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Mirabile Dictu: The Bryn Mawr College Library
Newsletter

Bryn Mawr College Publications, Special
Collections, Digitized Books

2002

Mirabile Dictu: The Bryn Mawr College Library Newsletter 6 (2002)

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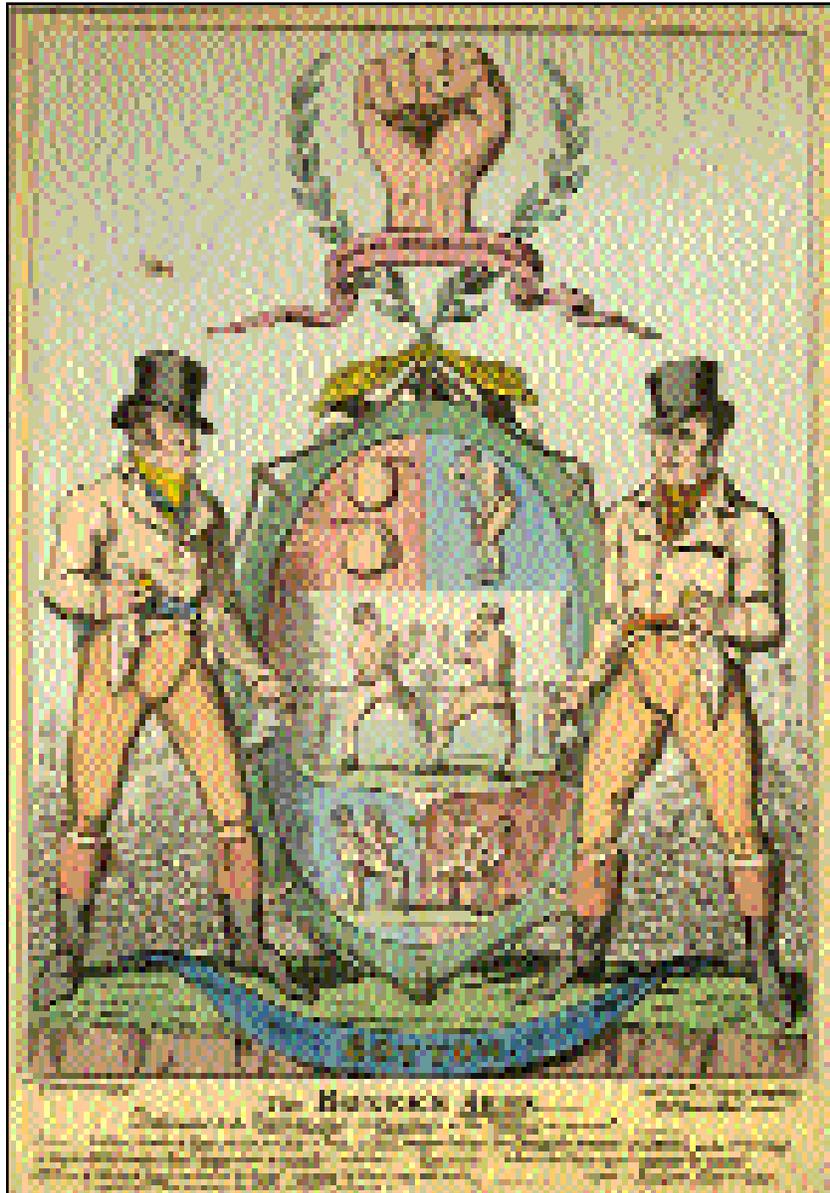
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Mirabile Dictu

The Bryn Mawr College Library Newsletter

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



Cruikshank's *The Boxer's Arms*, of 1819
Adelman Collection

From the Director

Elliott Shore

Watching the installation of the exhibition, “A Definite Claim to Beauty: William Morris and the Kelmscott Press, 1891-1896” this spring in the Mariam Coffin Canaday Library and listening to the finely-crafted lecture by William S. Peterson, “The Kelmscott Chaucer: Pocket Cathedral or Nonbook?” helped me to reflect on the ways in which libraries mirror the best creative impulses of the human spirit. Two wonderful members of the Special Collections staff, Barbara Ward Grubb and Marianne Hansen, assisting and assisted by a guest curator from the History of Art department, Ph.D. candidate Rebecca Hable, worked diligently, efficiently and swiftly to install the exhibit in our marvelously restored Class of 1912 Rare Book Room. A Kelmscott Press book is immediately recognizable to anyone who has ever seen any one of the press’s fifty-three titles, of which Bryn Mawr owns forty-two. The typeface, the way the pages are designed, the illustrations, constitute a unified vision of what the making of a fine book could and should be. As William Peterson said, these books were intended to be works of art, and they succeed in awakening that feeling in the viewer.

But beautiful books and a handsome room do not alone make an exhibit. The work of the staff and guest curator to assemble, label and display drew upon all of the know-how that the three of them had amassed throughout their careers. To

make an exhibit of books come alive requires the skills of an artist and of a craftsperson and of a handyperson and of an engineer. And all of these skills need to be blended together in such a way that the end result does not reveal the individual contributions from the arts and the crafts that go into exhibit-making. The attention is directed towards the works of art and the coherence of the intellectual conception of the exhibit. What we learned at the talk by William Peterson was that Morris and his collaborators also needed all of the skills mentioned above and many more to accomplish their art, all bending their individual talents to the same end. There were many obstacles in their path, compromises with their holistic notion of how a book should be made, but in the end, we have their work to cherish.

A library works in just such a way when it works well: it marshals the skills of all of its staff, the resources made available to it by its supporters, and the physical and virtual spaces it inhabits to present to its patrons a way in which to understand the world that allows the most creative parts of us to roam as freely and widely as we know how. How a library gets there, how it manages to amass its treasures, present them to the reader and make the space in which one can think as wide and as high as is possible, requires all of the skills that the Kelmscott books and the exhibit in which we enjoy them needed – and more.



Detail of *The Knight's Tale* from *The Kelmscott Chaucer*, Kelmscott Press, London, 1896.

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, edited by Jean Lacovara, Assistant to the Chief Information Officer. To join the Friends of the Library or renew your membership please visit our website at: www.brynmawr.edu/Library/Docs/fol.html

Mirabile Dictu past and present are also available electronically at: www.brynmawr.edu/Library/Docs/pubx.html

Joan of Arc at Bryn Mawr

Marianne Hansen

Everyone knows the story of the young woman who led France to victory near the end of the Hundred Year's War. And if, like Bryn Mawr's library, you have eight hundred books telling the story, you might think that everyone has written about it. But I have been exploring our collection, and the most striking thing about the enormous number of works on Joan of Arc is the way each writer takes something different from the well known story – and creates something new.

You can write about Joan (or Jehanne, as she signed herself) as a military leader, a heretic, a saint, a national savior, a lunatic, an inspiration. The basic facts of her life and career are firmly established – we know a remarkable amount about her from the records of her long examinations and trials. Even in her lifetime, of course, there were widely varying opinions – she was cheered by the French army, hated by the English, and burned by the Burgundians. It seems to me that it is the great quantity of information that makes it possible for individual writers to interpret her story differently. There are so many facts you can easily choose those which are interesting, or which support a point you want to make. Joan can stand for patriotism, for courage, for religious faith, for women dealing with adversity – and so on.

Bryn Mawr's extraordinary collection reflects this variety, and includes many of the most famous and important works written about Joan. The earliest "Joan" item we have is the *Grandes Chroniques de France* (also called the *Chronicles of St. Denis*), printed in Paris in 1476. This is the first printed book which includes the story of Joan of Arc – and, incidentally, the first French-language book printed in Paris. For those who do not read French, we have a handsome modern English translation of the part of this text dealing with Joan (1938),

printed at the Grabhorn Press and given to the library by the publisher, Roy V. Sowers. Students who would like to look for themselves at records of Joan's trials can use our facsimiles of the court documents or translations of the documents into English. Joan continues to fascinate scholars as well as ordinary readers; the latest additions to the collection (on the open shelves, rather than in Special Collections) are Françoise Meltzer's *For Fear of the Fire: Joan of Arc and the Limits of Subjectivity* (2001)

and Robin Blaetz's *Visions of the Maid: Joan of Arc in American Film and Culture* (2001).

The story of France's famous Maid has inspired poets, playwrights, and composers as well as historians. We have Schiller's *Jungfrau von Orleans* (which ends with Joan's miraculous escape from prison to join the king, and a heavenly vision before she dies wounded, rather than her historical execution), many editions of George Bernard Shaw's *Saint Joan*, and Jean Anouilh's *Allouette*. We are fortunate to have the bawdy mock-heroic work of Voltaire, *La Pucelle d'Orleans*, *Poeme* in the first authorized edition of 1762 with beautifully printed engravings – and also the 1822 English translation by W. H. Ireland (gift of G. Malcolm Laws, Jr.).

We have splendid illustrated versions of the stories, including Mark Twain's *Saint Joan of Arc* with paintings by Howard Pyle, and Lucy Foster Madison's version of the story illustrated by Pyle's student at Drexel, Frank E. Schoonover. Wallon's *Jeanne d'Arc* (1876, the gift of Dr. Craig W. Muckle) is enriched with reproductions of many famous paintings, prints, and sculptures.

The Joan of Arc collection has been created through the generosity of many alumnae and other



Classic Illustrated, no. 78.
Joan of Arc. c.1950.

continued on page 5

The Denbigh Fire of 1902: A Bit of Bryn Mawr History Captured in the College Archives

Lorett Treese

On the night of Sunday, March 16th, 1902, a Bryn Mawr student left her room in Denbigh Hall shortly before eleven o'clock. While she was gone, a gust of wind blew the screen from her window, knocking over her oil lamp. Fire quickly spread from her bed to the walls, through the ceiling, and into the attic. Several other students helped her try to douse the flames, but in the end there was nothing to do but evacuate the building as the fire spread from the east wing to the main hall.

Bryn Mawr students gathered outside and battled the flames with the college's firefighting equipment while a summons for help brought volunteer fire companies from the villages of Bryn Mawr, Haverford, and Ardmore. Telephone wires downed by a recent storm prevented president M. Carey Thomas from reaching Philadelphia until she got local operators to use a new underground system. Although they were delayed by the muddy condition of the roads, firefighters arrived from Philadelphia to aid the effort to save the dorm.

M. Carey Thomas saved a newspaper story about the fire published the following day, tucking it into the many files that have since become the collection known as the Papers of M. Carey Thomas, housed in the College Archives at Bryn Mawr College. The story praises both Thomas and the Mawrers, calling the students "brave and fearless girls" and quoting from the speech Thomas gave the next morning in the college's chapel where she called upon the college community to "go on with our exercises, so that our minds should be occupied." It also included a photograph of the



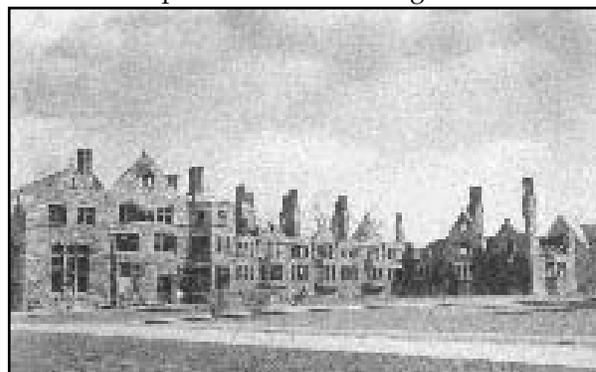
Denbigh before the fire,
from the yearbook of the class of 1903.

ghostly walls of Denbigh that had remained standing around a gutted interior.

Fortunately the building was fully insured. A report of the building committee, also housed in the College Archives, indicates that within about a month, the college had solicited several bids for reconstruction. M. Carey Thomas's incoming correspondence includes the many letters that she received immediately after the fire from prominent figures in the academic world and leading businessmen, including John D. Rockefeller, Jr. Some were letters of condolence, but Rockefeller congratulated Thomas upon her "escape from financial embarrassment because of the fire" and mentioned that he was "delighted to hear that the "entire loss [was] covered by insurance."

The senior John D. Rockefeller had already promised Miss Thomas a new dorm and a central **"Indeed for a while afterward our world seemed so shoved awry, as with Archimedes' lever, that we felt it could never quite recover its balance."**

heating and lighting plant provided the college could match his \$250,000 in donations for a new library. After the fire, telegrams were sent to all alumnae to spur their fundraising efforts. Since

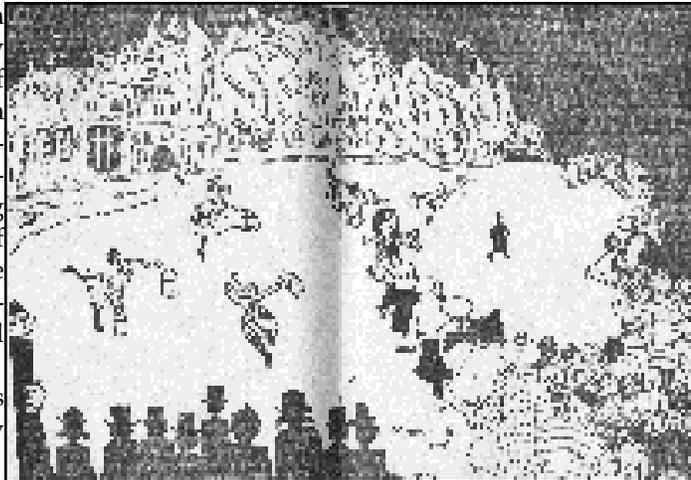


All that remained of Denbigh after the fire,
from the yearbook of the class of 1903.

there were only 435 alumnae at the time, a newspaper account in the papers of M. Carey Thomas reported that the women (many of whom were employed as teachers) had been "obliged to turn to the wealthy friends of education throughout the country in this emergency." Other contributions soon started coming in from faculty, other students, and residents of the Philadelphia area for the "Undergraduate Denbigh Relief Fund" to compensate the individual girls who had lost all their clothes and personal possessions.

The collection of student publications in the Bryn Mawr College Archives reveal how students managed to cope with the tragedy. The April 11th issue of a biweekly magazine called *The Fortnightly Philistine* carried an editorial that stated, "Indeed for a while afterward our world seemed so shoved away, as with Archimedes' lever, that we felt it could never quite recover its balance." The editorial went on to explain that "Even the loss of Denbigh was not sufficient to destroy our equilibrium. With the first hints of green and spring sunshine, we are back again pursuing our accustomed and studious course."

Writing for one of the yearbooks now housed in the College Archives, Esther Lowenthal of the class of 1905 placed the disaster in perspective after the dorm had been rebuilt and the rest of the building program accomplished. She wrote, "It stands out as a land-mark in the material progress



Students battle the flames in this cartoon that appeared in the student publication called *The Fortnightly Philistine*.

of the College. For since the Denbigh fire, the lambent glow of the students' lamps has been replaced by the brilliant sparkle of electricity; the sociable purr of the teakettle has been banished to the pantry, and the consumption of wood alcohol has fallen off in the land. It is owing to the Denbigh fire that we have our well-hidden power house, and the attendant battalion of thermostats. And it directly owing to this same cause that we, of the Class of 1905, have seen Rockefeller and the Library come into being."

continued from page 3

donors. The core of the collection is the hundreds of books amassed by Adelaide Brooks Baylis. She also gave us several important bronze statues, including an equestrian statue by Emmanuel Fremiet, one of the finest and best known of the French Animalier sculptors and the teacher of Augustus Saint-Gaudens.

We have just finished an inventory of our Joan of Arc materials and are actively building the collection. We hope to be able to show many of its highlights in an exhibition in 2003. Our media librarian has recently ordered six videos of films on Joan of Arc, including *Joan the Woman* from 1916. We are buying out-of-print books from the later part of the twentieth century, which is not covered by the Baylis collection. We are also adding some wonderful non-scholarly items that reflect the amazing popularity of Joan, even 500 years after

her death. We have recently bought several pieces on eBay (bidding as bmcrare): a copy of the WWI sheet music, "Joan of Arc They Are Calling You," a *Life* magazine with cover photo of Ingrid Berman in the stage show "Joan of Lorraine", and - my favorite so far - the *Classics Illustrated* comic #78, "Joan of Arc". We lost the bidding on the savings bond poster, the cigar box, and the Chocolat Suchard trade cards, but we'll try again!

Chinese Folklore Students Use Helen B. Chapin Collection

Carol W. Campbell

One might suppose that reference tools for East Asian studies students would be dictionaries, calligraphy manuals, and history books, but with the new emphasis on material and visual culture, there has been a growing preference for the faculty to introduce study from original objects. Would Bryn Mawr College be able to provide the resources?

It was fortuitous two years ago when the East Asian faculty came to the Collections facility asking for examples of calligraphy, that the Collections staff was able to provide several trunks of Chinese, Japanese and Korean scrolls. The scrolls, part of the Helen B. Chapin Collection, had never been studied in detail. Eighteen students during the spring semesters of 2000 and 2001 prepared essays on the translation and motifs of their individually chosen scrolls. The students' work culminated in spring exhibitions in the Canaday foyer.

The Helen B. Chapin Collection of Asian books, scrolls and objects, given to the College in 1950, represents the collecting interests of Helen Burwell Chapin (Class of 1914, AB 1915) during the various times she worked and studied in China, Japan, and Korea from 1924 to 1948. From 1924 to 1926, she worked in the American Consulate of Shanghai and from 1929 to 1932 she held a Traveling Fellowship from Swarthmore College. Her initial experience abroad, and her study of the fine Asian collections at the Boston Museum of Fine Arts, led her to become a scholar of Asian art and language, with a Ph.D. from the University of California in 1940. From 1946 to 1948 she was a consultant to the U.S. Government on the Art and Monuments of Asia. At the time of her gift, Dr. Alexander Soper, an Asian scholar and Professor of History of Art, wrote an informative article in the *Alumnae Bulletin*, Winter 1951, and there was a small exhibition in Thomas Library's Rare Book Room. With limited space available for Collections, the Chapin Collection remained packed away until several Asian consultants were invited in 1989 to work on the Chapin Collection

with the Curator.

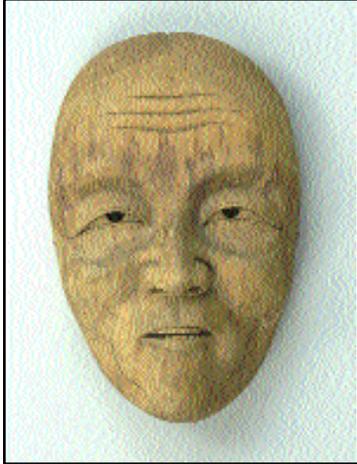
Aware of the use of the scrolls, Juwen Zhang, Lecturer in Chinese, inquired in the fall of 2001 to see whether there were objects that might relate to his spring course, East Asian Studies 220: Chinese Folklore. Of the approximately 300 available objects, 62 objects of Chinese manufacture, or objects influenced by Chinese culture, were chosen from lists and unpacked in late fall by Collections student assistant and Asian Studies major, Emily Snow '04. Ms. Snow brings special expertise in Chinese and Japanese objects from her summer work in the Japanese Department at Christies in New York, and is aiding the Curator by helping the students learn how to examine objects, read the inscriptions, and interpret their use and significance through comparanda in print and web sources. Topics under class discussion include folk beliefs and behaviors, festivals and dramas, foodways and dress, house and transportation, rites of passage, children's lore and games, tourism, media and popular culture, and ethnicity, nationalism, and internationalism.

After preliminary oral presentations, the essays will be converted to text for an exhibition in April in the Carpenter Library's Kaiser and Fong Reading Rooms. Collections assistant Rosemary Kovacs '03 has digitized several views of each object so that the class may have an online resource.

The multi-cultural objects being studied are as follows: fine Chinese porcelain of the Song period, both white and celadon (see photograph); Korean, late Yi (18th century) blue and white wares; Chinese stoneware; bronze objects, including a mirror; knife-shaped coins; figurines; a belt hook with inlaid gold ornament; a steel water pipe; stone writing seals; ceramic and bamboo brush holders and ink sticks; terracotta figurines from tomb deposits (see rooster photograph); miniature embroidered silk shoes for bound feet; dolls; toys in the shape of vegetables and kites; tiles; lacquer fragments;



Celadon dish. Chinese, Song period 12th century.
Photograph by Molly Greenfield '01



Wood "Noh" mask of old woman. Japanese, early 20th century. Photograph by Molly Greenfield '01.

Japanese wood masks (see photograph); and even a green glazed ceramic grave pillow (Chinese, Song period, 12th century), similar to one at the Philadelphia Museum of Art.

Helen Chapin collected many materials from the late 19th to the mid 20th century. Rather than acquiring major museum pieces (although there are a few) she gathered a group

of study materials reflective of the current culture, and acquired some early archaeological materials from Chinese Han period tombs (circa 3rd century) in North Korea. Much of what she assembled was not of interest to most collectors at the time

and now increases in its importance because some of it was ephemeral and lost. Supplementary objects for the present Folklore class come from Professor Emeritus of History, Howard L. Gray's Collection by bequest in 1946. Therefore, the long dormant Asian Collection has found its purpose with the expanding, diversified curriculum.



Terracotta rooster. Chinese, Han period tomb, circa 3rd century.

Photograph by Molly Greenfield '01.

A Definite Claim to Beauty: William Morris and the Kelmscott Press

Barbara Ward Grubb

History of Art doctoral candidate Rebecca Hable never knew that by studying for "prelims" she'd find herself turning into the curator of an exhibition in the Rare Book Room. But as she prepared for her exam on the Arts and Crafts movement, she discovered the Kelmscott Press books in the Library's rare books collection. A comment about their potential for an exhibition, made to Associate Director Eric Pumroy, was met with an invitation to organize an exhibition. (Rebecca passed her prelims in April, 2001)

The Kelmscott Press was started by the English Arts and Crafts artist, William Morris, in 1891. During its seven years of existence, the firm produced fifty-three limited edition titles using only hand presses. Morris, an experienced designer and calligrapher, was involved in all aspects of the books' production, from selection of the author and title to the design of the pages. "He was interested in how content and format could unite," says Rebecca. "Morris thought about how the book

would 'feel' to the reader, considering everything from the size of the margins to the weight of the paper."

Working with his Pre-Raphaelite colleagues, including Edward Burne-Jones and Dante Gabriel Rossetti, Morris produced books by authors such as Chaucer, Coleridge, Jacobus de Voragine, Keats, Rossetti, Shakespeare, and Shelley, as well as his own writings. The College Rare Books collection contains all but eleven of the Kelmscott Press publications.

A Definite Claim to Beauty opened on Tuesday, March 26. William S. Peterson, University of Maryland, lectured on "The Kelmscott Chaucer: Pocket Cathedral or Nonbook?" and the opening reception followed in the Class of 1912 Rare Book Room, Canaday Library. On Monday, April 8, Debra N. Mancoff of the Newberry Library presented "Friends in Deed: William Morris, Edward Burne-Jones and the Kelmscott Chaucer".

Electronic Scholarship: New Publishing Formats in the Humanities

Eric Pumroy

When we talk about the effect that electronic publishing has had on scholarship, it is easy to fall into the trap of thinking that the major changes have come about in the natural and social sciences or in traditional library reference sources, such as encyclopedias and bibliographies. In fact, as information technologies have matured they are showing remarkable potential for changing the way students and scholars in the humanities do their research and teaching. Much of the cutting-edge work is being done at large research universities, but Bryn Mawr is involved in a number of important initiatives as buyer, tester, and creator of electronic texts.

The biggest collection of humanities texts now available over the web is *Early English Books Online*, a digitized version of approximately 125,000 books, pamphlets and broadsides printed in England or its dependencies before 1700. In response to requests from several faculty members, the library purchased access to this collection last year. Bryn Mawr students and faculty now can read virtually any English published work issued during the early modern period, with pages appearing just as they were printed. What is more, they can read these books from their dorm rooms, offices, or homes at any hour of the day, rather than being tied to a Special Collections Department with limited hours. Associate Professor of English Katherine

Rowe, who has been encouraging her students to use *EEBO* for their projects, sees the increasing availability of online texts as democratizing scholarship, since anyone can now have ready access to early books that previously were available at only a few rare book libraries in the country.

Early English Books Online is only available commercially, but there are many important collections of books and manuscripts that anyone can get to over the web. The oldest of these sites is the Library of Congress American Memory Project, which maintains electronic versions of more than one hundred major collections in American history, some of them held by the Library itself, but many owned by institutions around the country. This is an eclectic collection, a place where you can find abolitionist pamphlets, sheet music, political broadsides, photographs of rural life, and almost anything else having to do with American society and culture. The url is: <http://memory.loc.gov>

A more focused initiative is *The Making of America* (<http://www.hti.umich.edu/m/moa.new/>), a joint project of the University of Michigan and Cornell University to digitize books printed in the United States during the mid-nineteenth century. *The Making of America* currently includes about 11,000 titles, and is especially rich in texts on education, technology, politics and religion. A similar, but smaller scale project is the University of North Carolina's *Documenting the American South* (<http://docsouth.unc.edu/>), a source of dozens of hard-to-find nineteenth and early twentieth century books about southern life, including slave narratives, writings of southern women, and accounts of the homefront during the Civil War.

One of the unexpected results of these projects is a dramatic change in the way that the books are used. Many of the books in *The Making of America Project* had not moved off the shelves in years, but now that they are online they are registering dozens of hits every day. The people reading the texts, of course, are no longer limited to the students and faculty at Michigan and Cornell, but may just as easily include high school students in Philadelphia, journalists in India, or scholars in Poland, as well as students at Bryn Mawr. The effect of the Web has been to dramatically widen the scope of collections a college student now has



The Triumphs of God's Revenge Against the Crying and Execrable Sin of Murther: expressed in Thirty Several Tragical Histories...

John Reynolds. London: J. Bennet for Thomas Lee, 1679.

access to for her research.

While Bryn Mawr is not in a position to create digital collections on the same scale as major research universities, we have begun to work with the Haverford and Swarthmore College libraries to find ways of making our important special collections more widely accessible. Haverford is taking the lead by sponsoring the creation of a digital version of a portion of the Cope-Evans Family Papers in the library's Quaker Collection. This pilot project is intended to help the tri-colleges figure out how to address the technical problems and to put in place the hardware and software we will need to take on new projects.

In the meantime, we at Bryn Mawr have worked with the University of Pennsylvania's Schoenberg Center for Electronic Texts and Images (SCETI) on a special project to digitize one of the college's Books of Hours, a gorgeous late fifteenth century volume from northern France, donated to the college by Ethelinda Castle, '08. The impetus for this work came from Assistant Professor of History Michael Powell, who wanted the students in his Medieval Christianity course to have the opportunity of working intensively with an authentic late medieval devotional text. The final product of the class will be a web publication of the manuscript, with the students' accompanying essays on different aspects of the book. The book, without the essays at this point, can be viewed at Penn's SCETI site:

<http://dewey.library.upenn.edu/sceti/codex/public/PageLevel/index.cfm?WorkID=105>.

Clearly, the internet is living up to its potential for changing the way students and faculty locate and use historical texts. But now, it may be that it will change the way humanities scholars publish, as well. Several important experiments are currently underway to publish new works in history in electronic form, and Bryn Mawr is involved with two of them. The first, Gutenberg-e, is a project of the Columbia University Press and the American Historical Association to publish prize-winning new books in history in electronic form only, and to use the capability of the medium to include documentation and links to supplementary literature, images, music, video, and related web sites. One of the first books selected for Gutenberg-e was *The Door of the Seas and Key to the Universe: Indian Politics and Imperial Rivalry in the Darien, 1640-1750*, by Assistant Professor of History Ignacio Gallup-Diaz. Gutenberg-e is not free, so you will have to come to Bryn Mawr or another subscribing library to read his book.

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Castle Hours #3, late 15th century, France
Gift of Ethelinda Castle, '08

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between the University of Pennsylvania and the Oxford and Cambridge University Presses to publish electronic versions of the presses' recent titles. Currently more than 500 titles are available. To view a sample, go to

<http://digital.library.upenn.edu/ebooks/>. In this case, the presses are continuing to publish their books in traditional form alongside the ebooks. The ebooks are not yet generally available outside of Penn and the tri-colleges, since the project is intended to be a means of studying how electronic books are used in colleges and universities.



A Report of the Kingdome of Congo, A Region of Africa.
Duarte Lopez. Trans. Abraham Hartwell. London: John Wolfe, 1597.

The Seymour Adelman and Marjorie Dana Barlow Boxiana Collections

Larry Saporta

No subject is, for the writer, so intensely personal as boxing. To write about boxing is to write about oneself—however elliptically, and unintentionally. And to write about boxing is to be forced to contemplate not only boxing, but the perimeters of civilization—what it is, or should be, to be “human.”

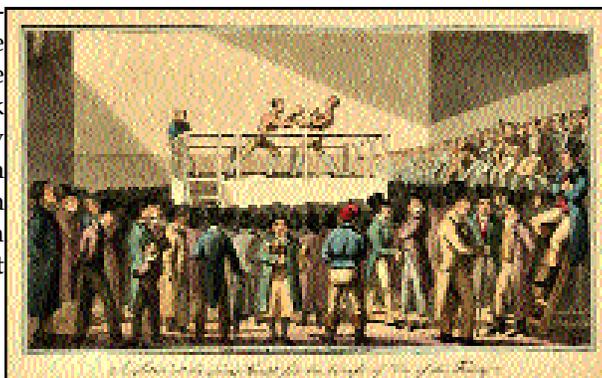
Those interested in the history of boxing have a superb resource in the Special Collections Department here at the College. The Seymour Adelman Boxiana Collection, the product of the Philadelphia collector's years of dedicated enthusiasm for boxing and its history, contains books, prints, and artifacts from the eighteenth century to the twentieth. Add to this the Marjorie Dana Barlow Collection, which includes books like Hieronymus Mercurialis' *De Arte Gymnastica*, published in Venice in 1573, as well as works from the golden age of English boxing. Between the two collections, the library's holdings on this topic are significant by any standard. The collections are currently being inventoried in preparation for an exhibition in the fall. It may seem surprising that these resources are found at a women's college, but we hope the exhibition will demonstrate how there may indeed be a connection between an institution like Bryn Mawr College and the "sweet science of bruising" (as Pierce Egan called it in his *Boxiana*.)

Imagine London in 1727. James Figg, the reigning boxing champion of England defends his title against the challenger, Ned Sutton, in the first championship title fight in history. In a talk he gave at the University of Pennsylvania Museum in 1956, Seymour Adelman suggested how broad a range of interests might focus on this match:

that ringside crowd downright fascinating. The Prime Minister of England, Sir Robert Walpole, always aware of the responsibility of office, stood resplendent in a new peruke. Nearby was playwright Colley Cibber, and on his arm that delicious young comedienne of Drury Lane, Kitty Clive. So much for rank, fashion, and beauty. There were also present other ringsiders - the author of *Gulliver's Travels*, and with him, the poet of *The Rape of the Lock*. Jonathan Swift - Alexander Pope - William Hogarth. There, at literally the very beginning of the sport, you come upon boxing's unique appeal to authors and artists. (*The Moving Pageant*, 1977).

In our own century, authors as different as Norman Mailer and Joyce Carol Oates have focussed on the boxing ring. Painters from Philadelphia's own Thomas Eakins to Edward Hopper have found in the sport irresistible subject matter.

Boxing also provides a way to examine the social milieus in which it occurs. The student or scholar could investigate the popularity of boxing among other contemporary entertainments, athletic competitions, blood sports, and contests on which people commonly bet.

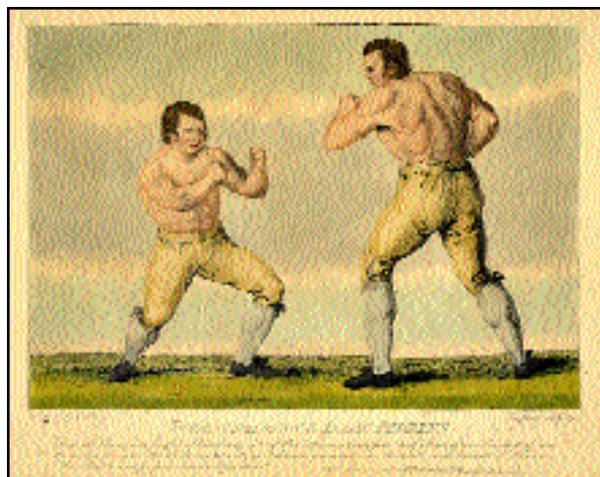


Posterity would have found

A 'Set-to' at the Fives-Court for the benefit of 'One of the Fancy'
Drawn by S. Alken, engraved by Sutherland, 1823
Adelman Collection

The sport has served as a passage to upward mobility for the members of a series of minorities, from the eighteenth century to the present - what can we learn about the process of integrating social groups through the notoriety of individuals? And what about the recent popularity of boxing as a fitness activity? Boxing, like most athletic activities, has traditionally been a male sport and its professional competitors have been drawn from the lower classes. What has led women and middle managers to take it up enthusiastically in the last five years? From literary treatments and art to anthropology and sociology, the boxing ring and the academy are not as alien to one another as we might first be inclined to think.

Among the collection's most interesting items are two books by Daniel Mendoza, Champion of England from 1788 to 1795. This fighter, of Sephardic Jewish background, vanquished taller and heavier opponents for years. He then wrote the *Art of Boxing* (1789) and his *Memoirs* (1793), where he set out his own ideas of the science, strategic and anatomical, of boxing. Works of art like the great English caricaturist Cruikshank's *The Boxer's Arms* of 1819 lampoons fashionable London's obsession with the sport. Supported by two corner-men, the shield of this coat of arms is revealed on closer inspection as a boxing ring. The 1823 engraving, *A 'Set-to' at the Fives-Court for the benefit of 'One of the Fancy,'* shows the continuing popularity of the sport with the gentry. American objects in the Adelman collection range from Thomas Worth's gruesomely comic *Slugged Out*, published by Currier & Ives in 1883, to tickets for the legendary Jim Braddock vs. Joe Louis match in 1937. There are also a substantial number of photographs of the likes of Rocky



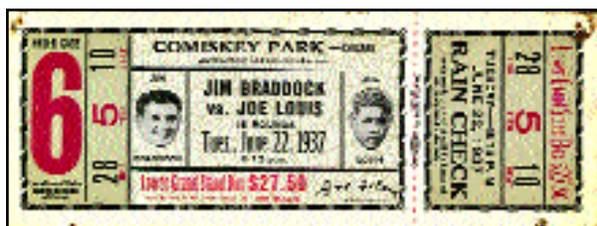
C. Metz

Thomas Johnson & Isaac Perrins, 1789
Marciano and Georges Carpentier.

All these items are of interest to the enthusiast or historian of boxing, but a great many hold their own on purely aesthetic grounds, like C. Metz's engraving of *Thomas Johnson & Isaac Perrins*, dated 1789. Seymour Adelman also collected a ceramic flask, small statues and medals, and a snuff box, all embellished with pictures of boxers. We look forward to exploring the fascinating world of boxing - and the many questions it illuminates - in the exhibition this fall.



Joe Louis vs. Max Schmeling
Heavyweight Championship ticket from 1938



Jim Braddock vs. Joe Louis ticket from 1937

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'Jeanne Hears her Heavenly Voices'.
Lithograph by Werner, after Leon Benouville.
Printed in *Jeanne d'Arc*. H. Wallon.
Paris: Firmin-Didot, 1876.
Gift of Dr. Craig W. Muckle.



Jeanne d'Arc.
Emmanuel Fremiet.
Gift of Adelaide Brooks Baylis.