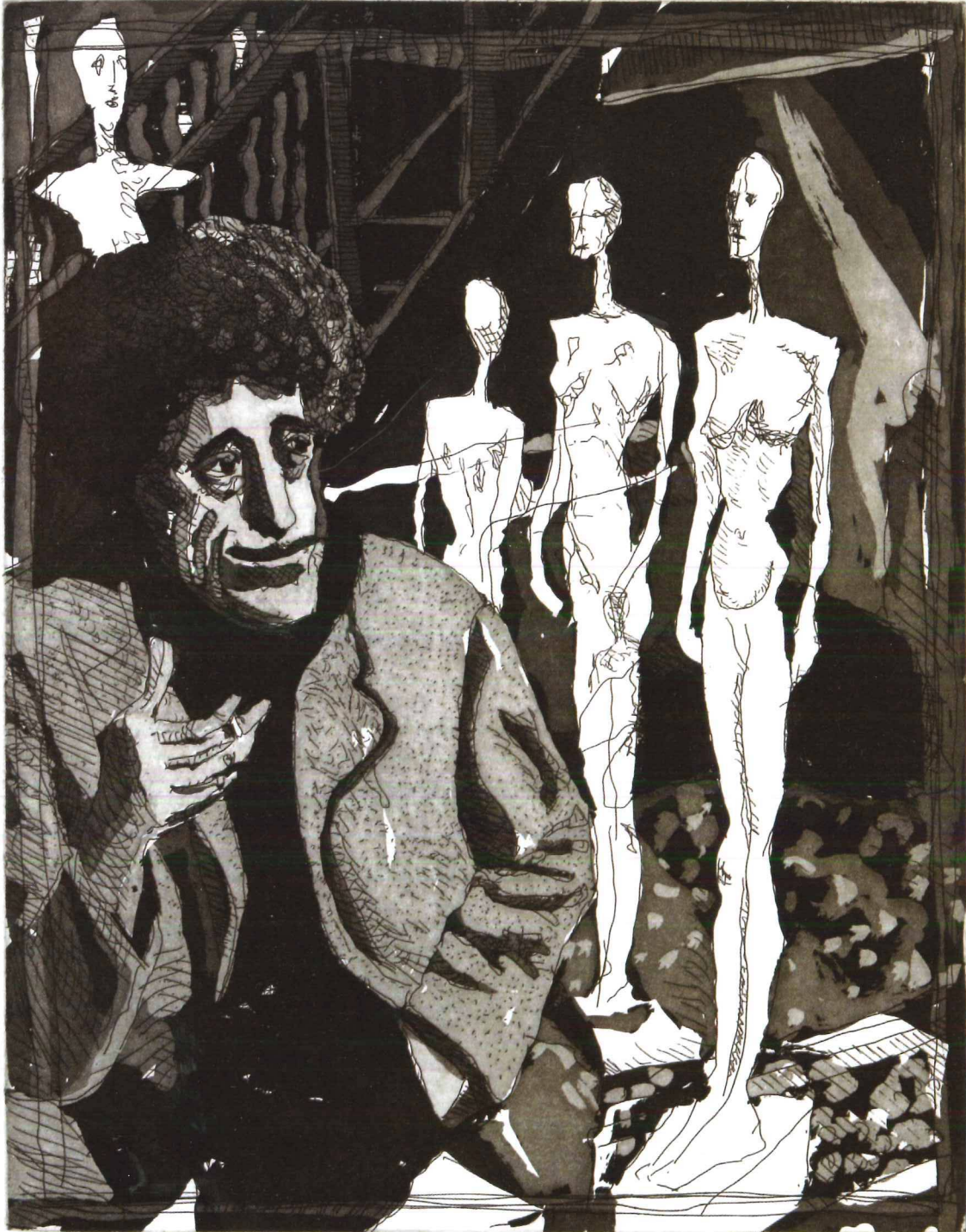


Mirabile Dictu

The Bryn Mawr College Library Newsletter



Red Grooms, Giacometti, 2008. Black and white etching with sugarlift aquatint, 11 1/4 x 9 in. Edition of 20.

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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.html>

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The Friends of the Library are taking the lead in the celebrations that will mark the college's 125th anniversary in 2010. Teresa Wallace 1979, our Chair, suggested as we began to plan for the year of celebration, that a course be taught on the history of the college that would engage students in thinking and writing about Bryn Mawr, and could help us all formulate questions that might inspire a history of the college focusing on the last 50 years. I had the privilege and pleasure to teach that course with Teresa's support, with Stephanie Wujcik '08 as the teaching assistant and the enthusiastic participation of many members of the Bi-College community. Not to mention the students! Just to list the guests who joined us or what we did together in the class might take up this entire column. We travelled to Baltimore to visit a number of the sites of importance to the origins of the College—places connected with the family of Mary Garrett, the great early benefactor of the College; we heard a speaker on the Bryn Mawr Farmerettes, we watched a never-before-seen 1972 film by Katrina Thomas 1949 on Bryn Mawr College and attended by eight of the faculty members she interviewed!

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Friends of the Library Board Members 2009-2010

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
Joanna Semel Rose 1952
Steven D. Rothman
Mary Scott MA 1986
Lita Solis-Cohen 1952
Doreen Spitzer 1936
Barbara Teichert 1975
Jane Miller Unkefer 1955
Richard Wright
Stephanie Wujcik 2008

And the guests—Presidents McPherson PhD 1969 and McAuliffe, Dean Tidmarsh 1971, Professor Maria Luisa Crawford 1960, and alumnae from many eras—from Peggy Oneil 1947 to Michelle Mancini 1991, from Jane Unkefer 1955 to Teresa Wallace 1979, Louisa Dubin 1959 to three Haverford grads who lived on the Bryn Mawr campus—Mark Colvson, Paul Sokolar, and Steve Emerson. And Eliza Cope Harrison 1958 and Liz Schneider 1968 joined us via Skype.

One of the members of the class, Evan McGonagill, has shared in these pages (see page 6) some of what she learned. One of the assignments that she drew on may be of special interest to *Mirabile Dictu* readers: we have gathered over the years “letters home”—collections of letters written by the students to their families. Students used these collections of letters from between 1890 and 1930 to write a paper in two parts: the first half described how the life that the students led one hundred years earlier did—or did not—reflect the Bryn

Mawr College of its press notices and stated aspirations. In the second half of the paper, the students compared their concerns and dreams with those of the students from whom they were separated by a century. What had changed? What seemed to be the same over the generations? Evan, and many of her student colleagues, found much that resonated over the years: a desire to succeed under a heavy load of work, the development of lasting friendships, and a connection to the College built through traditions. And much more—as we work this year to produce a history of the college (under the direction of Anne Bruder; see “Bryn Mawr by the Books”, page 4), we will be guided by what the current students of the College found in the College’s Special Collections. We hope we can continue to rely on your help in supporting the library in these efforts.

Elliott Shore
Constance A. Jones Director of Libraries



On 30 March 2009, a group of Friends of the Library joined members of Elliott Shore’s class on the History of Bryn Mawr College on an incredible trip to Baltimore to retrace the lives of Mary Garrett and M. Carey Thomas. Our merry band, pictured here, was treated to a talk by Kathleen Waters Sander, Mary Garrett’s biographer, at the Garrett Jacobs mansion on Mt. Vernon Place in downtown Baltimore and then walked down the street for a tour of the Peabody Library with Gabrielle Dean. We also explored the Evergreen Mansion and Library with their Special Collections Librarian Earle Havens, and capped off our day at the Bryn Mawr School with a tour, a fabulous tea, and a presentation by Elizabeth DiCataldo, the Bryn Mawr School’s archivist.

Those of us who had not been on a “field trip” in many years were reminded again of the value of experiential learning—Mary Garrett and M. Carey Thomas came alive in new ways even to those who knew their history well. For me, the greatest treat was the opportunity to spend time with the students in Professor Shore’s class. These incredible young women with their insightful questions and enthusiastic responses reminded me again of why Bryn Mawr is such a special place, and how our support of the library brings tangible benefits to the students there. - Teresa Wallace 1979

Bryn Mawr by the Books

Anne Bruder

A Quaker doctor with a clear vision and a penchant for career changes, a successful physician turned do-gooder, and a determined—if at times cunning—advocate for women's higher education. In this *dramatis personae*, we find the familiar players who laid the foundation of Bryn Mawr. They are figures who continue to circulate in our collective imagination 125 years later because the story of the college's early years has been told before and told well. Though it may take a bit of bibliophilic sleuthing to track down the early Bryn Mawr histories, they are worth the effort. In Margaret MacIntosh's *Joseph Taylor Wright: Founder of Bryn Mawr College* (1936), we glimpse the young man whose boyish looks stymied his medical career and who "lodged in the land of the Buckeyes" to join his brother's tannery business. Largely comprised of Taylor's own words—in letters home and journals written abroad—MacIntosh's biography gives voice to a pioneer whose concerns spanned both the literal and figurative foundations of his college. Just as he worried over building materials—"Can thee get any evidence of bricks made at Bryn Mawr being good? I fear the soil is too loose—not tough"—he hoped that his college would serve as

"a grand opportunity for the higher education of women among Friends, and for the extending of the usefulness of the Society in the world."

Taylor was never able to see his "grand opportunity" come alive with students. He died nearly five years before the first lectures commenced. His successor, another Orthodox Quaker physician, James Rhoads, assumed the helm of the college, and a young M. Carey Thomas accepted her role as the college's first Dean. In her *What Makes a College?: A History of Bryn Mawr* (1956), alumna, children's author, and former English faculty emerita Cornelia Meigs ably tells the story of the college's first decades, ones in which the question of continuing Quaker affiliation remained unresolved and the direction of Thomas's indefatigable will remained uncharted. Her engaging narrative spans the presidencies of Rhoads, Thomas, and Marion Park. She also charts the first years of Katharine McBride's tenure in that office. According to Meigs, even as the college wrestled with its Quaker origins, instituted progressive educational experiments like the Phoebe Ann Thorne School and the Summer School for Women Workers, examined the place of graduate study in the small college, and continually reimaged the place of women's higher education,

it rigorously preserved a core commitment to academic excellence that M. Carey Thomas spent thirty years cultivating.

M. Carey Thomas, of course, remains the most enigmatic figure in the college's history. In her retirement, she promised an autobiography that would—readers hoped—finally reveal her real personal and professional motivations. But such a project never came to fruition. Instead, Thomas left her story to be told by others. Edith Finch took up the challenge in the 1947 biography, *Carey Thomas of Bryn Mawr*, that the executors of Thomas's will and her heirs commissioned. Helen Horowitz revisited the subject nearly fifty years later in her unexpurgated 1994 volume, *The Power and Passion of M. Carey Thomas*. Where the former tends toward hagiography and reads Thomas's faults as misunderstood strengths, the latter renders her habitual manipulations with greater historical specificity. This is not to suggest that Horowitz ignores Thomas's remarkable achievements; instead, she keeps both her extraordinary accomplishments in women's education and her complex contrivances always within view.

Along with those cited below, these histories already fill an entire shelf. And yet, in one important way they remain incomplete. Like most institutional histories, these volumes concentrated on the administrative structures and personalities that ensured the College's continued development. As such, they remained relatively silent on the contours of student experience. Bryn Mawr's upcoming 125th anniversary provides an opportunity for a new exploration into the College's past. This time, though, it will take a decidedly different form. Instead of retreading familiar ground, a large-format and colorfully illustrated volume will focus most heavily on the period following World War II and up through the turn of the twenty-first century. Comprised of the artifacts of student life—from *College News* editorials about co-education to scrapbook pages with dance cards and theater tickets—this will be a history told from the bottom up. Past and present student writings will help tell the story of, among other things, professional anxiety of the '50s, protests of the late '60s and early '70s, curricular changes and the shrinking of the Graduate School in the '80s, and planning efforts for the new century in the late '90s. Conversations between generations of Bryn Mawr women will unfold on the page as current students compose biographies of alumnae and graduates reflect on their college years. Voices from the last century and a quarter will join together to tell the story of the institution as they experienced it. Keep an eye out for subscription and further information in upcoming issues of the *Alumnae Bulletin*.

Selected Writings about Bryn Mawr

Gertrude Stein, *Fernhurst*. Written, 1904.

Hilda Worthington Smith, *Women Workers at the Bryn Mawr Summer School*. 1928.

Margaret MacIntosh, *Joseph Taylor Wright*. 1936.

Edith Finch, *Carey Thomas of Bryn Mawr*. 1947.

Cornelia Meigs, *What Makes a College?* 1956.

Ann Miller, ed., *A College in Dispersion: Women of Bryn Mawr, 1896-1975*. 1976.

Patricia Hochschild Labalme, *A Century Recalled: Essays in Honor of Bryn Mawr College*. 1987.

Barbara Sicherman, "Reading and Ambition: M. Carey Thomas and Female Heroism." *American Quarterly*, 1993.

Jane Tompkins, *A Life in School: What the Teacher Learned*. 1996.

Helen Horowitz, *The Power and Passion of M. Carey Thomas*. 1999.

Eric Pumroy, "Bryn Mawr." *Founded By Friends: The Quaker Heritage of Fifteen American Colleges and Universities*. 2007.

Kathleen Waters Sander, *Mary Garrett: Society and Philanthropy in the Gilded Age*. 2008.



Learning through the years. From left to right, students circa 1940, circa 1966, 1982, and 2007.

continued from page 6

It can be tempting to conceptualize time by viewing oneself as a point at the end of a continuum; the sculpted final result of a long series of changes and refinements. However, by studying Bryn Mawr's past, I have become better able to understand that this place I love will continue to change, and the Bryn Mawr I know is not necessarily the Bryn Mawr that will continue into the future. Even in my three years here, changes are becoming apparent on various scales. I may return in time to find that it has become a different place, but I take comfort in the fact that there will still be recognizability somewhere—in a building, or in the intellectual fervor of a passing

conversation between students, or in the fact that Bryn Mawr will always be a welcoming place for women. Nevertheless, we move forward in recognition of the fact that today is by no means the final iteration. Building on what I have learned this semester, I consider Bryn Mawr to be a gift from the past, an opportunity for growth in the present, and a symbol of accomplishments to be made in the future.

Bryn Mawr in Three Dimensions: Tracing Our Roots

Evan McGonagill '10

In History B325, our class had the opportunity to look beyond the Bryn Mawr that we know through our experience as students alone. By beginning with readings and lectures on historical context, we built a foundation onto which we anchored a detailed self-directed study of the school. Professor Shore and Stephanie Wujcik '08 were extremely receptive to the interests of the class, making it possible for us to study the material that we found most compelling and move at the pace that we deemed appropriate. Part of what made the class so exceptional was the opportunity to cultivate individual areas of interest and expertise through the three writing assignments—an expertise which we then were able to share in our discussions. The group interactions were consistently supplemented by our own personal experiences and preexisting knowledge of Bryn Mawr. These elements, taken together, fed into a unique collective learning project in which each member of the class was able to contribute in ways that reached beyond our roles as objective scholars. As we worked together throughout the semester, the lines between intellectual and personal curiosity became blurred, and our scholarly and subjective understandings of the school enriched one another greatly.

Though we were studying Bryn Mawr through the lens of the past, our personal familiarity with the school made the comparisons with its status in the present inevitable. The similarities and differences between the early years of founding and development and the institution that exists today stand out with equal starkness: when looking at the women who made up the student body, for example, it was startling to discern the vast difference between the racially and economically uniform population that attended our school a century ago, and the relative diversity that we enjoy today. However, in reading the diaries and letters of those women in Special Collections, many of us noted that certain personal qualities came through which were immediately recognizable—such as intensity and passionate drive—showing us that some aspects of Bryn Mawr have changed very little. It was exciting to follow the school through various cultural and political phases of American history, and over the course of the semester the characteristics that have remained constant began to take on a new gravity and resonance in the present. By tracking the patterns of change and consistency over 125 years, the core of Bryn Mawr's identity as an institution was thrown into relief and I came to see the school in three dimensions.

From my perspective, this interplay between change and consistency was exemplified by our study of the Bryn Mawr traditions, which are steeped in vagueness and mythology

despite the fact that they form a large part of many students' experiences here. There is a tendency to imagine that they have always existed in their current form, and people often know very little about their origins or development. This existing mentality made the examination of their roots even more interesting. To study our traditions is to untangle a thick cluster of histories that extend into the present, and it was by viewing them thus that their significance became clearer to me: within our community, these practices act as tangible history, relics that still live and inspire, and they form a palpable connection between the current generation of Mawrters and the individuals who make up our past and future. Taking a closer look at the phases they have passed through, my impression of these customs as a static point of continuity was erased and they were revealed to me as something much more flexible and responsive, something that every student helps to mold. I began to conceptualize them as simultaneously more powerful, and less sacred: they represent the continuation and result of a long chain of personal histories and meaning, but in learning how much they have changed I also found that many things were newer than I thought, and much has been lost over time. This pattern was repeated often in our exploration of the school's past, as we discovered things that were alternately foreign and familiar, and bridged the gap between the two.

This class has given me new things to be proud of, but it has also revealed the more uncomfortable side of history.

My personal investment in Bryn Mawr's present has grown into an investment in its past, which made it difficult to face certain aspects of the school's historical identity. It was fascinating to look back to the early days of the school's founding and see familiar attributes at its core, such as dual commitments to the highest standards of education and the interests of women. Yet, in my experience, seeing the ways that the Bryn Mawr of the past failed to live up to the expectations that we now hold for ourselves was often accompanied by some measure of shame. It feels hypocritical to accept the ways that our predecessors poorly handled the question of equality in race and class, while claiming to pioneer equality for women. However, it is important to feel not only shame at the shortcomings of the past, but also pride at how far we have come, and a renewed sense of commitment to our efforts to continue that progress.

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Management of the Art and Artifact Collections Takes a Bold Step Forward

Cheryl Klimaszewski

Imagine being able to check online to find out how many Mary Cassatt prints Bryn Mawr has, who donated them, and what they look like. Or searching “cuneiform” and finding there are two dozen tablets available for use in classes or for personal study. The creation of a comprehensive collections database for Bryn Mawr College’s Art and Artifact Collections began in February, 2009. Cheryl Klimaszewski was brought on board as the Collections Information Manager to oversee this project thanks to a generous grant from the Graduate Group in Archaeology, Classics, and History of Art. She is working closely with collections staff members Emily Croll, Curator and Academic Liaison, and Marianne Weldon, Collections Manager, in the task of transferring over 22,000 records from 14 different Microsoft Access databases into EmbARK Collections Manager, a database system used by major museums around the country. This project represents a giant leap forward for the Art and Artifact Collections.

The Graduate Group is also funding several internships



Graduate student Joelle Collins was part of the intensive project of cataloging and inventorying the art and artifact collections this summer.



Friends of the Library Undergraduate Intern Laura Kelly-Bowditch '10 positions a Red Figure Lekythos (an ancient Greek oil bottle) in preparation for photographing it for the Collections Database.

to develop the database. History of Art graduate students Amy Haavik-MacKinnon and Tienfong Ho created complete catalog records for objects in selected print and drawing collections. In addition, Friends of the Library intern Laura Kelly-Bowditch '10 improved data quality by working on inventorying and photographing a wide selection of collections objects. During the 2009-10 academic year, Diane Amoroso-O'Connor (Classics) will work as the Collections Information Management Intern, which will allow her to gain experience with all aspects of cataloging and data management and Andrea Guzzetti (Archaeology) will create complete catalog records for ancient terracotta figurines as part of an NEH Curatorial Internship. The efforts of all of these students are essential to the process of building the database into an extensive virtual guide to the collections.

Eventually, each record in the database will act as a surrogate for the actual item in the collection, allowing users to have the collection at their fingertips via the database interface. Thus, digital imaging is also an ongoing part of this project. In addition to scanning existing slides and negatives, students working for the Art and Artifact Collections were trained in the basics of digital conservation of collections objects. Workshops led by Cheryl Klimaszewski and Del Ramers, Image Specialist in Visual Resources, introduced students to photographing objects in a studio setting according to established conservation guidelines. Moving this work in-house is not only substantially cheaper than hiring a professional photographer, but it provides students with valuable skills and the opportunity to work closely with collections objects. To date, digital images have been created of over 5,500 items in the collection, with several hundred taken during the summer of 2009.

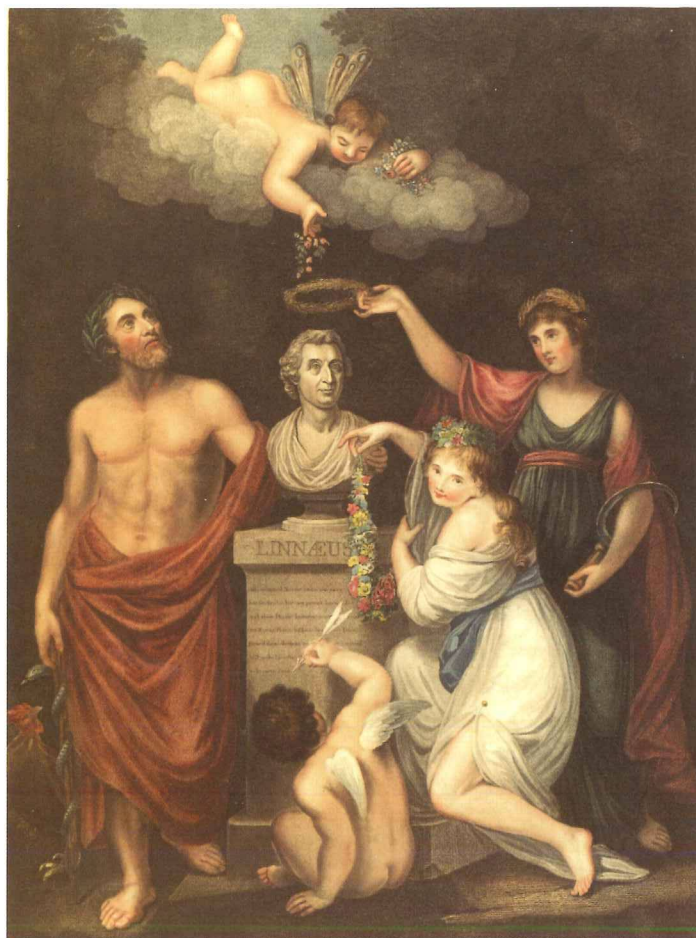
While funding for this project is limited to 18 months, work with collections data will continue well beyond the initial implementation period. The current focus is on entering basic data for a limited number of key fields such as title, artist, medium, creation date, and cultural and geographic origin in order to provide better access to objects. Collections staff have met with History of Art, Archaeology, and Anthropology faculty members to introduce them to the new database and to seek their guidance on establishing cataloging priorities. Projects will focus on working with the collections in smaller, more manageable “chunks” that will allow the creation and review of object records in detail with the assistance of faculty, staff, and knowledgeable graduate students. As records are reviewed and finalized, attention will turn to making this database available to the greater BMC community and, in the long term, to the general public so that the collections database can become an accurate and useful research tool for the Tri-College community and beyond.

Darwin and His Ancestors

2009 has seen events and celebrations throughout the world marking the 200th anniversary of Charles Darwin's birth and the 150th anniversary of his landmark book, *On the Origin of Species*. Bryn Mawr College Library will join the festivities with its new exhibition *Darwin's Ancestors: Tracing the Origins of the **Origin of Species***, opening Thursday, 22 October, in the Class of 1912 Rare Book Room in Canaday Library. The exhibition will run through February 2010.

Darwin's Ancestors will examine the development of natural history from the mid-sixteenth century, when the field was transformed by the appearance of strange new plants and animals brought to Europe from Asia, Africa, and the Americas. Over the following three hundred years, amateur and professional scientists enthusiastically collected, described, and classified the natural world both at home and abroad, and looked for ways of understanding the relationships among species. This exhibition will feature the work of many of the key collectors, classifiers, and theorists, from Leonhart Fuchs and Conrad Gesner in the early period, through John Ray and Linnaeus in the late seventeenth and eighteenth centuries, to Alexander von Humboldt, Charles Lyell, and Darwin himself in the nineteenth century.

The exhibition at Bryn Mawr is being produced in



*"Aesculapius, Flora, Ceres and Cupid Honoring the Bust of Linnaeus," from Robert Thornton, **The Temple of Flora**. London: 1799.*



*Cartoon from **Punch's Almanack** for 1882.*

cooperation with the Haverford College Library, which will also mount a Darwin show in mid-October. The Haverford exhibition will focus on the influence of Darwin as well as Edward Drinker Cope on the teaching of natural sciences at Haverford College in the nineteenth century. The title of their show will be *Charles Darwin, Edward Drinker Cope, and the Evolution of Natural Sciences Teaching at Haverford*.

The curators of the Bryn Mawr exhibition are Angelique Wille, a graduate student in the History of Art; Marybeth Matlack, a senior Medieval Studies major, and Eric Pumroy, Director of Library Collections.

The opening event will feature Scott Gilbert, Professor of Biology at Swarthmore College, lecturing on "Disagreements Among Friends: How T. H. Morgan and E. B. Wilson's Agreeing to Disagree Helped Establish Genetics and the Modern Synthesis." Wilson was Bryn Mawr's first Biology professor, and Morgan the second, and both played prominent roles in the international debates over evolution during the first half of the twentieth century. The lecture will be at 4:30 pm on Thursday, 22 October in Carpenter Library 21.

Red Grooms, Portraits of Artists

Emily Croll

In the spring of 2010, Bryn Mawr College will present an exhibition of more than thirty works of art by Red Grooms, one of the most engaging and important American artists of the second half of the twentieth century. Grooms has a long association with the Philadelphia region. In 1982, his fifty-by-fifty-foot sculptural environment, *Philadelphia Cornucopia*, was installed at the Institute of Contemporary Art, University of Pennsylvania, as part of the city's tricentennial celebration. In 1985, the Pennsylvania Academy of the Fine Arts organized a major retrospective exhibition of Grooms's work, which traveled to museums across the country. In the late 1980s, *Philadelphia Cornucopia* was again on view at 30th Street Station.

The upcoming exhibition at Bryn Mawr will focus on Grooms's portraits of artists, a theme that has fascinated him since the start of his career in the 1950s. These portraits embody the humor, immediacy, and artistic vigor that are hallmarks of Grooms's art. The earliest works in the exhibition will be his 1958 pencil drawing and linocut print *Five Futurists*, which the artist has credited as marking "the beginning of my infatuation with the likeness and work of other artists."¹

¹ Knestrick, Walter. *Red Grooms: The Graphic Work*. New York: Harry N. Abrams, 2001.



Red Grooms in his studio with (from left to right) Bryn Mawr graduate student Johanna Gosse, Friends of the Library Board Member Michèle Cone, and Marlborough Gallery Director Kim Schmidt.

During the following five decades Grooms has returned many times to the exploration of images of artists and their artwork. The Bryn Mawr exhibition will include Grooms's portraits of iconic artists such as Henri Matisse and Pablo Picasso, as well as group portraits of artists arrayed in famous gathering places such as the Les Deux Maggots in Paris and the Cedar Bar in New York City's Greenwich Village.

The exhibition, which will be on view in the Rare Book Room of Canaday Library from late March through early June 2010, will include drawings, sculptures, and prints. Grooms has experimented with many print techniques during his career, and among his most recent works are a series of etchings, aquatints, and monoprints featuring artists Alberto Giacometti, Francisco de Goya, Rembrandt van Rijn, and Aubrey Beardsley. The print of Giacometti, reproduced on the cover of this issue, depicts the artist and his studio in rich tones of grey and black flanked by the attenuated white figures of his sculptures.

In conjunction with the Grooms show, Bryn Mawr will publish an illustrated exhibition catalog with an interview with the artist conducted by Friends of the Library Board Member Michèle Cahen Cone '51. Dr. Cone, an interdisciplinary scholar specializing in twentieth-century art, has been friends with Grooms and his wife, the artist Lysiane Luong, for many years and her essay will explore both the inspiration and creation of his artist portraits.

Johanna Gosse, graduate student in History of Art, will assist Emily Croll, Curator and Academic Liaison for Arts and Artifacts, with the research and organization of the exhibition. Gosse's curatorial work is being supported by an NEH Fellowship awarded by the Graduate Group in Archaeology, Classics, and History of Art.

Although Grooms is best known for his larger-than-life installation pieces, he also participated in happenings in the late 1950s and early 1960s and created several short films and documentaries early in his career. A selection of Grooms's films, as well as films about his life and art, will be presented during Spring 2010. For further information about the exhibition and related programs, please contact Emily Croll, 610-526-5335, ecroll@brynmawr.edu.

The Beatrice Danford Diaries, 1885-1933

Sarah Sheplock '10

Over the last several years the library has been acquiring both manuscript and printed diaries of British and American women in order to provide original sources for students working in women's history. This summer we acquired an especially interesting set of diaries kept by Beatrice Danford, a well-to-do British woman who spent time in Cairo and Khartoum right after the turn of the century, lived in northern France near the front lines during World War I, and had a minor literary career as a translator of a novel from Hungarian, a language she learned as the daughter of a British diplomat.

Danford was born in 1873, and for her twelfth birthday, she received a diary. She filled it with daily commentary on the activities of her family, teachers, and neighbors. She also included sketches, wrote stories, and made notes on studying Hungarian. The next diaries we hold cover the period 1902 through 1906, when Danford was nearing thirty years old. She lived with her parents at Reighton Hall in England, where her main activities were gardening and bicycling. In 1902 she traveled to Egypt and Sudan with a family friend. In her diary she gives an account of the upper-class British military life there. She gardened, went sight-seeing, and visited with friends, including having tea with a young Winston Churchill ("of course he is a young man who thinks he knows all there is to be known & a little more").

The next set of diaries covers 1914 through 1918, the years of World War I. Danford offers a first-hand account of the war from Condette, France, where her family lived at the time. Despite being so near the war zone that she could hear the guns and watch bomb raids light up the night sky, she and her father were determined to stay in France and returned to England only for brief periods. Throughout the war, Danford worked in various ways to support the war effort, including teaching French to British troops, helping Belgian refugees, and cooking for the officers. After 1918 there is another gap in the diaries until 1928 when she wrote very sparingly of the "great change" in her life, caused by the death of her father. She was in a state of personal upheaval, and traveled back to Egypt to live for a time. In 1930 she returned to Europe and settled in a house with her brother in St. Boswells, Scotland. The last diary was written in 1933 and describes being settled down in her Scottish life and spending her time gardening, calling on friends, and riding her old bicycle.



Friends of the Library Undergraduate Intern Sarah Sheplock '10 working at the book scanner in Special Collections.



*Friends of the Library Graduate Intern Jamie Richardson and Graduate Assistant Angelique Wille, students in the History of Art, examine **The Temple of Flora**, one of the books in the "Darwin's Ancestors" exhibition.*

Annual Membership Roster

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

Astri & Joseph Baillargeon
Michele C. Cone 1951
Donald F. Duclow MA 1972, PhD 1974
Razelle Frankl MA 1966, PhD 1984
Margaretta S. Frederick MA 1990, PhD 1996
Julia & Thomas Gaiser
Elizabeth H. Gemmill 1967
Margaret M. Healy PhD 1969
Cheryl Renee Holland 1980
Anna S. Kamstra 1980
Maxine de Schauensee Lewis 1958

Masako Nakanishi Maekawa MA 1960
Jill McAnney Hansen 1952
Natalie A. Naylor 1959
Marghrita L. Oneil 1947
Miriam Korn Rothenberg 1945
Elliott Shore PhD 1984
Marsha York Solmssen MSS 1970
Jane Keator Talamini 1956
Barbara Augusta Teichert 1975
Barbara Janney Trimble 1960
Nancy J. Vickers

Donors to Special Collections

Jenny Castle 2009; Emily Croll, Princeton; **Tienfong Ho** (GSAS); **Cheryl Klimaszewski**, Philadelphia; **Emily McGlynn 2009; Scott Shubert**, Philadelphia. Photographs by artist Zoe Strauss.

Bentley Historical Library, University of Michigan, Ann Arbor, MI. Addition to the Hope Emily Allen (1905) Papers.

Louise Morley Cochrane 1940, Edinburgh, Scotland. Copy of her *Memories of Eleanor Roosevelt*, Edinburgh, 2008.

Ed Colker, Mount Kisco, NY, in honor of Ronnie Scharfman '67. Jabès, Edmond. *Desertstones; Excerpts from "The Book of Questions: Yael, Elya, Aely."* Translations by Rosmarie Waldrop, with lithographs by Ed Colker. Millwood, NY: Haybarn Press, 2008.

Richard Davis, Bryn Mawr, PA. Afghanistan/Tajikistan clothing and textiles.

Mary Hardenbergh Dethier 1943, Blue Hill, ME. 1905 *Bryn Mawr Class Book* belonging to Avis Putnam 1905.

Marghrita L. Oneil, 1947, Haverford, PA. Dorothy Thomas, *Ma Jeeter's Girls*. New York: Alfred A. Knopf, 1933.

Marilyn Peters 1949, Bryn Mawr, PA. Recordings of the Bryn Mawr College chorus.



Bryn Mawr students and staff members attended contemporary photographer Zoe Strauss's one-day exhibition on 3 May 2009, which was presented outdoors under I-95 in South Philadelphia. At the end of the show, visitors were permitted to take home one photograph each. As a result of the exhibition, six of Strauss's photographs were donated to the college's photography collection.

Ronny Schwartz 1944, Belvedere, CA. Hannah More, *Strictures on the Modern System of Female Education*. London: T. Cadell & W. Davies, 1799. 7th edition, vol. 1.

Peter Stroh, Brookline, MA. *The Apple (of Beauty and Discord)*. London, 1920. 3 issues: vol. 1, #2, 3, & 4.

Luzma Umpierre PhD 1978, Lewiston, ME. Copy of her *hoja poetica* "Our Only Island, for Nemir," San Juan: Maria Rivadulla, 2009. Addition to Luzma Umpierre Collection.

More Treasures!

To celebrate the College's 125th anniversary, the library will mount a major exhibition featuring some of the extraordinary books, art work, manuscripts, and artifacts donated to Bryn Mawr by its generous alumnae/i, faculty, and friends since its founding. The exhibition, opening late September 2010, will highlight not just the objects, but also the generous and creative people who built the collections and donated them to the College, people like Phyllis Goodhart Gordon, Ethelinda Schaefer Castle, Seymour Adelman, Frederica de Laguna, and Mary Hamilton Swindler.

We are previewing the exhibition through a series of articles in the *Alumnae Bulletin* on major donors and some of the stellar pieces from their collections. Continuing that theme, this issue of *Mirabile Dictu* also features a donor—former President Katharine McBride—and her unexpectedly extensive collection of books on the British Empire and western travels to Asia and Africa.

As we prepare for the exhibition, we have also come to appreciate that many of our most important objects are in need of repair, including the featured book from the McBride collection. To help underwrite the cost of this restoration work, The Friends of the Library have a Preservation Fund. For a gift of \$50 or more, you can become a co-sponsor of a Treasure, and your name will be listed with the object in the next *Mirabile Dictu* and on the Treasures website. For a gift of \$500 or more, you can become an object's sponsor, and be listed in *Mirabile Dictu*, on the website, and in the public catalog record for the book.

For additional information about the program and 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.

Treasures Restored 2008-2009

Gregory the Great. *Homeliae decem super extremam partem ezechielis*. Manuscript volume. Tours, 11th century. Gift of Howard Lehman Goodhart. Restored through the gift of Julia and Thomas Gaiser, Swarthmore, PA. The oldest complete work in Bryn Mawr's library, with marginal notes written by Petrarch.

William Hamilton, *Campi Phlegraei: Observations on the Volcanos of the Two Sicilies*. Naples: 1776. Gift of Emily Fox Cheston, Class of 1908. Restored through the gift of Maxine Lewis 1958, Devon, PA. One of the great scientific works of the 18th century, with extraordinary illustrations of Mt. Vesuvius.

Marianne Moore, *Poems*. London: Egoist Press, 1921. Gift of Lucy Martin Donnelly, Class of 1893. Restored through the gift of Margaretta Frederick, PhD 1996, Newark, DE. Moore's first book of poetry, given by Moore to her Bryn Mawr English professor, Lucy Martin Donnelly.

Elizabeth Cady Stanton, *Eighty Years and More (1815-1897): Reminiscences of Elizabeth Cady Stanton*. New York: European Publishing Co., 1898. Restored through the gift of Natalie Naylor 1959, Uniondale, NY. First edition of her autobiography, with handwritten dedication to the students of Bryn Mawr College.

4 TALISMAN

Under a splintered mast,
torn from ship and cast
near her hull,

a stumbling shepherd found
embedded in the ground,
a sea-gull

of lapis lazuli,
a scarab of the sea,
with wings spread—

curling its coral feet,
parting its beak to greet
men long dead.

Marianne Moore, Poems. London: Egoist Press, 1921. Gift of Lucy Martin Donnelly, Class of 1893. Two handwritten corrections by Moore.

A Presidential Collection

In addition to her demanding career as President of Bryn Mawr from 1942 to 1970, and as a productive scholar in Psychology, Katharine McBride also had a secret obsession with collecting books on the history of the British Empire, particularly India and the neighboring areas. In a talk given to the Friends of the Library in 1975, President McBride revealed that this passion arose from a course she took on British imperialism in her senior year, a class she described as a “luxury course” since it had nothing to do with her major. Nonetheless, the interest stuck with her, and as she pursued her graduate work on people with brain injuries, she frequently visited the Philadelphia bookstores. A few visits, and a few books later, she found herself starting what eventually turned into a very important collection for studying both the British Empire and western interactions with Asia and Africa. The collection totals approximately 1200 volumes, and includes both early travel accounts, such as the Chardin described here, but also an extensive collection of rare pamphlets and government publications relating to British rule in India.



Katharine McBride, early 1950s.



Jean Chardin, *Journal du voyage du chevalier Chardin en Perse & aux Indes orientales: par la Mer noire & par la Colchide*. Londres: Chez Moses Pitt, 1686. Gift of Katharine McBride 1925, Bryn Mawr, PA.

Chardin's eloquent account of working as a jewelry merchant in Persia and India provided one of the first detailed descriptions of the people and institutions of that region to readers in Europe, and it continues to be one of our best sources for studying Persian life in the late seventeenth century. Part of the book's charm is not just its well-crafted prose, but also its numerous illustrations of Persian towns and monuments, many of them large fold-out prints.

Bryn Mawr's copy is still in its original late seventeenth-century leather binding. The leather connecting the front and back boards has cracked, and will need to be repaired to prevent the boards from breaking off the book. In addition, many of the folded prints have become badly wrinkled. The restoration work will repair the leather spine, re-attach the front and back boards to the spine, and flatten and repair the illustrations.

Bryn Mawr's First Four Anniversaries

Lorett Treese

*"To the making of Bryn Mawr College
then the very stars in their courses
seem to have worked together; from
her cradle no good genius, no fairy
godmother has been absent."*

M. Carey Thomas wrote the above for the speech she intended to deliver on the college's twenty-fifth anniversary. The celebration started on 21 October 1910 when delegates from other educational institutions and distinguished guests arrived for high tea with the college's staff in Pembroke dining hall. As evening fell the guests took their places on the roof of the library's cloister to witness Lantern Night. Dinner followed in the gymnasium where various educators were given five minutes to argue the case of liberal versus vocational education, with M. Carey Thomas acting as toastmistress.

Saturday the educators divided into groups to debate the pros and cons of college entrance exams, lay criticism versus college teaching, and science courses versus literature, history, and economics courses in American colleges. That

afternoon, guests made their way to the gymnasium for the addresses of congratulation by ten prolix speakers, including seven college presidents, that resulted in M. Carey Thomas having to abbreviate her speech.

It rained on the weekend chosen for the celebration of the college's fiftieth anniversary in November 1935. An editorial in the *Alumnae Bulletin* reported, "The weather was dismal and the campus sodden, and yet one had always a sense of beauty, which suddenly one realized had nothing to do with material things." While the most important component of the celebration was reserved for the following day, presentations delivered on Friday evening were more lighthearted in nature. Miss Park presented what she titled "Historical Sketches" of the history of the college, including tidbits about its founding and growth over the past fifty years. The audience in Goodhart Hall was also treated to a monologue written by one of the college's dramatic stars, Cornelia Otis Skinner 1922. The leading lady portrayed a member of the class of 1889 who delivered her viewpoints on the faculty, the curriculum, and the importance of education for women. A photograph of her costumed in a long plaid dress with a bustle appeared in the *New York Times*.

The speakers on Saturday included the presidents of Harvard, Radcliffe, and Johns Hopkins, as well as Miss Thomas. That afternoon was the presentation of the M. Carey Thomas Award to Dr. Florence Rena Sabin, a distinguished medical scientist and Johns Hopkins professor. Following a dinner at the Deanery for alumnae, the undergraduates trooped into Goodhart to hear a repeat of Park's "Historical Sketches" and the Skinner monologue, this time with Magdalen Hupfel Flexner 1928 in the starring role. Mrs. Flexner had been the college's book store manager. An editorial in the *Alumnae Bulletin* commented, "It was the College's own party, and the College had a hilariously good time."

Bryn Mawr's seventy-fifth anniversary celebration started with the Winter 1960 issue of the *Alumnae Bulletin*. The authors of its articles were faculty, administrators, alums, and illuminati such as Eleanor Roosevelt, Arnold Toynbee, and Judge Learned Hand. The magazine aptly introduced what would be the theme of the year-long anniversary: Bryn Mawr's emergence as a "small university" dedicated to the advancement of scholarship and the widening horizons of its community.

Events culminated at the Seventy-fifth Anniversary Convocation held 4 June 1960 in Goodhart Hall, coinciding with that year's reunion. Following an academic procession,



Celebrated actress and Bryn Mawr alumna Cornelia Otis Skinner portrayed a member of the college's first class at the fiftieth anniversary.

invocation, and address by Millicent Carey McIntosh 1920 and President of Barnard College, President Katharine McBride presented distinguished service citations to seventy-five alumnae who had won acclaim in the fields of arts and letters, education, public service, science, and medicine. Among them were classicist Edith Hamilton 1894, poets Marianne Moore 1909 and Hilda Doolittle 1909, Nobel Prize Winner Emily Greene Balch 1889, and Cornelia Otis Skinner.

For its Centennial Celebration, the college stretched out the celebration with festivities in June 1984 including a Turn-of-the-Century Picnic with music and dancing in the Cloisters. Events of the fall semester began on Thursday, 18 October with a Centennial Convocation in Goodhart followed by a champagne reception and concert. President Mary Patterson McPherson reflected upon the Quaker tradition of the college's founders and the subsequent eras ushered in by its later leaders. Friday and Saturday were filled with academic discussions at various symposia. Lest the community be overwhelmed with academia, the weekend also included a hockey tournament featuring teams from Bryn Mawr, Mt. Holyoke, Smith, Vassar, and Wellesley.

Spring centennial celebrations started off on Thursday, 28 March with a performance of the Dance Theatre of Harlem. The following days featured three symposia, one on neuroscience, another on gender, and a third on two of

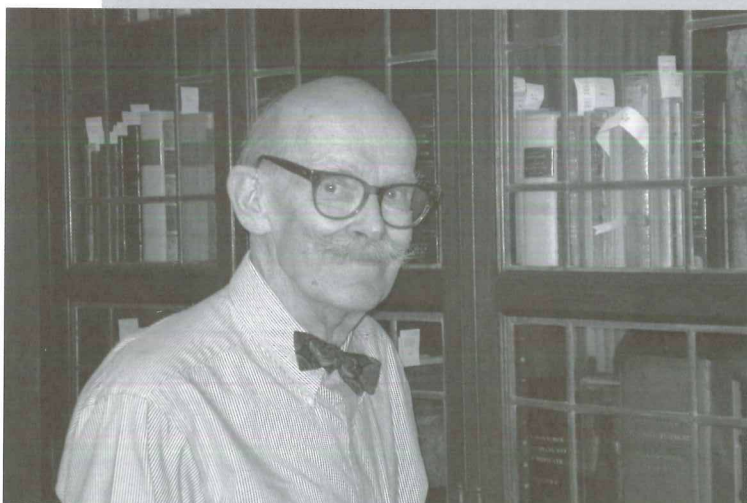
Bryn Mawr's literary giants: Hilda Doolittle and Marianne Moore. Svetlana Alpers delivered a lecture titled "The Master's Touch" about Rembrandt in Dutch Art.

One of the highlights of the spring centennial was feminist and writer Gloria Steinem, who spoke on "The Women of the Eighties: The Second Wave." Identifying the first wave of feminism as the period dominated by suffragists and abolitionists, Steinem said that the issues of reproductive freedom, rights for nontraditional families, and the redefinition and re-evaluation of work would be the issues for modern feminists promoting institutional change.

The college brought forth two publications: a collection of vintage photos from the college archives and *A Century Recalled*, edited by Patricia Hochschild Labalme, class of 1948, a collection of essays on various aspects of college history. The *Alumnae Bulletin* published four special issues honoring the ideas and accomplishments of the college and her alumnae/i.

In 2010 Bryn Mawr College will celebrate its 125th anniversary. Events, exhibitions, and publications are being scheduled, and there will be a graceful combination of retrospection, pageantry, good humor, and good will, not to mention a reflection of the college's wide-ranging concerns and cutting-edge scholarship.

Willman Spawn Honored by American Philosophical Society



The American Philosophical Society has recently announced the establishment of the Willman Spawn Conservation Internship Fund to support summer internships for students pursuing careers in book and paper conservation. Willman has been the Honorary Curator of Bookbinding at Bryn Mawr since 1986, after a 37-year career as conservator at the American Philosophical Society. In her letter announcing the internship program, APS Executive Officer Mary Patterson McPherson noted that the honor was in recognition of the example Willman has set as a premier conservator, but also as the dean of bookbinding historians in America.

Friends Events 2008-2009

We had two great exhibitions in the Rare Book Room this year and the Friends of the Library events which accompanied them were crowd-pleasers. The Fall show was a display of photographs by Katrina Thomas 1949, curated by Tracy Wilson, a postdoctoral fellow working in Special Collections. *Documenting Ethnic Wedding Traditions in America* opened 23 September 2008 with remarks by the photographer and curator, and a reception. Thomas' comments provoked a lively question-and-answer session and, in keeping with the show's theme, the refreshments included a wedding cake.

The Spring exhibition kicked off the ongoing celebration of Bryn Mawr's first 125 years. *"The Very Best Thing in a Girl's Life": Early Women's Colleges in Fiction and Fact* opened in February. An engaging panel discussion, "Student Life at Bryn Mawr Since World War II: Reflections of Alumnae from the '40s to the '90s," brought Peggy Oneil 1947, Jane Miller Unkefer 1955, Jane Alavi 1962, Cindy Ayers 1968, Teresa Wallace 1979, and Michelle Mancini 1991 together to share their memories of Bryn Mawr. The discussion, moderated by Elliott Shore, ranged from traditions and dress codes through work study, social activism, and relations with Haverford. Several of the panelists described how their college experience had prepared them to follow the path their lives took, even when that path was not clear. Cindy Ayers spoke of doors opening before her and how she was able to move forward into the unknown confident that things would work out: "I credit Bryn Mawr with the courage and the belief that that



Inside Pembroke East, circa 1915.



Basketball memorabilia from the scrapbook of Rebecca Mattson 1896.

would happen." And Jane Unkefer reflected on what she had learned about dealing with new challenges: "Because I'd gone to Bryn Mawr I never doubted—even when it was something I knew nothing about—I had total confidence I would soon learn." Alumnae in the audience added their own observations and current students compared their experiences to those of their predecessors.

The exhibition itself attracted enthusiastic attention from the day it opened. It explored our large collection of novels about college girls from the turn of the last century and illustrated the themes of the books with amazing images from scrapbooks, diaries, and letters saved by some of Bryn Mawr's earliest students. Many visitors enjoyed the show throughout the semester and during Reunion, and a "live" version of it was given to a group of alumnae at the New Century Trust Building by curator Marianne Hansen.

A second celebratory event was the screening of a movie about Bryn Mawr, made in the early '70s, but never released. Filmmaker Katrina Thomas was on hand, and the movie was followed by discussion by a panel of emeritus faculty including Maria Luisa Crawford, William Crawford, Barbara Lane, Frank Mallory, Nicholas Patrino, Judith Porter, Brunilda Ridgeway, and Robert Washington.

The Friends of the Library also sponsored two exhibitions in Carpenter Library curated by graduate students. Matthew Feliz produced "Educating the Eye: Nineteenth-Century Optical Toys and Devices," showcasing a wide range of images and equipment from the Art and Artifact Collections, and Benjamin Anderson was responsible for "Printing Turkey," on the images of Turkey and the Turks transmitted through early printed works in Europe.

The Friends also co-sponsored the annual book party, a popular spring event which celebrates the new books written and edited by faculty members during the preceding year. President Jane McAuliffe was on hand to introduce the authors, each of whom spoke briefly about their work.