

Bryn Mawr College
Scholarship, Research, and Creative Work at Bryn Mawr
College

Mirabile Dictu: The Bryn Mawr College Library
Newsletter

Bryn Mawr College Publications, Special
Collections, Digitized Books

2012

Mirabile Dictu: The Bryn Mawr College Library Newsletter 15 (2012)

Bryn Mawr College Library

[Let us know how access to this document benefits you.](#)

Follow this and additional works at: <http://repository.brynmawr.edu/mirabile>

Custom Citation

Mirabile Dictu: the Bryn Mawr College Library Newsletter 15 (2012)

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College. <http://repository.brynmawr.edu/mirabile/15>

For more information, please contact repository@brynmawr.edu.

Mirabile Dictu

The Bryn Mawr College Library Newsletter



*Guards of the Walls. Moshe Elazar Castel. 1990
Gift of Jacqueline Koldin Levine '46 and Howard H. Levine*

Fall, 2012

Issue 15

From the Director:

Table of Contents

From the Director	2
Calendar	3
Conversations	4
Exploring Women's Educational History	6
Robert Darnton Speaks	7
Lisa Kereszi	7
Helen Chapin Books and Scrolls	8
Special Collections Artist Project	9
Digital Developments	10
More from the Blog	11
Jeannette Piccard Papers	12
Conservation	12

Friends of the Library Board Members 2012-2013

Teresa Wallace '79, Chair
Alexa Aldridge '57
Judith L. Bardes '53
Sandra Berwind MA '61, PhD '68
Jeannine Cattie, MA 2008
Michèle Cahen Cone '51
Susan King '86
Margery Lee '51
Maxine Lewis '58
Elisa Tractman Lewis 1995
Joanna Semel Rose '52
Steven D. Rothman
Mary Scott MA '86 (Emerita)
Barbara Teichert '75
Jane Miller Unkefer '55
Trina Vaux
Richard Wright

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

Dear Friends of the Bryn Mawr College Library,

This will be my last letter to you. As of January, I am to be the Executive Director of the Association of Research Libraries. I have spent fifteen of the happiest and best years of my life serving the College we all love. It was such a joy to come back home, after a dozen years away from my life at Bryn Mawr as a graduate student. Bryn Mawr took me in as a part-time student: it was the mid-1970s; I had a library job; the economy was not in much better shape than it is now; and I felt I could not give up my job to study full-time. I don't know this for a fact, but I have always suspected that Bryn Mawr was the only elite college/university that would allow me to start out part-time because it was at its heart a women's institution that understood that people have lives with multiple responsibilities and diverse constraints, and it let me in.

And then it won me over: the first time we met as a group of students, faculty members sat us down in the Dorothy Vernon Room and told us that there was little chance that, with the economy the way it was, we would get tenure-track teaching jobs. The only reason that we should be studying history, they said, was because of a deep love of learning. They were blunt and they were right. I am glad I came and glad I stayed and glad I got to return. And now I move on but not really away. The Association of Research Libraries is the organization that represents the 125 largest and most prestigious libraries in the country and it can play an important role in the debate over the future of the library. In the role of Executive Director I will do what we



Read more about this owl on page 12.

do every day at Bryn Mawr – care about the future of higher education and try to make it better. What will be the fate of the world's greatest cultural repositories in an era with an astounding rate of change? How will research be supported, and how will its results be preserved and challenged and rewritten in this analog/digital mash-up that we are living through together?

I leave the College with a strong Information Services Department filled with dedicated, highly skilled individuals who serve the College well. Eric Pumroy will take over in the interim until a successor is chosen. Those of you who already know him know a good and wise man, of deep knowledge, with finely honed administrative skills. Eric has a warm sense of humor and an abiding affection for this College, and is respected and admired by the entire staff of Information Services. He has been doing some amazing work of late. He and two faculty members just came back from England where they sorted through a fabulous children's book collection which we trust will be given to the College. It is an astonishingly rich and powerful and valuable resource that complements what we already own and it will make us a center for the study of children's literature, a growing field of scholarly and student interest.

We are working on our own ideas for the library of the future, shaped by doing anthropologically-inspired research centered on how students are using it and want to see it changed. And in early September we were honored by, and honored, one of the College's most fabled trustees and a great Friend of the Library, Jackie Levine '46, and her husband Howard. They have given us their grand collection of prints and drawings, a tiny fraction of which you will see in a dazzling display if you can join us before the middle of October. At the event, Jackie and Howard and Pat McPherson and Kim Cassidy, our Provost, all spoke of their love and affection for the students of Bryn Mawr. I will miss Jackie and Howard and all of the Friends of the Library – but I won't be going too far away, which is something none of us ever manage to do.

I want to thank two very special people for the hard and good work they have done on behalf of the Friends: Mary Scott and Teresa Wallace. Mary pushed us towards becoming a more energetic and engaged organization and Teresa has been the guiding spirit in a period of extensive growth of our collections, our publications and exhibitions, and our public programs. She was the co-initiator, key supporter, and the source of the ideas that led to the 125th Anniversary of the College. She is a staunch and steadfast and generous proponent of the Library and the College and

Calendar

Conversations: Selected Works from the Jacqueline Levine '46 and Howard Levine Collection

September – October 14, 2012

Lecture: Rena Hoisington

Opening & Reception: Thursday, September 13, 2012

Gallery Talk with Curators: Thursday, October 11, 2012.

5:00 pm

Docu-Commencement

October – December, 2012

Artists' Talk & Reception: Thursday, October 25, 2012

Friends of the Library Featured Speaker

Robert Darnton. *Digitize, Democratize: Libraries and the Future of Books*: Thursday, November 8, 2012, 7:30 pm

Lecture and Book-signing

Lisa Kereszi: Monday, November 19, 2012. 5:00pm

Taking Her Place

January – May, 2013

Lecture: Helen Horowitz. *Reading, Writing, Arithmetic...and Power: Education as Entry to the World*

Opening & Reception: Monday, January 28, 2013

Lecture: Elaine Showalter: Thursday, April 18, 2013

Best of the Blog

One good way to keep up with developments in Special Collections is to read the department's blog. Short articles, often written by students working in the collections, offer news, insights, and fun facts about our holdings. You will find excerpts from the blog scattered through *Mirabile*, in boxes like this one. Please find us as well at <http://specialcollections.blogs.brynmawr.edu/>.

has been and will continue to be, for me, a source of advice and good counsel. They are real friends: of the Library, of the College, and, I am proud to say, of me and my family. Thank you, Mary and Teresa.

Elliott Shore

September 2012

Conversations

Brian Wallace

Conversations: *Selected Works from the Jacqueline Koldin Levine '46 and Howard Levine Collection*, this year's first exhibition, celebrates an important gift and indicates the extent to which that gift provides new opportunities and new challenges for students, faculty, and visitors. Over the course of twenty years, Jacqueline and Howard Levine assembled an unparalleled collection of works on paper by nineteenth and twentieth-century artists. Each print or drawing, whether by an acknowledged master or a less well known practitioner, exemplifies the tensions between tradition and innovation that enliven many compelling artworks. In the same way the collection overall, with its focus on works from the last hundred years or so, enlivens, and also benefits from proximity to, the College's existing collection of thousands of prints and drawings.

These connections have been very much on our minds as we talked to the Levines, transported their gift, and began the extensive work which Special Collections staff and students have been performing. Since the collection arrived in June, nearly five hundred individual works have been inventoried, researched, attributed, measured, catalogued, photographed, and placed in appropriate containers in collections storage. Experts in the fields of printmaking and paper conservation have been consulted on works that present special challenges in terms of identification or condition. Their recommendations have been prioritized and, in a growing number of cases, implemented. These activities illustrate the process by which any academic museum adds objects to its permanent collection: donors, students, staff, faculty, and

outside experts working together to document, categorize, and make available culturally resonant objects.

Even as that process has continued, students and staff, charged with creating an exhibition in just two months, sifted carefully through the works and the ever-growing inventory, looking for thematic, formal, medium-based, and other connections between and among the many works. We wanted to display the breadth of the Levine Collection, but we were also aware that we were working with the very conceptual building blocks of the history of art: the use of formal and narrative means to convey intimacy and distance, the overlaps among, and the gaps between, representation and abstraction, the figure as image and metaphor, visual strategies with which artists convey psychological and other states.

The conversational format of the exhibition – the emphasis on connections between works, ideas, and people – was chosen in homage to Jackie and Howard Levine. The Levines, as the intertwined diversity and consistency of their collection makes clear, developed that collection as part of an ongoing conversation – a conversation that will continue in this exhibition as well

as in future research, discovery, and enjoyment.

The very center of gravity of Bryn Mawr College's extensive collection of works on paper – a collection of prints and drawings used by many students, faculty, and outside researchers every year – has shifted due to the generous donation to the College of the hundreds of prints and drawings that make up the Jacqueline Koldin Levine '46 and Howard Levine Collection.



Jacqueline and Howard Levine with exhibition curators, Brian Wallace, Maeve Doyle, and Hyounggee Kong at the opening reception

Conversations, on view in Canaday Library, opened September 13 with a public lecture by Rena Hoisington, Associate Curator of Prints, Drawings, and Photographs at the Baltimore Museum of Art: “Contemporary Artists and Traditional Printmaking Techniques.” A reception honoring the Levines followed. The exhibition is open September 10 – October 14, 2012 in the Class of 1912 Rare Book Room, Canaday Library. Exhibition hours are: Daily 11 am – 4:30 pm (open Wednesdays until 7:30 pm).



Susana. Francisco Amighetti. 1986. Color wood engraving

There will be an informal gallery talk with exhibition curators Maeve Doyle, Ph.D. Candidate, History of Art, Hyoungge Kong, History of Art 2013, and Brian Wallace, Curator for Art and Artifacts, on Thursday, October 11, 2012, at 5 pm in the exhibition gallery.

Brian Wallace was named Curator and Academic Liaison for Art and Artifacts in December, 2011; since that time, he has been working with students, faculty, and staff to foster greater use of and access to the objects, projects, and programs administered by Special Collections.

Prior to his appointment at Bryn Mawr, Wallace was Curator at the Dorsky Museum at SUNY New Paltz, where he oversaw exhibitions, publications, artist residencies, public art projects, commissions, and collaborations; before this, he was Director of Exhibitions at the Paley and Levy Galleries at Moore College of Art & Design in Philadelphia from 2003 to 2006, Curator at the Seattle, WA-area Bellevue Art Museum from 1997 to 2002, and Curator/Collection Manager at the Computer Museum, Boston, from 1989 to 1994.

Wallace earned a BA from Ithaca College and an MA at Bard College’s Center for Curatorial Studies; he has served on the College Art Association’s Museum Committee and has just joined the board of directors of the Association of Academic Museums and Galleries as member-at-large for museum studies.

Conversations with the Past: Amighetti’s *Susana*

An art historian is in many ways a detective. Works of art are rarely explicit about their origins or the intentions of their makers; it’s up to us to reconstruct the historical context. I’m sure I’m not alone in sometimes imagining my research as a criminal investigation when I’m hot on the heels of an elusive document or picture. But one doesn’t need the comparison to a Sherlock Holmes adventure to heighten the sense of triumph at the moment of discovery.

In planning *Conversations*, we had a lot of detective work ahead of us. One of the most striking works in the collection – by Costa Rican artist Francisco Amighetti – offered me a juicy clue as to how to understand it. The image shows a naked woman restrained within the clutches of three grotesque, lecherous figures, and the pencil inscription beneath the wood engraving titles the work “Susana”.

The image alone presents a nightmarish scene, reality stripped to black, white, and red, space reduced to a spare landscape at the last moments of sunset, figures overrun by the driving forces of sexual desire and fear. The name “Susana” adds a layer to this dark fantasy by connecting it to narrative – the biblical story of Susanna and the Elders...

Maeve Doyle, PhD candidate in History of Art, and Friends of the Library graduate intern

More at <http://specialcollections.blogs.brynmawr.edu/2012/08/27/conversations-with-the-past-francisco-amighetti-susana-2/>

Exploring New Vistas in the Digital World of Women's Educational History

After a year of intensive work, The Albert M. Greenfield Digital Center for the History of Women's Education is publicly launching its website in early October. Under the direction of Jennifer Redmond, who holds a PhD in women's history from Trinity College Dublin, the team has been building an information-rich resource that can be used by scholars in the US and across the world with free, open access to materials on the web relating to the history of women's education. You can view our site at <http://greenfield.brynmawr.edu>.

We have digitized exceptional resources from Special Collections and built partnerships with other colleges to feature their original holdings; Barnard and Berea Colleges have provided material illuminating issues of diversity, workers' education, gender, class, and race. We have also featured some Seven Sisters' early entrance examinations.

Last year we partnered with the Friends of the Library in an undergraduate essay competition, asking students to consider the relevance of single-sex education in the twenty-first century. The winner was Kai Wang 2014 and her essay can be read on our blog, *Educating Women*, at <http://greenfield.blogs.brynmawr.edu/> where you will find a range of posts about our work. The essay competition will run again this year with the theme 'Transformations: How has the Bryn Mawr College experience made you the person you are today?' This year's competition is open to current students and alumnae: the student prize is \$500; the alumna prize will be a gift pack including a copy of *Offerings to Athena* and other fun items. All entrants will have the chance to have their work published on the website. Further details, including terms and conditions of the competition, can be found on the site.

Our site contains a growing number of digital exhibitions which guide the user through historical materials selected to explore different themes. A recent

exhibition was created by Evan McGonagill 2010, a new research assistant at the Center, on the family, life, and career of alumna Margaret Bailey Speer '22, based on our extensive collection of her papers. Speer had a fascinating life: after earning her BA she spent nearly twenty years at the Women's College at Yenching University in Peking, where she taught English literature and eventually served as Dean. In addition to this presentation of the Papers, in-depth blog posts explore her experiences in women's higher education at home and abroad.

The Friends of the Library Spring 2013 exhibition will be based on the work of the Center, and will focus on the history of women's education. *Taking Her Place* will run from January through Alumnae Reunion Weekend. The exhibition launch on January 28, 2013 will include a lecture by Helen Lefkowitz Horowitz, Professor Emerita at Smith College, a renowned scholar in the field and a member of our Advisory Board. Later in the semester Professor Elaine Showalter '62, Avalon Foundation Professor Emerita at Princeton University, will also speak. There will be other public events throughout the Spring, announced by postcard and on the Special Collections Facebook page.

The Center also enjoyed a successful partnership with

Temple University as part of National History Day Philly. This award-winning program allowed us to host three Temple University pre-service history teachers who created lesson plans based on our material and hosted on the Center's site. Our next three Temple students have already begun researching our holdings. We are excited to be involved in the promotion of women's history topics in high schools and will be announcing more details through blog entries by the Temple students in the coming semester. Please visit the site and give us your comments on this and other initiatives the Center is involved in. Your support, ideas, comments and queries are always welcome!



Ladies' Home Journal, June, 1913.

Robert Darnton Speaks on Digital Collections

The featured Friends of the Library speaker this fall will be Robert Darnton, Director of the University Library at Harvard and one of the preeminent scholars of France in the eighteenth century. His articles on ebooks and the proposed Digital Public Library of America in the *New York Review of Books* over the last two years have made him the most influential and widely read figure on the future of books, scholarship, and academic libraries.

Professor Darnton's lecture will be Thursday November 8th at 7:30 pm. The title of his lecture is *Digitize, Democratize: Libraries and the Future of Books*. Announcements with additional information will be forthcoming closer to the event.

Robert Darnton taught at Princeton from 1968 until 2007, when he became Carl H. Pforzheimer University Professor and Director of the University Library at Harvard. He has served as a trustee of the New York

Public Library and as president of the American Historical Association. Among his honors are a MacArthur Prize Fellowship, a National Book Critics Circle Award, election

to the French Legion of Honor, and the National Humanities Medal conferred by President Obama in February 2012. He has been a member of the Digital Public Library of America Steering Committee since its founding in 2010.

He has written and edited many books, including *The Business of Enlightenment: A Publishing History of the Encyclopédie*, *The Great Cat Massacre and Other Episodes in French Cultural History*, and *The Forbidden Best-Sellers of Pre-Revolutionary France*. His latest books are *The Case for Books* (2009), *The Devil in the Holy Water, or The Art of Slander in France from Louis XIV to Napoleon* (2010), and *Poetry and the Police: Communication Networks in Eighteenth-Century Paris* (2010).



Lisa Kereszi

Lisa Kereszi (born in Chester, Pennsylvania in 1973) recently published *Joe's Junkyard*, an extended photographic essay that traces the course of her family's junkyard business in West Chester, PA. Kereszi earned photography degrees at Bard College and Yale University, and now teaches at Yale, where she is chair of the undergraduate photography program. She photographed (and collected photographs by family members of) the junkyard before, during, and subsequent to her studies with Stephen Shore and Larry Fink, her apprenticeship with Nan Goldin, and the success of her first book and exhibitions. The book is an unsentimental but tender portrait of people, places, and the inevitability of change.

Kereszi will give an illustrated lecture on her two decades of photographic work, paying particular attention to *Joe's Junkyard* and other recent projects, and to the two large photographs she recently donated to the College. A booksigning and reception will follow the lecture.

Lisa Kereszi lecture and booksigning
Monday November 19

(Copies of *Joe's Junkyard* will be available for sale.)



Pop Pop's Tow Truck. Lisa Kereszi. 2001. Chromogenic print

Helen Chapin Collection Books and Scrolls Conserved and Cataloged

Advice books on ethical conduct, histories of China and Korea, and guides to painting and calligraphy are among the more than 400 Chinese and Korean books from the Helen Burwell

Chapin Collection that were cataloged last year, thanks to support from Friends of the Library Board member Maxine Lewis '58. In addition, cataloging was completed on the 233 scrolls in the Chapin Collection, and several of the most important scrolls are currently being conserved.

The Chapin collection of Chinese books consists of 364 titles. While many of them were published in

the late nineteenth and early twentieth centuries, the earliest book dates from 1592, and nearly a quarter were printed prior to 1800. The cataloging was done by Dr. Yanhong Wu, Research Associate in the Department of East

Asian Studies and a scholar of Chinese books. The collection also contains fifty works from Korea, and while it is a small collection, it contains a number of sixteenth and seventeenth-century books and some important illustrated works connected with the royal family, including a four-volume work documenting the celebration marking the Dowager Queen's eightieth birthday in 1885. The image below records a dance performance which was part of the festivities.



Huachuanerji (Second collection of painting techniques), 1701, focuses on classic Chinese painting techniques as illustrated in orchid, bamboo, plum flower, and chrysanthemum painting

National Library of Korea Rare Book Specialists Visit Bryn Mawr

Two Rare Book Specialists from the National Library of Korea spent the day in the Bryn Mawr Special Collections on Wednesday, November 2, 2011 examining and photographing fifty rare Korean books. Hye-Eun Lee and Ji-Hee Han were spending the week in the United States to work on the Korean collections at Princeton and Bryn Mawr, and were accompanied to Bryn Mawr by Hyoungbae Lee, the Korean Studies Librarian at Princeton. Bryn Mawr acquired its Korean book collection through a bequest in 1950 from Helen Burwell Chapin, Class of 1915. Chapin was an expert in Asian art, and spent many years in China, Japan, and Korea studying and collecting books, scrolls, and other art works.

Even though Bryn Mawr's Korean book collection is a small one, many of the books were printed with metal-cast type, a format reserved for important publications, often ones connected with the royal family. A number of the books are quite early, including a sixteenth-century collection of Buddhist sutras, and many of them contain illustrations. Hye-Eun Lee and Ji-Hee Han are cataloging and doing further research on the books at Bryn Mawr, and will add information about Bryn Mawr's holdings to the National Library of Korea's catalog of rare books.



More at <http://specialcollections.blogs.brynmawr.edu/2011/11/23/national-library-of-korea-rare-book-specialists-visit-bryn-mawr/>

Special Collections Artist Project

Bryn Mawr Special Collections staff, along with more than a dozen student ambassadors and many faculty and staff collaborators, are currently developing *Docu-Commencement*, an upcoming exhibition of new works by four artists whom the College hosted for 24-hour residencies spanning 2012 Commencement and move-out day. The participating artists are printmaker and textile artist/sculptor Kay Healy (Philadelphia), new media/installation artist James Johnson (Philadelphia), hand-drawn animation artist Jennifer Levonian (Philadelphia), and large-format film and digital photographer Gilbert Plantinga (New York). On Thursday, October 25, artists' talks and a reception will mark the opening of an exhibition of selected artworks developed in response to the intensive residency period; the works will be on view in the Class of 1912 Rare Book Room in Canaday Library and elsewhere on campus.

The project is designed to connect members of the general campus community with the work of visual artists, to provide sustained access to a cross-section of contemporary art practice to students and faculty in the arts and humanities, to engage with regional and national contemporary artists, and to generate new visual perspectives on the fundamental mission of the college.

Initial studio meetings with the artists indicate that each one, albeit in different ways, has been powerfully affected by the connections between the unique experiences of individual students and the continuity embodied in the long-standing rhythms of the academic institution to which those students belong, even as they depart it. For example, Gilbert Plantinga (who had to explain more than once that his large tripod-mounted box is, indeed, a camera) captured images of utterly contemporary women contemplating traditional symbols of connection to history – symbols that also conjure the future in which some of these women will make history. Similarly, but in a different emotional register, Jennifer Levonian, who works with digital photography, laptop audio tools, and watercolor on paper (and who, when she cuts and pastes, uses a pair of actual scissors), is winnowing a large group of anecdotes and images down into a tightly edited, yet seemingly loose, animation that encapsulates the four-year college journey of a fictitious student.

Embedded in familiar events and powerful rituals, the project, with familiar and unfamiliar subjects, perspectives, and techniques, addresses notions of institutional and individual identity, challenges distinctions between photojournalism, photography, and fine art, explores endurance, duration, collaboration, process, and production as art issues, and exemplifies the range of intention, control, and freedom inherent in relationships between institutions and individuals.



Emily with Lizards in Denbigh Common Room. Gilbert Plantinga. 2012. Archival pigment print

Kay Healy – A Closer Look

Healy, who works out of a studio space in South Philadelphia, and who recently debuted a long-term installation artwork at the Philadelphia airport, focuses her work on textiles and printmaking. The emphasis of her work is on the relationships between sociological differences, such as class, sexuality, and race and individual memories. With these materials, and through these relationships, Healy ponders whether or not it is possible for one to truly return home. This question holds particular importance for Bryn Mawr, as many students call this campus “home” after their time in college ends.

Healy intends to show her work in and outside of Canaday Library. While she is still pursuing a number of different possibilities, Healy is looking at installing an 8-foot wide replica of an orange couch she saw in Goodhart on Canaday’s walls. Televisions around campus may play a stop-action film of a similar orange couch being consumed by a garbage truck. Outside, silkscreened replicas of furniture will be placed on various buildings throughout campus. The decay of these replicas will be closely observed, and may have an appearance in both the exhibition and the daily lives of Bryn Mawr students...

Christina Lisk (Bryn Mawr 2014) is one of 15 student ambassadors participating in *Docu-Commencement*.

More at <http://specialcollections.blogs.brynmawr.edu/2012/08/30/special-collections-students-and-living-artists/>

Digital Developments

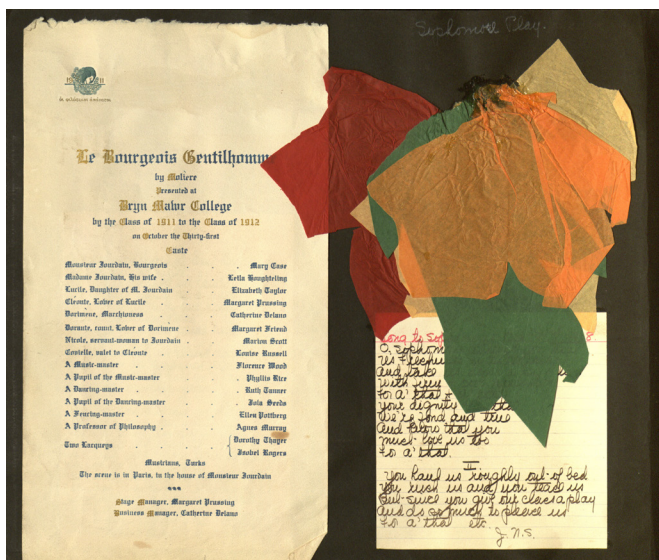
Digitization efforts have been heating up in Special Collections over the past year, and items from the collections can now be found in many digital repositories: Bryn Mawr's commitment to open access means materials in our digital repositories are freely available to the general public. For more information on these digital initiatives, please contact Cheryl Klimaszewski, Digital Collections Specialist, at c klimaszew@brynmawr.edu.

Scholarship, Research, and Creative Work at Bryn Mawr College (repository.brynmawr.edu)

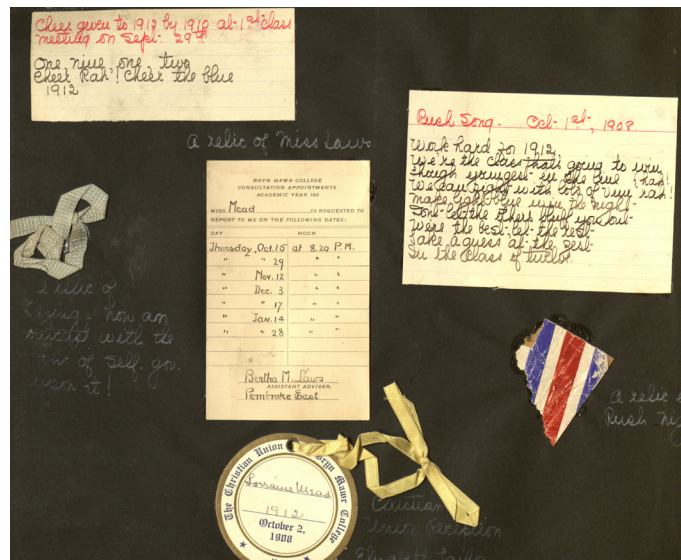
This open access repository highlights the intellectual output of the college. It includes faculty and staff research and publications as well as archival and visual materials. Camilla MacKay, Head of Carpenter Library for Art, Archaeology, Classics, and Cities, is leading a team of staff and students to build this collection.

The Greenfield Center and the Internet Archive

Much of our recent digitization has been spurred by the work on the Albert M. Greenfield Digital Center for the History of Women's Education (see story on page 6). Generous funding by the Albert M. Greenfield Foundation has allowed us to take advantage of Alfred P. Sloan Foundation grant-subsidized scanning through the Lyris Mass Digitization Collaborative. This means that many of our materials also appear in the Internet Archive (archive.org/details/brynmawrcollege): *Alumnae Bulletins* (1921-1940), yearbooks (through 1949), annual reports, college calendars and catalogs, and literary magazines and student publications (*The Lantern*, *Fortnightly Philistine*, *Tipyn o'Bob*, *Counterpoint*, *The Title*). The collection at the Internet Archive also includes volumes from the Rare Books & Manuscripts collections.



Pages from the scrapbook of Lorraine Mead Schwable, Class of 1912, included in the Album Collection



Triptych (triptych.brynmawr.edu)

This Tri-College Special Collections digital repository holds items from Bryn Mawr's rare books and manuscripts, college archives, and visual resources collections. Materials you can find in this repository include:

Indexes to the M. Carey Thomas Papers and to the College News in Bryn Mawr College Finding Aids – http://triptych.brynmawr.edu/cdm/landingpage/collection/BMC_Finding

Bryn Mawr College Scrapbook and Photo Album Collection – http://triptych.brynmawr.edu/cdm/landingpage/collection/BMC_scrpbks

Bryn Mawr College Photo Archives – http://triptych.brynmawr.edu/cdm/landingpage/collection/BMC_photoarc

More from the Blog

Lockwood de Forest at Bryn Mawr College

Among the numerous holdings of the College's Special Collections is an impressive and historically important assortment of furniture and decorative fixtures designed by the artist Lockwood de Forest. The value of de Forest's pieces lies not only in their intrinsic beauty and status as fine examples of the East Indian Craft Revival but also in their inextricable link to the history of the College. More than a century has passed since these objects were first incorporated into the fabric of the Bryn Mawr campus and for much of that time many have been used and reused in the capacity for which they were originally intended, namely as furnishings for various public spaces. As a result of their prolonged service to the community and the frequent shifting of their locations on campus, records for many of the de Forest pieces remain incomplete. In an effort to remedy this situation, Special Collections staff and student workers have embarked upon a project to inventory and catalog the College's holdings of Lockwood de Forest furniture and decorative objects.

De Forest's relationship with Bryn Mawr College spanned several decades, from the mid-1890s to the mid-1910s. In 1894, M. Carey Thomas, who had served as Dean of the College since 1885, became its second president and her residence, known as the Deanery, underwent significant renovation. The original five-room wooden farmhouse, located on the site now occupied by Canaday Library, was expanded and remodeled in order to meet the growing needs of the new president. Thomas called upon de Forest to decorate the interior spaces of the newly enlarged Deanery...

Joelle Collins, Ph.D. Candidate, Department of Classical & Near Eastern Archaeology

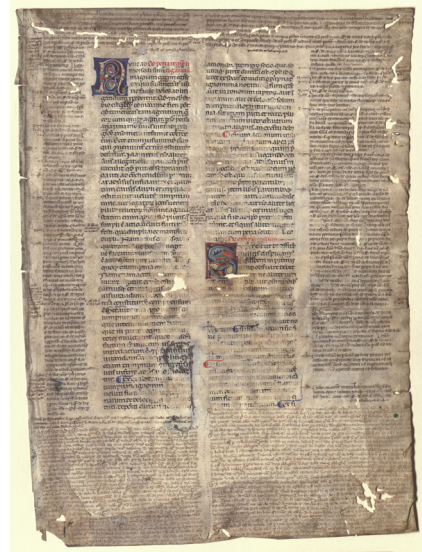
More at <http://specialcollections.blogs.brynmawr.edu/2012/05/09/lockwood-de-forest-at-bryn-mawr-college/>



Lockwood de Forest Pierced Brass Appliqué

Bryn Mawr College's Single Leaf Manuscripts Collection Digitized

Special Collections holds nearly two hundred single leaves of parchment, paper, or papyrus containing manuscript text. Many of these leaves are merely portions of whole works from which they were separated at an earlier time. Others are complete documents. Previously, incomplete records of our manuscripts existed only on



13th-century Italian manuscript, Code of Justinian.

paper, making it difficult to access the unique information contained in each manuscript. Now scholars and researchers can search for manuscripts and view information about each document or text online. We have also created high quality digital images of these manuscripts to allow them to be viewed remotely and ensure their partial survival in the event that they deteriorate further or are destroyed by the malice of time. The database will be made public this fall.

The Single Leaf Manuscripts Collection consists of manuscripts in a variety of languages. They were given to the library by a number of generous donors, including Felix Usis, Howard Lehman Goodhart, Phyllis Goodhart Gordan, Doreen Canaday Spitzer, and Mariam Coffin Canaday. Most of the manuscripts are medieval, originated in Europe, and concern religious or legal subjects. But the collection also contains Greek, Arabic, and Coptic papyrus fragments, some of which may date to as early as the first and second century CE, and French, English, and American documents that date from the sixteenth to the twentieth century CE...

Jennifer Kay Hoit, Ph.D. Candidate, Department of Greek, Latin & Classical Studies

More at <http://specialcollections.blogs.brynmawr.edu/2012/09/18/bryn-mawr-college-s-single-leaf-manuscripts-collection-and-the-last-will-and-testament-of-finas-de-sancto-cirico/>

Jeannette Ridlon Piccard 1918 Papers

Even among many remarkable graduates of the College, Jeannette Ridlon Piccard 1918 stands out. She was the first woman licensed to pilot a balloon in the US, and the first woman to enter the stratosphere (with a flight that reached 57,559 feet). She served as a consultant and lecturer for NASA's Manned Spacecraft Center from 1964-1970 (the photo to the right is a NASA publicity shot). At the age of 79 she was ordained as a priest in the Episcopal Church, one of the "Philadelphia Eleven" – the first ordained female priests.



This summer, the College received a gift of some of Piccard's papers from her granddaughter, Elizabeth Piccard '79. There are a variety of personal papers, fascinating records of Jeannette's ballooning experiences and her work with NASA, and religious writings and correspondence which offer insights to her character. In one letter, Piccard writes, characteristically, "I'm not asking you to let me preach. Frankly, I detest preaching and especially my own."

The collection will serve as a resource for students and scholars of women's history, illuminating through one life the remarkable social changes of the twentieth century.

Conservation: A Permanent Part of a Permanent Collection

As part of our care for the collections, fine art, artifacts, rare books, and other materials are sent to specialists for treatment. During Spring of 2012 seven objects from the art and artifact collections were sent to the Conservation Center at NYU's Institute of Fine Arts. Four Greek pots from the Archaeology collections were conserved during the Spring and Summer by Julie Baker, a local objects conservator with the Art Conservators Alliance. In addition, the Conservation Center for Art & Historic Artifacts in downtown Philadelphia frequently repairs bindings and restores pages in our most important books, and restores damaged prints.

An exhibition of thirteen recently conserved objects will be on display in Canaday Library in the Coombe Suite on the second floor through the Fall. These will include an important landscape – a photogravure – by photographer Edward Curtis that had been attacked by insects; a work by esteemed painter Romare Bearden that had suffered abrasion and minor paint loss; Roman glass; Greek and Peruvian ceramic objects; and the magnificent *Campi Phlegraei*, the densely illustrated 1776 book recording Sir William Hamilton's observations on volcanoes.

The Moche effigy spout and handle jar depicting an owl (Peru, ca. 200 – 700 CE) at right was among the objects conserved at NYU. Among other conservation and stabilization procedures, an old repair to the hole near the owl's left eye (see "before" photo on page 2) was cleaned up and replaced with modern, inert materials, and the repair toned with earth pigments to match the original.



**FRIENDS
OF THE LIBRARY**
AT BRYN MAWR COLLEGE