NEW FACES IN SPECIAL COLLECTIONS

Since the beginning of the year, the Department of Rare Books and Special Collections has been fortunate to hire a number of outstanding new members to bring the staff up to full strength.

Serving on the front lines of patron assistance are Gabriel Swift, Reference Librarian for Special Collections, and David Dressel and Megan Malta, who share the duties of Reading Room Page/Photoduplication Assistant. Gabriel arrived from the Lilly Library at Indiana University, where he had been Reference Associate in the Public Services Department since 2007. At Indiana he earned a B.A. in English and an M.L.S. with a specialization in rare books and manuscripts librarianship. His specific research interests include English literature, the history of the book, and reference resources for rare books. David started working at Firestone Library in 2009 and served in various roles in the ongoing shelving projects, including the job of connecting disoriented patrons with their desired books. Megan has an M.S. from the Palmer School of Library and Information Science (Long Island University) and an M.A. in Italian Studies from Middlebury College. She worked as an assistant editor at Abbeville Press before joining the New York University libraries as condition survey assistant in the Bobst Library’s special collections repositories.

Just as important as the people who deal with patrons on site are those who make sure that researchers can find what they need by processing the thousands of new items acquired in special collections each year and improving access to older materials. In Firestone Library, Anna Chen and Jill Baron are the newest members of the department. Anna, the Assistant Curator of Manuscripts, holds a Ph.D. in English Literature from Yale University and is completing her M.S. in Information Studies at the University of Texas, Austin. Anna will work under Don Skemer’s supervision on a major exhibition on early American history, improved access to manuscripts in the Robert H. Taylor Collection, and other projects. Jill holds an M.F.A. from the New School and is completing her M.L.I.S. degree at Rutgers University. All of the department’s Latin American collections will become her major responsibility, beginning with the papers of the Cuban-American writer Lorenzo García Vega.

At Mudd Library, Maureen Callahan, David Gillespie, Anne Marie Phillips, and Brenda Tindal have joined the staff. Maureen, who fills the position of Public Policy Papers Project Archivist, earned her M.S.I. from the University of Michigan’s School of Information and formerly worked as Digital Projects Manager at the Gelman Library at George Washington University. David graduated in May from...
The Chairman’s Corner

Term limits swept away the entire board of Friends officers at the end of the last season, but the Nominating Committee of Nancy Klath and Scott Clemons produced a full new slate: Donald Farren, Chair; P. Randolph Hill, Vice Chair; Patricia Marks, Secretary; and Michael Robbins, Treasurer. All are new as officers, but not to the Friends and not to service to Princeton.

I, Donald Farren, am Princeton Class of 1958, majoring in English and the Special Program in the Humanities. I won first place in the Elmer Adler Book Collecting contest my senior year and have been a member of the Friends since I was an undergraduate. I joined the Council in the Class of 2007–2010 and have served at various times on the panel that reviews curators’ applications for Friends funding for acquisitions, on the Adler prize jury, on the committee that screens scholars’ applications for research grants, and as chair of the Book Adoption Committee. For Princeton, I have served as vice chair and chair of the Alumni Council Committee on Princetoniana. I am retired as a curator of rare books and manuscripts and library administrator and am a Fellow in Residence at the Folger Shakespeare Library, Washington, D.C.

Vice Chair P. Randolph Hill is Princeton Class of 1972, majoring in architecture. Randy joined the Friends and the Council in 1984. He has served as chair of the Membership Committee since 1992 and as a juror of the Adler prize. Since 2001 he has served on the Dean’s Advisory Council at Westminster Choir College and is chair of its Community Outreach Committee. Randy has worked in the financial services industry since 1977 and lives in a house he designed himself.

Secretary Patricia Marks earned a Ph.D. from Princeton in 2003, specializing in Latin America, late colonial U.S. history, and 18th-century Spain. Tricia has been a member of the Friends since 1985 and joined the Council in the Class of 1996–1999. She edited the publications of the Friends from 1985 to 1997. Her other service to Princeton is extensive: first woman chair of the Committee on Academic Programs for Alumni; first woman president of the Association of Princeton Graduate Alumni; and member of the editorial board of the Princeton Alumni Weekly. She edited Luminaries: Princeton Faculty Remembered for the university’s 250th anniversary celebrations and an updated history of the Graduate School for the 100th anniversary of its founding. The Alumni Council bestowed on her its highest recognition, the Award for Service to Princeton.

Treasurer Michael D. Robbins is Princeton Class of 1955, majoring in history and the Program in American Civilization. He has been a member of the Friends and of the Council for the past three years. He says that he was “conscripted by Scott Clemons and Bob Ruben” and also that “there are birthright FPULers and convinced FPULers; I am the latter.” He is a member of the Center for Economic Policy Studies of the economics department. He was one of the founders of Princeton Project 55 (now Princeton Alumni Corps) and serves on its board of directors. He also is a member of the board of trustees of the Woodrow Wilson Presidential Library, Staunton, Va. Mike is retired from the securities industry.

We look forward to the pleasure of working with you during the season of 2011–2012 to help make our Princeton Library ever greater and likewise to the pleasure of sharing Friends activities and events with you.

Kennan Editor Chosen

Diplomatic historian Frank Costigliola of the University of Connecticut has been selected to edit the diaries of George F. Kennan (pictured right). Costigliola’s was one of nine submissions received for the project. He plans a single volume of 600–700 pages and estimates a completion date of December 2014. Notified of the selection, Costigliola commented, “I am honored by the opportunity to make available to Kennan buffs, scholars of U.S. and international history, and general readers the magnificent, 80-year-long chronicle of this most gifted diplomat, public intellectual, and writer.”
Between 1700 and 1750, the population of London expanded from 575,000 to 675,000. At the same
time, the number of murders and executions dou­
bled. Cockfighting, bear-baiting, and boxing were the
sports of the day, and early 18th-century London was
reckoned to have 207 inns, 447 taverns, 5,875 beer­
houses, and 8,659 brandy shops. Gin was the drink of
choice, notoriously advertised in William Hogarth’s
_Gin Lane_ with the slogan: “Drunk for a penny, dead
drunk for twopence, clean straw for nothing.”

Why Hogarth (1697–1764) chose to depict Lon­
don with chaotic, crime-ridden scenes is a topic as
fascinating as the images themselves. Working almost
entirely outside the academic art establishment, he
created a new, moralizing role for the artist, forcing
viewers not only to look but then to act on what they
had seen.

Born near the cattle market of Smithfield, Ho­
garth was short, snub-nosed, and poor. After appren­
ticing at a silver workshop where he mastered the art
of engraving, he opened his own print shop, produc­
ing cards, funeral tickets, book illustrations, and other
commercial work. The artist’s first widespread notice
came in 1721 with the publication of a satirical print,
_The South Sea Scheme_, ridiculing the greed and cor­
rup­tion of stock market speculators.

Aspiring to be a history painter, Hogarth enrolled
at the St Martin’s Lane Academy and at the draw­
ing school run by James Thornhill, whose daughter
he would eventually marry. In 1728 several canvases
inspired by John Gay’s _The Beggar’s Opera_ led to of­
ers of lucrative commissions, yet Hogarth was de­
termined to have an independent artistic life. In his
studio in Covent Garden, he began to paint and then
 engrave a visual narrative following the life of a prosti­
tute through the slums of Drury Lane.

The success of _A Harlot’s Progress_ (1732) was ex­
traordinary. From this time forward, Hogarth enjoyed
a financial independence that allowed him to create
art of his own choosing. In particular, he was able to
withhold the publication of his next modern moral
subject, _A Rake’s Progress_ (1734), until the “Act for
the Encouragement of the Arts of Designing, Engrav­
ing, Etching &c.” (also known as “Hogarth’s Act”) could protect his work from unauthorized reproduc­
tion. Throughout the 1730s and 1740s, Hogarth’s
reputation grew in national and international distinc­
tion, bolstered by the playwright and novelist Henry
Fielding (1707–1754), whose preface to _Joseph An­
drews_ (1742) cited Hogarth’s works as the basis of his
own literary efforts.

Together with Fielding and others, Hogarth be­
came involved with the newly established Foundling
Hospital, where abandoned children were housed and
trained for a profession. He designed a series of twelve
engravings, _Industry and Idleness_ (1747), to appeal to
a broad audience and offer encouragement to these
young people. Shops throughout London hung cop­
ies for the edification and pleasure of their workers.

From the 1740s onward, Hogarth increasingly
aimed his satirical wit toward social and moral re­
forms. In 1751, Fielding published _An Enquiry into
(continues on page 7)
FAREWELL, CARD CATALOG

In mid-July the main card catalog in Firestone Library was dismantled and recycled after a long and honorable history. The fronts of the drawers are being removed so they can eventually be reassembled into a long wall on the first floor as part of the renovations. This idea came from Fred Fisher, the Los Angeles architect hired to help with project design, and was heartily endorsed by me as a way of acknowledging the work of the generations of librarians who created the catalog in the pre-computer era. The wooden sides and tops of the catalog cabinets will be carefully taken apart and saved so they can be re-used for paneling or furniture in the renovated building. The cards themselves will be pulped and recycled. The space gained through removing the catalog is needed for swing space for people and collections otherwise in the way of the construction workers engaged in taking the building apart and putting it back together.

Rick Schulz, the Associate University Librarian for Technical Services, put together a brief description of the various steps taken over the years to capture all of the information that once was available only on high-quality paper stock with holes punched in the bottom.

—Karin Trainer

The card catalog served as Princeton University Library's primary database of acquired holdings until it was closed in 1981, when a major change in cataloging rules (AACR2) was adopted by the Library of Congress (LC) and all major research libraries in North America, Great Britain, and many other libraries worldwide. As of 1981, no new cataloging was added to the card catalog. Updating of penciled-in bound volumes holding notations to the records for existing serial and book-set titles continued to be made until 1989, when a project to convert all active card serial and set titles was completed. After 1989, therefore, the card catalog became a static, partial representation of titles the Library had acquired prior to 1981; in the terminology of the period, its status had changed from "closed" to "dead."

A large number of the older handwritten card files in the card catalog had, at some earlier time, been typed, likely as a preservation measure. Documentation describing when this decision was made, and the extent to which it was applied, has been lost. A separate AACR2-compatible card catalog, which represented a hard-copy manifestation of machine-readable cataloging produced online as of 1981, briefly

No more cards.
Photograph by Don Skemer.
served as the active database of Library holdings from 1981 through 1984. The AACR2 card catalog was discarded in 1985 and replaced by the Library's first online catalog, TOMUS (commonly referred to as "Carlyle," after the name of the company that marketed the underlying hardware/software platform). The serious deterioration of the card stock in the card catalog led to the decision to digitize (scan) all 6 million cards in 1992. The scanned database representing the original card catalog—termed the "Supplementary Catalog" to distinguish it from the completely machine-readable "Main Catalog" of active holdings—continues to be publicly available online through the Library's website. The Supplementary Catalog is a digital reproduction similar to a microfilm copy made in 1969 and stored at the Library's remote shelving facility (ReCAP). Changes, such as the wholesale replacement of Richardson call numbers with LC call numbers during the current reclassification project, are not reflected in the card images of the Supplementary Catalog. In 1998–2000, machine-readable cataloging (MARC) records for the entire pre-AACR2 card catalog were produced and loaded into the Library's Main (online) Catalog.

At the time when the preservation scanning that ultimately produced the Supplemental Catalog was planned, an exhaustive analysis was made to determine whether there was critical information on the backs of the cards that needed to be preserved because it could not be reconstructed from other sources. No such information was found, so the decision was made to forgo scanning the card versos. In response to more recent concerns about the presence of important information on the backs of the cards in the old card catalog, a sampling of more than 10,000 cards from the older files within the catalog confirmed the original analysis: in not one instance was information discovered on a card verso that was not accounted for in the corresponding machine-readable record of the Library's Online Catalog. The value of the card catalog as a source of information not otherwise obtainable in the Library's Main (online) and Supplementary (scanned) catalogs is extremely dubious and has never been demonstrated. What is plainly apparent is the vast amount of misinformation about the Library's holdings that the card catalog now contains, especially since the Richardson reclassification project has invalidated the call numbers on the majority of the holdings represented therein.

—Rick Schulz

New Faces...

Dickinson College with a B.A. in history, focusing on American and military history. His time will be split between the ACLU Processing Project, work with accessions records, and reference. Anne Marie is Princeton's first University Records Manager. Her appointment underscores Princeton's commitment to maintain its records at a level of quality that will best support the University's work and ensure the comprehensive documentation of its history. Anne Marie most recently held the position of assistant university archivist at Yale University. Finally, Brenda, a Ph.D. student in American Studies at Emory University, is spending nine months at Mudd Library as an archival fellow to gain experience in the various work of the profession. She will process collections and collaborate in reference operations, collection development, and exhibitions. She is one of eight students participating nationally in a grant project run by The History Makers in Chicago and underwritten by the Institute of Museum and Library Services to promote African American participation in the archival field.

Each of the new hires is the result of an intensive search and a commitment by the current staff to ensure the highest level of service to the University and to the world of scholarship as a whole.
AROUND THE LIBRARY

DIGITAL COLLECTIONS
The Princeton University Library continues to seek to make its special collections available in the most accessible formats, as these examples show.

Over the past century, the Library has become one of the leading repositories for Ethiopic manuscripts in North America. With the generous support of the David A. Gardner '69 Magic Project, the Library has recently recatalogued the entire collection. The 440-page finding aid is available at http://www.princeton.edu/~rbsc/department/manuscripts/Ethiopic_Combined.pdf.

Dan Linke’s interviews with Robert Goheen are online, accompanied by the transcripts (http://blogs.princeton.edu/reelmudd/2010/12/student-scholar-and-president-four-hours-with-robert-goheen.html).

Notable among the numerous, sometimes long-range projects undertaken for the Princeton University Digital Library (PUDL) are the following:

From Dan Santamaria: More than 7,700 images from the Historic Photograph Collection: Grounds and Buildings Series can be found at http://pudl.princeton.edu/collections/pudl0038. It's a work in progress, and more images will be added. A number of people have been involved with this project over several years, including Roel Munoz, Beth Wodnick, and staff in the Digital Studios, and Dan Brennan and, more recently, Christie Peterson at Mudd Library.

From Julie Mellby: The Graphic Arts Collection holds a scrapbook of early paper photography compiled by the British optician and amateur photographer Richard Willats. After several years of work by many staff members, the entire scrapbook has been digitized and is available for public view at http://pudl.princeton.edu/objects/k930bx11x. Willats collected 254 paper photographs by friends and colleagues, along with a selection of autographs. The photographs include portraits, architectural scenes, and events of the day. One print, by an unidentified photographer, is captioned, “The first photograph taken from a negative on glass.”

Also recently added to PUDL are thousands of Western Americana photographs, including a number of albums: the Hamilton Cottier collection of California scenes (1887–88), George W. Perkins’s photographs of Alaska (1909), A. C. Vroman’s views of California and Arizona (1897), and William Henry Jackson’s photographs of North American Indians.

From John Delaney: In 2009, with considerable funds contributed by the Friends of the Princeton University Library, the Historic Maps Collection acquired a copy of Belgian cartographer Philippe Vandermaelen’s landmark Atlas universel (1827), a folio-sized, six-volume atlas of about 380 conically projected maps. A three-dimensional virtual globe of them is now available (http://libweb5.princeton.edu/visual_materials/maps/websites/vandermaelen/home.htm). I particularly would like to thank Laura Huchel (Class of 2010), Wangyal Shawa (GIS Librarian), Roel Munoz and his Digital Studio staff, and Sorat Tungkasiri (New Media Center) for making this happen.

London from Blackfriars Bridge, 1844. Print made from a paper negative (calotype) by Joseph Cundall. Photograph by Julie Mellby.
**A Gatsby Visit**

One of the highlights of the summer was a visit by Australian movie director Baz Luhrmann (at right in the photograph) and members of his production team in connection with a new version of *The Great Gatsby*. Don Skemer, curator of manuscripts, showed them Fitzgerald's heavily corrected galleys of *Trimalchio*, an early version of *The Great Gatsby*, preserved in the F. Scott Fitzgerald Papers. The British actress Carey Mulligan, who will play Daisy Buchanan in the movie, also visited to view portions of the Fitzgerald Papers and to discuss the author's relationship with Ginevra King, who was a model for Daisy, Jay Gatsby's lost love. Mulligan, who earned an Oscar nomination for best actress in 2010, told the *Huffington Post*: "I went to Princeton where they keep all [Fitzgerald's] papers and I got to look at Zelda Fitzgerald's medical records and . . . the most amazing stuff." Filming has begun in Sydney, Australia, with Leonardo DiCaprio playing Jay Gatsby and Tobey Maguire as Nick Caraway.

**The Adler Connection**

From Emily Dunlay, winner of the 2010 Elmer Adler Prize for Undergraduate Book Collecting:

*Hogarth's London . . .*

*the Causes of the Late Increase of Robbers*, and Hogarth responded with *Beer Street* and *Gin Lane*, directed at the widespread sale and consumption of alcohol.

Hogarth embraced controversy. He quarreled passionately with members of the artistic elite, opposing the notion of the perceived superiority of the upper classes in matters of taste. In 1753 he published a philosophical manifesto, *The Analysis of Beauty*, and four years later resigned from the influential Society of Arts. He also fought repeatedly for control of both the design and the release of his prints. To this end, Hogarth engraved his own self-portrait as a frontispiece for collections of his prints and designed *The Bathos* (1764) to "serve as a Tail-Piece to all [his] Engraved Works."

"Thanks in part to my experience with the Adler prize and some of the FPUL members I met at the awards ceremony, I have decided to pursue a dual degree program in Library Sciences (with a concentration in Rare Books and Special Collections) and English Literature through NYU next year. This program is designed to prepare students to be a subject specialist or scholar-librarian, which is my desired career path."

Hogarth died that same year, leaving behind an extraordinary legacy. Today, he is recognized as the first native-born English artist to achieve international acclaim.

Princeton University Library holds several complete sets of Hogarth's engravings, including bound editions published in 1790, 1821-22, 1835, and 1837. An 1822 edition was unbound in the past, offering the opportunity to mat and frame the engravings for the exhibition on view in the Library's Main Gallery through January 29, 2012. In addition, an interactive map at http://tinyurl.com/sinandthecity shows the locations depicted in Hogarth's prints on a contemporary London street map. For more information on events planned in conjunction with the exhibition, please visit http://rbsc.princeton.edu/hogarth.

—Julie Mellby
THE FRIENDS’ CALENDAR

Exhibitions and Related Events

MAIN EXHIBITION GALLERY, FIRESTONE LIBRARY

Sin & the City: William Hogarth’s London

Sunday, November 13, 3:00 p.m.: “Hogarth & His Musical Friends,” presented by The Practitioners of Musick

Sunday, October 23, 3:00 p.m.: Gallery tour with exhibition curator Julie Mellby

LEONARD L. MILBERG GALLERY FOR THE GRAPHIC ARTS

George Segal: Sculptor as Photographer
July 25 – December 30, 2011

Sunday, November 6, 3:00 p.m.: Lecture by art historian Phyllis Tuchman, followed by an exhibition reception

Friday, October 14, 10:00 a.m. and Sunday, December 4, 3:00 p.m.: Gallery tours with exhibition co-curator Valerie Addonizio

SEELEY G. MUDD MANUSCRIPT LIBRARY
65 OLDEN STREET

“She Flourishes”: Chapters in the History of Princeton Women

Other Events: Gwen John Watercolors Rediscovered
A selection from two albums recently found in the papers of art critic and poet Arthur Symons, 18th-Century Window, November 21 – December 30, 2011

Gallery Hours (call 609-258-3184 for holiday hours)
Weekdays, 9:00 a.m. to 5:00 p.m.
Weekends, noon to 5:00 p.m. (except Mudd Library)