

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

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Mirabile Dictu: The Bryn Mawr College Library  
Newsletter

Bryn Mawr College Publications, Special  
Collections, Digitized Books

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2008

# Mirabile Dictu: The Bryn Mawr College Library Newsletter 12 (2008)

Bryn Mawr College Library

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# *Mirabile Dictu*

*The Bryn Mawr College Library Newsletter*



*William Hamilton, **Campi Phlegraei: Observations on the Volcanos of the Two Sicilies**, Naples, 1776*

## *Mirabile Dictu*

The Bryn Mawr College Library Newsletter

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### Friends of the Library Board Members 2008-2009

Teresa Wallace 1979, Chair  
Alexa Aldridge 1957  
Judith L. Bardes 1953  
Sandra Berwind MA 1961, PhD 1968  
Michèle Cahen Cone 1951  
Serena D. DuBois 1970  
Susan King 1986  
Margery Lee 1951  
Elisa Tractman Lewis MA 1995  
Maxine Lewis 1958  
Trina Vaux McCauley  
Martha Stokes Price 1947  
Joanna Semel Rose 1952  
Steven D. Rothman  
Mary Scott MA 1986  
Lita Solis-Cohen, Jr. 1952  
Doreen Spitzer, Jr. 1936  
Barbara Teichert 1975  
Jane Miller Unkefer 1955  
Richard Wright

### Friends of the Library 2008/2009 Schedule

**Tuesday, September 23, 2008**

**Rare Book Room, Canaday Library**

**4:30 – 6:00 pm**

**Exhibition Opening and Reception:** *Documenting Ethnic Wedding Traditions in America: Photographs by Katrina Thomas*

**Tuesday, October 21, 2008**

**Carpenter Library 21**

**4:30 – 6:00 pm**

**Exhibition Opening and Reception:** *Educating the Eye: Nineteenth-Century Optical Toys and Devices*

**Lecture:** John Zarobell, San Francisco Museum of Modern Art, *How I See Is What I Know: Technology and Vision in the 19th Century*.

**Friday, October 31, 2008**

**Harriton House**

**10:00 am - 1:00 pm**

**Carpenter Library 21**

**1:30 – 5:00 pm**

**Exhibit Opening and Reception:** *“The Septuagint” or Greek Bible*

**Lecture:** Benjamin Wright, Professor of Religion at Lehigh University, co-sponsored with Harriton House.

**Watch for your invitations to more events!**

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*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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Copy Editor: Marianne Hansen

Editor: Jean Lacovara



## Donors to Special Collections This Year

**Jane Augustine 1952**, New York, NY. Copies of her books of poetry, *Arbor Vitae*, *Transitory*, *Night Lights*, and *A Woman's Guide to Mountain Climbing*.

**David Cast**, Penn Valley, PA. Jackson, Thomas Graham, *Wadham College, Oxford, Its Foundation, Architecture and History, with an Account of the Family of Wadham and their Seats in Somerset and Devon*. Oxford: Clarendon Press, 1893. Subscriber's copy #36. Bookplate of Lancelot Ridley Phelps.

**Doris Darnell 1939**, State College, PA. Personal papers of Doris Darnell. Bequest. (see page 5)

**Thomas M. Dickey**, Laurinburg, NC. Andrew H. Woods Photograph Albums. Addition to Andrew H. Woods Papers. (see page 4)

**Helen Fairbank Goodkin 1967**, New York, NY. College scrapbook of Lucy Fairbank '35.

**Rita Heller 1959**, Tenaflly, NJ. Bryn Mawr Summer School for Women Workers Records. (see page 4)

**Eula Hoff 1952**, Denver, CO. Laura Kneipe cartoons (see page 4)

**Judy Hood**, Bath, MI. Letters from Sheldon Clarke, U.S. Army (9th Balloon Company), to Henrietta Baldwin, December 1917-May 1919. 26 letters. Addition to Henrietta Baldwin Papers.

**Aelee Lee**, Boca Raton, FL. *Ode to Typography: A Visual Dedication to the Art of Typography*. Boca Raton, 2007.

**Bruce McKittrick**, Narberth, PA. Mindell Dubansky, *The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse*, New York: The Grolier Club of New York, 2007.

**Mario Marin**, Rosemont, PA. Papers of Joaquin and



**Doris Hastings Darnell 1939 Papers.**  
Bequest of Doris Darnell, State College, PA.

Jeanne Maurin, including correspondence between Jeanne Maurin and Boris Souveraine. Addition to Maurin Papers.

**Elizabeth Mongan 1931**, Rockport, MA. Picasso etching. By bequest.

**Sondra Obstein**, Lawrenceville, NJ. *A Scrap Book of the American Labor Movement. Reports by the Trade Union Problems Unit in the Bryn Mawr Summer School 1930*, by Ruth Epstein.

**Ivy Relkin 1950**, Fort Lee, NJ. Gilbert & Sullivan Collection (see page 5)

**Gloria Robinson 1945**, Woodbridge, CT. Darwin, Charles. *Insectivorous Plants*. New York: D. Appleton & Company, 1875.

**Carolyn Shaw**, Secane, PA. Placards announcing meetings at Bryn Mawr College, 1944.

**Alexandra Siemel 1962**, Glenside, PA. Addition to Sasha Siemel Papers.

**Mary Truitt**, Annapolis, MD. Additions to Anne Truitt Papers, 2001-2004. 4 boxes.



## From the Director

We are getting ready for the 125<sup>th</sup> anniversary of the College in 2010 and we need your help: with ideas, with restoring books and works of art, and with overall financial support for the various activities that we are planning.

The Friends of the Library will be taking a leading role in:

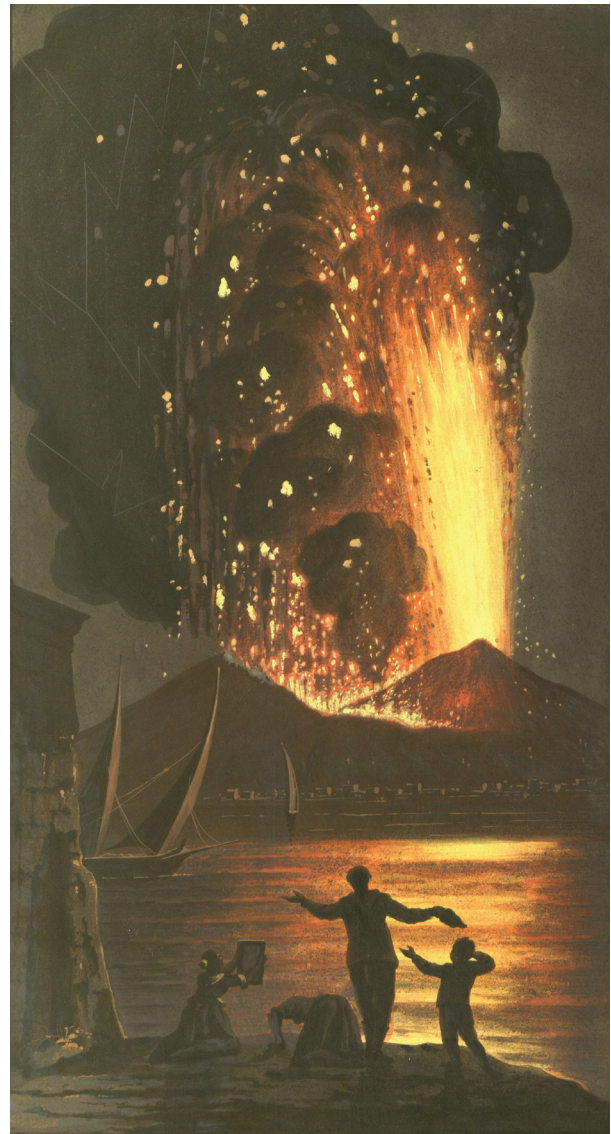
- An oral history with interviews of major figures in the College's recent history,
- A large-scale exhibition of the Treasures of Bryn Mawr College,
- A pictorial history of the College with essays by members of the class of 2010,
- A major international conference on the past, present, and future of women's education and,
- A scholarly publication to document the results of this conference.

We are well underway, with significant support from the Board of the Friends of the Library, who have donated both their time and funds to the support of all of these activities. We are on our way towards bringing a post-doctoral fellow on board to coordinate all of these various activities, from conducting interviews for the oral history project to helping to organize the exhibition and helping with arranging the international conference for the fall of 2010.

How can you help? With funding directed to any of these projects—for example, support for conservation of objects for the exhibition (see pages 11-15), or funding for the publication of the pictorial history of the College, or suggestions for objects that you would want to see exhibited or covered in the history of the College. Join or renew your membership in the Friends, enjoy the various talks and exhibits this coming year, and be a part of the coming celebration!

Elliott Shore

Chief Information Officer and Constance A. Jones  
Director of Libraries and Professor of History



William Hamilton, *Campi Phlegraei: Observations on the Volcanos of the Two Sicilies*, Naples, 1776

# Annual Membership Roster

Gifts to the Friends of the Library at the Sustaining Level of Membership and Above

Judith B. Adrezin	Albany, NY	Margery Peterson Lee	Gladwyne, PA
Alexandra Quandt Aldridge	Haverford, PA	Maxine de Schauensee Lewis	Devon, PA
Sandra M. Berwind	Bryn Mawr, PA	Margaret Perkins Manlove	Bryn Mawr, PA
James Brady	Rosemont, PA	Jill McAnney Hansen	Portland, ME
David Giles Carter	New Haven, CT	Trina McCauley	Bryn Mawr, PA
Michael Casey	Ardmore, PA	Bruce Perry	Malvern, PA
Michele Cahen Cone	New York, NY	Martha Stokes Price	Bryn Mawr, PA
Donald H. Cresswell	Philadelphia, PA	Eric Pumroy	Haddonfield, NJ
Katherine Singley Dannenberg	Atlanta, GA	Miriam Korn Rothenberg	New York, NY
Donald F. Duclow	Philadelphia, PA	Joan Gross Scheuer	Larchmont, NY
Paula Sutter Fichtner	Brooklyn, NY	Mary Elizabeth Scott	Wynnewood, PA
Razelle Frankl	Wynnewood, PA	Elliott Shore	Wynnewood, PA
Nancy Greenewalt Frederick	Hockessin, DE	Lois Hassler Smith	Haverford, PA
Elizabeth H. Gemmill	Conshohocken, PA	Elisa Kay Sparks	Pendleton, SC
Margaret M. Healy	Rosemont, PA	Barbara A. Teichert	Bryn Mawr, PA
Cheryl R. Holland	Columbia, SC	Karen M. Tidmarsh	Haverford, PA
Edward Ilgren	Bryn Mawr, PA	Elisa Tractman Lewis	Villanova, PA
Lucy L. Jeffers	New York, NY	Jane Miller Unkefer	Philadelphia, PA
Molly Alexandra Kleinman	Ann Arbor, MI	Teresa Wallace	Bala Cynwyd, PA
Melissa Mather Kunstadter	Boulder, CO		

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## O Canada!

John Dooley

For over thirty years Canaday Library has benefited from the interest and generosity of Jean MacIntyre 1956. A professor at the University of Alberta specializing in Shakespeare studies, Jean developed an interest in Canadian literature. Wanting to increase awareness of Canadian literature at her alma mater, Jean established the book fund which bears her name. In addition to the Library, Jean wanted to benefit the Canadian book trade. As a result, all materials are purchased in Canada.

Over the years Jean has visited the College giving lectures sponsored by the Friends of the Library and the Department of English. On such occasions we have presented lobby exhibitions with examples from her collection. As a result of the extent of the collection, we have even received a research questionnaire on the use of Canadian materials at libraries in the United States. MacIntyre books are used by the Bryn Mawr community and the wider public through

interlibrary loan. I am regularly told that another MacIntyre book has been borrowed on interlibrary loan. There is, in particular, one title which has just returned from its 35<sup>th</sup> trip to another library. Only Bryn Mawr and the National Library of Canada are listed as owning the book. Among the most popular authors are, of course, Lucy Maud Montgomery and Margaret Atwood.

Two booksellers have helped enormously in developing the collection. From the beginning Gail Wilson Books, formerly of Toronto and Kitchener, Ontario, provided the greatest assistance developing the retrospective collection. Albert Britnell Books in Toronto has been and continues to be our major source of new Canadian literature.

*John Dooley, the Library's Bibliographer, has been buying Canadian books for the MacIntyre fund for many years.*

## New Acquisitions

***Rita Rubinstein Heller Collection on the Summer School for Women Workers.*** Donated by Rita Rubinstein Heller 1959, Tenafly, NJ.

The Summer School for Women Workers was one of the most interesting chapters in Bryn Mawr's history. M. Carey Thomas set up the program just before she retired, with the purpose of bringing young women factory workers to campus every summer to introduce them to advanced education. Rita Heller is the primary historian of this program; she wrote her dissertation on it and served as the driving force behind the documentary *The Women of Summer: the Bryn Mawr Summer School for Women Workers, 1921-1938*, released in 1985. For both her dissertation and the documentary, Heller conducted numerous interviews with surviving faculty and students, and acquired course syllabi, reminiscences, and other documentation of the program and the people who were involved in it. This rich collection dramatically expands the library's holdings on the Summer School, and provides insights into the lives of the women who participated in the program as students and teachers.

***Laura Kneipe Cartoons,*** donated by Eula Hoff 1952, Denver, CO.

Laura Kneipe 1953 drew these delightful cartoons about life at Bryn Mawr during her student years living in Rockefeller and majoring in Anthropology under the tutelage of the inimitable



Frederica de Laguna. Eula Hoff, who collected these 110 cartoons and donated them to the College, wrote the following about the circumstances in which they were drawn:

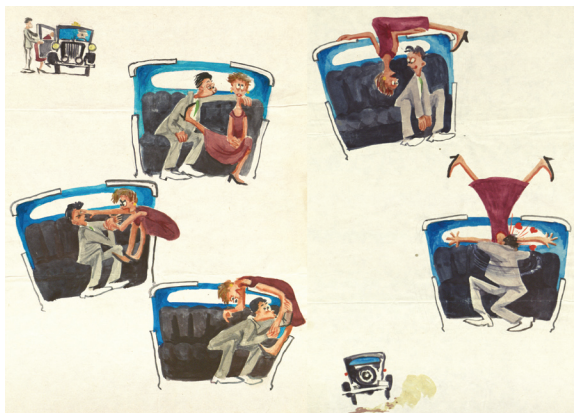
"Laura, myself, and Ginny Holbeck formed the core of a group which gathered in the evening at 10 pm after study-period for an hour or so of get together. Somehow comments seemed so much funnier at that late hour of the night than they did in the daytime, and the conversations that contained them were the fertile field for all kinds of alternative views of Bryn

Mawr life. We all thought these cartoons up, and Laura got them down on paper."

***Andrew Henry Woods Photograph Albums,*** 7 volumes. Donated by Thomas Dickey, Laurinberg, NC.

In the 1980s Bryn Mawr acquired the diaries of Andrew H. Woods, in which he recorded his daily experiences as a young doctor working in China. During most of those years, he was accompanied by his

wife, Fanny Soutter Sinclair 1901. This new collection of photograph albums, donated by Woods' grandson, builds on the diaries with extraordinary images of the family's life in China, as well as their life in Iowa when they returned to the United States in the 1920s. The Woods family produced a number of Bryn Mawr







graduates: daughters Janet and Margaret, both 1932 (and whose pictures are included in the albums) and great-granddaughter Janet Pinkow 2004. The photograph above shows Dr. Woods in his Macao office in 1901, shortly before his marriage to Fanny Sinclair. Her influence can be seen, for there is a 1901 Bryn Mawr calendar hanging from the mantel by his desk.

***Doris Hastings Darnell 1939 Papers.*** Bequest of Doris Darnell, State College, PA.

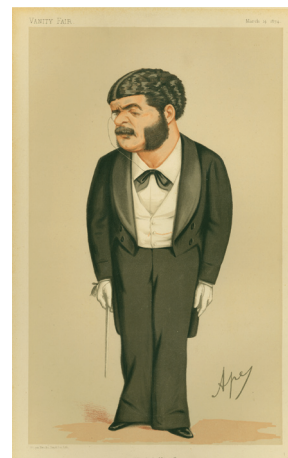
Doris Darnell 1939, was one of the most prolific letter writers and letter-receivers Bryn Mawr has produced. Darnell had an interesting career with the American Friends Service Committee in the 1960s and 1970s, and as a collector and lecturer on antique clothing, a career which continued well past retirement. Throughout her life, Mrs. Darnell maintained a voluminous correspondence with her husband, family, friends from around the world and professional contacts. Much of the correspondence dates from her time with the AFSC, which included the controversial final years of the Vietnam War; these form a rich primary source for the study of the AFSC and Quakerism in general during this time. Mrs. Darnell kept in touch with much of her graduating class from Bryn Mawr, including May Chow 1939, a Chinese student who returned to China after graduation to take up work as an English professor. Their communication spans the entirety of their acquaintance, including the years of the Cultural Revolution in China. Other corre-

spondents include Katharine Hepburn 1928; the actress Elizabeth Franz; the author Peggy Anderson; Robert Dyson, the former director of the University of Pennsylvania Museum of Archaeology and Anthropology; Jim Fowler, the host of the television show *Wild Kingdom*; Dr. Frank Hastings, one of the pioneers of the artificial heart; and former Bryn Mawr College president Mary Patterson McPherson. Because of the personal nature of much of the correspondence, access to the papers is restricted for a period of time.

The collection was organized and described this summer by Matthew Farmer, a graduate student in Greek, Latin, and Classical Studies. His work was paid for by generous donations from twenty-two friends of Mrs. Darnell.

***Gilbert & Sullivan Collection,*** donated by Ivy Borrow Reade Relkin 1950, Fort Lee, NJ.

This collection of recent books, prints, documents, annotated music scores, and publications is a rich addition to the important Gilbert & Sullivan Collection Ivy Relkin donated to Bryn Mawr nearly twenty years ago. The highlights of the donation are the caricatures of Gilbert, Sullivan, and D'Oyley Carte that appeared in *Vanity Fair* in the late-nineteenth century, and an intriguing letter from Sullivan inviting an unidentified recipient to a dinner party with the Prince of Wales and opera singers Nellie Melba and Emma Calvé.



## Documenting Ethnic Wedding Traditions in America: Photographs by Katrina Thomas

The fall exhibition in the Rare Book Room, *Documenting Ethnic Wedding Traditions in America: Photographs by Katrina Thomas*, will culminate a year-long project that resulted in the creation of an online publication of approximately 800 of Thomas' photographs of weddings from more than 70 ethnic and religious groups in the United States.



*Slovak Wedding, Brooklyn, NY, 1984. "When every guest and her parents have danced with Elizabeth, Pavol, provoked by the sight of her in traditional dress, capped and wearing the kerchief of a married woman, engages her in a lively "czardas." Next he will pick her up and carry her out."*

The exhibition opens September 23, and will run through December 19.

Katrina Thomas 1949 worked as a free-lance photographer in New York City for most of her career. In the late 1960s she began photographing ethnic festivals and neighborhoods in New York, and this led to a special interest in weddings, focusing on individuals and

*Cambodian Wedding, San Francisco, CA, 1989. "In preparation for the nuptial rite, a quantity of food including a pig's head, and some drink, brought by the bridegroom's family, is laid beside San and Hen. The well-wisher, a respected man in the community, gives them advice on how to handle marriage."*



groups that continue to practice wedding traditions of their home countries. This project became an absorbing interest for 40 years, and produced an extraordinary collection of beautiful and evocative photographs documenting the ways immigrant groups have both preserved and adapted their traditional wedding practices. In 1987 her photographs were featured in *Something Old, Something New: Ethnic Weddings in America*, a traveling exhibit co-sponsored by *Modern Bride Magazine* and the Balch Institute for Ethnic Studies in Philadelphia. The full collection of photographs, accompanied by Thomas' notes, can be found in the Tri-College Digital Library,

<http://tritych.brynmawr.edu>.

Both the exhibition and the digital collection were curated by Tracie Wilson. Wilson was hired as part of the Council on Library and Information Resources program of Post-Doctoral Fellowships in Scholarly Information Resources. She was well-qualified for this position with a Ph.D. in Folklore from Indiana University, specializing in Eastern European traditions. This fall she will begin a new job as Associate Director of the Russian, East European and Eurasian Center at the University of Illinois. Assisting Tracie on both projects was Jenny Castle 2009, a History of Art major from Southampton, PA.



# Educating the Eye: Nineteenth-Century Optical Toys and Devices

Matthew Feliz

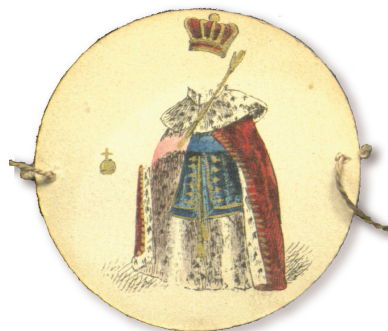
Throughout the past year I have worked on the Dr. Anthony R. Michaelis Collection, a small but exciting collection of early photographic equipment, optical devices, films, and rare books including an early edition of Jules Verne's *20,000 Leagues Under the Sea*. Amassed by Dr. Anthony Michaelis, an eminent science writer and editor, as well as an innovator in high speed photographic technology during the first half of the twentieth century, the collection attests to his long standing interest in the history of optics and photography.

The Michaelis Collection contains several notable examples of optical devices made popular during the nineteenth century. The zoetrope, a metal drum sitting on a wooden pedestal, was designed to produce the illusion of motion. The drum was spun as a viewer gazed through metal slits at a sequence of images drawn on a long sheet of paper affixed to the inner wall of the cylinder. The thaumatrope was a paper disk, with an image on each side, attached to a pair of strings. When the disk was wound up and released it spun rapidly and the viewer saw the two images combined into a new whole picture. *Vues d'optique*, also

known as perspective prints, were a type of print appearing in the eighteenth century; they were meant to be viewed through a special device designed to heighten the illusion of depth. Often depicting famous European landmarks and dramatic landscapes these prints were popular forms of entertainment that predated the advent of the stereoscope.

Dr. Michaelis' collection was acquired by the College in the 1970s, and with the exception of a few of the objects, has not yet been exhibited. This fall we will introduce these objects to the college community in an exhibition organized around these visual and photographic instruments. The exhibition will explore the history and development of nineteenth-century visual culture through the objects in the Michaelis Collection as well as other material drawn from Special Collections. Photographs, rare books, prints, slides and other objects will highlight the important role played by scientific inquiry (optics, physiology) and technology (photography, lithography) in the development of popular forms of visual representation.

*Matthew Feliz, a graduate student in the History of Art, received a Curatorial Internship last year, as part of the program funded by the National Endowment for the Humanities Challenge Grant to the Graduate Group in Archaeology, Classics, and History of Art.*



**Thaumatrope.** Nineteenth century. Michaelis Collection. Gift of J. Philip Gibbs, Jr.



**Vue d'optique.** Nineteenth century, France. Michaelis Collection. Gift of J. Philip Gibbs, Jr.



## “A College Girl Couldn’t Help Having a Good Time”

Marianne Hansen

*“This going to college is the best thing in a girl’s life, isn’t it?”*

And with those words, Jean Cabot finishes her first year at Ashton College—and the first of four books describing her adventures as a student and graduate. There was a fashion in America in the early-twentieth century for series fiction about college girls. Jane Allen, Helen Grant, Grace Harlowe, and many other imaginary girls went to college when most women didn’t, and their stories were published for teenage readers. Often the series followed the heroine year by year through her education. So Betty Wales (nearly the earliest and certainly the most successful of the series) appeared in ten books, beginning in 1904, with *Betty Wales, Freshman* and proceeding through *Betty Wales, Sophomore*, ...*Junior*, ...*Senior*, ...*BA*, ...*& Company*, ...*On Campus*, ...*Decides*, *The Betty Wales Girls and Mr. Kidd*, and finally (in 1916) *Betty Wales, Business Woman*.

Most of these books are not great literature—and some are the purest hack work—but they provide a window into contemporary understand-

ings and expectations of teenage girls and women’s education. Bryn Mawr has a rapidly growing collection of these books; I have been searching them out for about six months and now have all the books in the major series except a handful that are the hardest to find. (Please write me immediately if you know where there is a copy of *Betty Wales, Business Woman* that we could acquire!) The books can also help us explore and understand the lives of our alumnae. This summer I have been working with two students, Lavanya Jayakar 2009 and Marybeth Matlack 2010, to prepare an exhibition that compares the college life represented in these novels to the life of girls on the Bryn Mawr campus, as revealed in their letters, scrapbooks, diaries, and publications.

There are differences, of course. We know that Bryn Mawr girls worked hard in their classes, and this aspect of college life is less apparent in the novels than in our girls’ letters home. It’s not easy to make studying Latin for three hours advance a plot, however essential it may be in real life, and academic work appears in the novels only when amusing incidents can be made to arise from it. At the same time, the fun that girls have in the novels—late night talks, teas and luncheons, class plays, dances, and fudge parties—appear in the Bryn Mawr record as well, especially in the



*Interns Marybeth Matlack 2010 and Lavanya Jayakar 2009 examining a Bryn Mawr student’s scrapbook from the early 1910s. Lavanya, a major in the History of Art, was the Friends of the Library intern this summer, and did extensive research on the College Girls exhibition, opening in early 2009. Marybeth, a Medieval Studies major, served as an intern through the Alumnae Regional Scholarship program. She was responsible for the research and writing on the books needing conservation, and she also worked with Lavanya on the College Girls exhibition.*



*Composite image of the successive identities of the college girl—freshman, sophomore, junior, and senior—from Virginia Woodson Frame's **College Girls' Record**. San Francisco: Paul Elder and Company, 1903. Belonged to Anna Harlan 1909.*

scrapbooks. These are full of concert programs, dance cards, valentines, funny posters, and photos from dramatic performances. As Betty Wales enthuses, “A college girl couldn’t help having a good time.”

Class identity, class rivalry (between sophomores and freshmen especially), and the ties between the “sister classes” of alternate years is a driving force in some of the fictional narratives. I have been surprised to learn how important these factors were at Bryn Mawr in the early part of the last century. Mabel Austin 1905 reported a prank on the part of some sophomores who invited six freshmen to a fudge party, but once they had them in a room, locked the door and left them there overnight. And Helen Calder Robertson ’16 wrote home: “That game Wednesday is the first game that we have won since we have been in college and I think if we could beat 15 again it would make all the difference in the world to what the class will do in all kinds of ways, hereafter. We haven’t been a very successful class at anything—except our freshman show which did make up for a good deal. And I think a little success would just touch the match to the fuse.”

The novels, which abstract real life, can make an important point more clearly than the intensely

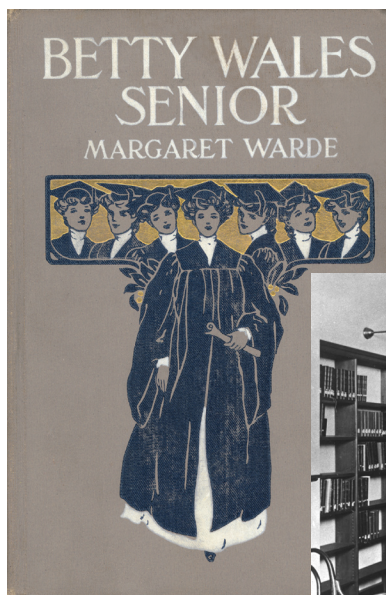
individual diaries and letters do: “college girl” is not actually one, unalterable, identity. Each college girl changes over time, and although there are personal variations, there is a recognized and definable path through school which most follow: The shy freshman tries to find her way in a society which is foreign and sometimes actively hostile. The brash sophomore throws herself into college life with enthusiasm; sports, academics, and social life have all been understood and are now to be conquered. The stately junior begins looking around her—reaches out to the freshmen of her sister class, becomes interested in a career, starts thinking about her life after college. The senior carries through with her plans, holds offices in campus clubs, organizes events, influences other students. This is emphasized in the novels, which are serial and often formulaic, but it is also a shared perception of the time. See, for example, the images of the four classes from the *College Girl's Record*. And these novels and images help us make sense, in a way that might otherwise elude us, of the letters home, the editorials in the campus paper, the diaries and the scrapbooks which in this light reveal the changing roles and identities of the real girls who made up the story of Bryn Mawr.



# Images of a “College Girl”

Lavanya Jayakar 2009

Stunts—short skits, songs, or dances that students performed for one another—were a staple of college life both in the books and at Bryn Mawr. This picture shows students performing a stunt in Denbigh, apparently at Christmas. We do not know much about this skit, but there are accounts of other Bryn Mawr stunts: Dorothy Foster 1904 wrote her mother about an elaborate event where the freshmen turned the gym into a French café populated by *monsieurs*, *garçons*, *dames du monde*, and even an English duke—all played by the freshmen. It was called *Le Café des Frais-hommes*, and the upperclassmen were served *limonade* and entertained by dances and *tableaux*. At one point they were interrupted by a duel between the



duke and “a fiery Frenchman,” but the highlight of the evening came when a group of Anarchists at-

tempted to plant a bomb under the duke’s chair!

Of the many serial novels about college girls, the Betty Wales series was among the earliest and the best-known. These books were aimed at girls in their early teens, and they provide moral instruction as well as entertainment. Conflicts often arise with jealous or selfish students who, in the end, reform themselves. Like most books in this genre, the novels hardly ever mention academics; for Betty and her friends college seems to be a series of late-night fudge parties, skating expeditions, and basketball games. It must have been disappointing for girls who grew up reading about Betty to enter Bryn Mawr and discover that there would be less fudge than the books described and far more work.

Warde, Margaret. *Betty Wales, Senior; A Story for Girls*. Philadelphia, Penn Publishing Co., 1909.

Thomas Library, Psychology Seminary Room, early-twentieth century.





## Treasures at Bryn Mawr College

This summer we began the exhilarating work of identifying those stellar pieces in the collections that are candidates for the 2010 exhibition of the treasures of Bryn Mawr. As we have gone about the process it is evident that many of the most important pieces will need serious attention from conservators if they are to display well two years from now, and be used by students, faculty, and visiting scholars in the years to come. Thanks to the hard work of our Alumnae Regional Scholar intern, Marybeth Matlack 2010, we now have descriptions of several of our most prized books, ranging from an eleventh-century medieval manuscript annotated by Petrarch, to William Hamilton's astounding illustrated book on volcanoes (see cover), to Marianne Moore's charming first collected book of poetry. You will see these descriptions over the next few pages.

Of course, Bryn Mawr's collections go far beyond books, as you will see as you read about our wonderful collection of Japanese woodblock prints, the Anthony Michaelis Collection of Optical Machines, and our collection of plaster casts of medieval ivory carvings, acquired as teaching aids more than a century ago. In the coming months we will be identifying important pieces from our art and artifact collections for the exhibition, and as with the books, many of these pieces—whether Renaissance prints, Pacific Northwest Native-American hats, pre-Columbian Peruvian textiles, West African masks, or Classical Greek terracottas—will also be in need of repair. Information about these collections and how you can help with their restoration will be found on the Treasures website: <http://www.brynmawr.edu/library/treasures>.

**William Hamilton. *Campi Phlegraei: Observations***

*on the Volcanos of the Two Sicilies*. Naples: 1776. Gift of Emily Fox Cheston 1908.

By the time he died in 1803, Sir William Hamilton was infamous for the scandalous liaison between his second wife, Lady Emma Hamilton, and her lover, Vice-Admiral Horatio Nelson. For the majority of his life, however, Hamilton was best known as an art collector and expert volcanologist. Sent to Naples as the British diplomatic Envoy in 1764, he was fascinated by Vesuvius, then active. Although he had not been educated as a naturalist—previous to his job as a diplomat, he had been a soldier—Hamilton



gradually acquired a detailed knowledge of volcanoes gained through reading and close observation; he climbed Vesuvius as many as 68 times, and was nearly killed exploring the rim during an eruption in 1765. He sent meticulously descriptive letters of the volcano's activities back to the Royal Society in London, which led the society to vote him in as a member in 1767. Hamilton commissioned local artist Pietro Fabris to sketch on-site observations of the volcano. These were later reproduced as prints, hand-painted in striking gouache. An edited version of his letters to the Royal Society, along with a side-by-side French translation, accompanied the plates. In his *Campi Phlegraei: Observations on the Volcanoes of the Two Sicilies*, published in 1776.

*Campi Phlegraei* was an innovative and influential work. Fabris' drawings marked the beginning of a new "geognostic" mode of geological painting, more detailed and realistic than sensationalist. Hamilton's text, rather than giving in to any of the popular theories published at the time, confined itself to "accurate and faithful observations on the operations of nature, related with simplicity and truth," and the theories he set forth were grounded firmly in these observations,

rather than speculation. An ardent Classicist, and like many other Europeans of his age riveted by the newly discovered ruins of Pompeii, Hamilton's writing is strewn with classical references (Hamilton himself was known as "*le Pliny modern*" by his contemporaries). The illustrations, conducted under Hamilton's direction, also underline the human element alongside the natural phenomenon. Nearly all the landscapes contain people: Hamilton and Fabris themselves, peasants going about their work, and even a royal party that Hamilton escorted up the mountain during an eruption. For Hamilton, the volcano was not merely a natural disaster, it was part of the environment people inhabited and had lived in since recorded memory, a constructive force which had formed the fertile land.

The binding of Bryn Mawr's copy of *Campi*

*Phlegraei* is in poor condition and in need of preservation. As a complete book, it is especially rare: *Campi Phlegraei*'s painted plates were prized as souvenirs and were often removed and sold individually for display. Bryn Mawr's copy still contains all of its plates and the paintings are well-preserved and as richly colored as ever.

**Charles Dickens.** *The Posthumous Papers of the Pickwick Club*. London: Chapman & Hall, 1836-1837. Gift of Helen Annan Scribner 1891.

Charles Dickens' first full novel relates a series of loosely connected adventures of members of the fictional Pickwick Club. The first installment was published in March 1836, and by the fourth installment *The Pickwick Papers*' readership began to grow wildly. Although novels had been published in serial form before, *The Pickwick Papers*' popularity sparked

the explosion of the genre, as well as Dickens' own literary career.

Perhaps more than any form of publication before it, serial publications made literature affordable for a mass audience, integrated the written work into its readers' daily life, and allowed the author greater intimacy with his or her audience. Dickens, who often wrote only a few chapters ahead of publication, took advantage of the printing process to respond to his audience's reactions and demands in the next installment.

The first issue's original printing called for only 400 copies, but by No. XV the print run had exploded to 40,000. Bryn Mawr's set consists of all 20 unbound installments of the novel. The first numbers in our set are not from the first printing, though, but were issued after the series became a

hit, and allowed newcomers to *The Pickwick Papers* to catch up on the story. Although the pages are in fair condition, the wrappers are delicate and the binding on all issues is loose or absent. The restoration work will reattach or reinforce the loose covers, and provide an archival-quality container for the issues.

**Mark Catesby,** *The Natural History of Carolina, Florida, and the Bahama Islands*. London: Printed at the expence of the author, and sold by W. Innys and R. Manby, . . . 1731-43. Gift of Emily Fox Cheston, 1908.

English naturalist Mark Catesby (1679-1749) published this seminal work on American flora and fauna in twenty-page sections over the years 1726 to 1743. These stunning large-sized prints, engraved and hand-painted by Catesby, earned him admission into the Royal Society and Gentleman's Society, and were







subscribed to by the Queens of England and Sweden. Catesby's book was a significant step towards a critical, scientific analysis of North America and the field of naturalism more generally.

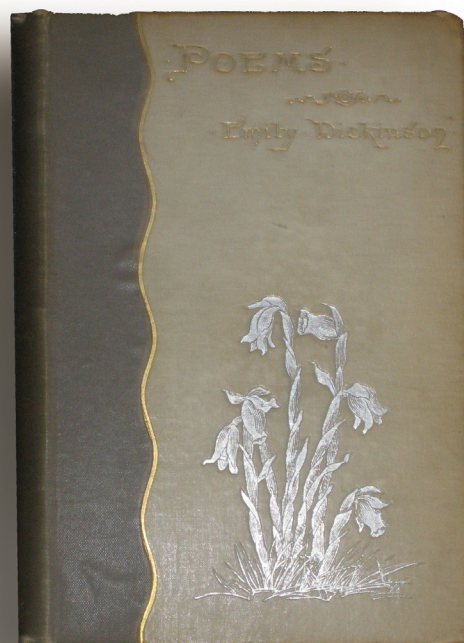
These two large volumes are bound in eighteenth-century leather with gold tooling. The leather on the spines is cracking and pieces are beginning to break off. In addition, the hinges connecting the front and back boards on both volumes have become loose, and will need to be reinforced to prevent the boards from separating. The restoration work will repair the spines and strengthen the hinges so the book can be used without damaging it further.

**Emily Dickinson, *Poems by Emily Dickinson*.** Edited by Mabel Loomis Todd and T. W. Higginson. Boston: Roberts Brothers, 1890. Gift of Mrs. Frank C. Royer.

Emily Dickinson's first book of poetry was published in 1890, four years after her death. Dickinson (1830-1886) had requested that her sister Lavinia burn her papers after her death, but her poems were preserved. Her family chose her friend Mabel

Loomis Todd to compile and edit the poems, and in 1888 she was joined by the prominent writer and reformer Thomas Wentworth Higginson. Both Todd and Higginson had corresponded with Dickinson regularly during her lifetime, but Todd had never met the reclusive poet, and Higginson only twice. Although few of Dickinson's poems had been published during her lifetime—all anonymously—her *Poems* caused an immediate sensation. Dickinson's *Poems* went into a third edition six weeks after it first appeared; the first edition alone sold 10,000 copies. A contemporary critic noted the phenomenon that "a few weeks ago her name was utterly unknown beyond the circle of her immediate friends and now for some dozen or twenty thousands it is a sign of singular poetic power."

Bryn Mawr's copy is still in its attractive original cloth binding with silver flowers stamped on the front cover, an eye-catching binding designed to lure Christmas shoppers. Our copy obviously succeeded, since the inscription indicates that it was a Christmas gift in 1890 from "Gertrude" to "Mabel." While the exterior of the binding is in good condition, the text block is becoming detached, and the first pages are nearly separated from the rest of the book. The resto-







ration will re-attach the separated pages and reinforce the connections between the pages and the binding.

**Gregory the Great, *Homeliae decem super extremam partem ezechielis*.** Manuscript volume. Tours, eleventh century. Gift of Howard Lehman Goodhart.

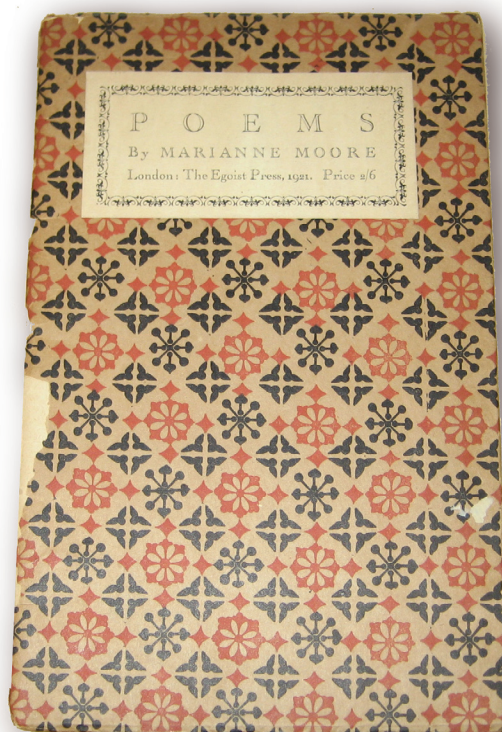
This volume with Gregory the Great's homily on Ezekiel has the distinction of being the oldest complete work in Bryn Mawr's collection. The text is one of Pope Gregory I's commentaries on the Book of Ezekiel, delivered in Rome in 593 at the time that the Lombard army was threatening to sack the city. The text is written in a fine Carolingian miniscule hand, and an inscription indicates that it was once the property of Radbod, who served as bishop of Tournai from 1067 to 1098. Sometime later the book was part of the library of St. Martin at Tournai, where, in the fourteenth century, it was read by Petrarch, who added a number of notes in the margin.

The text of the book is on vellum and is in good condition. The eighteenth-century red velvet binding is splitting and is probably beyond repair, so it will need to be rebound to prevent the book from breaking apart.

**Marianne Moore 1909, *Poems*.** London: Egoist Press, 1921. Gift of Lucy Martin Donnelly 1893.

Marianne Moore published a number of poems in high-profile literary magazines in the decade after graduating from Bryn Mawr, but after several failures she had given up on publishing a collection of her work. When Ezra Pound offered to edit and publish a book of her poems in 1918, she declined.

In 1921, poet H.D. (Hilda Doolittle 1909), a former Bryn Mawr student who attended college with Moore, and English author Bryher (Annie Winifred Ellerman) collected those poems which Moore had submitted to various literary magazines and published *Poems* without Moore's knowledge. Although *Poems* received mixed reviews, it was an important step towards establishing Moore as one of the central figures of the Modernist movement. Supporters and detractors alike found her to be highly cerebral and witty; between her publication and extensive traveling, she was ensconced in a literary circle that included T.S. Elliot, James Joyce, Ezra Pound, H.D., and others. The publication of *Poems* launched a career that estab-



lished her as one of the leading American poets of the twentieth century.

Only one edition of *Poems* was published. Bryn Mawr's copy is bound in its original brown paper wrapper with a black and red design and ornamented paper label. It is a presentation copy, given by Moore to Lucy Martin Donnelly, her English literature professor at Bryn Mawr. Moore also signed the title page and made two minor manuscript corrections on the poem "[A] Talisman" on page nine.

The fragile paper wrapper is torn and chipped in a number of places. The restoration work will repair the tears and provide a safer, more stable support for the work.

## How you can help!

Please help us underwrite the restoration of Bryn Mawr's remarkable collection of books, art and artifacts by making a tax-deductible contribution to the Friends of the Library Preservation Fund.

For a gift of \$50 or more, you can become a co-sponsor of a piece, and your name will be listed on the Treasures website.

For a gift of \$500 or more, you can become a sponsor of a piece, and be listed both on the Treasures website and in the public online catalog record for the book.

For additional information about the program or items available for sponsorship, please contact Eric Pumroy, Director of Library Collections and Seymour Adelman Head of Special Collections: telephone: 610-526-5272; email: epumroy@brynmawr.edu.

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## Restored Treasures

Over the last few years, a dozen landmark books in Bryn Mawr's collection have been restored to usable condition as a result of generous contributions from alumnae and friends of the college. Here are the most recent books repaired and the donors who sponsored them.

**Casper van Baerle, *Rerum per octennium in Brasilia*.** Amsterdam: I. Blaeu, 1647. Restored by Maxine Lewis 1958, Devon, PA.

**Biondo Flavio, *Blondi Flavii Forlivensis de Roma triumphante*.** Basileae: In officina Frobeniana, 1531. Restored by Mrs. William N. Jeffers, New York, NY, in honor of Phyllis Goodhart Gordan 1935.

**Graevius, Johannes, *Thesaurus antiquitatum et historiarum Italiae*,** Lugdini Batavorum: Petrus Vander Aa, 1704-1723. Volume 1, pts. 1 & 2. Restored by Ann Clark Godfrey, Bryn Mawr, PA; Eileen Markson, Portland, OR; Gary S. Meltzer, Devon, PA; Patricia

Mullenbach, Whittier, CA; and Dr. Richard E. Wolf, Ellicott City, MD.

**Richard Ligon, *A true and exact history of the island of Barbados*.** London: printed for H. Mosely, 1657. Restored by Maxine Lewis 1958. Devon, PA.

**Sebastian Munster, *Geographia universalis*,** Basil: per Henrichum Petrum, 1545. Restored by Maxine Lewis 1958. Devon, PA.

**Restif de la Bretonne. *La paysane pervertie: ou les dangers de la ville*.** Paris, chez la dame Veuve Duchesne, 1784. 4 volumes. Restored by Elisa Tractman Lewis, MA 1995, Villanova, PA.

**Robert Wood, *The Ruins of Palmyra, otherwise Tedmor, in the Desert*.** London: 1753. Restored by the Harry and Helen Cohen Charitable Foundation, Rochester, NY.



# Japanese *Ukiyo-e* Prints in Bryn Mawr's Collection

Johanna Gosse

**A**mong the many highlights of Bryn Mawr's diverse Fine Art Collection is a group of more than 250 Japanese *ukiyo-e* prints dating from the eighteenth through twentieth centuries. *Ukiyo-e*, which means "images from the floating world," was the name given to a form of woodblock printmaking that emerged during the Edo period, beginning in early-seventeenth-century Japan. As bourgeois culture flourished in the Japanese capital of Edo, now Tokyo, over the eighteenth and nineteenth centuries, so too did the demand for a popular art depicting the daily life of the middle classes. As its name suggests, *ukiyo-e* prints show images of the "floating," everyday worlds of entertainment, leisure and commerce. Common subjects include leading actors of the *kabuki* theatre and the beautiful courtesans of Edo's famed teahouses, figures in sharp contrast to the loftier, courtly subject matter preferred by Japan's ruling elite.

*Ukiyo-e* prints also had a great influence on modern art in the West, especially for Impressionist and Post-Impressionist painting, and perhaps most famously in the work of Van Gogh and Mary Cassatt. Many of the great masters of *ukiyo-e*, such as Kitagawa Utamaro (1753-1806), Utagawa Toyokuni I (1769-1825), Katsushika Hokusai (1760-1849), and his much younger rival, Ando Hiroshige (1797-1858), are represented in Bryn Mawr's collection. A large portion of the collection are

landscapes, including over seventy prints designed by Ando Hiroshige, many from his famed series "Fifty-three Stages of the Tokaido," as well as a number of works from Katsushika Hokusai's "Thirty-six Views of Mount Fuji," including the first and most famous work in the series, "The Great Wave off Kanagawa," which, among all *ukiyo-e* images, is perhaps the most immediately recognizable to Western audiences.

When a selection of Bryn Mawr's *ukiyo-e* print collection was featured in the February 2008 issue of the *Alumnae Bulletin*, they garnered an admiring and enthusiastic reader response for their sheer elegance and beauty, along with a sense of wonderment from those heretofore unaware of the presence of the works at the College. In fact, the collection has been extensively drawn upon for museum exhibition, printed reproduction, and for research by students, faculty and scholars based at Bryn Mawr and from abroad. Most recently, Bryn Mawr Professor Martha Easton has used the collection for her undergraduate seminar

on Japanese Art, allowing students the opportunity to work closely with objects carrying such great cultural significance, not only for Japanese art history, but for all of modern art.

Many of our more impressive *ukiyo-e* prints were given to the College as the generous donations of Margery Smith 1911. Smith was an interior designer and great patron of the arts in both her hometown of



Scene from Murasaki Shikibu's *The Story of Genji* (*Genji Karuta*) Utagawa Kunisada II (1823-1880)

*continued on page 17*

## Tracking Down the Identity of Ivory Casts

Since September 2007, History of Art PhD candidate Marie Gasper-Hulvat has been working in Bryn Mawr's Special Collections first as a graduate assistant and, for the summer of 2008, as an NEH intern with the Brunilde S. Ridgway Curatorial Internship. Her work has included Bryn Mawr's collection of over seven hundred fictile ivory plaster casts, which are three-dimensional reproductions of ivory sculptures in European collections made in the late-nineteenth century. This collection was an ideal one for Marie to work with, since her research interests not only include Russian art, of which there are a few examples in the collection, not to mention numerous Byzantine ones, but also the theoretical implications of copying, duplication, and reproduction. Her work with these objects has included thoroughly cataloging the collection, photographing each object, and updating information about the identities, dates, and present locations of the originals



*Cast of ivory tenure horn, decorated with foliage, animals, and birds, probably twelfth century German. Location of original horn is not known.*

from which the fictile ivories were cast. She has discovered in her research that Bryn Mawr possesses casts of several pieces that were destroyed in Berlin in WWII, and others which have been damaged since their casts were taken, leaving the cast as the remaining evidence, along with drawings or photographs, of the originals'

more intact state. She has not yet been able to discover the identities or locations of all of the originals, such as the pictured tenure horn. More than a hundred of the casts either lacked this information at the time of their creation or their originals were in private collections which have since been dispersed. She hopes that the website which she is creating to showcase some of these 'unknowns' will help disseminate information about these objects in

order to more accurately identify the the originals, and to inspire further research into the casts as evidence of nineteenth-century collecting practices and attitudes toward artistic reproduction.

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*continued from page 16*

Portland, OR and in San Francisco, CA, where she sat on the boards of many important museums and art institutions. As a young woman, she was greatly influenced by her mother, Julia Hoffman, a leader in Portland's early Arts and Crafts movement who instilled in her the belief that art should be accessible to all. Later on, as an adult, Smith was able to put this ideal into practice at the Works Progress Administration as the lead designer for Timberline Lodge in Mt. Hood, OR, where she oversaw the training and labor of over a hundred craftspeople. Her lifelong commitment to art education was further demonstrated by her gener-

ous gift of over one hundred *ukiyo-e* prints to Bryn Mawr College in 1975 and then by bequest in 1981. James Tanis, the then-Director of the Bryn Mawr libraries, was in close contact with Smith during her last years, and her warm written correspondence reflects both a deep fondness for her alma mater and the wish that these prints might continue to delight and educate the college community for decades to come, a hope that is fulfilled each year.

*Johanna Gosse was the Friends of the Library graduate intern during the summer of 2008. She is a graduate student in the History of Art.*



## Carol W. Campbell

Carol W. Campbell's 42-year career at Bryn Mawr was celebrated by the community at a reception in the London Room on February 7, 2008. Carol served as the Curator of the College's art and artifact collections from 1982 until her retirement this year, and was named the Constance and Adelaide Jones Curator of the College's Collections in 1992. From 1965 to 1982, she was the curator of slides at the College. Over the years, Carol was a strong advocate for the arts at Bryn Mawr, and she was an inspiring mentor to hundreds of undergraduate and graduate students. In 2002 she received the MacPherson Award in recognition of her distinguished service to the College.



*Carol Campbell and Nancy Vickers*

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## Introducing New Staff

Emily Croll and Marianne Weldon began working this summer as the new staff responsible for the College's art and artifact collections. Emily, the Curator/Academic Liaison for Art & Artifacts, has a long and impressive career in museum work, most recently as the director of the Collections Assessment Project at the Barnes Foundation and acting Director of the Barnes. In addition, she has held an interesting array of museum positions, including establishing the curatorial program for art at the American Philosophical Society, and serving as director of the Historical Society of Princeton, the Murven Museum, and the Fabric Workshop. She received her BA from the University of Virginia, and did her graduate work in art history at the University of Pennsylvania.

Marianne Weldon, the Collections Manager for Art & Artifacts, has worked as Curator of



*Left to right: Margaret Fraser 2009, Johanna Gosse, and Emily Croll inspect a print from the ukiyo-e collection.*

Collections at the Detroit Historical Museum since 2001. She previously worked as a conservator at the Detroit Institute of Arts, the Boston Museum of Fine Arts, the University of Pennsylvania Museum, and the Walters Art Gallery in Baltimore. She holds an MS in Art Conservation from the University of Delaware.

# Bryn Mawr Welcomes a New Leader

Lorette Treese

In the early afternoon of September 23, 1885, trains leaving Philadelphia's Broad Street Station were crowded with well-dressed passengers to Bryn Mawr. Once there, they headed for Taylor Hall at the new women's institution, Bryn Mawr College. School had started the day before, but the guests were coming to attend the public Inauguration of the College. Notable Friends, local politicians, and representatives of other educational institutions joined Bryn Mawr's faculty, officers, and trustees on a platform in the assembly hall, while the college's students and fellows sat in front seats. Other guests filled the room and

the adjoining corridor and stairs. Philip C. Garrett of the Board of Trustees spoke of having received many congratulatory letters, and read one praising the late Dr. Joseph Taylor, whose bequest had created the college. Guest speakers included Daniel C. Gilman, president of Johns Hopkins University, Thomas Chase of Haverford College, and James Russell Lowell, poet, critic, essayist, diplomat, and one of the most distinguished men of letters of his day.

James E. Rhoads, installed as president of the college, spoke about the curriculum, adding that the planning and preparation phases of the endeavor were complete "and the actual life of the college has begun." He issued a special welcome to the faculty and the students: "In the long future of this Institution much will depend upon the impress it re-

ceives in these, its early years." Rhoads had been vice president of the board during the planning phases. In 1883 he received a letter from the daughter of a fellow board member in which she suggested that she herself should be president of Bryn Mawr College. The board appointed Dr. Rhoads as president but

offered M. Carey Thomas the title of Dean of the Faculty.

Following the speeches visitors were invited to tour the classrooms and offices of Taylor as well as the college's other buildings, Merion Hall, a small gymnasium, and several cottages where the president, the dean, and female faculty resided.

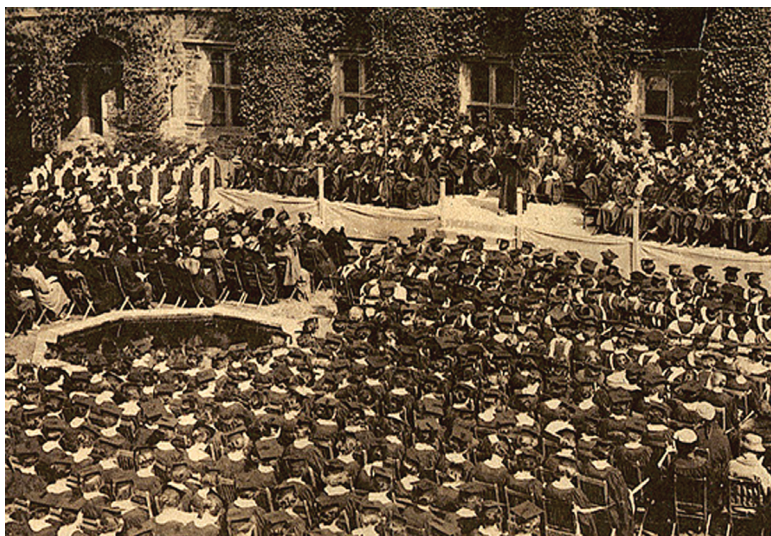
A "collation" was served in the gym. Later the faculty, staff, and students were photographed seated on the steps of Taylor Hall, an image that has come to be known as the "First Class" photograph.

In the early 1890s when Rhoads was planning to retire, he told the college's trustees that he wished M. Carey Thomas to succeed him. Her father James Thomas argued that her being a woman was a good reason for her to serve as president of a women's college. The board, however, offered the presidency to a wealthy New York Quaker, James Wood. When he declined, some board members proposed keeping Rhoads as titular president with a male vice president to do the actual work. M. Carey Thomas's friend Mary E. Garrett wrote to remind the board of her prior gifts and donations. She offered to donate ten thousand dollars each year "so



*On the steps of Taylor Hall, the "First Class" photograph.*





*Park's inauguration in the cloisters of Thomas Library. Photograph from Public Ledger Photo Services.*

long as I live and [Thomas] remains president." Soon later M. Carey Thomas was elected president by a vote of seven to five. There was no official ceremony to mark her inauguration; celebration was limited to a faculty meeting in the autumn of 1894. Thomas wrote Garrett, "And then we adjourned & every member of the Fac. came & shook hands with me and congratulated me & many of them the College also." A week later Thomas wrote Garrett about a tea she hosted for alumnae where she served chicken and cress sandwiches, cake, and orange and coffee ices. She reported that the alums had welcomed the news of her election, commenting, "I could not help being touched by their enthusiasm."

Twenty-eight years later Bryn Mawr welcomed its third president. On October 21, 1922 two thousand people came to the inauguration of Marion Edwards Park. Heraldic banners flew from every building that boasted a tower. The guests included the governor of Pennsylvania and delegates from over a hundred colleges, universities, and learned societies. Dr. Rhoads had walked to Taylor Hall from his cottage in the company of two of the college's guest speakers, but on that day guests walked in procession from Taylor to the cloister where speakers, faculty, and honored guests were seated on a raised platform beneath the library's glowing

windows. Following a Bach Chorale, the president of the Board, Rufus M. Jones, opened the ceremony by reading scripture and a congratulatory cable from M. Carey Thomas, then traveling in Europe. Speeches were delivered by the presidents of Yale University, Smith College, and Haverford College. President Park spoke about giving the American public what it wanted, namely, "a group of increasingly responsible, reasoning, just-minded women with health and energy and persistence and intelligence." The celebration included an outdoor buffet luncheon, an exhibition field hockey game, and a tea in Pembroke Hall.

It would be twenty years before Bryn Mawr's next president, Katharine McBride, greeted the alumnae by open letter in the *Alumnae Bulletin* following her election. Like Park, she was a Bryn Mawr graduate who had served as dean of Radcliffe. The *Alumnae Bulletin* used the phrase "simplicity and dignity" to describe McBride's inauguration on October 29, 1942. Once again the banners flew but this time the academic procession proceeded from the library through Rockefeller Arch to Goodhart Hall. In her address, McBride acknowledged the challenges of a nation at war. Looking ahead she said, "We must train not only the students who will be ready to deal with the technical problems of the post-war period, but students who can help define our purposes – and the understanding which is basic to such a task comes only slowly." The ceremony was followed by a tea at the Deanery.

The nominating committee for the college's next president included not only faculty and board members, but alumnae and students. In writing about their search process Millicent Carey McIntosh '20, Secretary of the Board of Trustees, remarked, "Along with my colleagues I made Harris Wofford my first choice. I was sorry that the women available to us did not compare with him as a potential leader for Bryn Mawr." Wofford had graduated from the University of Chicago and held LLB degrees from Yale and Howard University. He had been president

of the College at Old Westbury.

The inauguration was held Saturday, October 17, 1970. Wofford spoke about matters that would be crucial for colleges in the late-twentieth century: coeducation, cooperation with other colleges and universities, and meeting the financial challenges facing all private colleges. He concluded with a toast: "To the American Republic, to the still unconstituted Republic of Man, and to the Universal Republic of Learning." Lunch was served in the dormitory dining halls.

Bryn Mawr's next president, Mary Patterson McPherson had a great deal of Bryn Mawr experience. Like Thomas, she was elected while serving as Dean. Like Park and McBride she was a Bryn Mawr alumna, with a PhD in philosophy. She had also served Bryn Mawr as deputy to the president and acting president. McPherson took office on September 7, 1978 in a ceremony conducted on the green in front of Canaday Library. James Tanis, the Director of Libraries, said a prayer for the college, and Edmund B. Spaeth delivered introductory remarks. Following the example of 1970 there were greetings from the various branches of the college community as well as greetings from the presidents of the neighboring colleges. Dorothy Nepper Marshall, president of the Board of Smith College delivered inaugural remarks. McPherson spoke of creating at Bryn Mawr a community that would be truly representative of the people of the United States and attractive to those of other countries. The ceremony was followed by a "family picnic" with sandwiches, cakes, and cookies served on the lawn.

The *Alumnae Bulletin* article that introduced Nancy J. Vickers to the community said that conversing with her was like taking a walk "through a garden of geometric patterns and landscaped vistas that reflect centuries of thought and aspiration." Vickers was a Mount Holyoke alumna. She had taught at Dartmouth University, Harvard University, the University of Pennsylvania, and the University of California.



*Procession of classes at Nancy Vickers inauguration.*

It was overcast on December 6, 1997 but at least it did not snow on the academic procession to and from Goodhart Hall. Besides the delegates from other educational institutions, there were alumnae class representatives from nearly every Bryn Mawr class from 1927 to 1997. Greetings once again came from members of the college community, Haverford College, Swarthmore College, the University of Pennsylvania, and the Seven Sisters, represented by the president of Mount Holyoke College, Vickers' alma mater. The reception that followed was held in the Great Hall of Thomas Library.

Bryn Mawr now prepares to welcome its eighth president, Jane Dammen McAuliffe, Dean of the College of Georgetown University and professor of history and Arabic and Islamic studies. Previously she taught at Emory University and the University of Toronto. She received her BA from Trinity College in Washington, D.C. and her MA and PhD from the University of Toronto. On October 4, 2008 Bryn Mawr College will conduct her inauguration, continuing a tradition that has grown and evolved over nearly a century and a quarter. Be sure to save the date!





*James E. Rhoads*  
1885-1894



*M. Carey Thomas*  
1894-1922



*Marion Edwards Park*  
1922-1942



*Katharine McBride*  
1942-1970



*Harris Wofford*  
1970-1978



*Mary Patterson McPherson*  
1978-1997



*Nancy J. Vickers*  
1997-2008



*Jane Dammen McAuliffe*  
2008-