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College

Mirabile Dictu: The Bryn Mawr College Library
Newsletter

Bryn Mawr College Publications, Special
Collections, Digitized Books

2011

Mirabile Dictu: The Bryn Mawr College Library Newsletter 14 (2011)

Bryn Mawr College Library

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Mirabile Dictu

The Bryn Mawr College Library Newsletter



*Yao jie rui guan tu (Auspicious Sightings of Jade Terrace Immortals).
Hanging scroll, ink and colors on silk. Helen Chapin Collection.*

Fall, 2011

Issue 14

Mirabile Dictu

The Bryn Mawr College Library Newsletter

Table of Contents

<i>Double Take</i>	4
<i>Colors of Greece</i>	5
Curatorial Internships in Special Collections	6
Asian Scrolls and Books	7
The Albert M. Greenfield Digital Center for the History of Women's Education	8
Eva Jane Romaine Coombe '52 Special Collections Suite	9
Digital Developments	10
Keeping in Touch with Special Collections on the Web	10
<i>Worlds to Discover</i>	11
Donation in Honor of Doreen Canaday Spitzer	12
New Art Reproductions	12
<i>Offerings to Athena</i>	12

From the Director: Happy 125th Birthday, Bryn Mawr!

A year to savor, to remember, to learn from, to enjoy, to reflect upon. And we should be proud to know that the College's celebration of that year, and the impetus for the major activities, came from a meeting of the Board of the Friends of the Library. It was your vision, your support, Teresa Wallace's leadership, Joanna Rose's enthusiasm and generosity, and the gifts of members of the Board and of the Friends that enabled our wonderful College to celebrate its important history and to think about its future.

Two of the most lasting hallmarks of the celebration are intertwined, an international conference and a book: "Heritage and Hope" and *Offerings to Athena*. At the heart of what a college does, what academia strives for, what a library promotes and preserves, are the twin pillars of learning: engaged conversation and the record of the past – pathways to the future. These two signal contributions of the year re-centered the conversation on what women's education has meant, what it means now, and what it could be.

Class using the new Special Collections Seminar Room.

Friends of the Library Board Members 2011-2012

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

To join the Friends of the Library or renew your membership, please visit our website:

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

Editor: Marianne Hansen

Layout: Marianne Hansen, with many thanks to Trina Vaux for advice and guidance.

The conference was bookended – pun intended – by the remarks of Helen Lefkowitz Horowitz and Nicholas D. Kristof. Professor Horowitz pointed toward the question of female fitness for learning that the founders and early leaders of the College had to battle against, and how, eerily, some of the same language can be found in today’s rhetoric from people who should know better. Kristof admonished us all to take from the tragedies and the setbacks and the calamities that have beset women around the world the hope that keeps us striving forward, sometimes in the smallest but in some ways the most significant steps.

We are so fortunate to have known Anne Bruder, the CLIR postdoctoral fellow who came to Bryn Mawr with a PhD in English that centered on women’s education in the nineteenth century; whose editorial efforts in *Offerings* captured – through student voices and archival records – the essence of what Bryn Mawr was, is, and always will be; and whose work provided the backbone of the “Heritage and Hope” conference. Anne has returned to her first love, teaching, at Berea College and has left our College with a lasting record of her contributions.

Emblematic of the history of Bryn Mawr and the role of its libraries is Florence Goff. Her retirement offered us a moment to reflect on her long career of service to the College and the ways in which she enacted her deep commitment to justice and equality. Florence first came to the Library in 1973 to work on a cataloging project. She moved on to other positions including Associate Director of Public Services, Associate Chief Information Officer, and Budget Officer. From 2004 she was the College’s

Florence Goff



Equal Opportunity Officer. She coordinated the Staff Development and Training Task Force, and was a member of Bryn Mawr’s peer mediation program. She was active in programs sponsored by the Office of Institutional Diversity, including pluralism workshops for incoming students. A moving ceremony in her honor gave many of us in the campus community a chance to reflect on the multiple and rich legacies of Bryn Mawr. The Friends of the Library have awarded Florence the Phyllis Goodhart Gordan medal for her outstanding contributions to the Library and the College.

Elliott Shore

Constance A. Jones Director of Libraries



Library Note Cards

The Bryn Mawr Club of Southern California has labored heroically over the last twelve years to raise money for student scholarships and the library by selling note cards featuring illustrations from the library’s collections. Maria Rudolph ’81 guided the work and put an enormous amount of energy into selecting images, organizing the sales, and filling the orders. Other key volunteers over the years included Tracy Cogswell 1992, Jennifer Hixon ’81, Amy Hughes 1995, Kristine MacRae 1994, Nikole Senecal ’88, Carol Silbergeld MSS SW ’73, Rebecca Tuynman 1997, Annie Wright 1992, and many others. Maria and the club have had to give up the work this year, but many of the cards continue to be available for sale in the college bookstore, and we are discussing with the bookstore offering cards through its website. We are optimistic that this will happen sometime in the next few months. In the meantime, we want to offer our heartfelt thanks to Maria Rudolph and her friends in the Bryn Mawr Club of Southern California for their extraordinary efforts on behalf of the Library.

Double Take

Carrie Robbins

This fall's exhibition, *Double Take: Selected Views from the Photography Collection at Bryn Mawr College, 1860s - Present*, is the first major exhibition of the College's rich photography holdings. My work on the show was an extension of a year-long Research Assistantship, during which I got to know the collection by cataloging over a thousand of the more than 10,000 photographs. The exhibition introduces the collection to the college community and to outside researchers and visitors, not only to show off its range and richness, but also to invite continued scholarship on our holdings.

The first photographs to enter Bryn Mawr's collection were purchased for the "study collection" by the College's first dean and second president, M. Carey Thomas, and her friend, Mary Elizabeth Garrett, an important early financial supporter. These photographs of artworks, monuments, and locations around the world were used for instruction by the departments of history of art, archaeology, and geology. The collection has since grown to include photographs studied not primarily for their subject matter, but in their own right as artworks made by well-known photographers such as Edward Steichen, Ansel Adams, Lewis Hine, and Walker Evans, and contemporary artists like Andres Serrano and Zoe Strauss.

Double Take focuses on pairs or small groupings of photographs, from differing historical and cultural

contexts, that are similar in either form or content, drawing attention to the photographic interventions that make them different. Seen together, the similarities and differences produce a "double take," prompting viewers to look again and more closely.

For example, I paired British photographer Henry Dixon's *Old Houses in Bermondsey Street* from 1881 with contemporary Philadelphia artist Zoe Strauss's *Pottsville, PA (Half House Pink)* from 2009 for the similarities of their subject matter – street views of peaked-roof residential exteriors. The photographers make different formal decisions, shooting the connected residences either frontally or along the receding diagonal of the street, and more importantly, they do so for differing reasons. Dixon was motivated by an interest in historic preservation, and he worked for the Society for Photographing the Relics of Old London to document the length of the central London street before the neighborhood underwent extensive redevelopment during the city's industrial boom. While Strauss also turns her lens to an overlooked and potentially demolition-bound property, she does so to draw out the surprising beauty of her subject. She centers the houses and shoots them straight on, dramatizing their formal geometry. Her aesthetic decisions might mirror those of the twin house owners, who distinguish their homes from one another despite their shared roof.

Double Take is on view in the Rare Book Room of Canaday Library from September 27 through December 22. The opening celebration included a talk by Peter Barberie, the Brodsky Curator of Photographs at the Alfred Stieglitz Center of the Philadelphia Museum of Art: "The Body in the Library: Collecting Photographs on a College Campus."

The exhibition and publication were curated by Carrie Robbins (right), doctoral candidate in the History of Art at Bryn Mawr College, whose work was supported by a Curatorial Internship awarded by the Graduate Group in Archaeology, Classics, and History of Art. Nathanael Roesch's (left) assistance on the exhibition and publication was supported by a Graduate Internship in the Department of Special Collections funded by the Friends of the Bryn Mawr College Library. Peter Barberie center.



Colors of Greece

Camilla MacKay

From March to May 2012, the Bryn Mawr College Library will host *Colors of Greece: The Art and Archaeology of Georg von Peschke*, an exhibition of the work of Austrian-Greek artist Georg Vinko von Peschke (1900-1959), curated by Kostis Kourelis, Assistant Professor of Art and Art History at Franklin and Marshall College. *Colors of Greece* will display oil paintings, watercolors, prints, and drawings of Peschke's adopted country from private American collections. While he exhibited frequently and to considerable acclaim in Greece, Germany, Austria, and France, this is the first retrospective of his work.

Georg von Peschke was born an Austrian aristocrat in what is now Croatia. After graduating from cadet school in Austria and serving in the army during World War I, he moved to Greece in the 1920s and settled there permanently; he married a Greek and devoted his life to capturing the essence of Greek landscapes, daily life, and still lifes in paint. A favorite subject was the island of Skyros, his wife's birthplace.

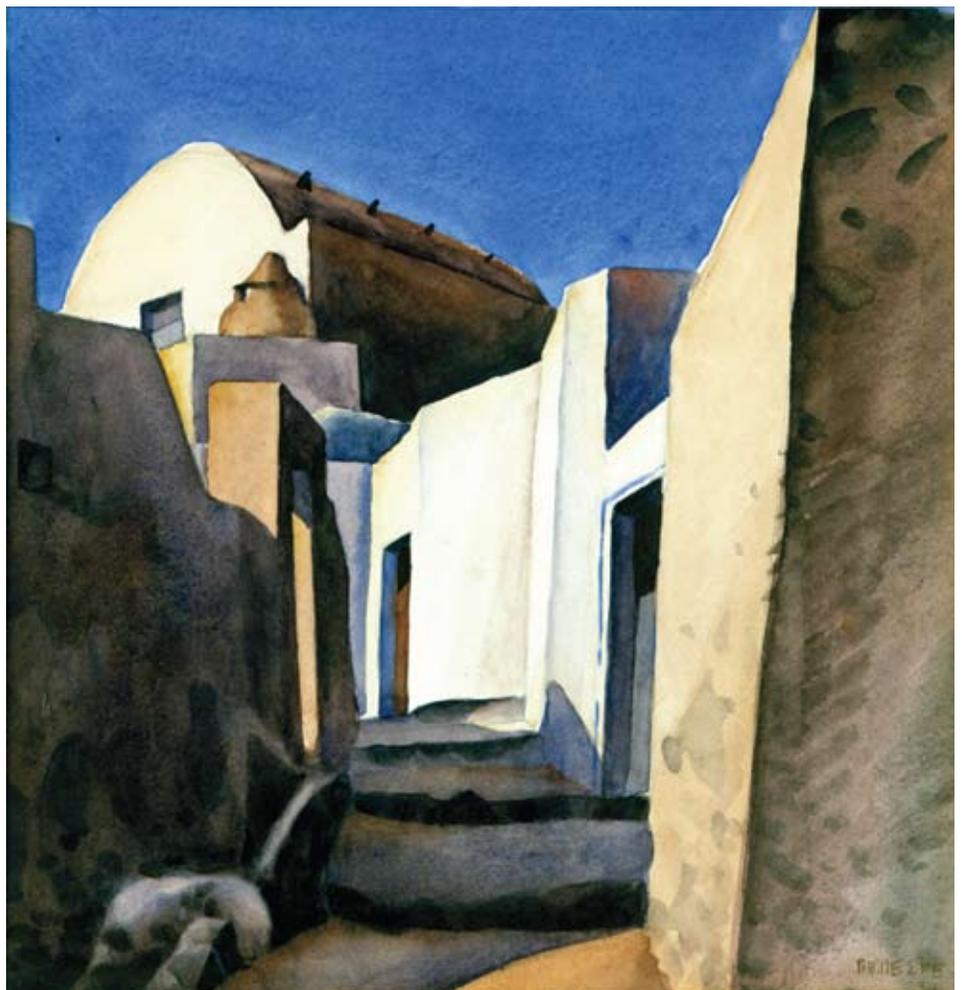
Largely self-trained, Peschke was influenced by Post-Impressionist art. He was intimately connected with a group of Greek artists whose explorations in abstract form and Greek subjects led to the creation of a distinctively Greek Modernist style. He was a member of the League of Greek Artists and exhibited widely in Greece from 1927 to 1940, both on his own and with other artists. In 1935 he curated an important exhibit of modern Greek artists (including himself) in Vienna, thus helping to create an international identity for Greek Modernism.

Peschke found employment in Greece as a draftsman and architect with American archaeological projects at Olynthus, Corinth, and Isthmia, where he worked from the 1930s to the 1950s; several of the publications from these excavations feature his

illustrations. The archaeologists with whom he worked became both friends and an important market for his art.

Kourelis, an archaeologist and historian of archaeology, became interested in Georg von Peschke while studying the American archaeological community in Greece in the first half of the twentieth century. Peschke's ties to this world brought him into close contact with Bryn Mawr faculty and alumnae. Rhys Carpenter, professor of Classical Archaeology at Bryn Mawr, was an early patron of Peschke's art; he worked closely with him on his publication *The Defenses of Acrocorinth and the Lower Town (Corinth III.2)* and owned four landscapes. A number of Bryn Mawr archaeology students also intersected personally and professionally with Peschke and his wife in Greece and purchased his paintings in the 1920s and 1930s. These connections made Kostis Kourelis consider Bryn Mawr College an ideal venue for *Colors of Greece*.

Georg von Peschke, Untitled (Island Scene), 1934, watercolor



Curatorial Internships in Special Collections

Hollister Pritchett

I have been working on Greek pottery of two different styles in Bryn Mawr's art and artifact collections. One style of pottery, the East Greek Wild Goat style (c. 680-570 BCE) was produced in Ionia, mainly around the region of Miletus, an ancient Greek city on the southern coast of modern-day Turkey. It is characterized by animals arranged in files around the vase, typically deer, dogs, and geese, with grazing goats most frequently depicted. Triangle and half-circle ornamentation fills the empty spaces, while the lower portion of the vases is usually decorated with chains of lotus flowers and buds.

Corinthian pottery, produced on the Greek mainland c. 725-550 BCE, can also be decorated with files of animals, typically lions, panthers, or sphinxes, as well as human figures. The filling ornamentations are floral, the rosette the most common. The lower portions of some vases are decorated with pointed rays.

Working with intact vases as well as fragments, I studied the clay and its decoration. By researching stylistic variations of the pottery's phases, I identified dates of manufacture, and was able to create entries for TriArte, the College's art and artifact database, that include measurements, photographs, and full descriptions.



Holly Pritchett and Nickie Colosimo held Curatorial Internships awarded by the Graduate Group in Archaeology, Classics, and History of Art. Both are graduate students in the Department of Classical and Near Eastern Archaeology. Holly's special area of interest is the East Greek Wild Goat style pottery of Ionia, including influences on its imagery. Nickie is in the initial stages of a dissertation on the process of dedicating votive offerings in the ancient Greek world.

Nicole Colosimo

Terra sigillata, a term meaning "clay bearing little images," refers to a fine quality ceramic with a red-slipped glossy surface, often decorated, although this pottery type includes some undecorated vessels as well. The ware was first produced in Italy, and then later in France and the Rhineland, having a very long-lived production period which extended from c. 40 BCE to the early fourth century CE. Special Collections houses over 600 fragments of Roman *terra sigillata*, for many of which we lacked enough information to make this collection useful within the College and to outside scholars. I spent my internship analyzing the various fragments to determine aspects such as the center of production, vessel shape, date of manufacture, identification of the potter and workshop, method of decoration, etc.

Bryn Mawr's collection includes pieces from all the major productions centers, and examples of all the highly standardized forms such as cups, plates, and bowls, so one can study production and distribution patterns, the complexity of pottery workshops and their personnel, the variety of decoration, and many other topics. This material is a valuable resource on the ancient Roman empire and a boon to the students and faculty of Bryn Mawr College as well as outside scholars.



Middle Corinthian Amphoriskos, c. 600-575 BCE



South Gaulish Terra Sigillata Bowl Fragment, c. 50-60 CE



Asian Scrolls and Books

Bryn Mawr's important collection of Asian scrolls, books, and artifacts is largely the result of the collecting efforts of Helen Burwell Chapin '15, who began travelling to China, Japan, and Korea in the 1920s to study Asian art and to acquire art works on behalf of a number of institutions in the United States. Before her death in 1950 she arranged for much of her personal collection to come to Bryn Mawr, but it has

been largely unknown and unused since then. Thanks to a gift from Friends of the Library Board member Maxine Lewis '57, the collection is now being cataloged by experts in Asian art and printing, and information about the collections will be made available to scholars worldwide.

Kimberly Wishart, Chinese Art Specialist at the Marquand Library at Princeton University, and a PhD candidate specializing in Chinese painting, worked with the scrolls. This collection consists of 233 scrolls, most of them Chinese, and the rest from Korea and Japan. Many of the scrolls are rubbings of calligraphic and pictorial works from low-relief stone carvings and monuments, including examples of calligraphy from the Jin dynasty masters Wang Xizhi (303-366 CE) and his son, Wang Xianzhi (344-386). Dr. Chapin's interest in popular Buddhist iconography is evident in a series of forty-six scrolls that depict various Buddhist divinities, including bodhisattvas, Buddhas, and the Kings of Hell; an admixture of Daoist elements make these scrolls valuable documents for students of popular religious practice in the late Qing dynasty.

The book collection consists of more than 400 works, most of them from China, but also including about 50 from Korea. Most of the books were published in the late nineteenth and early twentieth centuries, but there are also a number of important works published much earlier. Yanhong Wu, Research Associate in the Department of East Asian Studies and a scholar of Chinese books, has begun the process of cataloging and has identified a number of particularly important works. Among them is, notably, the *Guifan tushuo*, a twelve-volume collection of stories



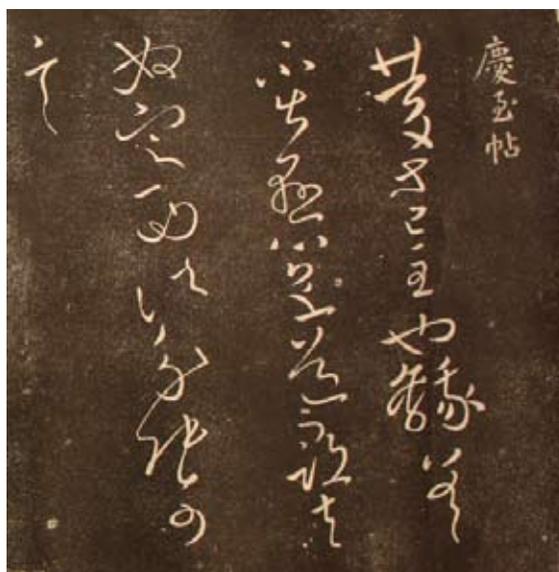
showing exemplary behavior by women, arranged into categories such as “virtuous words,” “virtuous behaviors,” “the ways of being mothers,” “the ways of being wives,” and so on, compiled by the scholar Lu Kun (1536-1618 CE). The Bryn Mawr edition was printed in the late seventeenth century, and includes 152 illustrations.

The Korean book collection, although small, contains a number of interesting illustrated

books from the eighteenth and nineteenth centuries. A preliminary review of the books was made by Hyoungbae Lee, the Korean Studies Librarian at Princeton University's East Asia Library, and he brought the collection to the attention of the National Library of Korea, which is in the process of surveying important Korean collections in the United States. A team of Korean rare book catalogers will be visiting Bryn Mawr later this fall to examine the collection more closely.

Above: Kimberley Wishart works on a scroll with student employee, Maria Aghazarian.

Below: Meishou tang er Wang fatie (Model Calligraphy by the Two Wangs from the Maishoutang [Studio])



The Albert M. Greenfield Digital Center for the History of Women's Education



Jen Rajchel, Jennifer Redmond, and Cheryl Klimaszewski

Bryn Mawr College was recently awarded funding by the Albert M. Greenfield Foundation to initiate an exciting new venture in digital humanities – the Digital Center for the History of Women's Education. The Digital Center will be an online portal to promote and support original research, teaching, and the exchange of ideas about the history of women's education, both in the United States and worldwide. The digital archive will include an online repository of original source material on the history of women's education, resource guides and bibliographies, instructional materials to facilitate teaching about the history of women's education, and an online forum to connect scholars working in the field.

The Greenfield Center builds upon the successful celebrations Bryn Mawr held for its 125th anniversary last year which saw events hosted across campus and beyond. A global conference, "Heritage and Hope: Women's Education in a Global Context," was held in honor of the anniversary on September 23-25, 2010, drawing together scholars from multiple disciplines to discuss past and current issues for women's education. It is within the spirit of the conference's focus on the international context of education for girls and women that the Greenfield Digital Center will develop scholarship and discussion.

The Center will use innovative digital technologies to bring the primary sources to life for scholars and teachers. It will provide digitized archival material, links to key sites of interest, and a forum for visitors to the site to interact. In addition to this, the Digital Center's website will assist teachers looking for ideas and source material for lesson

plans on the history of women's education with the aim of encouraging greater numbers of high school students to research this important topic. Users of the site will have the potential to create their own lesson plans based on letters, speeches, photographs, and pamphlets from the nineteenth and twentieth centuries, all of which illuminate the lives of women educated at Bryn Mawr College. The Center will also organize events focused on the history of women's education throughout the year.

The Albert M. Greenfield Digital Center at Bryn Mawr is led by Jennifer Redmond, who has just joined us as a Council on Libraries and Information Resources (CLIR) Postdoctoral Fellow (2011-2013). Jennifer has a PhD in women's history from the School of Histories and Humanities, Trinity College Dublin, and has research specialties in women's social history and migration. Also working on the Greenfield Digital Center is Jen Rajchel, a 2011 graduate of the College. Jen is also working on the Mellon Foundation-funded Trico Digital Humanities initiative, investigating the uses of new media and computing technologies in humanities-based scholarship and teaching (<http://brynmaur.edu/tdh/>). Cheryl Klimaszewski, Digital Collections Specialist, and Eric Pumroy, Director of Library Collections and Seymour Adelman Head of Special Collections, will also be working closely with Jennifer to create the Digital Center. The team is currently developing a website and blog dedicated to the Center (available at greenfield.brynmaur.edu) and assembling an international advisory board to guide the project.

Student Delia Bloom draws a Cypriote bowl in the Reading Room.



Eva Jane Romaine Coombe '52 Special Collections Suite

Renovations in Canaday Library in the Summer of 2010, funded by a generous bequest, created the Eva Jane Romaine Coombe '52 Special Collections Suite. Mrs. Coombe was a lifelong supporter of literature and the arts, and the suite, named in her honor, provides a superb new facility where the students and faculty of the College can study at first hand the treasures of the book, manuscript, art, and archaeology collections, as well as the College's Archives. Paul Sittenfeld, long-time friend of Eva Jane Romaine Coombe and executor of her estate, spoke at a reception celebrating her gift and the opening of the suite in October 2010.

The new seminar room seats 20, with large tables for displaying and handling artifacts and books, computer and projector to show images of comparative material, and cabinets in which artifacts can be securely stored and displayed. These special display cabinets were the gift of the Classes of the 1950s, which raised money for them as part of their Spring 2010 Reunion gift, an effort led by Jane Unkefer '55 and Ann Miller '55. In its first year the seminar room hosted Professor Astrid Lindenlauf's course on Greek vase painting and a graduate seminar in curatorial issues, as well as many individual sessions of history, art, and literature classes. Elliott Shore's class on the history of Bryn Mawr met in the seminar room, for example, when the students were introduced to diaries and letters written by early graduates of the College, which they explored to compare previous student concerns and interests to their own experiences. They then worked with alumnae partners in the reading room to do more extensive analysis of the archival materials.

The renovated Special Collections Reading Room has given us an expansive monitored space for the study of books, manuscripts, and the College Archives. With the ongoing move of art objects to Canaday, it also provides study space where students can examine art and artifacts any time during our working day.

The renovation also created two new galleries. The long gallery has been used for a display of historic photographs of the college, *A Year/125 Years at Bryn Mawr*; a travelling poster exhibition, *The Arts of Social Justice: The Archie Givens, Sr. Collection of African-American Literature*; and the Spring exhibition of the Student Art Club. The glass-walled case has hosted a show on prominent alumnae, *mAwRTyrS: Bryn Mawr Women in the Arts*, organized by Curator of Rare Books and Manuscripts Marianne Hansen; and *Beyond the*



Glass case in the new suite

Text: Illustrations in Eighteenth-Century French Novels, curated by graduate student Claire Wanquet.

The Healing Image Project: Photographic Collaborations with Elizabeth Barnwell opened in the long gallery on October 6, 2011. The exhibition features the work of Minneapolis photographer Elizabeth Barnwell, whose work explores the nature of healing as a human and spiritual trait. The exhibition consists of life-sized photographs and personal accounts of survivors of significant health challenges, many of whom have fought breast cancer. It will be on display through December.

Artist Elizabeth Barnwell installs "The Healing Image Project."



Digital Developments

Digital technologies have dramatically changed the ways in which scholars do their research and libraries catalog their materials, and Bryn Mawr is no exception to this. Over the last few years, Bryn Mawr has undertaken several major projects to make information about its collections more widely available, and increasingly, the collections themselves are available online. What follows are brief descriptions of several of the most important initiatives.

Internet Archive

www.archive.org/details/brynmawrcollege

Class books (1902-1940), student literary magazines, *College Calendars* (course listings), and *Annual Reports* are among the archival materials that have been digitized with funding from the Albert M. Greenfield Foundation. Users can browse these items at the Internet Archive site using an online reader or download PDF copies. The scanning of over 200 volumes was done as part of the Mass Digitization Collaborative of LYRASIS, a library membership organization, and digitization was generously subsidized by the Sloan Foundation. All items digitized as part of this collaborative effort are now available free via the Internet Archive's website.

PACSCL Online Finding Aids Database dla.library.upenn.edu/dla/pacscl/index.html

Finding aids for collections held by members of the Philadelphia Area Consortium of Special Collections Libraries (PACSCL), including Bryn Mawr's manuscript and archival collections, are being put online. This ongoing project has been pursued in conjunction with the PACSCL/CLIR *Hidden Collections in the Philadelphia Area: A Consortial Processing and Cataloging Initiative*, supported by

the Mellon Foundation. The major focus of the Hidden Collections project has been developing a streamlined way to perform minimal but sufficient processing of collections to make them more available to users through updated finding aids that are searchable at the Online Finding Aids website. Learn more about the PACSCL/CLIR initiative at <http://clir.pacscl.org/>

TriArte

TriArte, the online catalog for more than 20,000 art objects and artifacts in our collections, is currently available to Tri-College students and faculty, and will be opened to the public next year.

Keeping in Touch with Special Collections on the Web

Friends of the Library get *Mirabile Dictu* and postcard invitations to special events, but if you want to really keep up with the Library, and learn more about projects, events, and student activities projects, please join us through the web:

Subscribe to the Special Collections blog – <http://specialcollections.blogs.brynmawr.edu/>. Read in-depth articles about how we do 360-degree photography, fuller descriptions of projects like Nickie Colosimo's work on the Roman *terra sigillata*, or notes on special projects like the early summer workshop on Andean archaeological textiles.

Follow us on Facebook. Search for "Friends of the Bryn Mawr College Library" or use the link <https://www.facebook.com/pages/Friends-of-the-Bryn-Mawr-College-Library/205274397222>. Keep up to date with quick notes, the occasional great photo we've just come across, reminders and news about events and exhibitions, and links to interesting articles.

Historical Photographs of the College

We have started a project of digitizing early photographs of Bryn Mawr and Bryn Mawr students from the College Archives. The images will be available online next year through the Tri-College image database, Triptych: <http://triptych.brynmawr.edu/>.

A College photograph from the 1930's



Worlds to Discover

Worlds to Discover: 125 Years of Collections at Bryn Mawr College ran through the 2010-2011 academic year and into Reunion. This blockbuster exhibition, supported by the Friends of the Library, displayed one hundred of the choicest prints, paintings, books, ceramics, sculpture, and manuscripts in the College's collections. Numerous groups came for tours, and the exhibition hall was a popular destination for parent visits and students' weekday breaks. A marvelous, laudatory article by the *Philadelphia Inquirer's* Victoria Donohoe brought in hundreds of friends and neighbors.

The exhibition was curated by a group of Special Collections staff, including Marianne Hansen, Emily Croll, Eric Pumroy, and Marianne Weldon. Exhibition design was by Steve Tucker, who has done numerous shows for Center City institutions. Many visitors commented on his stunning color choices and layout, which made the show's complex structure, with nine sections covering six historical periods and three geographic



African and Asian Art

regions, easy to navigate.

Our collections have been built primarily through donations, and they are enormously rich. Many of the pieces rival the quality and importance of items shown in major museums and it was a special pleasure to be able to display objects that are seldom shown publicly. Although many of the works are used in classes or by researchers, including students and faculty, most have not been on display in our galleries for years – and in some cases they have never been exhibited here before. The exhibition was accompanied by a handsome catalog, made possible by generous funding from the Friends and from Barbara Teichert '75.

The Ancient World



Middle Ages and Early Modern period



Donation in Honor of Doreen Canaday Spitzer

Joelle Collins

In June of 2011, Special Collections was pleased to accept a gift of ancient artifacts and Latin American objects given in honor of the late Doreen Canaday Spitzer '36 by her children Dionis Griffin, Sarah Saul '72, Lydia Spitzer '76, and Nicholas Spitzer. The donation continues a long-standing family tradition of generosity toward the College begun by Doreen's parents, Ward and Mariam Coffin Canaday 1906.

The Doreen Canaday Spitzer gift includes a remarkable assortment of Greek, Roman and Cypriote pottery, Roman glass vessels,



Greek and Roman terracotta figurines, and coins dating from the Greek through the Byzantine periods, as well as examples of Central and South American pottery, carved jade objects, and terracotta figurines. The Spitzer donation comprises roughly 60 pots, terracottas, and other whole objects, approximately 290 pottery sherds, and 170 coins. The pieces were collected on Mrs. Spitzer's frequent trips abroad or given to her by her parents and friends. These new donations complement and enhance the College's existing holdings and will serve as valuable tools for teaching and research.

New Art Reproductions

Reproductions of selected images from the College's art and rare book collections are now available as prints, and every sale benefits the Library.



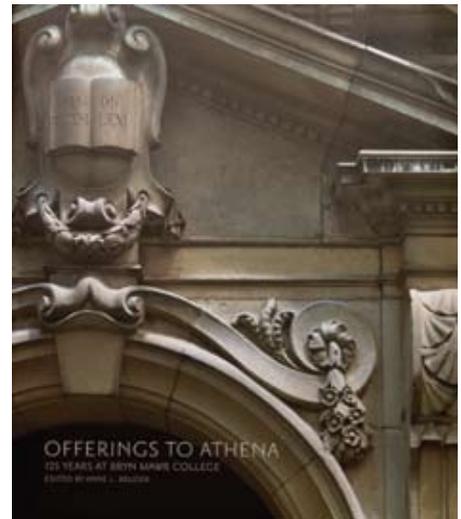
Mary Cassatt, *Afternoon Tea Party*, 1890-1891

The first works that we selected featured in *Worlds to Discover*: all eight of the Mary Cassatt drypoints, a woodcut by Ikeda Eisen, and the temple at Philae from the *Description de l'Egypte*. We will add more reproductions in the future – let us know what art works you would most like to see offered. The museum-quality archival prints are on sale at <http://www.requestaprint.net/brynmawr/>.

Offerings to Athena

Created as part of the 125th anniversary celebrations and supported by the Friends of the Library, *Offerings to Athena: 125 Years at Bryn Mawr College*, has gotten rave reviews from alumnae and students alike.

Author Anne Bruder, a post-doctoral fellow, filled the book with original documents, ephemera, stories from the *College News*, scrapbook pages, diary entries, and hundreds of vintage photographs to tell the story of Bryn Mawr from



the very beginning up to the present. From all-girl dances and traditional academic dress to the protest movements of the seventies, coeducation, and institutional support of civic engagement, the College's history is made personal and real in this beautiful book. Copies are still available, and can be purchased through amazon.com.