30TH ANNIVERSARY OF NOTA BENE

This year marks the thirtieth anniversary of the much-loved publication *Nota Bene: News from the Yale Library*. Launched in the spring of 1987, it aimed to “encourage the fullest possible use of the Yale Library’s collections and services,” according to University Librarian of the time, Millicent D. Abell (*Nota Bene*, Volume 1:1, 1987).

*Nota Bene*’s founding editor was Susanne Roberts, Librarian for European History, who took on the challenging task of establishing and managing a publication, in spite of her already substantial workload. Little did she know, this would become a nineteen-year commitment! She retired from the role in 2006, after guiding the newsletter through almost two decades of changes, with an expert eye and rigorous editorial standards. In this issue, Sue has shared a few recollections of her years as editor.

Over the three decades, numerous student editorial assistants, designers, and copy editors have also made significant contributions. Christa Sammons, retired Curator of the Yale Collection of German Literature, has also shared her reflections as a contributor to the newsletter since its inception, and, more recently, its copy editor.

It has been an honor for me to have been at the helm of *Nota Bene* for the last eleven years, and I hope that it will continue to be a source of information and inspiration about the critical work of the Yale University Library.

Amanda Patrick, Editor, *Nota Bene*, 2006–2017

RECOLLECTIONS FROM SUSANNE ROBERTS: “HAVING FUN IN THE LIBRARY”

Launched in 1987, the library’s newsletter grew out of University Librarian Penny Abell’s desire to “extend communication with the Yale community… to foster general awareness of the library’s great strengths… of library services and scholarly information activities” and to encourage the greatest possible use of these resources. The first steps beyond this concept were finding a title and developing a graphic identity for this new publication. The former emerged from a contest among library staff; the winning entry was *Nota Bene*: advising readers to “Take note!” of what is going on here. The title
in turn helped shape the newsletter’s image and content. Designer John Gambell, now the University Printer, created a simple but elegant design, evocative of old books with double columns and an index finger pointing at important items.

The content was left to me. Though I had never done anything like this before, I found quickly my stride with the help of colleagues and librarians eager to publicize their new or existing collections and services. My goal and delight was to report of “news” but also to link newsworthy acquisitions and events to the physical and artistic aspects of the great library that is Sterling Memorial Library. Indeed to the whole encyclopedic (for its time) intellectual program of the library designed and built by James Gamble Rogers and completed in 1931.

Looking back over the issues of those decades, I see these goals in play and remember the fun of it all. It was a wonderful way to get to know and work with people all over the library system and also the university: reference librarians, collection builders and preservers, printers, photographers, curators, cataloguers, and other specialists. Working with students also afforded a lively and enriching experience as well as a new set of friends. Bringing together disparate aspects and users of the library brought me great satisfaction.

Seeing and discovering the rich and unusual collections both satisfied and developed my curiosity. The Beinecke’s accession of the Spinelli archive in 1988 (covered in Nota Bene, 11:1, 1989) presented the opportunity to hold the will of the famous sixteenth-century artist, writer, and historian Giorgio Vasari in my hands and started me on a research path in this rich and extensive archive that continues to nourish my retirement. SR

REFLECTIONS ON NOTA BENE,
BY CHRISTA SAMMONS

After contributing occasionally to Nota Bene from its beginning thirty years ago, I have been privileged in retirement to continue my connection with the library’s newsletter as its copy editor. Reflecting on those three decades, it seems extraordinary that Nota Bene should have had such a long and continuous history amid the rapid changes that have affected the library world.

Issued first only on paper and printed in two colors, Nota Bene has seamlessly entered the digital age as an online publication, without sacrificing its paper edition, now in full color.

Many serials have, of course, made this transition. More remarkable is the fact that Nota Bene has held its own as the information landscape underwent huge changes. When those early issues appeared, most of us were barely acquainted with the Internet. We still got our news in the old ways, such as reading it on paper. Nota Bene gathered that news from all corners of the Yale Library system and published it several times a year. For many of us, this was the best way to keep up with what was going on in other parts of the library system. Now, on the other hand, we have access to library news almost instantaneously, and yet Nota Bene is still there, filling a very different need. It filters, selects, and summarizes, it brings together the most important trends out of a welter of information about events, initiatives, innovations, and developments that otherwise can seem overwhelming.

And this is a service not only for the here and how, but for the future as well. When all the Facebook posts, webpage iterations, and emails are lost or too numerous to navigate, Nota Bene’s three annual issues will stand as a permanent record of Yale’s library history in a form that illuminates that history’s contours and provides a key to unlocking its details. Flexibility and quality of content have made Nota Bene an enduring presence despite the sea changes that have occurred over the last thirty years. Let us hope it continues for decades to come. CS
Every semester conservators and technicians welcome two or three Yale classes to the Gates Conservation Laboratory for lessons in medieval manuscript production using the lab’s Traveling Scriptorium. Students from those classes will occasionally reach out to conservators with questions about the objects that are the focus of their research projects or papers. These follow-up consultations are exciting opportunities for students to work one-on-one with a conservation expert and to take advantage of specialized equipment and tools that are not available in the reading rooms.

Last fall, following his Traveling Scriptorium session, School of Music graduate student Zachary Stewart approached the lab about multispectral imaging of Beinecke Library manuscript ms 481.101. Stewart was building a “biography” of the gradual fragment—a book containing the choral parts of the Mass. Finding little provenance information in the curatorial file, he was looking for alternative ways to document the manuscript’s origins and use. Paper and photograph conservator Marie-France Lemay offered to examine the manuscript with Stewart. They discussed the history, technology, and use of certain pigments and inks from the period of the fragment. Over the course of two days, they examined the manuscript in the lab under magnification, ultraviolet illumination, transmitted light, and raking light. They also carried out infrared imaging to see how the appearance of the inks and pigments in these images confirmed or contradicted their other data. Stewart incorporated much of the physical evidence gained from the conservation investigations into his final essay. He also acknowledged Lemay’s help and expertise, writing that her “collaboration was vital to the success of the project.”

CONTRIBUTORS

Christine McCarthy (CM)
Michael Morand (MM)
Haruko Nakamura (HN)
Amanda Patrick (AP)
Susanne Roberts (SR)
Cynthia Roman (CR)
Jae Rossman (JJR)
Christa Sammons (CS)
Edwin Schroeder (ECS)
Allen Townsend (AT)
Timothy Young (TY)

Nota Bene is published during the academic year to acquaint the Yale community and others with the resources of the Yale Library.

Please direct comments and questions to Amanda Patrick, Editor, Yale University Library (203-432-4484, amanda.patrick@yale.edu)
DIVINITY LIBRARIANS STUDY THE CHANGING PRACTICES OF SCHOLARS IN RELIGIOUS STUDIES

In 2016 the Divinity Library participated in a study whose purpose was to discover how librarians and other professionals can better support the research practices of religious studies faculty at Yale. The project was sponsored by Ithaka S+R’s Research Support Services Program, a not-for-profit research and consulting service providing strategic guidance to help the academic community navigate economic and technological change. The Divinity team consisted of Suzanne Estelle-Holmer, Associate Director for Research, Collection & Access; Graziano Krätli, Digital Projects & Technology Library; and Christine Richardson, Serials & Preservation Librarian.

Seventeen other American universities and theological seminaries participated in their own local studies, with the results being published in a report, Supporting the Changing Research Practices of Religious Studies Scholars.

The Yale team interviewed fourteen scholars from Yale’s Divinity School and Department of Religious Studies, representing diverse research interests across different religious traditions. The interview questions were designed to encourage faculty to talk about their current interests and practices without overtly soliciting comments about the library.

Analysis of the interview transcripts showed that research in religious studies is highly interdisciplinary, and that the required linguistic skills, cultural knowledge, and methodologies challenge the traditional concept of the “subject specialist” librarian. Despite the breadth of information available to researchers, there remains a need, or at least a desire, for libraries to provide more customized and targeted information services. One of the take-aways for the Divinity team was the realization of how little librarians and faculty talk to each other about the process of research. The interviews were profoundly informative conversations that librarians and faculty should have more often.

DATAREFUGE EVENT DRAWS FROM MANY DISCIPLINES

In March, library staff hosted DataRescue New Haven @ Yale, a day-long event for participants who help preserve U.S. federal government data. In conjunction with the Law Library, the School of Forestry & Environmental Studies, the Institution for Social and Policy Studies, and the Office of the Deputy Provost for Research, Yale Library sponsored the workshop in response to concerns from faculty and students about the permanence and long-term accessibility of government data needed for research, teaching, and policy making.

More than sixty people attended the event, including students, staff, alumni, and visitors from other schools. While some attendees had technical expertise, others had experience working with specific government agencies or data sets; still others were experienced in describing and documenting information. The attendees marked web pages and online data for preservation, worked to “harvest” particularly difficult data sets, described and preserved harvested data, and produced guides for future events to work through other government agency web sites.

Yale’s event was part of the broader DataRefuge movement, a series of more than thirty similar days across the country. The DataRefuge project began...
with the University of Pennsylvania’s Program in Environmental Humanities and a group of scientists organized as the Environmental Data Governance Initiative. As researchers have begun to focus on sharing their own data, they grew concerned that complementary government data used in their work also needed to be carefully preserved.

Libraries specializing in government information, like the Center for Science and Social Science Information and the Law Library, have long been engaged in preserving government information, including electronic resources. They are both members of the Federal Depository Library Program and receive government information in a variety of formats.

The library, archives, and government information communities are working to develop sustainable solutions to protect this important digital data into the future, just as paper documents have been preserved for centuries. SM & MM

ENHANCED SERVICES AT THE MUSIC LIBRARY

Renovations at the Gilmore Music Library, completed earlier this year, have resulted in numerous improved services for students and faculty. The renovations coincided with the creation of the new Center for Teaching and Learning (CTL), located adjacent to the Music Library. The two spaces now share a corridor, which is also a thoroughfare to the newly opened York Street entrance of SML.

Highlights of the Music Library renovation include a brand-new circulation desk, a new front entrance, two new seminar rooms, and a new exhibition area. The seminar rooms feature large tables, pianos, whiteboards, and state-of-the-art audiovisual systems, offering playback for both physical and digital audiovisual formats and connections for laptops and mobile devices. The exhibition area displays both physical and digital music materials, including, for the first time, audiovisual items on two large monitors. Ruthann McTyre, Director of the Gilmore Music Library, notes that “The CTL project has allowed us to make enhancements and improvements to our work and study spaces while bringing a sense of heightened inspiration to all who come through our doors.” JM

More than 60 people attended the DataRescue event, including students, staff, alumni, and visitors from other schools.
EXPLORING THE HISTORY OF JAPAN THROUGH PRIMARY SOURCES

Students in the weekly history seminar *Yale and Japan* (HIST 326), taught by Professor Daniel Botsman, are actively mining library special collections at the Beinecke and in Manuscripts and Archives. The class explores the rich historical links that exist between Yale, New Haven, and Japan, and seeks to deepen students’ understanding of the history of Japan and its modern empire, U.S.-Japan relations, and aspects of the Japanese American experience.

Professor Botsman commented, “particularly now, in the age of the ‘digital native,’ the archival and manuscript collections we have at Yale offer such a powerful pedagogical opportunity. It is wonderful to see the students getting excited each week over the little discoveries they make reading letters or diaries or the marginalia in a manuscript. What is really exciting, however, is when they start to realize that by putting those little discoveries together they are, in fact, making history themselves: not just passively mining pre-processed information, but actively working to broaden, deepen, and change our understanding of the world.” BL & HN

THE WORLD OF BOOKPLATES

Arts Library Curator Molly Dotson was invited to speak about the Yale Bookplate Collection at a mini-symposium on “The World of Bookplates” hosted by the Grolier Club earlier this year. Her talk focused on several examples from the nearly 300 personal bookplate designs commissioned by Irene D. Andrews Pace (1892–1962), whose bequest is one of the cornerstones of Yale’s holdings. Opening May 15, an sml senior exhibit project by Olivia Armandroff ’17 examines the bookplate designs of local New Haven engraver William Fowler Hopson (1849–1935) together with original process materials, correspondence, and related publications.

Thirty years after the inaugural issue of *Nota Bene*, the Yale Bookplate Collection remains one of the world’s finest and largest collections of bookplates. Though it has since relocated from Sterling Memorial Library to the Robert B. Haas Family Arts Library, it is still part of the Arts of the Book Collection. With an estimated one million individual bookplate specimens as well as related published and archival materials, it is a wide-ranging material, cultural, and historical resource for research, teaching, and learning in Arts Library Special Collections. MD

[Ex-Libris W.F. Hopson New Haven], 1893, 9.9 × 7.3 cm. Collection of Bookplates by William Fowler Hopson (BKp 47), Robert B. Haas Family Arts Library, Yale University. Bookplates donated by William Fowler Hopson (1849–1935) were highlighted in the inaugural issue of *Nota Bene*, and they remain an invaluable resource for studies ranging from books as material culture to local New Haven history.
The stained glass windows of Sterling Memorial Library are one of the great decorative attractions of the building, offering as well a source of information about historical events. Designed by G. Owen Bonawit, this particular example depicts the moving of three-quarters of the books from the Yale Library in 1777 for safekeeping during the Revolutionary War. Since the only description of this event is in Ezra Stiles’s diary, Bonawit was given final say in the design. This work resides in the sml nave in the second to last bay of windows on the right from the High Street entrance. Photo: Brian Kiss, photographer and library staff member in Sterling Memorial Library.

**“REMOVING THE BOOKS FROM THE LIBRARY FOR SAFETY”**

The Lewis Walpole Library has long held the most important collection of prints by William Hogarth in the United States. Now it is made even richer with a gift from Richard Greenberg of an early lifetime folio most likely compiled by Hogarth himself and issued in 1753, the date of the latest print included. The volume of sixty-seven prints, complete with its original boards, includes first states of “A Harlot’s Progress”; it is a rare survival, as such folios are often dismantled by dealers.

Richard Greenberg was introduced to the Lewis Walpole Library by Ronald Paulson, who served as professor of English at Yale University from 1975 to 1984. The collection of Hogarth prints owned by W.S. Lewis was a primary resource of Paulson’s catalogue raisonné, *Hogarth’s Graphic Works*, published in three editions (1965, 1970 and 1989). Mr. Greenberg has also donated several additional Hogarth prints and his entire Hogarth reference collection of ninety-one titles including many not previously held at Yale, most notably the first edition of John Trusler’s *Hogarth Moralized* (1768).

As the Lewis Walpole Library continues to grow as a center for eighteenth-century studies with programs and educational opportunities based in its collections, the Greenberg Hogarth folio promises to provide material evidence about the collecting, presentation, and circulation of prints in eighteenth-century England. In fact, the folio was already the focus of conversation among scholars, students, and library staff who gathered in June 2016 for two days of seminars on the collecting and connoisseurship of Hogarth prints. CR

**RARE ALBUM OF WILLIAM HOGARTH PRINTS DONATED TO YALE**

Richard Greenberg joined a discussion of the material condition of the Hogarth folio at the Lewis Walpole Library seminar organized by curator Cynthia Roman. He is photographed here with Andrew Edmunds and library conservator Laura O’Brien Miller.
MARK STRAND MEMORIAL FUND TO SUPPORT POETRY

The Yale Collection of American Literature at the Beinecke Library has announced the establishment of the Mark Strand Memorial Fund. The fund will support public programs such as the Strand Memorial Reading, which will bring accomplished American poets to Yale for readings at the Beinecke Library, as well as cataloguing, preservation, and research relating to the Beinecke’s modern American poetry collections.

The Strand Memorial Fund was a recent gift of Dr. Jeffrey V. Ravetch ’73. As a Yale undergraduate double majoring in English and Molecular Biophysics and Biochemistry, Dr. Ravetch engaged with the Beinecke Library collections, developing a passion for twentieth-century American poetry. Throughout his career in medical research, he has maintained his literary interests and become an avid collector of modern American poetry books and manuscripts, many of which will augment the Beinecke’s collections as a planned gift.

Dr. Ravetch’s gift honors his friend and fellow Yale graduate, the poet and visual artist Mark Strand ’59 BFA. Strand was the author or editor of more than forty books and poetry collections, including Blizzard of One, winner of the 1999 Pulitzer Prize for poetry. Shortly before his death in 2014, Strand gave a reading at Beinecke Library, a recording of which can be found on the Beinecke website at http://beinecke.library.yale.edu/about/blogs/poetry-beinecke-library/2014/11/17/mark-strand-reading. BBG & NK

A GIFT TO SUPPORT STUDENT CURATORS OF LIBRARY EXHIBITS

Over the past three years, a new pilot program at Yale University Library has offered undergraduate and graduate students at Yale the singular opportunity to create a public exhibition within Sterling Memorial Library. The program gives students direct exposure to the process of curation, working with a range of faculty members, librarians, and conservators to bring a show into being. The library’s student-curated exhibits have met with extraordinary success, with the first major show, Out of the Desert: Resilience and Memory in Japanese American Internment, curated by Courtney Sato GRD ’18, receiving wide acclaim and New York Times coverage.

This spring, Stephen Stack ’67 committed to endow a fund that will support library exhibits in perpetuity. Stack, who learned about the library’s student-curated exhibitions through his service on the University Library Council, says he is “thrilled to be contributing to such a worthwhile project” and to see the fruits of future student curators’ labors. Stack’s gift will help ensure that this important dimension of the library’s role on campus remains viable for the long term.

The next senior exhibit in Sterling Memorial Library (on view until October 6), curated by Olivia Armandroff ’17, will examine the career of local New Haven bookplate artist William Fowler Hopson (1849–1935), using the extensive collection of drawings and correspondence in his papers at the Haas Family Arts Library. Armandroff, who is writing her senior thesis on Hopson, describes the opportunity to curate an exhibit at Sterling Memorial Library as “one of the most exciting opportunities I have had as a Yale student.” BBG
This summer the Haas Arts Library and the Beinecke will host three exhibitions and two talks centering on the theme of artists and writers in the garden.

The garden party starts at the Beinecke with *Happiness: The Writer in the Garden*, an exhibition opening on May 5 with a talk by poet Douglas Crase on the role of gardens in the lives of poets. The display will include texts about gardens by Francis Bacon, Edith Wharton, and Gertrude Stein, among others, as well as a look at the gardens of Alexander Pope, William Carlos Williams, Robert Dash, and Langston Hughes. An accompanying smaller exhibition, *About Bird Watching*, will also be on view. On June 16, novelist and memoirist Juliet Nicolson will discuss the work of her grandmother, Vita Sackville-West, creator of the gardens at Sissinghurst.

The Arts Library joins the garden party with the opening of *Artists and the Garden* on June 5. This exhibit will show how artists have engaged with the garden through the book arts. Miniature, folio, and interactive non-codex formats with colorful illustrations and typographic interpretations explore topics such as gardens through the seasons, imaging the relationship of Monet to his garden as his eyesight failed, and garden dwellers such as bugs and birds. The exhibition also includes books that document the use of garden plants for papermaking and creating natural dyes.
Beinecke celebrates African American culture
The Beinecke Library marked the 75th anniversary of the James Weldon Johnson (JWJ) Memorial Collection of African American Arts and Letters with two exhibitions this academic year: *Destined to Be Known* in the fall surveyed highlights across the collection from the eighteenth century to the present, and in the spring *Gather Out of Star-Dust: The Harlem Renaissance* and the Beinecke Library showcased more than 300 items from that extraordinary era in American culture. The library also hosted a series of readings, talks, and concerts to celebrate the JWJ Collection, and welcomed scores of community and school groups for special tours, including these New Haven area high school students, who visited in April. MM

Maps in the Yale Library Collections
Yale University Library recently resumed access to its map collections, following work over the last six months on a major project that will eventually create digital (or raster) images of the approximately 20,000 rare sheet maps that have been transferred from Sterling Memorial Library to the Beinecke Rare Book and Manuscript Library. Government sponsored survey maps and most maps printed after 1920 have been transferred to the Center for Science and Social Science Information (CSSSI). Overall, the project moved more than 100,000 maps, atlases, globes, and other geographical related collections to new homes on campus. ES

New Kaplanoff Librarian for American History
James Kessenides is the new Kaplanoff Librarian for American History. He joins Yale from Southern Methodist University, where he was Humanities Research Librarian. Previously, James taught United States history at the University of South Florida, St. Petersburg. He received his M.L.I.S. from Rutgers University with a specialization in digital libraries, his Ph.D. in American history from Yale with a dissertation on Los Angeles, and his B.A. in History from Columbia University. JK
CALENDAR OF EXHIBITS

Beinecke Rare Book & Manuscript Library
121 Wall Street

*Happiness: The Writer in the Garden*
Through August 12

*About Bird Watching*
Through August 12

Center for Science & Social Science
Information (csssi)
219 Prospect Street

*Shedding Light on the Dark Universe*
Through October 6

Divinity Library
409 Prospect Street

*Two Hundred Years of Tracts*
Through May 31

*Missionary Journeys—Stories of Adventure and Peril from the Day Missions Collection*
May 15–October

Robert B. Haas Family Arts Library
180 York Street

*Collections in Conversation: Photobooks at the Arts & Beinecke Libraries*
Through May 26

*Artists and the Garden*
June 5–early August

The Lewis Walpole Library
154 Main Street, Farmington, CT

*The Land without Music: Satirizing Song in Eighteenth-Century England*
Through September 29

The Lillian Goldman Law Library
127 Wall Street, lower level

*Woof, Moo & Grr: A Carnival of Animals in Law Books*
Through May 31

Harvey Cushing/John Hay Whitney Medical Library
333 Cedar Street

*Moral Judgement in Evaluating Disease: Some Pictures for Discussion*
Through September 5

*New Lives for Old Specimens*
May 25–September 5

Sterling Memorial Library
120 High Street

Exhibition Corridor
*Constructing A Pictorial Identity: Bookplates in the Golden Age of Collecting*
May 15–October 6

Nave
*Class of 1967 Authors*
May 25–June 6

Irving S. Gilmore Music Library
*“Tomorrow’s Overture is Always Best”: The Music of Kay Swift*
Through August 25
[Ex-Libris John S. Wood] by W.F. Hopson, 1909, 7.8 × 11 cm. Collection of Bookplates by William Fowler Hopson (BKp 47), Robert B. Haas Family Arts Library, Yale University. A creel, landing net, and birch canoe feature in the foreground of this inviting waterfall and campsite scene etched by William Fowler Hopson (1849–1935) for fishing enthusiast John S. Wood. This and other angling bookplates, among many others designed by Hopson, are featured in this year’s SML senior exhibit project by Olivia Armandroff ’17.