



NEWSLETTER

NUMBER 35

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FROM A THANKFUL CURATOR

In 2007, following a curatorial tour of the exhibition “Numismatics in the Renaissance,” Robert Ross (pictured below) introduced himself to me as a local collector of medals who would like to discuss the possible donation of his collection to Princeton’s Numismatic Collection. The excitement of this overture—the kind that every curator hopes for and seldom receives—was dampened only slightly by the realization that Mr. Ross and I had different understandings of the word “medal.” The exhibition I had just opened had dozens of what I consider medals: round cast or struck objects, often made by well-known artists (that exhibition included works by Pisanello, Cellini, and Leone Leoni), usually portraying an individual or commemorating an event. What Mr. Ross collected were what I term “decorations,” wearable insignia awarded for valor or national service.

I had curated decorations as well as medals (to use my terminology) in my two decades at the American Numismatic Society and was delighted by the opportunity to build Princeton’s collection of them as well as the round variety. Ross, however, set forth his main criterion for donation: the material should be useful for teaching, research, and exhibition. When he asked what Princeton was lacking in the way of personal and commemorative medals for those purposes, I explained that while we had a solid collection of Renaissance medals (chiefly the gift of Cornelius C. Vermeule III) and a fair representation of 19th- and 20th-century ones, we were surprisingly weak in European medals of the classical

period (ca. 1600–1800). At that point, he purchased several dozen medals of that period, which he immediately donated to the Numismatic Collection. Within a brief time, a graduate student in the Department of Art and Archaeology undertook a study of the coronation medals of the Holy Roman Emperor Charles VI, and the extensive series of medals of Louis XIV that Ross donated have served for a presentation to an undergraduate class in the French Department and will be the subject of a research article I am writing for the *Library Chronicle*.

In the meantime, we pursued discussion of the way to ensure that the collection would meet his criterion of service for teaching, research, and exhibition. As Ross had spent much of his career in investment



Photograph by Alan Stahl

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Thankful Curator . . .

banking in Latin America, medals from those countries constituted a major portion of the collection he had been building since his youth. After meeting with faculty members in the Program in Latin American Studies, we decided to move toward a specialization in that area. Over the past five years, Mr. Ross has systematically sold pieces in his collection to fund purchases of Latin American medals, which he has been donating to Princeton in a series of annual gifts that has made ours the definitive collection worldwide of such material. Once the scholarly value of such a collection had been affirmed, we began to move toward realizing his goal of integrating his medals into the University's academic life. The process bears its first fruit with the opening in February of the exhibition "From a Thankful Nation: Latin American Medals and Orders in the Robert L. Ross Collection, Princeton University," which is accompanied by a full-color catalogue of 736 pages, co-written by Ross and me, which sets the medals within their historical and political contexts. The preface to the catalogue, by Miguel Angel Centeno, Professor of Sociology and International Affairs and Chair of Princeton's Department of Sociology, makes the connection between the medals and their use in the political systems of Latin America. On Sunday, April 13, at 3:00 p.m., Professor Centeno



Brazil, Order of the Rose, created in 1829.
Photograph by John Blazejewski.

will give a public lecture on the ideals exemplified by the pieces in the exhibition. The lecture in McCormick Hall 101 will be preceded by a curatorial tour of the exhibition at 1:30 p.m. and followed by a reception in the Main Gallery. Additional curatorial tours will take place on Friday, February 28, and Thursday, May 29, at 3 p.m. "From a Thankful Nation" will be on view from February 21 through August 3.

—Alan M. Stahl

Special Offer

To commemorate the 350th anniversary (1664–2014) of the naming of New Jersey, the Princeton University Library will mount an exhibition of historic maps and publish *Nova Caesarea: A Cartographic Record of the Garden State, 1666–1888*. The exhibition and extensively illustrated volume will introduce readers to the maps that charted the state's development from unexplored colonial territory to the first scientifically surveyed state in the Union. The book will focus on the state's first wall maps and county atlases; their large scale allowed their creators to include the names and locations of 19th-century merchants and farmers. The maps will be supplemented with lithographs from the atlases and photographs of the locations today.

Friends of the Library will receive a free copy of the lithograph-wrapped hardcover edition, which will contain one large fold-out state map. Additional copies can be ordered at the pre-publication price of \$75 (\$100 after April 1, 2014). A specially bound and slipcased edition of 350 commemorative copies will be numbered and signed by the author (John Delaney) and designer (Mark Argetsinger) and will be accompanied by a duplicate set of enlarged county wall maps in a companion folder. Copies may be ordered (while supplies last) at the pre-publication price of \$200 (\$250 after April 1). An order form can be printed from <https://blogs.princeton.edu/rbsc/files/2013/12/NJ-Maps-flyer.pdf>. Or call or email Linda Oliveira (609-258-3155; loliveir@princeton.edu).

NOTABLE ADDITIONS

New acquisitions/discoveries in the Department of Rare Books and Special Collections are most often reported these days on each division's blog (see <http://blogs.princeton.edu/rbsc/>). But sometimes it's fun to catch up with a few of the more spectacular new purchases and gifts in one place.

GRAPHIC ARTS COLLECTION

Early in 2013, Pablo Garcia (Princeton M.Arch., 2003), opened a Kickstarter account and introduced the optical device known as the camera lucida to viewers. "For the whole of the 19th century it was THE indispensable drawing aid for great masters and for technical illustrators alike," he began. "The camera lucida allows you to trace what you see . . . superimposing a virtual image of your subject onto the paper so that you can see both your hand and your subject at the same time."

Garcia, Assistant Professor of Contemporary Practices at the School of the Art Institute of Chicago, and his colleague Golan Levin, Associate Professor of Computation Arts at Carnegie Mellon University, wanted to bring this remarkable but rare instrument to present-day students and artists. The online support they received enabled them to design and manu-

facture the NeoLucida, a 21st-century version of the optical device.

Princeton's Graphic Arts Collection not only owns an original 19th-century camera lucida but now also a NeoLucida. The many students who come to view our collection of rare and fragile optical devices will have the hands-on opportunity to experience the ease with which artists were able to sketch the world with little or no previous drawing instruction. The light-weight and remarkably easy-to-use drawing aid was unpacked and used for the first time at a recent meeting of the Princeton Area Alumni Association. It was a hit!

(Please be advised that the original units are completely sold out but that Professors Garcia and Levin are working to meet demand. Their website [neolucida.com] includes instructions not only for ordering one but also for building one yourself.) —Julie Mellby



HISTORIC MAPS COLLECTION

Thanks to the Friends of the Princeton University Library, the Historic Maps Collection now includes the most popular early map of New Jersey, which settled the boundary between New Jersey and New York. A fertile farm scene with a strange-looking raccoon frames the title of William Faden's "The Province of

New Jersey, Divided into East and West, Commonly Called the Jerseys." The note below the vignette states that the map is based on the survey work of Bernard Ratzer, a British Army officer who had been appointed in 1769 by King George III's boundary commissioners to help settle the century-old dispute.

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Notable Additions . . .



William Faden (1749–1836), “The Province of New Jersey, Divided into East and West, Commonly Called the Jerseys” ([London], December 1st, 1777). Copperplate map, with added color, 78 × 57 cm.

The northwest point of the state is given as the meeting of the Delaware and “Mahacmack” (today’s Neversink) Rivers. From there to the west side of the Hudson River, angling down to a latitude of 41°, the boundary line runs in a southeasterly direction. Small black rectangles mark the general locations of private and public buildings, but the only named one is Nassau Hall of the College of New Jersey in Princeton. At the time, the map was the largest of the province that had been published, and despite obvious errors in the depiction of roads and county boundaries, it remained the standard for decades.

Princeton’s copy, dissected into parts and mounted on linen for folding into a case, has special historical provenance. It once belonged to Hugh Percy, 2nd Duke of Northumberland (1742–1817), and bears his

family bookplate on the verso. As a Member of Parliament, Percy had voted against repeal of the Stamp Act in 1766, but gradually grew opposed to the king’s American policies. As a British officer, however, he dutifully led his brigade in the American Revolution. At the Battle of Lexington and Concord, according to the *Oxford Dictionary of National Biography*, “Percy played a crucial role in saving Lieutenant-Colonel Smith’s force from destruction as it retreated to Boston.” Disenchanted with the war and with his treatment by General Sir William Howe, he returned to England in 1777, the year the map was published. Percy may well have used the map for reference in subsequent years.

—John Delaney

MANUSCRIPTS DIVISION

On March 3, 1939, the celebrated American travel writer Richard Halliburton (1900–1939), Class of 1921, set out in the *Sea Dragon*, his new 75-foot Chinese junk, on what would turn out to be his final adventure. Halliburton planned to sail from Hong Kong to San Francisco, where the Golden Gate International Exposition was taking place. He hoped that the voyage of the *Sea Dragon* would serve as a show of American solidarity with China against Japanese military conquest.

Among the many people who came to see the *Sea Dragon* at its Hong Kong mooring just before its ill-fated maiden voyage was a young California merchant marine and amateur photographer named Robert Pullen (1919–1993), who had enjoyed reading many of Halliburton’s bestselling travel books, such as the *Royal Road to Romance* (1925). Pullen photographed the *Sea Dragon* with a Kodak-style folding camera and 2.5 × 4.25-inch black-and-white film. Unlike most views of the *Sea Dragon*, Pullen’s close-up view, never before seen, shows the junk’s stern, with the name *Sea Dragon* and home port of Hong Kong boldly emblazoned in Chinese characters below a yin-and-yang symbol. Further down, we see the large painted image of a phoenix, below which are a series of Chinese mythological scenes, including a phoenix and horses. The actual dragon can be seen painted on the side of the junk.

Just three weeks out to sea, on March 23, the *Sea Dragon* sailed into a typhoon, lost radio contact, and disappeared. Later that year, Halliburton and his crew

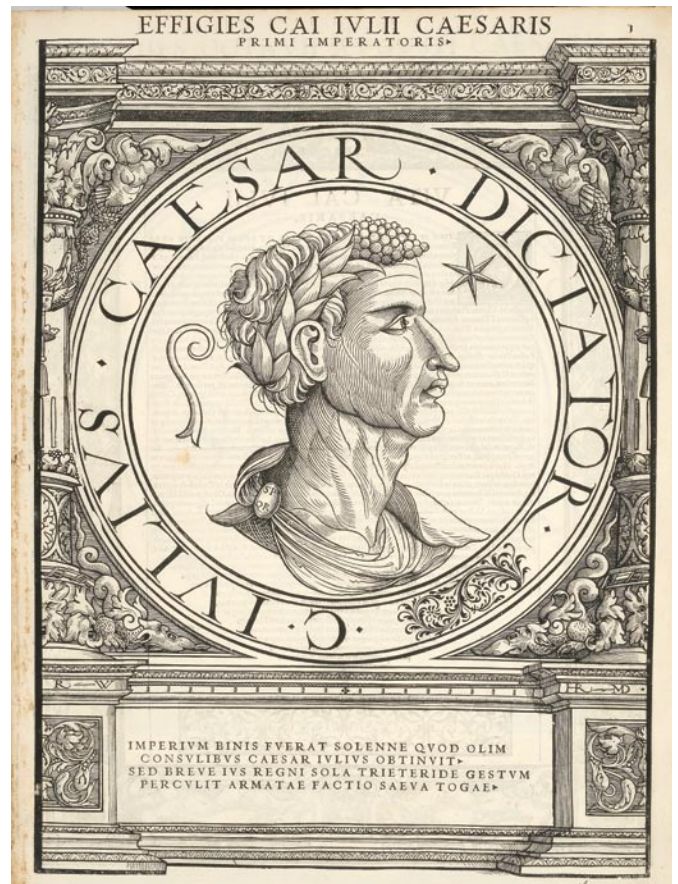


Robert Pullen's negative was scanned by Roel Muñoz in the Library's digital studio. Minjie Chen, Project Cataloguer for East Asian Collections, provided interpretations of the characters and images.

would be declared lost at sea. But Pullen never forgot the excitement of seeing the *Sea Dragon* and being a witness to history. He kept the photographic negative and print for the rest of his life. Recently, his daughter Barbara Wilson of Muscle Shoals, Alabama, thoughtfully donated the photo to the Princeton University Library so that it could be kept with the Richard Halliburton Papers (C0247) in the Manuscripts Division. In addition to letters to his parents and autograph and/or typescript drafts of seven of his books, the collection contains 10 boxes of photographs, many of which were never published. —Don C. Skemer

MARQUAND LIBRARY OF ART AND ARCHAEOLOGY

The Marquand Library of Art and Archaeology has recently acquired a tour de force of Renaissance bookmaking: Jacobus Strada's *Imperatorum Romanorum omnium orientalium et occidentalium verissimae imagines ex antiquis numismatis quam fidelissime delineatae*. This regal, folio-sized gathering of large-scale woodcut portraits was published in Zurich in 1559. Strada (c. 1515–1588), a renowned Mantua-born architect, collector, and antiquary at the Hapsburg court, created here a veritable imperial cavalcade, devoting two full pages to each of 118 selected rulers from Julius Caesar (below) to Charles V. In 1553, Strada had published a more modest but influential numismatic study, the *Epitome thesauri antiquitatum*, which is also owned by Princeton, and later tried to garner support for several deluxe multivolume publishing projects, but the *Imperatorum Romanorum* stands as his magnum opus.



Photograph by John Blaziejewski

The rectos of the *Imperatorum Romanorum* feature individualized portrait medallions based on antique models that are set within elaborate architectural
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Notable Additions . . .

surrounds. The portraits—each more than 11 inches in diameter—are attributed to Hans Rudolf Manuel Deutsch (1525–1571), who relied for the likenesses on a monumental corpus of drawings after ancient coins and medals that Strada was then creating for the Augsburg banker Hans Jakob Fugger (1516–1575). Deutsch’s drawings were transferred to wood blocks and printed by Rudolph Wyssenbach and Christoph Schweitzer. Intricately framed biographical texts on the versos are artfully laid out and ornamented with hundreds of varied woodcut arabesques that are by Peter Flötner (1485–1546). Marquand’s copy is bound in German or Dutch 17th-century mottled calf with gilt spine decoration.

—Sandra Ludig Brooke

RARE BOOK DIVISION

Like F. Scott Fitzgerald’s novel itself, the epigraph of *The Great Gatsby* (1925) has achieved mythic status.

Then wear the gold hat, if that will move her;
If you can bounce high, bounce for her too,
Till she cry “Lover, gold-hatted, high-bouncing lover,
I must have you!” —Thomas Parke D’Invilliers

Who was Thomas Parke D’Invilliers? First appearing in *This Side of Paradise*, he is the poet-companion of Amory Blaine and carried the epithet “that awful highbrow.” Here, on the title page of Fitzgerald’s third novel, D’Invilliers provides paratextual poetry. Custom expects epigraphs to be written by real authors. D’Invilliers’s signed epigraph reverses what we understood him to be when we first met him.

According to Professor James L.W. West III, general editor of the Cambridge Fitzgerald Edition, “several times during his life, F. Scott Fitzgerald received queries from people who wanted to quote that epigraph. They wanted to know who T. P. D’Invilliers was, so they could seek permission. But I have never seen, am not aware of, any document in which Fitzgerald says that T.P. D’Invilliers is a fictional character, and that he wrote that epigraph himself.”

A recent gift of a presentation copy of *The Great Gatsby* provides documentary evidence of what has long been assumed regarding Fitzgerald’s authorship of the epigraph: he wrote “(myself)” under D’Invillier’s name.

—THOMAS PARKE D’INVILLIERS.
(myself)

Moreover, this copy has an added attraction.

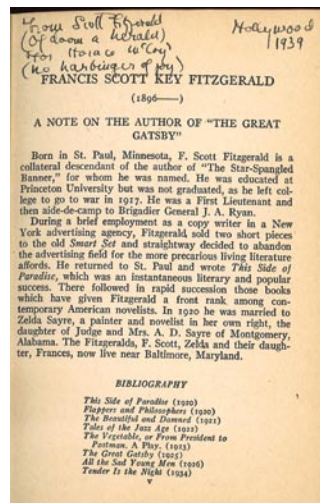
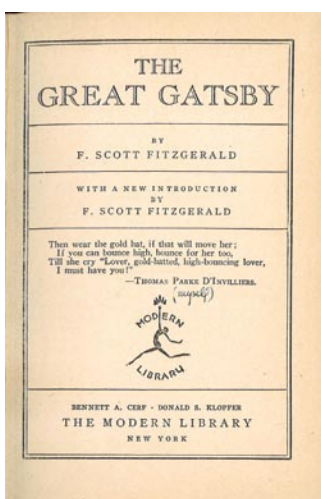
The presentation inscription is the autograph original of a Fitzgerald poem: “From Scott Fitzgerald / (Of doom a herald) / To Horace McCoy / (no harbinger of joy) Hollywood 1939.” McCoy (1897–1955), the author of hardboiled novels and a near contemporary of Fitzgerald, is best known for *They Shoot Horses, Don’t They?* (1935).

The gift is a legacy to the Library from the Lawrence D. Stewart Living Trust. Stewart (1926–2013), professor of English at California State University at Northridge, purchased the book in a California bookstore and published his findings in 1957 (Stewart, “Scott Fitzgerald D’Invilliers,” *American Literature* 29 [May 1957]: 212–13). His article did not reproduce the signed title page or the autograph inscription.

—Stephen Ferguson

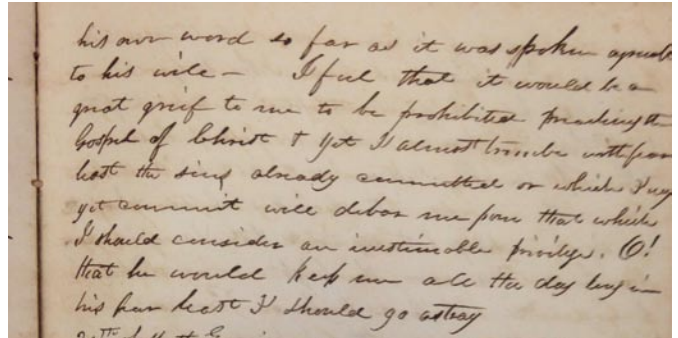
UNIVERSITY ARCHIVES

The two volumes of the diary of Robert Wood Sawyer, Class of 1838, comprise more than 300 pages. Volume 1, which Sawyer wrote during his junior year (1837) and a small portion of his senior year (1838), opens with an account of his upbringing and his religious awakening. Subsequent entries occasionally touch on aspects of college life, such as lectures by the president and attendance at chapel, but mainly focus on his spiritual life and study. The volume is especially notable for Sawyer’s description of his visits to the church in Princeton’s African American community. Although volume 2 begins in Sawyer’s final days as a Princeton student, the journal primarily



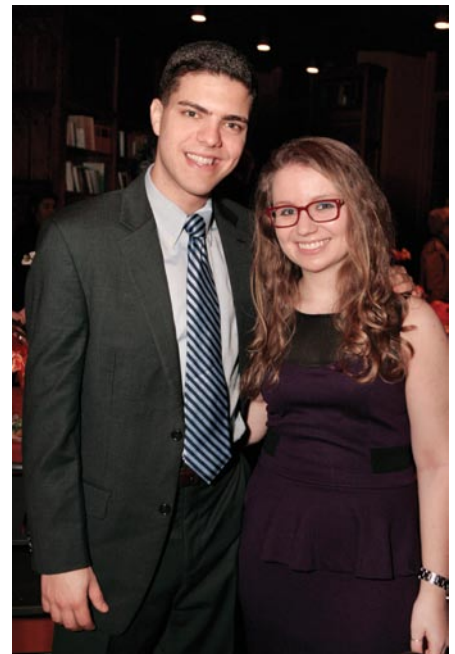
documents his time as a Presbyterian missionary in Monrovia, Liberia, from 1841 until his death in 1843. The journal contains detailed descriptions of Sawyer's interactions with the tribesmen, kings, and governors he encounters; his efforts to build a school and to establish other missions; and his dealings with local people. The volumes have been added to the Student Correspondence and Writings Collection (AC334).

—Daniel J. Linke



Celebrating Friendship

The Friends of the Library held their annual dinner on January 26 in magnificent Chancellor Green. Adler Prize winners Rory Fitzpatrick, Class of 2016 (first prize), and Jacob Scheer, Class of 2015 (third prize co-winner), were on hand to collect their awards. University Archivist and Curator of Public Policy Papers Dan Linke surprised featured guest speaker A. Scott Berg by reading a previously unknown letter from Woodrow Wilson to his future biographer, in which he praised Berg for having done “an excellent job of capturing my character and my times.”



Photographs by Frank Wojciechowski



THE FRIENDS' CALENDAR

Exhibitions and Related Events



MAIN EXHIBITION GALLERY, FIRESTONE LIBRARY

From a Thankful Nation: Latin American Medals and Orders from the Robert L. Ross Collection at Princeton University

February 22 – August 3, 2014

Sunday, April 13, 3:00 p.m.: Lecture in 101 McCormick Hall by Professor of Sociology Miguel Centeno, followed by a reception in the Main Gallery
Friday, February 28, 3 p.m.; Sunday, April 13, 1:30 p.m.; and Thursday, May 29, 3:00 p.m.: Gallery tour with exhibition curator Alan M. Stahl



SEELEY G. MUDD MANUSCRIPT LIBRARY,
65 OLDEN STREET

Building the House of Knowledge: The Graduate College Centennial

Through June 6, 2014

More Events

Sunday, April 13: Annual meeting of the Friends of the Princeton University Library.

Sunday, March 16 and April 20, 2:30 p.m.: Princeton Bibliophiles and Collectors, East Pyne 111. For more information: Ronald K. Smeltzer, 609-924-4789.

Gallery Hours (call 609-258-3184 for holiday hours)

To June 9: weekdays, 9:00 a.m. to 5:00 p.m., weekends, noon to 5:00 p.m. (except Mudd Library)

Summer hours: weekdays, 8:30 a.m. to 4:30 p.m.; weekends, noon to 5:00 p.m. (except Mudd Library)