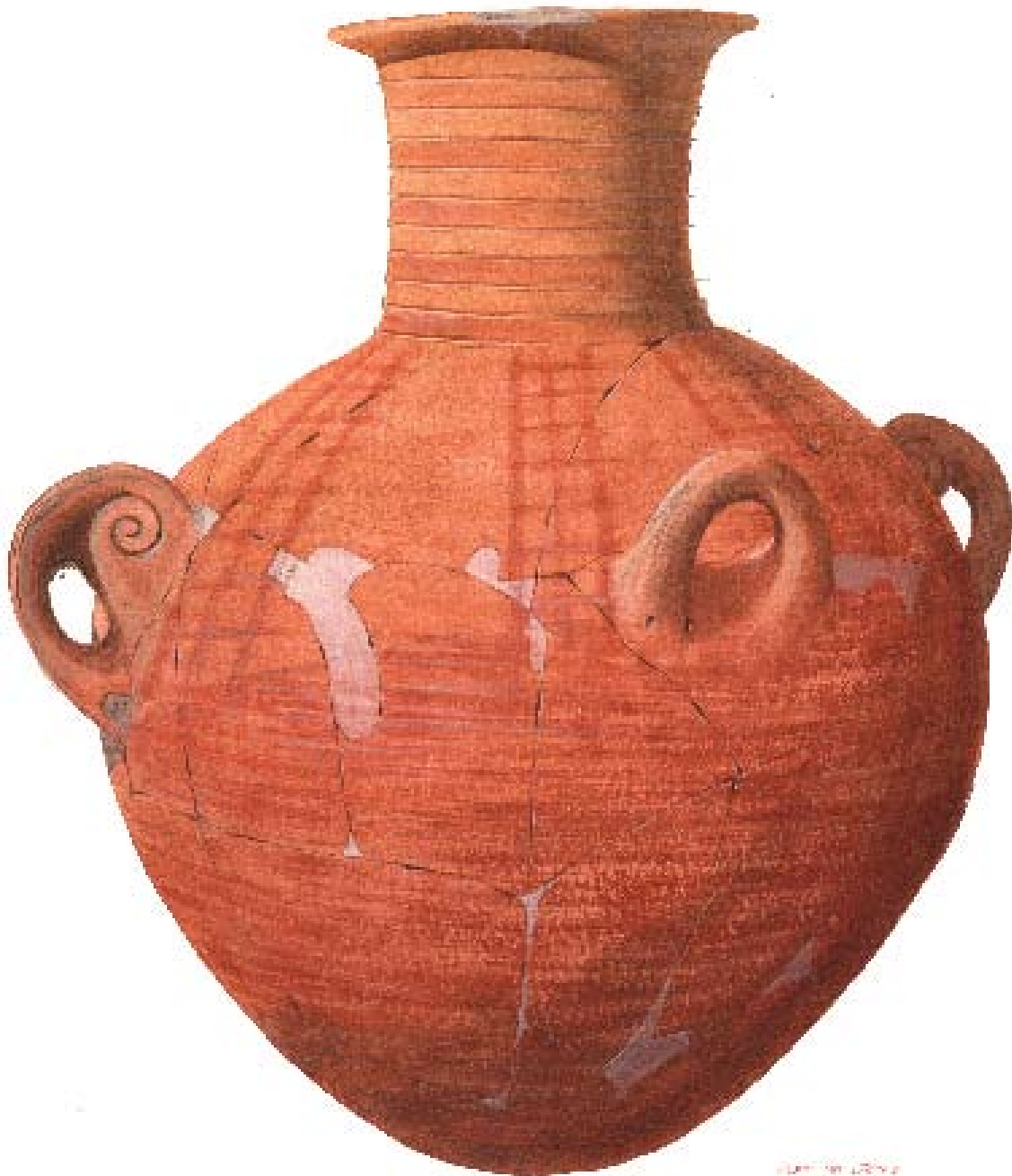


Mirabile Dictu

The Bryn Mawr College Library Newsletter



Piet de Jong

*Watercolor, 1938. Jar, red ware, with red painted decoration. Early Bronze Age III (from Tarsus Excavations)
Bryn Mawr College, Archaeology Department, Tarsus Archives.*

Fall 2007

Issue 11

Mirabile Dictu

The Bryn Mawr College Library Newsletter

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Friends of the Library Board Members 2007-2008

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Friends of the Library 2007/2008 Schedule

Tuesday, September 25, 2007

4:30 pm, Carpenter Library 21

Lecture: Brunilde Sismondo Ridgway, Rhys Carpenter Professor Emerita of the Department of Classical and Near Eastern Archaeology, "Oral History: A Personal Commemoration."

6:30 pm, Rare Book Room, Canaday Library

Exhibition Opening & Reception: *Breaking Ground, Breaking Tradition: Bryn Mawr and the First Generation of Women Archaeologists*

Wednesday, October 3, 2007

5:00 pm, The Acorn Club, Philadelphia, PA

Lecture: Elliott Shore, Contance A. Jones Director of Libraries and Professor of History, "The History of Restaurants." The Friends will sponsor a reception at The Acorn Club just before Elliott Shore's talk.

Thursday, November 15, 2007

4:30 pm, Carpenter Library 21

Lecture: Susan Handler Auth PhD '68, Curator Emerita of the Newark Museum, on Ancient Roman Glass.

Watch for your invitations to more events!

Mirabile Dictu is the newsletter of the Friends of the Bryn Mawr College Library, Mariam Coffin Canaday Library, 101 North Merion Avenue, Bryn Mawr, PA 19010, published once a year.

To join the Friends of the Library or renew your membership please visit our web site:

<http://www.brynmawr.edu/library/fol.shtml>

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Donors to Special Collections and College Collections This Year

Sandra Berwind MA '61, PhD'68, Bryn Mawr, PA. James Joyce, Ulysses, Published for the Egoist Press, London, by John Rodker, Paris, 1922.

Michèle Cahen Cone '51, New York, NY. Collection of French books. (see page 5)

Phyllis Feldkamp '51, Ardmore, PA. Nine French fashion plates from the 1910s and 1920s. Addition to Phyllis Feldkamp Collection.

Theo Halladay '48, Tarzana, CA. The Magazine of Art, London, Paris: Cassell & Co., 1891, 1896-1900.

Thomas E. Kinsella, Absecon, NJ. The Boston Almanac, for the years 1859, 1871, 1880.

Margery Lee '51, Bryn Mawr, PA. Eight contemporary prints and one dye coupler photograph from George Segal, Jim Dine, James Rosenquist, Warren Rohrer, David Graham, John Kindness, Nancy Graves, Jody Pinto, and Marlene Dumas.

Mario Maurin, Rosemont, PA. Correspondence of Joaquín and Jeanne Maurín, 1920s-1930s. Addition to Joaquín and Jeanne Maurín Papers.

Mrs. Samuel W. Morris '41, MA '70, Pottstown, PA. Ten prints including two Rembrandt van Rijn etchings, Virgin and Child in the Clouds, Christ Between his Parents, Returning from the Temple, and an engraving of Albrecht Dürer's St. Christopher (with the Christ Child), Facing Left, and a Rembrandt-style figural scene printed by Philadelphia artist Alfred Bendiner; and six Japanese color woodblock prints, of the first half of the nineteenth century.

Keiko Ohnuma '82, Honolulu, HI. Diaries, travel accounts, and other autobiographical material.

Detail from an illustration from the 1770 Paris edition of La Henriade by Voltaire, from the Michèle Cahen Cone Collection.

Karen Pernet MSS SW '86, Oakland, CA. Day Recalls: A Memory Collaboration, Judith Barbour Osbourne, fine artist and Jena Osman, poet. Old Lyme, CT: Judith Barbour Osbourne, 2005.

Gloria Robinson '45, Woodbridge, CT. Charles Darwin, The Descent of Man, and Selection in Relation to Sex. New York: D. Appleton & Co., 1871, and Charles Darwin, The Variation of Animals and Plants under Domestication, London: John Murray, 1868.

Enrique Sacerio-Garí, Rosemont, PA. José Martí, Our America/Nuestra América, translated by Enrique Sacerio Garí, Philadelphia: Blue Flower Press, 2002, and La Revista del Vigía, #28 (2005), Matanzas, Cuba.

Darby Scott, Bryn Mawr, PA. Seneca, L. Annaei Senecae Philosophi Opera, quae exstant omnia, Iusto Lipsio, Antwerp: Ex officinia Plantiniana, 1632.

Katrina Thomas '49, Dover Plains, NY. Ethnic weddings collection of photographs and documentation, and print by Ellsworth Kelly. (see page 9)

Pamela Sinkler Todd '73, Philadelphia, PA. Diaries of Dorothy Burr Thompson '23, PhD '31. (see page 2)

Allison Dean Walker '52, Lake Forest, IL. Charles Dickens, Little Dorrit, London: Bradbury & Evans, 20 numbers in 19 parts, December 1855-June 1857, and Sketches by "Boz" Illustrative of Every-Day Life, and Every-Day People, London: John Macrone, 1836.

Glenys A. Weldman, Haverford, PA. Three terracotta heads, possibly Hellenistic-Roman.



From the Director

Welcome to the celebration of activity that is described in these pages, work that intensely connects the special collections that the library builds and for which it provides stewardship and interpretation to the teaching and learning goals of the college. From the Archives where Loret Treese uncovers the early history of Goodhart to the 1487 edition of Boccaccio for which we need your help in restoration and preservation. What an enormous privilege and possibility to be an undergraduate in Martha Easton's course, which will not only introduce students to the medieval Book of Hours but will culminate in employing their experience to produce the spring exhibition in the Class of 1912 Rare Book Room, working with Eric Pumroy, Barbara Grubb, Marianne Hansen, and Carol Campbell. It is these intense collaborations among and between faculty, students and our Special Collections and Collections staff that lie at the heart of the new Teaching and Learning Initiative at the College under the leadership of Associate Professor of Education Alison Cook-Sather, who recently won a \$300,000 grant from the Mellon Foundation to help foster the deep engagement of the students, faculty and staff in collaborative work.

The Special Collections Department has not only produced marvelous exhibits and built impressive collections, but every year it has increased the number of classes that utilize its materials and the expertise of a fine staff. We are now looking forward to an even more ambitious future for the kinds of collaborations that

We are now looking forward to an even more ambitious future

the department has engaged in under Eric Pumroy's leadership: we are planning on bringing a visiting committee to the campus in the fall that will look at ways in which we can make the best use of the College's collections of art, prints, drawings, photographs and archaeological and mineralogical collections for research, teaching and learning. The announced retirement in February 2008 of Carol Campbell, longtime



Pamela Sinkler Todd '73 and graduate intern Megan Risse examine a scrapbook belonging to Pamela's mother, Dorothy Burr Thompson '23, PhD '31.

Curator of the College's Collections, and the departure of Tamara Johnston, Registrar of the College's Collections, gives us an opportunity to align the staffing patterns for all of our special materials so we can provide the users of these collections with better access and coordinated curatorship.

This year we welcome to the Special Collections Department a new postdoctoral fellow, Tracie Wilson, who will be working on Katrina Thomas' '49 extraordinary collection of ethnic wedding photographs. Tracie brings to the College a PhD in folklore from the University of Indiana and working experience at the University of Illinois. In addition to this collection, we have just received a marvelous gift of the diaries of Dorothy Burr Thompson '23, PhD '31 from her daughter Pamela Sinkler Todd '73. I had the privilege of knowing Dorothy well during my years at the Institute for Advanced Study and am thrilled that her diaries—which run virtually uninterrupted from 1912 to 1970—will provide scholars with deep insights into the life of a significant scholar. It is a testament to Bryn Mawr's centrality to the development of archaeology that three of the five women who are at the center of our exhibit in the fall—Thompson, Lucy Shoe Merritt '27, PhD '35 and Hetty Goldman '03—were all connected to the famed Princeton Institute. Hetty Goldman has the distinction of being the first woman to become a professor at the Institute. Just what one might expect from a Bryn Mawr grad.

Medieval Art Class and Exhibition

Marianne Hansen

Many students who study art history consider museum curatorship as a career, and they look forward to designing exhibitions like those they attend at the Philadelphia Museum of Art or MOMA—someday. For fifteen Bryn Mawr students someday will come early in a fall semester class which combines the study of illuminated manuscripts with the opportunity to create an exhibition.

The course is listed as Topics in Medieval Art: The Book of Hours and the Art of Devotion. The exhibition has yet to be named, because it will be built from the ground up by the students themselves. Professor Martha Easton of the History of Art Department will lead the class, introducing the students to books of hours and other religious objects. She will discuss the historical place of richly decorated devotional manuscripts, talk about the social and religious contexts in which they were used, and place these little masterpieces within the larger world of medieval art. As the students grasp the basic material, she will expand the discussions to include the special role of the books in the spiritual lives of women, talk about how they were made and sold, and explore the possible meanings of the decorations that enliven the pages.

If that were all, the class—however interesting—would be like many other introductions to the medieval book. But in fact, there is a second component which will make the course unusually rewarding. The students will bring together everything they have learned to create the Spring exhibition in the Rare Book Room in Canaday Library. Special Collections and College's Collections staff will work closely with the class throughout the semester. Eric Pumroy (Head of Special Collections), Carol Campbell (Curator of College's Collections) and Barbara Grubb (Acting Registrar of College's Collections) will meet periodically with the class to discuss how to plan and design a show, how to choose objects for display, how to write label text, and the innumerable other details that lead to a successful exhibition. I (Special Collections Librarian) will attend the class and lead discussions of technical aspects of manuscripts (materials, produc-



Martha Easton looking at the Lawrence Book of Hours.

tion technologies, scripts, bindings, etc.). I will also be the primary coordinator to make sure the students are developing the skills they need to create the show, and keep the exhibition on schedule.

The students will serve as the exhibition's curators. They will decide on the theme and organization of the show, choose the pieces, write the text, lay out the labels, work on supports for the objects, scan and photograph any images that are needed, create a companion website, produce a keepsake publication, design advertising, and participate in making decisions about programming and activities related to the show. The opening reception will be a panel discussion for the students to talk about their experiences in creating the exhibition, and other events or speakers will be decided on in the course of the semester.

Mounting an exhibition is a tremendous amount of hard work, but it is deeply rewarding as well. The students in this class will have an opportunity that is not usually available before graduate school—or even later. We all look forward to this experiment in combining study and practice to explore medieval art.

Friendships Bring Many Gifts

Carol W. Campbell

When Eleanor May Morris '41, MA '70 received Bryn Mawr's 2003-04 Annual Report, illustrated with items from the Art and Archaeology Collections, she was inspired by the illustration of Rembrandt van Rijn's etching, Self Portrait at a Window, 1648, to inquire about the College's holdings of this artist. We answered that the study collection had at least ten major Rembrandt prints, several of first or second states printed from the copper plates in his lifetime, and also about twenty Rembrandtesque "figures" by copyists, all acquired from various donors since the 1940's and used for teaching and exhibition.

In the 1950's, Mrs. Morris' late husband Samuel W. Morris had acquired a Rembrandt print annually as a present for her. Purchased from Sessler's Book Shop in Philadelphia, through the astute manager Mrs. Mabel Zahn, these were formerly displayed in the Morris'es' library. Mrs. Morris wanted to know whether the College would consider a gift of some of these master prints in honor of Carol Biba. Biba was Head of the College's Public Relations 1950-1972, the recipient of the College's Helen Taft Manning Award in 1995, and a close friend of Mrs. Morris.

Discussion expanded to a series of colorful



Rembrandt van Rijn, etching. *Christ between his Parents, Returning from the Temple*, 1654 (rare and early impression).



Toyoshige (Toyokuni II) (1777-1835), color woodblock print, a diptych. Actors: five men in a dance scene.

Japanese woodblock prints in lacquer frames acquired in Honolulu in the late nineteenth century by a member of Mr. Morris's family. Adrienne Dudden, a distinguished book designer, had assisted Mrs. Morris with the identification of these prints. Her husband, Professor Arthur P. Dudden had been Mrs. Morris' MA advisor in history.

All these friendships came together in a splendid gift of ten prints from Mrs. Morris in the spring of 2007. In honor of Carol Biba, Mrs. Morris has given two very fine Rembrandt van Rijn etchings, Virgin and Child in the Clouds, 1641, State I, and a rare, very good impression of Christ Between his Parents, Returning from the Temple, 1654 (only state), with evidence of ink caught in the raised copper burr, indicating it had been printed early by the artist. In addition, the gift includes an engraving of Albrecht Dürer's St. Christopher (with the Christ Child), Facing Left, 1521 and a print of a Rembrandt-style figural scene printed by Philadelphia artist Alfred Bendiner (1899-1964) who was a neighbor of the Morris'es.

The six Japanese color woodblock prints of the first half of the nineteenth century, including several by Utagawa Kunisada (Toyokuni III), others by Utamaro, Kuniyoshi, and Toyoshige (Toyokuni II) are given in honor of the late Adrienne Dudden, who not only appreciated Asian

arts, but saw her daughter become a Professor of Japanese History.

Expanding the teaching and research collection, the Collections Committee has also accepted a significant collection of eight contemporary prints and one dye coupler photograph from Mr. and Mrs. B. Herbert Lee (Margery Peterson Lee, '51). Margery is currently on the Board of the Friends of the Library and has served the college in many capacities, including Executive Secretary of the Alumnae Association. The Margery P. Lee and B. Herbert Lee Collection is assembled from special benefit limited editions of screen prints, lithographs, and one example of etching and aquatint, issued by the Philadelphia Museum of Art and the Institute of Contemporary Art between 1978 and 1998. Prominent American artists are included, such as George Segal, Jim Dine, James Rosenquist, and Philadelphia artist/teacher Warren Rohrer. Also represented are David Graham, photographer of New Zealand, and John Kindness of N. Ireland. Women artists include Nancy Graves, Jody Pinto, and Marlene Dumas, a South African artist re-

siding in the Netherlands.

Our growing study collection of works on paper is used regularly for class research and reports, and we are indebted to our College Friends for their generous gifts to the collection.



Marlene Dumas, 3-color lithograph. The Supermodel, 1995.



Illustration from the 1770 Paris edition of La Henriade by Voltaire, from the Michèle Caben Cone Collection.

Collection of French Books

Michèle Caben Cone '51 donated a remarkable collection of approximately 200 French books last year, most of them printed in the eighteenth and nineteenth centuries, and including first and early editions of some of the great works of French literature. The books once belonged to Michèle's maternal grandparents, Alice and Jean Goldschmidt, who were arrested in France during World War II and killed at Auschwitz. She has donated the books to Bryn Mawr in their memory.

Highlights of the collection include works by Voltaire, Hugo, Montesquieu, Condillac, Stendahl, and Zola; anthologies of French songs from the first half of the nineteenth century; and eighteenth- and early nineteenth-century books, broadsides, manuscripts and pamphlets relating to the grain trade, the business in which Jean Goldschmidt specialized. One of the highlights of this part of the collection is a 1790 pamphlet, proposing to redevelop the site of the recently destroyed Bastille as a grain depot for Paris.

Breaking Ground, Breaking Tradition

Megan Risse

Megan Risse, Special Collections summer graduate intern, is at work laying the foundations of the Fall 2007 exhibition, *Breaking Ground, Breaking Tradition: Bryn Mawr and the First Generation of Women Archaeologists*. The exhibition will examine Bryn Mawr's role in training the first generation of American women archaeologists in the early twentieth century, and will focus particularly on the careers of five women who helped to change the face of Classical archaeology.

The five women had impressive careers. Edith Hall Dohan PhD '06 received Bryn Mawr's first doctorate in archaeology and was the second woman to direct an excavation in Greece. Hetty Goldman '03 directed the excavation at Halae in Greece in the 1910s, and the excavations at Tarsus-Gozlu Kule in Turkey in the 1930s, the first excavation sponsored by Bryn Mawr. Dorothy Burr Thompson '23, PhD '31 became a leading authority on terracotta figurines, and as the wife of Homer Thompson, the director of the American excavation of the Agora, was a leading figure at the American School of Classical Studies in Athens for many years. Virginia Grace '22, PhD '34, inaugurated the study of stamped amphora handles, demonstrating their value for dating and for revealing links among regions of the ancient world. Lucy Shoe



Hetty Goldman ('03) holding a terracotta figure and surrounded by antiquities (photo from Hetty Goldman Papers).



Lucy Shoe Meritt ('27, Ph.D. '35) examining the moldings of the temple of Hephaistos in the Agora of Athens, August 1932 (photo from Lucy Shoe Meritt Papers).

Meritt '27, PhD '35 opened a new field of archaeological investigation with her study of the profiles of Greek mouldings.

The exhibition will also highlight the achievements of the College's early classical archaeology professors Mary Hamilton Swindler PhD '12 and Rhys Carpenter, who jointly inspired and taught the first generation of archaeology students and who shaped the Archaeology Department and the College itself. Early teaching aids will also be on display to illustrate the ways in which archaeology students were taught nearly a century ago. Among these are stereoscope cards, original lantern slides, antiquities from the Bryn Mawr Ella Riegel Memorial Museum, plaster casts, and albumen photographs.

The exhibition will open Tuesday, September 25, 2007 with a keynote talk by Rhys Carpenter Professor Emerita of the Department of Classical and Near Eastern Archaeology, Brunilde

Sismondo Ridgway, titled “Oral History: A Personal Commemoration.”

Megan Risse, the curator of *Breaking Ground, Breaking Tradition* is a PhD candidate in the Department of Classical and Near Eastern Archaeology. While her academic interests are in ceramic analysis and the archaeology of Pre-Islamic Arabia and Iran, she finds a wide range of artifacts fascinating. Through her internships in Special Collections over the past two summers, she has gained an appreciation for the study and preservation of nineteenth- and twentieth-century artifacts—different, but no less intriguing, than the ancient pots she excavates in the field.

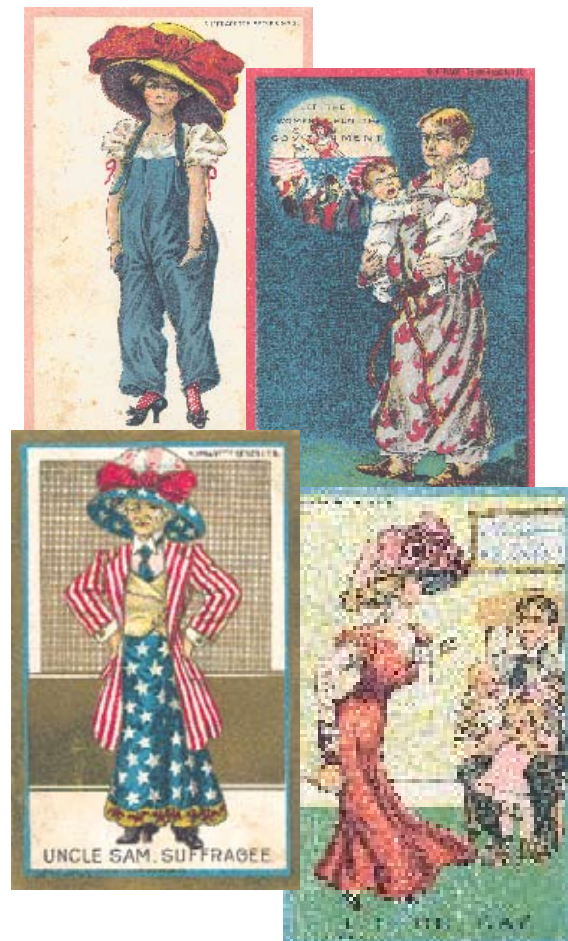


Dorothy Burr Thompson ('23, Ph.D. '31) with her workmen at the Agora excavations in Athens, 1932 (photo from Lucy Shoe Meritt Papers).

Suffrage Ephemera

A paper drinking cup and four color lithograph postcards are recently acquired examples of mass-produced ephemera generated during the campaign for women’s voting rights. The cup, produced for the important New York state campaign of 1915, is one of the many items, including buttons, fans and flyswatters, which were distributed during public events. The postcards, part of a series of twelve printed by the Dunston-Weiler Lithograph Company of New York in 1909 (shown at right), lampoon the movement. Humorous stereotypes of emasculated husbands and disintegrating families, playing to the fears of what suffrage might bring, as well as images supporting the cause, were sold in large quantities during a time when postcards were a popular means of communication.

The administration, faculty, staff, undergraduates, and alumnae of Bryn Mawr College played active roles in key organizations and events, both pro-suffrage and against. Their participation is documented in the online exhibition, *Dedicated to the Cause: Bryn Mawr Women and the Right to Vote* (www.brynmaur.edu/library/exhibits/suffrage) a project that was based on the College’s library and archival holdings. Special Collections also has a growing collection of documents, including broadsides and pamphlets, which were written for and against the 19th Amendment. These resources for scholarly



work include the writings of Susan Walker FitzGerald '93, and Katharine Houghton Hepburn '99, both passionate activists for suffrage.

Bryn Mawr Collections Exhibited at Museums in New York, Washington, and Philadelphia

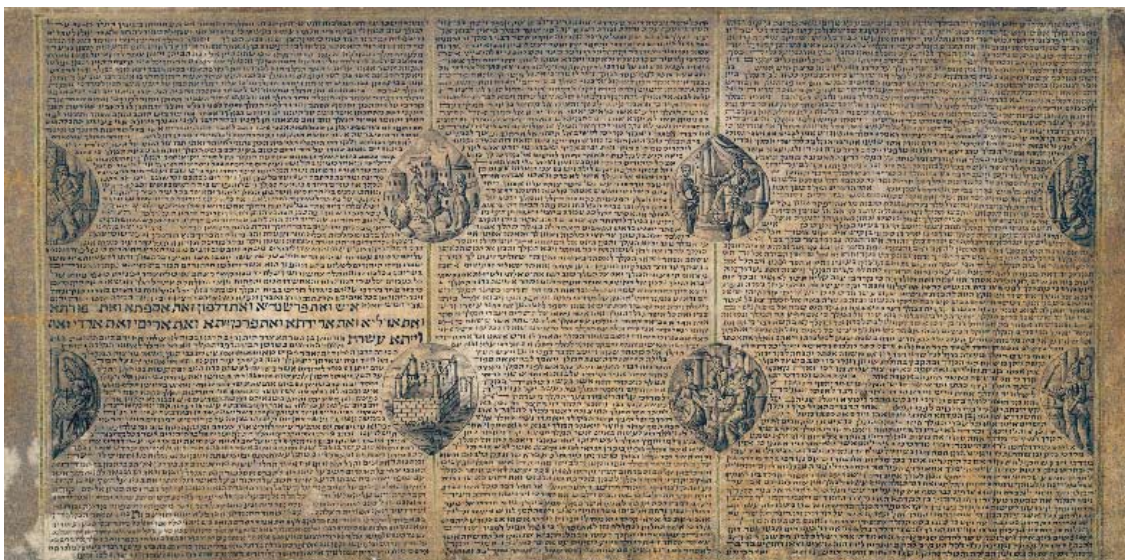
The Library and College's Collections have incredibly rich resources, with great depth in many fields. No surprise, then, that we often loan books and artifacts to other institutions which are mounting exhibitions. This year has been a busy one for loaning; two separate venues for our Joan of Arc collection, a couple of splendid items to the Rosenbach Museum and Library in Philadelphia, and a very special book to the Morgan Library in New York City.

Our Joan of Arc collection, much of which was donated to the College by Adelaide Brooks Baylis, was represented by approximately fifty items at an exhibition at the Corcoran Gallery of Art from November 2006 through January 2007. The show examined various images of Joan through time. We sent dozens of postcards of pageants based on Joan's story, a beautiful color lithograph of Inez Milholland Boissevain as Joan from our women's suffrage collection, a late nineteenth-century board game, and a newspaper supplement advertising a Ringling Brothers' circus show with a Joan of Arc theme. College's Collections loaned two bronze sculptures that reproduce, on a smaller scale, famous monuments to the saint. The

Corcoran show was then reconstituted at the Knights of Columbus Museum in New Haven as *Joan of Arc: Medieval Maiden to Modern Saint*, shown from May through September 2007.

The Rosenbach Museum and Library's exhibition, *Chosen: Philadelphia's Great Hebraica*, featured four pieces from Bryn Mawr, three fifteenth-century books printed in Hebrew, and an eighteenth-century manuscript of the Book of Esther. Two of the fifteenth-century books are copies of the *Pirke Avot* (*Sayings of the Fathers*) printed by the first great Hebrew printer, Joshua Solomon Soncino, in Soncino, Italy during the years 1484-86. One of the copies is unmarked, while the other is heavily annotated by several generations of early readers. The other book is a 1491 Hebrew edition of Avicenna, printed in Naples. All three of the books were donated to Bryn Mawr by Howard Lehman Goodhart as part of his magnificent collection of fifteenth-century printed books.

The other Bryn Mawr piece in the exhibition is a manuscript copy of the *Esther Scroll*, done by Aaron Wolf Schreiber Herlingen, a Viennese Jewish calligrapher who specialized in micrography. The complete text of the book of Esther is on a two and a



Aaron Wolf Schreiber Herlingen's *Esther Scroll*, c. 1735.

half inch by six inch sheet of parchment, and includes illustrations of scenes from the story. Herlingen was celebrated for his miniature writing, which continued a tradition of Jewish micrography from the Middle Ages. The scroll was a gift from Louis L. Levinthal of Philadelphia.

For the Morgan Museum and Library’s exhibition *Federico da Montefeltro and His Library*, the library lent its copy of *Contra Celsum et in Fidei Christianae Defensionem* by the early Christian writer Origen of Alexandria, and printed by Georgius Herolt in Rome in 1481. Bryn Mawr’s copy was one of the few printed books in the library of this famous book collector, who was said to have disdained books produced by this new technology. In this case, though, the owner thought enough of the book to have had an illuminator produce an elaborate initial letter and Federico’s coat of arms. The book was donated by Howard Lehman Goodhart.

Origen. Contra Celsum et in Fidei Christianae Defensionem. Rome: Georgius Herolt, 1481.



Ethnic Weddings

In the late 1960s, free-lance photographer Katrina Thomas '49 began taking pictures of ethnic celebrations in New York City in order to document the increasing mix of peoples and cultures in America. Within a few years she had narrowed her focus to a particular type of ethnic celebration, weddings, be-



Chinese Wedding, New York City, 1984.

cause a wedding’s unique role as both a personal and community event makes it such a rich expression of how recent immigrants are maintaining and adapting their traditions in the new country.

Over the years, Katrina photographed weddings from more than 100 ethnic groups across the United States, and the result is a unique and important set of documentation on the lives of immigrants in the second half of the twentieth century America. In the late 1980s, her work was featured in the exhibition *Something Old, Something New: Ethnic Weddings in America*, sponsored by the Balch Institute of Ethnic Studies and *Modern Bride* magazine, and shown in museums around the country, including the Smithsonian Institution and the Field Museum of Natural History.

Katrina has donated her remarkable ethnic wedding photographs to Bryn Mawr, along with her extensive notes on each wedding. The library will create an online version of the collection, complete with images and Katrina’s commentary. The collection will be available through the Tri-College Libraries’ site for digital collections, tritypich.brynmawr.edu.

To lead the work on the project, the library has hired Tracie Wilson, who holds a PhD in folklore from Indiana University, and who comes to us through the Council on Library and Information Resources’s Postdoctoral Fellowship in Scholarly Information Resources program.

Shifting Sands: Roman Glass

Joelle Collins

Drawn from the College's extensive holdings of ancient glass, the exhibition *Shifting Sands: Roman Glass in the Art and Archaeology Collections* is organized around the theme of change. The invention of glass blowing at the end of the first century BC revolutionized the art of glass manufacture, turning glass from an elite luxury item into an everyday commodity for the masses. *Shifting Sands* traces the evolution of glass-forming techniques from the second millennium BC to the late Roman period and showcases the wide variety of uses to which glass was put in the Roman world. The exhibition also explores change in another respect. Much ancient glass is altered in its physical appearance over time, often as a result of natural deterioration but sometimes as a result of modern restoration and conservation attempts. The process by which ancient glass acquires its iridescence is explained and the recent

ancient glass is altered in its physical appearance over time... as a result of natural deterioration... and conservation attempts.

conservation of one of the Collections' own vessels documented. *Shifting Sands* will be on display in the Kaiser Reading Room of Carpenter Library throughout the Fall 2007 semester. The exhibition is curated by Joelle Collins, a PhD candidate in the Department of Classical and Near Eastern Archaeology at Bryn Mawr College. Joelle earned her BA in Biology from the University of Pennsylvania and a MA in the History of Art from Bryn Mawr. She is currently working on her dissertation, which examines art as a commodity in the Roman world.



Roman Glass, first through fifth century. Gifts of Emily R. Cross and Lincoln Dryden and bequest of Hobson Pittman.

Special Collections Summer 2007 Interns

Matthew Farmer has joined Special Collections as the Friends of the Library graduate intern. He is in the Department of Greek, Latin & Classical Studies; his primary interest is in Greek poetry. He is currently working on an MA thesis on Aeschylus' Prometheus Bound. Matthew is also interested in historical linguistics and textual criticism. His work this summer has focused on describing a large group of the College's incunables more fully and putting improved records for them into the library catalog. He says he never previously investigated Renaissance humanistic texts or editions, but he has been very interested to see the state of classical scholarship during the fifteenth century.

Margaret Fraser '09 is the Friends of the Library undergraduate intern. She joined Special Collections this summer to explore different aspects of library work. Margaret is a rising junior, majoring in History with an Anthropology minor. She is especially interested in American history. In the library she has been working on a number of projects, including an inventory of the rare books, sorting a newly acquired group of diaries, and helping with a guide to our collection of suffrage ephemera. Her major project is creating a website for one of our exhibitions, "*Building Muscles While Building Minds: Athletics and the Early Years of Women's Education*." Absolutely new to writing for the web, Margaret has learned to scan pictures, design a website, and build the individual pages. You can see her work at www.brynmawr.edu/library/exhibits/buildingmuscles/index.html.



*Matthew Farmer and Hilary Richardson '07 (above)
Margaret Fraser '09 (below).*



American Bookbinding History

Willman Spawn, Daniel Traister (University of Pennsylvania), and James Green (Library Company) confer in the Rare Book Room at the reception following the day-long seminar on American Bookbinding History, sponsored by the Friends of the Library. The seminar attracted more than 80 participants from around the country, and featured presentations by ten scholars of American bookbinding in the eighteenth and nineteenth centuries. The seminar accompanied the Library's spring exhibition, *Bound and Determined: Identifying American Bookbindings*, curated by Willman Spawn and Thomas Kinsella, Associate Professor of British Literature at Richard Stockton University. The exhibition featured the historical bindings acquired by Bryn Mawr during the two decades Willman has been Honorary Curator of Bookbindings. The catalog for the exhibition will be published by Oak Knoll Press this fall.



Help Us Save this Book!

Famous – and infamous – women are the subject of *De claris mulieribus*. When Boccaccio composed it in 1361-1362, he modeled his efforts on earlier collections of biographies of famous men. His sources were classical—the forty-six women (except for Eve) were all from Greek and Latin mythology and literature: Helen of Troy, Medusa, and Thisbe join Juno, Venus, and Minerva. The Library's copy of Boccaccio's work was published in 1487 in Louvain, the third Latin edition of the work printed. It is enriched by an illustration for each of the women, and the printed pictures in Bryn Mawr's copy were colored with paint when the book was new.



The book is in a later binding. The front cover is detached. Many repairs have been done in the past to torn and damaged leaves, and these earlier repairs have darkened, disfiguring and obscuring the text and images. Restoration will reattach the cover, clean the pages, and lighten or replace the old repairs.

To see descriptions of additional books to be saved, visit the Friends of the Library web page: www.brynmawr.edu/library/fol.shtml.

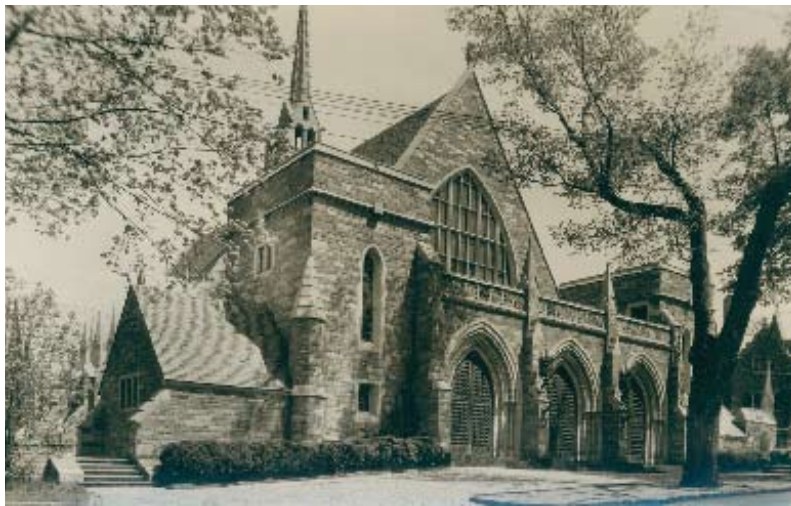
“For her pleasures:” Goodhart Hall

Lorett Treese

In December of 1927, while construction was nearing completion on Bryn Mawr’s Marjorie Walter Goodhart Hall, Edith Petit Borie ’95, a distinguished alumna, wrote an article for the *Alumnae Bulletin* in which she expressed her anticipation that the college would soon have “the setting for her ceremonial life and for her pleasures we are all persuaded she must have.”

Proposed in 1924, Goodhart Hall was intended to house a large auditorium and meet the needs of the college’s Music Department, including classrooms, practice rooms and a recital room. Alumnae prevailed on the college to add a common room for the use of the students, a scaled down version of the Students’ Building which they had been advocating since the turn of the century. Although no one ever admitted it outright, another reason for building Goodhart Hall was a recent addition to the impressive collegiate architecture of Philadelphia—the University of Pennsylvania had opened its Irvine Auditorium in 1926.

Bryn Mawr College’s Supervising Architect, Ralph Adams Cram, chose the site for the new building and also its architect, Arthur I. Meigs of the Philadelphia architectural firm Mellor, Meigs, and Howe.



Gothic Goodhart when it was new in 1928.

Meigs commented later that the building’s design had been inspired by the Ponte del Diavolo in Italy near Florence and an old stone barn he had seen in France, but to most students and local residents, Goodhart Hall has always looked like a church. When Bryn Mawr opened in 1885, its Quaker founders probably would have considered Goodhart’s architecture a sacrilege, but by the 1920s it fit in well with the “Collegiate Gothic” buildings that had sprung up on campus, not to mention the swanky architecture of the surrounding community. In her article for the *Alumnae Bulletin*, Edith Petit Borie commented that the Music Room, big enough to hold an audience of 200 for recitals, was intended to “appear the music room of, as it were, a great private country house.”

Early in 1926, President Marion Edwards Park reported that gifts were coming in toward the building’s estimated cost of \$360,000 plus another estimated \$50,000 for furnishings. Howard L. Goodhart had already contributed \$100,000 in memory of his wife, for whom the building was named. Majorie Goodhart’s ’12 aunt had donated another \$10,000, and a donor who wished to remain anonymous had made a gift in the interest of seeing that the ambitious plans for the building be carried out “without retrenchment.”

In an article for *The College News* published in May 1926, Meigs

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Original Architect’s drawing for the building’s “Music Stairs” and “Music Walk.”



Goodhart Hall and Rockefeller Hall on a souvenir postcard.

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said that Goodhart's arches were "the most exciting part of the building." These arches were concrete beams reinforced with iron. While the concrete was being poured it had been necessary to construct extensive scaffolding, and The College News reported, "In the evenings, after the workmen had left, blackbirds roosted and squabbled among the timbers, thinking, apparently, that they had discovered a new forest."

After Philadelphia's famous master craftsman Samuel Yellin had completed the building's ornamental ironwork, Bryn Mawr's alumnae classes began furnishing Goodhart with the money they had raised and pledged. The class of 1899 provided the stage curtain while the classes of 1929 and 1930 combined forces to underwrite the auditorium's seats. The class of 1897 furnished the common room with its fireplace, bookcases, and pipe organ. All the gifts were recorded in calligraphy in a sumptuous Art Deco volume created for that purpose and maintained in Goodhart Hall until it was moved to the College Archives several years ago.

Goodhart Hall was dedicated on May 2, 1928. The following month it began serving its purpose as the setting for the college's ceremonial life when Commencement was held there for the class of 1928. Katharine Hepburn was among the graduating seniors.

The following December The Beggar's Opera was staged in Goodhart Hall by a professional British theatrical company. An article in the Alumnae Bulletin

reported that a long line of cars converged on the suburban streets bringing the audience, which the article described as a "well-dressed, chattering, professional crowd."

This event was followed by the even more gala formal opening on December 4, 1928 which featured the Philadelphia Orchestra conducted by Leopold Stokowski. Architect Arthur I. Meigs attended the performance and rose to accept the audience's enthusiastic applause.

In the intervening years Goodhart became the setting for theatre, musical, and dance performances, as well as lectures and appearances by such celebrities as Edna St. Vincent Millay, Robert Frost, T.S. Eliot, Arnold Toynbee, Jane Addams, and Garrison Keillor.

Transforming Goodhart Hall

The students embrace the arts enthusiastically and in growing numbers. Theater and other arts programs continue to grow because more prospective students indicate an interest in the arts than in any other co-curricular activity, and it is time that the College had a facility commensurate with their interest and ambition.

The main auditorium will be revitalized and refitted for set design, storage, and rehearsals; with dressing rooms beneath the new space. The area behind the existing stage will be replaced with an adaptable space that will function as a studio theater accommodating up to 125 people in flexible configurations. The Music Room will be refurbished to serve as a performance venue for music, readings, and lectures. The Common Room will be updated and restored. The goal is to begin work by summer 2008.

If you are interested in learning more about the Goodhart campaign, visit the Challenging Women campaign website, www.brynmawr.edu/campaign