

# *Mirabile Dictu*

## *The Bryn Mawr College Library Newsletter*

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



*John Singer Sargent (1856-1925), Portrait of Miss Carey Thomas, President of Bryn Mawr College (1894-1922), 1899, oil on canvas, 58" x 38".  
Bryn Mawr College*

## From the Director

This time, at the end and at the beginning of centuries and millennia, gives all of us a chance to reflect and to plan, to see where we have been and to think about where we want to go. One key to making this a productive time is to see if we can integrate those two categories of thinking into one: to understand the past as a source of thinking for the present and the future; as a way to help to shape, but not to determine, the path we follow. A library is a particularly resonant place for such thoughts: the institution of cultural memory that works best when the student asks new questions of it, finding answers from a vast array of old and new sources and from veteran and new members of the staff.

The Mariam Coffin Canaday Library sits on the space where M. Carey Thomas lived, presiding over the life of this College for a quarter of a century and setting it on its path. She left a rich heritage not only of an intellectual but also of an artifactual nature: the College is filled with objects and photographs and books and manuscripts that she gave to us. And she left the extraordinary painting that graces this cover and will preside over the newly refurbished Class of 1912 Rare Book Room, a room restored and renewed after more than thirty years of service through generous donations by the Friends of the Library. An exhibit focusing on the College's second President will join her portrait in the fall of 2001, as we take stock of the College's heritage in the beginning moments of putting into practice the Plan for the New Century.

That Plan sees a new role for the Canaday Library as a renewed focus for what the liberal arts college has to offer. We are working through plans with students, faculty and staff to unite in the College's main library the most sophisticated electronic information technologies with the most beautiful and most valuable of our rare holdings. Our goal is a library that reflects and respects the cultural legacies that shaped it and that can be used by the coming generation of faculty and students to continue to build that heritage.

Five new staff members joined us this year, continuing the cycle of renewal of the Library and the College: John Shank, as a Mellon-funded member of both the Computing and Library staffs, who is helping us with our electronic reserves system;

Betsy Reese, as an assistant in the Lois and Reginald Collier Library, with special skills and knowledge in geology; Anneliese Taylor, Science Librarian at Collier, who comes to us from George Mason University; Melissa Kramer, assistant in the Acquisitions department of Canaday and Class of 2000, Bryn Mawr College; and Marianne Hansen, Special Collections Librarian, just arrived from Cornell University. Three members of our staff retired this year, all members of the Technical Services division of the Library: Dorothy Elicker, Irene O'Connor and Ruth Hunter, whose work we celebrated in three delightful farewell parties. And we mourn the loss of Judy Regueiro, who passed away at the beginning of this year, at the same time as we think about the indelible memories and the strong legacy she left to the members of the College community.

We were joined in the Friends of the Library this year by a new Chair, Mary Scott, who succeeded Susan Klaus in the fall. I would like to thank them both for their past and future support of this Library and all of the Friends for making the new Rare Book Room possible.

Elliott Shore

The Constance A. Jones Director of Libraries and Professor of History



*Mirabile Dictu* is the newsletter of the Friends of the Bryn Mawr College Library, Mariam Coffin Canaday Library, 101 North Merion Avenue, Bryn Mawr, PA 19010, published once a year, edited by Jean Lacovara, Assistant to the Director of Libraries. To join the Friends of the Library or renew your membership please visit our website at: [www.brynmawr.edu/Library/Docs/fol.html](http://www.brynmawr.edu/Library/Docs/fol.html)

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# Children's Books by Emma Lewis Sanford

by Marianne Hansen

"The handsomest and best Series of Illustrated Books for Young Children ever published in this country." In this way the publisher, E.P. Dutton, advertised books by the popular author Emma Lewis Sanford, towards the end of the nineteenth century. The library has just received a generous gift of the works of this author from her great-granddaughter, Nancy Werner Cooper, AB47. The gift includes the books of the *Pussy Tip-Toes* series, the *Rose Dale* series, *The Captain's Children*, and *Little Nell's Story Book*. These books, and others by Sanford, were very fully and beautifully illustrated by

a number of artists, including Kate Greenaway, the prolific magazine and book illustrator Mary Ellen Edwards, and the wood engravers William Luson Thomas and John Greenaway (Kate's father).

The *Pussy Tip-Toes*' series followed the children of several families through their day-to-day adventures and troubles. These books were intended for children who could read well already. The *Rose Dale* series, though, was carefully written for beginning readers. Its methods of making reading easier are very interesting. Most of the words are short; all polysyllabic words are divided with a hyphen between the syllables to encourage sounding them out. Larger type fonts were also used for these "easy readers."

Sanford's books relate the daily lives of young children, emphasizing moral lessons and the spiritual development of the characters. Important secondary themes are affection between siblings and the pleasures of family life. It is clear that these



From *A Houseful of Children*, Mrs. D.P. Sanford. New York: E.P. Dutton & Co. 1889.

were of the highest importance to the author herself. Her own family was large - she raised six children and a step-daughter - and payment for the children's books she wrote was an important supplement to her husband's salary as a minister. Her books are written with a cheerful understanding of the activities that interest children and with a real appreciation for them. She must have shared her love of family with her children; you can trace the path of affection in the inscriptions. Most of the books are gifts from the author to her children and grandchildren; many are inscribed to the child who received them by

"Grandma." Sanford's family, in turn, kept this delightful group of children's stories in their family for generations. There is at least one book given by the author to her niece, which was later passed on to one of the grandchildren.

Like many children's books, the works of Emma Lewis Sanford provide a tremendous resource for research on topics ranging from art to education. They are a rich font of information for students of Victorian book illustration and design, and for research into late nineteenth century mores and child rearing. The simplified vocabulary and layout of the books for younger children is also interesting for the history of reading instruction. These charming illustrated stories, which have been passed down through the author's family for more than a century, ought to provide enjoyment and enlightenment well into the future.

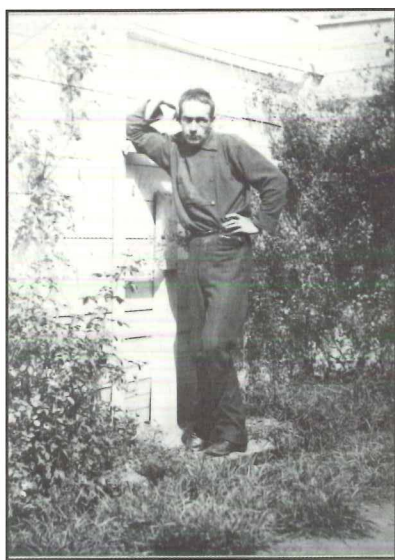


# College's Paintings, Prints and Photographs in Exhibitions in U.S. and Abroad.

By Eric Pumroy, Carol W. Campbell and Barbara Ward Grubb

The imminent return to campus of John Singer Sargent's portrait of M. Carey Thomas is both an occasion for celebration and a reminder of how frequently Bryn Mawr's collections are drawn upon for exhibitions at some of the world's most important art museums. This year we have had, or will have, objects in a number of important shows, and several of our objects are under consideration for future exhibitions.

Undoubtedly the College's most important painting is the portrait of Miss M. Carey Thomas, first Dean and



Susan Macdowell Eakins,  
Thomas Eakins.  
Albumen photograph,  
4 ft" x 3 1/2", 1880.  
Photo credit: W. Brown.

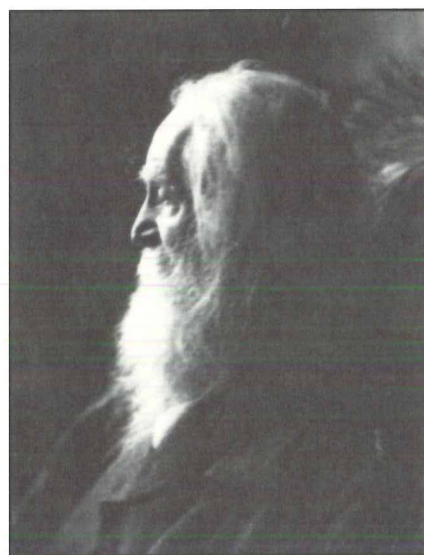
s e c o n d President of the College, by John Singer Sargent (his title was Miss Carey Thomas). The painting was commissioned in 1898 by a committee of alumnae and students, painted in London in July 1899, and presented to the College in November of the same year, when Miss Thomas was a y o u n g President.

Shortly afterwards, it went to Paris as part of the groundbreaking display of masterworks by leading American artists in the "American School" at the Universal Exposition. Both Sargent and Whistler commanded grand prix awards for their submissions. The portrait continued to be widely exhibited, with showings in Philadelphia, Boston, Washington, Rome, and New York. Between loans, the painting was on permanent display in the Reading Room of the Thomas Library, now known as the Great Hall. This famous portrait has been on the road again over the last two years as part of the

exhibition, *Paris 1900: The 'American School' at the Universal Exposition*, organized by the Montclair Art Museum. After being shown at the Pennsylvania Academy of Fine Arts in Philadelphia last spring, the painting returned to Paris to the Musée Carnavalet where it will be on display through April 2001. When the painting returns to campus this summer it will be installed in the newly refurbished Class of 1912 Rare Book Room of Canaday Library, on the site of Miss Thomas's home, the Deanery. This painting is not marked by the sumptuous satins of Sargent's society portraits, but by a determined w o m a n dressed in her academic gown with blue stripes "grasp(ing) the knob of the chair like a Renaissance Pope," in the words of S a r g e n t s c h o l a r Richard L. Ormond.

Nine photographs from the

Seymour Adelman Collection will be lent to the Philadelphia Museum of Art for its upcoming exhibition on Philadelphia artist Thomas Eakins (1844-1916). Among the group are formal portraits of Eakins and his wife, Susan Macdowell Eakins, informal pictures of and by both of them, and Eakins's portrait of Walt Whitman. Adelman had a long-standing friendship with Mrs. Eakins in the 1930s, and many of the photographs are ones that he rescued from the family home after her death. Most of them have never been shown or published. W. Douglass Paschall, Research Associate in



Thomas Eakins, Walt Whitman. Platinum  
photograph, 2 ft" x 2",  
ca. 1888-1890.  
Photo credit: W. Brown.



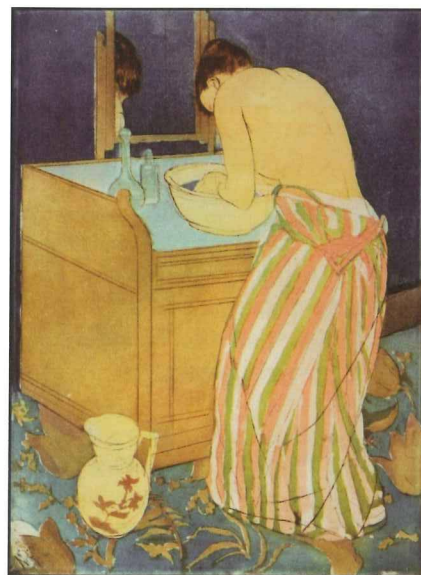
American Art and author of one of the exhibition catalogue studies of Eakins's use of photography, says this about the photographs: "The quality of the collection and the care so long taken in preserving them from damage are the hallmarks of a connoisseur. The prints that Seymour donated to the Philadelphia Museum of Art are the undisputed gems of its photographic collection, around which we strive to acquire comparable masterpieces. The dozens he bequeathed to Bryn Mawr College are their equals in every respect, a trove from which visitors and future exhibition curators will hope to draw the inspiration that we have felt in their midst." *Thomas Eakins* opens at the Philadelphia Museum of Art on October 7, 2001 and runs through January 6, 2002. The exhibition then travels to the Musée d'Orsay in Paris and The Metropolitan Museum of Art in New York.

Three volumes from our collection of Medieval and Renaissance manuscripts are being featured in the exhibition *Leaves of Gold: Manuscript Illumination from Philadelphia Collections*, a stunning show that opened this spring at the Philadelphia Museum of Art. Bryn Mawr's contributions to the exhibition were a mid-fourteenth century *Constitutiones Clementinae* (constitutions of Pope Clement V) produced in Southern France; the Streeter-Picard Books of Hours from Flanders, c.1440, featuring miniature paintings from the workshop of Nicholas Brouwer; and the Lawrence Book of Hours, also produced in Flanders in the 1440s. Bryn Mawr's involvement in this exhibition went beyond the loan of these volumes. Retired Bryn Mawr Library Director and Professor of History James Tanis curated the exhibition, and Katherine C. Lubert, 1992 Bryn Mawr Ph.D. in Art



Border drawing from the *Lawrence Book of Hours*, a French manuscript from the mid-fifteenth century.  
Bryn Mawr College Library.

History, served as the Museum's leader on the project. The exhibition will close in Philadelphia in mid-May, and then travel to the new Frist Center for the Visual Arts in Nashville, Tennessee, where it will be on display throughout the fall.



Mary Cassatt, *Woman Bathing*,  
c. 1891. Color print, 17" x 11".

The most sought after prints are the College's renowned Mary Cassatt color prints for which the College has eight of a series of ten, executed in Paris circa 1891. They are from the Library of Lucy Martin Donnelly, Class of 1893, and were the gift of Edith Finch, Class of 1922. Several of the College's Cassatt prints were first seen in public alongside examples from the Cassatt family and other museums at the Philadelphia Museum of Art in 1985. In the spring of 2000, the College's own Canaday Gallery hosted a brief show curated by History of Art graduate student Kelly McCullough. This spring, five of the Cassatt prints were exhibited at the Suzanne H. Arnold Art Gallery at Lebanon Valley College in Annville, PA in a show curated by Dr. Leo Mazow, Gallery Director, with catalog prepared by Clarence B. Sheffield, Jr., 1999 Bryn Mawr Ph.D. in Art History.

Prints and drawings from the Scott Collection of contemporary women artists are regularly loaned to regional museums, such as in the recent exhibition *Jane Piper and Her Circle*, November 2000-January 2001 at The State Museum of Pennsylvania, Harrisburg, Pennsylvania. Archaeological objects have traveled to the Fogg Museum at Harvard, to Allentown Art Museum, and to Australia, and African objects from the Neufeld and Plass Collections have recently been shown in *African Art in the Greater Philadelphia Area*, in the Rotunda of the Community College of Philadelphia.

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# Bryn Mawr History in a Book

By Loretta Treese

In the year 1901, the George W. Jacobs publishing company in Philadelphia published a work titled *Bryn Mawr Stories*. In an era when the American public was becoming fascinated with the phenomenon of the "college girl," here was yet another insight into what college was like for the female.

The editors were Margaretta Morris and Louise Buffum Congdon, both from the class of 1900. In their preface they explained, "This book is an attempt to show ... some typical scenes of college life." It was comprised of short stories composed by various alumnae and it therefore had "many heroines" including "the pedant, the coquette, the athlete, the snob, the poser, the girl who loves dress and prettiness, and she who affects mannish simplicity," among others.

The student publication titled *The Lantern* described *Bryn Mawr Stories* as "Bryn Mawr's first effort at self-expression" and pronounced the contents "perhaps a trifle too serious in tone" representing "the more serious, subdued, sober-minded foundation that underlies the fun and folly that make college life dear to us and interesting to others."

According to an anonymous review in the more casual student publication titled *The Fortnightly Philistine*, the work was "nothing to be ashamed of." The reviewer noted "There are a few rather silly passages ... but we really have escaped well, for the tone on the whole is earnest and dignified."

Someone else at Bryn Mawr may have had her doubts that the book was going to be serious enough. No written comment by M. Carey Thomas survives but there are two letters in the M. Carey Thomas papers from editor Margaretta Morris which were clearly written to allay any qualms the

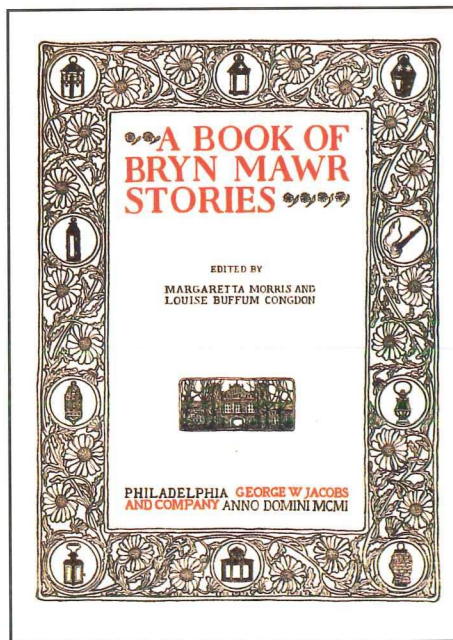
college president may have had. Morris wrote, "Of course, Miss Congdon and I are more than willing to send you the proofs, though it is rather late to make any changes as the stories have already been accepted by the publisher and the authors paid by him."

Morris explained, "We have cut out superfluous eating and drinking [scenes], such as predominate in some stories of other women's colleges and have procured stories that represent the serious and intellectual as well as the recreative side of Bryn Mawr life." *Bryn Mawr Stories* was not, Morris assured her, "light and foolish like some other college stories," although there was "a certain amount of nonsense and some inevitable tea-drinking."

*The Fortnightly Philistine* review predicted that the book would find an audience among alumnae and undergraduates. This year, the hundredth anniversary of its publication, copies can still be found in rare book stores and readers can get a detailed and accurate glimpse of college life at the turn of the last century as well as some insight into traditions particular to Bryn Mawr such as the freshman play and the celebration of May Day.

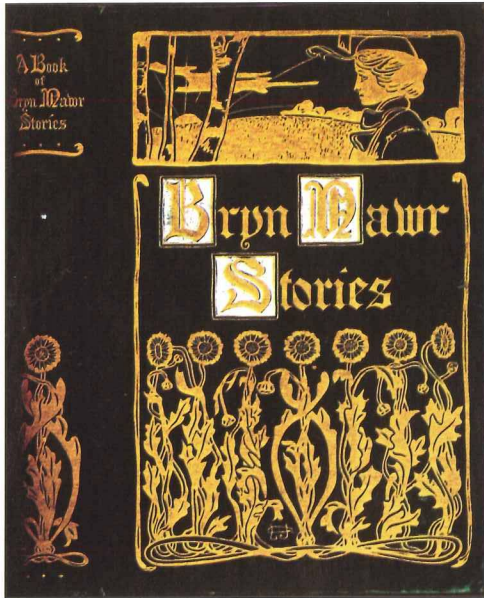
Both editors married lawyers. Louise Congdon remained active with the Alumnae Association and Margaretta Morris, whose husband served in the Pennsylvania State House of Representatives, became a civic leader active with Republican women's groups.

Among those contributors who kept up with the college Elva Lee, class of 1893 and author of "Within Four Years," and Marian MacIntosh, class of 1890 and author of "Her Masterpiece," both served as editors of the *Bryn Mawr College Alumnae*



In one of her letters to M. Carey Thomas, editor Margaretta Morris reveals that the cover was designed by Grace Jones of the class of 1901 and the title page was the work of the inimitable Elizabeth Shippen Green.





Two editions were published in 1901, one (pictured here) with an embossed cover and one with a plainer one.

*Bulletin*. Miss MacIntosh also taught at the Agnes Irwin School. Harriet Jean Crawford, class of 1902 and author of "Catherine's Career," worked at Vassar and then the University of Pennsylvania where she was "Directress of Women." Georgiana Goddard King, class of 1896 and author of "Free

Among the Dead," taught at Bryn Mawr College for about thirty years, heading up the History of Art department.

*"We ... have procured stories that represent the serious and intellectual as well as the recreative side of Bryn Mawr life."*

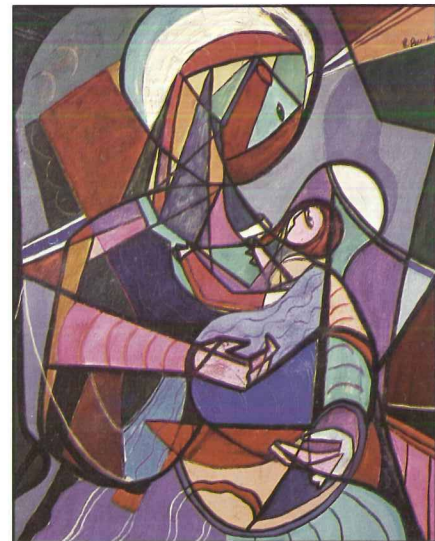
One of the contributors, Cora Armistead Hardy, class of 1899 and author of "Epoch Making," did become a writer. Over the course of her lifetime she published a number of novels and short stories, particularly mysteries, under her married name, Cora Jarrett.

Ellen Giles, class of 1896 and author of "The Apostasy of Anita Fiske," might have had a writing career had her life not ended so early. She died in 1914 in Sardinia where she was studying folk customs. A contemporary newspaper account reported that she was found in her apartment dead of a gunshot wound and that an unnamed man of noble family was being sought by the authorities.

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Finally, our second most traveled painting, Romare Bearden's 1945 *Madonna and Child*, is under consideration for inclusion in a major national exhibition of his work. Bearden, one of the country's foremost Black artists, did this oil painting as part of his *Passion* series. It may be Bearden's earliest *Madonna and Child*, a subject that he repeated in many forms in his life's repertoire. This painting, which looks like a stained glass window and harks to the artist's later collages, is a gift from Mr. and Mrs. Roy R. Neuberger (Marie Salant Neuberger, Class of 1930) in 1948 when they recognized the importance of this emerging artist. The painting has been shown at the Whitney Museum in New York in 1946, North Carolina Central University at Durham in 1977, the Detroit Institute of Arts in 1986, and the Studio Museum in Harlem in 1991.

As gratifying as it is to be asked to share the College's treasures with the wider art world, it is important to remember that the objects continue to be important right here on campus. Students may examine with white gloves and magnifying glasses these same precious art items without being hampered by museum cases or security buzzers. Faculty members use the objects in their classes, and students rely on them for research papers and presentations. In a world that has become far too enamoured with virtual experiences, Bryn Mawr students are exposed to the real thing.



Romare Bearden,  
*Madonna and Child*, 1945.  
Oil on canvas, 38" x 30".

# Raiders of the Lost Archives: the Lost Faculty-Show Tradition

by Amy E. O'Neal

"The applause and laughter are over. Professors have bowed for the last time; they are no longer Roman statuary or rambunctious Indians. Faculty Show itself has bowed out for a time, but [that] feeling, the recognition 'This is our faculty; they are human!' will last for a long time."

Thus a *College News* editorial in March of 1951. The idea of our faculty gathering en masse to stage anything wackier than, say, a gender-studies-and-the-media conference may be foreign to our gray outlook, but the stacks of pictures in the Archives will testify. There was once a tradition of a faculty-written and produced musical revue, with Fritz Janschka sets, careful costuming, and an apparent sheer joy that is hard to imagine these days.

No hint of much faculty levity manifested itself in the days of the stern M. Carey Thomas, so far as has been discovered. But in 1935, one of the first of the classic faculty shows, "Much Ado But Not For Nothing," was staged, to apparent success. The *College News* review of it spanned six pages. The humor relied much on professors in drag and Hollywood imitations, but the faculty's merriment obviously refreshed and delighted the audience. Particularly effective, it seems, was their Cole Porter rendition:

*You're a May Day banner, you're Alwyn's  
manner  
You're ballyhoo  
You're the pose  
of the bust of Juno...  
I'm the Taylor clock; I'm just about to stop,  
But if, baby, I'm the bottom, you're the  
top!*

The songs, filled with references to long-forgotten rules, places and teachers like flies caught in amber, have still kept pretty well (at least such as are excerpted) and sometimes were actually sold separately afterwards, their lyrics to become campus catchphrases. E.B. White contributed patter to "Top Secret," the 1947 show. The scripts -- mostly original -- also smacked of a certain pop-culture erudition: the 1951 "Kind Hearts and

Martinetts" featured a Charles Addams episode, and the 1955 "Profs. in the Pudding" was at least partially set in Walt Kelly's Okefenokee Swamp.

The '60's and '70's, though the tradition continued, brought a chilly sort of change. One supposes that faculty and students less and less agreed on what was funny, and that tastes increasingly jaded by TV and movies contributed to the gradual decline of the tradition. Academic culture has also changed for the grimmer. The tradition was revived in February of 1979 with "Curriculi, Curricula," a fundraiser for work on the Campus Center. Those who remember it gleefully recall Messrs. Richard Hamilton and Gonzalez, as well as Ms. Sandra Berwind, in the corps de ballet. Mr. Dickerson contributed lyrics for the opening number:



*You all are victims of a cruel seduction.  
(We're full of glee!  
You've paid your fee!)  
We need an ample fund for new construction.  
Financially  
we're up a tree.  
So we, the officers of your instruction  
from A to Z  
have made you pay to laugh at our production.  
(You didn't see!  
In class it's free!)*

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# Louise Heron Blair Daura

By Michelle Strizever, '03

The Bryn Mawr Library recently acquired the papers of Louise Heron Blair Daura, a 1927 graduate of Bryn Mawr, an artist, and wife of Catalan painter Pierre Daura. The collection includes letters to Louise from her time at Bryn Mawr, from 1924-7, as well as letters written to her from family and friends while she traveled in Europe during the 1920s. There are also a series of letters that she wrote to her family while living in Saint Cirq-la-Popie, a small French town, with her husband. The letters give rich descriptions of the life of an American living in Europe before and during the Spanish Civil War. The collection also contains Louise's essays and other writings from Bryn Mawr, giving a sense of what Bryn Mawr was like in the mid-1920s.

One of Louise's humorous Bryn Mawr writings is a pamphlet called "Idea of a College." In it, she describes an alternative Bryn Mawr: "In this ideal college, there should be four classes of society, corresponding to the four college years. The Freshmen should be the serfs, the Sophomores the lower classes, the Juniors the middle classes, and the Seniors the aristocracy. Each Senior should have two serfs, in her own hall, to be chosen each year by the Seniors."

Louise graduated from Bryn Mawr in 1927, and traveled to Europe. In 1928, she married Pierre Daura. They lived in Saint Cirq-la-Popie, until the Spanish Civil War, in a house dated to 1236. There, they painted frescoes on the walls and landscapes of the countryside. Describing the painting of the frescoes to her family in 1936, Louise wrote:

"Last week I was in seventh heaven, seated on the cold stone hall, with my head resting on one of the cold wrought iron volutes of the railing. I was watching Pierre as he began the first fresco of our hall. During the rainy winter days he had been working on the cartoons for the frescoes, and now at last he was beginning the execution... Pierre, on

an improvised scaffolding of a ladder laid flat, resting in a step and the wrought iron railing, spread on the mortar smoothly, polished it with his trowel, and then tacked over it the cartoon. Then he and I, with small knitting needles as styluses, traced the design on the wet mortar. When the design was traced, Pierre took down the cartoon and began to paint. I took up my vigil on the steps, enraptured."

They had one child, Martha, in 1930. Pierre went to Spain in 1937 to volunteer with the Republican Army. Louise wrote a series of letters to her family about going to visit Pierre while he was on leave in Barcelona. These letters vividly describe the living conditions and damage done to the towns of Spain during the Spanish Civil War:

"After I had finished writing my letter to you in Port-Bou, I went to see the damage done to the town in the last bombardment. A bridge was blown up, all the windows of the station broken, and the parapet that protects the train from falling into the ravine was shattered all along the line for two miles. I went down to the beach, interested in all the war posters, and the 'Long live Russia' 'Long Live Staline' and 'Down with Mussolini' painted on the walls everywhere."

Pierre was wounded in 1938, and the Dauras moved to Virginia. After the end of World War II, Louise, Pierre, and Martha spent their time in both Saint Cirq-la-Popie and Virginia. Louise and Pierre continued to paint. Louise also documented and researched pre-historic cave art in France. She died in Rockbridge Baths, Virginia, on November 10, 1972.

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Did you know that *Mirabile Dictu* is available on the World Wide Web? The Web version contains full color images and active links to other interesting Library web pages. Please visit the *Mirabile Dictu* Web page at <http://www.brynmawr.edu/Library/Docs/mirabile.html>.

And, in case you missed previous issues of *Mirabile Dictu*, you can read them on the Library's Web pages as well. Point your web browser to <http://www.brynmawr.edu/Library/Docs/pubx.html> and look for *Mirabile Dictu*.



# Canaday Library Color Card links Baxter/Le Blond Print Scholars Internationally

By Carol W. Campbell

In the customary sharing of information about items in College's Collections with College community users and off campus scholars, there are often benefits in the fine-tuning of the object records. Occasionally there is a major expansion of relevant data, which lifts dialogue into a fresh realm. Such was the recent inquiry regarding a colour post card issued by Canaday Library for the Rare Book Room exhibition, *The Age of Victoria*, in 1986. In November 1999 the College postal, *Her Majesty at Balmoral*, was brought to the attention of William H. Scheuerle, Professor of English and Dean Emeritus, at the University of South Florida in Tampa, by a friend in the Florida Bibliophile Society. The card's caption attributed the scene to George Baxter (1804-1867) whose lively colour oil print engravings, patented in 1835, and available as facsimiles of famous paintings and exuberant Victorian life by the mid-nineteenth century, were in lively competition with the black and white illustrative engraving of the period.

The "Baxter process" started with the standard engraved plate with scene details but each colour or tint was added individually on Baxter's hand press, with the use of sometimes twenty to thirty additional metal or wood blocks. A rich thick colour print with glossy surface was the result. Baxter prints introduced the middle class to "good pictures" accessible as book illustration or as a mounted picture on the wall, and expressing the family and nationalistic values of the day. Being a fan and collector of Baxter prints, and writer of an article on Baxter in *Biblio* magazine, October 1998, Prof. Scheuerle, was able to inform us that "although the subject material and process were Baxter's, the image was done by Abraham Le Blond

(1819-1894) who was a Baxter licensee and who used many of Baxter's blocks and his printing process, and who is admired for his own work."

The College postal had been published at same time as a greeting card, *Her Majesty at Windsor*, captioned as by George Baxter, but also by Le Blond. Both items are part of an extensive Baxter print series (66 items) within the Mary E. Harrington Print Collection, given by bequest of Philadelphia printmaker Richard E. Bishop in 1975. The incoming collection list had attributed all images to Baxter, even though the Collections

Office detailed cataloging of 1985 used the trusted catalog of Baxter prints by Ball and Martin. The markings and inscriptions on each print had been noted, including characteristic Baxter blind stamps and red embossed stamps. Some were by licensees or anonymous, but the generic Baxter was chosen for the card caption. Most importantly, the inquiry by Prof. Scheuerle added two references to the study, a Le Blond booklet by

The New Baxter Society (April 1997) and a publication in 1977 on Le Blond's works by P. Lycett and M. Martin.

A check-list of Baxter/Le Blond print holdings was sent to Prof. Scheuerle. With his expertise, he was able to verify that fifty-seven of the sixty-six prints were by Baxter himself, eight were by Le Blond, and one was a rarely seen print, illustrated here. This print is a series of twelve "Needlebox" prints, each image being 1 in. x 1 13/16 in, by George Baxter Jnr., who was active in Birmingham, England, between 1871 -1882, but not otherwise included in the standard catalogs. The subjects relate in part to some of the themes familiar in the Baxter repertoire: hunting and racing scenes, wedding scene (probably Victoria and Albert), peasants



A. Le Blond, *Her Majesty at Balmoral*, oil color print, c. 1850, 2 5/8" x 3 3/4". Harrington-Bishop Collection.



in landscape, rural scenes, Indian exotic scene, still lifes, royal figures, and the Crystal Palace. Baxter also was known for children and animals, religious events, and scenes such as the Ascent of Mount Blanc, for which Bryn Mawr has three versions. What were very modest in price and which failed to keep Baxter from bankruptcy in 1865 are now treasured. His time-consuming process was superseded in the second half of the nineteenth century by chromolithography.

With Collections' encouragement, Prof. Scheuerle wrote an article about the Baxter/Le Blond prints at Bryn Mawr College for *The New Baxter Society Newsletter*, vol. 6, no 4, July 2000, which links scholars and collections not only in Great Britain but internationally. Prof. Scheuerle summarizes: "Although not as complete as the collections in Canada at the Starr Collection at Victoria University Library and at the National Gallery in Ottawa, the collection at Bryn Mawr seems to be more extensive than at the Cooper-Hewitt Museum in New York City and may be as interesting as the one at the New York Public Library." With the College's proximity to New York City, he expects travelling Baxter enthusiasts will find it convenient to visit to see Bryn Mawr's Collection. The Baxter/Le Blond prints are a small but significant part of the College's Print Collection of over 7,500 items and are available by appointment with the Curator (610) 526-5335.



G. Baxter Jr. (Eng. ac. 1871-1882), "Needlebox" prints, series of twelve on one sheet, 6 1/8 in. x 3 5/8 in. Harrington-Bishop Collection.

*continued from page 8*

[Note: For the last three years, Amy O'Neal has been filling in students on the finer points of Bryn Mawr's history through her "Raiders of the Lost Archives" series of articles for the *College News*. The articles are based on her research in the College's Archives, where she has also been a student worker since her sophomore year. Her solid research and wry sense of humor have made the articles a must-read every issue. With Amy about to graduate this spring, we thought you would like to see an example of her work. This article was originally published in the February 1999 *College News*.]

Faculty Show 1955  
Photo credit: Pruett Studios

Title: "The Prof's in the Pudding", March 19, 1955.  
"The Confidential Bluebook" sketch from the files of Miss Stapleton.

From left: Eleanor Bliss as "Miss Baltimore Oriole"  
Anne Leigh Broughton as "Miss Ethics"  
H. Leblanc as "Dr. R. E. Peale"  
R. Sprague as "Miss Metaphysics/Massachusetts[?]"  
F. Bachrach as "Miss New York/ Pragmatism."





# Judith Eleanor Regueiro

## January 27, 1943 - January 31, 2001

by Florence Goff and Anne Slater

Judith Regueiro was 58 years of age when she died at her home in Merion, PA. after an eight year struggle with breast cancer. Judy was a librarian at the College for twenty-seven years.

Judy Regueiro was born in New Albany, Indiana to Helen F. Stallings and Captain Lewis Richard Anderson, who was killed in Metz, France during the Battle of the Bulge. He was awarded the Purple Heart and Bronze Star posthumously. Her mother later married Thomas F. Hale.

Judy was a direct descendent (great-great-great-granddaughter) of Madame Marie Louise Duclos Fretageot (1783-1833). In the early 19th century, Madame Fretageot ran a girls' boarding school in Philadelphia before establishing a school of industry and a scientific publishing center in New Harmony Indiana, an experimental society in the early American West.

This rich educational heritage influenced Judy's life as an educator and academic librarian. She received her AB from Bryn Mawr in 1964, an MLIS from Drexel University in 1979, and an MA in History from Bryn Mawr in 1984. In 1998, Judy received the McPherson Distinguished Staff Award from the College.

Judy joined the library in 1974 as assistant music librarian and later became a reference and documents librarian. For sixteen years she was the collection development liaison to the Graduate School of Social Work and Social Research. Her involvement with the students and faculty at the School was among the most satisfying and rewarding of her career. She deeply valued education and impacted the academic lives of many students and faculty. Judy continued to work until just four months ago.

Her warmth, infectious smile, sense of humor, intelligence, generosity, and especially her laugh recall to us who knew her as friend and colleague, the joy she took from life each day. Judy's favorite song describes her well:

*"What a Wonderful World"*  
(sung) by Louis Armstrong

*I see trees of green, red roses too  
I see them bloom for me and you  
And I think to myself,  
What a wonderful world.*

*I see skies of blue and clouds of white  
The bright blessed day, the dark sacred night  
And I think to myself,  
What a wonderful world.*



*The colors of the rainbow so pretty in the sky  
Are also on the faces of people going by  
I see friends shaking hands saying  
how do you do  
They're really saying I love you.*

*I hear babies crying, I watch them grow  
They'll learn much more than I'll never know  
And I think to myself,  
What a wonderful world  
Yes I think to myself,  
What a wonderful world.*

Judy is survived by her husband of 38 years, José M. Regueiro; children Miguel Duclos Regueiro and his wife Carol, Richard Anderson Regueiro and his wife Moira; and grandchildren Matthew (Matt) Lewis Regueiro and John (Jack) Anderson Regueiro.

A memorial service was held on February 3rd at St. Peter's Episcopal Church, 3rd and Pine Streets, Philadelphia.

The family has requested that any tributes to Judy be made in the form of contributions to the Bryn Mawr College Alumnae Association, Bryn Mawr College, 101 North Merion Avenue, Bryn Mawr, PA 19010-2899.