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Dear Friends,

I hope that you will find this expanded newsletter format informative and enjoyable. In this and future issues we will report significant news related to Firestone’s Department of Rare Books & Special Collections in particular, as well as the rich collections of the Princeton University libraries in general. We will also review activities of the Friends and the Student Friends and list upcoming events.

As many of you know, the main exhibition gallery of Firestone Library will be closed for renovations until sometime in 2017. Until the new exhibition space opens, Friends events will highlight subjects related to the holdings of the University’s other libraries and will focus on areas of study that go beyond those of Firestone’s collections. Our events thus far during this academic year—the WPRB celebration, the lecture by Mirko Ilić, and the Fall Dinner—have reflected this broader scope; however, our spring series of Small Talks and the activities of the Princeton Bibliophiles & Collectors will continue to emphasize areas of scholarship that have traditionally been the province of the Friends.

Please visit our recently updated website (http://fpul.Princeton.edu), which we are continuing to improve. We welcome your comments and suggestions about the new website, our publications, and our activities. You can enter them at the website, or you can email or mail them to us by post at the addresses listed on the inside back cover.

Thank you very much for your participation in the Friends and your support of the Princeton University Library.

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

I send you all my best wishes for a healthy and happy new year!

The Library begins 2016 with many projects on its to-do list. The Firestone renovation continues to move along smartly, with construction taking place on all three of the lower floors. On B Floor, walls are going up for the new Digital Humanities Center, additional student study space, and the Video Library. Preliminary work is underway on C Floor for the relocation of the Department of Rare Books & Special Collections. The image below is the architects’ preliminary rendering of the space where readers will be welcomed into RBSC. This area will serve as the department’s center, with classrooms, curatorial offices, and the reading room branching from it. The Scheide Library, re-created as it was in the time of William H. Scheide and his father, will be immediately adjacent. We look forward to having the new spaces open by the end of 2016, which will not be a moment too soon: the Dulles Reading Room is no longer large enough to hold all of the readers who want to consult our collections, and we do not have enough classroom space for faculty who want to integrate RBSC material in the courses they teach.

At the end of January, the Library’s preservation staff will walk over to the Princeton University Art Museum to retrieve one of Firestone’s treasures, the late 16th-century Peck Shahnamah, which has been on loan since October as the centerpiece of the exhibition “Princeton’s Great Persian Book of Kings.” The Peck Shahnamah, donated by Clara Peck in honor of her brother Fremont Peck ’20, is famous for its beautiful illuminations and the insights it offers into Persian manuscript production and painting. Those who miss the exhibition, which closes on January 24, may want to consult the handsome companion volume, of the same title as the exhibition, available at the Museum’s store. In February, the Museum will open its galleries for By Dawn’s Early Light, an exhibition conceived and underwritten by Leonard Milberg ’53, with administrative support from the Library.

Among the many other projects for the new year, the Library expects to complete the organization of the first delivery of Toni Morrison’s papers, unpack the remaining crates of Jacques Derrida’s library, and make available the nearly 20 splendid items we just acquired from the Robert Pirie sale at Sotheby’s. We have ambitious goals for making more of our rare materials available digitally; Friends who would like to check our progress can search the Princeton Digital Library at http://pudl.princeton.edu/collections.php.

As some of you know, I plan to retire at the end of the academic year. It has been an enormous privilege and pleasure to serve as the Princeton University Librarian, and I can hardly believe that 20 years have gone by since I took over the Librarian’s office. I still have a lot to do in the remaining six months, and I am looking forward to several more occasions to enjoy your company and advice.

Karin Trainer
Princeton University Librarian
BY DAWN’S EARLY LIGHT

Jewish Contributions to American
Culture from the Nation’s Founding to the Civil War

CATALOGUE OF AN EXHIBITION SPONSORED BY AND BASED ON
THE COLLECTION & GIFTS OF LEONARD L. MILBERG ’53
By Dawn’s Early Light: Jewish Contributions to American Culture from the Nation’s Founding to the Civil War

By Dawn’s Early Light—an exhibition that first appeared at the Center for Jewish History in New York City—investigates Jewish contributions to American culture in the earliest days of the nation and documents the origins of American Jewish culture. The exhibition, organized by the Princeton University Library, consists of more than 160 books, maps, manuscripts, prints, and paintings, including some of the earliest novels, plays, scientific treatises, and religious works produced by Jews in the United States. Jews played a prominent role in the publishing and printing industries in the first decades of the American Republic. As writers and thinkers, they engaged with the artistic, political, religious, and scientific issues of their day and made a lasting impact on the printed page. The exhibition will remain on view at the Princeton University Art Museum from February 13th through June 12th, 2016. A full-color catalogue of the same name will also be published to accompany the exhibition. Associated programming will be announced at http://artmuseum.princeton.edu/art/exhibitions/1655.

The exhibition is based on loans and gifts to Princeton University by Leonard L. Milberg, Class of 1953, as well as loans from museums, libraries, synagogues, and private collections throughout the country. Among the exhibition’s treasures are important books, maps, and art from Milberg’s private collection, as well as works from the Princeton University Library’s Leonard L. Milberg Collection of Jewish American Writers, which is renowned for its breadth and depth. Upon the collection’s opening in 2001, Milberg sponsored a major conference that was considered then to be the largest-ever gathering of Jewish American writers, including E. L. Doctorow, Wendy Wasserstein, and Susan Sontag, among others. Subsequently, the Milberg Collection of Jewish American Writers has grown even more impressive, benefiting students and scholars from Princeton and beyond by providing access to rare materials that illuminate the Jewish American experience.

On Sunday afternoon, February 14th, 2016, a series of events related to By Dawn’s Early Light will take place on the Princeton campus. The events will commence with a panel discussion including Jonathan Sarna, Professor of American Jewish History at Brandeis University; Rabbi Meir Soloveichik, Congregation Shearith Israel, New York City; Adam Mendelsohn, Director of the Kaplan Centre at the University of Cape Town, South Africa; and moderated by Esther Schor, Princeton Professor of English. A lecture by Sean Wilentz, the George Henry Davis 1886 Professor of American History, will follow with a reception at the Princeton Art Museum.
The curators of Firestone Library’s Department of Rare Books & Special Collections regularly post news of their activities and acquisitions. Some recent items from their postings are highlighted here. We invite you to learn more by visiting http://rbsc.princeton.edu/collections. Click on a division or collection to go to its overview page, where you will find a link to the curator’s blog in the right-hand column.

Voyage of the Hindenburg, 1936

Thanks to a recent gift from author John McPhee, Class of 1953 and the Ferris Professor of Journalism, the Manuscripts Division has added to its holdings a 16 mm black-and-white film made during a voyage of the German airship LZ 129 Hindenburg, June 23 – June 26, 1936. Professor Jean Labatut (1899–1986), School of Architecture, used his Bell & Howell Filmo-121 home movie camera when he was a passenger aboard the Hindenburg, flying under the command of Dr. Hugo Eckener. Labatut edited the film back in Princeton and added opening screen text about the flight, which took two and a half days (Tuesday–Thursday) and was officially clocked at 61 hours, 5 minutes. The eastbound flight began at the Lakehurst Naval Air Station, located 34 miles southeast of Princeton by car, and ended in the German city of Frankfurt am Main. This was the Hindenburg’s sixth flight between the two locations. Labatut’s ultimate destination was the American School of Fine Arts in Fontainebleau, France, where he taught each summer. Among the 56 other passengers on the flight were the French aeronaut Charles Dollfus, who had the expertise to guide Labatut around the airship and help with difficult camera shots. Also aboard was the German boxer and heavyweight champion Max Schmeling, who had just defeated Joe Louis at New York’s Yankee Stadium and still had a black eye from the fight on June 19. Little did anyone know that less than a
year after this flight, on May 6, 1937, the 804-foot, hydrogen-filled airship, which had been in service since March 1936, would explode in flames at Lakehurst, with 36 fatalities. This disaster largely spelled the end of lighter-than-air passenger travel.

Labatut gave the film to McPhee more than 40 years ago, when the author was researching his book *The Deltoid Pumpkin Seed* (1973), about the experimental Aereon aircraft developed in New Jersey during the 1960s and 70s. McPhee presented the film to the Library with a digitally remastered version, which has a run time of 12 minutes, 44 seconds. In describing Labatut’s trip in his book (pp. 106–18), McPhee notes, “A month or so before, Labatut, on sheer impulse, had walked into the travel department of the Princeton Bank & Trust Co. and asked them to get in touch with the German Zeppelin Transport Company and seek passage for him on the Hindenburg.”

His ticket (Zeppelin-Fahrschein, no. 4996) cost $400, the equivalent of about $7,000 in today’s money. In the film, we see what passengers saw as the *Hindenburg* floats along coastal New Jersey, passes over New York City and the bright lights of Park Avenue, then over the Hudson River, with a view of RMS Queen Mary, the flagship of the Cunard Line, which had completed its maiden voyage on May 26. The airship flies northeast by way of Canada, over the rugged landscape of New Brunswick, Prince Edward Island, and Newfoundland; then across the North Atlantic, with fleeting glimpses of Greenland and Iceland; and finally reaches Europe, where the film ends. Along the way, Labatut delights in capturing views from the *Hindenburg*, especially the airship’s shadow as it passes over land and open water. Labatut also offers interior views of the airship’s control gondola, elegant dining facilities, and passengers (including Schmelting). McPhee concludes, “That voyage, to Labatut, was the sum of the art of flying, expressed in its mild speed, its aerostatic firmness, and its proximity to the earth.”

The film has been added to the Jean Labatut Papers (c0709), which already contained documents, notes, photographs, sketches, and printed matter relating to the flight, including a complete passenger list (box 59, folder 2). The film can be viewed at: http://tinyurl.com/Hindenburg-Film.

**Exciting New Research in Early Chinese Printing**

In 1679, the first of three parts of *Jie zi yuan hua zhuang* (*The Mustard Seed Garden Manual of Painting*) was published in China. Each of the five fascicles was printed in five colors using a technique known as *douban* (assembled-block), a rare artistic
and technical feat. According to Julie Mellby, curator of Graphic Arts, the images represent the world’s first true multicolor prints, and only a handful of copies of the first part—printed from the original blocks—are known to exist.

In 1958, Gillett Griffin, then curator of Graphic Arts, purchased all three parts of this seminal work. Although the price he paid is not known, his entire yearly purchase fund was under $1,000. A brief catalogue card was typed, and the books sat on the shelf unused until 2013, when they were noticed by Dr. Thomas Ebrey, professor emeritus of the University of Washington and a researcher in Chinese printing. Ebrey was struck by the quality of the impressions of Part One and asked, “Is the copy at Princeton a first edition, that is, printed from the original 1679 woodblocks?”

To find the answer, an international pool of experts joined him to study Princeton’s volumes as a service to scholars worldwide. The group included Shuwen Cao of the East Asian Languages Team at Princeton and James Soren Edgren, former editorial director of the Chinese Rare Books Project, who now teaches a graduate seminar on the history of the
book in China. Assisted by the Princeton University Digital Library, the team mounted high-resolution images for all three parts online, allowing colleagues at the Shanghai Library, the National Library of China, and elsewhere to view and compare them.

While the final research has not yet been published, you can see the first fascicles and decide for yourself at http://arks.princeton.edu/ark:/88435/9z9031252.

The Peck *Shahnamah* on Display

The Princeton University Art Museum is showing the Manuscript Division’s finest Persian illuminated manuscript, the 16th-century Peck *Shahnamah*, in the exhibition “Princeton’s Great Persian Book of Kings.” Composed more than 1,000 years ago by the Persian poet Firduwasi, the *Shahnamah*, or *Book of Kings*, narrates the story of Iran from the first legendary Persian king until the fall of the Sasanian Empire to Arabs in the middle of the 7th century. This sweeping epic contains more than 50,000 verses and countless tales of Iran’s ancient kings and heroes.

Firduwasi’s *Shahnamah* has been a source of artistic inspiration in Persian culture for centuries. Hundreds, if not thousands, of illustrated copies of the *Shahnamah* survive today in collections worldwide, but the Peck *Shahnamah* of 1589/90 is one of the finest intact volumes in the United States. It was written and illuminated during the Safavid dynasty, which ruled from the 16th until the late 18th century. The exhibition, on view until January 24, 2016, features all of the manuscript’s 50 illuminated
and illustrated folios and is accompanied by a catalogue that includes full-color reproductions of all illustrations.

In 1983, Clara S. Peck bequeathed her sumptuous manuscript to the Princeton University Library in honor of her brother Fremont C. Peck, Class of 1920. Unfortunately, the manuscript had various binding and condition problems that made it difficult to use or exhibit. The required conservation treatment was daunting, but the manuscript’s value as a treasure of Safavid book illumination led Curator of Manuscripts Don C. Skemer, together with several historians of art, to conclude that the effort was worth the considerable expense. The current exhibition would not have been possible without the accomplished professional staff of the Library’s Preservation Office.

The conservation effort began in 2014, and by plan the exhibition was integrated into the process. While the manuscript is disbound and conservation of the paper takes place, the staff matted and framed 58 items for the exhibition. Once the exhibition ends in January 2016, the leaves will be removed from the frames and mats, and the conservation effort will be completed, including the manuscript’s placement in an appropriate Islamic-style binding. The project is described in detail in the blog “Conservation of the Peck Shahnamah,” posted by Skemer on September 17, 2015.

In 2012, the Princeton University Digital Library put the entire Peck Shahnamah online, including both illuminated and text pages. The images are being reviewed as part of the current conservation effort. The miniatures in the Peck Shahnamah were initially digitized so that they could be added to the Shahnamah Project website, which was created by Jerome W. Clinton (1937–2003), a professor of Persian in the Department of Near Eastern Studies at Princeton. In cooperation with the Library, digital images and descriptions of 277 miniatures from five Princeton manuscripts were added to the website. In addition to Peck, the Shahnamah Project includes miniatures in four Shahnamah manuscripts (1544–1674) that were the 1942 gift of Robert Garrett (1875–1961), Class of 1897. The Peck Shahnamah joins more than 200 other digitized Islamic manuscripts from the Manuscripts Division.

Numismatic Collection: The Schaaf Collection of Sasanian Coinage

With the joint support of the Friends of the Princeton University Library and Princeton’s Mossavar-Rahmani Center for Iran and Persian Gulf Studies, the Numismatic Collection has acquired one of the most comprehensive private holdings of Sasanian coins, that of New Jersey resident Robert W. Schaaf. Alan Stahl, curator of Numismatics, notes that the 723 gold, silver, and copper coins of the Schaaf Collection represent decades of specialized collecting to emphasize rare mints and short-lived rulers. The Sasanian period of Iranian history is already well represented by Princeton faculty and research interests, which are furthered by the addition of this collection.

For four centuries, the Sasanian Empire (A.D. 224–641) was the eastern neighbor of the Roman Empire and Rome’s adversary for most of that period. Because the Sasanian Empire was destroyed by its
Islamic successors, its history is largely known only indirectly through Roman accounts and much later Persian sources. Additionally, the material culture of the Sasanians is mainly within the modern borders of Iran and Iraq, making it very difficult to study. The coinage of the Sasanian Empire preserves a unique documentation of the rulers and minting cities over the centuries and has the potential to reveal places and periods of relatively high and low monetary activity that can be interpreted in terms of military and economic phenomena. The Schaaf Collection complements Princeton’s existing holdings of Roman, Byzantine, and early Islamic coinage, illustrating the transformation of the monetary system of Late Antiquity into that of the Middle Ages, the focus of an extensive research program at Princeton.

The 2014 publication of the complete catalogue of the Schaaf Collection by Nikolaus Schindel for the Austrian Academy of Sciences is expected to facilitate the integration of the new coins into the existing Princeton collection of almost 300 coins of the dynasty, with the goal of making the description and illustration of the entire Sasanian collection available online.

Manuscripts Division Receives Papers of William Jovanovich

The Manuscripts Division has received the papers of the American publisher and author William Jovanovich (1920–2001). They were donated by his granddaughter, Alexandra O. Fellowes, as executor of the Estate of Martha Jovanovich, widow of William Jovanovich. More than 40 cartons of files from the 1950s through the 1990s contain papers kept by Jovanovich as CEO of Harcourt Brace (later Harcourt Brace Jovanovich). The papers chiefly pertain to the publishing house’s authors and editors, particularly Kurt and Helen Wolff, and also publishers Robert Maxwell and David Godine and editor Cass Canfield. The files include correspondence with or about various authors and public figures,
One of the principal missions of the Friends is to assist the Princeton University Library in the acquisition of materials that enhance its collections. These recent acquisitions for which the Friends contributed funds highlight the significance of that support.

GRAPHIC ARTS

Descrizione del Sacro Monte della Vernia

In 1608, Lino Moroni, a member of the Observant Franciscans, was invited to produce a book on Mount Alvernia, the sacred place where St. Francis of Assisi was believed to have received the stigmata in 1224. Together with the Veronese painter Jacopo Ligozzi, Moroni traveled to the Tuscan Appenines and the result is a remarkable travelogue entitled Descrizione del Sacro Monte della Vernia (1612). Thanks to the generosity of the Friends of the Princeton University Library, we have acquired a copy of the first and only edition.

Bound in vellum with “Monte di Vernia” inked on the spine, the book contains 26 prints with letterpress descriptions accompanying the individual plates. Seven of Ligozzi’s drawings were engraved by another local artist, Raphael Sciaminossi. A portrait frontispiece was engraved by Domenico Falconi of Siena, and the other plates were engraved by an unidentified artist, possibly Ligozzi himself. Moroni wrote a dedication, an address to the reader, and keys for the plates set within elaborate borders of typographical elements.

Descrizione is memorable not only for the extravagance of the dizzying vistas it records but also for the movable engraved overlays attached to four of the plates, permitting the reader to “see inside” several of the views. Given the tendency for these little...
slips to become dislodged, it is rare to obtain a volume with them all in place, as we have them.

When Carolina Mangone, Assistant Professor in the Department of Art and Archaeology and a specialist in Baroque art, heard that the book had been acquired, she reconfigured her syllabus and has already scheduled a class so her students can be introduced to it.

William Stillman’s *Athens* in Carbon Prints

In 2007, with funding assistance from the Friends, the Graphic Arts Collection acquired a portfolio of 25 photographs made in 1869 by the American painter, journalist, photographer, and diplomat William James Stillman (1828–1901). In an article for the *Princeton University Library Chronicle* (Spring 2009), Andrew Szegedy-Maszak, the Jane A. Seney Professor of Greek at Wesleyan University, showed that this portfolio was a model for Stillman’s projected book, *The Acropolis of Athens*, mocked up in albumen silver prints, a relatively quick photographic process. The book was published the following year with carbon prints, a more expensive and time-consuming printing process but also a permanent one. At the time of this purchase, it was hoped that one day Graphic Arts would be able to acquire Stillman’s 1870 published book, offering scholars the opportunity to compare the early composition and design side-by-side with the finished volume. That day finally arrived.

Two generous gifts have enabled the acquisition of Stillman’s 1870 *Acropolis of Athens* with the original carbon prints. The first came from the Program in Hellenic Studies with the support of the
Stanley J. Seeger Hellenic Fund and matching funds provided by a gift from The Orpheus Trust to the Seeger Center for Hellenic Studies in honor of the 35th anniversary of Hellenic studies at Princeton. The second gift was inspired by the first: when the Friends of the Princeton University Library heard about the generosity of the Program in Hellenic Studies and The Orpheus Trust, they donated funds to finalize the transaction.

Princeton’s new volume contains 53 unnumbered leaves. The printed title page has a mounted carbon print photograph vignette (Ancient Gate of the Acropolis), followed by a leaf with Stillman’s dedication to Miss Marie Spartall (1844–1927, soon to be his second wife), a leaf with Stillman’s “Notice,” and 25 carbon print photographs with accompanying descriptions. Many plates are numbered in the negative, several with Stillman’s signature and caption and date. The photographs are at once documents of a civilization past and sublime elegies in light and shadow. They begin with distant views showing the imposing nature of the Acropolis within its city surroundings, then move closer with dramatic and picturesque studies of individual structures and sculptural details. The images include several figures, one of whom is thought to be Stillman himself. As Szegedy-Maszak has suggested, Stillman’s sequence subtly reveals a profound ideological program, in which the Acropolis is ultimately portrayed allegorically as an emblem of liberty. It is an agenda that ties convincingly with Stillman’s lifelong political idealism.

Dimitri Gondicas, the Stanley J. Seeger Director of the Center for Hellenic Studies, is enthusiastic about the new volume: “This very special acquisition adds to our Hellenic Collections at Princeton, complementing perfectly our unique holdings of early photography in Greece and the Eastern Mediterranean. These visual documents are frequently consulted by Princeton students in our classes. We make these research collections accessible to visiting scholars from around the world through our Seeger fellowships. On this happy occasion, we wish to thank the Trustees of The Orpheus Trust, in particular, Mr. Christopher Cone, President of the Stanley J. Seeger Hellenic Fund, and Mr. Hubert Ashton.”

COTSEN CHILDREN’S LIBRARY

Nancy Cock’s Song-Book

The Friends have contributed towards the purchase of the unique edition of a major 18th-century nursery rhyme anthology edited by the so-named Nurse Lovechild: Nancy Cock’s Song-Book, for All Little Misses and Masters: To be Sung to Them by Their Nurses, till They Can Sing Them Themselves (London: T. Read, in Dogwell-Court, White-Fryers, Fleet Street, and to be had at the Pamphlet Shops, [ca. 1744]). The book, in the original publisher’s binding of Dutch gilt paper, is in remarkably good condition. Iona and Peter Opie, compilers of The Oxford Dictionary of Nursery Rhymes (1951) did not see a copy of this collection.

Cotsen Curator Andrea Immel found newspaper
advertisements for this, the original edition, when researching the Cotsen Occasional Press 2013 edition of Cotsen’s copy of *Tommy Thumb’s Pretty Song-Book*, volume 2, but all copies were presumed lost, until this one was offered to the Library. It had been in the family of the previous owner for at least three generations, and it was a gift to her from her grandmother. *Nancy Cock* has been known from a handful of copies published in the late 1700s and it can now be confirmed that contents of the 1744 edition, like *Tommy Thumb’s Pretty Song-Book*, were shuffled and altered over time. The T. Read edition contains the first appearance of the well-known rhyme “Little Boy Blue,” a variant reading of “Mary, Mary, quite contrary,” and a previously unrecorded rhyme “Pussy, pussy cat shall be hanged.” It is illustrated with tiny etchings printed in red and black.

The Cotsen Children’s Library has impressive holdings on the history, collecting, illustration, and scholarship of the English nursery rhyme. Highlights include early anthologies, sheet music, picture book editions of individual rhymes from 1800 onwards, novelty formats, illustrated manuscripts, and original artwork. *Nancy Cock* will be of interest to scholars working on poetry for children, the nursery rhyme canon, the relationship between print and oral cultures, and changing attitudes toward popular culture from the 17th century to the Romantic period.

### Soviet Children’s Literature

The Cotsen Children’s Library has become the North American collection of record for Soviet children’s books, 1900–1992, and regularly draws scholars to the Library, including several winners of the Friends’ Research Grants. In preparation for the May 2015 conference “The Pedagogy of Images: Teaching Communism for Children,” organized by the Department of Slavic Languages and Literatures, Professor Serguei Oushakina and Thomas Keenan, Firestone’s Slavic, East European, and Eurasian Bibliographer, selected 47 titles from Cotsen’s nearly 2,000 Soviet-era picture books for digitization. A third of these titles are held in only one other collection in North America, and more than a third are unique to Cotsen. They can now be viewed through the Princeton University Digital Library as *Soviet Era Books for Children and Youth (1918–1938)*.

Inspired by the success of the conference and the digital library project, Immel decided to identify a large group of Soviet children’s books not in Cotsen and purchase them en bloc instead of title by title. Her search resulted in the purchase of 37 picture books from four dealers, among them works by 13 outstanding artists and six important authors. The subject matter of the books is quite varied. There are, of course, books on production (i.e., tireless factory workers), but they do not dominate. Books on plants and gardening, for example, are surprisingly pastoral in feeling, while books on animals communicate information and tell stories, such as one about the bear Michka and his raid on a beehive, or another about a dog that defaces portraits. There are playful stories on the travels of a coin, and the retelling of a folk tale by one of Armenia’s greatest authors about a no-good who becomes king. The purchase also includes imprints by three important non-government publishers, including Raduga, bringing...
the total number of titles in Cotsen’s collection to over 120 (see Immel’s article on the 2002 purchase of the Anna Bakhs Benjamin collection in the New & Notable column of the *Princeton University Library Chronicle* for Winter 2004). Immel’s long-term goal is to continue collecting Soviet children’s books in depth so that researchers will have the opportunity not just to study particular subjects, authors, and illustrators, but also to get a sense of the broader publishing context. This new acquisition will also support current teaching at the University on such topics as modernism in the Soviet Union; Soviet children’s literature; politics, propaganda, and children’s literature; and the 20th-century picture book. She will be publishing a series of blog posts about this acquisition and the first one can be read at: https://blogs.princeton.edu/cotsen/2015/11/thank-you-for-drawing-our-happy-soviet-childhood/.

**Mendel Music Library**

**Seven Partbooks of Motets by Orlando di Lasso**

At the end of May 2015, the generous support of the Friends enabled the Princeton University Library to respond quickly to an offer from the music antiquarian firm J. & J. Lubrano to purchase seven extremely rare printed partbooks of polyphonic sacred music composed by Orlando di Lasso (1532–1594) and published between 1571 and 1576 by the Parisian firm Adrian le Roy & Robert Ballard. Lasso (also known as Orlande de Lassus) was by far the most widely known and admired composer of his age. His creative genius was on a par with that of other masters from the second half of the 16th century, including Italy’s Giovanni Pierluigi da Palestrina, Spain’s Tomas Luis de Victoria, and England’s William Byrd.

Born in the Flemish city of Mons, Lasso spent his formative years as court singer and composer in Italy, obtaining the important post of choirmaster (*Maestro di Cappella*) at Rome’s St. John Lateran at the remarkably young age of 21. The illness of his parents forced him to return to Antwerp by 1555, where he began publishing numerous collections of secular music, including Italian madrigals issued by Gardano in Venice. In 1556, he was invited to become a singer at the Bavarian court of Duke Albrecht V in Munich, and within a few years Lasso was appointed chapel master of the court’s musical establishment. He was now an internationally famous composer and would be continuously lavished with honors by the Bavarian and Hapsburg nobility during his long tenure in this position.

A remarkably prolific and versatile composer, Lasso excelled in writing secular and sacred music in all genres and many languages. Within his enormous output of works extant in manuscript and
printed sources, the large body of sacred motets are among his most outstanding compositions. Eager to profit from the composer’s fame and the growing demand for copies of his works, the Parisian publishing house of Le Roy & Ballard issued numerous editions of Lasso’s works from the mid-1560s through the 1580s. Among these, their compilations of Lasso’s motets are milestones of musical publication, representing some of the most polished productions of music printing of the age. These editions—of which the Library’s seven acquisitions are prime examples—reflect the renown already achieved by the composer and are marked by expert setting of the musical type, elaborate woodcut borders, engravings of Lasso, fine historiated initials, and many other typographical features reflecting the craft of the venerable Le Roy & Ballard publishing house. Thus, these are not only outstanding primary resources for the music they transmit, but they also represent exquisite examples of music printing from the second half of the 16th century during a rapidly expanding commercial market for music publications.

Polyphonic music from this period was not issued in modern-day score format, which shows all the voices simultaneously; rather, it appeared in choir book format or more commonly in sets of partbooks, each devoted to one of the sounding voices, such as alto, tenor, or bass. Singers at the time would perform from their respective partbooks to recreate the polyphonic work in performance—in four or five voices, for example—without ever seeing all the parts aligned, as is the case with modern choral scores.

Over time, the separate volumes of voice parts issued for a single composition were largely dispersed, with all volumes rarely surviving together and complete sets extant today in only a few library collections. Imprints for which complete sets do not survive in any one location have required scholars to cobble together partbooks held by various libraries
to create a virtual set for an edition in modern score notation. Further complicating the process are the inevitable changes or corrections made during the press runs of the partbooks, which suggest the likelihood of differences among duplicate partbooks; that is, copies of the same tenor partbook in three different libraries could contain significant variant readings. Individual partbooks (and of course complete sets) from the 16th century are rare, especially in American libraries, and are growing increasingly difficult to locate and purchase on the antiquarian market. Thus the purchase of these seven Lasso partbooks was particularly fortuitous.

In addition to being extremely rare and gorgeous examples of music printing from the 1570s, these partbooks share a distinguished provenance, stemming (by way of auction purchase by Lubrano) from the recently dispersed collection of the renowned Parisian collector André Meyer (1884–1974). Over a period of some 70 years, Meyer amassed one of the most important privately held collections of antiquarian printed music in Europe. These partbooks now join the growing collection of early music imprints held by the Princeton University Library, along with other recently purchased holdings from Meyer’s collection, in particular, ten partbooks of Italian madrigals published by Gardano in Venice, acquired by the Library in 2013.

Boswell’s Books

Reconstruction of the libraries of prominent authors is a genre with a long tradition. Scholars, and sometimes the general public, are interested in knowing what books informed a writer’s work and how these books were used. Terry Seymour, a long-time member of the Friends Council, has just completed a reconstruction of the library of James Boswell and his family. It will be published by Oak Knoll Press in the winter of 2016.

Seymour’s project, some six years in the making, considers the four major Boswell family auctions, several family inventories, Boswell’s mass of journals, two centuries of auction and dealer catalogues, and online library catalogues. Seymour supplemented these sources with personal visits to the major institutions and private collectors who hold significant numbers of the books that once were shelved at Auchinleck, the Boswell family estate in Ayrshire, Scotland.

The discovery and acquisition of Boswell’s journals represent a saga that played out from 1926, when Colonel Ralph Isham opened negotiations with the Boswell heirs, until 1948, when he finally united all the papers and then sold them en bloc to Yale University. This massive archive documents Boswell’s life in greater depth than is possible for almost any other literary figure in history. Yale published a trade edition of the journals in 13 volumes and began a research edition in 1966, an effort that continues to this day. Naturally, all of this material has spawned mountains of scholarly activity and publication, but until now, no one has attempted to reconstruct Boswell’s library.

Houghton Library at Harvard University holds by far the greatest number of Boswell’s books, followed by Yale’s Beinecke Rare Book & Manuscript Library. Significant caches can be found at Glasgow University, the National Library of Scotland, the Wren Library at Cambridge University (the Rothschild Collection), the Folger Shakespeare Library, and the Huntington Library. Princeton holds 11 Boswell family books, many of considerable interest, including the two volumes discussed below.

The poetical works of Baptista Mantuanus, printed at Bologna in 1502, in a much-prized Grolier binding, was once the property of Thomas Ruddiman, a prominent 18th-century publisher, author, collector, and library head. Boswell’s father, Lord Auchinleck, purchased this volume along with many others at the
1758 sale of Ruddiman’s books. Boswell planned to write a life of Ruddiman, but died before he could do so. The Princeton copy of *The New-Years-Gift* (London, 1709), from the Robert H. Taylor collection, was once in the renowned library of Robert Hoe, and carries Boswell’s inscription: “This book belonged to Dr. Samuel Johnson,” such books that Boswell had from Samuel Johnson being extremely scarce.

Terry Seymour began collecting Boswell family association copies 15 years ago. Over time, it became apparent to him that no good reference material was available to support his collecting: thus the birth of a book.

**Aldus Manutius: A Legacy More Lasting Than Bronze**

In the spring of 2015 the Grolier Club of New York City hosted an exhibition commemorating the 500th anniversary of the death of the great Renaissance scholar-printer Aldus Manutius. The exhibition was co-curated by G. Scott Clemons ’90, a Council member of the Friends of the Princeton University Library and Chairman of the Friends from 2007 to 2010.

Aldus Manutius (ca. 1452–1515) was born in the small town of Bassiano, about 40 miles southeast of Rome. He studied under the great classical scholars of his day and by 1480 obtained a position as private tutor to Alberto and Lionello Pio, the young nephews of the great Renaissance philosopher Giovanni Pico della Mirandola. Around 1490 Aldus decided to leave the comfortable and contemplative life of a scholar and tutor, and move to Venice to enter the cutthroat world of printing.

The change of career was not as radical as it seems. Aldus’s own words reveal that his motivation was to apply the relatively new technology of printing to the decidedly old heritage of ancient literature, thereby ensuring its preservation and diffusion. In doing so, Aldus the teacher could expand his classroom beyond his two young charges and, in the words of Erasmus, build “a library without walls.”

In the years that followed, Aldus printed no fewer than 30 first editions of Greek literature, developed and refined Italic and Greek typography, and launched the “portable library” of little books that allowed reading this literature to become a personal pursuit for the first time. No single individual is more responsible for the preservation of the classical tradition.

In the 500th year after Aldus’s death, *Aldus Manutius: A Legacy More Lasting Than Bronze* explored the enduring influence of Aldus and his successors on the development of classical scholarship, typography, book design, production, publishing, and collecting.
Items on display were drawn largely from private collections, including Clemons’s own, but also included two important texts from the Junius Spencer Morgan Collection of Virgil at Firestone Library. Shown here is an image of the Virgil of 1501, which appeared in the exhibition courtesy of the Princeton University Library. This is the first book printed entirely in the italic type that Aldus pioneered, and the first secular book printed in the smaller octavo format. This publication was a revolution both in typography and format, and can be considered the precursor of today’s paperback book—relatively inexpensive and easily carried.

This book was first purchased on August 26, 1501, in Padua for 3 marcelli, and its original binding (now lost) cost an additional 3 marcelli, 3 solidi. Anton Kress von Kressenstein (1478–1513), a Nuremberg patrician, was an early owner. It was eventually owned by Robert Hoe, Jr. (1839–1909), founder and first president of the Grolier Club. The 19th-century bibliophile binding of red goatskin is attributed to Trautz-Bauzonnet: Georg Trautz (of Pforzheim, 1808–1879) was the leading bookbinder in Paris from March 1830 until his death. The copy is illuminated, with decorated initials and an incomplete set of arms at the foot of the opening of the Aeneid.

In researching Princeton’s multiple holdings of the 1501 Aldine Virgil, Clemons discovered that a copy in the Junius Spencer Morgan collection that had been catalogued as a genuine Aldine was actually a contemporary counterfeit, probably produced around 1503. The Princeton copy is identifiable as a counterfeit largely through the absence of a three-line encomium to Aldus’s type-cutter, Francesco da Bologna, which should follow the letter to his readers.

Aldus was plagued by counterfeiters—mostly in the city of Lyon—who copied his italic typeface, the octavo format, and sometimes even the prefaces and
introductions to his texts. Aldus obtained printing privileges from the Venetian Senate, and even the papacy, but there is no record of anyone ever paying a fine for counterfeiting his work. What makes this copy even more interesting is that it is printed on vellum. Aldus himself printed copies of some of his works on vellum for patrons or collectors who wanted a special copy of a text. Princeton’s counterfeit Virgil is only the second known Aldine counterfeit printed on vellum, and therefore stands as rare evidence of the contemporary demand for collectible editions of Aldine publications, as well as the lengths to which counterfeiters would go to meet that demand.

Clemons’s interest in the Aldine press started at Princeton in the Classics department, conveniently situated just across Firestone Plaza from the treasures of Princeton’s Rare Books & Special Collections. The Classics faculty encouraged the use of primary materials in research, and Clemons became familiar with Princeton’s collections throughout his undergraduate years, befriending such leading Princeton bibliophiles as Dale Roylance, William Stoneman, William Joyce, Stephen Ferguson, and William Scheide along the way. A part-time job working for Joseph Felcone (another member of the Friends Council) opened the doors to other book dealers, auction houses, and the Grolier Club. He acquired his first Aldine as a junior at Princeton, and his collection now consists of more than a thousand volumes. Clemons is treasurer of the Bibliographical Society of America, and is the current president of the Grolier Club.

*Aldus Manutius: A Legacy More Lasting than Bronze* ran at the Grolier Club from February 25 through April 25, 2015. An online version of the exhibition will soon be available on the Grolier Club’s website, and an illustrated companion volume is available from Oak Knoll Books.

**Tricks of the Trade: Confessions of a Book Binder**

In *Tricks of the Trade*, former Friends chair Jamie Kamph discusses decorative techniques, sources for design ideas, engineering concerns, and ways to correct and avoid common mistakes in book binding. In addition to suggesting practical solutions, Kamph
delves into the gray area between technical discipline and artistic invention. Detailed instructions and drawings describe binding practices, such as corner shaping, headbanding, rebacking, and recasing books. An extensive discussion of gold tooling presents the author’s own techniques, a “cheater’s guide” of shortcuts, and a chart that lists the many variables involved and shows how they relate to one another. Kamph tells the stories of many of her own bindings, including a step-by-step discussion of restoring a first edition of Samuel Johnson’s *Dictionary of the English Language*.

Jamie Kamph has worked for preeminent collectors, including Leonard Milberg, William Scheide, and Robert Taylor. Her design bindings are in many private collections as well as the Metropolitan Museum of Art’s Thomas J. Watson Library, the Pierpont Morgan Library, and the New York Public Library.

**New Jersey Maps Publication Wins Award**

To commemorate the 350th anniversary (1664–2014) of the naming of New Jersey, Princeton University Library published *Nova Cæsarea: A Cartographic Record of the Garden State, 1666–1888* in the summer of 2014. Written and compiled by the Library’s retired Curator of Historic Maps, John Delaney, this comprehensive and extensively illustrated volume introduces readers to the maps that charted the state’s development—from unexplored colonial territory to the first scientifically surveyed state in the Union.

In late September, *Nova Cæsarea* received the Arline Custer Memorial award for 2015. The award recognizes the best books and articles written or compiled by individuals and institutions in the region, which includes the District of Columbia, Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia, and West Virginia. The Award Committee deemed the publication a “finely illus-
trated volume” and one committee member commented, “A really lovely collector’s piece. Beautifully done, high-quality images. Appealing to both New Jersey residents and map lovers.”

Princeton Bibliophiles & Collectors

Currently chaired by Ronald Smeltzer, the Princeton Bibliophiles & Collectors has been meeting monthly on the third Sunday during the academic year for nearly 15 years. In addition to being active collectors, many members of the group engage in research about what they collect. The monthly programs include presentations by members of the group, by invited outside speakers, and by Princeton University staff members. An annual dinner is held in early January, and there is usually a mid-winter round-table meeting. When schedules fit, John Burkhalter makes an appearance to discuss early music and its context. The monthly meetings are also an opportunity to learn about bibliographical events at other venues in the greater New York to Philadelphia area.

The first speaker of the 2015/2016 season was Alexander Campos, executive director and curator at The Center for Book Arts, New York. After describing the Center’s history, programs, and collections, he used a PowerPoint presentation to illustrate the activities at the Center and examples of the works created by book artists and designers. The second speaker was Gretchen Adkins, a member of the Grolier Club. A collector of ABC books, some of which she brought to the meeting, Adkins emphasized that some examples of these illustrated volumes are not for children. Ronald Smeltzer delivered a talk on noted Age of Enlightenment figure Gabrielle Émilie Le Tonneller de Breteuil, marquise du Châtelet (pictured here). In addition to her achievements as a physicist and mathematician, de Breteuil’s translation of Newton’s *Principia Mathematica* remains the only published translation in French.

During spring 2016, the Bibliophiles will host a scholar-turned-expert at Bonham’s auction house, who will talk about her research in the history of science. Further meetings will be planned shortly.

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

The Princeton University Library exhibition Versailles on Paper: A Graphic Panorama of the Palace and Gardens of Louis XIV documented the late 17th- and early 18th-century representation of Versailles through an array of prints, books, maps, medals, and manuscripts. It highlighted features that today we know only from those sources: ephemeral festivals; short-lived creatures (courtiers, animals, plants); fragile groves and fountains too costly to maintain; and once-celebrated masterpieces of art and architecture that were later destroyed or irrevocably altered.

As one of the special events accompanying the exhibition, the British historical drama A Little Chaos came to the Princeton Garden Theatre for one night on June 17, 2015, prior to its June 26 release. The screening sold out over a month in advance and was a resounding success. Alan Rickman directed and starred as Louis XIV in this period piece about two talented landscape artists (portrayed by Kate Winslet and Matthias Schoenaerts) who become romantically entangled while designing and building a garden at Versailles.

Versailles on Paper was the last exhibition in the Main Gallery of Firestone Library before the space closed in July for extensive renovations. A detailed website accompanied the show and remains online as a scholarly resource: http://rbsc.princeton.edu/versailles/.
WPRB Is a Hit!

Princeton University’s radio station, WPRB, is currently celebrating its 75th anniversary with an exhibition in the Seeley G. Mudd Manuscript Library. A reception co-sponsored by the Friends of the Princeton University Library opened WPRB: A Haven for the Creative Impulse on September 12 to a crowd of more than 80 Friends and well-wishers. A joint effort of the Princeton University Archives (PUA) and WPRB’s education advisor, Mike Lupica, the exhibition displays objects from the station, documents from PUA’s collections, and items loaned from station supporters. From license plates to records—and even the original stereo control console—the exhibition provides an inside view of the station’s personalities and events as interests and technologies have evolved. Alongside countless photographs are first-person descriptions of such memorable events as the 100-Hour Broadcast and the 1970s “War of the Worlds” production. A brochure created by Mike Lupica—the source of the quotations below—is available at the exhibition.

WPRB began in 1940 with student-built broadcast components scattered throughout the campus. The student-run radio station now known as WPRB crackled to life on December 15, 1940 as WPRU. Its signal emanated from a makeshift studio in Pyne Hall and was powered by an assortment of self-built broadcast components scattered covertly throughout the campus. At the helm of this bold undertaking was H. Grant Theis ’42, a creative tinkerer who was fascinated with emerging broadcast technologies. Theis understood radio’s rapid ascent in popularity and its ability as a shaper of public opinion. Quoting American journalist Raymond Gram Swing in the December 1940 issue of The Nassau Literary Magazine, Theis noted that in contrast to print formats, “radio adds two important qualities—sound and feeling.”

Now celebrating its 75th year of broadcasting, WPRB has grown from its curious beginnings to a powerhouse of community radio. At its core, the station is still a celebration of sound and feeling that has become a remarkable outlet for creative expression. With an FM broadcast footprint that covers a large swath of New Jersey and Philadelphia, along with a global online listenership, accolades from outside the campus gates have always inspired WPRB’s most dedicated student and community volunteers.
Founder H. Grant Theis ’42 recognized the power of radio as a shaper of public opinion: “In a university, where the students glean the greatest amount of their information from the printed page, an undergraduate broadcasting service can be a new, stimulating, and vital force for education. The written account … [can be] as flat as a paper doll, whereas radio adds two important qualities—sound and feeling.” Today, WPRB calls itself the oldest college FM radio station in the United States. It is a non-profit independent organization operated by a staff of nearly 100 volunteer students and community members. It boasts “an eclectic mix of freeform music programming, including classical, jazz, rock, world and more—with a diverse listenership to match.”

Alex Wood ’02, president of the WPRB Board of Trustees remarked, “No matter a student’s skills or interests, there is a place for them at WPRB. As various station alumni have remarked: it doesn’t matter what you studied at Princeton, because ‘you majored in WPRB.’” For Zana Kesselman ’17, the summer 2015 station manager, “The objects here displayed are a glimpse into the possibilities of the future as much as a record of the past. They assure us that no scheme is too strange or impossible for WPRB. They challenge us to act on our creative impulses. They tell us to appreciate our time in an
alternate dimension where we are encouraged to produce anything but the ordinary.”

The exhibition will remain open through Reunions 2016 in the Wiess Lounge at the Mudd Manuscript Library, 65 Olden Street, from 9 a.m. to 4:45 p.m., Monday through Friday. For detailed information about the station’s DJs, objects in the station’s archives, and other WPRB-related history, see: http://www.wprbhistory.org.

Lettering Large

On September 24, the Friends sponsored a lecture by graphic artist Mirko Ilić based upon his work with Steven Heller and featured in the book Lettering Large: Art and Design of Monumental Typography. Although typography of the printed page is familiar, during his talk Ilić displayed unfamiliar applications of man-made symbols and lettering in the landscape, as well as the use of typography in sculpture, interior design, and architecture. An examination of the historic and continued prominence of this aspect of expression formed the basis of an enlightening event.

Mirko Ilić was born in Bosnia and was a noted designer of posters, record covers, and books in Europe before emigrating to the United States in 1986. He is a former art director of the international edition of Time magazine and in 1991 became art director of the Op-Ed page of the New York Times. Ilić currently teaches illustration in a master’s program at the School for Visual Arts in New York, and a number of his works have recently been on display at the Museum of Modern Art.
Fall Dinner

On Sunday, October 19, members of the Friends, guests, and other attendees gathered at the Friend Center for Engineering Education for a reception and dinner. Our guest speaker for the evening was Professor of English and Master of Rockefeller College Jeff Nunokawa, whose talk was titled “Dante or Puppies: Must We Choose?” Jeff focused on the power of social media, which he has harnessed to engage students in the core of his teaching.

The Fall Dinner is a new event. It is hoped that it will become an annual occasion for members of the Friends to gather for an enjoyable evening and that the event will also draw many who become interested in joining the Friends.
Student Friends of the Princeton University Library

In the fall of 2013, PhD candidates Liliane Ehrhart and Melissa Verhey began arranging events for the Student Friends. They have infused activities with energy, enthusiasm, and careful planning, resulting in greater participation by both undergraduate and graduate students. Princeton faculty and Library curators have generously provided access to various collections, given talks, and conducted special tours. Several Council members have hosted groups
of students at their homes to view their personal collections and to enjoy warm hospitality punctuated by lively discussion. There have been visits to the Grolier Club in New York and the Rosenbach Museum & Library in Philadelphia to see exhibitions curated by members of the Council. Pictured below are Student Friends accompanied by former Friends chair Donald Farren on their way to visit the Rosenbach.

During the current academic year, Liliane is doing research abroad. Sophomore Robert Marshall ’18 has been working with Melissa on this year’s activities, while Council member Allen Scheuch ’76 has become the liaison to the group.

Recently, the students visited Pied Oxen Printers, designers and publishers of fine letterpress editions of contemporary poetry in Hopewell, N.J. (see image on the preceding page). In the spring and fall, students enjoyed informal croquet matches next to Cannon Green using a new Jaques set especially contributed to the group by Allen Scheuch and housed in the Library between games.

During Freshman Week, a student table was twice manned at activity fairs to attract new members, and 49 freshman were added to the email rolls. Of those, two were self-professed book collectors. From this new group will appear, perhaps … a Scheide in the making? Hope springs eternal!
ALEXIS ANTRACOLI, Assistant University Archivist for Technical Services, Mudd Library, July 1. Alexis earned her MSI with a specialization in archives and records management from the University of Michigan. She also earned a BA in history summa cum laude from Boston College, an MA in history from the University of Connecticut, and a PhD in American history from Brandeis University. Alexis comes to us from Drexel University, where she served as the university’s first records manager; prior to that, she was an assistant archivist at the University of Michigan’s Bentley Historical Library. Before earning her MLS, she was an assistant professor of history at St. Francis University in Loretto, Pennsylvania, for three years.

MARTIN HEIJDRA, promoted to Director of the East Asian Library, August 1. Martin was previously the Chinese Bibliographer and Head of Public Services in the East Asian Library.

TREY TERRELL, Digital Infrastructure Developer, Systems Software Development Team, August 31. Trey was the lead developer of Oregon Digital at Oregon State University Library, a collaborative effort between the University of Oregon and Oregon State.

ERIC WHITE, Acting Curator of Rare Books, September 1. Eric comes to us from Southern Methodist University, where he had been Curator of Special Collections at the Bridwell Library of the Perkins School of Theology since 1997. Eric is widely known for his expertise in 15th-century European printed books and has worked closely with Scheide Librarian Paul Needham on collaborative projects for a number of years. He earned his PhD in art history from Boston University and an MLS from the University of North Texas, Denton.

GABRIELLA KARL-JOHNSON, Architecture Librarian, September 1. Gabriella comes to Princeton from the Avery Architectural and Fine Arts Library, Columbia University, where she was working on a cataloguing and metadata project for the Durst Old York Library, which has been digitized by Columbia. She also has experience in an architectural firm, Steven Holl Architects in New York, where she was communications manager and later director of business development. Gabriella has a BA in political science from Beloit College, a Master of Architecture from UC Berkeley, and an MLIS from Queen's College, CUNY.

ELIZABETH BENNETT, retiring from her position as Librarian for History and History of Science in Collection Development, October 1. Elizabeth has been at the Library for 17 years.

ESMÉ COWLES, Digital Infrastructure Developer, Systems Software Development Team, October 5. Esmé was a software engineer at the University of California, San Diego, where he served as the primary architect and developer of the university’s digital asset management system (DAMS).

MARK ZELESKY, Library Discovery and ILS Coordinator, October 5. Mark comes to us from Rowan University Library in Glassboro, N.J., where he was an authority control and cataloguing specialist, as well as the Voyager systems administrator. Previously, he was a circulation and stacks manager in the Wilson Music Library at Rowan, served in other positions at Catholic Charities of Washington, D.C., and at Northwestern University, and was a junior fellow at the Library of Congress working on the cataloguing of music materials. Mark has a BA in English literature from Northwestern University, a BMus in performance, also from Northwestern, and an MLIS from Louisiana State University.

BRENNNA CAMPBELL, Rare Books Conservator, Preservation Department, October 26. Brenna comes to us from the University of Iowa, where she worked as an assistant conservator. Prior to her work at Iowa, she was the Mellon Fellow in
 Conservations at the Museum of Modern Art in New York. She has a BA in art history from Wellesley College, and an MLIS from the University of Texas at Austin, as well as a certificate of advanced study from UT Austin in Conservation of Library and Archival Materials.

Upcoming Events—Spring 2016

SUNDAY, FEBRUARY 7
Small Talk with Professor John V. Fleming, the Louis W. Fairchild ’24 Professor of Literature and Comparative Literature, Emeritus: “Dark Side of the Enlightenment” (r.s.v.p.).

SUNDAY, FEBRUARY 14
Conference and reception for By Dawn’s Early Light, an exhibition at the Princeton University Art Museum based on loans and gifts to Princeton University of Leonard L. Milberg, Class of 1953, as well as loans from museums, libraries, synagogues, and private collections:

PANEL DISCUSSION
1:30–2:45 p.m., McCosh 10
Jonathan Sarna, Professor of American Jewish History, Brandeis University
Rabbi Meir Soloveichik, Congregation Shearith Israel, New York City
Esther Schor, Professor of English, Princeton University
Adam Mendelsohn, Director of the Kaplan Centre for Jewish Studies and Research at the University of Cape Town, South Africa

LECTURE
4:00 p.m., McCosh 10
Sean Wilentz, Professor of American History, Princeton University

RECEPTION
5:15 p.m., Princeton University Art Museum, r.s.v.p. by February 4:
(609) 258–9508; Dawn2016@princeton.edu.

SUNDAY, FEBRUARY 21
Bibliophiles & Collectors: Showcase Roundtable (East Pyne 111).

SUNDAY, FEBRUARY 28
Small Talk with Michael D. Lemonick, Visiting Lecturer in Astrophysical Sciences, Freshman Seminars, and the Princeton Environmental Institute (title to be determined) (r.s.v.p.).

SUNDAY, MARCH 6
Small Talk with Joseph H. Taylor, the James S. McDonnell Distinguished University Professor of Physics, Emeritus, Nobel Prize Laureate, and MacArthur Genius Grant winner. His topic will be “Amateur Radio from the Stars and Back” (r.s.v.p.).

SUNDAY, MARCH 13
Small Talk with Marna Seltzer, Director of Princeton University Concerts: “Behind the Scenes at Princeton University Concerts” (r.s.v.p.).

SUNDAY, MARCH 20
Bibliophiles & Collectors: Cassandra Hattan, Bonham’s Specialist for Science, on “The Intersection of Scholarship and the Sale Room” (East Pyne 111).

SUNDAY, APRIL 3
Small Talk with Samuel S. Wang, Professor of Molecular Biology and the Princeton Neuroscience Institute: “Understanding the Autistic Brain” (r.s.v.p.).

SUNDAY, APRIL 24
Friends Annual Meeting: Orlando di Lasso musical event and dinner at Prospect (r.s.v.p. for musical event and dinner).

Cover images: The images that appear on this issue’s cover are William James Stillman’s photographs prepared for his publication, The Acropolis of Athens (1870).
Founded in 1930, 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 for the purchase of rare books, manuscripts, and other materials that could not otherwise be acquired by the Library. In addition, the Friends 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. For complete information on membership categories and benefits, please visit our website, or contact Linda Oliveira via the information below.

Friends of the
PRINCETON UNIVERSITY LIBRARY

One Washington Road
Princeton, NJ 08544

Friends of the
Fpul.princeton.edu
Email: loliveir@princeton.edu
609–258–3155