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College

Mirabile Dictu: The Bryn Mawr College Library
Newsletter

Bryn Mawr College Publications, Special
Collections, Digitized Books


2013

Mirabile Dictu: The Bryn Mawr College Library Newsletter 16 (2013)

Bryn Mawr College Library

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Mirabile Dictu

The Bryn Mawr College Library Newsletter



*Mitsūji near a Carriage in the Snow, detail. Utagawa Kunisada II. ca 1851
Gift of Margery Hoffman Smith, Class of 1911*

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Mirabile Dictu is the newsletter of the Friends of the Library at Bryn Mawr College, Mariam Coffin Canaday Library, 101 N. Merion Ave., Bryn Mawr, PA 19010, published once a year. To join the Friends of the Library or renew your membership, please visit our website: <http://www.brynmawr.edu/library/fol.html>
 Editor and Layout: Marianne Hansen

This has been a year of transition for the library, with Elliott Shore's departure at the beginning of the year to become Executive Director of the Association of Research Libraries, and Gina Siesing's arrival in October as the new Chief Information Officer and Director of Libraries. We are very pleased that Gina is coming. She brings an impressive background in academic technology, having served at Tufts University for eight years, most recently as Director of Educational & Scholarly Technology Services, and before that at Harvard as Manager of Instructional Design and Development. Her academic background is a very good fit for Bryn Mawr. She holds a Ph.D. in English with a specialization in Women, Gender and Literature, and as a graduate of Swarthmore College, she also brings serious Tri-College credibility and experience.

Even though leadership was in transition, our enormously creative and productive staff continued to do important work in support of academic life at Bryn Mawr. Of course, we continue to do traditional library work, but increasingly our work has been transformed by the challenges and opportunities of the digital world. Last year we purchased more than 5000 books, but we also have electronic access to more than 60,000 journals (up from 1,800 15 years ago), and to hundreds of thousands of historical and current books in e-book form. The rapidly changing landscape for research and scholarship has also meant that librarians play an ever more vital role in the education of students for a digital world, a role that was reflected last year in more than 160 classes taught by our staff.

It is not enough now for libraries to acquire scholarship; we also publish it. The College's digital repository, Scholarship, Research, and Creative Work at Bryn Mawr College, managed by Scholarly Communications Librarian Camilla MacKay, now contains nearly 2500 files, including about 600 faculty and staff publications, digital versions of college yearbooks, *Alumnae Bulletins*, and even the 1948 film on Bryn Mawr directed by documentary filmmaker Helen Grayson '26. Last year we also inaugurated The Albert M. Greenfield Digital Center for the History of Women's Education, and opened for public access the catalog to our art and artifact collections, TriArte: Art and Artifacts Database.

This year we continue our ongoing discussion about the future of libraries with a welcoming event for Gina Siesing on Thursday evening, November 21st, featuring James G. Neal, Dean of Libraries at Columbia University, and one of the country's most thoughtful and articulate speakers on libraries and scholarly publishing. We hope you will join us!

Eric Pumroy

From the Incoming Director

Dear Friends of the Bryn Mawr College Library, I write to you with great pleasure as I prepare to move from Boston to Philadelphia with my wife, Deb Morley, and happily anticipate my start at Bryn Mawr. One of the greatest attractions of joining this community is the opportunity to work with an integrated Information Services (IS) team with a phenomenal track record of enabling meaningful access to, and innovative use of, the College's extraordinary library collections and facilities.

I have enjoyed reading about the College libraries' history through the digital archives of *Mirabile Dictu* as I begin to envision the many ways we will keep the libraries vibrant going forward. It is an honor to be able to build on the strong foundations that Elliott Shore established for IS with the help of so many talented and dedicated staff and with the generous support of the Friends. Eric Pumroy has been an outstanding guide to me as I've begun my orientation to Bryn Mawr, and I am looking forward to my first year at the College and to co-creating the next chapter of the libraries' history with all of you.

This new adventure at Bryn Mawr is an intellectual and professional homecoming in many ways. My deep and abiding respect for liberal arts education, particularly traditionally Quaker and socially engaged education, was forged through my undergraduate years at Swarthmore. Since that time, I've worked at the intersections of academic programs, libraries, and information technology, partnering with faculty and students to integrate rich resources and useful tools into our teaching, learning, and research environments. I am energized by the diverse ways that Bryn Mawr's IS professionals support scholarship and learning for the community through such programs as the *Created Equal* civil rights film and discussion series to be launched this fall, open access initiatives, opportunities for students to curate exhibits, and so many more vibrant activities.

From the earliest days of higher education, libraries have been at the core of the institution. As the pace of change is accelerating for higher education, academic



libraries have needed to think creatively and carefully about how best to invest and evolve in order to continue serving a valuable role in the new forms of education that are emerging, from digital scholarship to blended and active learning. As an incoming fellow steward of the College's ongoing success, I have been delighted to see how well poised Bryn Mawr's libraries are to continue serving a key role at the College. IS has continued to analyze the changing landscape and to evolve wisely, working in close collaboration with current College faculty and students, alumnae/i, and consortial peers to keep making meaningful and innovative things happen.

I look forward to meeting many of you this fall and to working with you in the upcoming years. These are exciting times to be championing the value of liberal arts education and the fundamental role of the library in that context, and I am delighted to join you all in furthering the success of the Bryn Mawr College Libraries.

Gina Siesing
September 2013



Italian liturgical manuscript, late 15th century.

Beneath the Printed Pattern: Display and Disguise in Ukiyo-e Bijinga

Anna Moblard Meier

Bijinga, translated as “pictures of beautiful people,” is one of the most recognizable genres of Japanese woodblock prints. A *bijinga* presents an idealized image of a *bijin*, a beautiful person, like the courtesans and kabuki actors of the *ukiyo*, “the floating world” of the pleasure district. On the surface, *bijinga* are vibrant displays of cascading kimonos. Akin to modern fashion photography, every detail of the *bijin*’s posture is carefully arranged to emphasize the printed patterns of flora and fauna that adorn her layered kimonos. In early modern Japan, these “beauties” were at the heart of the vital print culture of Edo (present day Tokyo). As they do in advertisements today, the “beautiful people” set the latest fashion trends and reflected the couture of the urban capital. As the seat of the Tokugawa shogun, Edo had one of the largest city populations in the world, and despite strict regulations and sumptuary laws, fashion flourished and the production of luxurious kimonos peaked.

The illustration and advertisement of these fashion trends was an essential thread of the capital’s visual fabric.

Beneath this vibrant display of colorful textiles is the complex visual language of *ukiyo-e* (the artistic genre of pictures of the “floating world”). Frequently characterized by the development of the multiple-color woodblock print, *ukiyo-e* is typically associated with the culture of the Tokugawa capital. However, its varied connotations are difficult to fully encapsulate. In *bijinga*, *ukiyo-e* artists unite commercial advertisement with classical painting, popular culture with the aesthetic traditions of the imperial court, and parody with reverent celebration of the natural world. Hence defining *ukiyo-e bijinga* is in many ways a task of deciphering

the laden visual vocabulary of Edo-period Japan. Although the “floating world” and its representations were marketed as an escape from the Neo-Confucian order of the day, nearly every detail of *bijinga* from the patterns on the displayed costumes to the representations of facial features and settings is a legible inscription of the caste system of the Tokugawa shogunate. At this time certain designs and colors were restricted in use by class and lineage. Drawing on the long history of Japanese symbols and thematic motifs, a simple pattern could identify the wearer’s status and family name or illustrate the wearer’s refined sensitivity to the changing seasons. For example, certain color combinations or designs were only appropriate in certain seasons. Calligraphic inscriptions referenced classical poetry, and the flora and fauna of textile patterns were drawn from traditional Japanese painting (*yamato-e*). Garments colored with *murasaki* purple or *beni* red dyes could only be worn by the uppermost levels of society. Red publicly marked the wearer’s

status and wealth. Yet, as can be seen in most *ukiyo-e bijinga*, red was a favored color in Edo Period fashion. Inventive textile manufacturers imitated forbidden pigments in order to indulge popular tastes and circumvent sumptuary laws. In similar disguise, wealthy but low-ranking women would have their undergarments dyed in the coveted *beni* red, a luxury too



Crossing the Ōi River, detail. Utagawa Hiroshige II (Shigenobu).
Date unknown. Gift of Margery Hoffman Smith, Class of 1911

expensive even for women of the imperial court. In *ukiyo-e bijinga*, these culturally coded distinctions of Japan’s feudal caste system were both sustained and disrupted. Hence, in its layers of reference, the visual vocabulary of *ukiyo-e* is as intricate as the kimonos worn by a *bijin*. This complexity is the central narrative of the Fall exhibition.



*Fashion of the Time Series. Utagawa Toyokuni II, ca. 1825 -1835.
Gift of Margery Hoffman Smith*

In *Beneath the Printed Pattern*, *bijinga* and related imagery are selected and grouped in order to articulate the complexities of the genre and provide the viewer multiple entry points to the pictorial language of *ukiyo-e*. The exhibition is organized into five thematic sections: *Sites of Display* is a selection of landscapes portraying Edo's famous sites. From the theater stage

to the gates of the brothel district (*yoshiwara*), these were places of voyeurism and self-display. The second theme, *Advertised Beauty*, is a grouping of portraits of celebrated courtesans and actors. The prints in *Unlikely Stages and the Illusion of Proximity* depict the private life of the courtesan in the *yoshiwara*. In these images, the *bijin* are either shown in daily activities that usually occur in private, or if depicted in a public space, the viewer's vantage point is one of an intimate voyeur. *Classical Reference and the Connoisseur* includes illustrations of *The Tales of Genji* and *The Tales of Ise*. Here, *bijin* are shown in the guise of historical figures from classical poetry and the Heian court (794-1185), drawing a parallel between the "floating world" and the classical tradition. The last theme, *Details of Nature* is a grouping of detailed images of plants and animals. In addition to *bijinga*, the majority of *ukiyo-e* artists also produced these studies of nature. The intricate rendering of these images implies prolonged study and careful observation; it is this same level of detail that is applied to every strand of hair and printed pattern in *bijinga*.

The exhibition opened Wednesday, September 25, 2013, with a lecture by Julie Nelson Davis, University of Pennsylvania Professor and author of *Utamaro and the Spectacle of Beauty* (2007). Professor Davis's scholarship has focused on the genre of *bijinga* and the construction of the artistic persona of Kitagawa Utamaro, a prolific *ukiyo-e* artist celebrated for his depictions of feminine beauty. The exhibition will remain open through December 20, 2013 in the Class of 1912 Rare Book Room, Canaday Library.

During the summer of 2013, I was awarded the McPherson Curatorial Fellowship by the Graduate Group in Archaeology, Classics, and History of Art to curate a Fall exhibition at Bryn Mawr. This fellowship allowed me to continue research in the Special Collections department begun during the previous academic year under the guidance of Brian Wallace, Curator for Art and Artifacts. My initial interest was guided by the focus of my Master's thesis, the influence of Japanese art on Western modernism. I began by studying the college's Japanese prints from the Edo period (1615-1868), a key source for the late nineteenth-century conception of Japan in the West. As in many collections of *ukiyo-e*, *bijinga* make up the majority of Bryn Mawr's holdings of Japanese prints. The prevalence of these images both in the college's collection and in the visual language of the Edo Period critically shaped the narrative of the exhibition *Beneath the Printed Pattern*. Rather than pairing western works with Japanese sources, *bijinga* and *ukiyo-e* are thematically grouped in order to articulate the complexities of the genre.



Anna Moblard Meier

Greenfield Digital Center Launches Website, Exhibition, and National Conference

Since its initial launch in October, 2012, The Albert M. Greenfield Digital Center for the History of Women's Education has made great strides as a resource for students and researchers of women's educational history both on campus and beyond. Our site, <http://greenfield.brynmawr.edu>, now offers primary source materials from the Bryn Mawr College collection, lesson plans on women's history, digital exhibits, and links to other online resources on the topic. We also maintain a blog (<http://greenfield.blogs.brynmawr.edu>) that publishes updates on programming from the Center and news items related to our field of study. In addition to facilitating use of the collections in understanding the history of women's education, we aim to provoke dialog on the present-day development of education for girls across the globe.

For Women's History Month 2013 we highlighted a recent Special Collections acquisition in a series of weekly posts on our blog, *Educating Women*. Each post featured an article from suffrage newsletter *The Woman's Column* and a discussion of higher education in the women's rights movement. We later adapted the series into a digital exhibit with expanded historical background and a selection of suffrage photographs from the Carrie Chapman Catt Papers (see <http://greenfield.brynmawr.edu/exhibits/show/the-womans-column/introduction>). Currently we are in the process of digitizing the entire collection of *Woman's Column* issues, now accessible from anywhere in the world on the Internet Archive.

January saw the opening of our first gallery exhibition, *Taking Her Place*, which used digital components in conjunction with the college's collections to map the emergence of women's higher education from the late eighteenth to the mid-twentieth century. The show became the site of several events, including talks by renowned scholars Helen Lefkowitz Horowitz and Elaine Showalter, and several curator-guided tours for visiting groups. We particularly enjoyed sharing the exhibition with the alumnae who came to campus for Reunion weekend, whose

enthusiasm and stories brought to life the vibrant college culture that the exhibition sought to document. *Taking Her Place* closed in July, but an adapted version can be viewed as a digital exhibit on our site (<http://greenfield.brynmawr.edu/exhibits/show/taking-her-place>).

One of the highlights of our year was the Women's History in the Digital World conference, which was hosted on Bryn Mawr's campus and brought together a tremendous range of students and researchers to discuss the intersection of women's and gender studies and digital media. To download presentations from the conference and listen to a recording of the keynote speech by Professor Laura Mandell of Texas A&M University, visit the conference site at http://repository.brynmawr.edu/greenfield_conference/.

This past year we collaborated with many students on and off campus, including individuals interested in writing for our blog and learning about special collections, teachers in training from Temple University, interns from the Pensby Center, the Bryn Mawr College chapter of the NAACP, campus groups "She's the First" and "Half the Sky," and others. This year we will continue to seek collaborations and generate new content for the site. Watch for an announcement of our annual essay competition, which will again be open to both students and alumnae. We hope that the site will become an indispensable resource for those interested in the history of women's higher education as we continue to add both primary source materials and more curated content. We love to hear from users about what they find most compelling, so let us know if there is content you would like to see more of!

We are beginning a search for a new Director, as Jennifer Redmond will be leaving us for a position in the department of history at the National University of Ireland, Maynooth this fall. Since she began in 2011, Jennifer's ambitious and innovative vision for the Center has guided it into the form it takes today. We wish her the best of luck in her next endeavor, and we look forward to her continued presence as a member of our Advisory Board.



Laura Mandell, at Women's History in the Digital World

Building the Collections

Bryn Mawr has great collections – and they are still growing. Last year saw substantial additions to manuscript, book, and art collections, with both gifts and purchases strengthening the collections for our students and faculty.

Distinguished alumna Evelyn Rich '54 donated her personal papers to the College. Rich was among the first African-American students to live on campus, and her extraordinary achievements span education, the labor movement and politics. The papers were cataloged by Pensby Center interns Lauren Footman (2014) and Alexis De La Rosa (2015), who also worked on other projects uncovering the history of diversity at Bryn Mawr College.

In a collegial gesture acknowledging past and current ties between the two institutions, the Pennsylvania Academy of the Fine Arts gave the College four works by artist Violet Oakley. One of the four works is a study for the portrait in the Quita Woodward Room in Thomas Library; two others depict Woodward as a child;



the fourth is a sketch of a young adult Woodward in Italy.

An exciting acquisition was *The Woman's Column*. Published between 1887 and 1905, and edited by Alice Stone Blackwell, the *Column* was a weekly newsletter devoted to suffrage and other related

women's rights issues. Although our copy is incomplete (we purchased volumes 5-7, 9-12, and 16-17), no other US collection holds as full and well-preserved a collection of this publication as we do now. We have digitized all we have and uploaded the scans to the Internet Archive (see Page 10, "Digital Developments").



We have recently purchased a remarkable manuscript, an important Italian book of prayers from the late fifteenth century. The book was meant for both personal use and worship in church, and has texts in both Italian and Latin. Special prayers devoted to St. Catherine and a very early ownership inscription indicate that its original owner was a woman, "Nanna, the wife of Giovan Battista Corbinello."

Preliminary investigation suggests the Italian prayers are unknown to current scholarship, which will provide an opportunity for original research for students and faculty. In addition, the book originally had no illustrations, but in the eighteenth century, five of the pages were decorated with flowers and birds, giving evidence of continued use over four hundred years. As you can see in the photograph above, this book requires conservation – for information on how to help, see Page 10, "Library Conserves...Rare Books".

Library Awarded Grant for Civil Rights Program

Over the next two years, Bryn Mawr College will highlight four powerful documentary films (*The Abolitionists*, *Slavery by Another Name*, *Freedom Riders*, and *The Loving Story*) as part of a NEH program. The initiative, *Created Equal: America's Civil Rights Struggle*, uses the power of documentary films to encourage community discussion of America's civil rights history. Bryn Mawr's events will feature panel discussions with academics, civil rights activists, and others who have researched or experienced firsthand the issues raised by the films.

The first event takes place November 14, in Thomas Great Hall, with an abridged screening of *The Loving Story*, a documentary on the landmark Supreme Court decision in *Loving v. Virginia* (1968) which overturned Virginia's anti-miscegenation laws, followed by a panel discussion with audience participation and a reception.

The *Created Equal* film series is made possible through a major grant from the National Endowment for the Humanities, in partnership with the Gilder Lehrman Institute of American History, as part of its *Bridging Cultures* initiative to mark the 150th anniversary of the Emancipation Proclamation. Outreach and Educational Technology Librarian Olivia Castello spearheaded the grant application for the College.

The Deanery Recovered

Rachel Starry and Nancy Halli

We have initiated a long-term project to reassemble the collection of furniture and decorative arts from the Deanery, the home of the first Dean and second President of the College, M. Carey Thomas. When Thomas moved there in 1885, the building was a modest Victorian cottage, located near Taylor Hall in the heart of the campus. In 1894 and again in 1908, the residence was expanded, ultimately becoming a sprawling 46-room mansion filled with the art and furniture that Thomas and her partner, Mary Garrett, collected on their travels. Following Thomas' death in 1935, the Deanery was used as the College's Alumnae Center and Inn until it was demolished in 1968 for the construction of Canaday Library, which stands on the site today.

Rachel Starry is a third-year graduate student in the Department of Classical and Near Eastern Archaeology. As the Friends of the Library Graduate Intern, she worked with Special Collections staff on the Deanery project.



Bronze sea serpent fountain ornaments

RS: Nancy, you have been working on this project longer than any of us. How did the current work on the Deanery collection begin?

NH: I have been thinking about the Deanery since 2008, when Visual Resources digitized the slides taken shortly before the Deanery was demolished. The images of the Blue



Aerial view of the Deanery, 1960's

Room, the Dorothy Vernon Room, and the veranda overlooking the Deanery Garden showed truly magical spaces. Unfortunately, the slides of individual objects included very little information. After using many College resources, such as the Deanery inventories, the M. Carey Thomas Papers, and archival photographs, I was able to identify many of the objects further. Conversations with curators and other collections staff

led to the idea that perhaps it was time to bring the world of the Deanery into the Bryn Mawr consciousness again.

RS: Much of our time this summer has been spent searching the campus and bringing objects in the Deanery collection back to Special Collections for cataloging and conservation. Ultimately, though, the goal of this project is an exhibition: what are you most looking forward to seeing exhibited?

NH: The exhibition could start with an aerial view of the Deanery, to show how jaw-droppingly huge it was. I'd also like to see Yevgeny Lansere's *Two Camels and Rider*, a Russian bronze whose identification eluded me for a long time. And finally, because the Deanery garden (now the Taft Garden) is at last being renovated, I'd like to gaze at the bronze serpent fountain figures, which I've heard never worked properly and were relegated to storage.

RS: We've certainly re-discovered many treasures this summer. I'm particularly excited about the possibility of seeing objects from the Blue Room on display. The room – M. Carey Thomas' study – was designed with a Japanese theme by Lockwood de Forest, an American artist with a passion for the art of Eastern India who supervised the Deanery's design during the renovation of 1894. The Blue Room was home to some of my favorite pieces in the collection, including a pair of beautiful ceramic barrel-seats and a pair of Tiffany table lamps with lovely cream-colored shades.

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Rachel Starry and Nancy Halli

From the Armory Show to the Present: A Century of Modern American Art from the Collection of John and Joanne Whitney Payson

One hundred years ago, a group of artists organized themselves into the Association of American Painters and Sculptors and created a spectacle that changed the history of art. The 1913 “Armory Show” (because the exhibition was held at the vast 69th Infantry Regiment Armory in New York City) was the first major exhibition of European and American modern art in the United States, introducing artists such as Cézanne, Matisse, Duchamp, and van Gogh to audiences on this side of the Atlantic. At the same time, the exhibition presented the work of American artists as equals in technical ability, art historical knowledge, and artistic innovation. John Sloan, George Bellows, Walt Kuhn, Arthur B. Davies, and Walter Pach were among the American artists exploring social issues, various modes of abstraction, the representation of psychological states, and the persistence of traditional subject matter, just as their European peers were. Museums, scholars, and artists around the world are currently considering the complicated legacy of this event: the connections created between artists, writers, and collectors; the flow of artistic influences between America and Europe; the effect of the show on an already splintered definition of modernism.

This year Bryn Mawr students will join the centennial investigation while creating our Spring exhibition, highlighting works by artists who showed at the Armory as part of a cluster of classes on “Exhibiting Modern Art”, taught by Professor Steven Levine and Art and Artifacts Curator Brian Wallace. The students’ exhibition will be selected from the collection of Joanne ‘75 and John Whitney Payson, who are partnering with the College, the Department of the History of Art, and

Special Collections to give students hands-on experience with art history and museum work through exhibitions, publications, acquisitions, and a range of other events and activities.

The exhibition will present paintings, drawings, sculptures, photographs, and prints by James McNeill Whistler, Maurice Prendergast, William Zorach, and Marsden Hartley – as well as Walt Kuhn, Arthur B. Davies, John Sloan, and other artists involved in organizing the Armory Show. We will also include artists who continue to explore the legacy of modernism through the twentieth century: Berenice Abbott, Peggy Bacon, Isabel Bishop, Paul Cadmus, Jacob Lawrence, Jack Levine, Yvonne Jacquette, and others.

Students will be involved in every part of the planning and execution of the show and the catalog, educational programs, and public events that accompany it. They will travel to New York, Philadelphia, and elsewhere to see public exhibitions and private collections connected to the Armory Show and meet with scholars, curators, and artists connected to the exhibition and its legacy. The students will also share their work via social media hosted by The Archives of American Art and by Special Collections, and in various informal



Clown with White Tie. Walt Kuhn. 1946
Collection of John and Joanne Whitney Payson

forums on campus.

The Paysons’ collection has been tended by several generations of their family, augmented by the acquisition of artists’ estates, by collaborations with art dealers and artists, and refined by work with museums and scholars. In addition to the loan of works for this exhibition, the Paysons have also pledged an extraordinarily generous gift of thirty-one important works of American art. This pending donation, selected in close consultation between the Paysons, faculty, and staff, complements other recent donations of works by modern and contemporary European and American artists. It enhances Special Collections’ ability to support ongoing research by faculty and students, and provides staff and students with the challenges and opportunities that come with working together to investigate, catalog, share, and care for a set of significant objects.

From the Armory Show to the Present: A Century of Modern American Art from the Collection of John and Joanne Whitney Payson will open February 20, 2014, in the Class of 1912 Rare Book Room, Canaday Library.

For more information on the Deanery, visit:
Deanery Collection portfolio in Triarte, the Art & Artifacts
Collections Database: <http://triarte.brynmawr.edu>

Archival photographs in Triptych, the Tri-College Digital
Library: <http://triptych.brynmawr.edu>

A History of the Deanery by Ruth Levy Merriam (1965):
http://repository.brynmawr.edu/bmc_books/7/

Library Conserves Sculpture, Asian Scrolls, and Rare Books

Over the summer Bryn Mawr College's life-size marble sculpture, *Endymion Recumbent*, by William Rinehart, was sent for conservation in the studio of Steve Tatti. The marble was originally purchased in 1874 by Baltimore railroad tycoon John Garrett. It came to Bryn Mawr with Garrett's daughter, Mary, and was on display in the Deanery garden. After an encounter in 1947, when young men spending the night at the Deanery decorated *Endymion* with a mustache, pink cheeks and clothing, the sculpture was placed in storage, where it has remained.



Although the graffiti is no longer evident, the sculpture has dirt ingrained in its surface from many years in an outdoor environment. Conservation will begin with cleaning. Then we will re-examine

the work, determine if surface re-finishing is necessary, and decide about replacing broken elements. We plan to exhibit the sculpture in Carpenter Library when conservation is complete. The conservation treatment was generously funded by an alumna of the college who wishes to remain anonymous.

In June we took a Japanese scroll painting of birds and flowers by fifteenth-century painter Motonobu Kano to Nishio Conservation Studio for a condition report and treatment estimate. The painting was donated to Bryn Mawr College by Elizabeth Gray Vining, Class of 1923. Vining was tutor to the Crown Prince of Japan from 1946 -1950 and



received this scroll as a gift from the royal family.

The preservation program funded by the Friends of the Library has also made a number of restorations possible. We thank Elizabeth de Sabato Swinton '58, for sponsoring William Bradford's *Arctic Regions*, 1873, one of the earliest photographically illustrated books. Mary Wollstonecroft's *Vindication of the Rights of Woman*, 1856, was repaired thanks to the Susan L. Klaus Fund for Book Restoration. We also thank Maxine Lewis '58 for her continuing contributions for the repair and treatment of Chinese and Korean scrolls.

Learn more about how to contribute to the preservation and restoration of Bryn Mawr's collections at <http://www.brynmaur.edu/library/speccoll/preservation/index.html>.

Digital Developments

Tri-Arte Goes Public

Tri-Arte is the online catalog and guide to over 29,000 artifacts and works of art from Bryn Mawr, Haverford, and Swarthmore Colleges. Under development for the last four years, Tri-Arte went public in January – anyone, anywhere in the world, can now use the database for research and exploration. Try it yourself at <http://triarthe.brynmaur.edu/>.

Internet Archive

We are helping to build the future: Many of the rare books we hold in Special Collections are very difficult to access, often available only by traveling to one of a few repositories that have a copy. When we receive a request through inter-library loan and are able to safely scan a rare book for a remote reader, we also upload a pdf to the Internet

Archive, which already has nearly 3 million public domain books. Find everything Bryn Mawr College has contributed to this repository at <http://archive.org/details/brynmaurcollege>.

Alumnae/i Access to Library Resources

Alumnae/i now have free access to two important Library resources: JSTOR, a digital library of more than 2,000 academic journals, dating back to the first volume published, along with thousands of monographs and other materials – 50 million pages and growing; and Mango Languages, practical conversation skills and cultural insight for more than sixty of the world's most popular languages. Log in to Athena's Web and follow the link to "Library Databases."

Welcoming Event for Gina Siesing Features James G. Neal

To welcome Gina Siesing to Bryn Mawr, the Friends of the Library will host a public lecture on academic libraries by Jim Neal, University Librarian at Columbia University. His talk, “The Extinction of the Academic Library, through the Lens of Mel Brooks and Karl Marx,” will be on Thursday, November 21 at 7:30 pm in the Ely Room of Wyndham.

Neal is a frequent and dynamic speaker and writer on academic libraries, with special interests in the changing nature of scholarly communications in a digital world, and defending scholarly fair use of copyrighted works.

Neal is a member of the OCLC Board of Trustees. He serves on the Council and Executive Board of the American Library Association, and previously served on the Board and as President of the Association of Research Libraries,



on the Board and as Chair of the Research Libraries Group (RLG), and on the Board and as Chair of the National Information Standards Organization (NISO).

He is on the Board of the Freedom to Read Foundation and the Board of the Digital Preservation Network. He has served on the Scholarly Communication committees of ARL and ACRL, and as Chair of the Steering Committee of SPARC, the Scholarly Publishing and Academic Resources Coalition, and is on the Board of the Columbia University Press.

Neal was selected the 1997 Academic Librarian of the Year by the Association of College and Research Libraries and was the 2007 recipient of ALA’s Hugh Atkinson Memorial Award and the 2009 ALA Melvil Dewey Medal Award.

Undergraduate Interns

Samone Rowe, ‘14

Summer with Special Collections

With my final year of college rapidly approaching, I have been thinking about how I would apply my History of Art degree after graduation. Because attending a liberal arts college has equipped me with a wide variety of skills, narrowing the list of potential careers is rather arduous. Thank goodness for my position this summer in Bryn Mawr College’s Special Collections, as I have had the opportunity to explore a myriad of job types surrounding the visual arts.

On Mondays and Tuesdays, I devote my time to working in the Arts and Artifacts Collection. This summer, the department is gathering items around campus that once belonged to President M. Carey Thomas and her partner, Mary Garrett, in hopes of creating an exhibit about the Deanery, the women’s residence for many years. They collected an astounding number of precious items for their home – chairs, tables, dressers, prints, vases, lamps, and much more. Working alongside fellow students, both at the undergraduate and graduate levels, has provided me with a great amount of experience handling art and decorative

objects. Additionally, we’re responsible for photographing, measuring, and inputting information to be viewed on TriArte, the TriCo’s art database. Our responsibilities, particularly photography, are exciting and new, and I’m ever-so-grateful for the experience.

Read more at <http://specialcollections.blogs.brynmawr.edu/2013/08/07/spending-the-summer-with-special-collections/>



Undergraduate Interns

Elizabeth Reilly, '14

Bryn Mawr at the World's Fairs

Bryn Mawr's Special Collections has an interesting set of posters and prizes from many world's fairs, but the bulk of the posters come from the Louisiana Purchase International Exposition of 1904, held in St. Louis. You might recognize this fair's name from the movie musical, *Meet Me in St. Louis*, starring Judy Garland. This fair commemorated the centennial of the 1803 land purchase, focusing on themes of imperialism and technological advancements. It was also the first fair to have an entire building dedicated to education and social issues, the Palace of Education and Social Economy, which is where Bryn Mawr's installation was. The fair ran from April to December of 1904, attracting approximately 20 million visitors.

In this day and age, fairs and expositions seem obsolete, so what's the big deal about Bryn Mawr at a fair?



Today, thanks to social media, ideas, writings, and images can be spread around the world in a matter of seconds. But in the past, world's fairs and expositions served as gathering places for these ideas, inventions and people from all over the globe, so it was important to have

an exhibit at one of these international fairs. M. Carey Thomas helped to design Bryn Mawr's exhibit for the fair to promote the value of women's education.

Read more at <http://specialcollections.blogs.brynmawr.edu/2013/07/22/exhibition-posters-in-bmcs-special-collections/>

Calendar

Beneath the Printed Pattern: Display and Disguise in Ukiyo-e Bijinga

September 25 – December 20, 2013

Wednesday, September 25, 2013, 4:30 pm

Lecture: Julie Nelson Davis. "Reading Pictures of Beauties"

Carpenter Library B21

Opening & Reception

Class of 1912 Rare Book Room, Canaday Library

Developing the "Beneath the Printed Pattern" Exhibition

Tuesday, October 22, 2013, 4:30 pm

Informal gallery talk: Exhibition curator Anna Moblard Meier

Class of 1912 Rare Book Room, Canaday Library

Created Equal: America's Civil Rights Struggle.

Thursday, November 14, 2013, 4:30 pm

Film screening and discussion

Thomas Great Hall

James G. Neal, University Librarian, Columbia University

Thursday, November 21, 2013, 7:30 pm

Lecture: "The Extinction of the Academic Library, Through the Lens of Mel Brooks and Karl Marx"

Ely Room of Wyndham

From the Armory Show to the Present: A Century of Modern American Art from the Collection of John and Joanne Whitney Payson

February 20 - June 1, 2014

Thursday, February 20, 2014

Opening & Reception

Class of 1912 Rare Book Room, Canaday Library

Andrew McClellan

Thursday, March 20, 2014, 5:00 pm

Lecture: "Making Museum Men: Harvard's Fogg Art Museum Between the World Wars"

Carpenter Library B21

Dr. Andrew McClellan is Professor of Art History at Tufts University and is the author of *The Art Museum from Boullée to Bilbao*, *Art and Its Publics: Museum Studies at the Millennium*, and *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris*.

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