

# *Mirabile Dictu*

## *The Bryn Mawr College Library Newsletter*

*Mariam Coffin Canaday Library, Bryn Mawr College, 101 N. Merion Ave., Bryn Mawr, PA 19010-2899*



*Signed English bookbindings, 1774-1910.*

*Number Two*

*April 1998*

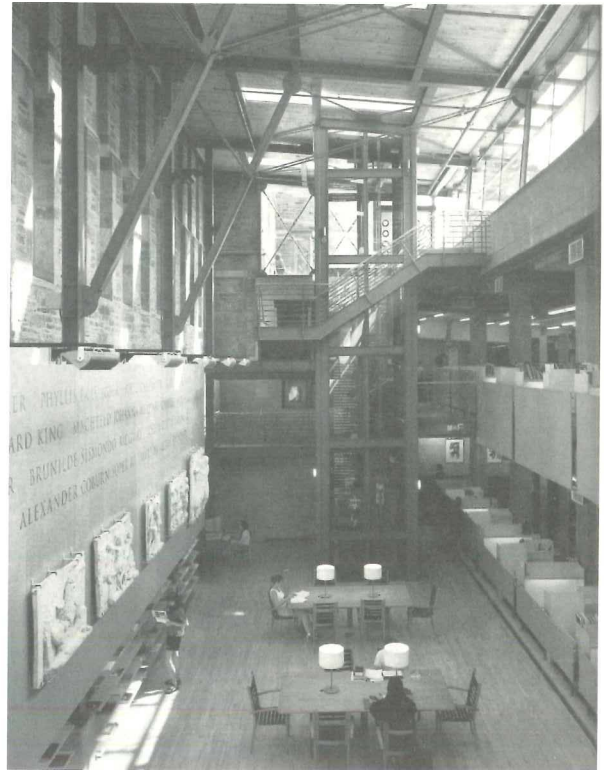
## From the Director

Welcome to the second issue of *Mirabile Dictu* launched last spring as a venue for bringing news of the libraries and their riches to our growing circle of friends. We hope that there will be something of interest to everyone who cherishes the teaching and research that the libraries at Bryn Mawr support so well. It has been gratifying both for Susan L. Klaus, our new Chair of the Friends of the Library, and for me to be a part of the events of this past academic year, which has seen so many harbingers of renewal. Foremost is the new Rhys Carpenter Library, to which the students of the College have been drawn in large numbers in order to read, study, and learn in its airy and well-lit spaciousness. It joins the handsome Lois and Reginald Collier Science Library as the second new library opened on campus in the past five years.

The success of Carpenter and Collier as library spaces has drawn our attention back to the Mariam Coffin Canaday Library, the central library, which has been serving the Bryn Mawr community well since it was built in 1969. The



*A study carrel overlooks Pallas Athena in the Rhys Carpenter Library. Photography: Peter Mauss/Esto.*



*The Atrium of the Rhys Carpenter Library.  
Photography: Peter Mauss/Esto.*

delivery of library service has changed dramatically in the past thirty years, as Berry Chamness has described for us here, and accordingly we are hoping to burnish and refurbish Canaday to serve future generations of Bryn Mawr scholars in new ways. We are considering many ideas, one of which Susan and I hope will appeal particularly to the Friends of the Library: we would like to enhance both the exhibition space in the Rare Book Room and throughout Canaday, as well as the functionality of the Room itself for use as a forum for scholarly talks.

We are delighted to have Willman Spawn curating the coming year's exhibition on book-binding in Great Britain and the United States; in this issue are profiles by both Willman and John Dooley giving us a hint of what we can look forward to this September and examine all year round in our collection of bindings. And Mary Leahy has provided us with a lovely account of the trip of a lifetime to Northern Ireland and its rich and varied special collections. And of the other treasures that the College has for research, teaching, and for display--well, read on!

Elliott Shore  
The Constance A. Jones Director of Libraries



# "It's the Ticket: Nineteenth-Century Bookbinding in the British Isles and the United States"

An exhibition entitled "It's the Ticket: Nineteenth-Century Bookbinding in the British Isles and the United States" will open this fall in the Class of 1912 Rare Book Room. Willman Spawn, Honorary Curator of Bookbinding at the College, will curate this exhibition of ticketed bindings.

The acquisition of a major collection of bookbindings in the British Isles 1774-1910, consisting of 218 signed bindings, has been made possible through the generosity of Joanna Semel Rose,



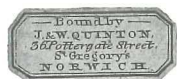
Class of 1952. Willman Spawn will select books from the Library's rich bookbinding collection with the United States examples drawn from the Maser Collection of American bookbindings.

The exhibition will center on two unique pattern books of binding designs of the 1830s, one from the New York firm, H. & H. Griffin, and the other from an unknown firm in Hull, England. The designs included are similar, showing little if any common national style. However, they do reflect the influence of machine technology on what had been a handcraft for many centuries.

The practice of signing English bindings became popular after about 1780, and less common after 1850. Printed labels, ink or blind stamps, and signatures tooled in gilt, usually on the inside front cover, were the most frequently used means by which craftsmen signed their work.



The binder's ticket is a late eighteenth-century invention. The idea of tickets may have been influenced by the practice of French binders, but one authority argues that they are more likely



to be an extension of trade cards and printed advertisements of the eighteenth century. One of the earliest binder's labels is a good example of the evolution of the binder's ticket from an advertisement. Printed in Oswestry, it is dated 1789 and advertises both the binder, H. G. Sheppard, and the company, "Mr. J. Slater, printer, bookseller, binder and stationer." The label also serves as the bookplate of William and Mary Peever, for whom the book was bound.

Some of the finest quality bindings were produced between 1810 and 1830 and are usually of straight-grained morocco, with elaborate gilt tooling. Of special interest is an 1826 cathedral style binding by Nettleton of Plymouth, bound in blue calf with a central cathedral window stamped in blind. Embossed cathedral bindings were influenced by the Gothic revival which was gathering pace in the early years of the nineteenth century. In addition, there are also half, quarter and three-quarter bound trade bindings in the collection.



An influential London company represented in the exhibition is Edmonds & Remnants which produced handsome embossed bindings. One of the most prominent bindings from the 1840s is by the highly original and innovative binder James Hayday of London. Bound in scarlet crushed morocco, the ornate binding is decorated in Persian style.

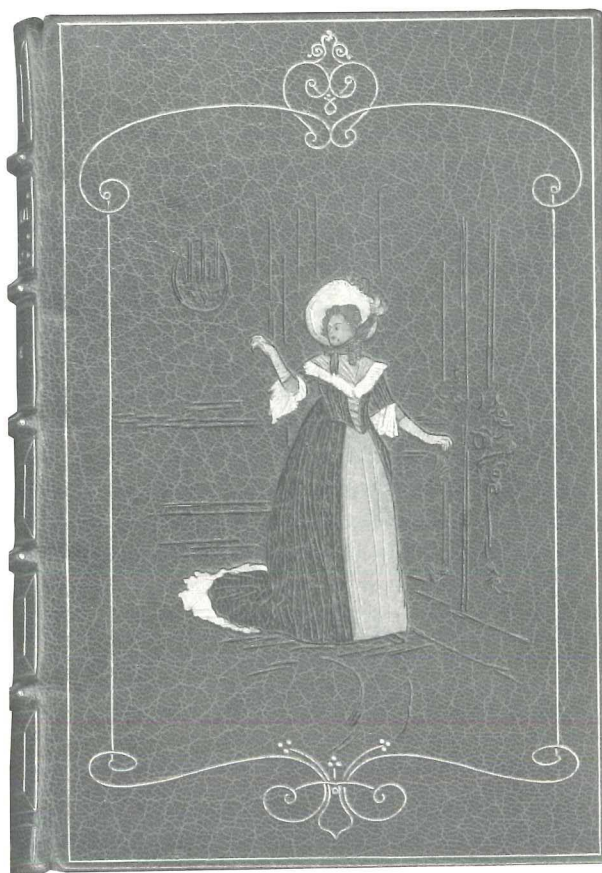
The spread of good binders across England was not unrelated to the fact that half a dozen or so country-house libraries could provide a local binder with a livelihood. University towns are well represented in the exhibition, as are those binders located near large public schools such as Harrow, Eton, and Charterhouse. There are two bindings by women, Susannah Hatton of Manchester and Louisa Watkins of London. The number of binders represented in the British Isles collection is 185, of which 130 are from outside London.



The exhibition includes work by many different binders, demonstrating the development of English and American craft bookbinding from the eighteenth to the twentieth centuries.

Willman Spawn, historian of bookbinding, came to the Bryn Mawr College Library in 1985 and co-curated the highly successful exhibition "Bookbinding in America, 1680-1910" and the award-winning book which accompanied the show.





most notable, and the popularity continues today as demonstrated by the prices Kelliegram bindings command at auction and in the rare book trade.

Bryn Mawr's delightful examples of Kelliegram bindings include a full blue-green morocco leather binding, with gilt- and blind-tooled decoration and colored leather inlays, which form the figures of Lady Teazle from *The School for Scandal* (front cover, at left) and, on the back cover, Sir Anthony Absolute from *The Rivals*. The edition of Sheridan's plays was published in London by Macmillan and Co. in 1896 with illustrations by Edmund J. Sullivan, whose designs inspired the binder. The binding was a gift to Bryn Mawr from Hannah Green Hardwick, in memory of Gordon A. Hardwick.

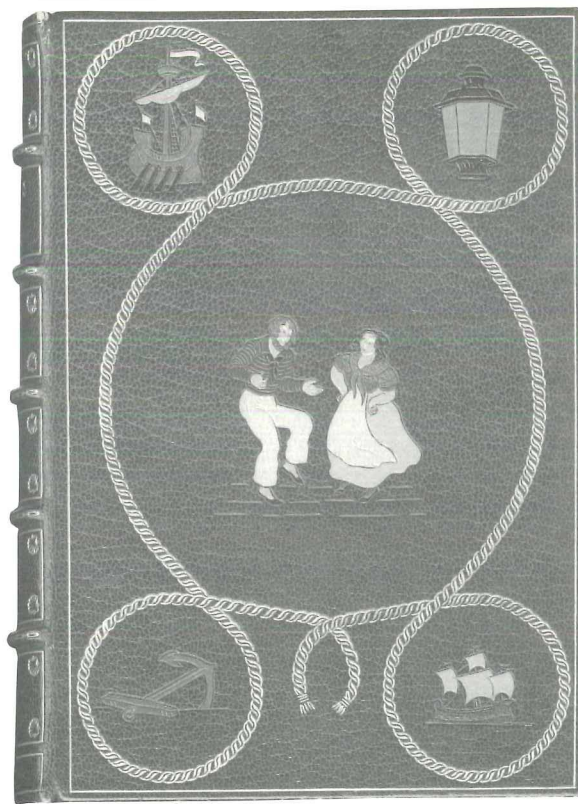
The second example is actually a full blue morocco inlaid box made for Charles Dibdin's *Songs, Naval and National* with illustrations by George Cruikshank, published in London by John Murray in 1841. Again, the handsomely inlaid leather box by Kelliegram (pictured below) uses the illustrator's designs as inspiration. The example is from the library of Frances Storer Ryan, Bryn Mawr Class of 1910.

## Kelliegram Bindings

by John Dooley

**K**elliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons. The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie, as the name was then spelled. The binding firm was carried on by successive members of the family into the 1930s. William Henry Kelly significantly developed the company in the first half of the nineteenth century, followed by William Henry, Jr., Henry, and Hubert Kelly, who took control in 1892, taking the firm into the twentieth century.

In the 1880s, Kelly & Sons began to use cloth with the reverse side showing for the sides of half-leather bindings. The reverse cloth had a more interesting and less artificial appearance, with an additional advantage of not being affected by water. The development that came to be known as Kelliegram was one of the bindery's





# Paul and Mimi Ingersoll Benefit the Art Collections

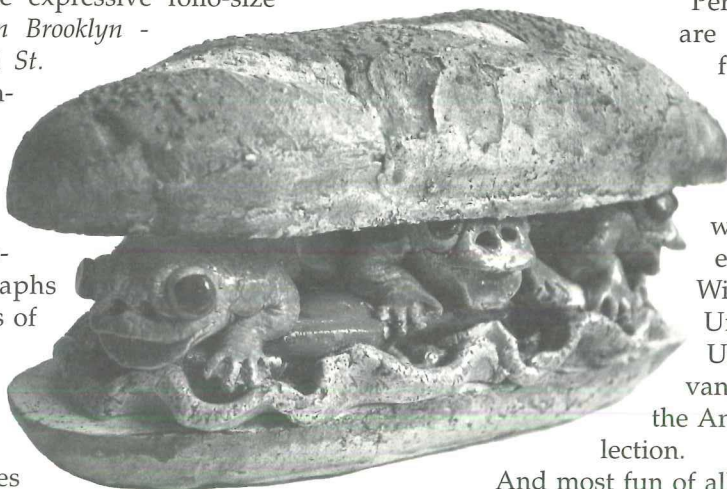
by Carol Campbell

Over the last year and a half, Paul and Mimi Ingersoll of Bryn Mawr have enriched the College's Collections with a number of art works which were collected under their discriminating eye, first for their own enjoyment and now for Bryn Mawr's. Among the extensive print, drawing, and photograph selections given in honor of retired director James Tanis, are major photolithographic prints by Eugene Feldman, printed by the experimental Falcon Press, c.1960-70. Notable are the expressive folio-size images of *Girl from Brooklyn* - Barbra Streisand and *St. Mark's Square*. In contrast, there is an extensive group of late nineteenth- and early twentieth-century transportation photographs showing many types of vehicles from trolleys and touring cars to hearses and paddlewheelers. Many of the images are unique and represent a significant record of the history of transportation.

The Ingersoll gift also includes nineteenth-century color lithographic prints of buildings, including a fine early image of the President's House, Washington, and another of Swedes' Church in Wilmington, Delaware; and several important vintage poster prints, including *Carnivals Parisiens* of 1890. There is a rich selection

of black and white twentieth-century photography by Mark Feldstein, Kipton Kumler, Peter Sekaer, George Tice, Edward Weston, and others; a number of fine contemporary Japanese artists' wood-block prints; and several twentieth-century oil paintings. The latter include works by Phillis Ideal (from her *Retablo* series), Julian Stanczak's *Vertical Shadows*, and Jack Fishbein's *Sicily - Olive Trees*, which presently hangs in the Kaiser Reading Room of the new Rhys Carpenter Library.

Perhaps the most unusual are ethnographic objects from the Eastern Solomons, a men's dance baton and four floats for catching flying fish, that were originally collected c.1960 by Dr. William Davenport at the University Museum, University of Pennsylvania. These will go into the Anthropology study collection.



And most fun of all are the colorful "Pop Art" ceramic sculptures by California artist and teacher David Gilhooly, of a playful frog pond in *Cream Pie*, c.1976, and companion piece *Hoagie* (pictured), which has found its present setting, not in the Philadelphia Museum of Art, the Whitney Museum nor the San Francisco Museum of Modern Art as have others by this same artist, but in the office of the new Director of Libraries, Elliott Shore.

Did you know *Mirabile Dictu* is available on the World Wide Web? The Web version contains full color images of all the illustrations featured in this printed edition!

Please visit the *Mirabile Dictu* Web page at <http://www.brynmawr.edu/library/Docs/mirabile2.html>

And, in case you missed the first issue of *Mirabile Dictu*, you can read it on the Library's Web pages as well. The address is <http://www.brynmawr.edu/library/Docs/mirabile.html>

In addition to "From Stonehenge to Bryn Mawr: Exploring Architecture," which runs through 31 May 1998, several exhibitions are currently on display throughout Mariam Coffin Canaday Library.

- Foyer: "Two Nobel Laureates"  
"The Titanic"
- Floor A: "Marianne Moore and H.D."
- Floor 2: "BMC Spring Traditions"
- Floor 3: "Bryn Mawr Classics Ph.D.'s"



# A Novel Life: The Marie Corelli Collection

by Kathleen Whalen

Tourists stopped to stare when Marie Corelli stepped from her rose-covered house in Stratford-on-Avon to stroll to the river for a ride in her gondola. They were anxious to catch a glimpse of the small, yet flamboyant woman whose best-selling novels held the British reading public in their thrall. Corelli was arguably the most popular novelist in England at the end of the nineteenth century, and certainly the most highly-paid. She was the favorite author of Queen Victoria, admired by Gladstone, and she counted the principal of St. Andrews University, Sir James Donaldson, as a close friend. Her most popular novel, *The Sorrows of Satan*, broke all previous sales records when it was issued in 1895. Her name was on everyone's lips; even her critics would have acknowledged that her reputation seemed assured. Yet not a century after her death, few even recognize her name, much less the titles of some of her most popular books: *Thelma*, *Barabbas*, and *The Soul of Lilith*.

The Library's Marie Corelli Collection includes over 200 letters, cards, and photographs spanning from 1886 to shortly before her death in 1924. Her letters give a vivid picture of this con-

troversial woman whose life, as well as her literature, defines the contradictions of Victorian society.

Marie Corelli's own story is as compelling as the narrative in any of her novels. Born in 1855, Mary Mackay was the illegitimate child of Charles Mackay, a popular journalist, and Mary Elizabeth Mills, probably one of his servants. Although Mackay married her mother when Marie was ten, Corelli remained unaware that he was her father until shortly after his death. Mackay was obviously uncomfortable with the relationship; in the correspondence of his friends and acquaintances, Mary is never acknowledged as his daughter but is instead variously called his adopted daughter, his stepdaughter, or even his niece. Perhaps driven by her beloved "stepfather's" discomfort, plain Minnie Mackay took the earliest opportunity of constructing for herself a more attractive persona.

While in her late twenties, Minnie transformed herself into "Marie Corelli," the child of her mother and an (unnamed) Italian Count and,

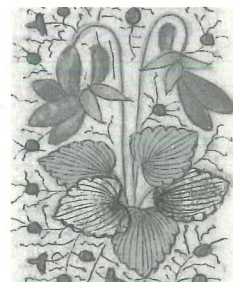
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## Friends of the Library

by Susan L. Klaus, Chair

My first year as Chair of the Friends of the Library coincided with momentous events at the College: a new President, a new Director of Libraries, and a new Art, Archaeology, and Cities Library. In honor of the opening of the Rhys Carpenter Library, the 1997-1998 Friends of the Library events celebrated architecture. We sponsored two lectures and two talks in our popular "Booked for Lunch" and "Booked for Dinner" series. On view in the Rare Book Room of Canaday Library until 31 May, this year's exhibition, "From Stonehenge to Bryn Mawr: Exploring Architecture," showcases some of the treasures of Bryn Mawr's own collection of prints, drawings, photographs, and rare books. Those of you coming to campus for graduation or reunions will not want to miss this stunning exhibit, curated by the Head of Special Collections, Mary Leahy.

We may not be able to match the excitement of the inaugurations and dedications of the past year, but we can promise a series of programs for fall and spring that will be a visual as well as intellectual treat. Our focus for 1998-1999 is on bookbindings, whose beauty and fine craftsmanship captivate us. Who among us has not made an impulse purchase at a booksale simply because we couldn't bear to leave behind a beautiful volume—regardless of the subject matter!



In the coming year, the Friends of the Library Board looks forward to working with Elliott Shore to find new ways to support the Library, and to engage the College community as well as our neighbors in Library activities. We know that each of you is a *de facto* "friend of the library," and we invite you to become a member of our group. I hope to see you at one of our events during the coming year.



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for good measure, took ten years off her life at the same time. In 1892 she wrote to an admirer, "Though I am the 'golden-haired beauty' you were pleased to call me, I am not the daughter of Charles Mackay and never was, but simply his adopted daughter, adopted under peculiar and extremely painful circumstances which I am not bound to enter into . . . When I was 21 I was made acquainted with my history, and of course when I entered on a literary career, I took my own name Marie Corelli. I am of Italian extraction, and am no relation whatever to the Mackay family."

In order to cultivate this persona, Marie shrouded herself in mystery, rarely allowing her photograph to be taken and depicting herself as the girlish "golden-haired Italian beauty" long after she had become a stout middle-aged lady. Often considered the model for E. F. Benson's "Lucia,"

Corelli's girlish persona wore thin over the years. Yet like Lucia, her affectations and pomposity were balanced by an equal measure of generosity and enthusiasm.

Her books contain an undercurrent of passion unusual in the novels of the day, and this as much as their popular mix of romance, moralizing, and mystical "science" (Corelli was enthralled with the idea of a mystical electricity which connected all life) accounted for their widespread popularity. Simplistic characters and hyperbolic clichés came to life under her pen, while her fantastic plots in which the pure of heart struggled with modern-day corruption struck a chord with her Victorian readers.

But Corelli was as reviled by the critics as she was loved by her readers, and for every friend she had an even more fervent enemy. Her enemies were outspoken in their dislike; she was frequently pilloried in the press. But she gave as good as she got, frequently bashing critics and newspaper editors in the pages of her books. She refused to send *The Sorrows of Satan* out for review, stating to her publisher: "I do not write in a ladylike or effeminate way, and for that they hate me . . . now that I know how criticism is done, I care not a jot for it."

Although Corelli's sentimentality and melodrama began to look overblown as the twenty-

eth century continued, her renown remained. In her later years she gained a new popularity and legitimacy on the lecture circuit speaking on everything from the evils of Women's Suffrage (Corelli was convinced that women should exercise moral superiority rather than



One of a series of six unauthorized postcards of Marie Corelli published by a Stratford newsagent, A. J. Wall.

political clout) to Lord Byron. Bryn Mawr Professor Samuel Chew spoke of "the famous novelist" with admiration in his book *Byron in England*, published in 1924, the year of her death.

After her death, Corelli faded into obscurity, her work forgotten. But recently Corelli's role in nineteenth-century British fiction has begun to be re-examined. While she will never be considered a great novelist, several recent articles suggest that she played an important role as a bridge between Victorian and Modern Literature. In 1996 Oxford University Press included *The Sorrows of Satan* in their Oxford Popular Fiction series. If Marie Corelli's fiction reflects the complexity of the times in which she lived, her own life does so even more vividly.



# Soundings from Northern Ireland

by Mary S. Leahy

Thirteen American librarians were awarded grants by the British Council to participate in a Library Study Tour of Northern Ireland from 25 January through 4 February of this year. The trip took us through twenty plus libraries: subscription, academic, public, and special. At each location we were welcomed with tea and scones and then with tours, special exhibitions, and presentations.

While en route to the various cities we saw the beauty of the rugged Irish coast with its smugglers' coves and rock strewn shores, the natural wonder of the Giant's Causeway complete with double rainbow, Dunluce Castle, a thirteenth-century Norman fortress which hangs precipitously on a cliff, its dining room lost to the sea in the seventeenth century, and Springhill, the seventeenth-century home of the Conyngham family.

The first evening in Belfast was spent dining and getting to know each other. From the outset we knew the group was compatible not only the Americans with each other, but also with their Irish hosts. The Americans were a true cross section of the country from Washington, Oregon, California, New Mexico, Illinois, Texas, Florida, Virginia (two representatives), Pennsylvania, Rhode Island, and Massachusetts (two representatives). A warm and friendly spirit lasted throughout the entire trip.

The next morning we walked to the British Council for a briefing by David McKittrick, a reporter for the London newspaper, *The Independent*. He gave an overview of the Troubles in a disinterested and scholarly way. That afternoon we went on a tour of Belfast with famed author and historian Jonathan Bardon. We drove through the city in a tiny "coach" viewing the famous political murals that cover the houses in The Falls and Shankill, the Harland and Wolff



Springhill, the former Conyngham family estate, now a National Trust House.

shipyard, the Grand Opera House, the Prince Albert Clock Tower, and the magnificent City Hall built in 1906 with its Queen Victoria and *Titanic* memorial sculptures.

The first libraries we visited were at Queen's University in Belfast. The

university's original building is nineteenth-century neo-Tudor modeled on Magdalen College, Oxford. Queen's libraries have expanded over the years as student enrollment increased. It is now at 13,000. There are separate departmental libraries for Agriculture and Food Science, Veterinary Science, Medicine, and Science. We spent most of our time in Special Collections, Archives, and the Seamus Heaney Library, the latter a multidisciplinary library with approximately 250 computers available for students on a first come, first served basis. The day we visited every computer was in use.

The Belfast Central Library with its spectacular collection of rare books is extraordinary. The Natural History Collection consists of some 10,000 volumes and reveals a methodical effort to find rare books with impeccable provenance in pristine condition. We saw Pierre Joseph Redouté's *Les Roses*, Paris, 1817-1824, from the library of the Duc D'Orleans and bound by Simier, Relieur du Roi; and Redouté's *Les Liliacees*, Paris, 1802-1816. In the Ornithology Collection the library has "nearly complete sets of Elliott, Gould, and Levaillant." There was an Audubon, too. Thomas Watson, the Associate Director, was our guide and showed us incunables, fine press holdings (the library has a full run of the Cuala Press), Irish and English fine bindings, eighteenth-century books and anything else we wanted to see. And what we saw was marvelous!

The Linen Hall Library, located in the center of Belfast, is the oldest library in the city. It is the only subscription library in Ireland.



Established in the eighteenth century "to improve the mind and excite a spirit of general enquiry," its Northern Ireland Political Collection contains thousands of items relating to the Troubles.

The Ulster Folk and Transport Museum in Cultra, Holywood is 177 acres of restored houses, churches, stores and other buildings that have been painstakingly moved to the site in an effort to show how things looked at the turn of the century. We visited the grounds and the Museum, but the Archives captivated our group. In the Archives there are 70,000 photographs from the Harland and Wolff Company, the shipbuilders of the *Olympic* and the *Titanic*. It was there that we saw the plans for the *Titanic* and the albums of *Titanic* and *Olympic* photographs printed from original negatives. Full sets of these were provided for the oceanographers who have been exploring the wreckage of the *Titanic* and to the art directors of the current film. The archivist, who had just seen the movie, was astonished at the accuracy of the sets and the attention to the smallest detail. I ordered several photographs and received permission to do a *Titanic* exhibition for BMC students.

Then it was on to Armagh to the southwest of Belfast, where we went to the Armagh Library founded in 1771 by Archbishop Richard Robinson. The Greek inscription over its entrance translates "the medicine shop of the mind." Armagh means "high place" and from the ninth through the twelfth centuries there were thousands of scholars in the city. In the library, we saw Robinson's collection of seventeenth- and eighteenth-century books. Curators now collect in three areas: Jonathan Swift, Church History, and St. Patrick. While there we saw a first edition of *Gulliver's Travels* with marginalia in Swift's hand, a manuscript folio on vellum, *St. Gregory the Great*, thirteenth century, and a Dutch missal of the thirteenth or fourteenth century. Then we went on to the Observatory, also founded by Robinson in the eighteenth century, but still a working Observatory with astronomers doing research on flare stars, the Magellanic clouds, and theoretical astronomy. Here we were shown clocks and telescopes from George III's Collection and more books from the fifteenth century.

Richard and Rosalind Mulholland entertained us for lunch in their magnificent ancestral Georgian home in Ballyscullion Park, a familiar name to many American service men and women who lived on this 600 acre property prior to the Normandy invasion.

From there we went to the Seamus Heaney Archive at Bellaghy Bawn. We had a tour of the exhibition spaces filled with signed broadsides, manuscripts, and rare books, and even a desk with Heaney's boyhood schoolbag. Heaney, a friend of K. Laurence Stapleton, Mary E. Garrett Alumnae Professor Emeritus of English, has visited Bryn Mawr on several occasions. Many of us were fortunate to meet him on his last formal visit to the College in 1982.

Springhill, now a National Trust House, was opened especially for the American group. It has about 3900 rare books in its library, only a portion of those that were once there. The collection has books from as far back as the sixteenth century. The house was built by the Conyngham family in the seventeenth century and had two wings added in the eighteenth century.

The baker's dozen Americans were astounded at what the British Council had done for us. Their astute and advance planning made memorable things happen. Doors were opened that are usually closed for visitors. Our vitae preceded us so the curators knew our institutions and collecting interests. That enabled them to bring out their treasures and to tailor special exhibitions just for the group, which gave them and us great pleasure.

The beauty of Northern Ireland with its primroses, pansies, and mahonia bushes in full bloom in February is something not to be forgotten. I will remember fondly my American colleagues and the Irish librarians and curators, their hospitality, their knowledge, and their pride in the holdings of their institutions. While I have cited only a few of the libraries visited, we found the same warmth and graciousness in every location.

One can only hope that peace will come in this year to this ancient and beautiful country and that nothing more will happen to destroy the treasures of its heritage and its people.



*Bust of Seamus Heaney, at Bellaghy Bawn.*



# The Ralph Hodgson Collection

by Kim Pelkey

The Library's Adelman Collection contains many rare and wonderful books, manuscripts and related items. Among them are books, papers, and correspondence of the British poet Ralph Hodgson, which constitute one of Seymour Adelman's most outstanding collections. Adelman had begun a correspondence with Hodgson in 1927; over time friendship developed and after Hodgson moved to the United States in 1940 Adelman visited him several times. Many of Hodgson's later poems were published in Philadelphia by Adelman, under the name Namleda & Co., in a series of broadsides called *The Flying Scroll*.

Ralph Hodgson's literary reputation rests upon a small but distinguished number of publications: in 1907 he published *The Last Blackbird and Other Poems*, his first collection of poems; his second, *Poems*, followed in 1917. Several poems in this collection, among them "The Bull," "Eve," "The Bells of Heaven," and "The Song of Honour," have won a permanent place in poetry anthologies. A third collection, *The Skylark and Other Poems*, did not come out until 1958.

Hodgson was a rather reclusive figure, disliking publicity about either his poetry or his private life. As a result, details of his early life are

sketchy. He worked as an artist for various newspapers and magazines from the 1890s until 1912; in 1913 he founded a private press, "At the Sign of the Flying Fame," in partnership with Claud Lovat Fraser and Holbrook Jackson. It was this press that first published several of his poems as chapbooks and broadsides, including "The Song of Honour" and "The Bull," for which he won the Polignac Prize in 1914. In 1924 he went to Japan to become lecturer in English at Sendai University.

In Sendai, Hodgson met Aurelia Bolliger, a young missionary from the United States, who was a teacher at a local mission school; she became his third wife in 1933. Prior to the outbreak of World War II, the Hodgsons left Japan for the West, eventually settling in Minerva, Ohio, not far from Aurelia's birthplace. While there he completed his long dramatic poem *The Muse and the Mastiff*, which he had begun in 1934 and continued well into 1951.

The Hodgson materials in the Adelman Collection are rich with original manuscripts of Hodgson's literary output, his original drawings, Flying Fame chapbooks and broadsides and correspondence with numerous literary figures of the early twentieth century. This wealth of material is ripe for exploration by literary scholars and biographers.

Less obvious, but by no means less interesting, is the material found in Aurelia's extensive correspondence with Ralph, primarily during their courtship in the late 1920s, and also with her family in Wisconsin during her years teaching in Sendai.

A sense of the moral climate of the times can be gleaned from Aurelia's correspondence. Her relationship with Ralph Hodgson, who was more than twenty-five years her senior, developed while he was still married to, though estranged from, his second wife. Letters to Ralph, her sister, and friends chronicle the strain placed on her relationship with her parents, especially her father, a minister in the Reformed Church. In correspondence with her parents she eloquently acknowledges their discomfort but also stands up for the decisions she has made regarding her relationship with Hodgson. In 1929 she wrote, "How can we see the world alike, when our preliminary impres-

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Ralph and Aurelia Hodgson, with unidentified friends, in front of their Sendai home.



# Technology Brings Change to the Libraries

by Berry Chamness

Some of you may remember that way back in 1990 (a generation in computer years!), the Library introduced Tripod, the online catalog for Bryn Mawr, Haverford and Swarthmore. Brand new DEC VT terminals were placed in numerous locations throughout Canaday, and patrons suddenly had online access to the entire catalog. Then in the summer of 1992, as a sign of the changing times and needs, the trusted card catalog, which had served us so well for so many decades, was dismantled and replaced by even more computer terminals. Well, times are changing again.

Over the coming months, the old reliable DEC VT terminals in Canaday and Collier will be replaced by Macintosh and PC microcomputers. (Carpenter Library, being brand new, already utilizes only microcomputers.) Why would we want to replace the DEC terminals while they are still working quite well?

There are several reasons for this, but the main reason for such a switch is the introduction and rapid development of the Internet—specifically, the World Wide Web. With a browser's graphical interface and the appearance of online resources, including electronic versions of many of our print journals and Lexis-Nexis access, patrons can search a Web version of the Tripod catalog and then click on Internet links in the catalog that will

take them in seconds to actual texts, images, and sounds. They can scan such results for relevance to their needs, then click back to the Tripod catalog and continue searching for other materials, print or electronic. Of course, the familiar character-based catalog will still be available via the microcomputers, but users will be able to access anything on the Internet, whether they use Tripod as their starting point or not.

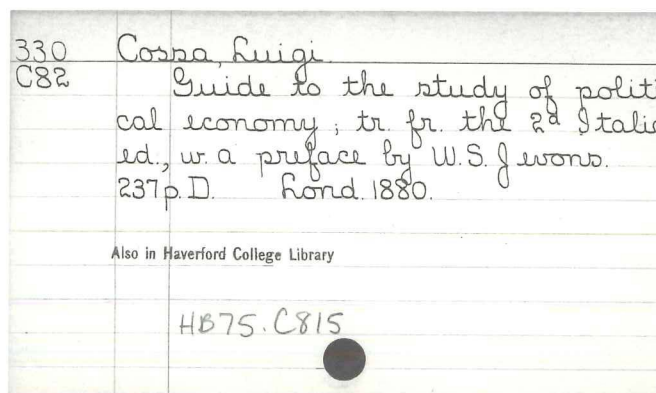
The rise of the Internet has also created opportunities for the Library staff. Since 1976, when Bryn Mawr College started cataloging its collections on OCLC, the database of catalog

records to which many libraries worldwide subscribe, the staff has used computers specifically designed for and dedicated to accessing and using OCLC. This entailed a person's moving from one workstation to another, in order to complete each catalog record. Today, staff members are able to complete the cataloging process

solely from computers on their desktops, as OCLC access and downloading capability are now in place over the Internet.

Additionally, we expect soon to create a technology/media laboratory in Canaday to which students can come for instruction, to use specialized software for their classes, write papers, use the Internet, and even read their e-mail.

All in all it has been and will be quite a year for technological change in the Library. Who was it that said change is the only constant? That statement may be truer now than anyone would have ever guessed.



One of the first entries in the Library's original card catalog.

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sions of childhood are so different, when we enter different experience worlds? I don't care about the letter of the law, or even law itself. (We differ on that, don't we)... If my association with Ralph Hodgson troubles some people, I am sorry for them. I will not change."

Aurelia was a prolific, articulate and thoughtful correspondent. Tightly written on

several pages, her letters are a treasure trove for those interested in the history of daily life, especially the world as seen by a young American missionary in Japan. The letters are filled with descriptions of her teaching duties, her home life, Japanese custom, and events in the larger world. Her thoughtful musings and forthright opinions on all manner of subjects make for fascinating reading and bring the period vividly alive.



# Revisiting the Work of Abraham Ortelius

by Laura Guelle

In 1570 Abraham Ortelius (1527-1598) became the father of the modern atlas by issuing the world's first regularly produced atlas, the *Theatrum orbis terrarum* (Theatre of the world). Combining maps of uniform size and style with comprehensive text, the innovative *Theatrum* set the standard for the shape and contents of future atlases. Unlike many modern atlases, it even credited the original cartographers.

The *Theatrum* became the best-selling atlas of the sixteenth century, overshadowing Gerard Mercator's *Atlas* (1585). It was translated into Dutch (1571), German (1572), French (1572), Spanish (1588), English (1606) and Italian (1608). Five supplements, the *Additamenta*, were produced from 1573-1597, which enlarged the *Theatrum's* content from 53 to 119 maps, as well as providing improved plates. Separate sheets of maps appearing in the *Additamenta* were printed to be inserted into previous editions.

The success of the *Theatrum* spawned another first of its kind, the pocket atlas, entitled the *Epitome theatri Orteliani*. The maps of the *Theatrum* were redrawn by Ortelius's collaborator, Philip Galle, and issued with text in rhyme by the translator of the Dutch *Theatrum*, Pieter Heyns. Galle and Christoffel Plantin published the *Epitome* in 1577. Like the *Theatrum* it was immensely popular and was translated in prose form into French (1579), Latin (1585), Italian (1593), English (1603), and German (1604). Various print-

ing houses continued production of the *Epitome* until 1724.

Shortly before Ortelius's death in 1598, he produced a volume of 38 personally drawn maps and views of the classical world, the *Parergon*. All but three of these maps and one view were previously published in editions of his *Theatrum*.



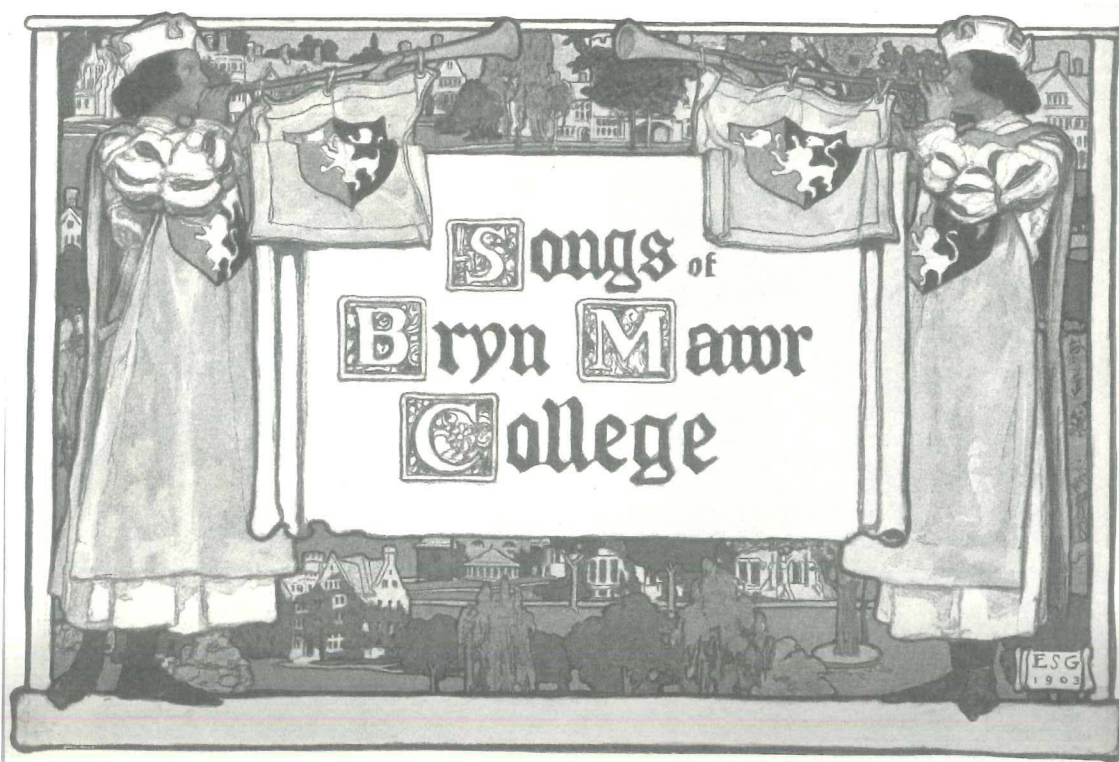
*Italiae Veteris Specimen*. 1584. From *Theatre de l'univers*. Anvers: C. Plantin, 1587.

Ortelius decorated the text sheets with illustrations of coins. After his death, several plates were added to the *Parergon* and it was translated into French, Italian, German, and English.

Special Collections owns eleven Ortelian maps, dated from 1568 to 1591, which appeared in editions of the *Theatrum* from 1587 to 1603. Our copy of the view *Tempe*, which later appeared in the *Parergon*, is dated 1590, but was issued in the 1592 edition of the *Theatrum*. Also on the rare book shelves is a 1589 Latin edition of the *Epitome*. For those wishing to see the 1570 *Theatrum orbis terrarum*, R. A. Skelton's 1968 facsimile edition is available.

The Ortelian maps are housed with the other antique and historical maps in the Special Collections map cases. The antique maps collection contains works by Joan Blaeu, Willem Blaeu, Rigobert Bonne, Guillaume de L'Isle, Henricus Hondius, Jan Jansson, Jean Janvier, Gerard Mercator, Abraham Ortelius, Nicolaes Visscher, and Frederick de Wit. The historical maps (1800-1975) focus on urban areas and provide primary research material for students in the Growth and Structure of Cities Program.





## BMC Songbooks

by Lorett Treese

Among the ephemera collections of the Bryn Mawr College Archives, the songbook collection stands out as one that captures over a century of wit and creativity. The songbooks contain lyrics written by Bryn Mawr students that aptly reflect the joys and frustrations of a Bryn Mawr education.

The earliest songbook in the collection measures 4 x 5 1/4 inches and is only eight pages long. It was published by the Class of 1889 and it begins with the '89 class song "Manus Bryn Mawrensium" written in Latin by Professor Paul Shorey. The last page contains the words to "Thou Gracious Inspiration," which was the college hymn before it was replaced by "Sophias."

By the turn of the century, Bryn Mawr songbooks were becoming bigger and thicker and they included many more songs. According to the *College News*, songbooks were sold to benefit the Students' Building Fund.

The College's most elaborate songbook was published in 1903 by Charles W. Beck, Jr. of Philadelphia with the title *Songs of Bryn Mawr College*. Elizabeth Shippen Green created the designs that border the songs on each page. A copy in fair condition was recently spotted at a rare book dealer's stall at an antiques mall in Chadds Ford; the asking price was \$85.00.

Lyrics contained in the songbooks sometimes offer insight into contemporary leisure time habits of the students. For example, the 1908 songbook had lyrics designed to be sung to the tune of "There is a Tavern in the Town:"

There is a tea-room in the town, in the town;  
And there the students sit them down, sit them down;  
And clear their minds with cake and tea,  
And never, never think of me.

*continued on page 14*



*continued from page 13*

Other lyrics refer to the tradition of friendly rivalry between sophomores and freshmen, such as these lyrics from the 1927 songbook meant to be sung to the tune of "Little Alice Blue Gown:"

When we first saw those girls in light blue  
As they wandered the hockey field through,  
They looked quite nice and shy  
But they turned out right sly,  
For each time the ball passed  
They hit us in the eye.  
Every one seemed to feel it her due  
To kill an opponent or two,  
But we grin and bear it  
Because we don't care; it  
Just makes us glad we're not Light Blue.



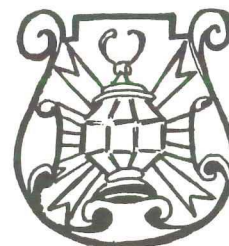
Back when one of the requirements for a Bryn Mawr degree was a passing grade on the oral language exams, this traumatic experience also inspired a number of songs, like this one from the 1933 songbook:



Bryn Mawr, have you a daughter fair, *parlez-vous*?  
Whose intellect is quite so rare, *parlez-vous*?  
To take her orals she would dare  
And foil the Schenck and Prokosch pair?\*

The Class of 1940 composed an orals song meant to be sung to the tune of "Bell-bottomed Trousers." Could it perhaps hint that students at that time had something on their minds besides academics?

I was a debutante as happy as could be,  
I spent a year in London and one in gay Paree;  
Along came a Marquis, handsome, young and gay,  
And he said to me: "My darling, *je veux vous espouser!*"  
But one summer day while we were out to tea,  
A long and angry cable came from home for me:  
"This dissipation has really gone too far,  
The tenth of next month you are going to Bryn Mawr!"  
The Marquis said: "Cherie, parting is a wrench,  
I'd marry you tomorrow except you don't speak French,  
But if you manage *le Français* for to speak,  
And if you pass the Oral, I'll be there within a week."  
The future looks gloomy, for I will surely fail:  
After tomorrow the ring goes back by mail.  
My Marquis I know will never marry me,  
I'll spend all my life in good works and charity!



---

\*Eunice Morgan Schenck, Professor of French and Dean of the Graduate School and Eduard Prokosch, Associate Professor of German

*continued on page 15*



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Quite a few Bryn Mawr songs took their music from Broadway shows, such as this oeuvre from the 1974 songbook, meant to be sung to the tune of "Edelweiss," from *The Sound of Music*:



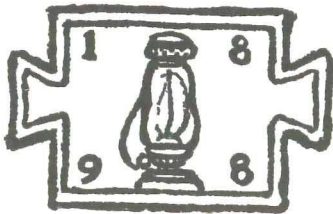
Egg so white, egg so white  
Every morning we greet you,  
Small and wet, cold, you bet:  
We're so happy to eat you.  
Floating along in a pool of grease,  
There for our collation,  
Egg so white, egg so white,  
You're an abomination.

Since the 1960s, Bryn Mawr songbooks have included two other Broadway-inspired songs that seem to have become classics. These include "Haverford Harry" (to the tune of "The Girl that I Marry" from *Annie Get your Gun*) and "Song of the Brainy Female" (to the tune of "You Can't Get a Man with a Gun," from the same show). But Broadway enthusiasts will also recognize the show tune called "Stand Up and March" from *Hello Dolly* used by the Class of 1973 for this overview of Bryn Mawriana:

We stand for Haverford and Hepburn  
And the quaint old traditions.  
Take off your robes, girls,  
Skinny-dip off inhibitions.  
Dance the Maypole  
With the zest of freshman year.  
M. Carey Thomas sheds a tear.  
If you see us reading paperbacks  
Of Shakespeare's *Lear*,  
Stand up and  
Sneer, sneer, sneer!



The Class of 1898 cogently expressed the students' pride at graduation and the bittersweet feeling that a unique part of one's life is over, never to be recaptured. The members of the class are gone now but they left a song all Mawrters can relate to. Here's the class song of 1898, to be sung to the tune of "The Battle Hymn of the Republic":

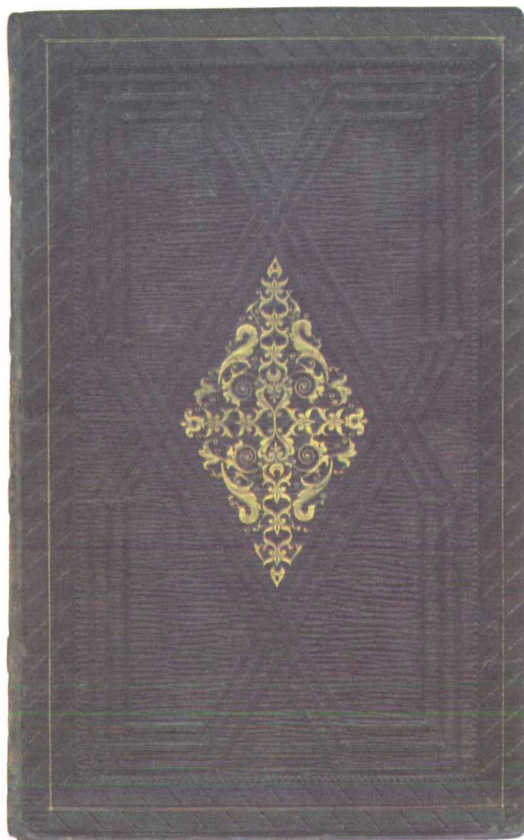


Here's to Bryn Mawr College and the Class of Ninety-eight!  
Fondly may we cherish her, whatever be our fate!  
Loudly now we sing to her as greatest of the great,  
Then cheer for Ninety-eight!

Naught our friendship's ties shall sever!  
Ninety-eight forget we never!  
True to class and college ever,  
Then cheer for Ninety-eight!



## Bindings Featured in the Next Exhibition



*Coronation: A Sermon*, by William Bengo Collyer, is bound in black straight-grained morocco with gold and blind tooling on the covers and spine, and has elaborate decorations on the inside covers and endpapers. The partnership of Edward Lycett and John Adlard, which produced this binding, was influenced by contemporary French work. The book bears the inscription "Presentation copy to Lord Conyngham," a descendant of the same family mentioned in the article on pages 8 and 9.

*The Rose Garden of Persia*, by Louisa Stuart Costello, was bound by James Hayday in scarlet crushed morocco with gilt Persian style decorations. The endpapers are of a striking blue pattern, with the binder's name stamped in black. Each page throughout the book is surrounded by oriental wood-cut borders in gold, red, and other colors. Hayday's work was greatly sought after for its original and unusual designs.

