment of books and
manuscripts concerning hearing, otolaryngology,
deafness, acoustics, and linguistics (fig. 3). There

Fig. 3. “The Goddess of Hearing.” Frontispiece to the cat-
alog of my 2002 Grolier Club exhibition, Hear, Hear! Il-
ustration from [Claude Nicolas] Le Cat, Œuvres physi-
are well over 2,000 pieces in this collection, and it is unique: no library has so extensive a collection in otolaryngology and allied disciplines that runs from what is my earliest work, a 12th-century Aristotelian manuscript on acoustics, to many contemporary works, including ones to which I have contributed. The second part of this collection consists of the instruments that were used to study acoustics before the advent of the vacuum tube. The books and manuscripts are currently being used as primary source material for a history of otology that I am writing. It is a pleasure to have the original source material in your own library.

A second collection consists of artists’ books, drawn from a uniquely broad platform—everything from well-known to unknown artists, street art, pamphlets, and items that might be called “ephemera” but in which I find artistic and creative value. Its range spans the early 20th century to the present (fig. 4). This collection began with the purchases in my teens: Doré’s 1884 *The Raven* and the powerful book I bought in Amsterdam. Its assemblage continued just because I was excited by what I saw. Over the years I have come to know personally many of the artists, have been able to collect many unique and interesting books, and have made wonderful international friendships far outside of my professional life.

An exhibition of a selection of these artists’ books in 2010 at the Grolier Club, “Beyond the Text,” traveled to the University of Vermont and then to San Francisco for an exhibition at the Book Club of California. They were also featured in the 2012 exhibition “Quand les livres s’amusent” at the Musée de l’imprimerie, Lyon, France.

Fig. 5. Sinclair Lewis, *It Can’t Happen Here* (New York, 1935).

My third collection consists of books by American authors, mainly of the end of 19th century and first half of the 20th century (fig. 5). This collection started with Sinclair Lewis and soon included Willa Cather, Sarah Orne Jewett, Stephen Crane, Theodor Dreiser, and many others. It is very much a standard collection. Most of the first editions have dust jackets and autographs; others have diverse ephemera that add to their interest. This collection grew at Princeton, but had its origins even earlier, as represented by my Walt Whitman editions.

The fourth collection, American radical literature, began with the copy of *Leaves of Grass* purchased when in high school. (Whitman served double duty for the genesis of two collections.) It now consists of books, pamphlets, and magazines from the end of the 19th century and beginning of the 20th century, and includes a copy of Harriet Beecher Stowe’s *A Key to Uncle Tom’s Cabin* (fig. 6). A major portion of this collection concerns Emma Goldman and her periodical *Mother Earth* (fig. 7).

As these collections increased in quality and quantity, I began to realize that the collector is the
temporary steward of these human products. My responsibility is to expand the collections appropriately, preserve the items in them, and ensure that they continue to be a source of scholarship, knowledge, and pleasure beyond myself. The practical ramification of this realization was the need to decide which collections are of particular intellectual and social usefulness and should be made available to all people, as opposed to collections consisting of items that, although interesting, are well known and not unique. Operationally, having applied these criteria, there had to be a plan to ensure that the unique collections would find homes where they would be available to all people.

Three of the four collections—medical scientific, artists’ books, and radical literature—are unique and require appropriate disposition. Although one can never assume that anything will last forever, one can choose institutions that will most likely preserve the materials and make them open to all people. Thus, the medical-biological collection, including the instruments, has been given to the Johns Hopkins University Department of the History of Medicine. The artists’ books are going to the Watson Library of the Metropolitan Museum of Art, and I have it in mind to see the radical literature collection go to the Princeton University Library. The American literature collection will most likely go to auction so that others can enjoy what I have enjoyed over these many years.

The collector, as the temporary steward of the collection, has an ethical responsibility to ensure that it will be available to all who wish to access it and, ultimately, will join our preserved artistic and creative heritage.
Peter B. Lewis Science Library

The Lewis Science Library was made possible through a generous gift by alumnus Peter B. Lewis ’55, who also served as a Princeton Trustee for many years. The building was designed by internationally acclaimed architect Frank Gehry. Lewis Library reflects the interdisciplinary nature of science and contains outstanding collections, with a knowledgeable staff supporting the disciplines of astrophysics, behavioral sciences (psychology, neuroscience), biology, chemistry, geosciences, mathematics, and physics, in addition to a Map and Geospatial Information Center. This bold facility, in the heart of Princeton University’s “science neighborhood,” provides soaring, colorful spaces where students, scientists, and faculty can interact and share ideas. The other science and technologies libraries at Princeton include the Engineering Library at Friend Center and the Harold P. Furth Plasma Physics Library at the Forrestal Campus.

In November 2018, Lewis observed its 10-year anniversary with a campus-wide event, “Celebrating Science at Princeton: A Stellar Past & a Brilliant Future!” The event included tours of the library, science-related board games, a nature walk with the late and esteemed ecologist Professor Henry Horn, and a lecture by Professor of English Susan Wolfson.

Throughout the 2018–2019 academic year, Lewis Library offered a series of workshops, such as the Geographic Information Systems (GIS) workshops led by GIS and Map Librarian Tsering Wangyal Shawa. “GIS for Public Policy,” a course co-taught by Shawa and Bill Guthe, Senior GIS Visualization Analyst at Research Computing, also celebrated 10 years. The course—open to graduate students in the Woodrow Wilson School of International and Public Affairs—introduces students to all aspects of geographic data through a policy lens.

In the summer and early fall of 2018, Lewis welcomed three new librarians: Meghan Testerman, Behavioral Sciences Librarian; Emily Wild, Chemistry, Geosciences, and Environmental Studies Librarian; and Kelee Pacion, Biology Librarian. In March and April 2019, Testerman collaborated with Emma Sarconi, Reference Professional for Special Collections, to organize “Books and Brains,” an opportunity for students in the Department of Psychology and the Princeton Neuroscience Institute to visit Special Collections in Firestone Library and learn more about rare and historically significant texts relating to psychology and early representations of the brain. Throughout the spring semester, Wild worked closely with award-winning photographer and visiting Professor Fazal Sheikh ’87 in the Princeton Environmental Institute course “Exposure: The Storied Landscape of Bears Ears National Monument,” which guided students through the history of that politically contested area in Utah.

In April 2019, Lewis Library collaborated with the Council on Science and Technology to host Citizen Science Day. Students, staff, researchers, and community members were invited to participate in an online citizen science game designed to help advance Alzheimer’s disease research at Cornell University through public participation in the research process.

Donald E. Stokes Library

The Donald E. Stokes Library is the primary point of contact for all library services for the Woodrow Wilson School and the Office of Population Research. The library serves these programs through proactive collection development activities and research consultation and support. The Stokes Library hosts two distinct collections: the Woodrow Wilson Reserves Collection and the Ansley J. Coale Population Reserves Collection. The Wilson Collection serves undergraduate and graduate studies, and houses a core collection of books, journals,
and research materials that supports the Social Sciences Collection at Firestone. The Coale Collection embraces extensive demographic materials, including more than 40,000 bound volumes and well over 15,000 reprints, technical reports, manuscripts, and working and discussion papers. Sixty percent of the collection consists of worldwide statistical material (censuses and vital statistics).

Equally important, the staff members of Stokes Library serve as important resources for the research community. The reserve staff supports the teaching and learning community within the Wilson School, and the librarians provide in-depth research consultations with students and faculty.

In 2018–2019, the Stokes Library had many successes. Seth Porter joined as Head of Stokes Library, and Ofira Schwartz-Soicher joined as the Social Sciences Data and Sociology Librarian after serving in the Data & Statistical Services Lab, located in Firestone Library, from 2014 to 2018. The Stokes team, librarians and staff alike, began a physical redesign that focused on more usable space for students, faculty, and staff. The librarians also started planning a new service to support data visualization and digital qualitative research.
Elmer Adler Undergraduate Book Collecting Prize

The Friends of the Princeton University Library gathered at Prospect House on Sunday, April 28, 2019, for their Spring Dinner and for the announcement of the winners of the 94th annual Elmer Adler Undergraduate Book Collecting Prize.

Among this year’s submissions, the most noticeable feature was the unusually diverse range of subject and format that engaged the youthful passion of budding collectors. In addition to books on various topics and genres, this year’s contest also attracted collectors of miniature books, Blu-ray movies, music box discs, vinyl records, and other formats. The judging committee enjoyed learning so much from this eclectic group of essays.

A second theme that emerged from these essays is how often collecting is about human relationships. Interwoven with students’ accounts of collecting...
“curios” is frequently a story about their treasured relationship with family members, shared memories, experiences, and interests with parents and grandparents, and friendship with like-minded peers and teachers.

Congratulations to first prize winner Marina Finley, Class of 2019, for her essay, “My Collection of Rubaiyats: A Jug of Wine, a Loaf of Bread, and 50 Extraordinary Books of Verse.” The seed of Marina’s collection of diverse editions of the Rubaiyats of Omar Khayyam was a gift from Marina’s grandmother to her grandfather in their adolescent years. The essay highlights 12 of the titles from her collection, bringing out their distinct features, such as style of illustrations, binding, size, shape, language, and country of publication. Marina’s essay will represent Princeton in the National Collegiate Book Collecting Contest organized by the Antiquarian Booksellers’ Association of America.

Marina received $2,000 and a book donated by Princeton University Press to complement her collection: Music of a Distant Drum: Classical Arabic, Persian, Turkish, and Hebrew Poems, translated by Bernard Lewis.

Second prize went to Ryan Ozminkowski, Class of 2019, for his essay, “I’m Blu Daba Dee Daba Die: A Story of Movies, Dreams, and Small Towns in California: A Blu-ray Collection.” Ryan curates a sizable Blu-ray movie collection, which started with a Christmas present when he was 14 years old. His steadily expanding collection has played a significant role in his Hollywood dreams, which Ryan pursues by engaging in movie making and gaining opportunities to work for Hollywood producers. Ryan received a prize of $1,500 and a copy of Hollywood Highbrow: From Entertainment to Art, by Shyon Baumann.

Julia Ilhardt, Class of 2021, and Sergio De Iudicibus, Class of 2020, tied for third prize. Julia’s essay, “Records of the Past: A Music Box for the Ages,” describes how her collection of music box discs began with an exquisitely crafted music box given by her great-grandfather to her great-grandmother seven decades ago. Julia took over a collection of discs that had been under the care of generations of women in her family and continues to expand it. The discs represent shared experiences, memories, and tastes across generations.

Sergio’s passion for what he calls unorthodox music recordings is the subject of his essay, “Riding a Rattling Soviet Bus: The Honesty of Forgotten Recordings.” These recordings are not necessarily edited to perfection but capture the rawness of the occasion, allowing him to visualize the humans, instruments, and equipment by listening closely to the disembodied sound waves.

Julia and Sergio each received a prize of $1,000 and a book published by Princeton University Press. Julia was presented with Reflections on the Musical Mind: An Evolutionary Perspective, by Jay Schulkin. Sergio will ponder Why You Hear What You Hear: An Experiential Approach to Sound, Music, and Psychoacoustics, by Eric Heller.

An honorable mention was awarded to Katarzyna (Kasia) Krzyzanska, Class of 2022, whose collection has the distinct advantage of being portable. Her essay is not about e-books on tablets, though. “A Library That Fits in a Suitcase: Collecting Miniature Books” describes Kasia’s search for poetry anthologies, dictionaries, and classic works as small as a matchbox. She prefers to discover them in brick-and-mortar stores when she travels in the United States or in Poland, where her family came from, rather than having them conveniently shipped from online shops. As she wrote, the seemingly unnecessary fuss is part of the joyful experience that she seeks from collecting. Kasia was presented with How to Do Things with Books in Victorian Britain, by Leah Price.

All the winners also received a certificate from the Dean.

Prizes were announced by Minjie Chen, Chair of the Adler Judging Committee, and P. Randolph (Randy) Hill ’72, Chair of the Friends of the Princeton University Library. Special thanks to this year’s judges: Claire Jacobus (member of the Friends), Jessica Terekhov (Student Friends member), John Logan (Literature Bibliographer), Julie Mellby (Graphic Arts Curator), and Emma Sarconi (Reference Professional for Special Collections). Princeton University Press generously donated all the books awarded to the students.

Congratulations to all the winners!

—Minjie Chen
PRINCETON UNIVERSITY LIBRARY RESEARCH GRANTS FOR 2019–2020

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Christos Aliprantis, “Structures, Networks, and Personnel of the Royal Court in Early Independent Greece (1830s–1860s).” Manuscripts Division; Seeger Center for Hellenic Studies.

Selenay Aytac, “Karamanlidika in the Princeton University Library.” Manuscripts Division; Seeger Center for Hellenic Studies.


Monica Azzolini, “Ætna: Production and Circulation of Knowledge about Sicily’s Volcano in Early Modern Scientific, Literary, and Artistic Sources.” Manuscripts Division, Rare Book Division.

Chris Babits, “To Cure a Sinful Nation: Conversion Therapy in the United States.” Public Policy Papers, Manuscripts Division; Seeley G. Mudd Manuscript Library Fund.

Margaret Baguley and Martin Kirby, “Encountering the Wind from the East: The Artistic Voice of Mary Shepard.” Cotsen Children’s Library; Cotsen Fund.

Anna Maria Barry and Verity Burke, “Behind the Mask: Displaying Death through the Laurence Hutton Collection.” Manuscripts Division.


Katherine Benton-Cohen, “Copper Capitalism: The Phelps Dodge Empires and Their Legacy.” Manuscripts Division, Princeton University Archives, Public Policy Papers; Special Collections Research Fund.

Liza Blake, “Choose Your Own Poems and Fan-tasies: An Interactive Digital Edition and Study of Margaret Cavendish’s Atom Poems.” Rare Book Division.

Mark Bland, “The World of Simon Waterson, Stationer.” Rare Book Division, Scheide Library.

Christopher Bonura, “Prophets and Forgers: The Use and Abuse of the Byzantine Apocalyptic Tradition in Post-Byzantine Greek Manuscripts.” Manuscripts Division; Seeger Center for Hellenic Studies.


Steffi Dippold, “Recovering the Indigenous Artifact Language of David Brainerd’s Hebrew Lexicon.” Rare Book Division, Scheide Library.

Aimee Genova, “Rebels with a Cause: Cretan Archaeologists and Revolutionaries during the 19th Century.” Manuscripts Division; Seeger Center for Hellenic Studies.
Century.” Rare Book Division, Manuscripts Division; Seeger Center for Hellenic Studies

EUGENE GIDDENS, “The Printing of the Plays of James Shirley.” Rare Book Division.

LYNDALE GORDON, “Eliot Among the Women.” Manuscripts Division.


JAN HILLGÄRTNER, “News and Conflict in the Folke Dahl Collection.” Rare Book Division.


HEATHER LANE, “Policing America: From Controlling Space to Patrolling Individuals and Protecting Property, 1829–1914.” Public Policy Papers, Manuscripts Division; Special Collections Research Fund


ELLEN NYE, “Anglo-Ottoman Credit: Forging a Global Monetary System.” Manuscripts Division.


ADRIANA RODRIGUEZ PERSICO, “Ricardo Piglia: Literature as Archive.” Manuscripts Division


EMILY SPUNAUGLE and MEGAN PEISER, “Establishing the Provenance of the Marguerite Hicks Collection of Women’s Writings.” Rare Book Division.

CLÉMENT TULET, “Cross Study of Architectural and Archaeological Elements Within Domestic Spaces of Antioch, Daphne from the 2nd to the 6th Century.” Numismatic Collection; Seeger Center for Hellenic Studies.

NIKOLAUS WEICHELSBAUMER, “Fraktur in Colonial America.” Graphic Arts Collections; Elmer Adler Fund.

Princeton University Archives; Sid Lapidus ’59 Research Fund.


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COVER IMAGES:

(Front cover and bottom rear): Firestone Library with interior images; photos by Shelley Szwast, Princeton University Library. (Back cover, top): A dedication and ribbon-cutting ceremony for the opening of the Milberg Gallery, February 28, 2019 (from left to right): Anne Jarvis, Robert H. Taylor 1930 University Librarian; Samantha Shapiro ’21, the Milbergs’ granddaughter; Ellen Milberg; Leonard Milberg ’53; and Fintan O’Toole, Leonard L. Milberg ’53 Visiting Lecturer in Irish Letters; photo by Kevin Birch (see pp. 9–12).