



NEWSLETTER

NUMBER 25

FALL 2007

A CONVERSATION WITH NANCY KLATH

Nancy Klath, who completes her term as Chairman of the Friends in October, has enjoyed a long association with the Princeton University Library, both as a volunteer and as a professional staff member. A graduate of Wellesley College, with an additional degree in Library Science from Drexel, Nancy began her career at Firestone as Serials Acquisitions Librarian in 1968. Then came Serials Librarian, Engineering Librarian, and in 1979 Associate University Librarian for Technical Services. She served as Deputy University Librarian under Donald Koepp from 1987 until 1995, with special responsibility for automated systems, human resources, technical services, and the branch libraries. Willing to step in to bridge the gap between the departure of Donald Koepp and the hiring of Karin Trainer, Nancy also served as Acting University Librarian. She recently sat down with Claire Jacobus for some Q and A.

CJ: Something about yourself?

NK: My career as a librarian ended in 1996, when I retired from Princeton University Library. By then, I figured I had hired or helped to hire about half the professional library staff! I still work actively on the Library scene, serving as Chair of the Executive Committee of the FPUL as well as the Council.

My husband, Norm, and I travel about three months of the year. There is also gardening, of course. We've hosted private garden tours for a number of horticultural societies. I'm co-chair of the Lecture Committee of the Princeton Adult School and serve on its board, and I also began the Library Store for the Princeton Public Library and served on its Friends council as well.

CJ: Your tenure as Chair has been a terrific success. How'd you do it?

NK: With a lot of help and support from the

Friends! We have a good handle on our budget, thanks to Scott Clemons. Thanks to Randolph Hill, we have firm plans for incremental additions to the Friends membership—and for keeping present Friends. Thanks to Gretchen Oberfranc and various contributors, we have a vital *Library Chronicle* and newsletter—witness this issue! Thanks to Donald Faren, we have a plan for a new program called “Adopt a Book”—stay tuned.

Friends programming has burgeoned! During the Friends' 75th Anniversary we organized nine Small Talks, two dinners with speakers (Toni Morrison; Paul Muldoon and C. K. Williams), and programs on the history of the book, the physical book, and making books. This spring we had a moving and highly successful tribute to Lynne and Robert Fagles. And we co-sponsored exhibitions to highlight performances of musical works found and produced by Simon Morrison.

CJ: What large challenges you see for the future?

NK: Over the past decades, research librarians have faced many challenges while integrating new media, such as various microform formats and electronic



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The Chairman's Corner

I am both delighted and honored to assume the position of Chairman of the Friends of the Princeton University Library. As an undergraduate in the Classics department (some years ago), I quickly came to consider Firestone Library my home away from home, at once a research laboratory and a playground, an intellectual crucible and a much-needed oasis from the din of college life. I was unable then to appreciate fully the contribution of an open-stack general collection to the serendipitous pursuit of knowledge, but I quickly recognized that Princeton's special collections formed a vital foundation of the Library, and were no less than the raw stuff of which scholarship is made. I also benefited from the extraordinary generosity of time and attention offered by the librarians and curators who were charged with preserving and enhancing those special collections, and who were delighted to

share those treasures with me. It is not an exaggeration to claim that my own bibliomania was forged in the furnace of Firestone Library.

Libraries need friends, perhaps never more so than in this day and age, in which the demise of the book is widely predicted, if not even taken for granted, and the love of knowledge for the sake of knowledge is a rarer and rarer thing. There is a long tradition of friendship toward Princeton's libraries, stretching from Samuel Davies to John Witherspoon and Governor Belcher, and including, in more recent times, Robert Taylor, William Scheide, Leonard Milberg, Lloyd Cotsen, and many more. I am thrilled to be counted as one of the Friends of the Princeton University Library, and I'm grateful to be surrounded by so many other Friends such as you. Thank you for your Friendship, and I look forward to seeing you in the Library.

—G. Scott Clemons '90

Cotsen Goes on the Road

Backs straight, chins up, and hands at their sides, third-grade students at Eldridge Park Elementary School line up to recite their lessons under the watchful eye of their colonial schoolmaster. Giggling, they attempt to stay upright on a unipod, a one-legged colonial punishment stool. Later, one boy is delighted to find the year "1776" on his reproduction copybook and is surprised to learn that colonial schools had no blackboards or textbooks. After forty-five minutes, students have experienced an entire school day in "Colonial Classroom," a program that re-creates a classroom in the 1700s, complete with slates, quills, copybooks, and recitation.

"Colonial Classroom" is one of several lessons offered through *Cotsen in the Classroom*, an innovative program, now in its second year, that sends Cotsen staff to local schools, where they lead programs that feature reproductions of items from the Cotsen collections. This program has two goals: to

make Cotsen's collections come alive for students in a relevant, dynamic, and hands-on manner; and to be useful, easily accessible, and free to area educators.

The Cotsen Children's Library is indeed a treasurehouse of children's books, manuscripts, original artwork, prints, and educational toys from the fifteenth century to the present day. A benefaction of Lloyd E. Cotsen '50, the gift also includes a public gallery and funding for free library programs for children, families, and educators in the greater community.

Cotsen in the Classroom is a two-year pilot program that launched in the fall of 2006 with three traveling trunk lessons: "Colonial Classroom" (featuring copybooks, primers, and writing blanks); "Beatrix & Peter" (natural history drawings and picture letters of Beatrix Potter); and "Private Eye, Inc." (rebus puzzles, myriorama cards, and coded manuscripts).

In the program's first year Cotsen staff traveled to eighty classrooms and served 1,638 students. The program drew enthusiastic comments from teachers and students alike. "No book could provide what this program gave to the students," wrote one teacher at Wicoff Elementary School. "Thank you so much for providing an excellent free program with quality materials and a wonderful presentation!"

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MAKING THE UNIQUE PUBLIC

Where can you find James Baker, Ezra Pound, and the Princeton Balloon Club all in one place? Take a look at the new Department of Rare Books and Special Collections (RBSC) Encoded Archival Description website (<http://diglib.princeton.edu/ead/>).

The department's Technical Services staff strives to make RBSC's unique holdings available to the public. Providing descriptions of collections is not always easy, however; an individual collection can range from a single letter, photograph, or manuscript to hundreds of thousands of documents contained in several thousand boxes. The largest collection at the Mudd Manuscript Library, the records of the American Civil Liberties Union, currently consists of 2,103 boxes.

To provide access to collections, archivists perform "processing." This means physically organizing the materials, usually in boxes and folders, and describing the contents in finding aids. Finding aids are tools that assist patrons in locating the documents useful for their research. In a broad sense, a finding aid could be anything that assists a researcher—a database, a record in the library catalog, or an index card file. For archivists, however, the term "finding aid" has a specific meaning and is a specific type of document.

A finding aid provides information and context

about collections and the creators of collections—who created this material, when and why it was created, and why it is important. A typical finding aid includes summary information about the collection and an inventory of the contents, as well as a biography or history of the creator of the collection, notes on the scope, content, and arrangement of the material, notes on access and restrictions, and subject headings.

Archival finding aids have been posted on the RBSC website since the late 1990s. In late 2004 the department launched an ambitious project to encode finding aids using Encoded Archival Description (EAD) and Extensible Markup Language (XML). Originally designed to meet the challenges of large-scale electronic publishing, XML is also playing an increasingly important role in the exchange of a wide variety of data on the Web and elsewhere. EAD, an international standard developed by the archival community, is a form of XML that provides a standard structure for finding aids. In EAD, the written content of finding aids is accompanied by "tags" that identify each element. Properly interpreted by computers, the tags support display, navigation, indexing, and resource sharing in ways that previous methods of creating finding aids could not. Features of the new site and

EAD finding aids include:

- * Images of the creators of collections, when available.
- * A floating navigation menu, which appears in the left margin and provides ready access to the major sections of the finding aid. The navigation menu also includes a "contact" option that links the user to options for obtaining reference assistance.
- * Subject headings linked to the Library's online catalog, allowing users to browse for related items or collections within the University Library.

The screenshot shows a web browser window with the URL <http://diglib.princeton.edu/ead/eadGetDoc.xq?id=/ead/mudd/univarchives/AC005.EAD.xml>. The page header includes "Princeton University Library" and "Mudd Manuscript Library". A navigation menu on the left lists sections: Contact, Top of Finding Aid, Summary Information, Biography of Hobart Amory Hare Baker, Description, Arrangement, Information for Users, Subject Headings, Contents List, and a "Navigate by series" dropdown. The main content area has a title "John D. Davies Collection on Hobey Baker, 1908-1969: Finding Aid" and a portrait of a man. Below the portrait is contact information for Seeley G. Mudd Manuscript Library, including the address (65 Olden Street, Princeton, NJ 08544), phone (609-258-6345), fax (609-258-3385), email (mudd@princeton.edu), and website (<http://www.princeton.edu/~mudd>). The page is published in 1997.

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COMING ATTRACTIONS

NUMISMATICS IN THE RENAISSANCE

A major exhibition on “Numismatics in the Renaissance” will be on view in the Main Exhibition Gallery from November 9, 2007, through July 20, 2008. On display will be rare fifteenth- and sixteenth-century volumes from the Rare Books Division that discuss and illustrate ancient coins, along with some treasures from the Numismatic Collection, featuring gold, silver, and bronze coins of Greece and Rome, as well as coins and medals of the Renaissance that were inspired by them. The exhibition will also include manuscripts, prints, and drawings from Princeton University collections and Pirro Ligorio’s monumental map of ancient Rome, made in 1561.

Although ancient coins were found throughout the Mediterranean region in the millennium following the end of the Roman Empire, it was only in Renaissance Europe that they began to be studied systematically; reproductions appear in some of the earliest printed books to carry engraved illustrations. The Princeton collection is particularly rich in these impressive examples of early printing, ranging from the 1517 edition of Andrea Fulvio’s *Images of the Illustrious*, with its highly decorated settings of each coin image, through Hubert Goltzius’s large-scale chiaroscuro reproductions of imperial portraits of the 1550s, to Antonio Augustín’s late sixteenth-century systematic classification of ancient coinage and guidelines for detecting counterfeits.

Art works of the period often depicted objects of classical antiquity. A drawing by Parmigianino from the Princeton University Art Museum includes an image of the goddess Minerva apparently derived from one on Roman coins. Renaissance rulers also attempted to present themselves on coins and medals in the guise of ancient leaders.

HOTSPUR

Away,
Away, you trifler! Love! I love thee not,
I care not for thee, Kate: this is no world
To play with mammets and to tilt with lips:
We must have bloody noses and crack’d crowns,
And pass them current too. God’s me, my horse!
What say’st thou, Kate? what would’st thou have with
me? *Henry IV, Part 1, act 2, scene 3*

As part of the preparation for the exhibition, the Friends of the Library purchased four exemplary English coins for the Numismatic Collection. These will illustrate the use of coin imagery in Shakespeare’s history plays, which are particularly rich in puns on coin names and details. The relevant quotations will be seen in rare first editions of *Henry IV, Part 1*, *Henry IV, Part 2*, *Henry V*, and *The Merry Wives of Windsor* from the Robert H. Taylor Collection, and the Library’s First Folio will be open to *The Merchant of Venice* to illustrate Shylock’s dismay at the loss of his “Christian ducats.”

A daylong symposium, “The Rebirth of Antiquity: Numismatics, Archaeology, and Classical Studies in the Culture of the Renaissance,” will be held on Friday, November 9, to celebrate the opening of the exhibition that afternoon at 4:30. The symposium is free and open to the public; individuals who wish to attend should pre-register by contacting Alan Stahl (609-258-9127; astahl@princeton.edu).

—Alan Stahl

Curator of Numismatics



England, Elizabeth I, silver crown, sixth issue (1601–1602), London mint. Princeton Numismatic Collection. Gift of the Friends of the Princeton University Library, 2007. The use of a screw press for large silver coins caused many of them to crack on the edges, but they were still legal currency. Photograph by John Blazejewski.

EL TALLER DE GRÁFICA POPULAR/
THE WORKSHOP FOR POPULAR GRAPHIC ART

The names of Mexican artists Leopoldo Méndez (1902–1969), Pablo O’Higgins (1904–1983), and Luis Arenal (1908–1985) are not well-known, even among art historians. In part, this is by design: most of the hundreds of prints and posters these artists created do not carry a personal signature or credit line. Each work, though drawn by an individual, was jointly critiqued, printed, and distributed by the members of their collaborative printmaking workshop, Taller de Gráfica Popular (TGP). Founded in 1937 by Méndez, O’Higgins, and Arenal during the progressive era of postrevolutionary Mexico, TGP quickly grew into Mexico’s foremost political print shop. It was a vibrant collective of both established and emerging artists who were committed to the direct use of visual art in the service of social change.

At its most active, the workshop’s membership included sixteen men and women, with many graphic artists visiting from around the world. Each member was required to pay a membership fee, participate in a weekly group critique, and contribute 20 percent of his or her earnings to the workshop. TGP printed posters and broadsides in support of unions and agricultural workers; endorsed national literacy programs and movements for social justice; and condemned fascism. In the tradition of José Guadalupe Posada (1852–1913), the artists produced a constant stream of handbills and fliers, using witty *corridos* (topical songs) and satirical *calaveras* (skeletons) to caricature politicians and corrupt officials.

A wonderful example of the TGP’s ability to mix humor with stinging commentary can be found in the 1939 lithograph by José Chávez Morado (1909–2002) for a series entitled *La risa del pueblo* (The Laughter of the People). The poster depicts a gachupín—a Spaniard who exploited indigenous Mexicans—and accompanied by the verse (in translation): The so-called “free press” / that is neither free nor press / is paid for by the gachupines / and writes what they think // Venancio in the cantina / and don Paco the baker / subtly steal from us / to buy off the “pressed ones” // But you will see / the gachupos in a rage / when we clobber them / sons of the “free press”!)



The Taller de Gráfica Popular continues to operate in Mexico City today, though with a drastically reduced program of publications. The Graphic Arts Collection is fortunate to have acquired a small group of posters and fliers from the collective’s most vital years. A selection will be exhibited from September 21, 2007, to February 10, 2008, in the Leonard L. Milberg Gallery for the Graphic Arts. (Princeton’s entire collection of prints by the TGP can be viewed at <http://diglib.princeton.edu>.) To open the exhibition, the Friends of the Princeton University Library and the Program of Latin American Studies are sponsoring a lecture on Sunday October 7. Mexican novelist, poet, and playwright Carmen Boullosa will talk about the progressive Mexican arts of the twentieth century.

—Julie Mellby
Curator of Graphic Arts

Tunggal Panaluan

One bright summer afternoon, while giving the numismatic vault a well-deserved cleaning, curator Alan Stahl noticed that several items had fallen behind one of the cabinets. After some pushing and shoving, out came a seven-foot spear and a five-foot carved wooden staff. Curators past and present were consulted, files were searched, and online databases were investigated. No one seemed to know what this carved stick was or where it came from.

Happily, thanks to the help of the African art dealer William Wright (soon to open a new gallery in Belle Mead, New Jersey) and the renowned collector of Oceanic art John Friede, we now think we have answered at least the first of these questions. The wooden staff appears to be a priest's staff from the Toba Batak people of northern Sumatra (Indonesia). The Batak name for it is *tunggal panaluan*, and it is sometimes also referred to as a "king's staff" or "magic staff." The Toba Batak people are particularly known for their intricate carving and bright weaving, and today many tourists visit this beautiful part of Indonesia specifically for the craftwork.



A genuine *tunggal panaluan*, however, is not a souvenir but an ancient part of Batak culture, a work of power and beauty believed to hold magical powers. Such staffs were once considered a kind of emblem by which a village would be identified. They were used to protect and defend the village, under the command of the *datu*, or Batak priest. Traditionally, the staff contains seven stacked figures (some on the Princeton staff are on horseback). Originally, there may have been feathers and strips of fabric at the topmost layer. The figures represent a myth that concerns an incestuous couple who became trapped in a tree under questionable circumstances. Perhaps the less said about that the better. (For more on Sumatran art and culture, see Andrew Causey, *Hard Bargaining in Sumatra: Western Travelers and Toba Bataks in the Marketplace of Souvenirs* [2003]).

There is a trade in counterfeit *tunggal panaluan*, and we can not yet be certain of the authenticity of Princeton's artifact. The search will continue for additional provenance and documentation, but at least now we know what to call it and where it was made.

—Julie Mellby

Photograph by John Blazejewski

A Conversation . . .

formats, into the world of the student and scholar. But paper and the book are still the core of the library. At the same time, as these new formats proliferate we see an increased interest in primary source materials. These resources are of course unique, and, hopefully, digital technology will allow us to share them with the scholarly world.

Conserving what the Library has is also high on my list. Paper does disintegrate, and we must be sure to preserve the wonderful collections we have.

CJ: So?

NK: So the Friends should help the Library acquire important collections of original documents, conserve what the Library already has, and look toward digitizing these original resources to make them widely available to interested students and scholars.

Cotsen . . .

In the fall of 2007, *Cotsen in the Classroom* will expand its offerings to K-6 classrooms and introduce five new trunks: "Cotsen's Counting Circus" (featuring a combination of math, theater, and historic circus images); "Star Struck" (astronomy images and Greek constellation legends); "Illuminate Me" (illuminated manuscripts and the advent of the Renaissance printing press); "Mr. Anderson" (the stories and paper cuts of H. C. Andersen); and "You Are Here" (geography games and puzzles in eighteenth-century England).

All *Cotsen in the Classroom* programs are available, free of charge, to K-6 classrooms and home school within ten miles of the Princeton University campus.

—Dana Sheridan

Education & Outreach Coordinator
Cotsen Children's Library

EAD . . .

* A new search interface that allows searching across all EAD finding aids created by the Department of Rare Books and Special Collections.

* Options to browse all of the EAD finding aids or only the finding aids of individual units.

Most importantly, when the first phase of the project is complete, researchers, for the first time, will be able to search or browse finding aids for collections from the Public Policy Papers, University Archives, and Manuscripts Division in one place.

As of August 2007, 625 finding aids are available on the EAD website. New finding aids are produced and encoded by RBSC staff. For older finding aids, the Library embarked on a project in late 2006 to convert legacy finding aids to EAD. Staff member Cristela Garcia-Spitz works with an outside vendor and performs quality control to ensure that files meet Princeton's standards. Cristela has completed work on Mudd Library finding aids and is currently working to convert finding aids from the Manuscripts Division.

Additional refinements to the site are currently being implemented. A subject browse feature, which is designed to allow students to browse finding aids for collections related to fifty broad topics, such as "Cold War" and "European Literature," is currently planned for Fall 2007.

The new EAD finding aids also allow users to link to digital content that is described in finding aids. For example, links now exist to previously unavailable digital sound recordings of meetings of the Council on Foreign Relations from a finding aid available at <http://arks.princeton.edu/ark:/88435/6q182k140>. The first batch of online recordings features talks by John Foster Dulles, Konrad Adenauer, H. Alexander Smith, Adlai Stevenson, David Rockefeller, Dean Rusk, Henry Kissinger, and Anwar Sadat. The department plans to link digital content to more finding aids in the future.

The adoption of EAD at Princeton has involved many Library staff members. In particular, the EAD implementation has been a collaboration between the RBSC EAD working group (Don Thornbury, John Delaney, Jennie Cole, Cristela Garcia-Spitz, and Dan Santamaria) and the Library's digital initiatives staff, particularly Kevin Clarke and former staff members Clay Redding and Winona Salesky. RBSC curatorial and public services staff have provided feedback on usability issues and shaped the way finding aids are presented to end users. Karin Trainer and Marvin Bielawski provided funding for retrospective conversion of older finding aids to EAD format.

—*Dan Santamaria*
Assistant University Archivist
for Technical Services



The Friends visited the private library of Sid Lapidus '59 on their annual spring field trip in May. Photograph by Steve Ferguson.

More Coming Attractions

Lecture

Oct. 18: Robert Peck '74, "Paul DuChaillu and the 'Discovery' of the Gorilla; or The Science Behind 'King Kong'"

Conference

Nov. 3: "Writers, Editors, and Literary Magazines: A Conversation in Honor of the *Hudson Review*"

Small Talks in New York City

With author Nancy Kalish '82 (*The Case Against Homework*), on Sept. 25, and novelist Ginger Strand *92 (*Inventing Niagara*)

Small Talks in Princeton

On Woodrow Wilson, with James Axtell (Oct. 21), A. Scott Berg '71 (Nov. 11), and Barksdale Maynard '88

Winter Dinner

With speaker Robert Darnton

THE FRIENDS' CALENDAR

Exhibitions and Related Events



MAIN EXHIBITION GALLERY, FIRESTONE LIBRARY

To the Mountains of the Moon: Mapping African Exploration, 1541-1880

Closes October 21

Numismatics in the Renaissance

November 9, 2007 – July 20, 2008

Friday, November 9: daylong conference and opening reception (4:30). Gallery tours with curator Alan Stahl: 3 p.m., November 18, 2007, and March 16 and June 1, 2008



LEONARD L. MILBERG GALLERY FOR THE GRAPHIC ARTS

El Taller Gráfica Popular / The Workshop for Popular Graphic Art

September 21, 2007 – February 10, 2008

Sunday, October 7, 3 p.m.: Lecture by novelist Carmen Boullosa, followed by exhibition reception. Gallery tours with curator Julie Mellby: 3 p.m., October 21 and December 9, 2007, and February 10, 2008



SEELEY G. MUDD MANUSCRIPT LIBRARY, 65 OLDEN STREET

Capturing China, 1913-1929: Photographs, Films, and Letters of American Diplomat John Van Antwerp MacMurray

September 28, 2007 – January 18, 2008

Saturday, October 20, 3 p.m.: Lecture by historian Arthur Waldron, followed by exhibition reception

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

Weekdays, 9:00 a.m. to 5:00 p.m. (Wednesdays to 8:00 pm); weekends, noon to 5:00 p.m. (except Mudd Library)

More Events

See page 7 for a preliminary list, and watch for invitations in your mailbox

FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

NEWSLETTER

THE LIBRARY, ONE WASHINGTON ROAD, PRINCETON, NJ 08544