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Editors P. RANDOLPH HILL and NANCY S. KLATH
Editorial assistant LINDA OLIVEIRA
Copy-editor GRETCHEN OBERFRANC
Designer MARK ARGETSINGER
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Dear Readers,

The Princeton University Library is renowned for its holdings and the opportunities they present for education and scholarship, so it will be no surprise that this Newsletter includes updates on acquisitions and research based upon the collections. In this issue, however, we first highlight events and activities during the early months of 2016 sponsored by the Library and by the Friends of the Princeton University Library. The opening events of the exhibition “By Dawn’s Early Light” and the Friends Annual Dinner, which included a recital, represent only a portion of the interesting activities here.

I hope that emphasis upon this aspect of the lure of the Princeton University Library will encourage readers who are not already members to join the Friends. In addition to receiving our publications, Friends membership assures that you will be invited to our activities and events and enjoy the benefits of association with this great library. Finally, I hope that membership in the Friends will instill a sense of satisfaction from supporting the Library’s missions of education, research, and scholarship.

Please join us by visiting our website (fpul.princeton.edu) or contacting us through information found inside the rear cover of this issue. Thank you.

P. Randolph Hill ’72
Chair of the Friends
To my friends, the Friends,

There aren’t enough words to express my gratitude for the celebration the Friends organized in late April to recognize my upcoming retirement. The company and the kind words only served to emphasize how much I will miss the relationships that have grown up among us over the years. The Friends know how much I enjoy seeing Princeton’s collections grow, and so I am of course grateful for the beautiful set of six lithographs of the Great Exhibition presented to the Department of Rare Books and Special Collections in my name. I will always treasure the early twentieth-century English ink stand—and I thank Barbara Griffin for gathering up the feathers that accompanied it. In addition, I deeply appreciate the work of Lynne Fagles, Claire Jacobus, Donald Farren, Millard Riggs, and Associate University Librarian Stephen Ferguson, who arranged the touching dedication and gifts.

In stepping down from the University Librarian’s post, I am in the happy position of turning over the reins to Anne Jarvis, who I am confident will do a wonderful job for Princeton and with whom I know the Friends will feel an instant kinship. She is very much looking forward to meeting you when she comes to campus in October.

Karin Trainer
Princeton University Librarian
Events & Exhibitions
explains: “For Jews, initially a tiny minority in the Early Republic, freedom was both liberating and confounding. As individuals they were free to participate as full citizens in the hurly-burly of the new nation’s political and social life. But as members of a group that sought to remain distinctive, freedom was daunting. In response to the challenges of liberty, Jews adopted and adapted American cultural idioms to express themselves in new ways, as Americans and as Jews. In the process, they invented American Jewish culture.” More than 140 books, maps, prints, manuscripts, photographs, and paintings continue on display at the Princeton University Art Museum until June 12.

For the exhibition’s opening events on February 14, McCosh 10 filled to capacity for a discussion moderated by Professor of English Esther Schor. The panelists were Dale Rosengarten, Curator of the Jewish Heritage Collection at the Library of the College of Charleston and Director of the College’s Pearlstine/Lipov Center for Southern Jewish Culture; Dr. Meir Soloveichik, rabbi of New York’s oldest congregation, Shearith Israel; and exhibition curator Adam Mendelsohn, Associate Professor of Historical Studies, University of Cape Town. They reviewed the distinctive cultural output of American Jews in the Early Republic and highlighted the population of the Caribbean during the colonial period, when the number of Jews exceeded those in America. The panelists noted that recent research on subjects including southern and western Jewish history offers new areas of potential scholarship.

Later that afternoon, Professor of History Sean Wilentz gave the keynote lecture for the exhibition opening. He focused upon the origins and development of Leonard’s Jewish American collection and how these items reflect aspects of seventeenth-, eighteenth-, and early nineteenth-century American history.

During a dinner that evening for his family and many guests, Leonard announced a substantial gift to Princeton, which is highlighted later in this newsletter.

Images of the exhibition “By Dawn’s Early Light” (photos by Princeton University Art Museum); Leonard L. Milberg and his wife, Ellen (photo by Dale Rosengarten).
Top left: Sean Wilentz at the lectern (photo by AnnaLee Pauls); top right: Steve Rivo, Martha A. Sandweiss, and Leonard L. Milberg (photo by Julie Mellby); bottom: Leonard Milberg and Esther Schor (photo by Jamie Saxon).
Panelists at McCosh Hall: Esther Schor (moderator), Dale Rosengarten, Dr. Meir Soloveichik, and Adam Mendelsohn (photos by AnnaLee Pauls).
On Sunday, April 17, also in connection with the exhibition, the Library hosted a screening of Carvalho’s Journey, a 2015 documentary produced, directed, and written by Steve Rivo and narrated by Michael Stuhlbarg. The film tells the extraordinary story of Solomon Nunes Carvalho (1815–1897), an observant Sephardic Jew born in Charleston, South Carolina, and his life as a groundbreaking explorer and artist in the American West.

In 1853, traveling with the fifth westward expedition of famed explorer John C. Frémont, the thirty-eight-year-old Carvalho became one of the first photographers to document the sweeping vistas and treacherous terrain of the territories of Kansas, Colorado, Utah, New Mexico, and California. Alongside mountain men, pioneers, Native Americans, and Mormons, Carvalho survived grueling conditions while producing daguerreotypes that became the lens through which the world experienced the region. Following the screening of the film, which was provided by The National Center for Jewish Film, Professor of History Martha A. Sandweiss moderated a question and answer session with Rivo, just one of the special events to which Friends of the Library received invitations.

Friends Annual Dinner and Recital

On a beautiful spring afternoon, April 24, 2016, the Friends of the Princeton University Library held their Annual Meeting in the library of Prospect House. A reception followed in the Prospect drawing room and on the terrace.

Later, a recital in the rotunda and in the presidential dining room celebrated last year’s Friends-funded acquisition of motet partbooks by sixteenth-century composer Orlando di Lasso for the Mendel Music Library. The musicians for the performance included the chamber choir Westminster Kantorei, led by Joe Miller, Westminster Choir College’s Director of Choral Activities, substituting for the group’s conductor, Amanda Quist; a group of four voices led by Gabriel Crouch, Princeton University’s Director of Choral Activities, and including Carolann Buff, Madeline Healey, and Mark Laseter; and early music specialist John Burkhalter, playing rauschpfeife, and viola da gamba players Mary Benton, Lynn Ferguson, Patricia Hlaftr, and Judith Klotz. Princeton University Music Librarian Darwin Scott spoke about Orlando di Lasso and the significance of Princeton’s acquisition.

The Friends Annual Dinner followed the recital and included the presentation of this year’s Elmer Adler Book Collecting Prizes and Graduate Student Essay Prize (both discussed below). Linda Oliveira was then honored for the splendid job she does in assisting and facilitating the work of the Friends, including the Small Talks and meetings of the Bibliophiles and Collectors Group.

The evening concluded with a tribute to Princeton University Librarian Karin Trainer, who will
Retire on September 30, 2016. Provost David Lee spoke about the progress of the Princeton University Library during Karin’s tenure. The Executive Committee of the Friends then presented an engraved antique ink well set to Karin as a token of appreciation. In addition, the Friends announced the acquisition of a volume for the Library in honor of Karin. *Souvenir of the Great Exhibition* was selected to recognize Karin’s fondness for London. A description of the work appears elsewhere in this issue.

*Top left*: Recital programs in the foyer of Prospect House; *middle left*: members of La Spirita: viola da gambists Mary Benton, Lynn Fergusson, Patricia Hlafter, and Judith Klotz; *bottom left*: John Burkhalter playing the rauschpfeife; *right*: soloists Gabriel Crouch, Carolann Buff, Madeline Healey, and Mark Laseter (photos by AnnaLee Pauls).
Top: Members of the Westminster Kantorei led by Joe Miller; bottom: guests listen to the recital at Prospect House (photos by AnnaLee Pauls).

Facing page: Top left: Linda Oliveira is honored; top right: Annual Dinner; bottom: Provost David Lee at the podium (photos by AnnaLee Pauls).
Top: University Librarian Karin A. Trainer honored at the Friends’ Annual Dinner: Friends Executive Committee Members, *from left to right*, Norman R. Klath, Claire R. Jacobus, P. Randolph Hill, Millard M. Riggs, Karin A. Trainer, James M. Felser (behind Karin), Marilyn Fagles, and Douglas F. Bauer (photo by AnnaLee Pauls).

Bottom: Karin A. Trainer at the podium; *from left to right*, James M. Felser, Karin A. Trainer, and Douglas F. Bauer (photos by AnnaLee Pauls).
At Cotsen

Alice, after *Alice*: Adaptation, Illustration, and the “Alice Industry”

Originally published in 1865, *Alice in Wonderland* seems more popular than ever. Perhaps no children’s book has been more often adapted or has spun off more products than *Alice*. Even more surprising perhaps, given Lewis Carroll’s “day job” as a relatively cloistered Oxford math don (Charles Lutwidge Dodgson, 1832–1898), the author’s active interest in promoting what was later termed the “Alice industry” greatly facilitated the burgeoning market during his lifetime.

A new exhibition in the Cotsen Children’s Library explores how *Alice* was transformed from a Victorian children’s story into a centerpiece of print and material culture by Carroll and later adapters and illustrators. Princeton’s Cotsen, Parrish, and Rare Book collections have contributed books and items rarely seen, even during celebrations of the 150th anniversary of *Alice’s* publication, such as a *Through the Looking Glass* biscuit tin (c. 1892) formerly owned by Carroll’s sister Louisa. Among the musical and theatrical adaptations of *Alice* authorized by Carroll himself are *Songs from “Alice’s Adventures in Wonderland“* (1870) and *Alice in Wonderland: A Dream Play for Children* (1886).

The “Alice in Wonderland” 100th Performance Souvenir (1899) contains several pages of photographs of the costumed characters in rehearsal and a drawing of Rose Hersee, the forty-five-year-old actress who played Alice in this harlequinade version at the Opera Comique Theatre. *The Nursery “Alice”* (1889) features “text adapted to nursery readers by Lewis Carroll” and the first colored versions of John Tenniel’s original illustrations. In 1988, the original wood blocks engraved by Dalziel Brothers from Tenniel’s drawings were used to create a limited edition of 250 sets of plates. Barry Moser’s *Alice’s Adventures in Wonderland* (1982), a limited printing of 350 copies, presents a very different interpretation of Alice and the inhabitants of Wonderland. Other illustrators of *Alice* are represented by Arthur Rackham, Willy Pogány, and Ralph Steadman, among others. Additional novelties include *Alice in Wonderland* soap sets (c. 1935), playing cards (c. 1940), pop-up books, moveable books, and interactive versions.

The exhibition will be on view through July 15.

Jeff Barton
Cotsen Children’s Library Cataloger
Numerical, Mathematical, & Utterly Fantastical

On April 9, the Cotsen Children’s Library brought a lively, hands-on, and large-scale math event to hundreds of community children. Called “A Day in Digitopolis” after the numerical kingdom in Norton Juster’s book *The Phantom Tollbooth*, the event was full of exploration, demonstrations, and unexpected connections.

In addition to collaborator Bedtime Math (a non-profit founded by Laura Overdeck ’91), Princeton University faculty, staff, students, student groups, and community organizations piled into the Frick Chemistry Laboratory’s atrium—a soaring, three-story structure of delicate glass and metalwork. Children and their parents could test new data-gathering technology developed by Professor Dan Rubenstein, play musical fractions on percussive instruments with Matt Smith ’16 and Demi Zhang ’19, race the lightning-fast abacus of Emile Oshima ’17, and examine a nautilus shell to discover the beauty of the Fibonacci sequence. A few tables away, 3D printers busily created tesseracts, the mathematical model of the fourth dimension.

One of the most popular attractions was Bedtime Math’s Glow-in-the-Dark Geometry room, in which kids could explore and build shapes. Also extremely popular were the Infinity Boxes of Los Angeles–based artist Matt Elson. Designed to be infinite, beautiful, and interactive, the boxes caused many gasps and shouts of wonder and glee.

Digitopolis was not without celebrities. The Mathemagician himself, clad in the flowing numerical robes depicted in the book, answered any and all math questions. He was played by Brent Ferguson, a math faculty member at the Lawrenceville School. Also circulating on the event floor was Albert Einstein (professional reenactor Bill Agress), who answered questions about his work, his life, and his lack of socks. It was a marvelous, magical, and mathematical day!

Dana Sheridan
Cotsen Education & Outreach Coordinator
Spring 2016 Small Talks

John V. Fleming, Professor of English, Emeritus, opened the Spring 2016 season of Friends of the Library Small Talks on February 7. In his usual lively and erudite fashion, he ventured into “The Dark Side of the Enlightenment,” exploring the pervasive effects of magic and alchemy in the midst of the great liberation of human thought.

“As a Giant Planet Lurking Out Beyond Pluto? Maybe.” Time and technology may provide an answer, according to Michael Lemonick, Visiting Lecturer in Astrophysical Sciences, who spoke on February 28.

On March 6, Joseph H. Taylor, Professor of Physics, Emeritus, described the gravitational wave experiment that detected the “faint chirp” from deep in the universe and proved Einstein correct. Professor Taylor’s own early work on this subject earned him a Nobel Prize in 1993.

In “Behind the Scenes at Princeton University Concerts,” on March 13, Director Marna Seltzer (pictured above) spoke about the goal of community-building between town and gown that guides the planning for the series each season.

On April 3, Samuel Wang (pictured above), Professor of Molecular Biology, covered the genetic, biological, and experimental aspects of autism with lucidity, probity, and compassion in “Understanding the Autistic Brain.” Many in the audience said they had family dealing with the syndrome (in New Jersey, one in forty-five persons is diagnosed to be on the autism spectrum).

As always, the Small Talks generate enthusiasm among the Friends due to the breadth of the topics, the distinction of the presenters, and the hospitality of the hosts. The Friends are proud to present them.

Lynne Fagles and Claire Jacobus
Co-Chairs, Programs Committee

Student Friends

Two well-attended Student Friends events occurred this semester. In February, Dr. Bryan Just, the Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, introduced undergraduate and graduate Student Friends to Princeton’s rich collection of Pre-Columbian art. Then, in late March, students visited the book bindery of
former Friends Chair Jamie Kamph at her farm in Lambertville, New Jersey. Students had the opportunity to try their hands at leather preparation and gold tooling, and were shown various processes, including marbling, acid removal, and re-backing of books. Finally, the students viewed and handled examples of the exquisite work that Jamie has done for collectors and libraries during the past forty years.

Plans for the next academic year include an advertising campaign to spur increased participation in the Student Friends among undergraduates and graduate students. In addition, we hope to create a streamlined system for feedback from students, including suggestions for future events.

I will be away next year, but Robert Marshall ’18 will continue to lead the initiatives. A successful Student Friends group depends upon the organizational efforts of more than one person, so I hope that others will come forward to assist Robert to assure the continued momentum of the Student Friends.

The Student Friends website is now accessible through the fpul website (fpul.princeton.edu) and can be accessed directly at fpul.princeton.edu/student-friends.

MELISSA VERHEY

Bibliophiles and Collectors Group

The nineteenth season of the organization came to a close with the May 15 meeting. Members and all who are interested get together on the third Sunday of each month during the academic year for roundtable discussions and presentations by members, Princeton University staff, and invited speakers. A dinner event, which is always well attended, is held in January.

Four speakers entertained and enlightened the group this academic year: Alexander Campos, Executive Director of the Center of Book Arts, New York; Gretchen Adkins, a private collector from New York; Cassandra Hatton, a representative of Bonham’s auction house; and Margaretta B. Colt, author of *Martial Bliss—The Story of The Military*
Anne Jarvis to Become Princeton University Librarian

Anne Jarvis, University Librarian at the University of Cambridge, will become the University Librarian at Princeton effective October 1. “Anne Jarvis is one of the world’s premier librarians,” Princeton University President Christopher L. Eisgruber said. “Her proven track record of exceptional service, technological innovation, and responsive management at Cambridge makes her an ideal leader for Princeton’s library system.”

“I am absolutely delighted that we have been able to recruit Anne Jarvis to be the next University Librarian,” added Provost David Lee, to whom Jarvis will report. “Anne comes to us with a deep appreciation of the importance of an extraordinary and established collection to a community of world-class scholars and students. She has a reputation for creatively and energetically reaching out to library users, whether they are faculty or students, to understand the many ways the library can best serve their interests.”

Jarvis has a bachelor’s degree from Trinity College Dublin, a diploma in library and information studies from University College Dublin, a master’s degree in communication and cultural studies from Dublin City University, and a master of arts from Cambridge. Her library career began in special libraries and included posts in Ireland and the United Kingdom. She began working in academic libraries in 1992 and spent some years at Dublin City University and Trinity College Dublin. In 2000, she was appointed deputy librarian at Cambridge, and was named University Librarian there in 2009.

“I am delighted to be joining such a wonderful university as its librarian,” Jarvis said. “I look forward to working with the Princeton Library staff and to building on the Library’s reputation of exemplary services and world-renowned collections.”

The Bibliophiles and Collectors Group always welcomes new members. For further information and to learn about upcoming activities, please contact Linda Oliveira at loliveir@princeton.edu.

RONALD K. SMELTZER
Jewish Theological Seminary Geniza Collection on Deposit at Princeton

The Princeton University Library is pleased to announce that the Jewish Theological Seminary of America (JTS), located in New York City, has placed its renowned Geniza Collection on deposit at Princeton while it rebuilds its library. The collection will be housed in the Manuscripts Division, Department of Rare Books and Special Collections, until fall 2019 and will be accessible for scholarly purposes.

The JTS Geniza Collection contains some 40,000 handwritten text leaves and documents, chiefly fragments on paper. These have been conserved and mounted in 1,024 bound volumes. The individual items are written in Hebrew, Arabic, Aramaic, Judeo-Arabic, and Judeo-Persian (the latter two terms referring to Arabic or Persian written in Hebrew script). The collection represents a substantial portion of some 300,000 items “discovered” in the late nineteenth century in the Cairo Geniza (a Hebrew word meaning “storeroom”) of the Ben Ezra Synagogue, in the old city of Cairo (Al-Fustât). The Cairo Geniza fragments were consigned to the storeroom over the course of a millennium because damaged or worn-out religious texts and unneeded old documents could not be thrown away if they contained the name of God.

Over a century ago, Western scholars began using the Cairo Geniza to study the religious, social, economic, and cultural life of Jews in Egypt from the Umayyad Caliphate until the nineteenth century. The Geniza fragment seen below is from the oldest extant Passover Haggadah (c. 1000 C.E.), inexpertly written with a spelling error that reflects the influence of oral tradition. Someone also practiced writing the alphabet on the right side. Found among the preponderance of religious texts are legal and economic documents that offer unparalleled insight into the everyday lives of Jews in medieval Egypt and beyond.

Princeton scholars have long been interested in Geniza studies. The historian S. D. Goitein (1900–1985) began working with Geniza documents in 1948, and in 1970 he was appointed to the faculty of the Institute for Advanced Study, Princeton. There he completed his monumental six-volume work, *A Mediterranean Society: The Jewish Communities of the Arab World as Portrayed in the Documents of the Cairo Geniza* (1967–1993). Since 1985, Princeton University’s Department of Near Eastern Studies has been the home of the Princeton Geniza Lab, beginning under Professor Mark R. Cohen with Goitein’s working files and copies of Geniza documents. The Geniza Lab is a collaborative space devoted to making Cairo Geniza documents accessible to the

![Geniza Fragment](image)

Courtesy of the Jewish Theological Seminary of America.
scholarly world and the general public. It hosts the Princeton Geniza Project, a searchable database of Geniza texts transcribed from the originals. Since fall 2015, the Geniza Lab has been headed by Professor Marina Rustow, the Khedouri A. Zilkha Professor of Jewish Civilization in the Near East and Professor of Near Eastern Studies and History.

The JTS Geniza Collection is the world’s second largest such collection, after Cambridge University Library’s Taylor-Schechter Genizah Collection. Smaller numbers of Cairo Geniza fragments are found in more than sixty other libraries and private collections worldwide. Recent digital initiatives have been used to reunite the dispersed Cairo Geniza holdings. The JTS Geniza Collection has been largely digitized with funding support from the Friedberg Genizah Project and the National Endowment for the Humanities, and is now almost entirely available online through the Friedberg Genizah Project. A significant portion of Princeton’s holdings of documents from ancient and medieval Egypt have been digitized and are available through the Princeton University Digital Library.

Don C. Skemer
Curator of Manuscripts

A Record of the Princeton Print Club Digitized

The Graphic Arts Collection at Princeton University began in 1940 with an invitation to printer and bibliophile Elmer Adler (1884–1962) to come to Princeton from New York City for a trial period of three years to promote the study and teaching of graphic arts. Adler arrived at 40 Mercer Street with his collections of books, prints, and equipment—and ended up staying for twelve years. His collection and program of study formed the basis of the current Graphic Arts Collection.

One of Adler’s greatest accomplishments while at Princeton was the organization of the Princeton Print Club, managed entirely by students. A two-volume scrapbook of the Club’s activities has recently been digitized and can be viewed at http://arks.princeton.edu/ark:/88435/td96k526s. The pages tell the remarkable history of print collecting, exhibitions, lectures, classroom training, and public and private events held under the auspices of the Princeton Print Club.

Late in October 1940, the Daily Princetonian reported, “Faculty members, students, and Princeton residents yesterday turned out for the first formal showing of a collection of over 8,000 books and 4,000 prints belonging to Elmer Adler, a research associate on the staff of the University Library.” Before the year was out, Adler began publicizing a new club, with membership open to all undergraduates. “The Princeton Print Club was designed to establish a closer relationship between modern art and modern American life,” he told one journalist. “The club will start a permanent collection of prints, and from this a lending library will be formed similar to the phonograph record library. Students may borrow from it in order to decorate their dormitory rooms. During the year well-known artists will visit the club and talk to its members. Each artist will make a print of some Princeton scene, which will be distributed exclusively to members. There will also be an opportunity to buy the prints of well-known artists, acquired during the year.”

The Club’s scrapbook includes not only copies of the original prints commissioned for the Club but also correspondence with the artists and printers. Along with magazine and newspaper articles describing exhibitions and lectures, the collection preserves students’ hand-drawn posters and printed invitations. The photographs of the young men lined up, waiting to borrow the Club’s prints for their
dorm rooms, demonstrate the tremendous success of the organization.

Adler left Princeton in the spring of 1952, but the scrapbook also offers a peak into the leadership of the new curator, Gillett G. Griffin, whose activities fill the final pages. Under Gillett, a permanent home for the Graphic Arts Collection was established in the Department of Rare Books and Special Collections at Firestone Library. We invite you to browse this important new digital resource and see what a unique collection has been established here.

Julie Mellby
Graphic Arts Curator

A Divided Ptolemy Reconnected

In May 2015, independent scholar Chet Van Duzer was awarded a grant from Princeton University Library’s Rare Book Division and the Council of the Humanities to pursue his research on “The Scholarly Reception of Ptolemy’s Geography in the Sixteenth Century as Evidenced by the Annotations in the Princeton Copy of the 1525 Edition.” The Ptolemy in question had come to the Library in 1948 as part of the Grenville Kane Collection, one of the last great collections of early Americana formed in this country during the twentieth century. A resident of Tuxedo Park, New York, and the last surviving founder of that enclave at his death in 1943, Kane focused his collecting on the history of the European encounter with the Americas, including not just narratives (such as the Columbus Letter, of which he had three editions) but also early cartographic evidence as recorded in the changing printed editions of Ptolemy’s Cosmographia and Geographia, published between 1475 and the late seventeenth century. Among Kane’s Ptolemy editions, one published in 1525 is particularly interesting and puzzling because of the many contemporary manuscript notes added to the maps (see image opposite).

Prior to the arrival of Van Duzer in August 2015, little scholarly attention had been paid to these dense notations, perhaps because there was no explicit evidence about who wrote them. Chet approached the book as part of a larger project focusing on how Ptolemy was read and received by sixteenth-century scholarly readers. Remarkably, after one entire month of daily close study, he was able to develop an idea of who the annotator might have been. More important, during subsequent research in Brussels, also partially funded by the Rare Book Division, he closely researched a similarly anno-
tated Ptolemy, which proved to consist of hitherto unknown textual sections meant to accompany the annotated maps at Princeton. Someday, the Library hopes to digitally reunite these two Ptolemy halves divided many unknown years ago.

As the first fruits of his Princeton research, Van Duzer will soon publish an article entitled “Distant Sons of Adam: A Newly Discovered Early Voice on the Origin of the Peoples of the New World.” Here is the abstract: “One of the many intellectual problems that faced Europeans following the discovery of the New World was how those lands had been populated before their European discovery, if all humans had descended from Adam and Eve. One hypothesis to account for the presence of Native Americans was based on a passage in the pseudo-Aristotelian ‘De mirabilibus auscultationibus,’ which spoke of Carthaginian navigators discovering a large island in the Atlantic. Gonzalo Fernández de Oviedo in his *Historia general y natural de las Indias* (1535) was believed to be the first to suggest that this passage showed that the New World had been discovered and populated in antiquity, and this theory was maintained by many later authors. In this article I examine anonymous annotations relating to the New World in a copy of the 1525 edition of Ptolemy’s *Geography* now split between Princeton and a private collection in Brussels. The annotator proposes this same theory about eight years before Oviedo, and I suggest that the theory was transmitted from the annotator to Oviedo by way of Willibald Pirckheimer’s *Germaniae explicatio* (1530, 1532). The annotator seems in fact to have been the first not just to have proposed the Carthaginian origin for the native peoples of the New World, but the first to propose any theory to account for their presence.”

**Stephen Ferguson**

*Associate University Librarian for Rare Books and Special Collections*
Close Reading the Digital Library

It is universally acknowledged that for librarians and archivists today, it is “all digital, all the time.” So said an archivist to me recently, expressing a weariness and a persistent bewilderment: with all the richness in libraries and archives, why is so much money and attention spent on the digital library?

*Digital* is a metonym for our times. It is an adjective connoting computation; the representation of data using the binary numeral system; the reproduction of material objects in machine-readable forms; the display of images on pixellated screens; the discretization of data transmission; the phenomena arising from the ubiquity of networked computers. It is all those things, and more: it is modern’s successor, the very quality of the new.

Rhetorical figures enlighten by making correspondences and benight in occluding differences. Digital library, as a signifier, is broadly ambiguous. Can we discover anything to answer the bewildered archivist’s question by teasing the digital apart, by analyzing it, by discretizing the term itself: by digitizing digital?

The principal mission of the library today remains the same as it has always been: to make it possible for people to read texts. Much of that mission is unglamorous; the digital library is, among other things, a suite of back-office business machines that coordinate the acquisition of texts and their incorporation within the library’s collections and holdings.

Librarianship is, among other things, arrangement: putting books in order so that they may be located. Librarians have long compiled catalogs of bibliographic information to aid this process. In the 1960s, computer scientist Henriette Avram, working with the Library of Congress, developed a system of formats for recording bibliographic data that could be read by computers and shared among libraries. That system, called MARC (for MMachine-Readable Cataloging), remains the foundational format in which book information is recorded. So the digital library is also the encoding of bibliographic meta-data in machine-readable forms so that they may be more easily used and maintained.

Early machine-readable records were intended for internal use only, as a means of recording and exchanging bibliographic information among libraries. In the 1970s, online public access catalogs (OPACS) were developed. They were among the first public-facing information retrieval systems. The digital library is thus also an interface between library users and machine-readable catalogs.

As the media for preserving and transmitting texts have evolved and proliferated, libraries have had to evolve as well. Now that so much text is published in digital forms, libraries must necessarily develop ways to provide access to those texts.

Enormous quantities of text are *born digital*: they exist primarily as strings of characters in a sea of data and only secondarily as print. The digital library is a complex system of storage devices, transmission networks, rights-management systems, and rendering software that enables library users to find databases and read the texts they contain.

At the same time, traditional carriers of text—books, manuscripts, prints—are being reproduced in formats that can be manipulated by machines. For centuries, people have been making copies of their writings in order to preserve and disseminate them, first through the use of scribes and more recently through photography. These two methods—making scribal copies and taking pictures of existing pages—produce very different sorts of reproductions, and the difference is crucial for scholarship. The scribal copy aims at fidelity to the words on the page—what was once simply called the text. Over the centuries, fidelity to the text has been measured to different degrees of exactness. Under some circumstances, a paraphrase of the original text could function as a copy of the text; under others, a transcription with great variation in abbreviation, punctuation, spelling, and even word choice still counted as a faithful copy; in some cases, only a strict character-by-character, line-by-line match between the texts would do. All of these kinds of copying may be grouped together under the rubric of transcription.

In more recent times, our concept of text has broadened to include not only the words indicated by marks on a surface but also the marks and surfaces themselves—what George Bornstein, Jerome McGann, and others have called the “bibliographic code.” Being faithful to this notion of text is a much
different affair, an activity I’d like, for the moment, to call *simulation*. A simulation must replicate the appearance of the page as it was written or printed: the shapes of the letters and other marks that make up the words and their placement on the page, along with all the other things that accompany them, including accents, punctuation, decoration, and illustrations. Fidelity of this kind awaited the advent of photography to become practical; but since then, photographic reproduction has become the standard way to make copies.

The distinction between transcription and simulation is preserved in the digital domain, though we are not always aware of this as we work. When you use a word processor to copy your handwritten notes, you are making a transcription from pencil marks on a scrap of paper to character codes (which are in turn represented as discrete points of difference in a computer’s memory). What these character codes look like is of secondary importance: they may be rendered as pixilated characters on a screen, or ink on a page, or quavers over a fax line. What is of primary importance is that these character codes must be consistent and distinguishable by the computer programs that duplicate, transmit, and search for patterns in immense strings of them. It is for this reason that text encoded as character codes is often called computer-readable text.

A simulated text, on the other hand, is a digital image: a very large table, or bitmap, of color values corresponding to specific locations on a page or a screen. While programs have been written to distinguish patterns in pixilated maps, they are far from perfectly accurate, and the ability of computers to “read” pictures of words on pages falls far short of their ability to process character codes. The difference here is that between a scanned image of a page, for example, and the text of the same page copied and pasted by a word processor. A human being can read both the scanned image and the copied text as “words on a page.” But a word processor can only read—or search—the copied text. The scanned image is just a picture. We human beings can make words from that picture, which is to say that we can “read” it, but a word processor cannot.

To transform a scanned image of a page into the text of that page, we must put that image through an Optical Character Recognition program that turns the marks on that picture into computer-readable letters and words. Once that is done, we have a mutually readable, searchable text to work with. And, for many purposes, that may be all we want or need. But for reading some materials—the typographically iconoclastic magazines of the avant-garde, for example—the text is not enough. We need to see the pages as well as read the words that are on those pages, since these pages contain images as well as words, and we need to read the whole amalgam of words in various fonts and sizes along with illustrations, decorations, and advertisements, noticing their placement on the pages and their connections to one another.

Both transcription and simulation may be found in the digital realm. Transcriptions—simple character encodings—have been available since the earliest days of computers. But as storage capacity has expanded and inexpensive digital photography has become a reality, the mass creation of image books has blossomed. And the development of optical character recognition—the ability of software to scan a photograph of a page and translate the pictures of characters into letters and words—has accelerated the production not only of simple transcriptions but also of hybrid texts that combine a photographic simulation of the original page with a word-by-word transcription of its contents linked to the location of the words on the page, as in many texts encoded in PDF.
This is the most common—and most profoundly ambiguous—use of the term *digital library*: a collection of *surrogates*, page facsimiles and encoded texts, plus the hardware and software that make it possible for users to find them and read them. The digital library is both a vast data store and a system of services that enable readers to discover and use texts. In other words, the digital library is simply another dimension of the library as a whole.

**Clifford E. Wulfman**
*Digital Initiatives Coordinator*

*Gifts to the Library*

The exhibition “By Dawn’s Early Light” at the Princeton University Art Museum displays many items from the Library’s Leonard L. Milberg ’53 Collection of Jewish American Writers, from institutions and individuals around the country, and from Milberg’s personal collection.

During his remarks at a dinner celebrating the exhibition’s opening, Milberg announced that all of the books in the exhibition that were lent from his private collection—nearly fifty works—were being given to the Library in honor of his grandchildren: Beverly Allison Milberg, Ava Miriam Milberg, Emmett Nathaniel Milberg, William Nathan Milberg, Charles Bennett Milberg, Samantha Eve Shapiro, and Nathan Busky Shapiro.

**Stephen Ferguson**
*Associate University Librarian for Rare Books and Special Collections*
From Sid Lapidus ’59

On April 15, 2016, Princeton University’s Department of History held a special conference, “Fighting Words,” to honor Sid Lapidus ’59. The keynote speaker was Robert Darnton, Harvard University Professor and Library Director, Emeritus, and Princeton Professor of History, Emeritus. Sid hosted a celebratory dinner for all organizers and participants and their guests, as well as his extended family, friends, and other guests. At the dinner, Sid made two major announcements:

(1) A gift to the Library of his collection on the expansion of liberty in the trans-Atlantic world.

(2) The creation and funding of the Sid and Ruth Lapidus ’59 Research Fellowships. These fellowships will be a sustaining investment to promote scholarship based upon the Lapidus collection of rare books and pamphlets. The fellowships are separate from the ongoing Lapidus Research Grants established in 2008 as part of the Library’s grant program.

Sid also presented to the Library thirty-six books from his collection in honor of the organizers and thirteen presenters at the conference. Each gift reflected the interests of the honoree, ranging from eighteenth-century clandestine French political books—a focus of Robert Darnton—to a 1542 London edition of The Great Charter (The Magna Carta), given in honor of Princeton Professor of History Linda Colley.

STEPHEN FERGUSON
Associate University Librarian for Rare Books and Special Collections

In Honor of Karin Trainer

At the April 24 Annual Dinner, the Friends of the Princeton University Library presented a gift to the Library in honor of Karin Trainer’s upcoming retirement as University Librarian on September 30, 2016. The gift touches upon Karin’s deep affection for London and significantly enhances the Library’s strong holdings of nineteenth-century British color plate books.

Souvenir of the Great Exhibition, Comprised in Six Authentic Coloured Interiors, after Drawings by J. McNevin was issued in 1851 (the year the exhibition opened) by the great Victorian publisher of color plate books Rudolph Ackermann, Lithographer to the Queen. The six views of the Crystal Palace are:

The British Department, viewed towards the Transept. Chromolithographed by R. K. Thomas.

The British Department, viewed from the Transept. Chromolithographed by W. Simpson.

The Foreign Department, viewed towards the Transept. Chromolithographed by T. Picken.

The Foreign Department, viewed from the Transept. Chromolithographed by E. Walker.

The Transept from the Grand Entrance. Chromolithographed by W. Simpson.

The Transept towards the Grand Entrance. Chromolithographed by W. Simpson (pictured overleaf).
The artist, John McNevin, worked in London during the 1840s and 1850s, then emigrated to New York in the 1850s. There he did “some well-designed and humorous illustrations for the magazines of the fifties and sixties,” according to Sinclair Hamilton’s *Early American Book Illustrators and Wood Engravers 1670–1870* (published by the Library in 1958).

Stephen Ferguson  
Associate University Librarian for Rare Books and Special Collections

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Recent Acquisitions

Book Acquisitions at the Pirie Sale

“I’d never intended to practice law,” said Robert S. Pirie (1934–2015), a prominent New York lawyer and investment banker. “I wanted to become the rare book curator.” Pirie was the youngest in a cohort of twentieth-century American collectors of early English literature, among whom Robert H. Taylor (1909–1985) was the oldest. Long-time Princeton resident and major antiquarian bookseller John Brett-Smith (1917–2003), although British-born, was also a member of this cohort.

There were many commonalities among the three. All had a bond and loyalty to the legendary New
York antiquarian bookshop Seven Gables, which supplied each of them with tasteful, distinguished, and provenance-rich copies of major and minor monuments of England’s literary greats. (For more on the Seven Gables cohort, see Nicolas Barker, “Robert S. Pirie, 1934–2015,” The Book Collector 64.2 [Summer 2015]: 202–10.) Furthermore, their collective imagination and achievement projected their reputations beyond the Northeast and clear across to Britain.

In some respects, the attainments of two members of this group are preserved in the Princeton University Library. Robert Taylor’s bequest is well known. Perhaps less well known is the work of John Brett-Smith, who, as bookseller and sometimes donor, augmented, supplied, and extended our collections of English literature.

Therefore, when the Pirie collection came to auction in December 2015, we had another—and perhaps the last—opportunity to capture some of the glory of this remarkable group of twentieth-century collectors. Guiding our bidding decisions were themes already strong in the Taylor collection: annotated books, books of notable provenance, and extraordinary books signaling the literary taste of early modern England. The fifteen books purchased at the Pirie sale are listed below.

**Annotated books**

Thomas Tusser, *Five Hundred Points of Husbandry* (London, 1580); annotated by Gabriel Harvey (1552–1631).


Pliny, *Epistolarum* (Venice: Aldus, 1508); annotated by Nicholas Udall (1505–1556).


BOOKS OF NOTABLE PROVENANCE

Arthur Duck, *Vita Henrici Chichele* (Oxford, 1617); with the initials of Isaak Walton (1593–1683).

Michel Montaigne, *Les Essais* (Paris, 1625); with a note in the hand of Abraham Cowley (1618–1687) and bookplates of later notable owners.


Elkanah Settle, *Thalia Triumphans* (London, 1717); binding with the arms of Henry Fiennes Clinton, seventh Earl of Lincoln (1684–1728).


William Burton, *Description of Leicester Shire* (London, 1622); binding with the crest of Robert Glascock.

A MARKER OF LITERARY TASTES

A sammelband of eight English translations from Ovid, bound in a contemporary binding. Translations by George Chapman (1559?–1634), Christopher Marlowe (1564–1593), Thomas Heywood (c. 1574–1641), and others, all published between c. 1625 and 1640.

STEPHEN FERGUSON

*Associate University Librarian for Rare Books and Special Collections*

Manuscript Acquisitions at the Pirie Sale

The Manuscripts Division acquired three works at the Pirie auction: an Elizabethan prayer book c. 1580; a 1666 scribal copy of “The Second and Third Advice to a Painter,” a text that Professor of English Nigel Smith attributes to Andrew Marvell (1621–1678); and the 1660s memoir of an English woman named Mary Whitelocke.

Whitelocke, the daughter of London merchant Bigley Carleton, penned a fascinating 175-page memoir of her life and intimate thoughts for her eldest son. She traces her life from the time of her first marriage at the age of sixteen to Rowland Wilson (d. 1650), Member of Parliament, also from a London mercantile family. Whitelocke’s second marriage in 1650 was to the prominent Puritan lawyer, politician, and diplomat Bulstrode Whitelocke (1605–1675), a Member of Parliament and Lord Keeper of the Great Seal of England, with whom Mary had seven children. Much of the memoir relates to Mary’s family, home, and religious beliefs. Particularly interesting is Whitelocke’s poignant account of a miscarriage that occurred during her first marriage. There is some discussion of public affairs and events, particularly in her defense of Bulstrode Whitelocke’s public life. The manuscript has been in private collections since 1860, when it was cited

Mary Whitelocke’s memoir is in a well-preserved contemporary embroidered canvas binding over pasteboard, with birds and flowers on a silver thread background.
and quoted in a biography of Bulstrode Whitelocke. All three manuscripts have been added to the Robert H. Taylor Collection of English and American Literature (RTC 01).

DON C. SKEMER
Curator of Manuscripts

The Library of Jacques Derrida

In March 2015, the Princeton University Library took physical delivery of the complete household library of French philosopher Jacques Derrida (1930–2004). Famously averse to working in libraries or outside his home, Derrida accumulated this enormous personal collection of almost 19,000 items over the course of his working life. By his own admission, he never threw away a book, and the collection thus represents a unique physical record of the reading matter and professional networks of one of the twentieth century’s most influential cultural figures, allowing insights into his thematic and methodological interests and intellectual forebears and collaborators.

Derrida is most often celebrated as the principal exponent of deconstruction, a term he coined in the mid-1960s for examining the fundamental distinctions inherent in Western philosophy since the time of the ancient Greeks. Central is the concept of “oppositions,” which characteristically involves a pair of terms in which one term is assumed to be fundamental and the other derivative. (Examples include nature and culture, form and meaning, literal and metaphorical, and speech and writing.) To “deconstruct” an opposition is to explore the relationship of the assumed hierarchical ordering. Such an analysis shows that the opposition is not natural or necessary, and that neither concept is primary or dependent on the other. Although highly controversial, Derrida’s ideas remain a powerful force in philosophy and myriad other fields, including literature and languages, political theory, art and architecture, historiography, religious studies, and feminism.

A singularly active reader, Derrida left tangible traces of his thought processes in the form of extensive markings in his books, making the collection an outstanding resource for the study of his reading habits and creative process. Underlinings, marginalia, and insertions give evidence of the ways in which he absorbed material and incorporated it into his own work. Hallmarks of his reading style include dog-eared pages and handwritten indices of relevant pages on the endpapers. A practice of highly selective reading is evident in the few but intensively annotated passages and chapters in works that otherwise appear almost entirely unread. Multiple copies of the same work with different sets of annotations document the resonant place that certain thematic ecosystems occupied within Derrida’s work and offer a rare opportunity for evolutionary text analysis.

A significant run of books received as gifts and kept in roughly alphabetical order by author testifies to the reach of Derrida’s intellectual influence and network. The relationships embodied in this section of the library range from professional collaboration and personal friendship (or, sometimes, antipathy), as revealed by annotations and inserted correspondence, to unilateral gestures of unsolicited adulation and attention-seeking directed at an academic icon, as evidenced by a remarkable number of volumes with uncut pages and unopened shrink-wrap.

The library was left largely undisturbed after Derrida’s death and arrived at Princeton with documentation that facilitated a virtual reconstruction of the original organization of substantial parts of it. A defining feature of the arrangement of the working library—and one rarely observed elsewhere—is its highly associative, organic nature: alphabetical sequences are interrupted by topically or otherwise
related items; thematic sections are suspended to accommodate other works by the same author; loose material is inserted into related bound volumes as if filed by topic. It is a library in which items derive meaning from their positional context, allowing for an unprecedented view of its creator’s mental connections and modus operandi.

Anthony Grafton, Princeton’s Henry Putnam University Professor of History, explains that the libraries of original and influential scholars “show us those writers at their desks, responding to other minds. Reading marginal notes, we stand at the scholar’s shoulder and listen in on the discussion between scholar and author, as it takes place. It is wonderful—in an ironic way that would have appealed to no one more than Jacques Derrida—that scholars and students will be able to reconstruct his part in the great humanistic tradition in Firestone Library.”

The working library is only one part of this fantastic body of material. Also included are the contents of the bookshelves throughout the Derrida household, from the living room to the attic and even Derrida’s nightstands. It’s easy to marginalize the household literature in favor of the philosophical works, but it surrounds and defines the working library in a formative, essential way; without it, the working library would be bereft of context and meaning and vice versa. To be found here is the casual reading matter of Derrida himself as well as that of his wife, Marguerite, and his sons Jean and Pierre, including books inscribed to and belonging to them and items from Marguerite’s professional realm of psychoanalysis. They offer a highly personal glimpse
of the intellectual life of the Derrida household, including some surprising finds that range from the humorous (Bushisms), to the startling (Jewelry Factories in Russia), the intriguing (Chats d’auteurs), the electrifying (La parole arabe), the sweet (a copy of Andersen’s Contes with a hiding place cut out in the middle), and the unexpectedly tender (the occasional flower pressed between the pages).

Regine Heberlein
Principal Cataloger and Metadata Analyst

Toni Morrison Papers

Over the past twelve months, Allison Hughes has completed processing the main part of the papers of Nobel Laureate Toni Morrison. The acquisition of the Morrison Papers, including more than 200 linear feet of original research materials, was announced by President Christopher Eisgruber in fall 2014.

During the first phase of processing, all manuscripts, typescripts, and corrected proofs for novels, short fiction, non-fiction, and other writings were organized and described. In summer 2015, digitization began in the Library’s digital studio to produce surrogates, chiefly of the manuscript materials, for reading room use. Much of this work will be completed by April 2016. Processing of correspondence, editorial files, photographs, press clippings, published materials, and special files pertaining to African American authors Toni Cade Bambara and James Baldwin has also been completed.

In June 2016, after Commencement, the Morrison Papers finding aid will go online, and the main portion of the papers will be made available for research. During the second phase of processing, Hughes will complete the arrangement and description, digitization will be finished, and the remaining papers will be processed. The Morrison Papers will be fully available by spring 2017.

Don C. Skemer
Curator of Manuscripts

Paul Volcker Public Policy Papers

The public policy papers of Paul A. Volcker ’49 are now available at Mudd Manuscript Library (see the finding aid at http://findingaids.princeton.edu/collections/mc279). Donated to the Library in September 2015, the collection primarily documents Volcker’s tenure as chairman of the Board of Governors of the Federal Reserve System, from August 1979 to August 1987, serving under Presidents Jimmy Carter and Ronald Reagan. The materials also cover the periods of his service as Undersecretary of the Treasury for International Monetary Affairs and as president of the Federal Reserve Bank of New York. In addition to the twenty-nine boxes already received, thirty additional boxes of materials will concern Volcker’s work with the World Bank, the United Nations, and President Barack Obama’s Economic Recovery Advisory Board, on which he served as chairman from February 2009 to January 2011.

Volcker’s career spanned a critical period in U.S. history, and his decisions regarding monetary policy greatly altered the nation’s economy. “His papers touch upon our nation’s—and the world’s—economic history, as well as his work with a number of humanitarian efforts,” commented Daniel Linke, University Archivist and Curator of Public Policy Papers.

Most recently, Volcker was instrumental in developing the “Volcker Rule,” a regulation in the Dodd-Frank Wall Street Reform and Consumer Protection Act intended to prevent banks from making speculative investments of the type that contributed to the financial crisis of 2007–2010. After various revisions, the law went into effect in 2014.

Volcker is also widely credited with ending the high inflation levels—up to 15 percent—in the United States during the 1970s and early 1980s. As chairman of the Federal Reserve Bank, Volcker adopted a tight money policy despite vociferous opposition: federal fund interest rates rose from 11.2 percent in 1979 to 20 percent in 1981, and unemployment briefly rose to over 10 percent. By 1983, the economy was recovering, and inflation had fallen to below 3 percent.

Volcker’s other public services are myriad. During his time in the Treasury Department, he was influential in the decision to end the conversion of American dollars into gold, which led to the end of the gold standard and to the beginning of widespread
floating exchange rates. In 1987 and again in 2003, he headed the private, nonpartisan National Commission on Public Service, each stint resulting in recommendations for overhauling the organization and personnel practices of the U.S. federal government. Between 1996 and 1999, he headed a committee formed to identify the assets in Swiss banks of victims of Nazi persecution. Since 2000, Volcker has served as chairman on a number of review groups: the International Accounting Standards Committee; a committee investigating corruption in the United Nations Oil-for-Food Program, which allowed Iraq to sell oil in exchange for food, medicine, and other goods; and a panel for the World Bank to review the operations of its Department of Institutional Integrity.

Volcker earned his undergraduate degree at Princeton University in 1949 and his master’s degree in political economy from Harvard University in 1951. He attended the London School of Economics during 1951 and 1952. At Princeton, he served as a charter trustee from 1984 to 1988. He was named a senior fellow by the Woodrow Wilson School of Public and International Affairs in 1975 and became a professor in 1988. Since 1997, he has held the title of Frederick H. Schultz Class of 1951 Professor of International Economic Policy, Emeritus.

Daniel J. Linke
University Archivist and Curator of Public Policy Papers

David K. Lewis and Analytical Philosophy

The Manuscripts Division is pleased to announce that the papers of philosopher David K. Lewis (1941–2001) have been donated to the Princeton University Library by his widow, Stephanie Lewis. The papers are available for research in the Department of Rare Books and Special Collections.

Lewis is widely regarded as one of the most important analytic philosophers of the twentieth century. He was the author of Convention (1969), Counterfactuals (1973), On the Plurality of Worlds (1986), Parts of Classes (1991), and more than 110 articles. He also published five volumes of collected articles between 1983 and 2000. Lewis made significant contributions to philosophy of mind, philosophical logic, philosophy of language, philosophy of science, philosophy of mathematics, epistemology, and metaphysics. His exceptional impact and influence were due not merely to the doctrines he defended, but also to the way he framed the philosophical debates in which he engaged. Lewis’s work continues to be widely discussed and remains a central part of contemporary philosophy.

Lewis was a graduate student in philosophy at Harvard University (PhD, 1967), where he met Stephanie Robinson, his future wife, in a philosophy of science course taught by J. J. C. Smart, who at the time was visiting Harvard from Australia. In 1966, Lewis accepted an assistant professorship at ucla. In 1970, Lewis became an associate professor at Princeton University. He was named Stuart Professor of Philosophy in 1995, and three years later was appointed Class of 1943 University Professor of Philosophy. Lewis and his wife made annual summer trips to Australia from 1971 until his death, and he became an integral part of the philosophical culture of Australia. Along with the Australian philosopher D. M. Armstrong, Lewis played an important role in reviving metaphysics in the latter half of the twentieth century.

The David K. Lewis Papers include approximately 16,000 pages of Lewis’s correspondence, both incoming and outgoing. Lewis’s letters are often very detailed, as he maintained ongoing conversations with his colleagues regarding many philosophical topics. Lewis’s writings include drafts of published articles and books, often along with publishing correspondence, reviews, and notes related to each publication.

Two research projects now underway make extensive use of the David K. Lewis Papers. The first, organized by Professor Peter Anstey of the University of Sydney and Stephanie Lewis, intends to publish the correspondence between Lewis and Armstrong. The second, “The Age of Metaphysical Revolution: David Lewis and His Place in the History of Analytic Philosophy,” is headed by Professor Helen Beebee of the University of Manchester and is funded by the British Arts and Humanities Research Council. The latter project has the goal of publishing several
volumes of Lewis’s correspondence and unpublished papers, as well as a monograph on Lewis and his place in the history of analytic philosophy.

don c. skemer
Curator of Manuscripts

T. A. Barron: Author, Conservationist

The Manuscripts Division is delighted to announce that the award-winning American author and conservationist Thomas A. Barron ’74 has donated his literary papers to the Library. Barron is the author of more than thirty books, including many well-known mythic-quest and fantasy novels, published in series such as The Great Tree of Avalon, which is a New York Times best-selling trilogy; The Atlantis Saga; The Adventures of Kate; and The Merlin Saga, currently being adapted for film by Disney.

Barron’s writing has been compared to that of authors such as J. R. R. Tolkien, C. S. Lewis, and Madeleine L’Engle. Barron has said of his writing, “My first priority is to craft enjoyable stories. Beyond that, I hope to create characters, plots, and themes that raise the big questions of life. Good fantasy isn’t an escape from reality, but rather an alternate, deeper view of reality.”

The T. A. Barron Papers include more than twenty linear feet of files about this popular author’s life and work. His papers provide full documentation for his novels, children’s books, nature books, and other published work since 1990. Articles, speeches, interviews, videos, unpublished writings, fan mail, and correspondence with other authors are part of the collection as well.

The materials are a welcome addition to the Department of Rare Books and Special Collections’ strong holdings of children’s and young adult literature, especially printed books and original artwork in the Cotsen Children’s Library. The Manuscripts Division holds the archives of other authors who also wrote for young audiences. These include Mary Mapes Dodge, who is best known as author of the novel Hans Brinker, or, The Silver Skates (1866) and as editor of St. Nicholas magazine; and Frances Hodgson Burnett, author of Little Lord Fauntleroy (1886) and The Secret Garden (1911).

As a youth, Barron lived on a ranch near Colorado Springs, Colorado, close to Pikes Peak. At Princeton, he majored in history and politics and wrote his senior thesis on U.S. presidential elections. He was awarded the prestigious Pyne Prize as well as the Class of 1901 Medal. He also was named a Rhodes Scholar, which enabled him to attend Balliol College at Oxford University. After extensive travels in Europe, Asia, and Africa, Barron earned JD and MBA degrees from Harvard University. He enjoyed a successful business career in New York City, but in 1989 decided to focus on writing, which had been his passion since childhood. Since returning to Colorado in 1990 with his wife, Currie, and their family, he has been a full-time author and conservationist. His first published novel was Heartlight (1990), the first volume in The Adventures of Kate trilogy.

The generous support the Barrons have provided to the Princeton Environmental Institute (PEI) has made possible the creation of the Thomas A. and Currie C. Barron Visiting Professorship in Humanities and the Environment; the Barron Family Fund for Innovations in Environmental Studies, which supports efforts by students and faculty to make connections between humanities and the environment; the T. A. Barron Prize for Environmental Leadership, awarded annually to a student who shows extraordinary leadership in environmental issues in any field; and the Henry David Thoreau Freshman Seminar in Environmental Writing. Barron is a former Princeton charter trustee and alumni trustee, and serves on PEI’s advisory board. He has also been very active with conservation organizations such as EarthJustice, The Nature Conservancy, and The Wilderness Society; the latter honored him in 1997 with the Robert Marshall Award, its highest award to a citizen conservationist. In 2000, he founded the Gloria Barron Prize for Young Heroes, which honors outstanding young people from diverse backgrounds who have made significant positive impacts on their communities and the environment.

The T. A. Barron Papers (c1522) are in the Manuscripts Division and, with the exception of some personal materials, are open for research.

don c. skemer
Curator of Manuscripts
A Founding Father in Revolutionary Paris

The Manuscripts Division is pleased to announce the acquisition of a letterbook kept by James Monroe (1758–1831) during the first part of his term as American Minister to France, 1794–1796. The volume includes 112 letters, probably in the hand of Monroe’s secretary and fellow Virginian Fulwar Skipwith. Many letters have minor textual differences from published versions, including a dozen with previously unrecorded corrections and revisions in Monroe’s own hand. Eighteen of the letters are unknown and unpublished, including six about American repayment of a loan from the Dutch financiers Willink, Van Staphorst & Hubbard.

Monroe was posted to Paris at the height of the French Revolution and arrived in Paris only days after the Reign of Terror had ended with the execution of Maximilien Robespierre, Louis-Antoine de Saint-Just, and others. On Sunday, August 10, 1794, Monroe penned his first official letter as U.S. Minister to France, sending political news to President George Washington’s Secretary of State, Edmund Randolph, a fellow Virginian. It was a difficult time for Monroe and for Franco-American relations. He found his position in France undermined by the American adoption of Jay’s Treaty, which preserved American neutrality in the war between France and Great Britain and which the French Directory viewed with suspicion.

One of Monroe’s principal diplomatic initiatives was securing freedom for American prisoners, the most famous being Thomas Paine (1737–1809), author of Common Sense and The American Crisis. A letter of November 1, 1794, to the French Committee of General Surety was part of Monroe’s successful effort to secure Paine’s release from Luxembourg prison in Paris, where he worked on The Age of Reason. Monroe wrote, “The citizens of the United States can never look back to the era of their own revolution without recollecting among the names of their most distinguished patriots that of Thomas Payne [sic]. The services that he rendered them in their struggle for liberty have made an impression of gratitude which will never be erased, whilst they continue to merit the character of a just and generous people.”

The Monroe letterbook is a large volume with 324 numbered pages. A stationer’s label on the front pastedown identifies the shop as “À L’Espérance,” located on Rue Neuve des Petits-Champs, facing the French Ministry of Finance. There one could buy quills, ink, paper, sealing wax, and other writing materials, as well as blank volumes like the present...
letterbook. It joins the Manuscript Division’s substantial holdings of Franco-American materials. These include the correspondence of Raymond de Fourquevaux (1508–1574), French ambassador to Spain, concerning colonization of Florida and the West Indies, 1565–1571, and the journal and more than 100 hand-colored maps by Louis-Alexander Berthier (1753–1815), an officer on General Rochambeau’s staff who traced the overland march of the French and American forces from Philipsburg, New York, to Yorktown, Virginia, in 1781, and then their return march to Boston in 1782. Another recent acquisition pertains to the travels and observations of French journalist Frédéric Gaillardet (1808–1882) in Louisiana, Mississippi, and other southern states, as well as in Canada and Cuba, 1837–1848.

Don C. Skemer
Curator of Manuscripts

Nat Clymer Photographic Collection

With support from the Friends of the Library, the Princeton University Archives has acquired the photographic collection of Nat Clymer, a contract photographer for the University from the early 1980s through the early 2000s. The nearly 14,000 images span Clymer’s career at Princeton and consist primarily of color 35 mm slides and negatives, medium format (6 cm × 7 cm) color and black-and-white negatives and color transparencies, and black-and-white contact sheets, as well as digital files.

The collection offers a vivid portrait of the University—its campus and buildings, and its faculty, students, and alumni engaged in a wide variety of activities. Clymer worked on assignment for a number of departments, including the Advanced Technology Center for Photonics and Optoelectronic Materials, the Development Office, the Princeton Materials Institute, and the Princeton Alumni Weekly. His work for PAW makes up the bulk of the collection.

Clymer began his photography career with the U.S. Navy and then worked as a staff photographer for various news outlets in Central New Jersey, after which he opened a private photography business. Outside of his professional work, Clymer also founded the New Brunswick chapter of Flashes of Hope and has lectured part-time in the Department of Journalism and Media Studies at the Rutgers University School of Communication and Information.

Daniel J. Linke
University Archivist and Curator of Public Policy Papers

DANIEL J. LINKE
University Archivist and Curator of Public Policy Papers
Chemistry Illustrated with *Chine Collé*: A Unique, Previously Unrecognized Implementation

(This article is an abridged version of the author’s paper in *The Private Library*, ser. 6, 7.2 [Summer 2014]: 50–61.)

For special illustration work, a type of print referred to as *chine collé* appeared in the early nineteenth century. Such prints consist of two different attached sheets of paper, with the printing done onto a paper that takes a fine impression and with the other sheet being a support sheet that can become a leaf of a book. The *chine collé* concept was first described in conjunction with lithographic printing, but it was adopted quickly for intaglio printing. The historical development of *chine collé* prints is not well documented, and very few contemporary descriptions by practitioners of the art are known. A first-hand account of how *chine collé* art prints were produced in the twentieth century at Thomas Ross & Son is found in an article by Penny Jenkins (“India Proof Prints,” *The Paper Conservator* 14.1 [1990]: 46–57).

*Chine collé* illustration is not generally associated with scientific publications, with the exception of natural history. This article brings attention to a nineteenth-century chemistry book with illustrations created by a unique implementation, not previously recognized, of the *chine collé* method. The book, *Notions générales de chimie* (Paris: Victor Masson, 1853) by the well-known chemists Jules Pelouze and Edmond Fremy, is typically found as one text volume and one atlas volume of twenty-four color plates with fifty-two numbered figures. The intent of the book is to provide a basic knowledge of elementary chemistry and its applications for non-specialists. The plates illustrate laboratory apparatus, chemical and metallurgical processing equipment, and various scenes relevant to the chemical industry.

Possibly unique to the book is the use of attached pieces of colored paper as a background onto which to print black line by lithography and then apply color by hand in gouache. Figure 1 shows an illustration printed in this way: the background paper is solid color, apparently dyed, not painted. Figure 2 illustrates experiments of the type done by the famous French chemist Antoine-Laurent Lavoisier, showing combustion in an oxygen atmosphere (above) and the generation of oxygen (below). Two background colors of paper are present, and the rest of the color is applied by hand in gouache. Examination of the upper right-hand corner area of the upper figure shows that the black line in lithography was printed after the blue paper was attached to the substrate paper, which is one leaf of the atlas volume. The applied color is a thick, opaque paint that can be seen when a small area from the lower part of figure 2 is magnified (fig. 3). Because the illustrations in *Notions générales de chimie* were hand-painted, it is not surprising to find that the colors of the details vary considerably among examples of the book, suggesting that multiple artists were employed and that a precise color template was not provided.

A year after its publication in Paris, *Notions générales de chimie* appeared in an English translation by Edmund C. Evans: *General Notions of Chemistry* (Philadelphia: Lippincott, Grambo & Co., 1854). In the American book, twenty-seven of the original fifty-two figures are reproduced in chromolithography on eleven plates. For comparison with figure 2, figure 4 shows the same illustrations printed in chromolithography from the Philadelphia translation. This contemporary interpretation of hand-colored illustrations in chromolithography is another unusual aspect of the chemistry text by Pelouze and Fremy.

*Notions générales de chimie* has not been noticed by historians of the graphic arts and book illustration, but it appears to contain a unique implementation of a type of *chine collé* illustration. No other example of such a method to produce color illustrations in a chemistry book is known to the author.

RONALD K. SMELTZER
Fig. 1. Plate 22, iron-working machinery from *Notions générales de chimie* (Paris, 1853). To make it obvious that the background color is a piece of blue paper, a corner is lifted.

Fig. 2. Plate 1 from *Notions générales de chimie*, illustrating Lavoisier’s experiments: combustion in an oxygen atmosphere and the generation of oxygen.

Fig. 3. Small area of plate 1 (fig. 2) from *Notions générales de chimie* showing the thick, opaque paint.

Fig. 4. Frontispiece from *General Notions of Chemistry* (Philadelphia, 1854), reproducing in chromolithography plate 1 (fig. 2) from the original Paris edition of the book.

This project joins a rich body of scholarly works on the representation of World War II in youth-oriented books and media, but Chen’s is the first monograph to focus on the ways in which Chinese and English sources portray the war fought in the Asia-Pacific theater between Imperial Japan and China. Primary sources collected and analyzed in this study include Chinese children’s literature, illustrated story books, oral narratives by survivors of Japanese biological warfare in the province of Zhejiang, China, and American juvenile fiction. Through content analysis, literary criticism, visual analysis, and socio-political critique, Chen’s work unveils the dominant pattern of war stories, traces chronological changes over the seven decades from 1937 to 2007, and reveals how the history of the Sino-Japanese War has been constructed, censored, and utilized to serve shifting agendas.

This book benefited from Cotsen’s invaluable collection of Chinese-language materials, resulting in a fuller description of the birth of Chinese children’s literature during the twilight of the Qing dynasty, as well as an enhanced understanding of how publishing for youth was influenced by China’s prolonged sense of insecurity under Japan’s military threat from 1894 through 1945.

Always interested in how children’s books shape young people’s perception of self and understanding of the world, Chen is working on her next project, an examination of the theory and practice of sex education during the Republic of China (1912–1949) as reflected in educational journals, school textbooks, and children’s leisure reading materials. She will present her findings at a children’s literature symposium held in Qingdao, China, in June 2016.
Adler Prize

The Elmer Adler Undergraduate Book Collecting Prize is endowed by the estate of Princeton’s first Curator of Graphic Arts. Adler heartily encouraged book collecting by Princeton undergraduates. The prize is awarded annually to students who have—in the opinion of a committee of judges—“shown the most thought and ingenuity in assembling a thematically coherent collection of books, manuscripts, or other material normally collected by libraries.”

This year’s committee consisted of veteran Friends Council members Claire Jacobus and Louise Scheide Kelly; Literature Bibliographer John Logan; and Friends Council member Melissa Verhey, who is a doctoral candidate in the Department of French and Italian.

First prize was awarded to Samantha Flitter, Class of 2016. In her essay, “The Sand and the Sea: An Age of Sail in Rural New Mexico,” she discusses her collection of books on British maritime history, which allows her to “experience another world as viscerally as if it were my own.” Samantha received a prize of $2,000 and Peter T. Leeson’s book *The Invisible Hook: The Hidden Economics of Pirates*. Her essay will represent Princeton in the National Collegiate Book Collecting Competition, sponsored by the Antiquarian Booksellers’ Association of America.

Preston Lim, Class of 2017, received second prize for his essay, “From Burma to Baku: Travel and the Art of War.” Preston’s interest in military history, specifically the South African War and the First and Second World Wars, began upon learning of his grandfather’s experiences as a partisan fighter in China during World War II. Preston received a prize of $1,500 and a copy of *Reluctant Accomplice: A Wehrmacht Soldier’s Letters from the Eastern Front*, edited by Konrad H. Jarausch.

Third prize went to Alex Cuadrado, Class of 2016, for his essay, “Memories and Itineraries: The Pilgrim’s Guide to the World.” Alex has supplemented his collection of pilgrimage itineraries and narratives with artifacts from his own travels. Alex received a prize of $1,000 and Roxanne L. Euben’s book *Journeys to the Other Shore: Muslim and Western Travelers in Search of Knowledge*.

Princeton University Press donated the book prizes. Each of the winners will also receive a certificate from the Dean of the College.

Congratulations Samantha, Preston, and Alex.

Faith Charlton
Lead Processing Archivist for Manuscript Division Collections

Graduate Student Essay Prize

The Prize for Outstanding Scholarship by a Princeton University Graduate Student is awarded annually for an essay that demonstrates scholarly merit and creative research in one or more of the divisions of the Library’s Department of Rare Books and Special Collections: Cotsen Children’s Library, Graphic Arts, Historic Maps, Manuscripts, Public Policy Papers, Rare Books, University Archives, and Western Americana. A submission can also be based upon the special collections of the Scheide Library, the Marquand Library of Art and Archaeology, and the East Asian Library.

Members of the review committee for this year’s prize were Friends Council members Douglas Bauer, John Fleming, Wanda Gunning, Claire Jacobus, Norman Klath, and Ronald Smeltzer, along with Daniel Linke, University Archivist and Curator of Public Policy Papers, and Mudd Library archivists Alexis Antracoli and Jarrett Drake.

The prize was awarded to Emily Riley, a fourth-year student in the Department of History, for her essay, “The United Nations Relief and Rehabilitation Administration and the Humanitarian Origins of International Development Aid.” In it, she
The Friends of the Princeton University Library Research Grant program will support visits from thirty-one researchers to Princeton in the coming year. The awardees and their projects are listed below. The members of the grants committee were Librarian for Latin American, Latino, and Iberian Studies Fernando Acosta-Rodriguez, Friends Council member Landon Jones, Assistant University Archivist for Public Services Sara Logue, and Assistant Professor of Religion Seth Perry. I thank them for their careful review and selection of the successful applications. Linda Oliveira, who serves as the administrative point person for the program, provided additional support this year during the committee’s meeting. Colleagues in the Department of Rare Books and Special Collections and throughout the Princeton University Library helped to review the first round of nearly one hundred applications and made initial recommendations to the committee. Based on those recommendations, the grants committee reviewed forty-six proposals in the process of selecting the final 2016–2017 recipients.

The generous ongoing support of the Friends of the Princeton University Library has been essential to the grant program. Continued support from the Council of the Humanities, the Seeger Center for Hellenic Studies, and the Program in Latin American Studies has also helped the Library to invite a diverse range of scholars and researchers, thereby further spreading the word about the unique collections of the Princeton University Library.

GABRIEL SWIFT
Reference Librarian, Rare Books and Special Collections

PRINCETON UNIVERSITY LIBRARY RESEARCH GRANTS FOR 2016–2017

Unless otherwise noted, these grants have been funded by the Friends of the Princeton University Library.

Rachel Cope, “Sanctification and Friendship in the Correspondence of Catherine Livingston Garretson,” Manuscripts Division.


Ben Davidson, “Freedom’s Generation: Coming of Age in the Era of Emancipation,” Cotsen Children’s Library, Manuscripts Division, Rare Book Division, University Archives, with funding provided by the Cotsen Fund.


James Ford, “Disheveling the Origins: Impossible Canonicity and African Diasporic Writing,” Rare Book Division, with funding from the Sid Lapidus ’59 Research Fund for Studies of the Age of Revolution and the Enlightenment in the Atlantic World.

Carey Gibbons, “The Distinction and Reduction of the Female Body in Art Deco Illustration,” Graphic Arts Collection, with funding from the Elmer Adler Fund.

Konstantina Georgiou, “Twentieth-Century Poetry Translators from Modern Greek into English,” Manuscripts Division, Rare Book Division.


William Hart, “I Am a Man: Martin Freeman and the Cant of Colonization,” Rare Book Division, University Archives, with funding from the Rare Book Fund.


Martha Klironomos, “George Seferis Papers,” Manuscripts Division, Rare Book Division.


Janis Nalbadidacis, “In the Dungeons of the Dictatorship: Torture Centers in Argentina and Greece during the Period of Dictatorship,” Manuscripts Division, with funding from the Stanley J. Seeger ’52 Center for Hellenic Studies.

Ana Rodríguez Navas, “Revelaciones íntimas’: Gossip, Dissent, and the Public Sphere,” Manuscripts Division, with funding from the Program in Latin American Studies (PLAS).

Keith O’Sullivan, “The Horse as Romantic Symbol in Children’s Literature and Illustration from the Late Eighteenth Century to the Present Day,” Cotsen Children’s Library, with funding from the Cotsen Fund.

Maria Papadopoulou, “Between City and Cosmos: Mapping Alexandria and the Oikoumene: A Study in Cartographic Heritage,” Rare Book Division, Historic Maps Collection, with funding from the Stanley J. Seeger ’52 Center for Hellenic Studies.


Lucas Sheaffer, “Damning the American Imagination,” Manuscripts Division.


Raji Soni, “The Idiomatic Sublime, or les petits abîmes: Kant in the Archive of Derrida’s La Vérité en Peinture,” Rare Book Division.

Madeline Steiner, “Public Performances, Private Pullmans: Traveling Black Performers on the Rails in Jim Crow America,” Manuscripts Division.

Francesca Tancini, “Walter Crane: Apostle of Art for the Nursery,” Cotsen Children’s Library, Graphic Arts, Manuscripts Division, Rare Book Division, with funding from the Cotsen Fund and the Elmer Adler Fund.


FAITH CHARLTON has accepted the position of Lead Processing Archivist, Manuscripts Division Collections, effective May 9. Faith has been a Processing Archivist at Princeton since 2013, primarily working on Americana materials. During much of that time, she has taken a lead role in working with colleagues in Firestone and Mudd as chair of the Archival Description Group. She represents Princeton on national committees relating to ArchivesSpace and to the Social Networks and Archival Context Cooperative (SNAC). Faith’s transition to her new position will be virtually invisible. Nonetheless, it represents a significant strengthening of Technical Services staffing devoted to some of the Library’s most distinctive and significant collections.

Promotions

JARRETT DRAKE, Digital Archivist, Mudd Library, promoted to the rank of Librarian, July 1.


THOMAS KEENAN, Slavic, East European and Eurasian Studies Librarian, Collection Development, promoted to the rank of Librarian, July 1.

DARWIN SCOTT, Mendel Music Librarian, Deputy University Librarian, promoted to the rank of Senior Librarian, July 1.

NIKITAS TAMPAKIS, Application Delivery Analyst/Manager I, Systems Department, Deputy University Librarian Office, January 18.

Continuing Appointments

JEREMY DARRINGTON, Politics Librarian, Collection Development, July 1.

WILLOW DRESSEL, Engineering Librarian, Collection Development, July 1.

REBECCA FRIEDMAN, Assistant Librarian, Marquand Library, Deputy University Librarian, July 1.

ANNE MARIE PHILLIPS, University Records Manager, Mudd Library, RBSC, July 1.

GABRIEL SWIFT, Reference Librarian for Special Collections, RBSC, July 1.

New Staff

ASHLEY GAMARELLO, Digital Imaging Technician, Deputy University Librarian Office, January 18. Ashley arrives from Freepeople, where she worked as an e-commerce photo editor and retoucher. After earning a BFA in photography from the University of the Arts in Philadelphia, Ashley spent several years as a digital photographer, working with materials from the Costume and Textiles collection at the Philadelphia Museum of Art. In addition, her duties included creating TMS reports and researching inventory databases. Ashley continues to create fine art photography in both digital and analog formats.

JORDAN HEBERT, Digital Imaging Technician, Deputy University Librarian Office, January 18. Jordan comes from the Museum of Modern Art Design and Bookstore, where he worked with customers and staff to coordinate publications with current and pending exhibitions. In addition, Jordan worked at the International Center of Photography library, digitizing materials from its holdings. A skilled film photographer and darkroom technician, Jordan continues to create fine art photographs and recently showed his photography at a two-man show in Brooklyn, “Thanks for the Reminder.”

STEVEN KNOWLTON, Librarian for History and African American Studies, Collection Development, March 28. Steven comes from the University of Memphis, where he was a Collection Development Librarian (Assistant Professor) and interim head of the Collection Management Department. He holds an MA in history from the University of Memphis (with a thesis on “Memphis Public Library Service to African Americans: A History of Its Inauguration, Progress, and Desegregation”) and
a BA in history from the University of Michigan. His MLIS degree is from Wayne State University.

SARAH MEADOWS, Finance and Administrative Coordinator, Center for Digital Humanities, Deputy University Librarian, March 22. Sarah has a background in accounting (she qualified as a Chartered Accountant in England), and she has worked in a number of different universities, including Oxford University and The College of New Jersey, in both financial and administrative roles. Prior to Princeton, Sarah was a grant administrator at the Bonner Foundation in Princeton, administering a grant run by the foundation in collaboration with TCNJ.

ELAINE RUSSIAN, Library Facilities Assistant, Financial and Office Services, May 16. Elaine’s previous position was in retail home furnishings. She started with a small local company more than thirty years ago when it decided to enter a growth phase. During that time she worked her way up to Director of Operations and was responsible for opening over twenty stores.

SQUIRREL WALSH, Special Collections Assistant IV (Imaging Coordinator), Rare Books and Special Collections, January 18. Squirrel holds a BA in art history from Williams College and an MA in art history and an MS in library science from the University of North Carolina. In addition to experience at several nonprofit libraries, Squirrel gained public services experience while at Bridgeman Art Library, the New York Public Library Picture Collection, and UNC’s Visual Resources Center and Sloane Art Library.

Retirement

HATTIE LIVELY will retire from the Princeton University Library on June 28. Hattie has worked at the Library for thirty-seven years and is currently the Coordinator for Stokes Library Operations.
The Department of Rare Books and Special Collections is one of the premier repositories of its kind. Its holdings span five millennia and five continents and include around 300,000 rare or significant printed works; 30,000 linear feet of textual materials, ranging from cuneiform tablets to contemporary manuscripts; a wealth of prints, drawings, photographs, maps, coins and other visual materials; the Scheide Library; the Cotsen Children’s Library; and the Princeton University Archives.

**FEATURED RECENT PUBLICATIONS**

*By Dawn’s Early Light: Jewish Contributions to American Culture from the Nation’s Founding to the Civil War*

Published to coincide with a Princeton University Art Museum exhibition based primarily on gifts and loans to the Princeton University Library from Leonard L. Milberg, Class of 1953, this 352-page catalogue contains 13 scholarly essays and 75 full-color illustrations. The book provides a window onto an era of cultural vitality and change, illuminating the extraordinary creativity of American Jews in the new republic and the birth of American Jewish culture.

*Price:* $50 plus shipping

*Nova Casarea: A Cartographic Record of the Garden State, 1666–1888*

Commemorating the 350th anniversary (1664–2014) of the naming of New Jersey, this heavily illustrated book introduces viewers to the maps that charted the state’s development from unexplored colonial territory to the first scientifically surveyed state in the Union. Coastal charts, manuscript road maps, and early state maps provide a historical background to the state’s first wall maps and county atlases. Winner of the Arline Custer Memorial Award of the Mid-Atlantic Regional Archives Council. Available in two editions.

*Regular edition price:* $100 plus shipping

*Special edition with slipcase:* $250 plus shipping

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*To purchase your copy, or for more information, please contact:*

Linda Oliveira, Library Secretary Specialist for Rare Books and Special Collections

Phone: 609–258–3155  e-mail: loliveir@princeton.edu
Friends of the
PRINCETON UNIVERSITY LIBRARY

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. 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.