As usual, the past, present and future commingle freely in this newsletter, full to bursting with news of JCB events. The digital revolution continues on a daily and even an hourly basis, and we have now scanned over 4000 books in our collection, according to Xephyr Inkpen, who does the scanning for us in a special room designed for that purpose in the basement of the library. I encourage all who are curious to pay a visit to that room, where the future arrives, one scanned page at a time. That this work is making a difference is clearly evident in one statistic: we can count more than 150,000 individual downloads of copies of JCB books. Major new digital initiatives are coming, relating to our Peruvian holdings, our Rhode Island books, our work relating to indigenous languages, and the great Brazilian collection that resides here.

All friends of the JCB should be proud of the leadership role we have played in the library world, expanding access to the collection in a way that combines elimination of barriers with the traditional JCB insistence on quality. On a related note, I urge all readers to consult our new “JCB Books Speak” blog, where information is posted more currently than in the elegant (but term-limited) newsletter you hold in your hand, or “like” us on Facebook for even more up to the minute reminders and news announcements.

A full roster of events, described throughout this newsletter, has kept all of us busy in the 2011-2012 academic year. Large crowds have been attending the talks, ranging from the student-centered events in the Watts Program for the History of the Book, to the high-profile lectures from authors and scholars. A talk by the most recent biographer of Roger Williams, John Barry, drew so many curious listeners that many had to be turned away. That old topic is receiving new life in many ways in 2012, including some code breaking work by a relentless team of Brown investigators (see page 1), and a growing interest in the 1663 Rhode Island charter and its contributions to the First Amendment. Stay tuned.

Of particular note in the spring of 2012 is the upcoming reunion conference for former JCB Fellows, to be held June 7-10. A conference of leading historians, Brown faculty, and Associates convened at the JCB in 1960 recommended that a fellowship program be created, and the first Fellows made their way here in 1962. Over the decades, their numbers increased substantially, particularly during the directorship of Norman Fiering, and as of this writing, there are close to 800 former Fellows inscribed on our rolls. These JCB alumni have been invited back for the “Fellows’ 50th Anniversary Conference” that will, true to our mission, speak to the past, but also think about new ways to deepen the purpose of the program.

As always, I am grateful to the JCB staff for their daily work to maintain our high standards, and to all of our supporters – the Associates especially – for the generosity that sustains this work.

Edward L. Widmer
Beatrice and Julio Mario Santo Domingo Director and Librarian
On April 17, the Providence Journal ran a front-page story with some news about a very old mystery. The so-called “Mystery Book,” a volume in the collection that defies easy characterization, has long been a special favorite of JCB librarians. Shorn of its title page, and covered throughout with dense handwriting in a form of code, the book seems to be one book written on top of another, and until recently, neither book’s identity was clearly understood. To add to the mystery, the author of the 17th-century handwriting has long been assumed to be Roger Williams, a versatile writer in shorthand. To be able to read a new Roger Williams document for the first time would obviously be of great value to scholars. But nobody had tried to decipher the mysterious script.

In recent months, that began to change, as a team of four Brown undergraduates painstakingly attacked the problem. Week after week, they subjected the handwriting to close analysis, and slowly teased meaning out of what had been, for centuries, seemingly indecipherable. On April 11, Lucas Mason-Brown, a junior majoring in math, presented the team’s preliminary findings at the JCB’s weekly lunch. The large crowd assembled including leading Rhode Island historians, faculty, undergraduates, and parents. On behalf of the team (which includes Simon Liebling, Chris Norris-LeBlanc, and Katharine Mead), Lucas offered a dynamic presentation that included close analysis of the cryptic markings, an explanation of the script’s logic, substantiation of the attribution to Roger Williams, and preliminary identification of source texts. Unsurprisingly, the content of the notes is complex. Much of it derives from a contemporaneous publication, Peter Heylin’s Cosmographie in Four Parts, published in London in 1654. Other sections, still not entirely understood, mention Williams’ contemporary, John Eliot (like him, an essential cog in early relations between the English and the Native Americans). And still others, being unraveled, include speculations on sexual matters. More news will be forthcoming as additional light is shed on a mystery that is more than 350 years old, and counting. Thanks should be offered not only to the team of code breakers, but to their faculty advisers, to Kim Nusco of the JCB staff, and to JCB Board member Bill Twaddell. Ted Widmer

James Delbourgo was the Paul W. McQuillen Memorial Fellow at the John Carter Brown Library in 2001 and is currently Associate Professor of History at Rutgers University. His book on Hans Sloane and early modern global collecting will be published by Penguin in the UK and Belknap/ Harvard University Press in the US and Canada in 2015. He is an advisor to “Reconstructing Sloane,” a major research collaboration on Hans Sloane’s collections being undertaken by the British Museum, the British Library, and the Natural History Museum in London. In 2012-2014, he will co-direct the Rutgers Center for Historical Analysis program on “Networks of Exchange: Mobilities of Knowledge in a Globalized World.”

NOW IN THE READING ROOM
HANS SLOANE, SLAVERY, AND SCIENTIFIC TRAVEL IN THE CARIBBEAN

Voyage to the Islands,” which opened in the MacMillan Reading Room on May 1, uses the history of Hans Sloane’s voyage to Jamaica in 1687-1689 to raise new questions about the intersection of science and slavery in the early modern Atlantic world. The exhibition is guest-curated by former JCB Fellow James Delbourgo, Associate Professor of History of Science and Atlantic World at Rutgers.

Sloane (1660-1753) is best known as the Enlightenment naturalist whose enormous collections of specimens, objects, books and manuscripts formed the basis for the British Museum, which opened in London in 1759. His voyage to Jamaica was a crucial early step in this career, allowing him to bring back a stunning collection of hundreds of plants, animals, and ethnographic artifacts. While scholars have long been interested in the history of scientific expeditions, only in recent years has the intersection between European scientific travel and the knowledge of Africans in diaspora begun to receive the sustained attention it deserves.

Displaying texts, book illustrations and prints from the period, including the JCB’s copy of Sloane's Voyage to the Islands... (2 vols, 1707-1725), the exhibition concentrates on the practices and meanings of collecting in the Caribbean, especially Jamaica, from botanical specimens to objects of curiosity. European natural histories of the West Indies were deeply embroiled in the violence of the colonial enterprise, and rested on the economic foundation of the slave trade and plantation system, which drew great attention from naturalists interested in projects ranging from universal taxonomy to the practical management of natural resources. Instead of seeing collecting exclusively as something that European travelers did in exotic lands, however, the exhibition examines how Afro-Caribbean populations were rival users of plants, animals and objects.

European “discoveries” were enmeshed with the labor and skills of Afro-Caribbeans, who maintained their own provision grounds and livestock markets, and often acted as auxiliary collectors. And they were challenged by Afro-Caribbean engagements with the nature of the West Indies, from the use of plants as poisons to the adoption of camouflage and ambush tactics by Jamaica’s free Maroons. What we often think of narrowly as western scientific objects – herbarium specimens, scientific illustrations and descriptions in published natural histories, botanical classification systems, ethnographic artifacts – were in fact ambiguous and potent participants in cross-cultural struggles for the control and meaning of New World nature. James Delbourgo

“Voyage to the Islands: Hans Sloane, Slavery, and Scientific Travel in the Caribbean” is on view in the Mac Millan Reading Room May 1 to August 31. The exhibition can also be seen online at www.jcbl.org/sloane.
A SAMPLING FROM THE EXHIBITION

JAMAICAN CURiosITIES


The composition of this engraving reflects Sloane’s multiple preoccupations as a naturalist and collector: the desire to document local customs, link natural materials and artificial productions, and compare the craftsmanship of the world’s different peoples. It features (front to back) South Asian, Jamaican, and West African stringed instruments. It punningly juxtaposes a Jamaican lutes plant (“5”) with which Africans cleaned their teeth: Sloane described what he called the Jamaican “Strum Strum” as being an “imitation of lutes.” Sloane brought this instrument back from Jamaica in 1689 and had it drawn by Kickius. He described it as consisting of “small gourds fitted with necks, strung with horse hairs, or the peeled stalks of climbing plants or withs.” The means of its acquisition is unknown: Sloane may have paid for it, exchanged for it, or taken it through coercive means. (Exhibition no. 28)

MUSIC IN TRANSIT

“Angola” (description and a song set to music), Hans Sloane, A voyage to the islands Madera, Barbados, Nieves..., vol. 1, London, 1707.

Sloane claimed to have witnessed performances of African dance and music in Jamaica. This remarkable transcription, made by a man named Baptiste, is one of the earliest known recorded pieces of African music in the Americas. It notes three West African variants identified as “Angola,” “Papa,” and “Koromanti.” The ethnomusicologist Richard Rath has argued that these embody an early stage in the development of African-American music, part pidgin, part Creole, including both West African elements and West Indian fusions. The words suggest a variety of possible themes: sexuality, the spirits of dead ancestors, children at play and physical comfort. While other Caribbean travelers described African music, Sloane’s collection of instruments and transcriptions was without precedent and perhaps paradoxical. His written descriptions emphasized the base passions of such performances, but he nevertheless took pains to preserve their artifacts. (Exhibition no. 29)

Animals weren’t simply specimens in waiting; they were unpredictable agents who mediated between Jamaica’s English and African populations. Sloane delighted in telling stories about local creatures as well as describing and collecting them. This drawing of the Great Blackbird appears to have been done from the life by Garrett Moore. After describing its anatomy, Sloane explains that it “haunts the Woods on the Edges of the Savannas... making a loud Noise, upon the sight of Mankind.” This warning call made hunting next to impossible, but it also meant that “when Negros run from their Masters... these Birds on sight of them as of other Men, will make a Noise and direct the Pursuers which way they must take to follow their Blacks.” The folk song “Chi chi bud-oh” preserves, by contrast, vernacular Afro-Caribbean catalogues of Jamaican birds. (Exhibition no. 16)

John Ellis (ca. 1710–1776), *Directions for bringing over seeds and plants from the East-Indies*, London, 1770.

These illustrations of specially designed boxes for transporting seeds come from a set of instructions for field collecting issued by the British botanist John Ellis in the late eighteenth century. Already in Sloane’s day, however, it was common to issue travelers with instructions and even materials, especially paper for folding up and sending back specimens. Sloane’s London associate James Petiver routinely instructed correspondents to train enslaved Africans as collectors, since they often proved more skilled and physically venturesome than colonists. Slaves might be paid in money or in goods like rum. Petiver offered to pay enslaved collectors half a crown per dozen insects, and twelve pence per dozen plants, provided each specimen was whole and distinct. Sloane likely engaged both enslaved collectors and guides while in Jamaica. (Exhibition no. 9)


This image, from the Scottish-Dutch soldier Stedman’s narrative of his Surinam journey, depicts him directing three African men to flay a large snake named Aboma. It is not clear if these men are slaves or if Stedman is paying them for their services. Perhaps unwittingly, the image emphasizes European passivity and African dexterity in the face of American fauna. Collectors like Sloane would often have turned to African or Indian hunters as sources of elusive or dangerous specimens. Sloane recounted stories of Indian snake-charmers in Jamaica and, evidently eager to emulate such mastery, attempted to ship a live six-foot yellow snake back to London. He fed it carefully, but it escaped its makeshift container and was shot dead by the Duchess of Albemarle’s startled attendants. (Exhibition no. 25)
WITH THE RECENT PURCHASE OF THE *Arte, y vocabulario en la lengua general del Peru*, printed in Lima in 1586, the JCB has added yet another rarity to its already unmatched holdings of early Peruvian imprints – and at the same time, strengthened our indigenous language collection. The JCB is now the only institution in the world where scholars can consult all seven indigenous language texts printed in Peru prior to 1600 (and the two printed in Europe as well!). What distinguishes the 1586 *Arte, y vocabulario* is that it is the first Quechua grammar and dictionary composed and printed in South America and one of the first five items off the press in Lima (the JCB holds the other four as well). The first grammar and dictionary of Quechua was published in 1560 in Valladolid, followed by this work of Lima from 1586. This became the standard for many years, as witnessed by its republication in Seville in 1603, and then again in Lima in 1614. Unlike the first dictionary of Nahuatl, printed in Mexico in 1555 in quarto format, meant to sit on a shelf for consultation, all of these Quechua grammars and dictionaries are in octavo, intended to be carried in one’s pocket and consulted as needed. The copy just purchased indeed shows signs of frequent consultation. Although some leaves are missing or damaged, this was a much used and much loved copy, with signs of early repairs, and the inclusion of leaves from the 1614 edition added long ago by a previous owner. *Kenneth Ward*

**RARE EARLY QUECHUA DICTIONARY PURCHASED**

**BRASILIANA BY THE BUSHEL**

In the three years since the publication of Valeria Gauz’s bibliography, *Portuguese and Brazilian Books in the JCB* (2009), the Library has continued to add significantly to the holdings in this area. And with a single purchase this winter from the bookseller Richard Ramer, who assisted with the editing of the Gauz volume, we added yet another 72 Portuguese and Brazilian volumes to the Library’s already outstanding collection. Some of the gems of the purchase include Alpoim’s *Exame de artilheiros* (Lisbon, 1744) and the 1755 Lisbon edition of Vieira’s *Historia do futuro*. The Alpoim work, along with his *Exame de bombeiros* (which we purchased in 1963), was once thought to have been printed in Rio de Janeiro, which made it especially desirable to collectors. No longer thought to be the case, the two Alpoim books are still scarce editions, and we are delighted finally to own both of them. The 1755 edition of Vieira’s *Historia do futuro* is important for its much greater scarcity in relation to the first edition of the same work, possibly owing to the earthquake that devastated Lisbon in that same year. *Kenneth Ward*
NEW EXHIBITION ONLINE

THE ILLUSTRATED COLONIAL PRINTER

The Colonial Printer by Lawrence C. Wroth (JCB Director 1927-1957) remains – more than 80 years on – one of the most comprehensive, if idiosyncratic, treatments of the printing trade in colonial North America. First published in 1931, it began, in Wroth’s own telling, as a chapter that had been cut from an earlier publication on printing in Colonial Maryland for “considerations of economy.” Orphaned but not forgotten, that one chapter turned first into a lecture for the Bibliographic Society of America (1922), and then, at the invitation of the Grolier Club, into the much expanded, and now much celebrated book. What is somewhat surprising, however, is that in all its editions and reprints The Colonial Printer includes very few illustrations, despite mention of over 300 early American imprints, most of which are represented in the JCB’s holdings. The Winter 2011 exhibition in the MacMillan Reading Room, “The Illustrated Colonial Printer,” offered a rare opportunity – possible at few other libraries in the World – to explore afresh Wroth’s achievement alongside many of the actual books that inspired and informed him. With the 2012-13 Watts History of the Book Program focused on PAPER PRINT BOOK, the timing could not have been better, and now it is available in a full digital surrogate online.

In The Colonial Printer, Wroth intended “... to bring together... a number of facts relating to [the] printer’s activities, and by the correlation of these to attempt a reconstruction of the physical aspect of his establishment as well as to affirm the general conditions under which it functioned.” He was an unapologetic lover of colonial books as objects, but in this case, the books served primarily as evidence of a historic process that Wroth was intent on recovering and describing in all its minutiae. To preserve this focus of the text and its distinct authorial voice, curator Kenneth C. Ward paired books, broadsides, and bindings from the JCB’s collection with passages from The Colonial Printer in which they are cited as examples of one aspect or another of the 17th- and 18th-century North American printing trade. As an additional feature, the online exhibition includes artifacts that bring to life the evolution of the text itself, including examples of Wroth’s manuscripts, galley proofs, and correspondence, drawn from the Library’s rich institutional archive.

“The Illustrated Colonial Printer” can now be explored online at: www.jcb.org/printer.


In James Turner’s woodcut view of Boston from the North End to Fort Hill note the Indian and palm tree, which had been symbols of the colony of Massachusetts from the seventeenth century and appeared on the earliest coins and paper money issued. Inaugurated in 1743, The American Magazine had, according to Wroth, an unusually long run for a colonial magazine at three years in continuous publication. By comparison, Franklin’s General Magazine lasted only six months in 1741. (Exhibition no. 41)


An example of the spare, but elegant, colonial title page, in this case Benjamin Franklin’s Cato Major, printed in Philadelphia in 1744. Included by Wroth more for the content than the typography, he remarked that “the student of American ideas finds in these and similar issues of the colonial press fascinating material for the comprehension of spiritual tendencies.” (Exhibition no. 53)

Although Lawrence Wroth focused primarily on the British colonies of North America in The Colonial Printer, he did not entirely ignore early accomplishments from elsewhere on the continent. According to him, Espinosa’s Missal, with its remarkable woodcut illustrations and borders, was “one of the noblest books ever printed in America,” with no northern printer even attempting “so great an achievement” in the colonial period. (Exhibition no. 57)

A chance survival, this trade card for Boston bookbinder Andrew Barclay was printed between 1766 and 1767 and pasted inside the front cover of a contemporary collection of song books, including Aaron Williams’ The American Harmony (Newburyport, 1769). To Lawrence Wroth, printed advertisements such as this were “sufficiently rare to be looked at twice, or even, less elegantly, to be gaped at.” (Exhibition no. 35)


Much of the output in early American print shops had either an ephemeral or utilitarian purpose that would not have warranted “binding” per se, at least not in individual volumes. When these works left the shop they were usually covered with paper—most commonly, plain blue or marbled paper. In this case, the cover is made from a fancier paper, known as “Dutch gilt” (although it was probably made in Germany), which imitated contemporary 18th-century brocades and damasks. (Exhibition no. 28)


This is one of a handful of decorative bindings that survive from the early colonial era. The gold-tooled fleurons at the corners of its covers allowed Wroth to attribute the work to the printer William Parks of Annapolis, who, around 1728, also began to advertise as one “Who binds old Books very well, and cheap.” (Exhibition no. 32)
The so-called "Foster" woodcut map of New England is a cartographic icon. The first map created and published in North America, it served as a frontispiece to William Hubbard's *Narrative of the Troubles with the Indians* (1677), a canvas on which he identified the "hot spots" of King Philip's War in southern New England. Both the book and the map found an eager audience and were copied and re-published in England that very same year. The JCB is one of the few institutions to own both editions, which is useful if you want to learn how to distinguish between the London and Boston editions. See how many differences you can spot, and then consult the "solution to the puzzle" to see if you found the one telling difference that scholars use to distinguish one edition from the other – 335 years later!
It has always been a high priority for the JCB to make its map collection accessible to the widest possible audience, but in the pre-digital age that was a real challenge. A card catalogue for separate maps was begun in the 1950s. Although it contained a wealth of information, the product of years of research by Library curators, it was only accessible to those who could visit Providence. In 2009, with grants from individuals and the Caxambas Foundation, the Donohue Group was hired to transform our map card catalogue into electronic MARC records. Those records, located on Brown's online public access catalog (a.k.a. Josiah), are now being linked to digital image files, so anyone with Internet access can read about and see an image of our maps at the same time, allowing for endless "compare and contrast" possibilities (see opposite). We already have over 1500 maps in our online JCB Map Collection (which includes all of our 1200+ separate sheet maps), but the goal is to have all JCB maps, including those in books and atlases (meaning 40,000 to 50,000 individual maps), online by 2020. Susan Danforth

The work of digitizing the map collection has sped along thanks in large part to the gift of a high end digital camera from JCB Board member Vincent Buonanno and an agreement with Brown University Library to share both camera and facilities for shooting larger scale items. Shown here is JCB Imaging Technician John Minichiello shooting Johann Baptist Homann's Totius Americae Septentrionalis et Meridionalis (Nuremberg, ca. 1710).

With the launch of “JCB Books Speak,” we can now offer a range of timely reporting on all manner of activities, objects, and personalities in the Library, with regular contributions covering recent acquisitions, curatorial discoveries, research and publishing achievements, our Fellows and their projects, special events, digital initiatives, and the resolution of technical challenges peculiar to the world of rare book libraries. In one of our first blog series, “Cracking the Code,” Brown Senior (and JCB Associate) Ben Schreckinger tracks the progress of the group of Brown undergraduates who have taken up the challenge (see Fall 2011 inJCB, p.4; and p. 1 of this edition) to decipher, translate, and contextualize the JCB’s “Roger Williams Mystery Book.” Included in his posts is a review of the evidence that securely connects the shorthand notes to the hand of Roger Williams, as well as the near certain identification of one of the source texts from which Williams copied many of the notes. Margot Nishimura

Screenshot of the new “JCB Books Speak” blog.
This June 7-10 we welcome back to Providence five decades worth of JCB Fellows for a reunion conference to celebrate the 50th anniversary of the fellowship program. JCB staff have worked with a planning committee of 19 former fellows to construct a program of topical sessions that represent the variety of research fields supported by JCB holdings, from “There’s a Map for That: A Cartographic Conversation” to “Salt Water in the Archive: Toward a New Oceanic Studies.” Interspersed between the panel discussions will be plenary addresses by Rolena Adorno (Yale), “The JCB in Hispanist-Latin Americanist Perspective,” and David Rumsey (Cartography Associates and JCB Board member), “The Digital JCB and Open Access: How Haiti Sparked Another Revolution,” as well as excursions to historic sites in RI. Kicking off the whole event will be a keynote, on Thursday evening, June 7, by celebrated historian Bernard Bailyn (Harvard), who participated in the 1960 conference out of which the JCB Fellowship program was born. The Bailyn address is open to the public, and JCB Associates are invited to join the Fellows for a festive clambake on Brown’s Main Green on the Friday evening, June 8 (see the back cover for cost details). To find out more about the conference, see the “Fellows’ 50th” website: https://blogs.brown.edu/jcbfellows50th/.

Margot Nishimura

In January, having plotted her route, Jordana Dym hit the road to Providence to study mapping in the work of western travel writers, heading south and east from Saratoga Springs, NY, where she teaches Latin American History at Skidmore College. Atlases (real and virtual) make such cartographic wayfinding seem natural today, but the early modern travelers Jordana is studying at the JCB were just as likely to create or commission maps to accompany their accounts as to consult them for practical guidance. Her current book project follows voyagers from the age of coach and sail into the age of steamship and railroad and, as she says, “will showcase their evolution from map producers to map consumers as travel literature transitioned from highlighting new discoveries to reflecting on novel experiences.” Jordana’s six-month residence at the JCB is supported by an NEH Fellowship, a nice link to the 2001 NEH Summer Seminar on Popular Cartography at the Newberry Library in Chicago where the initial idea and framework for this project emerged. Along the way, she has written and edited numerous books, articles, and reviews on Central American political history; the Age of Revolutions in the Atlantic World; and the history of travel and cartography. Most recent – and innovative – of her publications is Mapping Latin America: A Cartographic Reader (see opposite), which she conceived of and co-edited with another NEH Fellow at the JCB, Karl Offen (2009-10), as a “primary-source graphic reader” to bring maps to the front and center in teaching and to demonstrate “the power of maps to help illuminate the relationship between space and society in Latin America.”

Margot Nishimura
RECENT PUBLICATIONS BY JCB FELLOWS PAST AND PRESENT

Janice Neri
THE INSECT AND THE IMAGE: VISUALIZING NATURE IN EARLY MODERN EUROPE, 1500-1700
University of Minnesota Press, 2011

The Insect and the Image explores the ways in which visual images defined the insect as a proper subject of study for Europeans of the early modern period. Much of the writing and revision took place while Neri was a John Carter Brown Library Fellow in 2007-2008. She is currently Associate Professor of Art History and Visual Culture at Boise State University.

John E. Crowley
IMPERIAL LANDSCAPES: BRITAIN’S GLOBAL VISUAL CULTURE
Yale University Press, 2011

In Imperial Landscapes Crowley surveys Great Britain’s developing interest in how the empire actually looked during and after the Seven Years’ War. Chapters on India, Australia, Canada, the Pacific, the West Indies, and what is now the United States – many illustrated with images from the JCB – show how British artists linked colonial territories with their homeland. John E. (Jack) Crowley is Professor Emeritus of History at Dalhousie University in Halifax, Nova Scotia. His books include The Invention of Comfort: Sensibilities and Design in Early Modern Britain and Early America. He has the distinction of having held three separate JCB Fellowships, in 1969-70, 1985-86, and 2001-02.

Ilona Katzew, curator and editor
CONTESTED VISIONS IN THE SPANISH COLONIAL WORLD
Los Angeles County Museum of Art, 2011

Contested Visions is a spectacularly illustrated collection of essays that accompanied LACMA’s recent groundbreaking exhibition of art of the 15th through 19th centuries from Mexico and Peru, the two principal viceroyalties of Spanish America.

Ilona Katzew is curator and department head of Latin American Art at the Los Angeles County Museum of Art. She was an Alice E. Adams Fellow at the JCB in 2004-05.

Jordan Dym and Karl Offen, editors
MAPPING LATIN AMERICA: A CARTOGRAPHIC READER
University of Chicago Press, 2011

The short, lively, and generously illustrated essays of Mapping Latin America probe every aspect of Latin America’s cartography, from the maps made by political and economic empire-builders to those made by local peoples, across eighteen centuries. Conceived of and co-edited by two JCB Fellows, Jordana Dym (see opposite) and Karl Offen (NEH, 2009-10), for use especially in teaching, this invaluable new book includes essays and a foreword by several other JCB alums: Rolena Adorno, Peter Blakewell, Lina del Castillo, Carla Lois, George Lovell, Matthew Restall, Neil Safier, and Matthew Edney.
ON ONE SMALL STEP FOR MANN: THE 2012 SONIA GALLETTI LECTURE

On February 13, the JCB was proud to host a special gathering. The essayist and environmental historian, Charles C. Mann, author of the recent *1493: Uncovering the World Columbus Created*, and its widely acclaimed predecessor, *1491: New Revelations of the Americas Before Columbus*, delivered the annual Galletti Lecture to a delighted capacity crowd. Mann, an Invited Research Scholar at the JCB since 2007, probed the often unseen ways in which the arrival of Europeans (and the microbes that accompanied them) altered the landscape and biology of the New World.

Before his talk, Mann joined in a special JCB presentation honoring the historian Alfred W. Crosby, author of the seminal 1972 work, *The Columbian Exchange: Biological and Cultural Consequences of 1492*. Accompanied by his family, Crosby was presented with a certificate recognizing his lifetime of work, welcoming him to this sanctuary, and appointing him an Honorary JCB Fellow.

Ted Widmer

NOTED BOOK ARTIST AND BROWN ALUM ANGELA LORENZ VISITS THE JCB

At Angela Lorenz’s March 15 lecture, “The Artist’s Book as Theater of Knowledge: When Communicating Becomes Learning”, three audience members also became subjects in a live “rumination experiment” involving Daoist recitations and chewing gum. In Lorenz’s interactive piece, “Chewing Tzu – The Rumination Book”, each volunteer read ancient proverbs written on sticks of gum, contemplated the texts’ meanings, and blind taste-tested the gum before guessing its flavor aloud to the audience. As the lecture’s opening, “Tzu” set the stage for a lively discussion on meaning associations, process, and historical research in Lorenz’s limited-edition artist books.

Lorenz was invited to the JCB as part of this year’s PAPER PRINT BOOK series sponsored by the Watts Program in the History of the Book. Her lecture was the centerpiece of a multi-event collaboration that started with a visit to Special Collections at RISD to see process work by the book artist and culminated in two studio workshops. A Brown alumna (’87), Lorenz described many influences in her undergraduate coursework, in fields as diverse as semiotics, political science, and religious thought. Her current work focuses on “mnemonic” spaces such as Renaissance memory theatres, structures whose design mirrors the space’s purpose. In the workshops, students tried out Lorenz’s conceptual approach, collectively designing an alphabet whose letters visually play on linguistic ideas. The final product will be bound and donated to Special Collections at both Brown and RISD. For more on the Watts Program, see [http://wattsjcb.wordpress.com](http://wattsjcb.wordpress.com). Rebecca Levinson, Brown University ’12

FEATURED ASSOCIATE: BERNIE BELL

For almost 25 years, Bernie Bell has brightened nearly every JCB event with his dapper presence. He is always easily recognized by the colorful boutonnieres he sports so regularly – an outer sign of his irrepressible and colorful personality. In 1998, Bernie combined his service as a member of the Touro National Heritage Trust and his commitment to the JCB by developing a plan, with other like-minded JCB Associates and the Dorot Foundation, to form a new JCB Fellowship for research on the history of the Jewish experience in the Americas, North and South, in the period before ca. 1830. To date, nineteen JCB Fellows have benefitted from this wonderful legacy, including, most recently, Derek R. Miller from the College of William and Mary, who was here in Fall 2011 working on “The Hebrew Nation of Barbados: A Diasporic Community in the Colonial Caribbean.” Virtually every Touro Fellow receives special attention from Bernie and nearly all take the time to make a presentation at the Touro Synagogue in Newport. And another little known, but telling fact: For many years before the JCB had Fiering House to serve as lodging for visiting Fellows, Bernie and his late wife Claire, housed Touro Fellows in their own home.

It is our great pleasure to have Bernie Bell in our midst as a long-time supporter and as an inspiration. Maureen O’Donnell

JOIN THE ASSOCIATES

The John Carter Brown Library Associates support, with their membership fees, new acquisitions to the Library’s world-class collections as well as research Fellowships for scholars who come to Providence to work with the Library’s primary materials. Associates are invited to special events, receive InJCB, the Library’s Newsletter, enjoy discounts on books, maps, and posters published by the Library, and are eligible to attend special trips to New York and other locations. In the most recent year, 39 new Associates have joined, bringing the total number of current members to just about 775. Our goal this year is 1000. Help us do that! Please encourage your friends to join, and consider donating a gift membership as we approach the graduation season. Student memberships are especially attractive – for a mere fifteen dollars per annum, college undergraduates at Brown or any other university may join the Associates, receive all of our publications, and form what we hope will be a lifelong engagement with this world-class collection. For information about membership and how to join, see www.jcbl.org or call Maureen O’Donnell at 401-863-1553.

JCB ASSOCIATES ON THE ROAD TO REVOLUTION!

On Saturday, March 24, 2012, a band of adventurous JCB Associates traveled from Providence to New York City aboard a specially chartered bus to enjoy an exclusive, guided tour of Revolution! The Atlantic World Reborn at the New-York Historical Society – the first exhibition to set forth the American, French, and Haitian revolutions as a single-global narrative (see inJCB, Fall 2011, p. 5). This unique and ground-breaking exhibition featured material from the JCB’s world-class Haitian collection. Although attendees were on their own for lunch, many joined JCB Director Ted Widmer at Barney Greengrass’s famous deli.

Longtime JCB Associate Bernie Bell

Bernie Bell, John Moran, and Bruce Gaines at lunch during the Associates Spring Bus Trip to NYC.

APRIL 16 The Margaret B. Stillwell Prize competition for undergraduate book collecting; followed by a lecture by Richard Ring, Curator, Watkinson Library at Trinity College Hartford, “RI book collector Joseph J. Cooke (1813-82) and the public auction of his collection,” MacMillan Reading Room, 5:30 p.m.; co-sponsored by the John Russell Bartlett Society and the Watts Program.

APRIL 26 Watts Program Lecture: Cynthia Brokaw, Professor of History, Brown University, “Print Technology and Book Production in China,” MacMillan Reading Room, 6:00 p.m. Co-hosted by Brown’s Year of China Program.

MAY 3 James Delbourgo, Associate Professor of History, Rutgers, “Animal Magic in Sloane’s Jamaica,” MacMillan Reading Room, 5:30 p.m. In conjunction with the JCB’s spring/summer exhibition ‘Voyage to the Islands: Hans Sloane, Slavery, and Scientific Travel in the Caribbean’ on view from May 1 through August (see pp. 2-4).


MAY 24 Book Celebration for Eliga H. Gould, Associate Professor of History at the University of New Hampshire, Among the Powers of the Earth: The American Revolution and the Making of a New World Empire, MacMillan Reading Room, 5:30 p.m.

Every Wednesday at noon, please join us for our weekly JCB Fellows Lunch Talk at the Brown/RISD Hillel (80 Brown Street). Bring a sandwich and enjoy the conversation of JCB Fellows and friends from 12 to 12:30 p.m.; talks begin at 12:30, followed by Q & A to no later than 1:30 p.m. Check our website at www.jcbl.org for a schedule of speakers and their topics or call 863-2725.

Did you know you can now Follow the JCB on Facebook? Just search “The John Carter Brown Library” from your Facebook page to join our growing community of “friends” and get up to the minute information on events, publications, new acquisitions, and occasional notes of interest from our peer institutions.

JCB Fellows’ 50th
THE FELLOWS’ 50TH ANNIVERSARY CONFERENCE, JUNE 7-10, 2012
OPEN EVENTS
JUNE 7 Opening keynote address by Bernard Bailyn, Adams University Professor and James Duncan Phillips Professor of Early American History emeritus, Harvard University, “On the Life Cycles of the JCB, with a Discourse on Anomalies,” 6:00 p.m., Salomon Hall, Main Green, Brown University. Reception to follow in the MacMillan Reading Room. All invited!

JUNE 8 New England clambake dinner on the Main Green, 6:00 p.m., followed by “Musical Encounters in the Early Atlantic: An Exploratory Performance” with Karen Kupperman (New York University), Richard C. Rath (University of Hawaii), and Walter W. Woodward (University of Connecticut) at 8:00 p.m. (Tickets for Associates $95; for reservations, please call Maureen O’Donnell 401 863-1553.)