

BOOKMARK

The response to the first issue of *Bookmark*, our new magazine for supporters of The New York Public Library, has been overwhelmingly positive. This publication gives us a chance to update you on the many and diverse ways that the Library realizes its critical mission to provide millions of people with free access to the information and resources they need.

The late Brooke Astor always said that we couldn't say thank you to our supporters too many times. *Bookmark* is an important way for us to acknowledge the generosity of our many friends in the public and private sectors who make the work of the Library possible and ensure its continued greatness.

At this time, it is to Brooke Astor herself that we owe the greatest debt of thanks. As I'm sure you all know, Mrs. Astor, a beloved Trustee of the Library for almost 50 years, passed away last summer. No one in the modern history of the Library played a more pivotal role in promoting, and supporting, its welfare. She was a great philanthropist, a great leader, and the best and most beloved of friends.

Mrs. Astor's love of the Library stemmed in large part from her own passion for reading and writing. In September, we held a celebration of her long relationship with the Library, focusing especially on her love of and contribution to literature; please see our News section for a report on this memorable, bittersweet event.

Mrs. Astor loved our landmark building at Fifth Avenue and 42nd Street, and she was often a dazzling presence in its grand halls and reading rooms. I'm certain that she would be delighted to know that we are moving forward with a major restoration of its spectacular facade, the subject of our cover story.

The renewal of all our physical facilities is an important goal of the Library. In the last issue, we told you about the wonderful program we launched to renovate 20 children's rooms in the branch libraries over the next five years. In this issue, we have an update on four more completed rooms (see page 3).



The Library's beloved Honorary Chairman, the late Brooke Russell Astor, with Library President Paul LeClerc in Astor Hall.

We are also pleased to announce that we will be able to completely rebuild one of our most heavily used facilities, the Donnell Library Center, in midtown Manhattan. Donnell has been in need of repair and upgrading for many years now, but the cost has been prohibitive. To solve this problem, the Library has entered into an innovative partnership that will give the public a new, state-of-the-art Donnell, as well as millions of dollars that can be used to support the capital needs of other branch libraries. For details, please see page 5.

At this time of growth and renewal at the Library, we are especially grateful for the loyal and generous support of our membership groups: Friends, Young Lions, Library Cubs, Conservators, Schomburg Society, Volunteers, Bigelow Society, and President's Council. Please take a moment to review the pages in *Bookmark* that are reserved for member updates and upcoming activities. We hope that you will join us for member programs at the Library as often as possible—we love to see you, and it gives us the chance to say “thank you” in person! ■

Paul LeClerc
President, The New York Public Library

Mrs. Astor's Legacy Celebrated



Honorary Chairman Brooke Russell Astor in the Deborah, Jonathan F. P., Samuel Priest, and Adam R. Rose Main Reading Room.

This past summer, The New York Public Library lost one of its greatest and most beloved friends, Brooke Russell Astor. A Trustee for almost 50 years, Mrs. Astor was among the Library's most generous patrons and a magnet for other supporters for decades. On September 11, Mrs. Astor's special relationship with the Library was celebrated at an afternoon tribute attended by hundreds of admirers and friends. "Brooke's deep connection to writing and reading formed the basis of her support for the Library," says President Paul LeClerc, who formed a close relationship with Mrs. Astor when he came to the Library in

1994. President LeClerc invited an illustrious group of speakers to read selections from Mrs. Astor's writings, and in so doing captured her inimitable voice, acute powers of observation, and irresistible wit. Robert Silvers, Library Trustee and editor of *The New York Review of Books*; Toni Morrison, a fellow Trustee and Nobel Laureate; television host Charlie Rose; columnist Liz Smith; and actress Marian Seldes read selections ranging from book reviews published in *Vogue* in 1926 (long before she married Vincent Astor) to memoirs published in 1962 and 1980, poems published in *The New Yorker*, and a droll guide to manners published in *Vanity Fair* in 1999, when Mrs. Astor was 97.

Other speakers included Fran Barrett, recipient of the 2006 Brooke Russell Astor Award, who paid tribute to Mrs. Astor's impact on many of New York City's neediest citizens, and Vartan Gregorian, former President of the Library, who offered a wonderfully reminiscent recount of his personal experiences with Mrs. Astor, relishing not only his own first-hand knowledge of her exemplary nature but also telling of her singular passion for and support of The New York Public Library. In addition to his reading, Charlie Rose, who considered Mrs. Astor a close friend, introduced an excerpt from a televised interview he conducted with her in 1994. The program ended with a remarkable montage of images drawn from Mrs. Astor's five-decade relationship with the Library. A champagne reception in Astor Hall—the glorious entry to the Library, named in honor of the Astor family as a whole, but especially Mrs. Astor—gave friends a further chance to reminisce and exchange stories about this remarkable and legendary figure in the history of New York City and The New York Public Library. ■

Seven-day Service Introduced at the Bronx Library Center

In a significant expansion of the six-day service the Library rolled out last summer, as a pilot for expected service in the Bronx, the Bronx Library Center is now keeping its doors open from 9 a.m. to 9 p.m., seven days a week. "It is enormously gratifying to be able to provide our users in the Bronx with the expanded library service they have been seeking," says David Ferrero, the Andrew W. Mellon Director of The New York Public Libraries. The Bronx Library Center opened in January 2006, and has proven to be a mecca for students, job seekers, entrepreneurs, retirees, new immigrants, and children. In its first year, more than 700,000 patrons visited the Bronx Library Center, and approximately 530,000 items were circulated. The Center has vast adult collections, a teen area, an entire floor dedicated to materials and programming for children, and a Latino and Puerto Rican Cultural Center, as well as Internet-access computers and wireless capability. Further, the Library's Center for Reading and Writing teaches literacy to adult new readers, and the Career and Information Service provides free educational and job counseling. ■



Teens doing homework at the Bronx Library Center. Photo: Jessica Chornesky

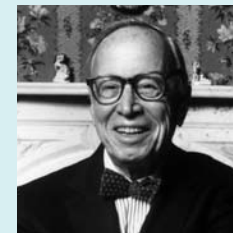
LPA's Restored Film of Balanchine's *Don Quixote* Premieres

George Balanchine's ballet *Don Quixote* premiered at the New York City Ballet's gala in 1965—with the choreographer partnering Suzanne Farrell as his exquisite Dulcinea. The event was filmed with two cameras, unusual in its time, by the acclaimed photographer and filmmaker Bert Stern of Libra Productions, but the footage was never edited. *Don Quixote* became an important part of the New York City Ballet's active repertoire from 1965 to 1978. The company turned over the uncut film to the Library's Jerome Robbins Dance Division, then already an important archive and resource. Recently restored and edited by the Dance Division, the new film of the ballet premiered at

the Kennedy Center in Washington, D.C., last September, and was subsequently screened before a mesmerized audience at the Library for the Performing Arts. All the footage—the five DVD discs, video transfers of the unedited restored film, and two edited DVD discs—has been edited into a complete videotape version that is accessible through the Dance Division's viewing carrels at the Library for the Performing Arts, Dorothy and Lewis B. Cullman Center. The project was completed with the participation and blessing of dancer Suzanne Farrell, now the Artistic Director of The Suzanne Farrell Ballet at the John F. Kennedy Center for the Performing Arts. ■

Ballerina Suzanne Farrell as Dulcinea in *Don Quixote*. Courtesy of New York City Ballet

Funding for the preservation of the film was provided by the National Film Preservation Foundation Partnership Grant with the laboratories Cineric, Inc., and Universal Studios BluWave Audio. Additional laboratory work was provided by Trackwise of Full House Productions. Other funding for the film preservation and for the editing of the videotape was provided by The Louis B. Mayer Foundation and The Jerome Robbins Foundation.



TOP Photo: Courtesy W.W. Norton & Company

ABOVE Personal reminiscences from the archives of Arthur M. Schlesinger, Jr. Manuscripts and Archives Division

NYPL Acquires Arthur M. Schlesinger, Jr., Archive

"Your point that 'no outside power can hope to do more than the government of that country can do for itself' is, of course, absolutely crucial," wrote Arthur M. Schlesinger, Jr., to the historian George Kennan, in an infamous letter that is part of the Schlesinger archive recently acquired by The New York Public Library. "Kennedy used to speak of it as 'their war'; Johnson calls it 'our war.' And you are right too in emphasizing that the administration has not tried seriously to answer the question why the purpose and morale of the Vietnamese who oppose us are so much firmer and better than the purpose and morale of the Vietnamese who are on our side."

American historian, advisor to President John F. Kennedy, and two-time recipient of the Pulitzer Prize and the National Book Award, Schlesinger was arguably the most politically active American historian of the 20th century. He was also a definitive expert on U.S. Presidents Andrew Jackson and Franklin Delano Roosevelt. The only one of Kennedy's advisors to oppose the Bay of Pigs invasion of Cuba, Schlesinger was both a participant in and observer of events on the world stage. His unique access to influential and restricted documents gives the notes, correspondence, and photocopied documents in this archive exceptional research value.

The Arthur Schlesinger papers consist of almost 400 linear feet of correspondence, journals, manuscripts of his writings, research files, phone logs, sound recordings, videos, date books, and clippings. Schlesinger's list of prominent correspondents includes political figures, as well as entertainment celebrities such as Marlene Dietrich, Jonathan Demme, Tom Stoppard, and Lauren Bacall. ■

Donor Support Enables NYPL to Reopen Four Renovated Children's Rooms

At the heart of the Library's commitment to kids are its 80 children's rooms in branches throughout the Bronx, Manhattan, and Staten Island. Inevitably, through time and heavy use, many of these spaces have become worn and dated. As our friends and supporters know, the revitalization of these rooms is an urgent NYPL priority, with 20 of these rooms slated for renovation over five years. Thanks to the generosity of our donors, four children's rooms reopened during the summer and fall, following extensive refurbishment.

Unveiled late in the summer before delighted Lower East Side residents, the children's room of the Hamilton Fish Park Branch was the first of the four to reopen—thanks to the generous support of Mr. and Mrs. Donald B. Marron. In the fall, the children's room in the Bronx's Melrose Branch reopened, through major funding



The newly renovated children's room at the Hamilton Fish Park Branch. Photo: Chuck Choi

provided by Lois M. Collier. The Epiphany Branch—which serves youth in the Gramercy Park area—opened a new children's room through the generosity of Felix G. Rohatyn, in honor of his wife, Elizabeth Rohatyn, Library Trustee and Chairman Emeritus. Finally, the children's room of the Aguilar Branch, located in Upper Manhattan, reopened in December, through the support of Karen A. Kennedy, M.D.

Following a renovation, a branch can experience an increase in attendance of as much as 40 percent. Indeed, the reopening of the children's rooms in the Fort Washington and Bloomingtondale branches saw an influx of new young library cardholders that surprised librarians. ■

Katharine Hepburn's Archive Comes to the Library for the Performing Arts

Katharine Hepburn was one of the world's most beloved film stars—but not many knew about her theatrical career. The late actress left behind journals, photographs, scrapbooks, scripts, playbills, fan mail, and cast lists relating to more than five decades of theater work. The treasure trove of materials was donated by Ms. Hepburn's estate trustees to The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center, where it will be housed in the renowned Billy Rose Theatre Division. "Ms. Hepburn's career as an actress really took hold first on the stage," says Bob Taylor, the division's Curator. "The stage was not only her training ground, but also the place where she experienced some of her greatest successes."

Highlights include admiring letters from fans like Sir Laurence Olivier, Judy Garland, and Charlton Heston, and personal accounts of her adventures on the road—in particular, a hilarious description of her arrest for speeding in Kansas while on tour with *As You Like It*, told in the actress's fearlessly honest voice. The archive includes memorabilia from a little-known early performance as a senior at Bryn Mawr College in the late 1920s, to her many appearances in Shakespeare productions and later work in *Coco*, *A Matter of Gravity*, and *West Side Waltz*. The more than 30 linear feet of material will be available for viewing in February. Public lectures and readings by intimate friends and collaborators will celebrate the event. ■



A young Katharine Hepburn in the 1939 stage production of *The Philadelphia Story*.

The Katharine Hepburn Papers, The New York Public Library for the Performing Arts

Games That Teach

Schools do it, universities call it a major, and libraries have long understood the value of video gaming as an educational tool. Over the last year, the Library has placed Xbox 360, PlayStation 3, and Nintendo Wii consoles in teen hotspots such as Donnell's Teen Central, the Bronx Library Center, the Seward Park Branch, and the St. George Library Center. Attendance has surged as a result, and those branches are showing increases in circulation numbers and program turnout as well.

"The beauty of these games is that they are really entertaining, but at the same time,

they function as learning tools. The player has to learn the game's language, manage information, and solve problems quickly to navigate from one level to another," says Jack Martin, Assistant Coordinator of Young Adult Services. "Yet the consequences for failing are not catastrophic. You just start over and try again"—not a bad lesson for kids who may be struggling in life or in school.

Video games simulate everything from historical events to playing musical instruments and make the player an active—and increasingly educated—participant. Other



Teens set up the new Xbox 360 at Donnell Library's Teen Central. Photo: Joanne Rosario

games create a virtual society, in which the challenges of the game relate to issues of social responsibility. What's more, video games transcend language barriers, which make them a useful learning tool in the Library's programs for adult literacy and English for Speakers of Other Languages. ■

Library Seeks to Endow Schomburg Scholars Program

The internationally competitive Schomburg Scholars-in-Residence Program has hosted 108 fellows over its 21-year history, providing an intellectual laboratory for



A discussion among scholars within the new Scholars Center at the Schomburg Center for Research in Black Culture. Photo: Jessica Chornesky

works such as Winston James's acclaimed history of Caribbean radicalism in the United States, Martha Biondi's *To Stand and Fight: The Struggle for Civil Rights in Postwar New York City*, and Kathryn M. Talalay's biography of the musical prodigy Philippa Schuyler—as well as more than 34 full-length published monographs. Each year, scholars spend a tenure of either six months or a year drawing on the Schomburg Center's resources, while participating in its scheduled seminars and colloquia. Over the past 17 years, grants from the National Endowment for the Humanities and matching grants from private donors have provided annual funding to support the program. Far from guaranteed, this federal support has not increased with the cost of living, and every two years faces the

threat of not being renewed. Recognizing the importance of supporting the vital work of the Schomburg scholars in perpetuity, the Library is seeking to increase an existing endowment by raising \$3.5 million—which will support the studies of four new scholars each year. To help build this endowment, the Ford Foundation recently made a generous matching gift of \$1 million to the Library—a challenge that will be met by raising an additional \$2 million in funds. In generous response, The Andrew W. Mellon Foundation granted the Library \$1 million toward this goal. The Library is profoundly grateful to the Ford Foundation and The Andrew W. Mellon Foundation for their remarkable support, as it continues in its quest to raise an additional \$1.5 million in endowment funds. ■

NYPL's Flagship Building Given the "Green" Light

Illumination of knowledge is the Library's key mission. But it takes light to shed light. For nearly 100 years, readers in the 42nd Street library have conducted research under the light from the more than 5,300 incandescent bulbs throughout the building. But on October 3, the Library entered a new era of illumination driven by cost and energy-savings concerns. Working with Con Edison, Quality Conservation Services, and lighting manufacturer TCP, the Library replaced almost all of its incandescent lighting with new energy-efficient compact fluorescent bulbs. The new lighting allows the Library to reduce its use of electricity by 1.4 million kilowatt hours annually. In addition, the longer life of the bulbs means the Library is saving hundreds of man-hours each year in maintenance—and, adding to the savings, labor and bulbs were provided at no cost for the first year of the project. Under the cool tones of the Library's new compact fluorescent bulbs, a new generation of researchers can uncover the bright ideas awaiting discovery in the Library's stacks. ■



The Deborah, Jonathan F.P., Samuel Priest, and Adam R. Rose Main Reading Room following its conversion to fluorescent lighting. Photo: Herb Scher

NYPL to Rebuild Outdated Donnell Branch Library



The Donnell Library, with the largest adult circulating collection in the system, was constructed in 1954.

aging Donnell building—located at 24 West 53rd Street in midtown Manhattan—to Orient-Express Hotels Ltd. Within the 11-story hotel Orient-Express will construct on the site, a "state-of-the-art" library is planned. In addition to the value of the library space, NYPL will receive \$59 million in cash, the proceeds of which will support significant capital needs at other branch libraries.

"Our agreement with Orient-Express presents an extraordinary opportunity for us to create a modern, new circulating library at the same location as our current Donnell facility, which was opened in 1955 and is outdated," says David Offensend, Chief Operating Officer of the Library. "The cost of renovating Donnell is prohibitive. With this agreement, we'll be able to embark on the creation of a technologically advanced Donnell Library for our users, one that can set the standard for the 21st century." The new, 28,000-square-foot Donnell Library will occupy three levels, including the ground floor, of the new building.

The current library will close to the public in fall 2008, with rebuilding scheduled to take no more than three and a half years. During construction, Donnell's essential services will be offered to the public at a temporary site, and its collections will be available at other locations throughout the system. All information about Donnell's temporary site and services will be announced on the Library's web-site (www.nypl.org) prior to and during the rebuilding. ■

Leon Levy Foundation Helps Preserve Valuable Collections in the Dorot Jewish Division

Each year, the Dorot Jewish Division's resources are used by 10,000 people, including academics, students, and independent researchers, who sometimes travel across continents to examine the division's materials. As important new acquisitions are added to the collections, they must be cataloged, and the most fragile among long-time holdings need conservation treatment to preserve them for the scholars of the future. Now, thanks to a grant from the Leon Levy Foundation, many valuable items documenting American Jewish life in the "Age of Immigration" will be cataloged and preserved, and the highlights will be digitized—among them, archives of the Hebrew Technical Institute and material relating to such colorful figures as Nathan Straus, the owner of Macy's, as well as the New York City parks and health commissioner; Joseph Barondess, an immigrant cloak-maker who became an important labor organizer; and Harold Turk, a criminal defense lawyer and Republican party boss in the rough-and-tumble Brooklyn politics of the 1920s and 1930s.

Discussing the grant, Shelby White, founding trustee of the Leon Levy Foundation, said, "Throughout his life, my husband [Leon Levy] had a profound interest in history. Consequently, a primary focus of the Foundation has been to help New York cultural institutions organize, catalog, and archive their important historical material in order to enhance availability for scholars and the general public. The Library's Dorot Jewish Division is world renowned. The Leon Levy Foundation is pleased to support this important archival effort with this grant." ■

Trade card of Emil S. Levi. New York, ca. 1900. The history of the garment industry in New York is a special interest of Shelby White and the Leon Levy Foundation.

Dorot Jewish Division



EACH ISSUE OF *BOOKMARK* FEATURES SEVERAL RECENT GIFTS AND PURCHASES FOR THE LIBRARY'S COLLECTIONS. DIVISION CURATORS AND DEPARTMENT HEADS DESCRIBE THESE NEWLY ACQUIRED TREASURES, PLACING THEM IN RICH CONTEXT.

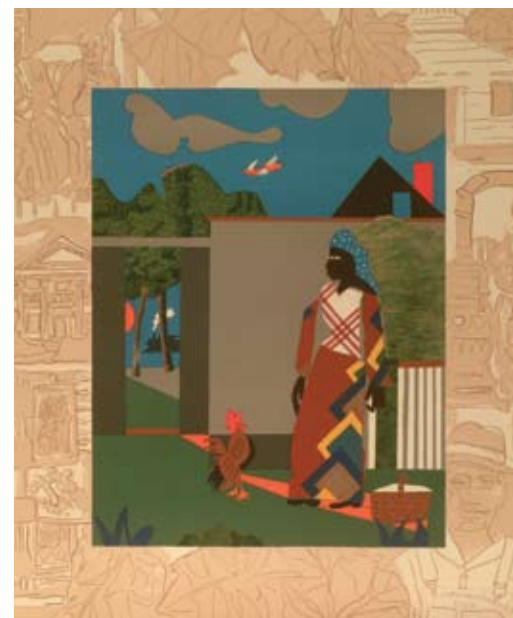


Chez "Maxim's"
Printed restaurant menu,
Paris, September 28, 1966

The acquisition of the menu collection of New York businessman and philanthropist Wolf Dieter Zander for the Rare Book Division represents a noteworthy addition to the Library's holdings of culinary-related materials. The collection, of which Mr. Zander made a gift, is significant not only for its quality, as it contains menus from a great many notable restaurants, but also for its scope. Six hundred menus strong, the collection documents the culinary scene across the globe in the second half of the 20th century. It also complements the Library's existing collection of some 30,000 menus, The Buttolph Menu Collection, supplying examples from decades and geographical locales that have been, until now, underrepresented.

The Chez Maxim's menu pictured here, from the renowned Parisian restaurant, is indicative of the entire Zander gift. To be sure, it possesses an artistic charm that needs little explanation. Yet its significance, like that of other menus, goes deeper than its appearance. Indeed, while menus satisfy the needs of commerce, they also transcend their quotidian purpose, often revealing much of the aesthetic and socioeconomic cultures from which they spring. It is for this reason that so many researchers—novelists, biographers, historians, graphic designers, and restaurateurs, among others—continue to make varied, and at times surprising, use of this dynamic body of materials. ■

MICHAEL INMAN
Librarian in Charge, Rare Book Division



Romare Bearden (American, 1911–1988)
Pepper Jelly Lady
Lithograph, 1980

African American artist Romare Bearden was one of the 20th century's preeminent collagists and printmakers—and his relationship to the Schomburg Center for Research in Black Culture has special significance. Indeed, Bearden created the commemorative collage that honored the Center's 50th anniversary. As an artist, Bearden documented the lives and experiences of black people in America, using brilliant visual metaphors and iconographic references to trains, birds, black pot-belly stoves, and roosters. *Pepper Jelly Lady* was one of six lithographs in a portfolio commissioned for President Jimmy Carter's 1980 reelection campaign. This piece is unique because in addition to the colorful central lithograph shown here, Mr. Bearden sketched images from memory of his southern roots: his grandparents seated on a porch, a clapboard church, and foliage in muted beige on a white background.

Pepper Jelly Lady is an exciting addition to the Art & Artifacts Division's collection of Romare Bearden works, which include Bearden's *Black Manhattan* collage, two watercolors from the 1940s from his *Iliad* series, and more than ten silk-screens and serigraphs, including a seven-foot tapestry currently hanging in the Manuscripts, Archives and Rare Books Division reading room. *Pepper Jelly Lady* was given as a gift by Mr. James Healey, Jr., in honor of Congressman Charles Rangel's 19th term as representative for the 15th Congressional District, in which the Schomburg Center lies. Further, Mr. Healey wanted this important piece to live where it would be both appreciated and publicly accessible. ■

TAMMI L. LAWSON
Art & Artifacts Division

Stephen Dupont (Australian, b. 1967)
Untitled portrait from *Axe Me Biggie*

Gelatin silver print from a Polaroid negative, 1/15, 2006, printed 2007

An award-winning photojournalist and documentary filmmaker, Stephen Dupont is known for his work in some of the world's most dangerous areas, including Afghanistan, where he has been working since 1993. About a year ago, I suggested that Dupont make portfolios of his photographs. I was bowled over by his first two productions, both of which I acquired for the Library. The photograph reproduced here comes from a series of 20 portraits of Afghans, which were taken in Kabul during the course of one afternoon, March 13, 2006. The portfolio title, *Axe Me Biggie*, is a phonetic rendering of the Dari for "Mister, take my picture." That's exactly what people asked, clamoring for a seat in front of Dupont's seemingly miraculous Polaroid camera, which produced a likeness on the spot for the sitters to take away.

The calmness of the portraits belies the chaos that preceded them, inducing the local police to maintain order around the makeshift studio. Then, in a flash, all energy was directed at the camera. This instant is revealed here in the awestruck expression of the boy off to the side, precariously holding his packages, his shoe forever untied. It shows also in the intense gaze of the main subject, unwilling to unload the burden he carries on his shoulder for the pose, but loosening his grip on his mysterious bouquet of flowers, which stands as a symbolic question mark punctuating the viewer's inevitable query about the state of Afghanistan today. Ultimately, these portraits tell a story about poverty, warfare, and broken promises, but also of hope and perseverance. Dupont distills meaning into formally beautiful images that resonate both historically and emotionally. These are truly photographs that have something to say. ■

STEPHEN C. PINSON
The Robert B. Menschel Curator of Photography,
The Miriam and Ira D. Wallach Division of Art, Prints and Photographs



Hector Berlioz to Princess Carolyne de Sayn-Wittgenstein
Autograph letter, Paris, March 20, 1865

By 1865, Hector Berlioz (1803–1869) had distinguished himself as a composer, conductor, critic, author, and librarian. He suffered from continuous physical pain, however, owing to an intestinal ailment that plagued him for the last 15 years of his life. He was forced to scale back his activities, accepting only a few conducting engagements to promote his music. His resulting depression was relieved only through contact with his small but close circle of friends. One of these was Princess Carolyne de Sayn-Wittgenstein (1819–1887), mistress of Franz Liszt. At her urging, Berlioz undertook an operatic treatment of Virgil, the result of which was the composer's masterpiece, the two-part opera *Les Troyens*.

In this letter—generously purchased for the collections by Martin Segal—Berlioz opens his heart to the Princess and tells of his illness, which sometimes forces him to be bedridden for days at a time. Yet he takes solace in knowing that his music is heard often in places such as St. Petersburg, Berlin, Vienna, Copenhagen, New York, Bordeaux, and Paris. He mentions his own *Mémoires*, published after his death in a limited edition, the epigraph of which will come from Shakespeare's *Macbeth*: "Life's but a walking shadow, a poor player that struts and frets his hour upon the stage, and then is heard no more; it is a tale told by an idiot, full of sound and fury, signifying nothing." The letter concludes with an odd report of the discovery in the Mississippi Valley of the bones of animals, all of them, except the rhinoceros, extinct. "Who among us could flatter himself that he is a rhinoceros?," writes Berlioz to his friend. ■

ROBERT KOSOVSKY
Head, Special Collections, Music Division



Photo: Jori Klein

Meet: **ISAAC GEWIRTZ**

Job: Curator, Henry W. and Albert A. Berg Collection of English and American Literature
NYPL Veteran: Since 2000; 1975–89

A BIOGRAPHER CHARTING THE PUBLICATION OF NABOKOV'S LOLITA, A FEMINIST SCHOLAR PEERING INTO THE PSYCHE OF VIRGINIA WOOLF, OR A HISTORIAN WHO IS PARSING JACK KEROUAC'S HARDCRABBLE LIFE FOR A BOOK ON THE BEATS WILL ALL END UP IN THE HUSHED READING ROOM OF THE LIBRARY'S HENRY W. AND ALBERT A. BERG COLLECTION OF ENGLISH AND AMERICAN LITERATURE.

Each researcher's journey might begin with a lengthy conversation with Isaac Gewirtz, curator of "the Berg" since 2000. Professorial in demeanor, Gewirtz pauses and collects his thoughts, before describing the direction of the division's growth.

"Historically there's been a shift in collections such as the Berg from acquiring individual manuscripts and printed books to the archival collections of writers, which gives us more research value for every dollar spent, which is especially important in a competitive market," he explains. "The trend in academia for the

past two generations has been to look at the totality of an author's life—journals, diaries, letters, and juvenilia—to better understand the intentions behind the work."

Gewirtz is just coming off 10- to 12-hour days organizing *Beatific Soul: Jack Kerouac on the Road*, the seminal exhibition that celebrates the 50th anniversary of the author's landmark novel. "He was BEAT—the root, the soul of Beatific," says Kerouac's narrator, Sal Paradise, of his hero, the fearless and charismatic Dean Moriarty, in *On the Road*. *Beatific Soul* shows Kerouac as a pioneer of the Beat,

but Gewirtz's goal is also to bring a fresh perspective to the prevailing myths about Kerouac, some of which are accurate and some not. "Many people assume that Kerouac glorified a life of dissipation and irresponsibility," says Gewirtz. "I want visitors to see him and his work anew, as if they just arrived from another planet, with no preconceived notions about him, his circle, and his work."

The centerpiece of *Beatific Soul* is the celebrated 120-foot scroll, loaned by private collector James Irsay, on which *On the Road* was typed. The first 60 feet of the scroll are dramatically unfurled in specially designed interlocking cases. However, all but a handful of the items in the exhibition, on view in the Library's Gottesman Exhibition Hall through mid-March, were drawn from the Library's own Jack Kerouac Archive and other Kerouac holdings, housed in the Berg.

The Archive came to the Library in 2001, through the executor of the Kerouac estate, John Sampas, the brother of Stella Sampas, Kerouac's widow. "I can't take credit for that acquisition," says Gewirtz. The

collection came to the Berg on Gewirtz's watch, but negotiations were initiated by Rodney Phillips, his predecessor. Manuscripts, snapshots, correspondence, diaries, and minutely detailed fantasy baseball team and horse-racing materials—now in the exhibition—"show the lively, curious, and disciplined mind" of the writer. Gewirtz's lush companion volume, bearing the same title as the exhibition and published by the Library with Scala Publishers, traces Kerouac's life and work from his childhood in a working-class family in Lowell, Massachusetts, through the period of his friendships with fellow Beat icons Allen Ginsberg and William S. Burroughs.

Curating exhibitions, Gewirtz will tell you, is akin to a second job. The most important of Gewirtz's many other duties are to facilitate access to the Berg's materials and to build the collection from its core strengths outward. The collection was established by the physician brothers Henry and Albert Berg, and was donated by Albert in his brother's memory to The New York Public Library in 1940. The original collection comprised the high spots of English and American literature in some 3,500 printed books; the Bergs' own favorite authors were Dickens, Thackeray, and Sir Walter Scott.

Nearly 70 years later, the collection includes some 35,000 printed items and 2,000 linear feet of manuscripts and archives covering 500 years of English and

American literature. Its treasures include the manuscript of T. S. Eliot's *The Waste Land*, two of the 12 known copies of Edgar Allan Poe's *Tamerlane*, Keats's last letter to his fiancée, Fanny Brawne, and the manuscript of Nabokov's translation of *Lolita* into Russian. At auction or through dealers and individual collectors, Gewirtz has acquired the archives of Beat writer William S. Burroughs, novelist Paul Auster, and the screenwriter Terry Southern, among others, and the little-known paintings of Jack Kerouac, as well as numerous individual items, such as Yeats's essay "The Tragic Theatre" and Oscar Wilde's treatise "The Soul of Man Under Socialism."

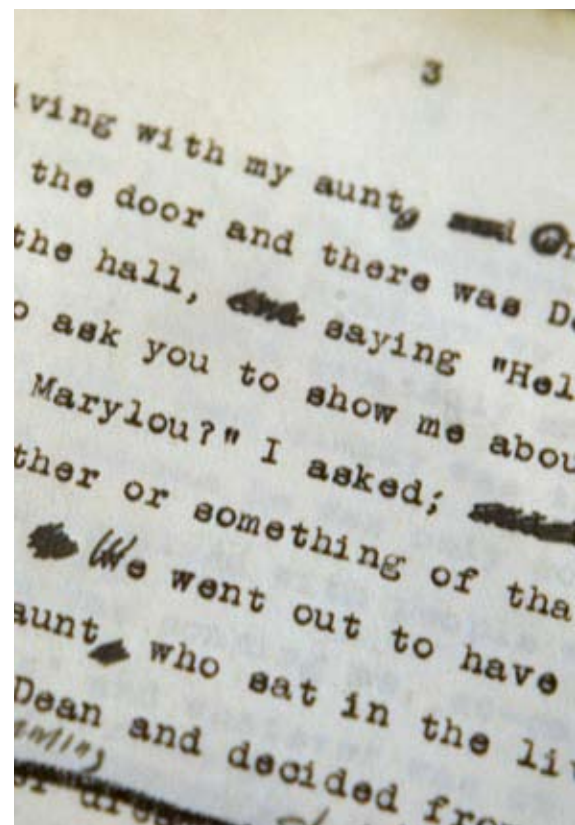
"The most rewarding part of the job is seeing researchers find what they need," says Gewirtz—but the task is not as straightforward as it seems. It requires thinking about collections as a researcher might and overseeing cataloging and the creation of finding aids, a roadmap to the organization of archival materials. Gewirtz's, and his staff's, own knowledge of the collections can save a researcher hours of time, not to mention make intriguing conversation. In addition to the nearly 1,000 visitors who come into the Berg every year, there are literally thousands more whose questions come in by telephone, letter, or e-mail. Hundreds of requests for permission to quote or reproduce materials must be dealt with case by case. Gewirtz gives presentations on the Berg's holdings to classes of undergraduate and graduate students and

to groups of notables, such as, for instance, the recently visiting Association of International Bibliophiles.

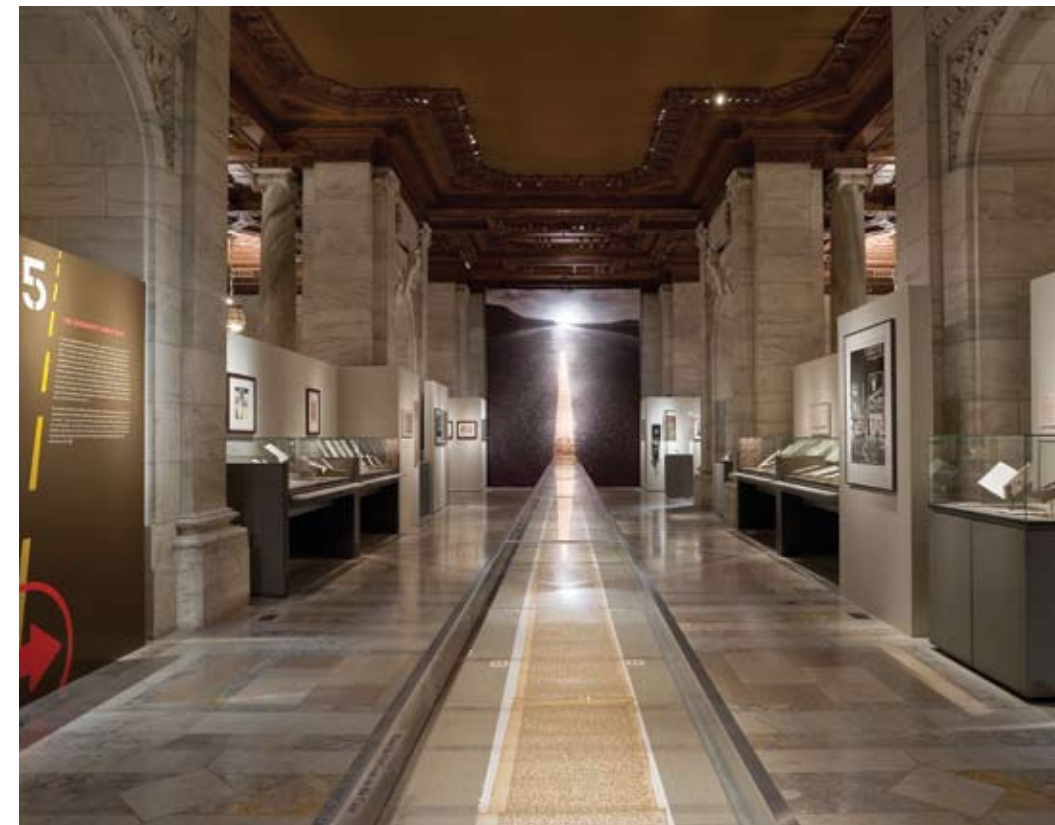
Gewirtz completed the Master of Library Service program at Columbia University in 1984, while working in the Rare Book and Jewish divisions of The New York Public Library—and then took a ten-year absence from the Library. During that decade, he served as Curator of Special Collections at Southern Methodist University's Bridwell Library and Director of Special Collections at Manhattan's St. Mark's Library of the General Theological Seminary. Since returning to NYPL, Gewirtz has curated *Victorians, Moderns, and Beats*; *Passion's Discipline: A History of the Sonnet in the British Isles and America*; and "I Am with You": *Walt Whitman's Leaves of Grass, 1855–2005*—exhibitions that illuminated Berg holdings. He earned his Ph.D. in Renaissance History at Columbia University in 2003.

"At the conclusion of my service in the Berg, I hope that I will have honored the intentions of Albert Berg by acquiring significant collections of books and manuscripts, and by managing the Berg's transition from a pre-electronic to an electronic environment." As for the Berg's influence on Gewirtz, "The collection has made me a reader who is far more open to and engaged by a greater variety of literary expression than when I arrived here." ■

A page from a typescript of *On the Road*, 1955–56. Jack Kerouac Archive, Berg Collection. © and reproduced courtesy of John G. Sampas, legal representative of the estates of Jack and Stella Kerouac



A view of the Gottesman Hall exhibition *Beatific Soul: Jack Kerouac on the Road*, showing the installation of the famous scroll typescript of *On the Road*, on loan from James Irsay.

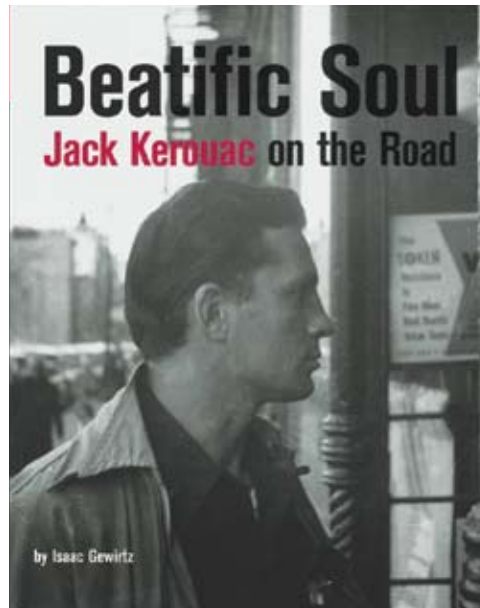


Beatific Soul: Jack Kerouac on the Road

BY ISAAC GEWIRTZ
PUBLISHED BY THE NEW YORK PUBLIC LIBRARY
IN ASSOCIATION WITH SCALA PUBLISHERS, LONDON

“He was BEAT—the root, the soul of Beatific.”

—Jack Kerouac, *On the Road*



The publication of *On the Road* on September 5, 1957, brought Jack Kerouac to the attention of a national audience. His first novel, *The Town and the City* (1950), had received scant attention and, at best, lukewarm reviews. But with the appearance of his dynamic, first-person narrative of four cross-country road trips, written with an intense lyricism that combined a journalist's reportorial approach to plot with unembarrassed descriptions of sexuality and raw emotions, and American conversational rhythms and idioms, Kerouac became a celebrity and the voice of the disaffected members of his generation.

In *Beatific Soul: Jack Kerouac on the Road*, author Isaac Gewirtz traces Kerouac's tumultuous and often traumatic journey from his working-class boyhood in Lowell, Massachusetts, to New York City, where he, Allen Ginsberg, and William S. Burroughs would become the fathers of the Beat movement. Drawing on journals, diaries, manuscripts, and typescripts in the Library's Jack Kerouac Archive, *Beatific Soul* explores Kerouac's evolution as a writer and his spiritual passage from Christianity to Buddhism and back again. Although Kerouac claimed to have written *On the Road* in the three weeks it took him to type the famous scroll, the text of the published novel emerged, in fact, from a lengthy creative process, which here receives detailed analysis.

Illustrated throughout with more than 125 reproductions of diaries, journals, typescripts, and paintings by Kerouac, as well as family photographs and striking portraits of Kerouac and his contemporaries, *Beatific Soul* is a fitting tribute to its subject on the 50th anniversary of his pioneering and best-known work. ■

Beatific Soul is available through The Library Shop or www.thelibraryshop.org.

Young Lions Fiction Award Celebrates Emerging Writers

At a ceremony in the spring, Olga Grushin was presented with The New York Public Library's 2007 Young Lions Fiction Award by the Library's President, Dr. Paul LeClerc. Grushin's first novel, *The Dream Life of Sukhanov*, is the haunting story of Anatoly Sukhanov, Russia's leading art critic, who is plagued by the ghosts of his past and must confront a lifetime of compromises. The four finalists for the award were Chris Adrian for *The Children's Hospital*; Kevin Brockmeier for *The Brief History of the Dead*; Tony D'Souza for *Whiteman*; and Karen Russell for *St. Lucy's Home for Girls Raised by Wolves*. “Tonight represents what is best in the life of the Library—celebrating the best talent in the United States,” said Dr. LeClerc in presenting the award. “We're proud to recognize writers of the next generation and to support their commitment to lives as artists.”

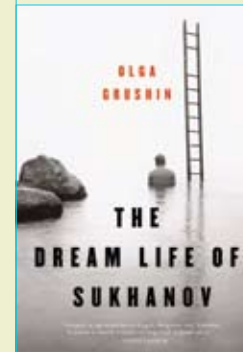


Young Lions founding member Ethan Hawke at the presentation of the 2007 Young Lions Fiction Award in the Celeste Bartos Forum. Photo: Michael DiVito

Spearheaded by Rick Moody, Hannah McFarland, Ethan Hawke, and Jennifer Rudolph Walsh, the award, which includes a \$10,000 prize, was established in 2001 by the Young Lions, a membership group for supporters of the Library in their 20s and 30s. It is the only major book prize that recognizes fiction by younger writers. “The Young Lions Fiction Award is dear to me,” said Mr. Hawke, a novelist himself, “because I remember the challenges of building my career as a young artist and I understand the importance of recognition and validation at this stage in a person's career.” Mr. Hawke was joined onstage by actors Robert Sean Leonard, Martha Plimpton, and John Lloyd Young to read excerpts from the winner's and finalists' works.

Brief biographies of the winner and finalists, along with descriptions of their extraordinary novels, follow.

WINNER



THE DREAM LIFE OF SUKHANOV

Author: Olga Grushin
Publisher: Penguin Group

The Dream Life of Sukhanov tells the story of a leading art critic who has risen to the upper ranks of Soviet society. But as he approaches the pinnacle of his social ascent, long-forgotten memories begin to erode the foundation of his carefully constructed life. Sukhanov is forced to confront a lifetime of compromises and rediscover the past he has forsaken.

Olga Grushin was born in Moscow and received her early schooling in Prague. She has been a researcher and an interpreter at the Carter Center and an editor at Harvard University's Dumbarton Oaks Research Library and Collection. This is her first novel. She lives outside Washington, D.C., with her husband and their son.

FINALISTS

THE BRIEF HISTORY OF THE DEAD

Author: Kevin Brockmeier
Publisher: Random House

The Brief History of the Dead tells the story of a city inhabited by the recently departed, who reside there only as long as they remain in the memories of the living. Meanwhile, on earth, a lone woman is trapped by extreme weather in an Antarctic research station. She's alone and unable to contact the outside world: her radio is down and the power is failing.

Kevin Brockmeier is the author of five novels, and his stories have appeared in many publications. He is the recipient of a Nelson Algren Award, an Italo Calvino Short Fiction Award, three O. Henry awards—one of them a first prize—and a National Endowment for the Arts fellowship. He has taught at the Iowa Writers' Workshop and lives in Little Rock, Arkansas.



THE CHILDREN'S HOSPITAL

Author: Chris Adrian
Publisher: McSweeney's

When the world is submerged beneath seven miles of water, only those aboard the Children's Hospital, a working medical facility and ark built by an architect-turned-prophet, survive. Simultaneously epic and intimate, wildly imaginative and unexpectedly relevant, *The Children's Hospital* is a work of stunning scope.

Chris Adrian was born in Washington, D.C. A graduate of the Iowa Writers' Workshop, he is currently a medical student in Virginia.



ST. LUCY'S HOME FOR GIRLS RAISED BY WOLVES

Author: Karen Russell
Publisher: Knopf Publishing Group

St. Lucy's Home for Girls Raised by Wolves is a haunting debut collection of short stories that introduces us to fantastical characters and locations, both real and imagined. In the collection's title story, a pack of girls raised by wolves are painstakingly reeducated by nuns.

Karen Russell has been featured in both *The New Yorker's* debut fiction issue and *New York* magazine's list of 25 people to watch under the age of 26. She is a graduate of the Columbia MFA program and is the 2005 recipient of the Transatlantic Review/Henfield Foundation Award. She is 25 years old and lives in New York City.

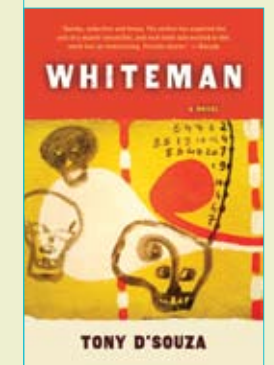


WHITEMAN

Author: Tony D'Souza
Publisher: Harcourt Trade Publishers

Whiteman is an extraordinary debut novel about a maverick American relief worker deep in the West African bush. When his funding is cut off, Jack Diaz refuses to leave his post, a Muslim village in the Ivory Coast where Christians and Muslims are squaring off for war.

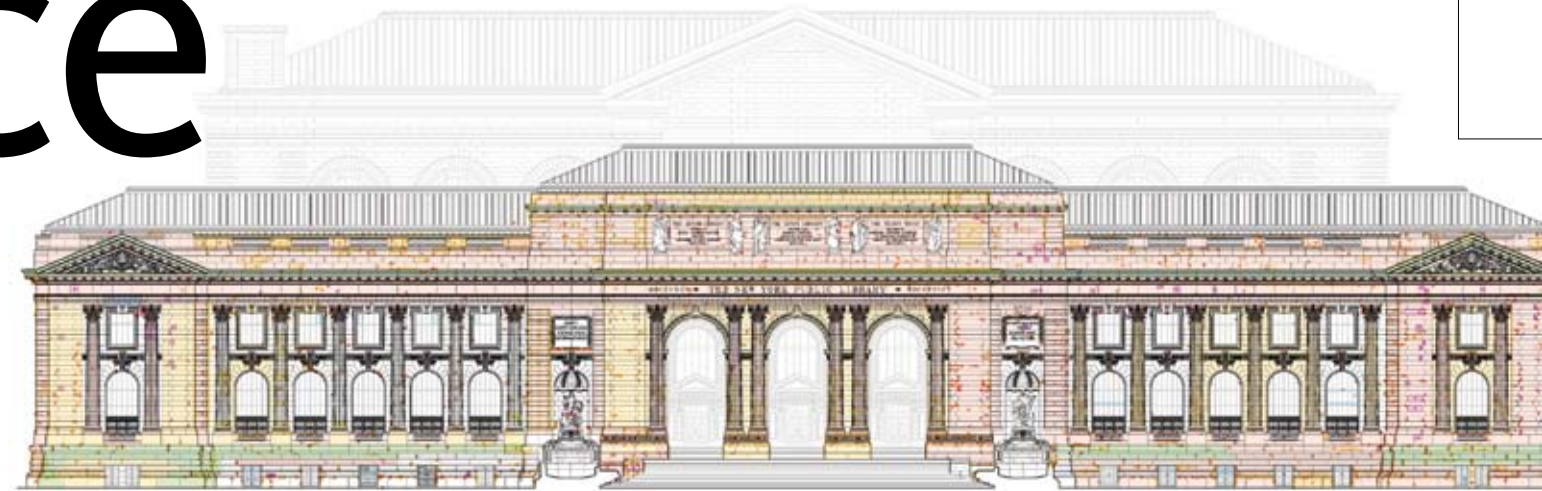
Tony D'Souza's writing has appeared in *The New Yorker*, *Playboy*, *Salon*, *Esquire*, *McSweeney's*, and *Tin House*, among other publications. His story “Djamilla” earned a 2007 O. Henry Prize. Tony is a recipient of a fellowship from the National Endowment for the Arts and lives in Sarasota, Florida. ■



The New York Public Library Young Lions Fiction Award is made possible by an endowment created with generous gifts from Russell Abrams, Nina Collins, Ethan Hawke, Stephan Loewentheil, Hannah and Gavin McFarland, Rick Moody, Andrea Olshan, and Jennifer Rudolph Walsh.

A Masterpiece Restored

THE LIBRARY PREPARES TO PRESERVE THE FACADE OF ITS FLAGSHIP BUILDING FOR ITS UPCOMING CENTENNIAL



TOP AND ABOVE WJE's Difficult Access Team repelled off the roof of the Humanities and Social Sciences Library to determine the condition of the facade, and then recorded their findings on the CAD (Computer-aided design) drawings generated from scans of the original architectural drawings by Carrère and Hastings. Architectural detailing that has worn away will, in some cases, receive a "Dutchman's repair" replacement.

Photos courtesy of WJE Engineers & Architects, P.C.

AT THE INTERSECTION OF 42ND STREET AND FIFTH AVENUE, ONE OF THE BUSIEST CORNERS IN THE MOST ENERGETIC CITY IN THE WORLD,

The New York Public Library's flagship building stands, a magnificent white marble Beaux-Arts revival icon amid contemporary glass, concrete, and asphalt. In the 1897 competition to design the Library, the prize went, of course, to the relatively unknown architects John Mervin Carrère and Thomas Hastings, whose careers took an upward trajectory from there into legend. In accordance with their training at the *École nationale supérieure des Beaux-Arts* in Paris, their design is imposing, classical, and eminently logical. The 530,000 cubic feet of white Vermont marble used to sheathe the exterior and provide its interior detailing made it the largest marble structure erected up to that time in the United States. The immense building project began in 1899 and lasted 12 years.

Today, the Library's significance to the heritage of the country, the City, and the State of New York make it a designated landmark. However, weathering, acid rain, and urban pollution have taken their toll on the beautiful marble facades and the roof of the Humanities and Social Sciences Library, as it's known, threatening not only to dim its glory but, in time, to erode its underlying structure. Beginning

in 2008, the Library plans to restore its facade in time for the grand celebrations planned for the building's centenary in 2011. Of the projected cost of \$55 million, and under the leadership of Library Chairman Catie Marron, \$48 million was generously provided by the City of New York: Mayor Michael Bloomberg and City Council Speaker Christine Quinn; the State of New York: Governors Eliot Spitzer and George Pataki and the Legislature; and the United States Congress: Senators Hillary Clinton and Charles Schumer. The Library is also grateful for the generous support of Virginia James, and the additional support of Judy and John M. Angelo and of Mary McConnell Bailey. More than \$5 million is still needed to complete the project.

"In a restoration such as this, the ongoing challenge will be to balance the preservation of the historic fabric with a desire to maintain the cleanliness and uniformity of the stonework," says Library President Paul LeClerc. "As we've moved carefully and deliberately forward with assessing the condition of the facade, we are constantly weighing the ramifications of the solutions to the deterioration."

Indeed, in April of 2006, the Library selected WJE Engineers & Architects, P.C., known for their design and engineering work all over the world, as well as for preservation work on the facades of familiar buildings such as the Metropolitan Museum of Art and the American Museum of Natural History in New York. The WJE team went directly to the source—the original architectural drawings of Carrère and Hastings, which had been carefully preserved in the Library's archives. Once scanned, those drawings served as the basis of CAD (Computer-aided design) drawings on which WJE electronically recorded findings from inspection of the facade out in the field.

Areas of the building that couldn't be reached by a boom lift were handled by WJE's Difficult Access Team; surveyors repelled and dropped down with a series of ropes suspended from the roof, in much the way that mountain climbers do. Gentle probing of deteriorated surfaces of mortar

joints determined the depth and nature of deterioration. In some areas, the "sugaring"—a granular-like deterioration—of the marble was so severe that pieces of the architectural detailing had eroded and wasted away. Historic bronze windows and grilles were surveyed. Deteriorated or missing glazing, sash, frame, or grille components were documented, along with the condition of the monumental bronze doors. A comprehensive roof survey showed the extensive need for repair. Team members recorded all of the details of these conditions on portable electronic tablets, which wirelessly fed digital photographs into the CAD drawings for a comprehensive look at what lay ahead.

In the subsequent phase of the assessment, pieces and core samples of the marble were taken to WJE's labs in Illinois, where techniques and materials were selected and were carefully applied in trial repairs. "To fill cracks in the facade, there are numerous types of mortar which

may be compatible," say Tim Allanbrook, architect and WJE manager of the Library project, "and what we needed was a mortar that exactly matches the material properties of the stone in color and texture." In the fall of 2006, the team took their findings back out into the field. Materials that were tested in the laboratory were now applied on the southeast corner of the building and evaluated. Working closely with the Library's Office of Construction and Capital Planning, WJE determined the scope of the project by the fall of 2007 and began the difficult task of working out budgets and making restoration plans.

The monumental project will be handled in three phases. In February 2008, scaffolding will go up on the Bryant Park side of the Library, where work on the west facade will begin in the late spring. In 2009, the north and south facades will be restored. During 2010, the Fifth Avenue facade will be completed in time for the 2011 centennial. "We're saving the best for



A balustrade before and after cleaning.



Pieces of the Humanities and Social Sciences Library that were in danger of falling were removed for repair.

last,” says Allanbrook, “because there’s no question that we’ll gather a lot of important information about the building while we work.” Every step of the way, WJE will supervise the work in concert with the Library’s construction and capital planning team—weighing alternatives, reassessing, and adjusting, if need be.

Using high-temperature, low-pressure steam and laser techniques for the most delicate areas, the building will be cleaned. The facade cracks and roof will be restored, and the fine arts restoration will return the fountains, attic figures, and pediment groups to their classical glory, without causing distress to their underlying structure. Some of the architectural detailing, attic balustrades, and the keystone lions will require a “Dutchman’s repair,” meaning that a new cornice—or nose—is carved to replace the one that has worn away. Pristine white in color, Danby Vermont

marble is the building’s dominant and most beautiful—but, ironically, least durable—stone. The Georgia marble of the attic figures and the Carrara stone fountains are in somewhat better condition, “something that could not have been predicted 100 years ago,” says Allanbrook. (Patience and Fortitude, which were restored in 2004, are carved of Tennessee pink marble.)

To protect Library users and pedestrians from potential loose debris, protective netting and sidewalk bridges have been installed around the perimeter of the building—and a plywood fence on the terrace, covered in an attractive scrim of lush foliage, will keep onlookers 20 feet at bay. “Our real concern was that service continue unabated at the Humanities and Social Sciences Library,” says Dr. LeClerc, “as we move forward with the restoration work.” The public will have to pass under protective scaffolding at times, and may

hear occasional noise as the work proceeds. Some operations may cause dust or odor, but neither will be hazardous. As they have for the last 100 years, Library users will be able to continue their research undisturbed.

When the restoration is complete, the Library plans to install a system of exterior lighting that will highlight the building’s architectural glory for the thousands of onlookers who pass by after nightfall. Indeed, François Jousse, the lighting engineer who was responsible for the exterior illumination of Notre Dame and the Petit Palais, has been called in to consult. As the “trouble shooter for the City of Light,” Jousse brings to the project a wealth of experience with historic buildings, which range from Beaux-Arts to Baroque. The exterior illumination will be the final flourish to the facade, which will be officially unveiled at the building’s centennial. ■

THE RESTORATION OF THE FACADE OF THE HUMANITIES AND SOCIAL SCIENCES LIBRARY WILL INCLUDE THE REPAIR OF MANY OF THE UNIQUE ITEMS LISTED HERE. THOSE INTERESTED IN CONTRIBUTING TO THE RESTORATION OF BUILDING FEATURES SHOULD CONTACT AMY SCERBA KARAZSIA AT 212-930-0630 IN THE LIBRARY’S OFFICE OF EXTERNAL AFFAIRS.

	UNIQUE FACADE ITEM	RESTORATION COST
	Attic Figures Standing proud above the Corinthian columns of the front portico are six colossal figures carved by Paul Wayland Bartlett. The 11-foot-high allegorical figures represent, from left to right, History, Drama, Poetry, Religion, Romance, and Philosophy.	\$45,000 each
	Keystone Lions The Humanities and Social Sciences Library has 44 keystone lions, found on all four facades, a signature decorative element echoing the Library’s beloved Patience and Fortitude. In some cases, the features of the Vermont marble lions have worn away, which may require a “Dutchman’s repair.”	\$115,000 each
	Column Capitals Restoration Column Capitals with Laser Cleaning	\$70,000 each \$205,000 each
	Fountain Figures and Basins Fountain Figures alone Basins alone The two portico fountains were executed by Frederick MacMonnies. The right fountain, showing Truth as a hoary man seated on a sphinx, is inscribed, “Above all things, Truth beareth away the victory” (Apocrypha: 1 Esdras 3:12). The left fountain, representing an idealized figure of Beauty on a winged Pegasus, bears the words of John Greenleaf Whittier in “The Shadow and the Light”: “O Beauty, old yet ever new! / Eternal Voice, and Inward Word.”	\$355,000 each \$80,000 \$280,000
	Pediment Groups George Grey Barnard contributed the sculpture in the two pediments crowning the corner pavilions at the south and north ends of the building. The Arts (south pediment) are represented by a man with a hammer and chisel, and a woman with two large books, on either side of a globe, representing art’s universality. In the north pediment, dedicated to History, an armored man rests his elbow on a book upon which a female figure inscribes the word “LIFE.”	\$580,000 each
	Chandeliers (Entrance Archways) Most visitors enter the Library by proceeding up the stairs, past the lions, through the sheltering portico and three grand exterior archways, which are illuminated by three iron-and-glass chandeliers.	\$120,000 each
	Banner System Fifth Avenue Banner System 42nd Street Evidence suggests that the Library’s current banner system for announcing exhibitions and special events may be harmful to the building’s ever-more-fragile facade. Restoration of the building facade would include new facade-friendly banner systems.	\$240,000 \$80,000
	Bronze Entrance Doors Fifth Avenue Bronze Entrance Doors 42nd Street Beaux-Arts classicism is known for its rich ornamentation and its colossal dimensions. The Library’s great bronze doors—three on the Fifth Avenue side of the building and another on 42nd Street—were designed by the architects in beautiful accordance.	\$30,000 each \$20,000 each
	Torchieres The architects lavished attention on every aspect of the building, from the door handles and finishes down to the lighting. The torchieres lighting the visitor’s path up to the Library are a fine example of this attention to detail.	\$40,000 each
	Vases The great pair of vases flanking the stairs were inspired by engravings of ancient Roman vases by the 18th-century architect Giovanni Battista Piranesi, as well as by similar vases that ornament the terraces at the Palace at Versailles.	\$180,000 each
	Upper Main Stairs One of the most magnificent portals in all of New York, the Upper Main Stairs achieve their grandeur through proportion—adding to the classical beauty of the building.	\$240,000

CULINARY SENSE & SENSIBILITIES: JULIA CHILD IN AMERICA



In its public programming, the Dorothy and Lewis B. Cullman Center for Scholars and Writers at The New York Public Library promotes the interchange of ideas and the extension of public intellectual discussion to a broad audience. As such, it has become the locus of some of the most stimulating lectures and panel discussions in New York City. In a program called *Julia Child in America*, held in the fall, culinary historians David Kamp, Molly O'Neill, and Laura Shapiro and chef Dan Barber came together to discuss the complex legacy of arguably America's first celebrity chef. Journalist and former Cullman Fellow Melanie Rehak moderated the program, which was by turns comic, touching, provocative and instructive. Julia Child herself was very much present through clips from her landmark television show, *The French Chef*. The following text is excerpted from that discussion.

Dan Barber is the chef and co-owner of the critically acclaimed Blue Hill restaurant in New York City and of Blue Hill at Stone Barns (Pocantico, N.Y.) where he also serves as the Creative Director of the Stone Barns Center for Food and Agriculture. He is a recipient of the James Beard Award for Best Chef: New York City.

David Kamp is most recently the co-author, with Marion Rosenfeld, of *The Food Snob's Dictionary: An Essential Lexicon of Gastronomical Knowledge*. His previous book, *The United States of Arugula: How We Became a Gourmet Nation*, was named one of the *New York Times* 100 Most Notable Books for 2006. Kamp is a contributing editor to *Vanity Fair* and *GQ*.

Molly O'Neill is the editor of *American Food Writing: An Anthology with Classic Recipes* (Library of America), and the author of several celebrated cookbooks, including the award-winning *New York Cookbook*, and a memoir. She is a former food columnist for the *New York Times*.

Laura Shapiro's most recent book is *Julia Child* (Penguin Lives), an acclaimed brief biography of the chef. A former *Newsweek* senior writer, she is the author of the award-winning culinary histories *Perfection Salad: Women and Cooking at the Turn of the Century* and *Something from the Oven: Reinventing Dinner in 1950s America*.

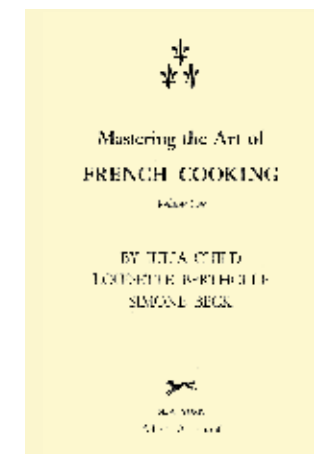
Melanie Rehak, the moderator, is the author of *Girl Sleuth: Nancy Drew and the Women Who Made Her*, which she researched while a Fellow at the Dorothy and Lewis B. Cullman Center for Scholars and Writers. She serves as Assistant Poetry Editor of *The New Republic*, and her work has appeared in *The New York Times Magazine*, *The New Yorker*, and *The Paris Review*, among others. She is currently working on a book called *Meet the Farmer: Food, Family, and Balancing the World, One Meal at a Time*.



LEFT The audience at the Cullman Center's program watches a clip of Julia Child preparing bouillabaisse on her landmark television show *The French Chef*.

Photo: Jori Klein

RIGHT The title page of the first edition of Julia Child's *Mastering the Art of French Cooking*, which is included in the Library's research collections.



JULIA CHILD (TV Clip): Welcome to *The French Chef*. I'm Julia Child. Today we're going to do fish soup and bouillabaisse. Bouillabaisse is probably one of the most famous of all French soups. It originated on the Mediterranean coast of France, in Marseille, and all it is, really, is a plain fisherman's stew made out of the day's catch, or the unsalable leftovers. Unfortunately, when you get a famous recipe like this, the *gourmets* get hold of it, and they fancy it up so much and say "do this," "do that," or "that's not the real thing" that us ordinary people feel that it's impossible to do and terribly expensive. But you can make a bouillabaisse out of any kind of fresh, lean fish that you want. And it's wonderful to eat and everybody enjoys making it and particularly eating it, and there's nothing very difficult about it.

MELANIE REHAK: Maybe, Laura, you want to start us off on Julia and who she was and why *this* woman became so popular right away in American culture?

LAURA SHAPIRO: This bouillabaisse clip is actually a great way to introduce Julia, because bouillabaisse was kind of a fetish of hers, starting back when she was living in Paris and had gone to the Cordon Bleu. She had met Simca and Louisette Bertholle, her colleagues there, and they were working on this big French cookbook for Americans that would become *Mastering the Art of French Cooking*.

In that time she was also a Foreign Service wife. Her husband, Paul, was working for the State Department in Paris. They were always meeting and spending time with the French people in Paris, who—it's hard to believe now—paid no attention to Julia. They were condescending to this nice little housewife who was working on recipes. They would insist that to make a bouillabaisse, you had to be a grizzled old Frenchman, a fisherman in some coastal town. You had to have exactly this fish, and

you had to pull this sprig of something out of the ground exactly for that. She thought this was ridiculous.

So her idea—and she says this when she writes about bouillabaisse always—is, "It's fresh fish. It's this, it's saffron, whatever, it's anise, those are the flavors. It's going to be French. *You* can do it. You don't have to be French, you don't have to have gone to cooking school to do it. It's yours." So that's what she's doing here.

DAVID KAMP: Well, it was postwar and actually a very Francophilic era. I view it wistfully because now we hear about the French as "cheese-eating surrender monkeys." There really hasn't been an era like it before or since, in terms of mutual admiration and respect between the French and the Americans. She took on the seemingly undemystifiable thing that was French cookery and said anyone can do it. This would set hearts aflutter now, but when she talks about bouillabaisse she says—I believe, in *Mastering the Art of French Cooking*—[in Julia's voice] "You can use some canned clam juice if you don't have such and such available to you."

DAN BARBER: She opened doors. My generation doesn't have a direct connection to her in the sense of watching that and being inspired directly, but I can see just from that clip how it's influenced chefs like me today in our approach to food, both in the kitchen and in front of the live audience, to make what we do accessible and friendly and approachable. That's a gift that I think she handed down to us in a way that opened up the kitchen beyond creating the perfect plate of food and beyond being imprisoned by the kitchen. She gave rise to the Wolfgang Pucks of the world, and today you see her influence everywhere.

MOLLY O'NEILL: Right. Right. Nora Ephron did a *wonderful* take on what happened in the years after. As soon as Julia began

airing, suddenly the shift went from "discussing the ballet to discussing the poulet." Everyone was making the same recipes, and they were fairly derivative of *The French Chef*.

REHAK: Could you give us some examples?

O'NEILL: Suddenly everyone thought they could make a baguette, and Julia's recipe was, like, 12 pages long. It was hilarious. I remember one time, as a tribute to Julia, I wanted to run it in the *New York Times*, but there weren't that many ad pages. The magazine would have weighed five pounds—it was insane.

I always forget what a klutz she was. And I worked with Julia. I lived across the street from her in Cambridge. I learned—she was *incredibly* generous to me when I was coming up. She was a real battleship in the kitchen. I mean, she's just such a real person. With her cleaver—getting her cleaver out, putting [it] down. Those big hands—I mean, her hands were these Teamster, these stevedore hands. Then, that chirpy, warbling voice, speaking for the common person. None of those *gourmets* for us!

To me the irony is that she took fine food from the professional class and brought it into the middle-class household and made it part of daily vernacular, but she also created a generation of Dan Barbers.

REHAK: That brings up an interesting point. She was accused more than once, I'm sure, of being a food snob.

KAMP: Actually, I don't think she was, necessarily. I thought she was really more the anti-elitist. In fact, she is, on paper, as elite as you get. Born in a well-to-do, Pasadena family, educated at Smith. She and her husband were in the OSS, which was a haven of rich preppies. To this day, that's the biggest fear a lot of ordinary people have in crossing over into embracing better food—farm to table and all that stuff—

“Oh, it seems so elitist. It seems so intimidating.” She somehow, despite this so-called on-paper elitist background, had this streak of populism that was the complete opposite of what her background was. So she *wasn't* a food snob. In fact, the way she delivered the word *gourmet*—I mean, she torpedoed that word.

REHAK: She was a huge supporter of the food industry, and Safeway even sponsored *The French Chef*.

O'NEILL: She was very much for large corporate food interests that, were the truth told today, would cast her in a *less* favorable light. I remember when PETA started going crazy about the milk industry—remember Primo Veal and that whole thing? I went to a veal farm with her, and it was a nightmare. It was a nightmare! And she said, [in Julia's voice] “I see nothing wrong with this place. What are they talking about?”

REHAK: All right, Laura and Dan, you guys are up next for the Julia impression. Okay, just so you know. Two down, two to go.

O'NEILL: The tide began to shift in America away from very meat-heavy dishes to lighter dishes. The use of vegetables and carbohydrates became more pronounced. Every Sunday morning when I was writing at the *New York Times* the answering machine would go off. “Molly! Have those vegetarians gotten to you? I see no *meat* in your column! We need to be careful, dear.”

SHAPIRO: That was really it. It was not for her constituency. Her constituency was your constituency, and they were appalled by some of the things that Julia got around to saying. She would get these letters: “Julia! How could you? You're promoting genetic engineering. You're in favor of MSG!”

KAMP: And irradiated food. She was pro-irradiated food.

SHAPIRO: She believed the things that the food industry said, and she had a history of believing them. When she was in Paris, when she had questions about the food for the book she would write letters to the Rice Council and the dairy industry.

KAMP: I give her a pass on that just because of the era and generation she was. It's like I don't begrudge a 90-year-old for saying all rock music is noise.

BARBER: Don't you think that her attacks on Alice Waters, for example, were a direct appeal to the masses, who view Alice Waters, and I don't mean to single her out, but those—Dan Barbers, if I had been around at that point—who approach this with too much of a sensibility and a preciousness that wouldn't appeal to the kinds of people that she was trying to turn on to food. Am I wrong on that?

O'NEILL: I think it was not about the masses or her audience at all. It was that she thought Alice was *out of her mind*. The *idea* that you had to be committed to picking every peach from the tree, and that a peach counts as a dessert. It just was not her thing. What Julia doesn't like about Alice is that Alice lives out of her *head*, and Julia lives out of her *heart* and her hands. And she *wanted* joy, she wanted a robust feeling, she didn't want things parsed and tiny and Tiffanyed.

JULIA CHILD (TV Clip): And one thing that's nice about this, too, is that you can add other things to it, such as these cooked diced onions. We had them the other night with onions and cooked diced green peppers—

REHAK: She's making a potato pancake.

JULIA CHILD (TV Clip): Another thing you could do would be diced ham or chicken livers or diced mushrooms. I'm going to try, I'm going to try and *flip* this over, which is a rather daring thing to do, but I've got to

get a little bit of a crust on the bottom of it. And we'll see if that is flippable. Well, I'm going to try it anyway. When you flip anything, you really, you just have to have the courage of your convictions, particularly if it's sort of a loose mass like this. Well, that didn't go very well.

REHAK: That was the very famous clip in which she says, “If you are alone in the kitchen, who is going to see?” Why is this maybe *the* most remembered Julia moment of all of her shows?

BARBER: I was trying to imagine Rachael Ray doing that—

SHAPIRO: The amazing thing about this clip, and this moment, which is the famous moment from Julia's whole television career: this is the thing everyone remembers, and they remember it wrong. People will say, “I saw her drop a chicken on the floor and put it back. I saw her drop a turkey. I saw her drop three ducks on the floor, a huge fish, and she put it right back, and she said, ‘You're alone in the kitchen, who is going to see?’” So they get the quote right but the food has grown. It's just blossomed in their memory.

KAMP: Also, the Dan Ayckroyd parody, I think it was '78, by which time she had not filmed an original show in something like five, six years, right? It was still that relevant and that gettable to a young, TV-comedy-watching, stoner audience. Probably, they would still get a Julia Child joke, because she was that big.

REHAK: Julia was a woman, and a lot of the chefs that we really hold in high esteem right now are men. Anyone from Mario Batali to Emeril Lagasse. Is there room?

BARBER: When you say, *we* hold them in regard, I mean, I don't. [To Molly] Did you want to chime in on that as a woman?



The panelists for *Julia Child in America* were (left to right) Dan Barber, Molly O'Neill, Laura Shapiro, and David Kamp; moderator Melanie Rehak is at far right. Photo: Jori Klein



An early photograph of Julia Child on the set of *The French Chef*. Photo: Paul Child. Courtesy of The Schlesinger Library, Radcliffe Institute, Harvard University

O'NEILL: I prefer to do it as a woman than as a man! We're dramatically overlooking Martha.

REHAK: Ah, good point.

O'NEILL: I'm sorry, but you can put 55 Mario Batalis in a can, and you do not have Martha, by any way of judging except taste. The issue is something different. One thing happens, it changes the world, and then the world imitates that thing until the next great thing happens. The next great thing hasn't happened yet. We're all riding her coattails.

KAMP: This is a little far afield from Julia Child, but on the West Coast, actually, a lot of visionary chefs have been women—like Deborah Madison at Greens, the vegetarian restaurant, Judy Rogers at Zuni Café, Susan Feniger and Mary Sue Milliken, and Nancy Silverton.

SHAPIRO: It was Julia's idea that unless you got men at center stage in the food world, it was never going to be a great culinary preoccupation and the subject of all conversations and so forth, the way it was in France. And that's what she was aiming for. Plus, she just liked men. She really did. She was a big flirt, and she just had this *thing* for men. It sounds so outlandish now.

REHAK: We're going to show one more clip which is Julia and some tools, so it's very appropriate.

JULIA CHILD (TV Clip): I think it's useful to know how to put the chicken on a spit. So you make sure it's good and tight on this end, and then you get the other end on, screw that up tight. I always believe in having plenty of tools in the kitchen, a pair of pliers and really pull that on.

REHAK: The thing where she brings out

the pliers may be my personal favorite. You just wait for her to have some kind of fancy cooking gadget, but no, she's gone into the toolbox.

O'NEILL: She really thought that fancy stoves and all that were a bunch of hooey and that you should just have things that worked. She had a piece of pegboard with everything outlined because it drove her nuts if people didn't put things back right.

She wasn't great technically, she wasn't a terrific cook, but she knew the right place to be and she knew how to *meet* a cook, you know, how to tell you, “This is what you need to do now. This is how to use your hands today.” Because of that and because we needed as a nation to be reminded how to cook, she was kind of a perfect, forgive me, but kindergarten teacher. This is not heavy lifting, this is really elementary stuff. Sorry.

SHAPIRO: She always loved learning and that's what made her a good teacher year after year. I was once in that kitchen with her when she had this little TV on and Wolfgang Puck was doing one of these *things*. I thought to myself, “Wolfgang Puck, who cares about him?” When it was over, Julia said, “Wasn't that amazing?” I felt like such an idiot. I had ignored it, but she had picked something up, because she always could learn something, she always paid attention.

BARBER: The three biggest chef names today, the Wolfgang Puck on the West Coast, the Mario Batali all over the place, maybe Emeril, those three—all of them owe the greatest debt to her, not because of their cooking abilities. In fact, one could question their cooking abilities, and their chops in the kitchen. But their love of and passion for food is directly linked to her. ■

ALSO FROM THE LIBRARY...

Mad about *haute cuisine*—or just cookbooks? Find out more about the Library's large holdings in culinary-related materials on our blog *Cooked Books*, created by librarian Rebecca Federman. Visit cookedbooks.blogspot.com/.



Friends of the Library



WE HOPE YOU WERE ABLE TO COME TO ONE OF THE MANY EXCITING EVENTS THAT WERE HELD FOR FRIENDS THIS PAST FALL.



In October, renowned writer Judith Thurman thoroughly entertained a packed audience in the Celeste Bartos Forum. To hear the complete audio of her lecture, visit our new website at www.nypl.org/ support. In December, the Library's famous Holiday Open House was once again a highlight of the year. It was a day to remember for the thousands of Friends who came and joined in the festivities.

There are even more great benefits for members coming up this spring at the Library. Here are some useful pieces of information and announcements just for you:

DONOR PROGRAMS! Please turn to **page 32** for a complete listing of the spring members-only events, and your order form with ticket-ordering instructions.

NEW MEMBERSHIP WEBSITE! Sign up for the new Library e-newsletter, renew your membership, purchase program tickets, download audio clips of recent lectures, and more! Go to www.nypl.org/ support and see what's new!

DREAM RAFFLE 2008! Enter to win one of more than 200 fabulous prizes, while supporting the Library at the same time. Your entry tickets will be mailed in March.

DIGITAL DISCOUNT! Receive 10 percent off prints from NYPL Digital. Choose from a gallery of more than 450,000 unique images. Go to digitalgallery.nypl.org, and remember to enter your donor discount code: **nyplind661493**.

Thank you for being a Friend of the Library. Feel free to contact us at The Friends Office, 476 Fifth Avenue, Room M6, New York, New York 10018, by telephone at 212-930-0653, or by e-mail at friends@nypl.org. ■

ABOVE, RIGHT Library Friends greeted Judith Thurman after the fall Lecture-Luncheon, *A Cultural Critic's Eye*, featuring the author's new book, *Cleopatra's Nose*.

ABOVE, LEFT There was fun for all ages at the Library's annual December Holiday Open House.

Young Lions



THE YOUNG LIONS 2007-2008 SEASON IS OFF TO A TERRIFIC START WITH MANY EXCLUSIVE YOUNG LIONS EVENTS PLANNED FOR THE MONTHS AHEAD.

The Young Lions kicked off the season on September 6 with a fabulous cocktail party at Le Cirque to welcome the incoming fellows of both the Dorothy and Lewis B. Cullman Center for Scholars and Writers and the Schomburg Center for Research in Black Culture. While sipping champagne and nibbling on canapés at Le Cirque's new location in the Bloomberg building, members had the chance to mingle with the fellows and hear about the projects on which they will be working during their year-long fellowships.

Just as exciting was the Young Lions screening of *Into the Wild* two weeks later. Director Sean Penn was in attendance and participated in a question-and-answer session led by filmmaker Bennett Miller (*Capote*) immediately following the film. Penn spoke generously of his lengthy commitment to adapting Jon Krakauer's bestseller and the perils of shooting in the Alaskan winter. Co-star Catherine Keener made a surprise visit to the screening and also fielded questions from the audience.

While the Young Lions Program provides wide-ranging opportunities for both membership interaction and intellectual discourse, its most important purpose is to raise critical operating funds for the Library. The Young Lions are excited about and committed to supporting this remarkable center of knowledge and learning and the more than 30 million annual visitors it serves in person or through its content-rich website. ■

ABOVE Young Lions Manager Jadrien Steele with actress Catherine Keener and filmmaker Bennett Miller.
Photo: Christopher Beauchamp

LEFT After the Young Lions screening of *Into the Wild*, director Sean Penn talked about the film.



Benefits

Thanks to the generous support of Friends, the Library can continue to provide books and information, as well as research and educational programs, to the millions of users who visit us in person or online. Your contribution will help sustain essential library services valued by people in New York, across the country, and around the world. In return, you will receive exclusive privileges and opportunities extended only to Friends members.

\$25 Library Associate (\$25 tax deductible)

- A personalized membership card
- 10% discount at The Library Shop in the Humanities and Social Sciences Library and online at www.libraryshop.org
- Preferred shopping times at The Library Shop with an additional discount
- 10% off prints from the NYPL Digital Gallery

\$40 Friend (\$40 tax deductible)

- All Library Associate benefits, plus:
- A subscription to *Bookmark*, the Library's informative magazine
 - An invitation for 2 to attend the gala Holiday Open House in December
 - Invitations to Friends-only exhibition previews, lectures, and trips
 - 33% savings on LIVE from the NYPL tickets, and a waived service charge on those tickets

\$100 Supporting Friend (\$64 tax deductible)

- All Friend benefits, plus:
- The opportunity to bring 2 additional guests to the gala Holiday Open House in December
 - Invitations to special VIP exhibition openings
 - Invitations to a special Lecture-Luncheon series at a nominal fee

\$250 Patron (\$214 tax deductible)

- All Supporting Friend benefits, plus:
- Behind-the-scenes tours with curators of the Library's collections

\$500 Sustainer (\$452 tax deductible)

- All Patron benefits, plus:
- An invitation to a special Conservators Forum featuring noted writers and speakers

\$1,000 Sponsor (\$952 tax deductible)

- All Sustainer benefits, plus:
- Acknowledgment in the Library's Annual Report

Upcoming Events

FORUM
Ben Karlin talks about his new book, *Things I've Learned from Women Who've Dumped Me*
January

Young Lions Conservator Readers' Circle
In a private home, Tony D'Souza talks about his latest novel, *The Konkans*
February 11

FORUM
The Changing New York Cityscape
March

SPECIAL EVENT
Young Lions Fiction Award
May 19

Benefits

The Young Lions is a membership group for New Yorkers in their 20s and 30s who are committed to supporting the work of the Library. Each season, members are invited to exclusive programs created by the Young Lions Committee that contribute to the life and vitality of the Library. These exciting events feature young leaders in the humanities, arts, film, politics, business, law, and the media.

Membership in the Young Lions is \$350 a year and includes invitations to all Young Lions panels and screenings, and discounts to LIVE from the NYPL events. By joining at the \$750 Young Lions Conservator level, members also have the opportunity to attend Conservators Forums and Preview Clubs.

For more information on the Young Lions Program, contact us at younglions@nypl.org or 212-930-0885. You can also learn more online at www.nypl.org/joinyl/.

Library Cubs



THE LIBRARY CUBS—THE NEW YORK PUBLIC LIBRARY'S MEMBERSHIP GROUP DEDICATED TO FAMILIES—KICKED OFF THE FALL SEASON WITH "ON THE ROAD WITH MAPS" ON OCTOBER 27.



Seasoned Cubs (ages 7 and up) studied maps of Central Park, toured the hidden stacks, and soared through cyberspace with Map Division Chief Alice Hudson, while the younger set (ages 3 to 6) followed a "mapped-out" road to Grandmother's house with Little Red Riding Hood and a special guest storyteller, actor/author Ethan Hawke.

In December, Cubs celebrated the holidays with their own special "Cubs Corner" at the Library's Holiday Open House, where members participated in an array of activities, from face painting to a magic show to live entertainment.

For a full description of the Program and membership information, please visit www.nypl.org/support, or contact the Library Cubs Program at librarycubs@nypl.org or 212-930-0670. ■

ABOVE Cubs on the road to Grandmother's house with Little Red Riding Hood.

LEFT Library Cubs Co-Chairs Katie Michel, Gretchen Rubin, and Vicky Ward and children at a fall Cubs event.

Upcoming Events

Valentine Celebration February 9

The Library Cubs' signature event, the Valentine Celebration is a fun way for families to learn about what The New York Public Library has to offer. Festivities include music, treats, and creative activities for kids ages 3 to 12. For more information on the Library Cubs calendar of events, visit www.nypl.org/support.

Benefits

The Library Cubs membership program promotes the importance of reading and libraries to families. Each year, more than five million children use the Library as a place to pursue dreams, feed their curiosity, and let their imaginations soar. Funds from the Library Cubs Program help ensure the availability of children's resources at The New York Public Library.

Your annual membership support of \$1,000 will help provide more books, more programs, and more opportunities to explore, learn, and grow for children throughout New York City and beyond. In return, you will receive invitations to a variety of intimate, Library-themed events just right for families—exclusively for Cubs.

Become the newest member of the Library Cubs Program today! For program information, contact the Library Cubs office at librarycubs@nypl.org or 212-930-0670.

Conservators

THE CONSERVATORS 2007 FALL SEASON OF EVENTS BEGAN IN OCTOBER WITH A LENOX AND ASTOR READING GROUP

at the home of Marsha and Carl Hewitt with special guest Morgan Entrekin, President and Publisher of Grove/Atlantic, Inc. Mr. Entrekin shared memories about good friend and acclaimed writer Kurt Vonnegut, and led a compelling discussion on Mr. Vonnegut's famed work *Slaughterhouse-Five*.

Later in the month, all Conservators were invited to an evening Preview Club with author Simon Sebag Montefiore, who talked about his newest book, *Young Stalin*.

In November, Conservators were treated to a special program with Charlotte Mosley, daughter-in-law of Diana Mitford, one of the famed daughters of the second Baron Redesdale. Ms. Mosley discussed her newest collection of letters, *The Mitfords: Letters Between Six Sisters*, and shared stories and photographs of these fascinating sisters.

The season ended with a special cocktail reception at the home of Library President Paul LeClerc and his wife, Dr. Judith Ginsberg, for members at the Tilden level or above. ■



TOP Author Simon Sebag Montefiore signing his newest book, *Young Stalin*, at a Conservators Preview Club.

ABOVE Conservators with author Charlotte Mosley (left), who discussed her newest publication, *The Mitfords: Letters Between Six Sisters*.

Upcoming Events

Library Behind-the-Scenes Tour (for all members) January 10

Lenox and Astor Reading Group (for Lenox and Astor Conservators) February

Preview Club (for all members) March

Philanthropy Forum (for all members) April/May

Astor Luncheon (for Astor Conservators) April/May

Benefits

Within the Conservators Program, authors and book lovers, newsmakers and information seekers, scholars, and the simply curious all converge in support of the Library. By making a gift of \$1,500 or more to the Annual Fund, members provide crucial support for the Library's most essential activities—purchasing, preserving, cataloging, and sharing books and materials, in both print and digital formats, and attracting and retaining highly trained and knowledgeable staff. In appreciation, donors receive exclusive benefits and services.

Conservator – \$1,500

- Join prominent writers and speakers for debates, lectures, and panel discussions
- Read highly anticipated books prior to publication and meet with the authors
- Attend behind-the-scenes tours with Library curators
- Receive recognition in NYPL's Annual Report
- Get up-to-date information on Library activities through monthly member e-newsletter

Tilden Conservator – \$2,500

All Conservator benefits, plus:

- Attend a special cocktail reception at the home of the Library's President

Lenox Conservator – \$5,000

All Tilden Conservator benefits, plus:

- Hear distinguished authors discuss their favorite books in a private home

Astor Conservator – \$10,000

All Lenox Conservator benefits, plus:

- Attend an annual luncheon hosted by the Library's President

For more information, visit our website at www.nypl.org/support/, or contact the Conservators office at 212-930-0670 or conservators@nypl.org.

The Schomburg Society



Dr. Maya Angelou, Schomburg Society National Membership Chair.

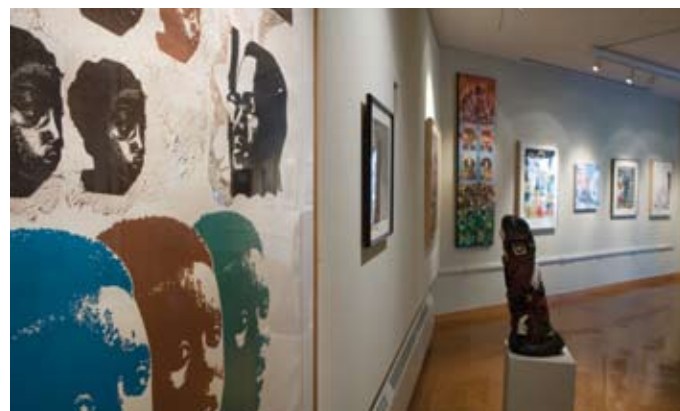


ABOVE The history of Africans who were victims of the slave trade is recorded in autobiographical and biographical accounts, such as the one published in 1734 about the life of Job ben Solomon of Senegal.

RIGHT The newly renovated Latimer/Edison Gallery at the Schomburg Center for Research in Black Culture. Photo: Dan Piderman

THE SCHOMBURG CENTER ... WHERE EVERY MONTH IS BLACK HISTORY MONTH

As Black History Month approaches, place a visit to the Schomburg Center for Research in Black Culture on your list of to-dos. Don't miss the unique opportunity to partake in our one-of-a-kind interpretive programs this winter—from panel discussions in February commemorating the bicentennial of the abolition of the transatlantic slave trade to the hugely popular Women's Jazz Concert series in March. ■



WHAT WILL BE YOUR LEGACY?



Dan Casey, Charlie Bastian and trainer. Albumen cabinet card photograph by C. Gross & Co. Original in Photography Collection, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs; Digital Gallery ID: 55688

Members of The Bigelow Society help ensure that the Library's tradition of excellent public service continues for generations to come.

An investment in the Library's future is an investment in the future of the many people it serves.

There are many ways to make this investment. Many donors provide for the Library in their estate plans, either through a bequest in their Will or trust or through the designation of their retirement plans, financial accounts, or insurance policies. Others create life-income gifts such as charitable gift annuities or charitable trusts.

These investments can have other benefits as well, as one recent gift demonstrates. Dorothy has a best friend whom she first met in college more than 50 years ago. The friend has some health issues and is living on a very modest income. Dorothy has created a charitable gift annuity that will provide the friend with a fixed annuity income for her lifetime and then a handsome gift to the Library. ■

What will be your legacy? Join the Bigelow Society and help keep the Library strong.

The Bigelow Society

THE SUPPORT OF THE MEMBERS OF THE BIGELOW SOCIETY—

Library supporters who have included the Library in their estate plans—has helped to conserve and digitize Library collections.

The Library's digitization efforts received a significant boost from the generous bequest of longtime supporter Ira D. Wallach, which will also support the future operations of The Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

Since 2003, funds from the Estate of George Trescher, Jr., have been used to conserve and prepare materials for exhibition at the Humanities and Social Sciences Library; Trescher worked closely with Brooke Astor and other leaders to bring the Library back to prominence in the 1970s and 1980s. ■



The Library's 2007 exhibition *Russia Imagined, 1825–1925: The Art and Impact of Fedor Solntsev* was on view in the Sue and Edgar Wachenheim III Gallery.

Upcoming Events

Teachers' Workshop:
The Slave Trade and Its Abolition
January 8

Panel Discussion:
New Perspectives on the Slave Trade
February 6

Panel Discussion: *DNA and African Origins, Myth, and Reality*
February 22

For more information about all public programs, visit www.schomburgcenter.org.

Benefits

Membership in the Schomburg Society supports the Harlem-based modern research library in its efforts to collect, preserve, and provide public access to information and resources essential for documenting the history and cultural development of peoples of African descent worldwide. Benefits vary depending on the level of membership, which ranges from \$35 to \$5,000, and include:

- Year's subscription to the Schomburg Center newsletter, *Africana Heritage*
- Acknowledgment in the Schomburg Center newsletter and the Library's Annual Report
- 20% discount in The Schomburg Shop and on tickets to select Center-sponsored programs
- Invitation to an annual luncheon with the Chief
- Quarterly public programs calendar
- For more information on what each level of membership offers, visit the Schomburg Center's website at www.schomburgcenter.org and click on Membership.
- Annual subscription to *Black Issues Book Review*
- Invitations to VIP events
- Complimentary copy of a major Center publication

Benefits

Founded in 1991, the Bigelow Society is an honorary organization that recognizes the generosity of individuals, during their lifetime, who include the Library in their estate plans or create a life income gift. There is no minimum amount required for membership.

Benefits include:

- Invitations to exclusive, behind-the-scenes tours of Library divisions and facilities
- Invitations to special computer classes
- Invitation to the annual Bigelow Society Tea
- Listing in the Annual Report under the Bigelow Society
- Invitations to special VIP exhibition openings
- 10% discount at The Library Shop
- 33% savings on LIVE from the NYPL tickets

For information on planned giving at the Library, contact the Planned Giving staff at 212-930-0093 or plannedgifts@nypl.org.

The President's Council



ABOVE **President's Council Co-Chairs Louise Grunwald, Gayfryd Steinberg, and Alice Tisch.**

RIGHT **Author and leading presidential historian Michael Beschloss.**

BELOW **A captivated audience of President's Council members listens to Michael Beschloss speak.**



THE PRESIDENT'S COUNCIL KICKED OFF THE FALL SEASON WITH A PROGRAM AND DINNER

featuring NBC News Presidential Historian Michael Beschloss, author of eight books on the American presidency.

Council members and guests were inspired by Beschloss's colorful accounts of crucial moments in history when courageous Presidents dramatically changed the future of the United States, and his focus on the human element and common struggles we all face provided insightful lessons in leadership. The more than 100 dinner guests also were treated to a special display of rare Library treasures relating to American Presidents, ranging from the manuscript of George Washington's farewell address, dated 1796, to a letter from Ronald Reagan to the publisher of the *New York Times* in 1962.

The President's Council was founded in 1996 and has grown to more than 80 members today. Under the leadership of co-chairs Louise Grunwald, Gayfryd Steinberg, and Alice Tisch, the group collectively raises more than \$3.3 million per year for the Library's annual fund. ■

Upcoming Events

Spring Dinner
March

Benefits

The highest category of membership at The New York Public Library, the President's Council is a select group of individuals who have an interest in libraries and education and in The New York Public Library in particular. Members are committed to the Library's continuing development as a national and international resource, and contribute \$25,000 or more each year in support of the Library's essential operating needs.

In addition to all of the benefits of the Friends and Conservators programs, President's Council members also receive:

- Invitations to two intimate and elegant dinners each year
- Invitations to purchase tables or tickets for the annual Library Lions gala
- Private, tailored tours of the Library and its collections, upon request
- Free admission to any LIVE from the NYPL public program, upon request

For information about joining the President's Council, contact Amy Scerba Karazsia, Director of Individual Giving, at 212-930-0630 or amy_karazsia@nypl.org, or visit the Library's website at www.nypl.org/support/.

For support of the Library's general operations:

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To endow the Humanities and Social Sciences Library and The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center:

Estate of Leo Seltzer

For support of the General Book Fund:

Estate of Dorothy M. Lasky
Estate of Marie Markus

For support of the Jerome Robbins Dance Division:

Estate of Jerome Robbins

For support of the Library's general operations and the George Bruce Branch Library:

Estate of Rose G. Kovner

For support of LIVE from the NYPL:

Estate of Phyllis Bartlett

For support of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center:

Dorothy and Lewis B. Cullman

For support of The Jean and Jula Goldwurm Memorial Foundation Endowment Fund at The New York Public Library for the Performing Arts:

The Jean and Jula Goldwurm Memorial Foundation

To establish The Jeremiah Kaplan Endowment for the Social Sciences:

The Frances Alexander Foundation

THE NEW YORK PUBLIC LIBRARY
GRATEFULLY ACKNOWLEDGES THE FOLLOWING

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FOR THEIR LEADERSHIP SUPPORT RECEIVED
BETWEEN JUNE 1 AND SEPTEMBER 30, 2007

To endow the Manuscripts and Archives Division:

The Carl and Lily Pforzheimer Foundation, Inc.

For support of the Theatre on Film and Tape Archive (TOFT):

Barbara G. Fleischman
The Fan Fox and Leslie R. Samuels Foundation, Inc.

For support of the Library's Dorot Jewish Division and the President's New Initiatives Fund:

Nash Family Foundation

For support of the Library's Dorot Jewish Division, preservation, and the revitalization of the Children's Rooms in the Branch Libraries:

Lynne and Richard Pasculano

For support of The New York Public Library for the Performing Arts archival processing and preservation project, and for support of acquisitions, preservation, and technology in the Research Libraries:

Robert W. Wilson

For support of the exhibition *Invention: Merce Cunningham and Collaborators*:

The Gladys Kriebel Delmas Foundation
Agnes Gund and Daniel Shapiro

To establish the Iris and Ralph Salomon Cartographic Preservation Endowment Fund:

Ralph and Iris Salomon

To endow the Schomburg Center for Research in Black Culture's Scholars-in-Residence Program:

The Ford Foundation

To sponsor the 2007 Financial Services Leadership Forums:

The McGraw-Hill Companies, Inc.

For support of the African Burial Ground National Monument:

Time Warner, Inc.

To sponsor the Spring Luncheon:

Van Cleef & Arpels

To process HIV/AIDS collections:

MAC Global Foundation

For support of the Science, Industry and Business Library:

The McGraw-Hill Companies, Inc.
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THE NEW YORK PUBLIC LIBRARY
GRATEFULLY ACKNOWLEDGES
THE FOLLOWING MEMBERS OF
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THEIR SUPPORT THROUGH:

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George and Adelia Williams

Library Lions Celebrates 10th Anniversary



Each year, the Library honors a group of outstanding individuals whose accomplishments enrich our lives with beauty and knowledge, and whose work is inspired by, and represented in, the Library's collections. This year's event took place on November 5, and celebrated the tenth anniversary of the Library Lions. The 2007 honorees were James B. Duke Professor Emeritus of History John Hope Franklin; Pulitzer Prize-winning author Jhumpa Lahiri; Academy Award-winning director Martin Scorsese; and acclaimed playwright Sir Tom Stoppard, with Tony Award-winning stage and screen actress Jennifer Ehle serving as the Master of Ceremonies. The benefit's co-chairs were Mr. and Mrs. Oscar de la Renta; H.R.H. Princess Firyal and Mr. Lionel I. Pincus; Mr. and Mrs. Richard S. Fuld, Jr.; Mr. and Mrs. Felix Rohatyn; Mr. and Mrs. Stephen A. Schwarzman; and The Honorable Meryll H. Tisch and Mr. James S. Tisch. Mayor Michael Bloomberg and Senator Charles Schumer spoke during the program. The event raised more than \$2.5 million. ■



FROM TOP, LEFT TO RIGHT **Martin Scorsese, Jhumpa Lahiri, Tom Stoppard, and John Hope Franklin; Catie Marron, Alice Tisch, and Gayfryd Steinberg; Barry Diller, Annette de la Renta, Oscar de la Renta, and Graydon Carter; Mayor Michael R. Bloomberg and Diana Taylor; Louise Grunwald and Princess Firyal; Paul LeClerc and Christine and Stephen Schwarzman; Don and Catie Marron; Felix and Elizabeth Rohatyn; Meryll and James Tisch; Howard and Abby Milstein; Luciana Pedraza and Robert Duvall; Diane von Fürstenberg and Philip Seymour Hoffman; Kathy Fuld.**



Young Lions After Party

After the Library Lions event, the Young Lions benefit party began—with drinks and dancing in Astor Hall from 9 p.m. until 1 a.m. The pairing of Library Lions and the Young Lions event made November 5 the most glamorous night of the fall benefit season. The co-chairs for the Young Lions party were Nicholas Brown, Lauren Bush, Amanda Hearst, Hudson Morgan, and Andrea Olshan. ■



ABOVE **Amanda Hearst, Hudson Morgan, Lauren Bush, Nicholas Brown, and Andrea Olshan.**

LEFT **Jimmy Fallon; Leelee Sobieski; Young Lions dance the night away in Astor Hall; Young Lions Committee Members Jennifer Joel and Amanda McCormick Bacal, flanked by Haley Satnick and Matthew Bacal.**

Save the Date for the Library's 27th Annual Spring Luncheon!

The Library's 27th annual Spring Luncheon will be held on Wednesday, April 9, at noon. The Spring Luncheon is a highly anticipated annual fundraising event for the Library and an important date on New York City's cultural calendar. David Remnick will moderate a distinguished panel who will discuss *The Writer in the Age of Global Conflict*. The Spring Luncheon is co-chaired by Joan Hardy Clark, Heather Mnuchin, Elizabeth Peek, and Calvin Trillin.



Title page of William Blake's *Milton, a Poem in 2 books.... To Justify the Ways of God to Men* (London, 1804 [i.e., 1808]). Hand-colored etching. On view in *John Milton at 400: "A Life Beyond Life."*

Rare Book Division

This calendar highlights a few of the many exhibitions and programs taking place at the Research and Central libraries. For a complete list of exhibitions, lectures, performances, classes, and events, as well as hours, locations, and services, visit www.nypl.org.

Support for The New York Public Library's Exhibitions Program has been provided by Celeste Bartos, Mahnaz I. and Adam Bartos, Jonathan Altman, and Sue and Edgar Wachenheim.

LIVE from the NYPL has been made possible with generous support from Celeste Bartos and the Margaret and Herman Sokol Public Education Endowment Fund.

The Cullman Center is made possible by a generous endowment from Dorothy and Lewis B. Cullman in honor of Brooke Russell Astor, with major support provided by Mrs. John L. Weinberg, The Andrew W. Mellon Foundation, The Estate of Charles J. Liebman, Mel and Lois Tukman, The Samuel I. Newhouse Foundation, and additional gifts from The Gilder Lehrman Institute of American History, The Mrs. Giles Whiting Foundation, John and Constance Birkelund, William W. Karatz, Helen and Roger Alcala, and Lybess Sweezy and Ken Miller.

The New York Public Library for the Performing Arts gratefully acknowledges the leadership support of Dorothy and Lewis B. Cullman. Additional support for exhibitions has been provided by Judy R. and Alfred A. Rosenberg and the Miriam and Harold Steinberg Foundation.

Humanities and Social Sciences Library

Fifth Avenue and 42nd Street
www.nypl.org/humanities/

EXHIBITIONS

212-869-8089

Multiple Interpretations: Contemporary Prints in Portfolio at The New York Public Library

THROUGH JANUARY 27
PRINT AND STOKES GALLERIES

Beatific Soul: Jack Kerouac on the Road

THROUGH MARCH 16
D. SAMUEL AND JEANE H. GOTTESMAN EXHIBITION HALL

John Milton at 400: "A Life Beyond Life"

FEBRUARY 29–JUNE 14
SUE AND EDGAR WACHENHEIM III GALLERY

PUBLIC PROGRAMS LIVE from the NYPL

www.nypl.org/live or
212-930-0571; tickets:
www.smarttix.com or
212-868-4444

Stuart Brown and Krista Tippett, host of *Speaking of Faith*, in conversation, moderated by Paul Holdengräber: *The Promise and Necessity of Play*

JANUARY 29

Bernhard Schlink: *Homecoming, A Novel*

JANUARY 30

Samantha Power

FEBRUARY 21

Colm Tóibín & others on James Baldwin

MARCH 18

CONVERSATIONS from the Cullman Center for Scholars and Writers

www.nypl.org/csw or
212-930-9213; tickets:
www.smarttix.com or
212-868-4444

This spring, CONVERSATIONS from the Cullman Center features Welsh poet, novelist, and current Fellow Owen Sheers (February), the American writer and former Cullman Fellow Jeff Talarigo (April), and "Please Do Not Remain Calm," an all-star panel on political column-writing with Michael Kinsley of *Slate* and Maureen Dowd and Frank Rich of the *New York Times*, moderated by former Fellow and American historian Sean Wilentz (April).

Celeste Bartos Education Center, South Court

www.nypl.org/southcourt/
or 212-930-9284

"Foto: Avant-garde Photography," with Matthew Witkovsky

JANUARY 8

"Beatific Soul: Jack Kerouac on the Road," with Isaac Gewirtz

JANUARY 15 & FEBRUARY 12

"Arturo Toscanini: Homage to the Maestro—Program 1," with Seth Winner

JANUARY 23

"Investigating New York City Architecture," with Vincenzo Rutigliano

JANUARY 31

"Arturo Toscanini: Homage to the Maestro—Program 2," with Seth Winner

FEBRUARY 13

"Shakespeare from Avon to The New York Public Library," with Robert Armitage

FEBRUARY 21

"This Is the Beat Generation," with Jason Bauman

FEBRUARY 23

The New York Public Library for the Performing Arts

Dorothy and Lewis B. Cullman Center
40 Lincoln Center Plaza
www.nypl.org/lpa/

EXHIBITIONS

212-870-1630

Lincoln Kirstein: Alchemist

THROUGH JANUARY 30
VINCENT ASTOR GALLERY

Verdi on Stage: Photographs by Graziella Vigo

THROUGH FEBRUARY 29
DONALD AND MARY OENSLAGER GALLERY

Writing to Character: Songwriters & the Tony Awards

FEBRUARY 26–JUNE 14
VINCENT ASTOR GALLERY

PUBLIC PROGRAMS

Bruno Walter Auditorium
212-642-0142

A series of public programs celebrating the donation to the Library of the Katharine Hepburn Papers, featuring Zoe Caldwell, Anthony Harvey, Katharine Houghton, Charlotte Moore, Marian Seldes, and others

FEBRUARY–MARCH

"Bringing Balanchine to America: Chick Austin and 'the Hartford Catastrophe,'" a lecture by Eugene R. Gaddis

JANUARY 24

Maxim Anikushin, pianist

JANUARY 31

Schomburg Center for Research in Black Culture

515 Malcolm X Boulevard
www.nypl.org/sc/
or 212-491-2200

EXHIBITIONS

The Abyssinian Baptist Church Bicentennial Exhibition

FEBRUARY–MAY
EXHIBITION HALL

Science, Industry and Business Library

188 Madison Avenue
at 34th Street
www.nypl.org/sibl/
or 212-592-7000

EXHIBITIONS

The Lives They Left Behind: Suitcases from a State Hospital Attic

THROUGH JANUARY 31
HEALY HALL

PUBLIC PROGRAMS

Conference Center, Room 018
(Lower Level)

"The War of the Currents—Who Really Won?," a presentation by engineering historian Joseph Cunningham about the competition between electrical inventors/entrepreneurs of 1890

JANUARY 8

Katharine Hepburn performing as Tracy Lord in *The Philadelphia Story*, Colonial Theatre, Boston, March 1939.

The Katharine Hepburn Papers, The New York Public Library for the Performing Arts



"A Practical Guide to Buying a Co-op, Condo, or House: Things You Should Know and Mistakes to Avoid," a presentation by Carmen Lee Shue, Real Estate Broker, President/Owner, Lee Shue Realty, Inc.

JANUARY 15

"How to Structure Your Small Business," a presentation by Kevin Drakeford, Esq., sponsored by the Neighborhood Entrepreneurial Law Project

JANUARY 30

Mid-Manhattan Library

455 Fifth Avenue at 40th Street
212-340-0833

PUBLIC PROGRAMS

Author @ the Library presents: "The New York Apartment Houses of Rosario Candela and James Carpenter," with Andrew Alpern

JANUARY 22

"art:21 ART IN THE TWENTY-FIRST CENTURY," a screening of season four of the only primetime national television series focusing exclusively on contemporary art and artists

FEBRUARY 4, MARCH 3,

APRIL 7 & MAY 5

Author @ the Library presents: "Israel Through My Lens: 60 Years as a Photojournalist," with David Rubinger and Ruth Corman

FEBRUARY 6

"The Big Cheese," an informational slide lecture (not a tasting program) on everything cheese, presented by Taylor Cocalis of the renowned Murray's Cheese Shop

FEBRUARY 25

"Letters from New York," a highly personal tour of outdoor lettering in New York, conducted by calligrapher and typographer Paul Shaw

MARCH 31

Donnell Library Center

20 West 53rd Street
212-621-0618

PUBLIC PROGRAMS

Donnell Library Center Auditorium

The Chamber Orchestra of Science and Medicine, under the direction of John McCauley, performs P.D.Q. Bach's *Last Tango in Bayreuth for 4 bassoons*, Martinu's *La Revue de Cuisine and Jazz Suite*, and works by Mozart

JANUARY 13

The Manhattan Opera Association presents "*Sister Act 2: An Afternoon of Opera Delights*"

JANUARY 27

The New York City Labor Chorus performs songs of labor struggles, protest, and social significance as well as music from the cultures of all working people

FEBRUARY 3

The Brearley School Chamber Players, music teachers from the Manhattan school, present a concert

MARCH 2

North South Consonance presents pianist Max Lifchitz, flutist Lisa Hansen, and violinist Claudia Schaefer

MARCH 16

Tickets go on sale for members on January 14 before they become available to the general public. And don't forget, Friends receive \$5 off all LIVE from the NYPL and Cullman Center public program tickets, plus a waived service fee on those tickets.

That's a \$6.50 savings on each ticket!

You must use your donor code FRSPA8 when ordering.

To order LIVE and Cullman Center tickets, visit www.nypl.org/live or call SmartTix at 212-868-4444.

Exhibition Viewing

EMINENT DOMAIN: CONTEMPORARY PHOTOGRAPHY AND THE CITY

Humanities and Social Sciences Library
D. Samuel and Jeane H. Gottesman Exhibition Hall

Members Preview (Donors of \$40 and above)

Wednesday, April 30, 11:30 a.m.–7 p.m.

VIP Reception (Donors of \$100 and above)

Thursday, May 1, 6:30–8 p.m.

Throughout its history, the City of New York has perpetually reinvented itself—a process that has picked up momentum in recent years. The work of the five New York–based photographers featured in *Eminent Domain*—which is drawn primarily from new acquisitions in the Library’s Photography Collection—intersects and resonates with current concerns about the reorganization of urban space, and its public use, in the city. Included in the exhibition are photographs by Thomas Holton, Bettina Johae, Reiner Leist, Zoe Leonard, and Ethan Levitas.

Your invitation will be mailed in March.

Preview invitation admits 4; VIP Reception invitation admits 2.

FOR DONORS OF \$40 OR MORE

**Evening Lecture
Friends Night at the Cullman Center
for Scholars and Writers**

PLEASE DON'T REMAIN CALM

**Maureen Dowd
Michael Kinsley
Frank Rich
Sean Wilentz**

Humanities and Social Sciences Library
Celeste Bartos Forum
Monday, April 21
Members-only Reception with Michael Kinsley at 6 p.m.; program at 7 p.m.
\$10 (Member discounted rate)

The Dorothy and Lewis B. Cullman Center for Scholars and Writers of The New York Public Library is a renowned fellowship program with many illustrious alumni. This spring, the Center is pleased to invite all Friends to an exciting and timely evening event. Maureen Dowd, Frank Rich, and Michael Kinsley will engage in conversation with former Cullman Center Fellow Sean Wilentz on the trials and tribulations of being a political columnist. This is a unique Library program you won't want to miss.

FOR DONORS OF \$40 OR MORE

Travel with the Friends

ART AND GARDENS OF THE HAMPTONS

Humanities and Social Sciences Library
Meet at the 42nd Street Entrance
Thursday, May 15 OR Friday, May 30
8 a.m. to 7:30 p.m. (traffic permitting)
\$100, includes all fees (including gratuities)



Join us as we head out east to one of New York’s most beautiful playgrounds—the Hamptons. First, the home of internationally known textile designer, author, and collector Jack Lenor Larsen will be open just for us for a private garden tour. Docents will lead us around 16 acres of gardens at Longhouse. Inspired by the famous Japanese shrine at Ise, the gardens present the designed landscape as an art form in its own right. In the afternoon, we will travel to Southampton and the Parrish Art Museum. Over the years, this museum’s holdings have grown to encompass a distinguished collection of American art from the 19th century to the present. We’ll enjoy a tour of the museum’s latest exhibition, featuring origami art. Lunch at John Duck Junior’s restaurant is included.

Please note: Trips may require periods of standing, and walking on uneven terrain. Wear comfortable shoes for a day of walking. Trips will take place rain or shine.



Félix Bonfils, *Sphinx at Gizeh*. Albumen print, 1867?–1871?
Photography Collection, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs

FOR DONORS OF \$100 OR MORE

Lecture-Luncheon

HOW TO BE GOOD

Randy Cohen

Humanities and Social Sciences Library
Celeste Bartos Forum
Tuesday, April 15
12:30 p.m.
\$35 (includes box lunch)



How do we justify cheating on our taxes? How do we act when we find jewelry in the backseat of a cab? If we can reach a rough consensus on right and wrong, why don't we all

behave virtuously? Randy Cohen—author of the wildly popular *Ethicist* column in *The New York Times Magazine*—explores whether it is character or circumstance that guides our behavior when we are faced with such dilemmas. Don't miss your chance to sit down for a challenging and humor-filled lunch with one of America's best-loved writers.

FOR DONORS OF \$250 OR MORE

Curator's Choice

EGYPT: A CYBER JOURNEY

Humanities and Social Sciences Library
Thursday, March 13
6:30 p.m.
No charge

The Library’s Digital Gallery (digitalgallery.nypl.org) stores more than 650,000 images culled from primary sources in the Library’s collections. As part of an ongoing effort to make such materials more accessible, Dr. John Lundquist, the Susan and Douglas Dillon Chief Librarian of the Asian and Middle Eastern Division, has compiled hundreds of images documenting archaeologists’ rediscovery of ancient Egypt into a book-length web publication, *Egyptian Ideas About the Afterlife, Illustrated Through 19th-century Prints and Photographs*. Join us as Dr. Lundquist discusses this exciting time in human history, gives us an intimate look at the actual materials used in this groundbreaking book, and shows us how these items have been given immortal form through digitization.