

CONNECT

WINTER 19/20

SMITHSONIAN LIBRARIES



One perplexing puzzle box

and one red dot.

ART
ISSUE

+

Atop the Roof of Africa

Ernest Hemingway's Take on Kilimanjaro

Bebop to Books

Ella Fitzgerald's Personal Library

Why We Collect

An Interview with Mary Augusta Thomas



SMITHSONIAN INSTITUTION

Dear Friends,

WANT TO LET YOU KNOW THAT I WILL RETIRE IN EARLY JANUARY 2020, so this will be my last

Director's Corner. When I tell this to people, they always ask what my plans will be. So, at one stroke, I will tell you that I will spend the month of January "chilling" in Arizona, then return to D.C. and the many house projects that have just been waiting for me to retire. I will also be doing some writing and hopefully attending some Smithsonian Libraries events!

My journey at the Smithsonian has occupied 34 years, with 22 of them as the director. With all the ups and downs, I can truly say that I have been blessed to work for this great institution, the Smithsonian. The Institution as a whole—with its 19 museums, nine research centers, 21 libraries, and the National Zoo—is bigger than any one of its staff and will continue to do marvelous things for the nation and the world.

Much has been accomplished by the Smithsonian Libraries' brilliant staff during my tenure. To name just a few:

- The Libraries became the Smithsonian's principal resource for digital access to its collections, including the creation of new tools for scholars and students.
 - The Libraries was instrumental in launching the Biodiversity Heritage Library, an open-access database of literature collected by a global consortium that has collectively digitized over 245,000 volumes (57 million pages) of biodiversity literature.
 - The preservation program grew beyond the Book Conservation Laboratory to incorporate environmental monitoring and preservation microfilming.
 - The Libraries established its first Advisory Board and inaugurated an energetic advancement program, raising nearly \$20,000,000 to support new programs and operations.
 - The Libraries successfully promoted new awareness and use of its unique special collections, world's fairs, and historical trade catalogs.
- In 1991, the Libraries acquired an exhibition gallery in the National Museum of American History and initiated an exhibition, publication, and outreach program to bring its treasures to a broad audience.
 - The Libraries launched fellowship and intern programs to bring researchers and budding librarians to work with staff and collections.

And more is coming! The next director will be challenged to revamp and make nimbler the organizational structure, to increase visibility of the Libraries as a center and producer of knowledge, and to share the collections more widely nationally and internationally.

Going forward, there will be the inevitable need for more space and, of course, more private funds to support exhibitions, fellows and interns, acquisitions, collection conservation, and digitization. And no doubt there will be new software to purchase, new donors to discover, and new kinds of jobs and competencies to develop. In short, there will be no end of experiments and trials; knowing the staff and the Institution, there's every reason to expect even grander achievements along the way.

I will be watching all of this and know all of you will join me in wishing my successor and the Libraries a marvelous future.

Bon voyage,
Nancy E. Gwinn
 Director, Smithsonian Libraries

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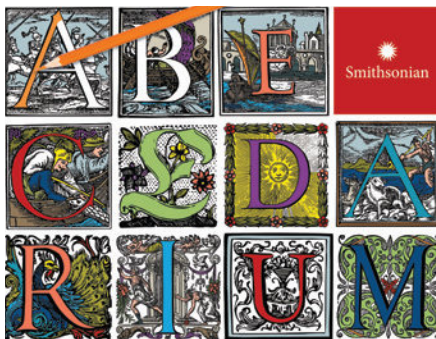
ALEXANDRA ALVIS

↑ Federal Shutdown

Starting January 2, 2019, the Smithsonian Institution—all 19 museums, nine research centers, 21 libraries, and the National Zoo—closed due to the federal government shutdown. The shutdown lasted until January 25.

↓ Abecedarium Debuts

On February 26, *Abecedarium: An Adult Coloring Book for Bibliophiles*, a new coloring book featuring letters of the alphabet from the Libraries' rare illuminated books and manuscripts, went on sale online and in national bookstores. *Abecedarium* is authored by Lilla Vekerdy (head, special collections) and Morgan Aronson (former library technician) of the Dibner Library of the History of Science and Technology.



The Libraries held an advancement event, “Hidden Figures from A to Z,” in New York City on February 26 to kick off the book launch. Purchase *Abecedarium* at smithsonianbooks.com.

Museum ABCs

The Libraries' education department presented Museum ABCs, a program introducing children ages 0-6 and their adult companions to museum collections through letter learning and hands-on activities, at the National Museum of American History on February 26.

Wikipedia Workshop

The Smithsonian Libraries and the Biodiversity Heritage Library co-hosted “Women in Natural History Wikipedia Editing Workshop” at the National Museum of Natural History on March 13. Attendees learned to edit, improve, and create Wikipedia articles related to women in natural history.

↓ Magnificent Obsessions Goes Digital

A vibrant, digital companion to the Libraries' latest exhibition, *Magnificent Obsessions: Why We Collect*, debuted online in February. Read the exhibition's captivating stories and view its extraordinary images at library.si.edu/exhibition/magnificent-obsessions.



JORGE ALEMAN

↑ Winter Board Meetings

From March 18-21, the Smithsonian Libraries Advisory Board's winter meetings were held at the Smithsonian Tropical Research Institute (Republic of Panama). The Board welcomed three new members in 2019: Minerva Campos, Nicholas Florio, and Thomas Devine.

↓ American Indian Volumes Digitized

The Libraries digitized nearly 200 volumes of early publications in Native North American Languages. The introduction of print by Europeans to Native North America, which previously had a long rich oral tradition, is also the story of attempts to convert the Indians to Christianity. In their efforts to do so, missionaries relied on Native people to teach them the language and to assist them in the translation and printing of bible passages, hymns, prayers, and liturgies. On March 19, the Libraries co-sponsored a talk by Ives Goddard, curator emeritus at the National

PRAYERS. (KWIGICHINCHI.)

FIRST SUNDAY AFTER EPIPHANY.

O KUKWADHUD nih tsut zyungittinichi nih chestrikoonchyo kirre nih tsyahnut nyookkunkigikhyi kooch zyungichinchi tukwanji; akotunkoochinyoo kunyinjigitteyin akō kazyunguttetundai chitti tte kwikit tungitettiyah, akō kettungittinezhya akō nungutu-tettai rsittutsut akotungitenjah; nuwheh Kukwadhud Jesus Christ kirre. Amen.

SIXTH SUNDAY AFTER TRINITY.

O VITTUKOOCHANCHYO einut nyet tunginidhuh enjit kihrsyenugwinyæi ekoochieho kwirzi tinjih kwikittutzigwele kwi-yendo tsut kwuttoyinjikwitizhit: Nuwhoh ttri zit nih chettigwinidhuh ha tuntinji kwuttutthugekoochieho kwi-yendo tsut nyet tunyintudhuh ehi nih kheniteikwiebitæi kuntitiyah, ei yoo kwuttutthug tunyinjidihi kwi-yendo tsut kwichjntsi; nuwheh Kukwadhud Jesus Christ kirre. Amen.

* A PRAYER FOR A SICK PERSON.

Kwigichinchi ei eltsik enjit.

O VITTUKOOCHANCHYO thlanchi ha nichinttai, tinichyo, akō Kwittyi nyeh rsikoonchyo kwundai etshj ha chutsut kukwā-

* From Order for Visitation of the Sick.

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Museum of Natural History's Anthropology Department and leading expert in Native American languages, on the significance of the Libraries' collection. We encourage you to take a look at the online collection, "Early Publications in American Indian Languages" (library.si.edu/digital-library/collection/early-publications-american-indian-languages).



↑ #HerNaturalHistory

For Women's History Month (March), the Biodiversity Heritage Library initiated a social media campaign, #HerNaturalHistory, with global partners to increase awareness of and information about women in the biodiversity sciences. The Libraries contributed over 100 books and 2,000 images, and the campaign reached over 7.5 million people. Smithsonian Institution Archives and the Smithsonian Transcription Center also participated.

↓ National Library Week

From April 8-12, the Libraries celebrated National Library Week with daily events at various branches. One particularly fun activity was "Take a Shelfie," where staff and visitors could be photographed on a set of Charles Darwin's study in the National Museum of Natural History Main Library (pictured, Acting Reference Librarian Bonnie Felts).



STEPHEN COX



SARAH GONZALEZ

↑ Secrets of the Smithsonian

Nancy E. Gwinn presented "Secrets of the Smithsonian" talks at the Commonwealth Club in San Francisco (April 22) and at the San Diego Central Library (April 24), hosted by Advisory Board members Amy Threefoot Valeiras and Elizabeth Oliver.



JENNY LEIJONHUFVUD

↑ BHL Annual Meeting

From April 29-May 3, the Biodiversity Heritage Library Annual Meeting was held at the Albert R. Mann Library of Cornell University. The meeting brought together 34 participants from 23 institutions, representing nine countries.

↓ Potent Potions

The Libraries' education department presented "Potent Potions," a Book Cases Mystery Event for D.C. middle school students on May 28 at the National Museum of Natural History.



Everyone has the right and the power to collect.

RICHARD NAPLES



📌 Talk: Women Book Collectors

On May 31, the Libraries held a talk, "Celebrating Women Book Collectors: The Early Years of the Honey & Wax Prize," at the National Museum of Natural History. This was the first in a series of talks related to our exhibition, *Magnificent Obsessions*, and sponsored by Jacqueline Vossler, Smithsonian Libraries Advisory Board member.

Book Club

The Libraries' education department held the first Book Club event for high school students on June 2 at the National Postal Museum. Jenny Han's award-winning novel *To All the Boys I've Loved Before* was discussed.

Retirements

The Smithsonian Libraries bid adieu to six retiring staff: Maggie Dittmore, Librarian, John Wesley Powell Library of Anthropology; Nancy E. Gwinn, Director; Sheila Riley, Catalog Management Librarian; Martha Rosen, Reference Librarian, National Museum of Natural History Library; Mary Augusta Thomas, Deputy Director; and Stephen Van Dyk, Chief Librarian, Cooper Hewitt, Smithsonian Design Museum Library and Head, Smithsonian Libraries Art Department.

📌 Hungerford Family Visit

The Libraries welcomed the Hungerford family, the extended family of Elizabeth Macie (James Smithson's mother), for a visit on June 10. Leslie Overstreet, curator of natural history rare books, led the family on a tour, which featured Smithsonian founding donor James Smithson's personal library items in the Joseph F. Cullman 3rd Library of Natural History.



ALEXANDRA ALVIS

📌 ALA Conference

From June 21-24, the Smithsonian Libraries made a big splash at the 2019 American Library Association (ALA) Annual Conference & Exhibition at the Walter E. Washington Convention Center in Washington, D.C. Over 30 of our staff participated in outreach activities, engaging with an estimated 800 ALA attendees in our exhibition booth, handing out over 1,500 pieces of swag, hosting 60 participants for six tours in our libraries, and garnering almost 400 new social media followers. Attendees were thrilled



RICHARD NAPLES

to learn about our latest publication, *Abecedarium*, and a daily chance to win a copy brought in over 400 e-newsletter sign-ups. Perhaps our most fun booth offering was the opportunity to take a photo with a large-scale cut-out illustrated banner of Dutch pharmacist Albertus Seba (1665-1736), who features in *Magnificent Obsessions*.

📌 Adopt-a-Book Evening

The Libraries held its annual Adopt-a-Book Evening on June 25 at the Freer Gallery of Art. This year, we celebrated 10 years of the Adopt-a-Book Program! The event kicked off with a VIP reception featuring tours of James Whistler's masterpiece,



MICHAEL BARNES

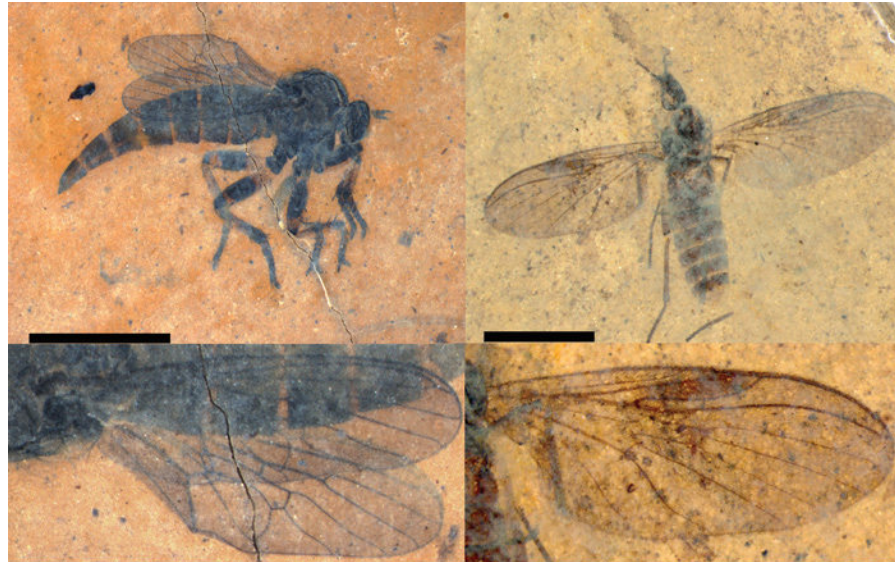
The Peacock Room. Over the course of the evening, 68 books were adopted, collecting around \$40,000, and almost \$62,000 total was raised for the event (including sponsorships and ticket sales). Our Adopt-a-Book Evening was graciously sponsored by Meg and Nick* Florio (*Smithsonian Libraries Advisory Board member), Second Story Books, and an anonymous donor. The event was held in tandem with the summer Smithsonian Libraries Advisory Board meetings in Washington, D.C.

📌 Apollo's Muse

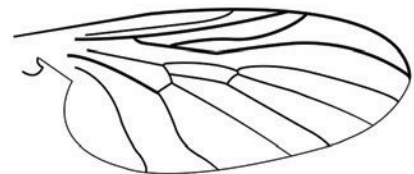
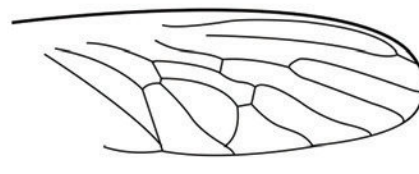
Three of the Smithsonian Libraries' rare books were featured in The Met Fifth Avenue's exhibition, *Apollo's Muse: The Moon in the Age of Photography* (July 3-September 22). To celebrate the 50th anniversary of the Apollo 11 moon landing, The Met presented visual representations of the moon from the dawn of photography through the present. The show featured more than 170 photographs together with a selection of related drawings, prints, paintings, films, video art, astronomical instruments, and cameras used by Apollo



astronauts. Dating back to the seventeenth century, the following Libraries books were on display: Galileo Galilei's *Sidereus Nuncius* (Venice: 1610), C.F. Blunt's *Beauty of the Heavens* (1842), and Leopoldo Galluzzo's *Altre scoperte fatte nella luna dal Sigr. Herschel* (Napoli: L. Gatti e Dura, 1836).



DALE GREENWALT AND TORSTEN DIKOW



📌 New Species Honor Libraries

Two new fossil fly species have been named in honor of the Smithsonian Libraries and the Biodiversity Heritage Library. They were described by Dale Greenwalt (lead study author and resident research associate at the National Museum of Natural History) and Torsten Dikow (study co-author and curator of Diptera at the National Museum of Natural History) from specimens collected from the 46-million-year-old Kishenehn Formation of northwestern Montana. *Sylvicola silibrarius* Greenwalt, 2019 is a wood gnat in the widely-distributed Anisopodidae family containing nearly 200 species and boasting a rich fossil record. The specific epithet is a combination of the abbreviation SI (for the Smithsonian Institution) and

Talk: Curatorship in the 2010s

On July 19, the Libraries presented a talk, *Collecting to Strength, Subverting Tradition: Curatorship in the 2010s*, at the National Museum of Natural History. The talk featured Molly Schwartzburg, Curator, Albert and Shirley Small Special Collections Library, University of Virginia. This was the second exhibition talk in tandem with *Magnificent Obsessions: Why We Collect*, and supported by Jacqueline Vossler, Smithsonian Libraries Advisory Board member.

ADVISORY BOARD MEMBERS

JOINED IN 2019



**Minerva Villarreal Campos,
MD, MPH**

Dr. Campos is a family physician with over thirty years' experience in clinical practice. Her interest and passion has been to work in the delivery of high quality medical care and medical education to communities of need. To this end, much of her career has been spent in patient care and teaching as a faculty clinician within medical residency training programs and the Public Healthcare Systems.

Dr. Campos served as the Medical Director of the Los Angeles County Long Beach Comprehensive Healthcare Center. She also served as Family Medicine clinical faculty for the Harbor-UCLA, Glendale Adventist Hospital, and for the University of Texas in Houston family medicine residency training programs.

In addition to clinical practice, she was a senior medical executive within Cigna Healthcare, where she served in multiple roles as a Medical Director overseeing a network of clinics and hospitals located within the inner city of Los Angeles.

She received her undergraduate degree in molecular biology from the University of Washington (Seattle), her medical doctor degree from Harvard Medical School, and a master's degree in public health from the Harvard School of Public Health. Her post-graduate training was completed at Harbor-UCLA Medical Center in Torrance, Calif.



Thomas Devine

Tom Devine has more than 40 years of senior financial experience including commercial banking, investment banking, real estate development, asset management, investment management, and with non-profits. He has experience with major institutions (two of ten largest banks in the world) as well as an extensive entrepreneurial background. Currently, Tom is President of Florida-based investment advisory firm Beekman Place Advisors, LLC, which is oriented to high net worth individuals and foundations whose primary goal is current income. Additionally, he serves as Chief Risk Investment Officer of CNC, Ltd, a large international trust dedicated to education and healthcare. Among his proudest accomplishments is his experience with the homeless population in NYC shelters and founding a non-profit "social purpose" business, whose mission was to establish a NYC call center. The center's employees were formerly homeless drug addicts. Job retention for program graduates after one year was 75%.

Mr. Devine earned a bachelor's degree in marine engineering with distinction from the U.S. Merchant Marine Academy, one of the five federal service academies. He received a master's degree in business administration from Harvard Business School. A lifelong learner, Tom has attended classes at Oxford University and studies classical piano at Juilliard.



Nicholas Florio

Nick Florio is an accomplished corporate leader and the former Senior Principal at Deloitte in Risk & Financial Advisory Services. His perspective and business acumen were gained from diverse experiences as a COO; working engineer; military commander; and financial, turnaround, and risk expert for domestic and multi-national organizations; and private equity. As an advisor to these entities, he works across stakeholder groups, providing the C-Suite and corporate boards an integrated viewpoint on operational, financial, risk, talent, and performance improvement.

He is a graduate of Hofstra University with a bachelor's degree in industrial engineering; Columbia University with a master's degree in industrial management & economics; New York University with an advanced professional certificate in tax and finance; and Harvard Business School with a certificate in leading Professional Services Firms. He holds the Chartered Financial Analyst (CFA) designation and the Senior Accredited Appraiser designation (ASA) in Business Valuation from the American Society of Appraisers. Nick is also a member of the National Association of Corporate Directors (NACD).

NEW STAFF

ARRIVED IN 2018-2019



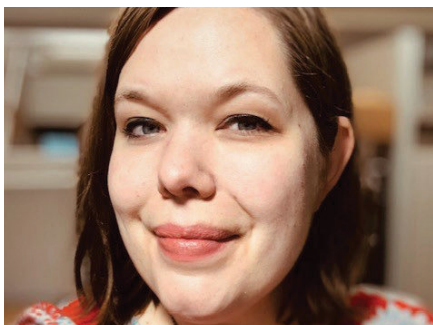
Heidi Berthoud

**Head, Resource Description
Research Services**

Hometown: Lancaster County,
Pennsylvania

Favorite Book: *Pale Fire* by
Vladimir Nabokov

Fun Facts: I am a classically trained pianist
and have been playing since I was four
years old.



Liz Laribee

**Education Specialist
Digital Programs and Initiatives**

Hometown: Harrisburg, Pennsylvania

Favorite Book: *House on Mango Street* by
Sandra Cisneros and *Slaughterhouse Five*
by Kurt Vonnegut

Fun Facts: Before coming to work at the
Smithsonian, I ran a small arts collective in
Harrisburg and worked as a portrait artist.
I had begun drawing portraits while working
in a used bookstore; we generated a lot
of discarded cardboard, and that became

my most commonly used medium. It was
not uncommon for people to hand me
cardboard while walking down the street,
or for me to come home to stack of it on
my front steps.



Keala Richard

**Conservation Technician
Preservation Services**

Hometown: Hilo, Hawaii

Favorite Book: *Kindred* by Octavia Butler,
From a Native Daughter by Haunani
Kay Trask, *Voices of Fire* by Ku'ualoa
Ho'omanawanui, *The Physick Book of
Deliverance Dane* by Katherine Howe, and
Labyrinth Lost by Zoraida Cordova

Fun Facts: I study hula and oli (yes, there
are schools for this in the D.C. area!).
I'm a giant nerd who owns not one, but
TWO screen accurate Starfleet uniforms.
Live long and prosper. I enjoy surfing
terribly and shameless karaoke. My Netflix
queue is full of Bollywood movies and
Korean dramas. My dream job is getting
paid to clean old glue off of book spines,
i.e. what I do here!

Jackie Shieh (not pictured)

**Descriptive Data Management Librarian
Discovery Services**

Hometown: Born in Taiwan

Favorite Book: *Pride and Prejudice*
by Jane Austen

Fun Facts: I love cooking mapo tofu.



Eliza White

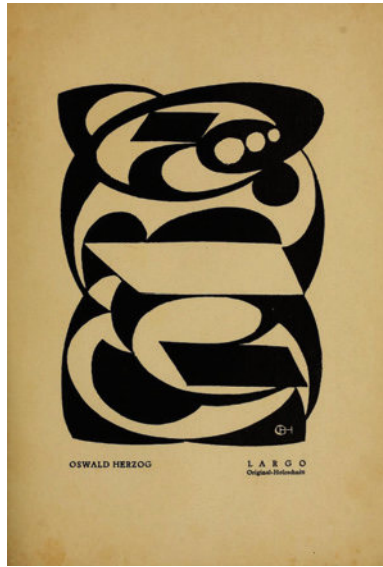
**Director of Advancement
Director's Office**

Hometown: Boston, Massachusetts

Favorite Book: *My Ántonia* by Willa Cather

Fun Facts: Raised in Boston, and a New
Yorker for over 15 years, I moved to D.C.
and joined the Smithsonian Libraries
Advancement team in October 2018.
Having led robust development initiatives
for Cambridge University, CARE USA,
and The New York Public Library, I bring
with me a lifelong passion for libraries
and museums. Outside the office, I have
dedicated much of my time to improving
access to opportunities for underserved
communities by providing childcare
and mentoring young people and their
caregivers in overlooked neighborhoods.
And I can do a one-handed cartwheel!

Hirshhorn Museum and
Sculpture Garden Library



Oswald Herzog's *Plastik: Sinfonie des Lebens* (Twardy, 1921)



Richard L. Wilson's *The Potter's Brush: The Kenzan Style in Japanese Ceramics*. With contributions from Saeko Ogasawara

Freer Gallery of Art
and Arthur M. Sackler
Gallery Library

Smithsonian American
Art Museum and National
Portrait Gallery Library



James Montgomery Flagg's *Yours Truly and One Hundred Other Original Drawings* (New York: Judge Co., 1908)

ART LIBRARIES AT THE SMITHSONIAN



Henri Léon Curmer's *Les Beaux-Arts: Illustration des Arts et de la Littérature Vol. 2* (Paris, 1843)

Warren M. Robbins
Library at the
National Museum
of African Art



Carl Einstein's *Negerplastik* (München, 1915)



Hokusai Katsushika's *Haru no Fuji* [はるの不盡/[画狂人北斎].
(Suehiroan: Kyōwa, 1803)



Our art museum libraries provide ample space and resources to explore avant-garde ideas, foster dynamic collaborations, and conduct innovative research. Each of the **Smithsonian Libraries' five art branches** contains unique strengths that attract scholars, curators, students, authors, art enthusiasts, and the American people alike.



Cooper Hewitt, Smithsonian Design Museum Library



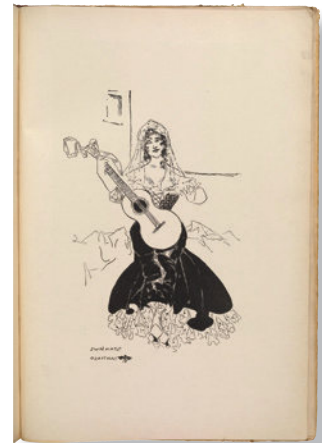
Umberto Brunelleschi and Jean Hermanovits' *La Guirlande: Album Mensuel d'Art Et de Littérature*. (M. François Bernouard: Paris, 1919-1921)

Édouard Cornély's *Le Livre d'Or de L'exposition de 1900* (Paris, 1900)

“The art museums of the Smithsonian are a vibrant force, mounting exhibitions with cutting-edge, world-class artists or tackling difficult subjects. The exhibitions and collections research literally starts in their libraries,” said Anne Evenhaugen, head librarian, American Art and Portrait Gallery Library and acting head of the Libraries’ art department. “The art libraries provide exceptional resources on the breadth of Smithsonian art collections for our curators, fellows, and the public, in many cases as the single source for rare items. And the Smithsonian art libraries are growing, adding collections, and anticipating exciting changes to many of our spaces.”



ART LIBRARIES AT THE SMITHSONIAN



THE SMITHSONIAN AMERICAN ART MUSEUM AND NATIONAL PORTRAIT GALLERY LIBRARY is the leading destination for study in American art and portraiture, and includes strong holdings in American and European art, American history and biography, and American crafts. The library maintains more than 180,000 volumes, many of them rare editions acquired in the nineteenth century, and a trove of over 150,000 files filled with artists’ ephemera: articles, scrapbooks, letters and other materials that provide rich insights into American society, politics, and culture. Here you may find information on nineteenth-century buttons depicted by American portrait painters or actual works of art in the form of artists’ books.

THE COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM LIBRARY (NYC) is the major resource in the United States for research in the study of design and material culture from the Renaissance to the present. Comprised of 100,000 volumes, the collection is international in scope, with emphasis on European and American design. Topics covered include furniture, textiles, metalwork, glass, ceramics, and graphic design to name a few. The Library boasts a significant rare books and special collection of nearly 15,000 volumes that are broad in scope with in-depth holdings on decorative arts, architecture, world’s fairs, pop-up books, trade catalogs, color theory, artists’ books, and even the natural and physical sciences. These rich collections serve the Cooper Hewitt Museum’s robust exhibitions program where library collections are often on public view. The library also supports students in Parsons School of Design’s Master of Arts program in the History of Design and Curatorial Studies, and provides research opportunities through fellowship programs.



Un chapeau de Maria-Guy

Lucien Vogel's *Gazette du Bon Ton: Arts, Modes & Frivolités* (Paris: Librairie Centrale des Beaux-arts, 1912-1925)

Left: Bud Fisher's *The Mutt and Jeff Cartoons: Book Two* (Boston: Ball Pub. Co., 1911)

Left Below: James Montgomery Flagg's *Yours Truly and One Hundred Other Original Drawings* (New York: Judge Co., 1908)

Hôtel Drouot's *Collection Hayashi: Estampes, Dessins, Livre Illustrés* (Paris: Hôtel Drouot, 1902)



THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY LIBRARY

possesses approximately 100,000 volumes, including scholarly monographs, exhibition catalogs, 1,400 serial titles, and more than 1,200 rare books that range from Ming Dynasty scrolls to Japanese books of woodblock prints. Among the holdings are extensive resources on Japanese ceramics, painting, and prints; Chinese painting, calligraphy, ceramics, jade, Buddhist sculpture, and ancient bronzes; Islamic painting, particularly from the Indian Mughal and Rajput schools; and an outstanding collection on ancient Near Eastern and Islamic ceramics. Here you may find a scholar reviewing the full text version of Siku Quanshu, a compendium of almost 3,500 Chinese works covering literature, philosophy, science and medicine from antiquity to the Qing dynasty. Since 2005, the Library has served as a U.S. depository library for the Japan Art Catalog Project (JAC), currently holding 9,000 exhibition catalogs held in Japan, that are made available to scholars via interlibrary loan.



Dreicer & Co.'s *Old Chinese Porcelain* (New York: Dreicer & Co., [19--])



Paul Vogt's *Ausgewählte Graphik des deutschen Expressionismus, 1905-1920* (Die Museum, 1900)

THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN LIBRARY

serves the nation's museum of modern and contemporary art. The library contains an impressive onsite collection of more than 60,000 monographs, exhibition catalogs, catalogues raisonnés, serials, and artists' books covering the documentation and interpretation of art forms from 1880 to the present. The library also possesses a collection of 2,000 ephemeral files on individual artists represented in the museum collection, as well as on select emerging artists, with nearly 100 file drawers filled with letters, biographies, reviews, press clippings, invitations to exhibitions, and other often irreplaceable items. In an audio archive of more than 300 event recordings and interviews dating back to the founding days of the museum, you may find a recording of the Hirshhorn groundbreaking ceremony or an interview with Louise Nevelson.



Left: Carl Einstein's *Negerplastik* (München, 1915)
Right: Richard Lepsius's *Denkmaeler aus Aegypten und Aethiopien* [Monuments of Egypt and Ethiopia] (Berlin, 1849-1856)



THE WARREN M. ROBBINS LIBRARY AT THE NATIONAL MUSEUM OF AFRICAN ART

is the major resource in the United States for the research and study of African visual arts. Its collection of more than 50,000 volumes includes sculpture, painting, printmaking, pottery, textiles, crafts, popular culture, photography, architecture, rock art, and archaeology. The African Art Library has significant supporting collections of African ethnography, music, performing arts, theater, cinema, oral traditions, religion, creative writing, and arts in the African Diaspora as well as material on the history of African countries. The library has opened files on African artists (5,028 and growing) and on topics relating to African art, culture, and history. It also has small collections of artists' books, videos, posters, and maps.

Creativity takes courage.

— Henri Matisse

Curious Correspondence:

Fiona Macleod

THE SMITHSONIAN AMERICAN ART AND PORTRAIT GALLERY LIBRARY HAS MANY FASCINATING BOOKS, BUT SOME HAVE STORIES THAT GO FAR BEYOND THE TEXT CONTAINED IN THEIR PAGES. *From the Hills of Dream: Threnodies, Songs and Later Poems* (1907) by Fiona Macleod is one such book. Macleod was among the most notable contributors to the Celtic Revival in the arts in the 1890s, and the Smithsonian's copy is bound in a beautiful hand-painted vellum cover, with scrolling Celtic calligraphy and designs of delicate spirals and leaves in green and gold. This unique copy allows us a glimpse of the interesting relationship between an eclectic, progressive artist and an enigmatic poet with a secret.

Fiona Macleod burst onto the literary scene in 1895 with a substantial illustrated piece in *Harper's New Monthly Magazine*—a notable achievement

a Loria Norman

ANNE EVENHAUGEN
Head Librarian, American Art and Portrait Gallery Library
Acting Head, Smithsonian Libraries Art Department



Portrait of William Sharp (Fiona Mcleod), c. 1890. In *Portraits of many persons of note photographed by Frederick Hollyer, Vol. 1*. Victoria and Albert Museum, London, UK

f rom the hills of da reams

for an unknown female poet.¹ After publication of her first book, the intensely private Macleod refused interviews or public engagements. Her growing popularity and this secrecy caused much speculation, particularly in the popular press. In 1905, the *New York Times* called Macleod's identity "the most interesting literary mystery in the United Kingdom in the past ten years."² In service to this seclusion, Macleod's publications were all mediated through fellow Scottish poet, editor and critic William Sharp (1855-1905) who moved in the same circles as Dante Gabriel Rossetti. During his lifetime, there were many rumors about the relationship between Macleod and Sharp, including that they were cousins or lovers.

While Macleod was becoming a literary sensation, da Loria Norman (née Belle Mitchell, 1872-1935), was raising three children and enduring an unhappy marriage in London. In 1902, the American-born artist began using the name "da Loria," which seemed to signal a break from her traditional life of a middle-class wife and mother in the Victorian age. A year later she left her husband for the first time, embracing a creative life of art, music and travel.³ Self-taught, da Loria became adept in watercolor painting and illuminations of books and images. These passions allowed her to see beyond the confines of her marriage, and a way to support herself and her children.

Da Loria sent her first letter to Fiona Macleod in 1905, likely seeking permission to bind and illuminate the poet's work. Macleod replied, in delicate curving handwriting, offering both her consent and showing interest in da Loria's work as a "fellow artist."⁴ Their correspondence, only known through Macleod's responses, showed a burgeoning friendship, in which Macleod called da Loria "dear one" and said she had spoken to her heart.⁵ Macleod sent books to da Loria, offered recommendations for publishers, and gave her advice on her marital challenges. As da Loria's marriage completely fell apart, she took comfort in the poetry and letters from Macleod, asking her to visit at several points.⁶ Macleod always had a kind word, but also an excuse as to why it was not possible for the two women to meet.



Fiona Macleod's *From the Hills of Dream: Threnodies, Songs and Later Poems* (London: William Heinemann, 1907). Cover illumination art by da Loria Norman. Smithsonian American Art and Portrait Gallery Library Collection, Washington D.C.

“I am happy to be alive as long as I can paint.”

— Frida Kahlo

The reason for these excuses became plain to da Loria and the world when William Sharp died suddenly at the age of 50 in December 1905. His death-bed confession surprised the literary world with the revelation that *he* was the real Fiona Macleod. Sharp’s wife, Elizabeth, later described his deception as necessary to liberate the romantic part of his nature and poetry. Furthering the ruse, Sharp would send his responses first to his sister, who would copy them in her distinctly feminine handwriting and send the copies on as “Fiona.” This tangled deception likely contributed to Sharp’s early death, as the work load it took to publish as two different authors and the incredible amount of correspondence that he felt compelled to keep up were not conducive to his already delicate health.⁷

We do not know how da Loria took the news of Macleod’s death, or the realization that during her most vulnerable period, she had unwittingly bared her soul to a man. In 1909, seemingly out of nowhere, Elizabeth Sharp wrote to da Loria, acknowledging that she had been a valued friend of “Fiona Macleod.” What followed was a long friendship, in which the two women did meet several times, and wrote dozens of letters over many years, even after da Loria had moved back to the United States.

Just after the death of “Fiona Macleod,” da Loria sought a formal divorce. The case became a sensation, reported on in excruciating detail in the London and area press. To support her family, da Loria undertook commissions from wealthy patrons, illuminating their most treasured books, and partnering with such luminaries as Walter Crane. She became fairly well-known for this work, and a later critic noted her work was the “outcome of personal suffering, ardent faith and pure inspiration.”⁸ With the onset of World War I, da Loria took the opportunity to leave Europe and sail to New York with her eldest son in 1914, where she had her first solo



Photograph of Da Loria Norman and artwork. Da Loria Norman Papers, 1886-1980. Archives of American Art, Smithsonian Institution. Undated

exhibition at the venerable Goupil, Cie & Co. later that year.

The Smithsonian’s copy of *From the Hills of Dreams* was owned by the British composer John St. Anthony Johnson, and just recently donated to the American Art and Portrait Gallery Library by the descendants of da Loria Norman herself.⁹ We do not know the details of the endeavor, though it was likely produced on commission, as the vellum cover, the gold leaf paint, and the cost of professional binding would have been too great for da Loria to take on without a purchaser in mind. But it was clearly a work undertaken with great care by the artist, as an homage to the powerful words the work contained, by a poet she didn’t truly know, but still considered a friend.

¹ Macleod had just published her first book in May 1894 (*Pharais: a Romance of the Isles*. Derby [England]: Harpur and Murray, 1894.) *Harper’s New Monthly Magazine*, v. 92 Dec. 1895. pp. 45-61

² “Sharp’s Death Solves a Literary Mystery: English Author and Fiona Macleod Were One and the Same.” *New York Times*. New York NY. 15 Dec 1905: 2.

³ “Mrs Norman’s Worries.” *The Courier and Argus*. Dundee, Scotland, July 13, 1906. pg. 6

⁴ Letter from Fiona Macleod to da Loria Norman dated 4 Feb 1905. Da Loria Norman Papers, 1886-1980. Archives of American Art, Smithsonian Institution.

⁵ Da Loria Norman Papers, 1886-1980. Archives of American Art, Smithsonian Institution.

⁶ Norman v. Norman Civil Divorce Records, National Archives of the UK; Kew, Surrey, England; Class: J 77; Piece: 854.

⁷ *William Sharp (Fiona Macleod): A Memoir*, Compiled by his Wife Elizabeth A. Sharp. New York: Duffield & Co, 1910.

⁸ Crump, Elizabeth Enders. “Da Loria Norman—Illuminator,” *International Studio*, v. LXXIII, no. 289 (Apr 1921), pp. lii-liii

⁹ Smithsonian Libraries’ copy was a gift of Lucy Norman. In addition, the family donated da Loria’s work and papers to the Smithsonian American Art Museum and the Archives of American Art, respectively. The intriguing story of da Loria Norman was first researched and written by Cynthia Ann Norman in her unpublished, undated essay “Da Loria Norman: An American Illuminator Rediscovered.”

NO FLOWERS IN AFRICA

?



JANET STANLEY
Librarian
Warren M. Robbins Library

“Why are there no flowers in Africa?” Jack Goody asks.

ONE AFTERNOON A NATIONAL MUSEUM OF AFRICAN ART DOCENT, NAVIGATING THE INTRICACIES OF SENEGALESE GOLD JEWELRY—*Good as Gold: Fashioning Senegalese Women*, an exhibition at the museum (October 24, 2018–September 29, 2019)—came to the Warren M. Robbins Library with a question. She wanted to know whether the floral designs of the Senegalese filigree jewelry were indigenous or influenced by French floral design. My initial response was that the gold jewelry drew from French floral motifs. Not African.

This is where one’s mental filing cabinet comes in handy. I remembered the question that British social anthropologist Jack Goody asked: “Why are there no flowers in Africa?” Much of Africa is tropical. Flowers and floral shrubs and trees proliferate. What Goody discovered in his fieldwork in West Africa is that flowers, despite their opulence and lushness, have no role in religious rites or social customs. Fragrance is not important either. There is no cultivation of flowers and a low interest in wild flowers.

In Goody’s book, *The Culture of Flowers* (1993), the first chapter addresses this African curiosity – titled “No Flowers in Africa.” Our docent was delighted when we sent her this chapter: “You’re the best! I’m going to enjoy learning more about the topic. You enrich my world.”

Digging deeper I came across the real answer to why the Senegalese goldsmith began fabricating filigree gold-plated jewelry with floral motifs in Marion Ashby Johnson’s essay “The French impact upon African art: the case of Senegalese goldsmiths” (1985). French colonial exhibitions from 1850 to 1950

displayed Senegalese jewelry. Goldsmiths were invited to Paris; they became cosmopolitan and sized up the new markets. They adopted French styles fashionable at the time. Now we have a gold filigree “basket of flowers!”

Working with National Museum of African Art docents is one of my favorite tasks. There is a dedicated team of docent researchers who use the Warren M. Robbins Library to study and write gallery guides for all the docents, instructing them on how to interpret artifacts and how to engage with visitors.



Above: Wolof “basket of flowers” pendant. National Museum of African Art.
Far Left: Wolof or Tukolor filigree necklace pendant. National Museum African Art

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FREER
GALLERY
OF ART &
ARTHUR M.
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GALLERY
LIBRARY

Ten Bamboo Studio

Calligraphy & Painting Manual

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YUE SHU
Librarian

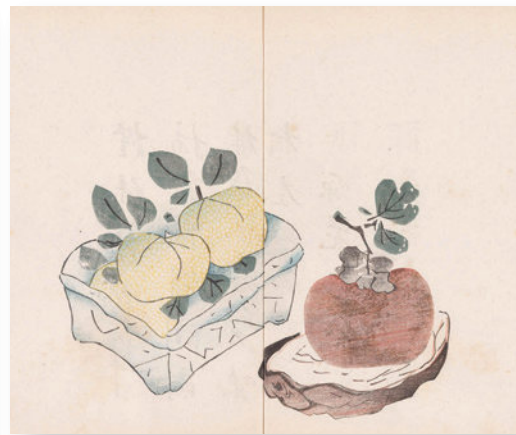
Freer Gallery of Art and
Arthur M. Sackler Gallery Library

IN AUGUST 2018, DR. THOMAS LAWTON, THE FORMER DIRECTOR OF THE FREER | SACKLER GALLERIES, INVITED SEVERAL SMITHSONIAN LIBRARIES STAFF TO VISIT HIS HOUSE AND SELECT BOOKS FOR THE FREER | SACKLER LIBRARY FROM HIS VERY EXTENSIVE AND IMPRESSIVE COLLECTION OF BOOKS ON CHINESE ART.

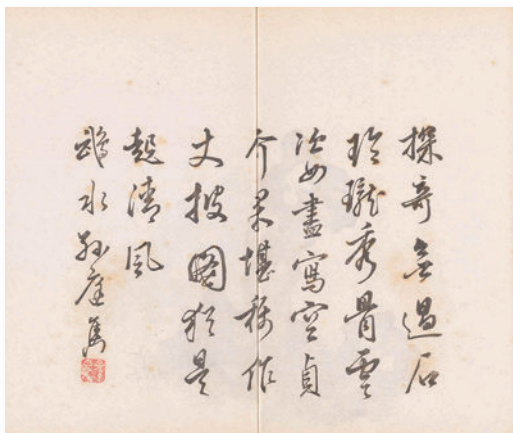
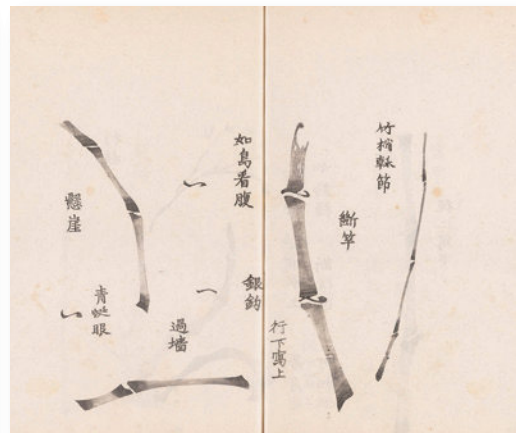
Among Dr. Lawton's books, the librarians spotted an old Chinese set bound in the traditional Chinese binding style. It was a later edition (printed 1879) of the very famous Ming dynasty (1368-1644) Chinese painting manual, *Ten Bamboo Studio Calligraphy and Painting Manual*.

The original edition of *Ten Bamboo Studio Calligraphy and Painting Manual* was printed between 1619-1633 by the Nanjing publisher, printmaker, and art collector, Hu Zhengyan (1584-1674). It is an eight-volume set that includes about 180 paintings and 140 poems in eight categories: birds, fruits, orchids, bamboo, plum blossoms, rocks, paintings in circular fan shape, and miscellaneous paintings and calligraphy.

During the late Ming dynasty, stable political conditions and economic prosperity led to wealthy merchant families wanting to provide their children with the same kind of education that had been reserved for the elite literati and their families. As a result, the demand



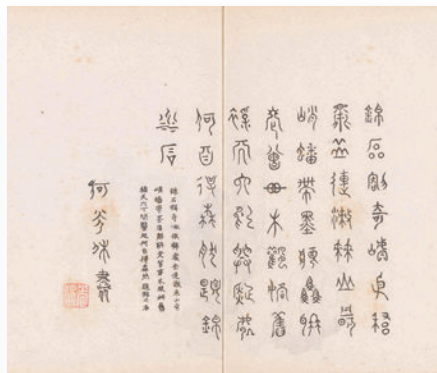
The need for a more efficient printing method was part of what drove the development of the printing innovations seen in Hu's Ten Bamboo Studio.



Pages from Ten Bamboo Studio Calligraphy and Painting Manual



Thomas Lawton with Chinese Vase at Freer Gallery of Art. Smithsonian Institution Archives, Image Number 94-2878



Pages from Ten Bamboo Studio Calligraphy and Painting Manual

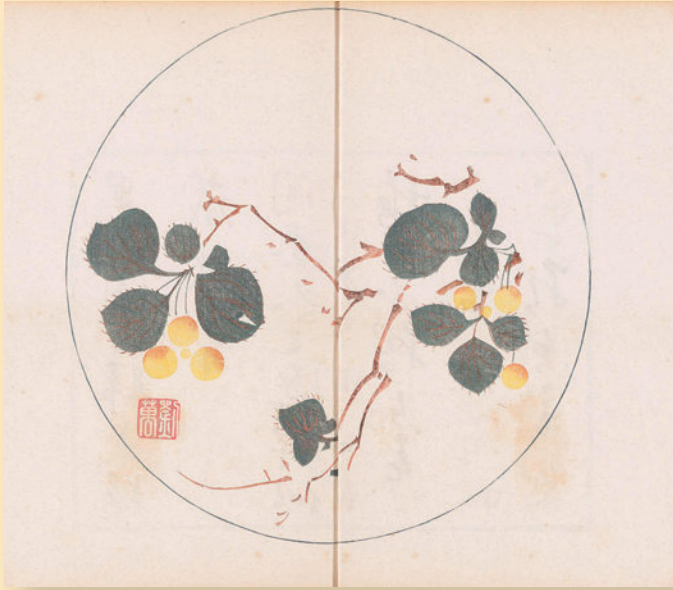


fig. 1

for painting manuals or huapu increased. Prior to the late Ming, the methods used for printing a huapu had meant that for each image, artisans had to add color within a printed outline. This method of production was insufficient in meeting the increased demand for these types of painting manuals.

The need for a more efficient printing method was part of what drove the development of the printing innovations seen in Hu's *Ten Bamboo Studio*. Hu also explored the use of new color-printing methods that might more closely replicate the look of painted brushwork. He developed a unique printing technique known as assorted block printing, using multiple blocks with each block representing a different part of the final image. Although a painstaking process, it was less time-consuming than the earlier practice of in-line painting and produced images with subtle gradations able to represent shades and depths of color similar to that of paintings.

It could be argued that the achievements of this polychrome printing process developed by Hu actually

surpassed that of the painter. For instance, the veins in the broad leaves shown in *Lichened Stone and Broad-leaved Plant* (fig. 1) which made use of the white reserve background where the block was cut away would have been very difficult to achieve with a brush.

The relatively inexpensive polychrome illustrated huapu produced by Ten Bamboo Studio provided visual and textual instructions to a much larger audience. This in turn signaled the transition of the Chinese painting manual from an exclusive purview of the scholarly, elite literati with their emphasis on painting as a way to cultivate virtue, to the development of painting manuals with a more secular emphasis on paintings of familiar, natural objects more easily appreciated by ordinary people.

Once Hu's colorful illustrated set of volumes made its way to market, it was reprinted many more times for over 200 years. Some copies made their way to Japan, influencing the development of Japan's Ukiyoe woodblock printed books and fueling the development of new and improved printing techniques in Japan. Together with the Japanese polychrome prints, Chinese woodblock printing became a source of great interest to European and American art collectors during the nineteenth century. Western interest in these prints persisted into the twentieth century with *Ten Bamboo Studio Calligraphy and Painting Manual* reproduced in the United States in 1953.

Based on information in the preface, the reprint edition that Dr. Thomas Lawton had in his personal collection was printed in 1879. It is in a binding style called "butterfly binding," which was first invented in the Song dynasty (960-1279). Printed sheets were folded in half with the printed pages facing each other. The sheets were then pasted together at the fold. When the book lay open, its pages looked like a butterfly. There is an 1879 edition of the *Ten Bamboo Studio Calligraphy and Painting Manual* already in the Freer | Sackler Library collection, but an initial comparison of the two copies of what is allegedly the same edition shows a number of differences. The composition of some the paintings is different and in at least several instances details in one copy were omitted by the printer in the other. Further study will be required in order to establish the printing history of these two copies.

The book was created in 1633 by Ten Bamboo Studio and is the earliest known example of polychrome xylography, invented by Hu Zhengyan. The technique, also referred to as douban, uses several printing blocks applied in succession with different inks to achieve the appearance of a hand-painted watercolor.

COOPER
HEWITT,
SMITHSONIAN
DESIGN
LIBRARY



PRESERVING WHAT POPS!

ELIZABETH BROMAN
Reference Librarian
Cooper Hewitt,
Smithsonian Design Library



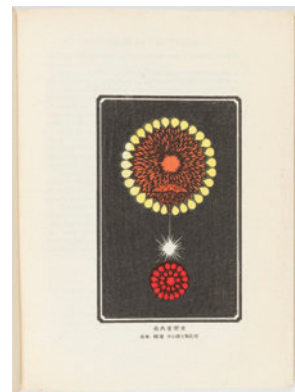


"Attacked by the Giant Reptile" from *Buck Rogers, 25th Century* featuring Buddy and Allura by Phil Nowlan. Illustrated by Dick Calkins. (Chicago: Pleasure Books, Inc., 1935). Photo: Matt Flynn

THE COOPER HEWITT, SMITHSONIAN DESIGN LIBRARY IS THE MAJOR RESOURCE IN THE UNITED STATES FOR THE STUDY OF DESIGN AND DECORATIVE ARTS. Global in scope and dating from the Renaissance to contemporary periods, it houses nearly 100,000 books that support the research of objects including wallcoverings, textiles, furniture, glass, ceramics, porcelain, metalwork, drawings, prints, and graphic design. The library continues to evolve its collecting areas to reflect the changing needs of researchers today, seeking out resources in twenty-first century design innovations like 3-D printing, new synthetic fibers, and accessibility design.

In addition to the main library collections, the Cooper Hewitt Library has a world-class rare and special collection resource of over 15,000 titles on decorative arts, architecture, graphic design, world's fairs, artists' books, and photographic collections.

Included in Cooper Hewitt Library's special collections are over 2,000 beautiful and entertaining pop-up and movable books dating from the sixteenth century to the present day. As one of the few public institutions in the country that collects and makes pop-up and movable books publicly accessible, this unique collection packs a "wow" factor, triggering "oohs" and "aahs" from visitors of all ages and backgrounds. Represented are key pop-up book artists and paper engineers of the nineteenth to twenty-first centuries, such as Lothar Meggendorfer, Vojtěch Kubašta, and Matthew Reinhart.



Above Left: Sonia Delaunay's *Compositions, couleurs, idées* from *Éditions d'Art Charles Moreau*, Pl. 24. (Paris, 1930). Photo: Matt Flynn
 Above Right: A. St. H. Brock's *Pyrotechnics: The History and Art of Firework Making* (London: D. O'Connor, 1922). Photo: Matt Flynn

Opposite Page/top: Doll's house. (London: Bancroft, 195-?)
 Photo: Ellen McDermott

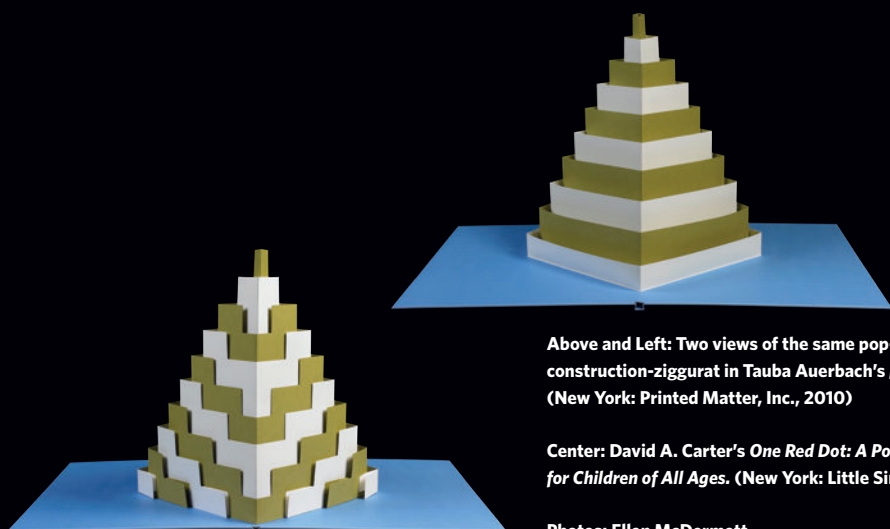
Opposite Page/bottom: "The Pop-up Pinocchio" illustrated by Harold Lentz. (New York: Blue Ribbon Books, 1933). Photo: Andrew Garn

The library's collection documents the diverse methods of construction used in making pop-up and movable books. These range from complex movable paper overlays known as volvelles to elaborate peep shows, or tunnel books. Other construction types include V-fold, floating image, pull tab, flap, box and cylinder, and 360-degree carousels. Few survived intact after years of wear and tear because of their delicate nature. This valuable collection requires special handling and housing.

In 2019, a grateful Cooper Hewitt Library received a \$5,000 grant awarded by the Smithsonian Women's Committee for the purchase of archival enclosures. Approximately 550 pop-up books selected by library staff will be housed and boxed in acid-free, secure, enclosures that will provide the needed structure to protect these items when handled and stored. These books, due to their inherent uneven text block structure and the intricate and delicate nature of their folding and cut paper parts, are fragile. Without proper support of a sturdy enclosure, they can easily be crushed, damaged, or torn. The Smithsonian Women's Committee has been generous and supportive of the archival preservation of our pop-up collection in the past.

Most pop-ups were created to entertain and educate children about writing, spelling, and arithmetic as well as popular fairy tales and stories adapted from popular comic book and movie themes. Many of these items, originally created as souvenirs or toys, have not always been considered objects for research. The Cooper Hewitt Library collects them to study graphic design, illustration, and the design of their intricately-moving parts. It is a leader and major repository in the collecting of these delightful artifacts. Everyone loves pop-up books!





Above and Left: Two views of the same pop-up construction-ziggurat in Tauba Auerbach's [2,3]. (New York: Printed Matter, Inc., 2010)

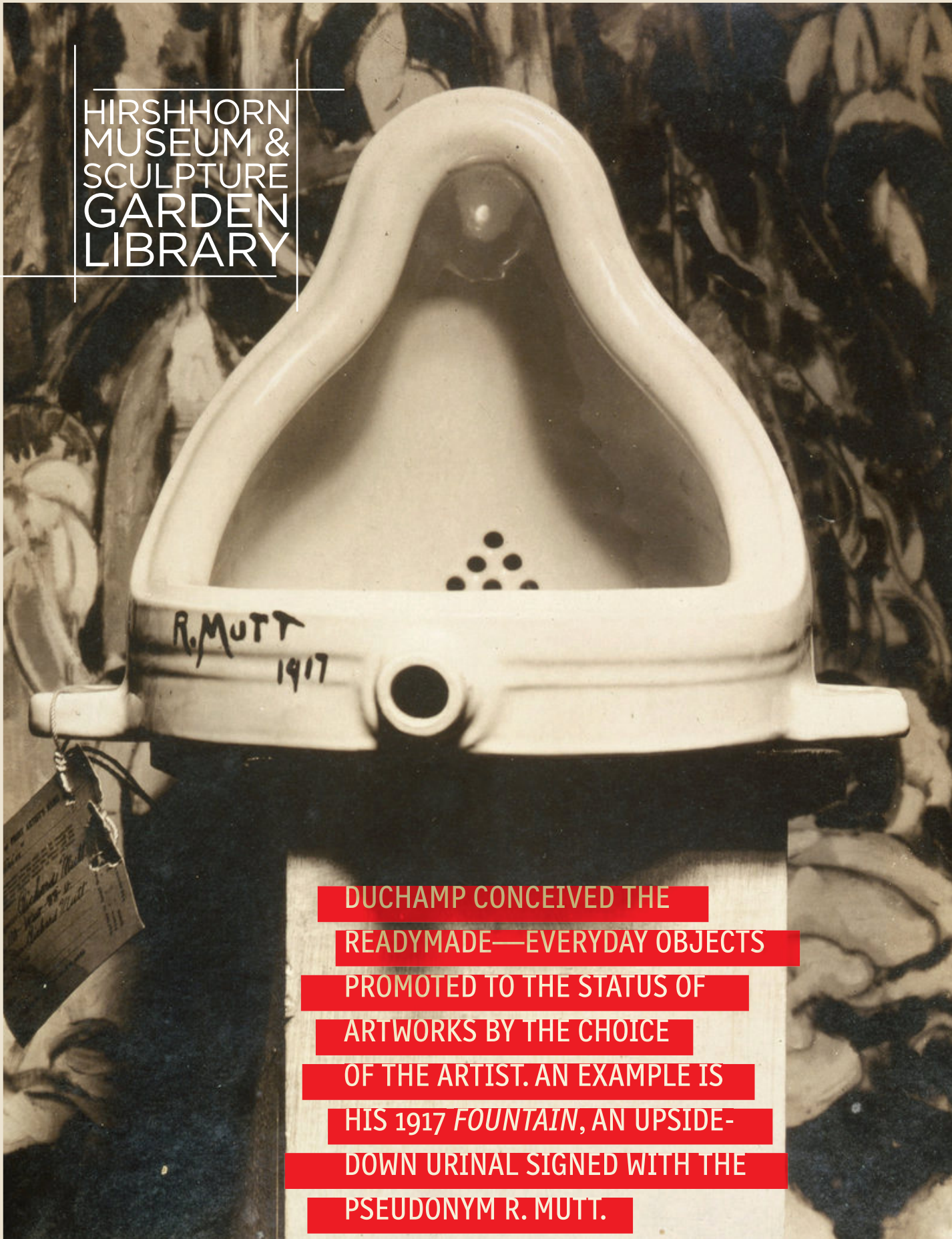
Center: David A. Carter's *One Red Dot: A Pop-up Book for Children of All Ages*. (New York: Little Simon, 2005)

Photos: Ellen McDermott

MOST POP-UPS WERE CREATED TO ENTERTAIN AND EDUCATE CHILDREN ABOUT WRITING, SPELLING, AND ARITHMETIC AS WELL AS POPULAR FAIRY TALES AND STORIES ADAPTED FROM POPULAR COMIC BOOK AND MOVIE THEMES.

and one red dot.

HIRSHHORN
MUSEUM &
SCULPTURE
GARDEN
LIBRARY



DUCHAMP CONCEIVED THE
READYMADE—EVERYDAY OBJECTS
PROMOTED TO THE STATUS OF
ARTWORKS BY THE CHOICE
OF THE ARTIST. AN EXAMPLE IS
HIS 1917 *FOUNTAIN*, AN UPSIDE-
DOWN URINAL SIGNED WITH THE
PSEUDONYM R. MUTT.

HIRSHHORN MUSEUM & SCULPTURE GARDEN LIBRARY WELCOMES GIFT OF

MARCEL DUCHAMP BOOKS

PHOTO BY CATHY CARVER



Above: Barbara and Aaron Levine in their home with Duchamp works in the background. Left: Marcel Duchamp, 1917, *Fountain*

JACQUELINE PROTKA
Branch Librarian
Hirshhorn Museum and
Sculpture Garden Library

THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN LIBRARY received a generous promised gift of more than 150 books about pioneering artist Marcel Duchamp from Washington, D.C. collectors Barbara and Aaron Levine.

The research collection accompanies a major collection by the Levines of more than 35 iconic works by the artist given to the Hirshhorn Museum and Sculpture Garden, plus related portraits, photographs, and works on paper by Duchamp's contemporaries and those he influenced.

Marcel Duchamp was one of the most influential artists of the twentieth century. Born 1887 in Normandy to a family of artists, Duchamp was a painter, sculptor, writer, and competitive chess player. His wit and wordplay aligned his work with the Dada and Surrealist movements, but he rejected categorization by the art establishment. Considered a forerunner of conceptual art, Duchamp championed removing art from the realm of aesthetics, or "the retinal," as he named it. In other words, he rejected creating objects that merely pleased the eye through color, texture, and subject. Rather, he advocated putting art "in the service of the mind," and argued that the viewer is as important as the artist in the creation of artwork. Duchamp conceived the readymade—everyday objects promoted to the status of artworks by the choice of the artist. An example is his 1917 *Fountain*, an upside-down urinal signed with

“AS AVID COLLECTORS OF CONCEPTUAL ART, WE ARE VERY PLEASED TO DONATE OUR LIBRARY OF BOOKS ON MARCEL DUCHAMP TO THE HIRSHHORN,” SAID BARBARA AND AARON LEVINE.

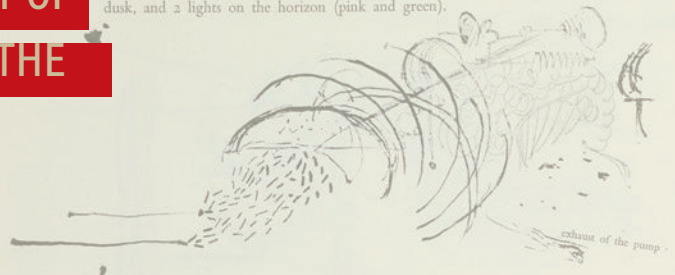
the pseudonym R. Mutt. Rejected in his own day, the *Fountain* today is a modern classic, although it continues to perplex audiences. Duchamp's conceptual approach expanded opportunities for the art-making process. His enduring legacy can be seen throughout the existing Hirshhorn Museum and Library collections.

The collection was gathered by the Levines over a period of two decades, with publications dating from the 1930s through the present. Among the volumes are a number of first editions, rare catalogs, and ephemera by and about the artist. Examples include *Rose Sélavy* (1939), one of 500 original copies of a collection of *jeux des mots* or puns by Duchamp's female alter ego Rose Sélavy, who created several works under her own name; an original exhibition catalog from the 1965 Cordier & Ekstrom gallery exhibition *Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Sélavy, 1904-64*, (January 14-February 13, 1965), the largest gallery survey during Duchamp's lifetime; and David Hammons's artist's book *The Holy Bible: Old Testament* (2002), which appropriates Arturo Schwarz's *The Complete Works of Marcel Duchamp* by rebinding the softback edition to resemble a leather-bound, gilt-edged bible, both celebrating and poking fun at Duchamp's sacred status.

The donation compliments the Libraries' existing strengths on Duchamp and the Dada, Surrealist, and conceptual art movements. “As avid collectors of conceptual art, we are very pleased to

[103]

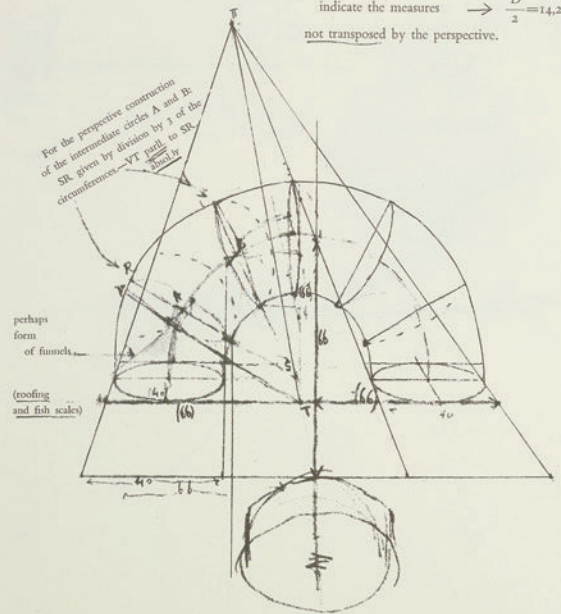
Do not forget the painting of Dumouchel: Pharmacy = snow effect dark sky dusk, and 2 lights on the horizon (pink and green).



[104]

Project — Scale 1/5

the figures between parenthesis indicate the measures $\rightarrow \frac{D}{2} = 14,2,6$ not transposed by the perspective.



all the numbers to divide by 2 to have the size to 1/10

see large final drawing made at Yport 1914

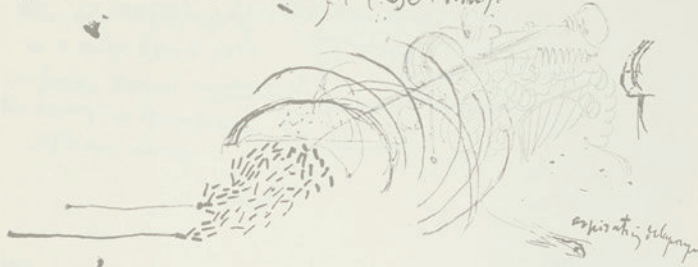
71.3
33

31. 14

Spread featuring work of Marcel Duchamp from *Notes and projects for the Large Glass*. Selected, ordered, and with an introduction by Arturo Schwarz. (New York: H. N. Abrams, 1969)

[103]

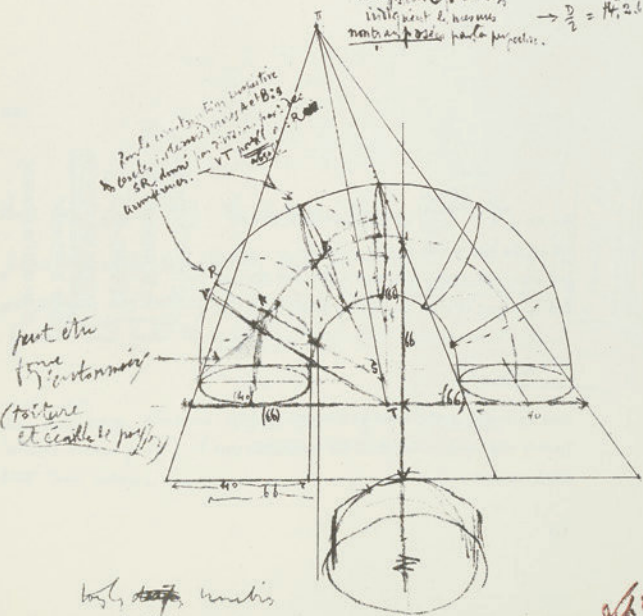
le pas million de tablas de dessin: Phosphate = effet blanc, et force tout
fumante, et 2 lumines au horizon (rose et verte).



[104]

Projet - sublime

à composer les perspectives
indépendantes des volumes
non représentés par la perspective.



peut être
travaillé
à l'extérieur
(toiture
et escalier de passage)

travailler
à l'extérieur
pour avoir la grande
vue

voir grand depuis l'extérieur
Indépendant 1914

71.2
33

31.4

donate our library of books on Marcel Duchamp to the Hirshhorn,” said Barbara and Aaron Levine. “This, along with our donation of artworks by the artist, makes the Hirshhorn—a free museum—one of the leading academic hubs of Duchamp research and we look forward to sharing our love for this artist’s work with the world.”

A two-part exhibition on the life and legacy of Marcel Duchamp, commencing with Marcel Duchamp: The Barbara and Aaron Levine Collection, will be on view at the Hirshhorn Museum through Oct. 12, 2020. This first part of the exhibition will feature the recent gift of over 50 major historical artworks, including more than 35 seminal works by Duchamp, promised by Barbara and Aaron Levine. A select number of books from the Levine’s collection will be on view, and bibliography of their gift appears in the accompanying exhibition catalog.

The second stage of the exhibition, on view April 18–Oct. 12, 2020, will examine Duchamp’s lasting impact through the lens of the Hirshhorn’s permanent collection, including significant works by a diverse roster of modern and contemporary artists.



The portable museums of Marcel Duchamp: de ou par Marcel Duchamp ou Rose Sélavy. Curated by Ronny Jessy Van de Velde; with an introduction by Francis M. Naumann. (London: L&R Entwistle and Co. Ltd., 1996) (Exhibition catalogue)

“You shouldn't say it is not good. You should say, you do not like it; and then, you know, you're perfectly safe.”

— James McNeill Whistler

PROFILE

Farewell, Stephen

INTERVIEW BY ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

Stephen Van Dyk joined the Smithsonian Libraries staff in 1988. He served as a branch librarian in the Cooper Hewitt, Smithsonian Design Library, eventually becoming the head of the Smithsonian Libraries' five-branch art department. Most recently, Stephen served as a co-curator of *Magnificent Obsessions: Why We Collect*, an exhibition on display through June 2020 in the National Museum of American History.

Stephen retired on May 16, 2019. We hope you enjoy hearing from Stephen in his own words.

Where are you from? Before joining the Smithsonian Libraries, what was the most unusual job you've ever had?

I am a New Jersey native, born in Paterson and raised in North Heledon. I remember fondly that beginning in the mid-1950s, every August my father packed the family in the station wagon and we camped across the United States and Canada. These annual trips were very inspirational. I was introduced to the wonders of the natural as well as the built environment—both influencing me to study American history and architecture.

I had many jobs as a high school and college student to make ends meet. I worked a roadside produce stand selling Jersey tomatoes, corn, and strawberries that were grown on my uncle's farm. In college, I was a dog groomer and assisted a vet at the Fair Lawn Animal Hospital, which inspired my love of dogs.

What drew you to the Smithsonian Libraries originally?

I knew very little of Smithsonian Libraries until I did some research for my interview at the Cooper Hewitt, Smithsonian Design Museum in 1988. I did not realize that the Cooper Hewitt museum was part of the Smithsonian and was completely unaware of the many different branches of the Libraries. I quickly learned that the Cooper Hewitt, Smithsonian Design Library was just a small part of a greater Smithsonian library system.

I was drawn to the Cooper Hewitt Library because of my background in architecture. I loved that the museum and library were quite different than the traditional art museum: they collected, studied, and exhibited objects by material; they emphasized the process and innovativeness of design; they collected and displayed objects used and/or owned by everyday people; and they encouraged people to learn about good design.



ELIZABETH O'BRIEN

What roles have you had?

I have held several roles in my career: building and cataloging 35mm slide collections of 70,000 items to support the teaching needs of 40 architecture faculty; planning, renovating, building, and managing a branch library in a college that served more than 1,200 undergraduate interior design and architecture students; building and managing a general art circulating collection and providing reference services at a busy New York Public Library; and building and managing the Cooper Hewitt Library and for the last decade overseeing the Libraries' five art libraries.

When did you first become interested in art and/or librarianship?

I have always liked to read and was a regular visitor to my hometown public library. I loved the idea that the public library is where anyone could come get books, learn to read, and get information on practical things (such as how to fix your car, do your taxes, or plan a trip). I admired that a librarian was an access to knowledge.

My family would also visit museums where I was introduced to the art masters. For example, my sister brought me to the pop art show at the Museum of Modern Art in 1964, and I thought, "wouldn't it be great to work in such a place!"

What are three words to describe the Smithsonian Libraries?

World Class. Accessible. Cabinets of many curiosities.

What was your favorite part about working for the Cooper Hewitt Library and Smithsonian Libraries?

I am a collection builder. The Cooper Hewitt Library now has 100,000 volumes and more than 10,000 rare book items. I have been able to grow Cooper Hewitt's library and archive collections, work with students and curators on a regular basis, continually learn about design and the decorative arts, and write and develop shows.

FAVORITES...

Career advice: Get the education you need to do what you love. Stay informed. Be innovative away from the route of the pack – this is the key to success.

Movie line: “Plastics” from *The Graduate* (1967)

Travel spot: I always feel at home eating lobster and blueberry pie on Little Deer Isle in Maine.

Quote: “Your vocation in life is where your greatest joy meets the world’s greatest need.” –Frederick Buechner

Motto: Try to understand the whole picture and don’t get hung up on the details. Embrace kindness.

Book: *The Razor’s Edge* and *Of Human Bondage* by W. Somerset Maugham

Perhaps my favorite project was working on *Paper Engineering: Fold, Pull, Pop, & Turn* (National Museum of American History, June 2010–October 2011). The exhibition allowed me to showcase the Libraries’ peep shows (pictures viewed through a small hole), volvelles (wheel charts), accordion books, and pop-up books—published from the fifteenth century to modern times—in a new way. It was such fun!

What will you miss most about both the Cooper Hewitt and the Smithsonian Libraries?

Of course I will miss all the Libraries staff, a spirited and innovative group who continually want to make our libraries, access, and services better. I will miss the Cooper Hewitt, Smithsonian Design Museum which continues to promote knowledge through cutting-edge shows, highlight emerging designers, and challenge all to think about our ever-changing world and how design can be a positive part in planning the future.

What is on your wish list for retirement?

Immediately, I am coming back to work on special projects for the Cooper Hewitt Library! I will inventory and write about collections such as the Edward F. Caldwell & Co. and the Libraries’ remarkable trade catalog collection. Longer-term, I plan to do some independent rare book collecting, grow tomatoes on my terrace, run a few 10Ks, travel to new places (such as Egypt), and enjoy family and friends.

Stephen Van Dyk holds a bachelor’s degree in history from William Paterson University and a master’s degree in library science from The University of North Carolina at Chapel Hill. He completed his graduate studies in architectural history at Rutgers University. Prior to his tenure at the Smithsonian Libraries, he was an architecture branch librarian

at New Jersey Institute of Technology, arts division head for the New York Institute of Technology Libraries, and supervisor of the fine arts department for the New York Public Library (Mid-Manhattan).

*Stephen has contributed to and authored articles on such topics as children’s books, trade catalogs, world’s fairs, and architecture and design pattern books. He wrote **Rare Books**, a book that featured key historic works in design and the decorative arts. Stephen’s exhibitions include **Walter Crane: Design for Children**; **Arquitectonica: The Times Square Project**; **Christopher Dresser: The Shock of the New**; **Wall Stories: Wallpaper and Children’s Illustration**; **Paper Engineering: Fold, Pull, Pop & Turn**; and **Magnificent Obsessions: Why We Collect**. Stephen serves on art organization boards and is a deacon in his church. He loves theater, museum visits, travel, going to auctions, NYC, a morning run, and a good mystery book.*

Anne Evenhaugen Appointed to Acting Head



SALIMA APPIAH-DUFFELL

The Smithsonian Libraries introduces Anne Evenhaugen as acting head of the Libraries’ art department.

Anne has served as the head librarian of the Smithsonian’s American Art and Portrait Gallery

Library since 2015. Her new appointment expands her role to managing all five of the art department branches, including the Cooper Hewitt, Smithsonian Design Library, the Hirshhorn Museum and Sculpture Garden Library, the Freer Gallery of Art and Arthur M. Sackler Gallery Library, and the Warren M. Robbins Library at the National Museum of African Art.

Anne’s background has been primarily in art museums and libraries, caring for collections and finding answers to challenging questions. Her interests include artists’ books, Byzantine mosaics, Dada, Mail art, Scandinavian design, traveling, collecting children’s books from other countries, and almost any kind of dessert.

Anne holds a bachelor’s degree in art history from Mary Washington College (Fredericksburg, Va.), a master’s degree in library science from the University of Maryland (College Park, Md.), and a master’s degree in curating art from Stockholm University (Stockholm, Sweden).



Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai "Ngaje Ngai," the House of God. Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude.

THE SNOWS OF

KILIMANJARO

AND THE MEANING OF

PLACE

SPECIAL FEATURE

BY JULIA BLAKELY
Rare Book Catalog Librarian
Discovery Services

CRITICAL INTERPRETATION OF ERNEST HEMINGWAY'S EPIGRAPH TO HIS GREAT SHORT STORY IS CONTINUALLY DEBATED. Death, failure, perseverance, heroism, redemption, and purity can be read into the opening lines of *The Snows of Kilimanjaro*. In a few dramatic, sparse words, the mountain is introduced as a powerful symbol. There are hints of its meaning in the following narrative with the contrast of its icy slopes at high elevations with the sweltering plains below. A writer, Harry, is dying of gangrene in a safari camp while waiting for a rescue plane. Kilimanjaro is not mentioned again until the end, when the author is flying in his last imagination.



Der Kibo, vom Kibolager (4330 m) aus SO. gesehen.

HANS MEYER'S OSTAFRIKANISCHE GLETSCHERFAHRTEN:
FORSCHUNGSREISEN IM KILIMANDSCHARO-GEBIET (1890)

Compie turned his head and grinned and pointed and there, ahead, all he could see, as wide as all the world, great, high, and unbelievably white in the sun, was the square top of Kilimanjaro. And then he knew that there was where he was going.

A dormant volcano, Mount Kilimanjaro is the largest free-standing mountain in the world. Near the border with Kenya in the country of Tanzania, it rises 19,341 feet officially (well below Hemingway's stated 19,710). One of the "Seven Summits"—the highest mountain on each continent—Kilimanjaro is called "The Roof of Africa." Uhuru Peak is the highest point, on a crater rim. When the mountain was part of German East Africa, the top was known as Kaiser-Wilhelm-Spitze. In the geopolitical maneuvering of the late nineteenth and early twentieth centuries, that name was later dropped as the country came to be administered by the British Empire. The summit was re-named Uhuru, Kiswahili for "Freedom," Peak in 1961 when Tanganyika gained its independence. The country later joined with the islands of Zanzibar to form Tanzania.

The snows of Mount Kilimanjaro are shrinking and will soon disappear entirely. It will be a shocking sight when the summit is no longer shrouded in white. For the local inhabitants, who have long held the mountain as a sacred place, the declining water supply from the snow melt will be a danger. Since antiquity, the mountain has invoked awe and mystery. Located about 186 miles below the Equator,

Kilimanjaro is a wondrous vision as it rises from the grasslands. It is one of the few tropical glaciers in the world. Its slopes provide an economic livelihood to many who accommodate the multitudes of adventurers who seek its splendor and experiences or bragging rights of ascending to the top. What will it mean and what will be lost when this iconic cultural landscape is gone?

The large stratovolcano of Kilimanjaro, formed from volcanic ash, lava, pumice, and tephra, has three cones: Kibo, Mawenzi, and Shira. Opinions about the origin and meaning of the name "Kilimanjaro" are many and varied and there is no consensus. The mountain was only consistently called Kilimanjaro (in variant spellings) when it became a symbol of power and control, and claimed by Western explorers. The Western Summit (an area known as the Western Breach), mentioned twice in Hemingway's epigraph, is not commonly referred to as "The House of God" but reflects that Kilimanjaro has long been a spiritual place. An avid reader of travel books and guides, Hemingway may have picked up that reference from Scottish geologist and explorer Joseph Thomson's *Through Masai Land* (London, 1885). Thomson (1858-1895), who arrived in 1883 on a Royal Geographical Society expedition, was the first to report on the "northern aspects" of the mountain although he failed in his attempt to climb Kilimanjaro. Thomson's book was a best-seller and the famous African gazelle, *Eudorcas thomsonii*, was named for the explorer.

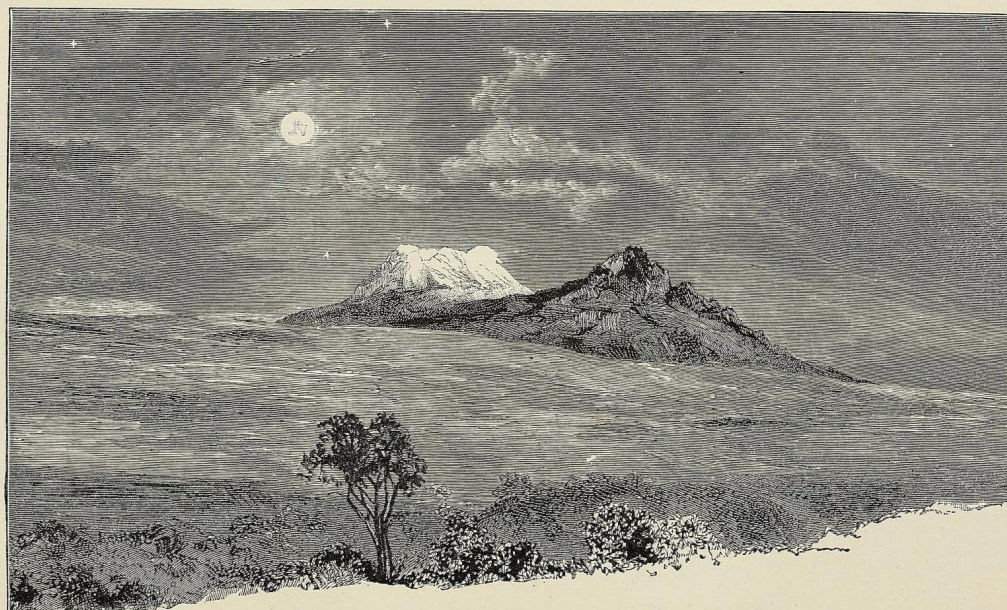
The Smithsonian Libraries contains Thomson's volume—a copy that was inscribed by the author to Sir John Kirk. A botanist on one of David Livingstone's explorations, Kirk was also a physician and diplomat in Zanzibar who helped end the slave trade in that country. There are other works in the Smithsonian Libraries collections as well that inform Hemingway's *The Snows of Kilimanjaro*, including an important early printing of the story. The various specialized, departmental libraries in the National Museum of Natural History; the Warren M. Robbins Library of the National Museum of African Art; the Research Annex; the Tropical Research Institute in Panama; and, most notably, the Russell E. Train Africana Collection in the Joseph F. Cullman 3rd Library, along with various online resources (particularly the digitized works in the Biodiversity Heritage Library), offer a wealth of material for exploration and study. These texts, maps, art, and photographs tell the stories of Kilimanjaro lore, documenting foreign expeditions (with important scientific evidence of the shrinking glaciers), the rich cultures of its inhabitants, the natural history of its slopes, and the unique life that the mountain harbors.

Aeschylus wrote in 500 BC of "Egypt nurtured by the snows." To those plying the trade and slave routes along the coast of the Indian Ocean, the mountain, about 170 miles

inland, might have been glimpsed through the humidity and clouds. Despite the ancient legends from non-indigenous peoples, including Ptolemy's writing of "moon mountain," Arabic writings, and the 1519 account by Spaniard Martin Fernández de Enciso, *Summa de Geografia*, glaciers in the continent of Africa, particularly one that lay three degrees south of the Equator, were not to be believed.

The German missionaries Johannes Rebmann and Johan Ludwig Krapf in the mid-nineteenth century sent reports of a snow-capped mountain in East Africa back to an incredulous Europe. The Royal Geographical Society dismissed their account, published in 1849 in the *Church Missionary Intelligencer*, with mockery. Rebmann was armed with an umbrella and a Bible approaching "the high mountain of Jaggaland" to convert "superstitious" Africans.

The data that proved to Europeans that a snow-clad mountain existed in Africa was collected in 1861 by Carl Claus von der Decken (1833-1865), who was accompanied by an English geologist, Richard Thornton (1838-1863). Thornton had been on Livingstone's Zambezi expedition; the pair journeyed inland to verify the claims. They ascended only a few thousand feet on Kilimanjaro before bad weather turned them back. Decken's *Reisen in Ost-Afrika in den Jahren 1859 bis 1861* (Leipzig, 1869-1879) describes the attempt and the

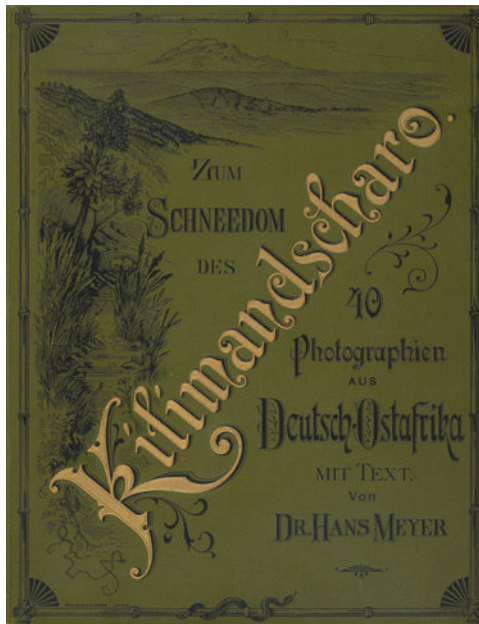


THE FIRST VIEW OF KILIMA-NJARO.

To face page 71.



HANS MEYERS OSTAFRIKANISCHE GLETSCHERFAHRTEN:
FORSCHUNGSREISEN IM KILIMANDSCHARO-GEBIET (1890)



HANS MEYERS ZUM SCHNEEDOM DES KILIMANDSCHARO:
40 PHOTOGRAPHIEN AUS DEUTSCH-OSTAFRIKA (1888)

Meyer wrote that the Swahili name means “Mountain of the spirit Njaro,” while the local inhabitants have given it no name at all but call the western peak “Kibo” (the bright).

area and its natural history. The other-worldly looking *Lobelia deckenii* was named for the German adventurer. This lobelia is the only alpine species that is native to Kilimanjaro, growing between 12,500- and 14,100-foot elevation.

Another missionary, Charles News (1840-1875), made it up to 13,000 feet, reaching the snow line of Kilimanjaro, in 1871. He relayed his attempt in *Life, Wanderings, and Labours in Eastern Africa: with an Account of the first successful ascent of the equatorial snow Mountain, Kilima Njaro, and Remarks upon East African Slavery* (London, 1873). At the request of John Kirk, he collected plant specimens, including the beautiful white variety of everlasting flowers, now known as *Helichrysum newii*.

Sir Henry Hamilton Johnston (1858-1927) authored *The Kilima-njaro Expedition: A Record of Scientific Exploration in Eastern Equatorial Africa* (London, 1886). This volume is one of thirty-five titles (in addition to manuscript materials) of Johnston’s in the Smithsonian Libraries. The British explorer was also a botanist and linguist adept at many African languages. With the support of the Royal Geographical Society and the British Association, Johnston led an 1884 expedition to Kilimanjaro. During this trip, he also acted as negotiator to establish treaties with tribal chiefs to accept British protection. Johnston felt entitled to the mountain and was annoyed at having to pay tributes to gain permission to climb. The Train Collection has his four-part account from the serial *The Graphic* in 1885: “A Journey to Mount Kilima-njaro, Africa.” In the second part, Johnston reported:

For nearly four months I chafed under my sense of impotence. Here I had come to Kilima-njaro expressly to visit and collect the fauna and flora living at high altitudes near the snow line, and owing to the obstacles arising from the hostility and suspicion of the natives I was continuously repelled in my various attempts to ascend the mountain and make my habitation in the upper region above the inhabited zone.

Johnston eventually made it as far as an elevation of about 16,315 feet on Kilimanjaro.

The first recorded summit of Kilimanjaro was by geologist Hans Meyer (1858-1929) and mountaineer Ludwig Purtscheller in 1889. The success of this climb, on Meyer’s third attempt, was attributed in part to two natives: Mwini Amani of Pangani and Yohani Kinyala Lauwo of Marangu. This set the pattern for all subsequent expeditions, reliant on guides, porters, managers of men, cooks, translators, and those with crucial local knowledge. Indeed, this is still the norm for climbs of global tourists on Kilimanjaro.

Meyer’s earlier expedition around and on the mountain resulted in a wonderfully illustrated publication: *Zum Schneedom des Kilimandscharo* (Berlin, 1888). It contains forty stunning photographs and a detailed map. The German explorer subsequently published a follow-up to that book, *Across East African Glaciers; an Account of the First Ascent of Kilimanjaro* (London, 1891). It is this work that Hemingway almost certainly knew and referenced. Meyer wrote that the Swahili name means “Mountain of the spirit Njaro,” while the local inhabitants have given it no name at all but call the western peak “Kibo” (the bright).



DEATH, FAILURE, PERSEVERANCE, HEROISM, REDEMPTION, AND PURITY CAN BE READ INTO THE OPENING LINES OF THE SNOWS OF KILIMANJARO.

Across East African Glaciers contains accounts of previous expeditions, the author's biography, descriptions of the physical geography along with climate zones of vegetation, and appendices with systematic lists, including the work of German botanists. Continuing the work of Meyer's undertaking is the monumental *Die Pflanzenwelt Afrikas* by Adolf Engler (Berlin, beginning in 1895) which provides descriptions of several new plant species in the Kilimanjaro region.

The Chagga, not the Masai, have called Kilimanjaro their homeland. They are the third-largest ethnic group in the country but were not the unified "tribe" thought of today. The term 'Chagga' was once associated with colonial rule, but it is now accepted as a common identity as the local population sought to lay claim to the area's natural resources. There were once fifteen separate clans and chiefdoms that claimed Kilimanjaro's slopes, and some now lend their names to the routes to the summit. For the Chagga, "Kibo"—"white mountain"—is a colloquialism meaning astonishment. For them, along with other African populations, Kilimanjaro's landscape has dimensions both religious (home to mountain spirits) and emotional (as control goes more and more out of local hands), even as global tourism has taken over from agriculture and the gathering of grass and wood on the mountain. Kilimanjaro has been declared a World Heritage Site and is carefully administered by the Tanzania National Parks Authority.

The European explorations of the nineteenth century gave way to tourism of modern times, with its attendant benefits and harm. Remarkably, since his popular image is of a hyper-macho author and hunter and not an environmentalist, Hemingway wrote in his mostly nonfictional *Green Hills of Africa* (New York, 1935):

A continent ages quickly once we come. The natives live in harmony with it. But the foreigner destroys, cuts down the trees, drains the water, so that the water supply is altered, and in a short time the soil, once the sod is turned under, is cropped out, and next it starts to blow away as it has blown away in every old country and as I had seen it start to blow in Canada. The earth gets tired of being exploited.

Hemingway never attempted a Kilimanjaro trek, staying at camp while on safari near the base in early 1934. Suffering from amoebic dysentery, he was flown by plane, en route to Arusha, past Mount Kilimanjaro, providing the material and inspiration for the end of his short story.

Hemingway's *The Snows of Kilimanjaro* was first published

in *Esquire* magazine in 1936, and then was selected for *The Best American Short Stories, 1937* (Boston, 1937). Its first appearance in a 1938 compilation of Hemingway's own works is entitled *The Fifth Column and the First Forty-Nine Stories*. A copy is in the Train Collection of the Cullman Library.

One of the great appeals of climbing Kilimanjaro is passing through the five distinct ecological zones of the mountain: Bushland or Lower Slope, Rainforest, Heather or Moorland, Alpine Desert, and Arctic. It is as if one is walking from high summer to deep winter in a few days. This wide variety of ecosystems support a diversity of species. There are more than 1800 types of flowering plants growing in the volcanic soils: the famous groundsels (*Senecio johnstonii*), *Protea kilimandscharica*, *Impatiens kilimanjari*, and the fiery-red *Gladiolus watsonioides*.

As for fauna, Johnston saw three elephants at a height of 13,000 feet and Meyer reported seeing one on the slopes in 1889. There have been more recent sightings of leopards (professional climbers Rick Ridgeway and Geoffrey Salisbury). Blue and colobus monkeys are most common at the forest level, but other mammals include olive baboons, civets, mongooses, badgers, bush babies, and servals. There are now reports that animals are being seen at higher and higher elevations. This is also true of birds: turaco, hornbills, robin chat, white-necked raven.

In 1926, a "dried and frozen carcass of a leopard" was found by Donald Latham and his guide Offoro in the Arctic region at approximately 18,500 feet. There is now a "Leopard Point" commemorating the spot on the crater rim. Latham is said to be the first Englishman to reach the peak and described this trek in a December 1926 article, "Kilimanjaro and Some Observations on the Physiology of High Altitudes in the Tropics, for the *Geographical Journal*. Suffering from altitude sickness, Latham pushed "to attack" the summit (stating this was at 19,710 feet, possibly the source of Hemingway's statistic in the epigraph) and reported "A remarkable discovery was the remains of a leopard, sun-dried and frozen, right at the crater rim. The beast must have wandered there and died of exposure. I built a small beacon and recorded my visit therein." A photograph in the serial attests to the discovery.

Yet another missionary in the story of European exploration, Richard Gustavovich Reusch (1891-1975), who climbed Kilimanjaro perhaps seventy-five times and whose name is commemorated in the inner crater of Kibo, cut off an ear of the poor leopard as a souvenir in 1926.

Immortalized by Hemingway, the remains of the actual leopard, who was likely drawn up while stalking prey, have vanished. Hans Meyer's earlier account in *Across East African Glaciers* distinctly echoes Hemingway's "no one has explained what the leopard was seeking at that altitude":

We were about half-way through this terrific bit of work when we came upon what was perhaps as wonderful a discovery as any we made on Kilimanjaro. It almost savours of the fabulous, but here in this stern frost-bound region, at the very summit of a mountain 20,000 feet high, we lighted on the dead body of an antelope—one of the small species we had noticed on the pasture-lands below. How the animal came there it is impossible to say.

An earlier typescript version of *The Snows of Kilimanjaro* had an epigraph from a woman adventurer and writer whom Hemingway admired. Rather than his own words, the opening was a quote from Vivienne de Watteville's *Speak to the Earth: Wanderings and Reflections among Elephants and Mountains* (London, 1935). A fellow of The Royal Society (1900-1957) and Hemingway's contemporary, she sought to climb Kilimanjaro and was told that success would depend "on one's ability to withstand the high altitude." Her book (with a little-noted preface by famous novelist Edith Wharton, of all people) ends in part one with a vision of the sunlit snows of Kilimanjaro. On the advice of Hemingway's *Esquire* editor, the passage was dropped in favor of the lines apparently based on Meyer's passage.

The German mountaineer Meyer returned to Mount Kilimanjaro ten years after his initial summit. There are astounding photographs that Meyer took of these expeditions, recording the snow and ice fields. Even then, he was shocked at how far the glaciers had receded in the intervening decade. Because of this, former Vice-President Al Gore was criticized for using the receding glaciers of Kilimanjaro at the beginning of the documentary, *An Inconvenient Truth* (2006), as proof of global warming. However, there is significant

scientific evidence that human activity and industry has greatly exacerbated the retreat of the glaciers, and not just the natural progression of snow on a volcano. A complex combination of rising temperatures and humidity, decreasing precipitation, and changing cloud cover have led to a loss of more than 70 percent of the snow coverage since the mid-1970s. In addition, deforestation and encroaching farm lands, including coffee plantations, are said to have contributed to the lack of new snow pack.

A wonder of the world and a landscape of great spirituality, Mount Kilimanjaro will soon become a potent representation of climate change and human activity. Meyer described the splendor of coming upon the sight from the arid plains:

My troubles were all forgotten, however, when towards sunset the whole mountain for the first time unveiled itself from head to foot. ... A more sublime spectacle could not be imagined than that on which we gazed entranced, as, that evening, the clouds parted and the mountain stood revealed in all its proud serenity. The south-west side of the great ice-dome blushed red in the splendor of the setting sun, while farther to the east the snows of the summit lay in deep-blue shadow. Here and there the glistening, mysterious mantle was pierced by jagged points of dark-brown rock, as spots fleck the ermine of a king. And surely never monarch wore his royal robes more royally than this monarch of African mountains, Kilimanjaro. His foot rests on a carpet of velvety turf, and through the dark-green forest the steps of his throne reach downward to the earth, where man stands awestruck before the glory of his majesty.

- *Across East African Glaciers*

The Smithsonian Libraries' dispersed collections, supporting a vast research institution, speak to each other. They tell of our relationships to the changing natural world. These holdings (including a surprising number of fictional titles), telling stories of the historical layers of the landscape, will help to preserve what once was the awe-inspiring image of the white-draped mountain in equatorial Africa—the symbol of grace, of purity, in Hemingway's *The Snows of Kilimanjaro*.



HANS MEYER'S OSTAFRIKANISCHE GLETSCHERFAHRTEN: FORSCHUNGSREISEN IM KILIMANDSCHARO-GEBIET (1890)

Die obere Waldgrenze (2500 m) der Kilimandscharo mit Senecio Johnsonii

MAGNIFICENT OBSESSIONS

Why We Collect

ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

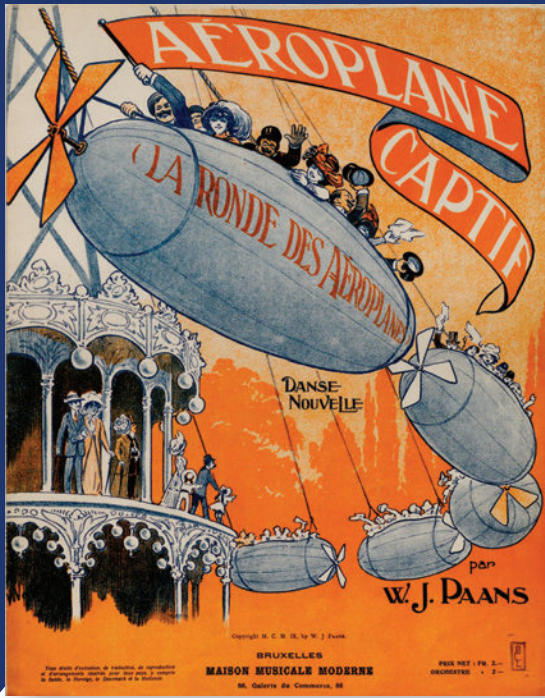
MAGNIFICENT OBSESSIONS: WHY WE COLLECT tells captivating stories of the book collectors whose diverse interests and passions helped shape—and continue to contribute to—the Smithsonian Libraries. Through rare books, manuscripts, and other intriguing items from across the varied libraries of the Smithsonian, the exhibition highlights the personal motivations and enduring impact of book collectors who were compelled to share their “magnificent obsessions” with the nation. *Magnificent Obsessions* was co-curated by Mary Augusta Thomas (former deputy director) and Stephen Van Dyk (librarian and former department head of the Smithsonian Libraries’ five art libraries).

The exhibition features book enthusiasts such as Sarah and Eleanor Hewitt, whose passion for decorative arts led them to establish an innovative museum of design and a companion collection of books that spanned centuries; Bern Dibner, an electrical engineer who became a pioneer in amassing one of the greatest collections of rare books on science and technology; the Culinary Historians of Washington, D.C., who collect cookbooks that reflect how Americans’ eating habits have changed over time; and jazz singer Ella Fitzgerald, whose personal books offer a glimpse into her and her contemporaries’ lives.

Magnificent Obsessions showcases some of the Libraries’ most extraordinary collections, allowing visitors to explore different times and cultures, as well as the evolution of American life. Objects on display include an 1893 pop-up book depicting the Chicago World’s Fair, an original 1942 Wonder Woman comic book once owned by Wonder Woman creator William Moulton Marston, and *Poems of Cabin and Field*, an 1899 collection of poetry by Paul Laurence Dunbar, a son of escaped slaves who gained international literary fame.

*National Museum of American History
Through June 2020*





Left: Aeronautical Sheet Music

W. J. Paans
 "Aéroplane Captif (La Ronde des Aéroplanes)"
 Brussels, 1909

Collectors arrive at their passions in many different ways. Bella C. Landauer took an interest in aviation when her son became a pilot. She scoured music shops to amass a collection of sheet music with aeronautical themes.

Bottom Left: New Experiments

Otto von Guericke
 Experimenta nova...
 Amsterdam, 1672

German engineer Otto von Guericke is credited with inventing the vacuum pump, which he used to conduct groundbreaking experiments in physics. This copy of his book *Experimenta nova* (New experiments) previously belonged to scientist and collector Herbert McLean Evans, who influenced Bern Dibner in his collecting.

Bottom Right: The Golden Age of Flight

Paul Lyle
 A Book of Airplanes
 Racine, Wis., 1930

As well as trailblazing "firsts," Evelyn Way Kendall collected ephemeral materials that were often overlooked, including Paul Lyle's illustrated book documenting the airplanes of "the Golden Age of Flight" in the 1920s and '30s.

The exhibition invites visitors to see and experience the treasures of the Libraries firsthand, inspiring a love of books and scholarship. Whether viewing the woodblock printed books of Japanese artist Katsushika Hokusai or the Nano Bible, visitors will be immersed in the wonder of books, both as objects of beauty and gateways to knowledge.

SUPPORT

Magnificent Obsessions would not be possible without the support of this collection of contributors:

- John P. Ryan and Claire Prouty Mansur
- The Ronald J. and Deborah A. Monark Endowment
- Relly and Brent Dibner
- Peter Bedini and Leandra Bedini
- Laughlin Andrew Campbell
- Susan R. Hanes
- Richard W. Renner
- Emily Train Rowan and James A. Rowan
- Allan and Kim Stypeck
- C. Bowdoin Train and Georgina Sanger
- Jacqueline Vossler

Visit library.si.edu/events to register for interactive programs, lectures, and other events based on the theme of collecting.



A Curatorial Take: MARY AUGUSTA THOMAS



(L-R): *Magnificent Obsessions* co-curators Stephen Van Dyk and Mary Augusta Thomas with Emmy award-winning filmmaker Ken Burns at the exhibition's opening and the Libraries' 50th Anniversary Celebration.

How did you come up with the idea for *Magnificent Obsessions*?

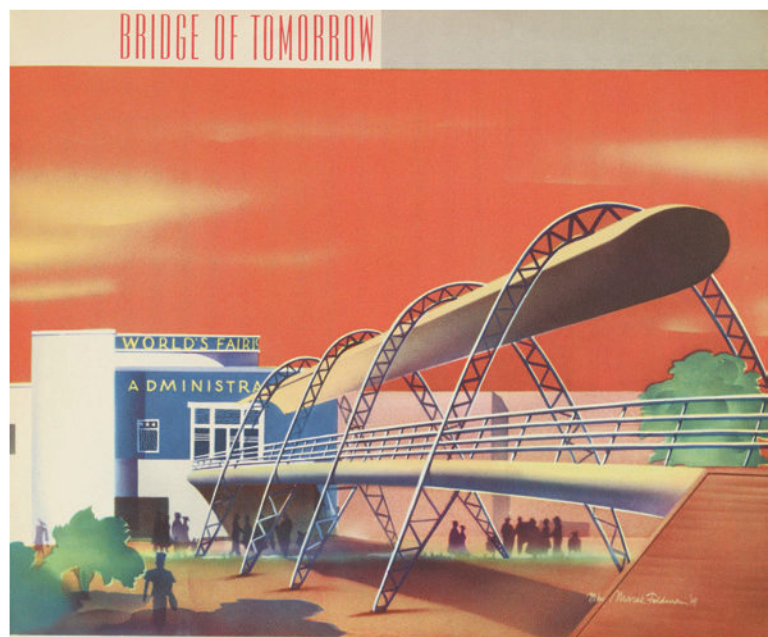
As the Libraries' 50th anniversary year approached, Stephen Van Dyk and I discussed possible exhibition ideas in honor of this milestone. We became fascinated by the people of the past who shaped what the Libraries is today. We were intrigued by collectors of various backgrounds and time periods who gave their materials to the Libraries, and both the personal and public stories behind their collections.

As far as selecting who to include, we focused on three main categories: individual collectors who curated at very high level (rare books and manuscripts), individual collectors who gathered at an everyday level (cookbooks, children's books, pop-up books), and the Libraries ourselves as we reflect on our 50-years-long unified service to the research community at the Smithsonian. The bottom line question we were answering was, *Why does the Smithsonian have this?*

Describe the curatorial process.

Stephen and I approached the curatorial process collaboratively, continually going back and forth on just about every item and decision. Stephen generated the first cut of the content, preparing a list of collectors, including a short-hand of their stories and samples. I then looked at it from another angle, with further depth and focus on the longer stories, asking questions like, "Why this person? Why show this and not that? What if we broadened that?" We wanted to include a broad swath of the Libraries, so that every field was represented.

Kirsten van der Veen, exhibitions program manager, knew how to find the best works to display for all rotations and coordinated project timelines and deliverables. We worked with Smithsonian



The Bridge of Tomorrow provides a pedestrian passage from the upper rotunda of the Administration Building into the exhibit area. A new motif in small bridge design has been created by the elimination of all unnecessary decorations.



Above: Collecting Cookbooks

General Foods Corporation
Joys of Jell-O Gelatin Dessert
White Plains, N.Y., 1963

Cookbooks and other sources collected by the Culinary Historians of Washington, D.C., reflect the evolution of Americans' tastes and eating habits and support the Smithsonian's Food History Project. Jell-O, advertised in this promotional recipe booklet, became a household name in the early 1900s for its popular gelatin desserts.



Bottom Right: Tupperware

Tupper Corporation
Tupperware: the nicest thing that could happen to your kitchen
Orlando, Fla., 1958

Invented by Earl Tupper in the 1940s, plastic Tupperware was marketed as a money saver, food preserver, and organizational tool for the American homemaker. The product was sold through catalogs and home-based Tupperware parties.

Top: New York World's Fair

Exposition Souvenir Corporation
The New York World's Fair, 1939
New York, 1939

Billed as the "Dawn of a New Day," the 1939-1940 *New York World's Fair* promised a look at the "world of tomorrow" and the future of international trade and industry.

Birds

Eleazar Albin

A Natural History of Birds...
London, 1731-1738

Smithsonian scientists and curators also depend on the work of private collectors. Amateur ornithologist Marcia Brady Tucker (1884-1976) donated hundreds of rare books about birds to the Smithsonian, including English naturalist Eleazar Albin's *Natural History of Birds*.



Exhibits' John Powell, a talented writer/editor, on the script, as well as other Exhibits staff on the design, fabrication, and installation. It was a group process.

What collectors in particular are you inspired by?

I have a special affinity for Bern Dibner (1897-1988), an immigrant from the Ukraine to the U.S. who became a successful electrical engineer and inventor. Curious about Leonardo da Vinci's incredible scientific and technological achievements, Dibner delved into the study of the history of science and technology, amassing a library of influential works, which he chronicled in his 1955 book, *Heralds of Science*.

I had the pleasure of knowing and working with Dibner. He began his collection out of pure curiosity, over the years turning into a well-educated and savvy collector. As he learned more and more, he tailored his growing collection with the clear intent to have it used for study and research. Dibner built his own library and made it available to scholars for years before donating his collection to both the Smithsonian Libraries and the Huntington Library (San Marino, Calif.).

Dibner also learned from his predecessor, Herbert McLean Evans (1882-1971), a physiologist and passionate collector of rare books in the history of science. In turn, Dibner served as an inspiration for fellow inventor Bill Lende (1937-2016), whose collection of letters written by influential scientists and inventors now resides in our Dibner Library of the History of Science and Technology. Through the lenses of these three men, *Magnificent Obsessions'* first case became a primer on collecting for the ages.

What is the oddest or most unusual item?

Perhaps the most unusual is the Nano Bible. Engraved on a gold-plated silicon chip the size of a sugar grain, the bible's text consists of more than 1.2 million letters carved with a focused beam of gallium ions. The text engraved on the chip must be magnified 10,000 times to be readable. At less than 100 atoms thick, the Nano Bible demonstrates how people can process, store, and share data through tiny dimensions using nanotechnology and points to how people may collect or contain research in the future.

Our Wonder Woman comic books are also a fun surprise. The set was collected by the National Museum of American History prior to the formation of the Libraries' special collections department. It was a gift from Elizabeth Holloway Marston, wife of Wonder Woman creator William Moulton Marston. This is the first set of Wonder Woman, with fascinating drawings and insights on the direction Marston took the character.

Why was it so important for you to display items from around the Libraries?

First, to give people a sense of the richness of our collections, but also to showcase the diversity. The diversity of our collections is important in research; for example, we don't just have the history of flight as expressed by serious study, we also have the history of flight as expressed in popular culture and sheet music. Our collections function on many layers. We raise the questions, "Why did women collect in flight? What were they collecting that was different than what men were collecting?"

Stephen and I were looking at collections from around the Smithsonian Libraries system, but also at how our comprehensive collections meld into one and inform one another. Cookbooks are important at face value as cookbooks and there is a great interest in them, but they are also more broadly significant



“Without obsessed collectors gathering their favorites over the years, much of our cultural heritage would be lost,” said Mary Augusta Thomas, co-curator of *Magnificent Obsessions* and former deputy director of the Smithsonian Libraries. **“Often it’s the small details of a child’s worn book, a treasured cookbook, or a guide to the World’s Fair that contemporary scholars use to understand the full picture of history.”**

EXHIBITIONS

MAGNIFICENT OBSESSIONS

Why We Collect

as a social and cultural history, such as Southern cookbooks, the White House cookbook, etc.

What advice would you give future or emerging library or museum curators (or your past self)?

Add more hours in the day! On a serious note, I would say you need to be very broad in the beginning, even if you think you know what you want to talk about. You need to cull from a large scope, and encourage people to offer you things, not to just tell them what you want. Many items that I have found valuable were derived from what I learned from the researchers, curators, and librarians of the collections. People can come up with absolute gems that you never would have considered if you were working narrowly. Also, think of exhibitions as story-telling right from the beginning. Exhibitions are not theses on walls; they are one or more stories. From there, start to think of what adds to the story; do not be afraid of mixing things up that people would not normally put together. In *Magnificent Obsessions*, we display American Indian material next to African American material, which juxtaposes extraordinary connections and conversations.

Why does the Smithsonian Libraries put on exhibitions?

First, exhibitions are the major way the Smithsonian Libraries can share our collections with the greater world. We are always eager to get our collections out and known to people. The Libraries' collections are part of the cultural heritage of the United States and of many other countries. Exhibitions are the best way we can showcase our unique materials, both in the galleries and online. Every one of our exhibitions has a large digital component that lives forever—we still receive inquiries about exhibitions that took place 10, 20, and 30 years ago, thanks to our online shows.

Second, the Libraries is a system within the world's largest museum complex. For us to be part of the Smithsonian's mission means that we must exhibit at the standards of the galleries in the museums. It is very important that we mirror the style in which the Smithsonian's collections are exhibited. We try to feature exhibitions that are not necessarily just book shows, but also incorporate objects and specimens from the museums we inhabit.

Third, our exhibitions greatly matter because they are a moment for visitors to really see real things they might not see otherwise. They are an opportunity for someone to come in and actually look at an object and think about it in a different way. I like that fact that I never know why some people are perusing our exhibition galleries—in that space, they're not approaching us as a library. Something displayed captures their interest.

What do you hope viewers will take away from the exhibition?

I hope it is realized that people are the ones who keep things and the things they collect are our culture and our heritage and our history. Items people keep help us know about ourselves. Looking back, if people before us had not collected world's fairs items, or if

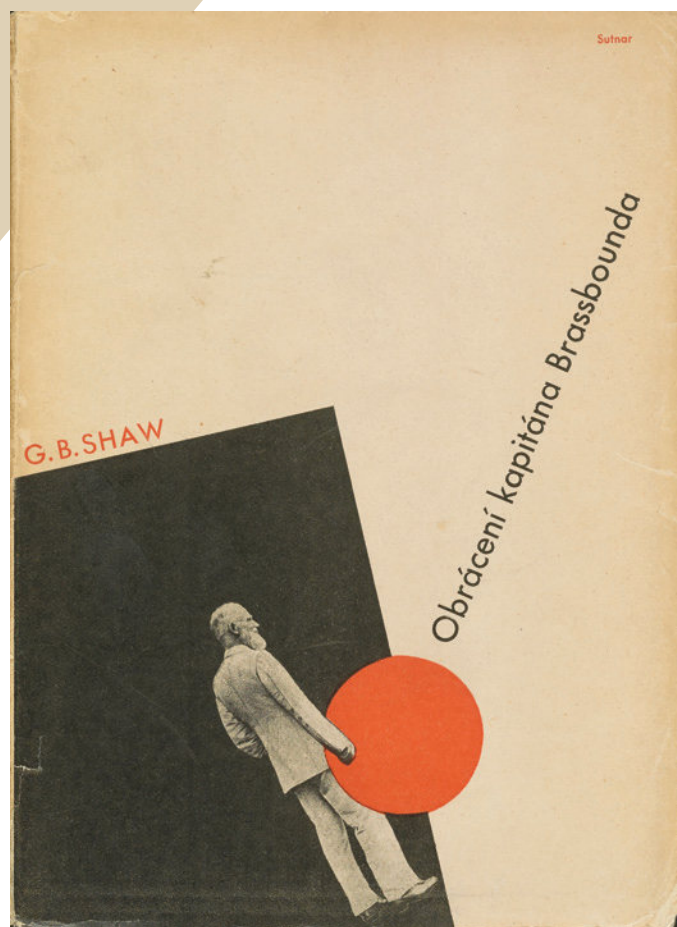
they had not kept cookbooks, or if they had not preserved valuable old books, we would not have our heritage or know as much about our heritage.

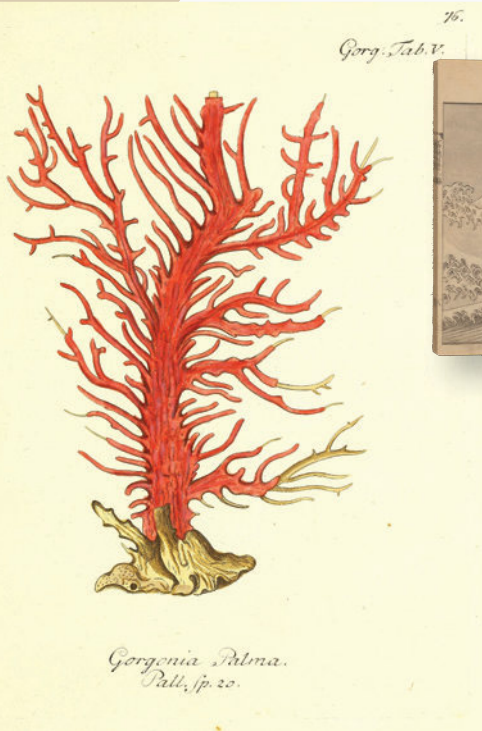
That, in turn, helps to unravel the complexity of deciding what we need to be collecting now. What can you collect that makes a difference?

Why would you encourage people to give to our exhibition program?

I believe exhibitions are the most approachable way of sharing our collections with the public. Exhibitions capture a broad group of people because they are already visiting the museum and walking by our galleries; they cannot help but see it. Our programming surrounding exhibitions allows us to capture even wider audiences, and for *Magnificent Obsessions* in particular, to encourage people to collect or think about collecting differently.

Donations for exhibitions provide both an instant gratification to current gallery shows and programming and a long-term investment via our accompanying website shows, which will be there forever. You are giving to the present time, but also for future generations who can study, research, and glean insights from the breadth of our exhibitions.





Far Left: Corals

Eugen Johann Christoph Esper
Die Pflanzthiere in Abbildungen nach der Natur...
 Nuremberg, Germany, 1791-1830

Smithsonian curator Ted Bayer was an expert on corals. He first began collecting books on the natural sciences in the 1940s to meet his own research needs. Among his books was Esper's rare work on corals and sponges with engravings created from the author's own drawings. Like Esper, Bayer was a talented illustrator.

Left: Inspiring Illustrations

Katsushika Hokusai
Fugaku hyakkei
 Japan, 1834-1849

Charles Lang Freer was an avid collector of Japanese artist Katsushika Hokusai's prints, paintings, and drawings. Hokusai devoted years to depicting Japan's sacred volcanic mountain, Mt. Fuji, both in his woodblock-printed book series and in the color prints that would establish his reputation abroad.

Bottom Left:

George Bernard Shaw
Obrácení Kapitána Brassbounda; přeložili Vladimír Procházka a Karel Mušek
[Captain Brassbound's Conversion]
 Prague, 1932

Czechoslovakia was a prolific center of avant-garde book design during the 1920s and '30s, led by an influential group of poets, writers, artists, and designers. James Howard Fraser collected examples of book designs that spanned artistic movements, including Poetism, Constructivism, Surrealism, and Socialist Realism.

Bon Voyage, MARY AUGUSTA!

Mary Augusta Thomas, deputy director of Smithsonian Libraries, retired on September 28, 2019.

As deputy director, Mary Augusta directed the operations of 21 libraries located in each of the Smithsonian's museums and research institutes. In addition, she has led the Libraries' strategic planning and guided its administrative and preservation services, collections management, and the exhibition program. She curated *An Odyssey in Print: Adventures in Smithsonian Libraries*, 2002-2003, which appeared in the Smithsonian Libraries Gallery in the National Museum of American History; an earlier version entitled *Voyages* was installed at the Grolier Club in New York City. In 2018, she co-curated *Magnificent Obsessions: Why We Collect*, in celebration of the Libraries' 50th anniversary.

Mary Augusta began her extensive Smithsonian career in 1976 at the Dibner Library of the History of Science and Technology. She later moved to the Office of the Director, serving successively as assistant for resource development, manager for planning and administration, and assistant director for management and technical services, prior to her most recent assignment. In 1999, Mary Augusta received the Smithsonian Secretary's Award for Excellence in Equal Opportunity. In 2008, the Smithsonian selected her for the first Senior Leadership Development Program.

In addition to the Smithsonian Libraries, Mary Augusta served the Institution as Co-Chair of the Smithsonian Congress of Scholars and Chair of the Smithsonian Forum on Material Culture.

In 2014, the Forum presented her with an award in appreciation of her leadership and service. For 10 years, she was a member of the Smithsonian Collections Advisory Committee and the Steering Committee for Collection Space.

Active in professional organizations, Mary Augusta currently serves on the Editorial Advisory Board of *portal: Libraries and the Academy* and has served as an American Library Association (ALA) Councilor-at-large and on the (ALA) Publishing Committee. She is Past President of the District of Columbia Library Association and received the DCLA Distinguished Service Award in 2001. She is a member of the IFLA Knowledge Management Section's Standing Committee.

Mary Augusta graduated cum laude from Mount Holyoke College and read medieval studies at the University of York, England. She received a master's degree in library science from The Catholic University of America. In 2017, she received the Raymond von Dran Award from Catholic University for her leadership in the profession. A member of IOTA chapter of Beta Phi Mu, she was a Council on Library Resources Senior Fellow at UCLA in 1985.

FAVORITES...

Career advice: Work someplace that helps you to learn something new all the time.

Line from a movie: "Nature, Mr. Allnut, is what we are put in this world to rise above." from *The African Queen* (1951)

Travel spot: England

Quote: "All you need is love..." from John Lennon and "For thy sweet love remembered such wealth brings that then I scorn to change my state with Kings" from William Shakespeare

Motto or personal mantra: Being happy is overrated.

Book: *Lolly Willows* by Sylvia Townsend Warner

VANITY &

BHL:

EXAMINING EXTINCTION & REDISCOVERY THROUGH ART

GRACE COSTANTINO
Outreach and Communication Manager
Biodiversity Heritage Library

SANDRA I. BERRÍOS-TORRES, MD.
Author of the historical accounts and
Editorial Director of the exhibition catalogue for *Vanity*

WE'RE EXPERIENCING A
RAPID LOSS OF BIODIVERSITY
IN WHAT SCIENTISTS ARE
DESCRIBING AS EARTH'S SIXTH
MASS EXTINCTION EVENT¹.

CURRENTLY, AT LEAST
1,000,000
SPECIES ARE THREATENED
WITH EXTINCTION².

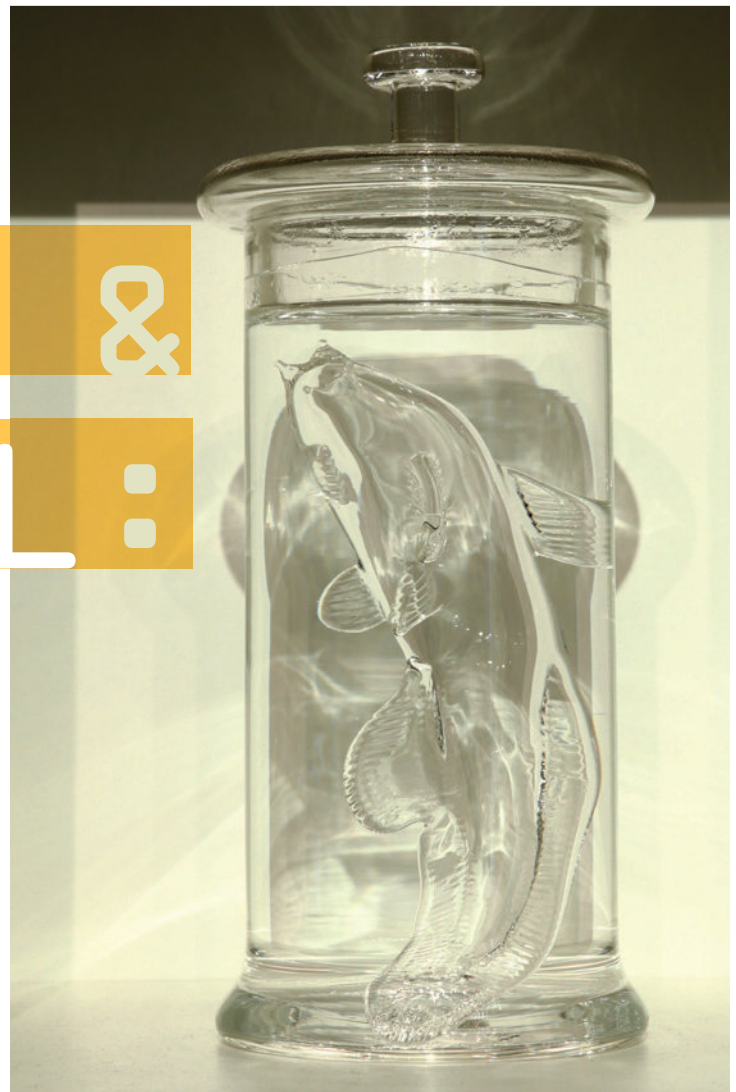


PHOTO BY C.B. BELL III, COPYRIGHT AND COURTESY OF JOSEPH GREGORY ROSSANO AND MUSEUM OF GLASS

FOR THOSE SPECIES WE HAVE ALREADY LOST, MUSEUM SPECIMENS AND HISTORIC LITERATURE are the only records that remain. Until recently, much of this literature was accessible in only a handful of libraries globally. The Biodiversity Heritage Library (BHL) has changed this.

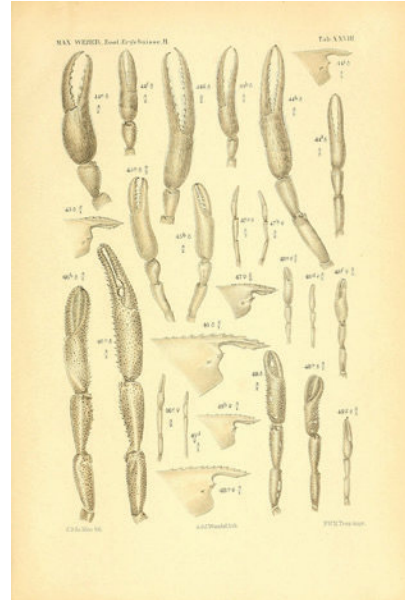
Headquartered at Smithsonian Libraries, BHL is the world's largest open access digital library for biodiversity literature. The BHL portal (biodiversitylibrary.org) provides free access to hundreds of thousands of volumes, spanning the fifteenth to twenty-first centuries, contributed by libraries around the world.

BHL's collections offer invaluable historic and scientific records of extinct and extant species not only for those working in the sciences, but also in the arts.

Artist Joseph Gregory Rossano has been exploring themes of extinction in his oeuvre for several years. His exhibition *Vanity* (Museum of Glass: Tacoma, Washington 2015) tells the story of eleven species and subspecies, presumed extinct, presented through the lens of humanity's role in their demise. A series of "vanity" cabinets, their doors adorned with visual representations of *Homo sapiens'* DNA barcode, open to reveal faded pencil portraits and glass sculptures



PHOTO BY C. B. BELL III. COPYRIGHT AND COURTESY OF JOSEPH GREGORY ROSSANO AND MUSEUM OF GLASS



Above Left: Joseph Gregory Rossano, *Vanity* (As installed at Museum of Glass, Tacoma, Washington, 2015). Above Right: Freshwater Shrimp from Java *Macrobrachium leptodactylus* (de Man, 1879a). *Zoologische Ergebnisse einer reise in Niederländisch Ost-Indien Bd. 2* (1892). Contributed in BHL by Smithsonian Libraries. Opposite Page: Scioto Madtom Catfish, *Noturus trautmani* (Taylor, 1969) by Joseph Gregory Rossano, *Vanity* (2015)

of these species in period specimen jars. In effect, each species “vanishes” beneath the portrait of humanity. Chairs tagged with *H. sapiens* specimen labels invite viewers to sit and see their faces reflected in almond-shaped mirrored glass sculptures beneath each cabinet, further accentuating humanity’s role in these extinctions. QR codes for each cabinet link to historical accounts of the enclosed species.

BHL provided crucial information for these historical species accounts.

Sandra I. Berrios-Torres, MD, author of the historical accounts and Editorial Director of the *Vanity* exhibition catalogue, used BHL to locate publications of the species’ first collection, scientific description, and early illustrations. From an illustration of the only specimens ever collected of the freshwater shrimp from Java *Macrobrachium leptodactylus* (de Man, 1879a), to the first scientific description of the Scioto Madtom Catfish *Noturus trautmani* (Taylor, 1969), sixteen BHL citations and three illustrations were incorporated into the historical accounts featured in the exhibition and catalogue.

The Florida Zestos Skipper Butterfly *Epargyreus zestos oberon* (Worthington, 1881), which together with the Rockland Meske’s Skipper represent the “first [known] butterfly extinctions in Florida”³, had the highest number of BHL citations. Berrios-Torres used BHL to follow the butterfly’s journey from its first listing in 1819 to taxonomic evaluations in the 1870s and 1880s.

Vanity highlights the need for continued scientific exploration and the opportunities that abound in gaining a better understanding of Earth’s biodiversity. Access to

library materials like historic literature and images are vital to cataloguing, understanding, and communicating Earth’s biological heritage.

“BHL is unparalleled and vital in providing worldwide access to a free, publicly available, digital biodiversity repository and reference library,” affirms Berrios-Torres. “For scientists and the public alike, BHL complements DNA barcoding and taxonomic research to enable discovery and rediscovery of biodiversity. Together, they are rich wells of collaboration democratizing global bioliteracy.”

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- ¹ Ceballos G., Ehrlich P.R., Dirzo R. (2017). Biological Annihilation via the Ongoing Sixth Mass Extinction Signaled by Vertebrate Population Losses and Declines. *Proceedings of the National Academy of Sciences* Jul, 114 (30) E6089-E6096; DOI: 10.1073/pnas.1704949114.
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**“Every time I have had a problem,
I have confronted it with the ax of art.”**

— Yayoi Kusama

SNEAK PEEK

DOCUMENTING DIVERSITY

How Anthropologists Record Human Life

NATIONAL MUSEUM OF NATURAL HISTORY
GROUND FLOOR
OPENING MARCH 2020

As we prepare to launch a new exhibition, *Documenting Diversity*, hear from the main players contributing behind-the-scenes to ensure its on-time arrival: our expert exhibitions program manager, curators, project manager, designer, and developer.

Perhaps surprisingly, there are even more people involved peripherally in the exhibition process, from administrators to lighting techs, fundraisers to sound experts, educators to event planners, website builders to marketers. Our exhibitions are a group effort—mostly undetected from public view—from original concept to opening night.

Documenting Diversity is a unique collaborative opportunity telling the story of American anthropology and its development from the nineteenth century to today through the tools anthropologists use in the field: paper, photography, sound, and film. The exhibition will feature two of the Smithsonian's main repositories that document the history of anthropology and the Institution's role in shaping the field: the National Anthropological Archives and the John Wesley Powell Library of Anthropology.

Interviews collected by Elizabeth O'Brien, Public Affairs Manager.



KIRSTEN VAN DER VEEN
Exhibitions Program Manager
Smithsonian Libraries

Describe what excites you most about *Documenting Diversity*.
The National Anthropological Archives' and Smithsonian Libraries' anthropological collections make

perfect partners. Exhibited together, they illuminate the Smithsonian's role in the development of American anthropology as a discipline, explore the changing technologies used in fieldwork, and show the richness and variety of human life, while offering a glimpse into the work anthropologists do. Above all, however, I love how *Documenting Diversity* shows the many ways these collections have been—and continue to be—used, revisited, and reconsidered, building an important and evolving body of knowledge. I believe the exhibition vividly demonstrates the significance and contemporary relevance of our collections.



DIANA E. MARSH
Co-Curator, *Documenting Diversity*
Postdoctoral Fellow
National Anthropological Archives
Department of Anthropology
National Museum of Natural History

Describe how you and Josh are selecting the themes, content, books, and objects that will display in the exhibition.
We originally started with the idea of using different fieldwork technologies as our main themes because it was a nice way to show the range of archival collections that are produced in fieldwork, and

Charles Wilkes's Narrative of the United States Exploring Expedition (Philadelphia, 1849)

how different technologies impact what can be studied and written about. The breakdown of paper, photography, sound, and film encapsulated most of the range of what has been used historically. Once we got into the research and realized how much we could realistically include, we focused on a few anthropologists whose work could speak to broader trends, and whose work we could feature in both archival and print materials. Throughout, we have chosen visually interesting and colorful pieces, and are continually emphasizing that these collections are not only relevant but in use by Native community members and scholars today.

Describe the anthropological stories are you interested in telling in this exhibition.

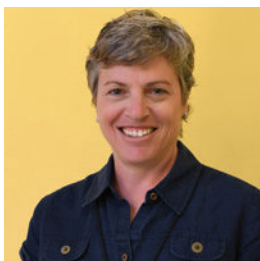
That human life is incredibly vibrant and diverse, and that anthropology is a field that documents and tells those stories. That archives and libraries are important stewards of human knowledge which have incredible relevance for today. That we take for granted how easy it is to take photographs, make film, and do audio recordings, which was all really difficult with early, unwieldy technologies.



JOSHUA A. BELL
Co-Curator, *Documenting Diversity*
Curator of Globalization
Acting Director of the National
Anthropological Archives
Department of Anthropology
National Museum of Natural History

Describe the most important point that you hope visitors take away.

I would like visitors to understand that despite living in a digital age, these analog materials—books, documents, audio recordings, photographs, and film—are not just old things but windows into ways of life that may be dormant now. They are incredible, engaging resources for communities and researchers alike.



BETSY ROBINSON
Project Manager
Smithsonian Exhibits

Describe how plans on paper lead to building and installing exhibitions.

Exhibitions are a team effort at Smithsonian Exhibits. We start each project with a detailed schedule and

timeline of critical milestones. The client's vision and content drives the initial design concepts, our exhibit developers and design staff create the final design, and our fabrication, graphics, and 3D studios

teams make the exhibition come to life. With this dedicated, experienced team, exhibition concepts get turned into engaging experiences for Smithsonian visitors. The best part of my work is the partnership between Exhibits and the various Smithsonian museums and research centers we serve.



BRIGID LAURIE
Exhibit Developer
Smithsonian Exhibits

Describe your approach to exhibition development.

Exhibition development is about finding the best way to tell an exhibit's story.

The content and design have to work together to present the information in a way that is both accessible and a unique experience for visitors. Even though I'm a writer and love words, the most engaging way to tell the story does not always mean text—sometimes it is through a graphic presentation, a video, an interactive, or another medium. My process is quite collaborative, an ongoing dialogue with the curators (or other experts, depending on the project) and the designer.



ELENA SAXTON
Exhibit Designer
Smithsonian Exhibits

Describe how you create an exhibition's visual identity.

While it is an exciting challenge to develop a design that sparks curiosity about an exhibition's content, it

is equally thrilling to learn more about the topic myself. For *Documenting Diversity*, the selected objects inspired the exhibition's look and feel. To balance the historical and contemporary aspects of anthropology, the graphics feature bright colors to represent anthropology as a relevant and lively field of study, while the dynamic diagonal lines guide visitors through the cases. This exhibition's colors will layer with textures found in paper, photography, and sound and film recording to emphasize the progression and diversity of the materials used by anthropologists.

“You have to trust a true compliment as much as a critique.”

— Diego Rivera

SUPPORT EXHIBITIONS

BENEFITS OF SPONSORSHIP

SPONSOR

- Prominent recognition as Sponsor on exhibition signage and dedicated exhibition website, as well as in all exhibition publications, marketing, and promotional materials
- Acknowledgement on Smithsonian Libraries donor webpage
- Recognition on the Smithsonian Libraries Donor Panel, in the National Museum of Natural History
- 4 invitations to VIP events related to the exhibition
- Story featuring your gift in the Smithsonian Libraries newsletter
- Recognition in Smithsonian Institution Annual Report
- Recognition in Smithsonian Libraries Annual Report
- Subscription to Smithsonian Libraries newsletters and magazine

MAJOR SPONSOR

All of the benefits listed above and:

- Prominent recognition as Major Sponsor on exhibition signage, including title panel and dedicated exhibition website, as well as in all exhibition publications, marketing, and promotional materials
- 6 invitations to VIP events related to the exhibition
- 2 invitations to other Smithsonian Libraries special events
- 10 invitations for a private curator-led exhibition tour
- Verbal acknowledgement at exhibition opening event

LEAD SPONSOR

All of the benefits listed above and:

- Prominent recognition as Lead Sponsor on exhibition, on exhibition signage, including title panel and dedicated exhibition website, as well as in all exhibition publications, marketing, and promotional materials
- 10 invitations to VIP events related to the exhibition
- 4 invitations to other Smithsonian Libraries special events
- Private reception for 6 guests hosted by the exhibition curator and director of the Smithsonian Libraries

With support from sponsors, the Libraries brings exciting, thought-provoking exhibitions and programs to millions of visitors touring our gallery spaces each year—and even more online. Your generosity—whether you are an individual, a foundation,

or a corporation—helps us share our collections worldwide, delivering extraordinary experiences and innovative programming to people of all ages.

Please contact our Advancement Office for more information: 202.633.2241.

GIFTS



Paper Engineering: Fold, Pull, Pop, and Turn exhibition in the Smithsonian Libraries Gallery at the National Museum of American History (2011)

NOTABLE GIFTS

- Mark Andrews to the Dibner Library for production of *Abecedarium*
- The Argus Fund for the Dibner Library
- Bruce Collette for the Collette Fishes Acquisitions Endowment
- The Dibner Charitable Trust of Massachusetts in support of *Magnificent Obsessions*
- Jane and August Elliott for the Libraries Futures Fund
- Nick and Meg Florio to sponsor the Adopt-a-Book Evening
- Cary Frieze and the Estate of Rose Frieze for the Libraries Futures Fund
- Linda Gooden for the Libraries Futures Fund
- Nancy E. Gwinn and John Y. Cole for the Nancy E. Gwinn and John Y. Cole Endowment
- The George and Jana Johnson Family Foundation for the Libraries Futures Fund
- David and Pat Jernigan in support of digitization
- Alan Kabat for the Biodiversity Heritage Library and for collections in the Natural History and Cullman Libraries
- Augustus and Deanne Miller for the Augustus and Deanne Miller Acquisitions Fund
- Marilyn and David Pickett for the Libraries Futures Fund
- Randi Rubovits-Seitz for a bequest for the National Zoological Park and Smithsonian Tropical Research Institute Libraries
- Timothy and Patricia Schantz for a bequest for the Libraries Futures Fund
- Janet Stanley in support of the National Museum of African American History and Culture Library and the Warren M. Robbins Library of African Art
- Allan and Kim Stypeck in support of *Magnificent Obsessions*
- Amy Threefoot Valeiras and Horacio Valeiras in support of the Libraries Education Program
- Christine Windheuser for the National Museum of American History Library



Smithsonian Libraries Advisory Board members attend the 50th Anniversary Celebration in November 2018. Bottom Row (L-R): Susan Wolf, Kathryn C. Turner, Director Nancy E. Gwinn, Emmy award-winning filmmaker Ken Burns, Former Smithsonian Secretary David J. Skorton, Susan Battley (Chair), Elizabeth Hamman Oliver. Top Row (L-R): Timothy Schantz, Amy Threefoot Valeiras, Dennis Manning, Maureen Conners, Nick Florio, Jacqueline Vossler, Stephen Koval, Carolyn J. Johnsen (Vice Chair), Guy Phillips, Katherine Neville, Jack Ryan, Nancy Eaton, Assistant Director William E. Baxter, Louis R. Hughes, Former Deputy Director Mary Augusta Thomas, and Richard T. Rapp.

DONOR SPOTLIGHT

Timothy Schantz

BY ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

M meet **Tim Schantz**, a Smithsonian Libraries Advisory Board member who recently documented his generous bequest plans to the Libraries. We hope you enjoy hearing his take on the importance of the Smithsonian Libraries, why he got involved, and what motivated him and his spouse, **Patricia**, to give in this way.

Tell me about your background, and how and why you became interested in libraries. Do you have a favorite library memory?

I grew up in a home that had great reverence for books and learning; as a consequence, I was a bit of a book worm as a kid—which may have contributed to my poor eyesight! Probably one of my first and most searing memories grew out of a tragic national moment; our local library is where I first learned of President Kennedy's assassination. On a happier note, I was given an insider's view of a notable American library when I first met my wife, Patricia, who worked in the Rare Book Room of the New York Public Library.

How did you first get involved with the Smithsonian Libraries?

Oddly, at a transaction closing event for a private equity exit, (Smithsonian Libraries Advisory Board member) Stephen Koval, our counsel, and I got to chatting about our respective work and interests; the rest, as they say, is history!

What drew you to being a Smithsonian Libraries Advisory Board member? What has motivated you to stay involved, in general and/or in your role as Chair of Education? Why is education important to you?

Over the years I have had the privilege of sitting on a number of boards, but none in our now home turf of the District of Columbia. When Stephen Koval mentioned the possibility of joining the Advisory Board, I was singularly honored to be considered. Since then, it has been an exercise in trying to find those areas in which I might add some value to our future strategy. Although I might question my own skills and expertise in the area of education, the sentiment was that new (and probably ill-informed) perspectives might also be useful. In any case, education is of critical importance to our society, economy, democracy, and overall well-being, so it is not difficult to get enthusiastic about the Smithsonian Libraries' contribution and prospects in this regard. Besides, our daughter is a teacher and mentor in the D.C. public school system, so I really didn't have much choice in the matter!

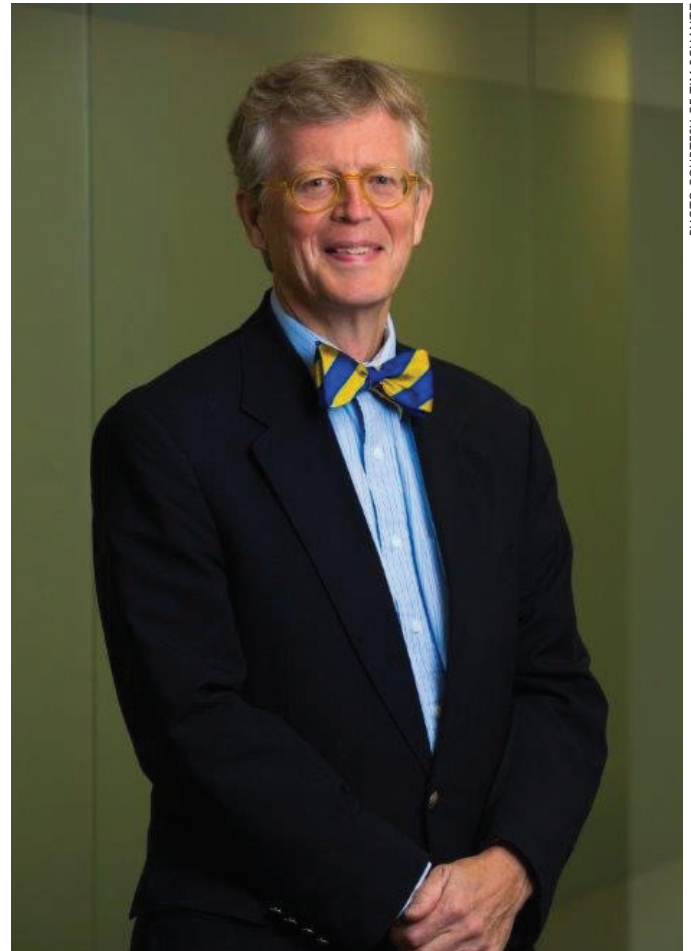


PHOTO COURTESY OF TIM SCHANTZ

Do you have an anecdote about the Smithsonian Libraries that really moved you?

We attended an event during which the former head of the Smithsonian Asian Pacific American Center spoke passionately about its mission and reach. He helped open my eyes to the possibilities of going beyond buildings and fixed real estate to reach audiences nationally—and globally—in ways and in formats that resonate best with them. It was an inspiration and has positively influenced my own thinking in terms of connecting with different demographic groups in powerful and engaging ways.

In your opinion, what is the most important work that the Libraries does?

To educate and awaken broad public interest in the great national treasure that is represented by our collections across the spectrum of the Smithsonian and its activities; and, in the process, to inspire and uplift new generations through the written records and legacies of those who have gone before.

**What do you hope the organization will achieve in the near future?
In the long term?**

To solidify its relevance within the Smithsonian family of museums and research centers and to expand its reach nationally and globally, and not just within the academic research community. Longer term, to be a beacon of light, learning, and understanding through time and place among diverse groups of stakeholders and audiences.

What would you tell someone who is thinking about donating to the Smithsonian Libraries?

In many respects, the libraries are the anchors of their respective museums/research centers, the foundations upon which the more public-facing and curated content are built and derive their inspiration and purpose. By contributing to the libraries, one is nurturing the very soul of the Smithsonian and keeping its spirit vibrant and enduring for generations not yet born.

What inspired you to create a bequest to the Libraries?

Much of the above, but also as a tribute to my family and in gratitude for the many blessings extended to me in my life.

What are some of your hobbies and interests?

History, music, travel, sport, socio-economics, geopolitics...

What is your favorite book (or genre)? Why?

Books covering most of the above topics, plus mysteries and novels. My favorites to collect are WPA Guides, still the finest tour books written about these United States.

Any final thoughts?

I'd like to put in a plug for our people and all those who serve the public through their expertise and dedication to the mission of the Libraries within the Smithsonian. In particular, it would be special to single out our facilities and team at the Smithsonian Tropical Research Institute Library in Panama. What a wonderful and eye-opening experience they offered to me and other members of the Advisory Board and staff on our March 2019 visit. It was a sheer and unexpected delight in every way and provided me and many others with a beautiful and unforgettable education.

Tim Schantz is a senior financial executive with broad domestic and international experience in both developed and emerging markets and in a wide range of financial arenas, including asset and wealth management, corporate and structured finance, investment/merchant banking, and alternative investing. He has also cultivated a lifelong interest in history, politics, and strategy. Schantz currently serves on the leadership team of The History Factory in Washington, D.C. as its Managing Director of Archives and Content Solutions and as a Vice Chairman of Clear Harbor Asset Management of New York.

Schantz holds a bachelor's degree in history from Brown University (Providence, R.I.), studied at the AUFS Institute in Rome, and is a recipient of an award in historic preservation from the DAR. He and his wife, Patricia, currently live in Washington, D.C. and Annapolis, Md. after many years in Old Greenwich, Ct. Their three adult children, Adam, Susannah, and Bobby, are residents of Philadelphia, Washington, and Los Angeles respectively.

Plan Your Legacy

The Smithsonian Libraries' planned giving program strengthens endowments, provides much-needed annual income, and supports our extraordinary collections, renowned exhibitions, and forward-thinking digital initiatives. By including the Libraries in your long-term plans, you can achieve the goals that are important to you. Consider contributing to the Smithsonian Libraries' future—honoring you, your family, and an organization you value and believe in.

Planned gifts include bequests, charitable gift annuities, charitable remainder trusts, charitable lead trusts, and retirement plan assets. Your planned gift enables you to become a member of the Smithsonian Libraries' Legacy Society.

Please contact our Advancement Office for more information and additional benefits: 202.633.2241.



SMITHSONIAN YEAR OF MUSIC

Smithsonian

TOO MARVELOUS FOR WORDS: THE CAPTIVATING COLLECTION OF

Ella Fitzgerald

ARIEL MACON
Master of Library and Information Science Student
University of Kentucky
2019 Smithsonian Libraries Intern

ELLA FITZGERALD IS KNOWN AS THE FIRST LADY OF SONG. Many know that she was a world-renowned songstress, sang “A-Tisket, A-Tasket,” and that she was from New York. But not all know about her collection of magazines, books, photos, and jazz materials. She was said to have ceiling-high bookshelves in every room of her house. Many of the books were gifts from admiring celebrities, musicians, authors, and artists.

In her collection, she kept personal items, gifted materials, and correspondence. We are thus able to gain insight into her life, interests, and those she collaborated with, like Louis

Armstrong. Fitzgerald had three successful albums with Armstrong, including “Porgy and Bess,” which is the Grammy Hall of Fame. When you visit the *Magnificent Obsessions* exhibition on view in the National Museum of American History, you’ll see her copy of French magazine, *La Point*. Why this magazine? This issue features other music legends such as Mahalia Jackson, Earl Hines, and Louis Armstrong. Ella would keep magazines that mentioned either herself or other musicians she favored.

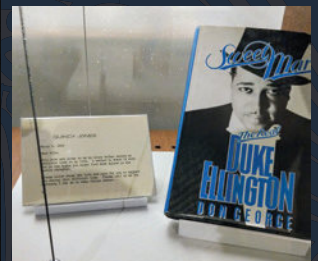
In honor of the Year of Music in 2019, the Smithsonian’s museums and libraries have displayed dedicated pieces that showcase the importance of music and those who shaped it. For example, in the National Museum of African American History and Culture, the *Musical Crossroads* exhibition on the fourth floor highlights many African American artists, including Ella Fitzgerald. Also on display is the African American History and Culture Library’s current exhibit, *Ella’s Books: Volumes from the Library of Ella Fitzgerald*, which is located right outside of the Library on the second floor of the museum. In *Ella’s Books*, you will find more of Fitzgerald’s varied collection from cookbooks with annotations made by Fitzgerald herself, to a personal note from Quincy Jones, and to books gifted to her from her friends and fellow musicians with special inscriptions. Perhaps one of the most interesting things about Fitzgerald’s books are these annotations. Being a dear friend of Dizzy Gillespie, she was gifted his memoir *To Be or Not to Bop* signed with a lovely inscription that you’ll need to visit the museum to see.

Besides music, Fitzgerald also took an interest in languages and art. She had books ranging from architecture to fine art, many of which were in other languages. Her books from Annie Leibovitz and Jean Cocteau are displayed in *Ella’s Books*. In the Ella Fitzgerald collection that was gifted to the Smithsonian, there was a sketch of Fitzgerald, created sight-unseen by Picasso. It was unclear if she liked Picasso since when he wanted to meet her while she was on a break performing in France, her response was said to have been, “I’m busy darnin’ my socks.” However, it could be safe to say she appreciated the gesture since she kept the drawing.

Ella Fitzgerald was glorious, glamorous, and much too marvelous for words, but hopefully we shed a little light through her own collection of books.



Gottlieb, William P. *Portrait of Ella Fitzgerald, Dizzy Gillespie, Ray Brown, Milt Milton Jackson, and Timmie Rosenkrantz, Downbeat, New York, N.Y., ca. Sept. United States, 1947.* ||||, Monographic. Photograph. Courtesy of Library of Congress



Books on display in *Ella's Books: Volumes from the Library of Ella Fitzgerald*



“The Smithsonian Year of Music is an Institution-wide initiative to increase public engagement, advance understanding, and connect communities in Washington, D.C., across the nation, and around the globe. The Smithsonian Year of Music highlights and shares our vast musical holdings, bringing together our rich resources in history, art, culture, science, and education.

Virtually everybody engages with music, and we see this across eras and cultures. People work and relax with music, celebrate and mourn with music, court and fight with music. It provides a sense of well-being, of identity, and of community. Music is not only a reflection of human creativity and innovation that has led to a stunning diversity of styles and genres, but also a key method of communication and cross-cultural exchange and understanding.”

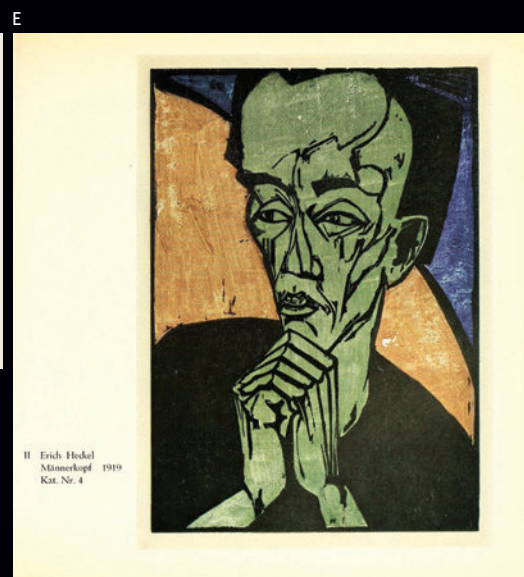
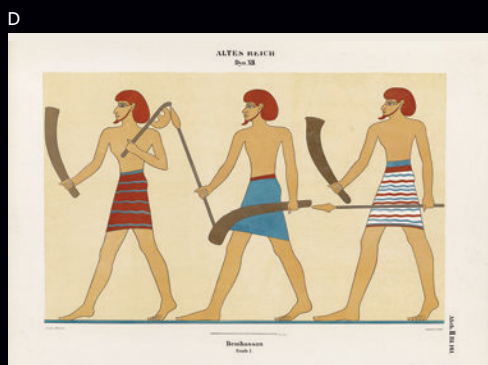
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A Wilhelm Zahn's *Die schönsten Ornamente und merkwürdigsten Gemälde aus Pompeji, Herculenum und Stabiae nebst einigen Grundrissen und Ansichten nach den an Ort und Stelle gemachten Originalzeichnungen* (G. Reimer, 1828)

B Hôtel Drouot's *Catalogue des Objets d'Art de l'Orient et de l'Occident Tableaux Dessins* (Paris: Hôtel Drouot, 1888)

C Hôtel Drouot's *Collection Hayashi: Estampes, Dessins, Livre Illustres* (Paris: Hôtel Drouot, 1902)

D Richard Lepsius's *Denkmaeler aus Aegypten und Aethiopien* [Monuments of Egypt and Ethiopia] (Berlin, 1849-1856)

E Paul Vogt's *Ausgewählte Graphik des deutschen Expressionismus, 1905-1920* (Die Museum, 1900)

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