2015

**Mirabile Dictu: The Bryn Mawr College Library Newsletter 18 (2015)**

Bryn Mawr College Library

---

*Let us know how access to this document benefits you.*

Follow this and additional works at: [http://repository.brynmawr.edu/mirabile](http://repository.brynmawr.edu/mirabile)

---

**Custom Citation**

*Mirabile Dictu: the Bryn Mawr College Library Newsletter 18 (2015)*

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College. [http://repository.brynmawr.edu/mirabile/18](http://repository.brynmawr.edu/mirabile/18)

For more information, please contact repository@brynmawr.edu.
Trisha Brown: (Re)framing collaboration
September 28–December 11, 2015
Hours: 11 am–4:30 pm daily
Class of 1912 Rare Book Room, Canaday Library
Gallery talk: Saturday, October 24, 6:15 pm
Additional Trisha Brown events occur on campus and in other venues in Philadelphia. Please see http://trishabrown.brynmawr.edu/ for all events.

Red and White Quilts: Infinite Variety. From the Collection of Joanna Semel Rose ’52
October 1–October 7, 2015.
Kaiser Reading Room, Carpenter Library
Exhibition open house: Friday, October 2, 5:00–6:30 pm

Assembling the Image: Selected Prints from the Jacqueline Koldin Levine ’46 and Howard Levine Collection
Fall, 2015
Second Floor Gallery, Canaday Library

Spring Events:
After the Fair
Class of 1912 Rare Book Room, Canaday Library
Student-curated exhibition on world’s fairs and expositions
Kaiser Reading Room, Carpenter Library

Friday Finds: Presentations by students, staff and faculty on Bryn Mawr’s collections:

September 18 (Friday) A Living Manuscript: Bryn Mawr’s Poissy Processional
Nava Streiter, graduate student, History of Art. 3:00 pm. Special Collections Seminar Room, Second Floor, Canaday Library

October 23 (Friday) Assembling the Image
Rachel Dressel, graduate student, History of Art. 3:00 pm. Special Collections Seminar Room, Second Floor, Canaday Library

November 20 (Friday) All a Board: Games in Special Collections
Patrick Crowley, Rare Books Cataloger, and Rachel Appel, Digital Collections Librarian. 3:00 pm. Special Collections Seminar Room, Second Floor, Canaday Library
Additional gaming events will be held on Nov. 21.
From the Director

Dear Friends of the Library,

The class of 2019 is arriving on campus for the start of their first year at Bryn Mawr, and their enthusiasm is contagious. At this morning’s Customs session, I asked how many of them had a favorite library and/or librarian growing up, and I’m fairly certain that every person in the room raised her hand. They have come to the right place! New this year are the College Women site featuring the digital collections of the Seven Sisters, plans for the evolution of Collier Library as part of the Park Science Building renovation, and the launch of Museum Studies under the able leadership of Monique Scott. Even as we celebrate the new beginnings, our beautiful trees on campus are showing colorful signs (already!) of the approaching fall season, and I am reflecting on cycles of life, stewardship, and discovery at Bryn Mawr.

Many of you have shared with me your memories of James Tanis, and the moment of his passing has also been the occasion for reviving and expressing rich recollections of the Bryn Mawr Libraries and the alumnae/i and friends who have helped to build the collections, the library facilities where those collections are housed, and the programs that bring the collections to life for our community. I have been aware in this season of the continuity that the Constance A. Jones Director of Libraries position represents as a commitment to persistent library vision and leadership at Bryn Mawr, and I have also been aware of the impermanence of each of us who serves as a steward, contributing in our particular ways during the time we are fortunate to serve this remarkable place.

Eric Pumroy and I were invited this summer to visit with a Bryn Mawr alumna to consult about a rare book for which she was seeking an appropriate institutional home. In addition to the wonderful opportunity to meet this alumna and to see the beautiful book, our visit blossomed impromptu into a lunch for eight Bryn Mawr-affiliated folks, where we heard stories of lives that intersected in phenomenal ways with international history and politics, and that were enriched by the intellectual training and vibrant friendship network of Bryn Mawr. We came away inspired to capture more of the oral histories of the women of Bryn Mawr who exemplify fortitude, confidence, and lifelong curiosity and engagement in the world. Their stories should be among the treasures of our College Archives.

A recent alumna who worked actively with the collections during her time at Bryn Mawr reached out to me this month to say that she would like (already!) to create a fund to support the library because of her deep belief in the importance of our materials to the students who are learning to analyze critically and then to create new knowledge. This is a student who took every advantage of her intellectual opportunities at Bryn Mawr, including engagement with the art and artifacts collection, development of a provocative exhibit as part of her coursework, and sharing of her primary source research with the campus community. She benefitted from the gifts of prior stewards and the support of campus colleagues, and she is ready at the very beginning of her post-College life to give back so that those who follow will discover similar opportunities and support.

A library like ours, at an outstanding liberal arts college, has an integrated mission of developing and preserving unique collections, and enabling faculty and students to explore and use knowledge and cultural collections in meaningful ways. I am energized by the high value that Bryn Mawr constituents of all eras and ages place on our resources and by the consistent focus on the ways that collections enable us all to extend our knowledge and to enrich our experience of the world.

I thank you for all you do to support the libraries and invite you to join us for as many of the year’s programs as you’re able, from the exhibition of Joanna Rose’s quilt collection to the year-long celebration of Trisha Brown at Bryn Mawr and in Philadelphia, and I hope you’ll enjoy collegewomen.org and stay tuned to the wonderful connections that Museum Studies will be forging. It is a gift to be part of the virtuous cycle of legacy and eternal exploration and renewal at the Bryn Mawr College Libraries, and I hope to share many moments of reflection and discovery with you all this year.

All the best,
Gina Siesing
Chief Information Officer & Constance A. Jones
Director of Libraries
**Trisha Brown: (Re)framing collaboration**

The Fall semester opens with *Trisha Brown: (Re)framing collaboration*, an exhibition that explores the work of one of the most important figures of post-modern dance. For over fifty years, Trisha Brown has been at the forefront of innovations in choreography and performance. Working with a wide range of dancers, musicians and visual artists, including John Cage, Merce Cunningham, Simone Forti, Nancy Graves, Elizabeth Murray, and Robert Rauschenberg, she developed an experimental approach to dance that blurs the lines between the visual and performing arts.

Brown began working in the early 1960s and was one of the original members of the Judson Dance Theater. In 1970 she established her company, dedicated to the creation and performance of her own work. Throughout the ensuing forty-five years, the company has presented her work in premier venues across the world and now stands as one of the leading interpreters of contemporary dance.

*Trisha Brown: (Re)framing collaboration* coincides with *Trisha Brown: In the New Body*, a yearlong festival curated by Lisa Kraus and sponsored by the Bryn Mawr College Performing Arts Department. In addition to the exhibition, the festival consists of performances, master classes and lectures.

The exhibition will focus on the relationship between Brown’s performance-based practice and her drawings, which evoke the spatial and gestural qualities of bodies in motion. The exhibition will also explore the important role that collaboration has played in the development of her aesthetic vision, featuring works by several of her collaborators, including Robert Rauschenberg and Nancy Graves. Among the works on display in the exhibition are a series of stand-alone drawings that Brown created while she was preparing, *M.O.* (1995), a tour-de-force of solo and group choreography set to J.S. Bach’s *Musical Offering*.

In addition to her drawings, the exhibition will include sketches, photographs, prints and videos, all of which have played an important role in her creative process. The material on display will be drawn from the Trisha Brown Company Archives, Sikkema Jenkins Gallery, and private collections.

There will be a free gallery talk on October 24 at 6:15 pm with Brian Wallace, exhibition curator, and Marissa Perel, an interdisciplinary artist working with performance. The talk precedes the evening performances by the Trisha Brown Dance Company.

*Trisha Brown: (Re)framing collaboration* opens in the Rare Book Room on September 28 and will run through the end of the Fall semester. The exhibition will be open to the public daily from 11am to 4pm.

**Red and White Quilts: Infinite Variety. From the Collection of Joanna Semel Rose ’52.**

For one week in early October, the Kaiser Reading Room (Carpenter Library) will be graced with a small number of quilts from the collection of more than 650 quilts in the Joanna Semel Rose collection. The exhibition honors the publication of *Red & White Quilts: Infinite Variety*, by Elizabeth Warren with Maggi Gordon (Rizzoli, 2015), a book devoted to the extraordinary collection. Elizabeth Warren ’72, is a member of the Bryn Mawr College Board of Trustees and a guest curator for the American Folk Art Museum in New York. Joanna Rose and Elizabeth Warren will be in the exhibition from 5:00 to 6:30 pm on Friday, October 2, and copies of the book will be available for purchase and signing.
London’s Great Exhibition of the Works of Industry of all Nations in 1851, with its palace of glass that stretched to a third of a mile. Philadelphia’s Centennial International Exhibition of 1876, which had a Woman’s Pavilion funded by the Women’s Centennial Committee. The two great Paris expositions of 1889 and 1900. The World’s Columbian Exposition of 1893, with its famous Midway, in Chicago. The Louisiana Purchase Exposition of 1904, attended by nearly 20 million. These international fairs changed people’s understanding of the world and their places in it. An exhibition this spring will explore the outcomes of the events: everythine from re-shaped cities, new public buildings, and art institutions; through social movements and the commercial value of prizes and advertising; to the ephemera of souvenirs and the faint wisps of memory.

Curator of Rare Books and Manuscripts Marianne Hansen has been working with interns and students to research the College’s large and growing collections of books and ephemera on expositions. Although the collection includes lavish photograph albums and official guidebooks, it is especially rich in smaller, more personal items that illuminate the experience of individual visitors to the fairs, both during their visit and after they returned home as well. We ask questions of the material: “How far does this comic novel reflect the actual experience of a visitor?” “Did a child choose this game from among other souvenirs – or was it brought as a gift to a son or daughter who did not actually see the fair?” “What can we say about the current scarcity and extremely poor condition of cookbooks which were distributed in great numbers at the fairs?” “Bryn Mawr won medals and awards in Chicago, St. Louis, Buffalo (1901), Charleston (1901-02), Liege (1905), and Philadelphia (1926) – what was the value to the College of these prizes?”

A striking feature of many fairs was the presentation of foreign people and cultures as displays; most famously the ethnographic displays of Chicago’s Midway. A Fall History of Art course taught by Carrie Robbins will work in tandem with the Library to create a smaller companion show that focuses on these attractions. The student-curated show will appear in the Kaiser Reading Room in Carpenter Library simultaneously with the Rare Book Room exhibition.

New Museum Studies Program

Bryn Mawr College has launched a new Museum Studies Program that offers students the opportunity to learn about the history and culture of museums, as well as the theoretical underpinnings of how museums work. Through coursework and internships, the students will also have the opportunity to gain hands-on experience in Philadelphia museums and in Bryn Mawr’s Special Collections. The program will be dynamic and inter-disciplinary, intersecting disciplines such as art history, anthropology, archaeology, history, cities, biology and geology.

Dr. Monique Scott is the new Director of Museum Studies. She joins us from the American Museum of Natural History where she served as head of cultural education for almost ten years. She also taught graduate courses in museum studies at New York University and Columbia University. As a graduate of Vassar College, she is particularly thrilled to join Bryn Mawr and rejoin the Seven Sisters community.
In Memoriam: James R. Tanis

We were saddened to learn of the death in late July of James Tanis, Director of Libraries from 1969 to 1996. James came to Bryn Mawr after serving in the libraries at the Harvard Divinity School and Yale. He led us through the first stages of transition from a traditional to a modern library: replacing the card catalog with an online version and introducing electronic databases and journals. During his tenure the Tri-College libraries’ collaboration blossomed, with a shared catalog and daily deliveries of materials from other campuses for students, faculty, and staff. Canaday Library opened and both the Collier Science Library and the Rhys Carpenter Library of Art and Archaeology were planned and built.

An active scholar, James taught courses on the rise of the Dutch Republic and published on Dutch history and on Pietism, as well as writing and contributing to a succession of excellent catalogs accompanying Library exhibitions. He was deeply interested in print history, and under his direction the rare books and manuscripts collections grew rapidly.

James had the gift of friendship, and he forged lifelong connections not just with library professionals, but within the larger community of alumnae, well-wishers, and donors. The Friends of the Library flourished, and he negotiated numerous additions to the library’s holdings. Most important among these was the Seymour Adelman collection of British writers and Americana (with the Adelman endowed fund which enables us to continue to build the collections). Other gifts included the the Phyllis Goodhart Gordan ’35 collection of early printed books and late medieval manuscripts; the J. Hampton Barnes London collection; the Mary Louise and Frederick E. Maser collections of American bookbindings and Christina Rossetti material; and the papers of New Yorker fiction editor Katherine Sergeant White ’14.

A memorial service is scheduled for Sunday, October 4 at 1:00 pm at the Reformed Church of the Ascension, 1700 W. Main St, Jeffersonville, Pennsylvania 19403.

Students and Special Collections

Bryn Mawr students have unparalleled opportunities to engage with historical artifacts and to explore careers in museums, libraries, and other cultural institutions. Last year staff took Special Collections books and objects into seventy classes, including Cleopatra, Improving Mankind, Chinese Civilization, Higher Education for Women, Archaeology of the Ancient Near East, and African Cities. Students examined and explored in a way that would have been impossible without access to original prints, ceramics, volumes, and artifacts, and many classes included projects that required repeated contact with our collections. We also hosted interns and graduate assistants, as well as employing about twenty students. Among the highlights of the student projects:

Rachel Dressel, our Friends of the Library graduate intern, devoted the summer to researching and cataloging a series of prints in the recent gift from Howard and Jacqueline Koldin Levine. Her work culminated in an exhibition entitled Assembling the Image: Selected Prints from the Jacqueline Koldin Levine ’46 and Howard Levine Collection. The exhibition remains on view in the Second Floor vitrine throughout the Fall semester.

Nava Streiter, graduate assistant, studied a late medieval manuscript, a procession from the Dominican convent at Poissy. Funding from the Tri-Co Digital Humanities Initiative let her and five other students (researchers, translators, and programmers) create a pedagogical website to share the manuscript with the world. See http://poissyprocessional.brynmawr.edu/ for more about book, including a recording of music for Candlemas being sung by women of the Chamber Singers of Bryn Mawr and Haverford Colleges and the Bryn Mawr Renaissance Choir.
College Women Website

With the support of a one-year Foundations planning grant from the National Endowment for the Humanities, the women's colleges once known as the "Seven Sisters" have launched College Women: Documenting the History of Women in Higher Education (www.collegewomen.org). Bryn Mawr College Special Collections and The Albert M. Greenfield Digital Center for the History of Women's Education at Bryn Mawr led the collaboration. College Women brings together – for the first time online – digitized letters, diaries, scrapbooks, and photographs of women who attended the seven partner institutions: Barnard, Bryn Mawr, Mount Holyoke, Smith, Vassar, Wellesley, and Radcliffe (now part of Harvard University).

The images and texts gathered on the site form a rich collection documenting the experiences of women college students from the mid-nineteenth through the early twentieth centuries. At a moment when the sense of urgency for women's education around the globe remains high, the opportunity to study the emergence of the Seven Sisters, and the experiences these women's institutions have fostered since, illuminates what has changed and what persists in debates about gender equality and access to higher education.

College Women is currently available in a beta version, featuring 300 items, while the partner institutions seek funding for large-scale digitization of archival material and development of the site. The innovative project demonstrates the potential for creating new research opportunities when institutions collaborate on building digital collections.

Women's History in the Digital World 2015

In May, 2015, the Greenfield Digital Center hosted its second international conference, Women's History in the Digital World, drawing more than 130 participants. Building on the success of the Center's inaugural conference in 2013, the program demonstrated the growing potential of digital humanities scholarship for women's and gender history. Over two days, conference panels explored topics from medieval Europe to the twenty-first century women's college campus. Distinguished scholar Claire Bond Potter gave the conference keynote, “Putting the Humanities in Action: Why We Are All Digital Humanists, and Why That Needs to Be a Feminist Project.” Dr. Potter's talk was livestreamed to an international audience; a video of the keynote is now available for viewing on the Greenfield Digital Center's website (greenfield.brynmawr.edu).

The conference also benefitted from a robust social media presence. Using the hashtag #WHDigWrld15, conference participants created a Twitter archive of more than 4,000 tweets from panel sessions, bringing the Greenfield Digital Center and digital women's history to new audiences online.

Women's History in the Digital World 2015 was funded in part by a grant from The Gladys Krieble Delmas Foundation, with additional funds from the Friends of the Bryn Mawr College Library, the Bryn Mawr College History Department, and Blended Learning in the Liberal Arts at Bryn Mawr College, supported by the Andrew W. Mellon Foundation.

Black at Bryn Mawr

Since Fall of 2014, Emma Kioko '15 and Grace Pusey '15 have been engaged in research at the College Archives to document the experiences of Black students, faculty, and staff at the College from its founding in 1885 to the present day. The project they created, “Black at Bryn Mawr,” was advised by Monica Mercado, Director of the Greenfield Digital Center, and Sharon Ullman, Professor and Chair of the Department of History. Their goals — to understand the ways in which Bryn Mawr has chosen to record, remember, and represent racism in its history, and to develop a campus walking tour and digital map to share those stories — demonstrate the potential for Special Collections to take part in collaborative projects with impact across the College.

In April, Emma and Grace launched the first Black at Bryn Mawr walking tour; to date, more than 200 members of the College community have taken part in this experience. Grace's research on the College's first Black alumna was recently cited by President Kim Cassidy during Convocation 2015 with the dedication of the Enid Cook '31 Center, the first building on Bryn Mawr's campus named in honor of a woman of color.

The next public opportunities to take the Black at Bryn Mawr walking tour are at the Alumnae Volunteer Summit and Family Weekend. For more information visit blackatbrynmawr.blogs.brynmawr.edu or follow Black at Bryn Mawr on Facebook: facebook.com/blackatbrynmawr.
Conservation and Restoration of the Collections

The Sumitomo Foundation of Japan has awarded the College a $20,000 grant for the conservation of an important early 19th-century Japanese screen by Kanō Seisen'in Osanobu, the last great master of the Kanō School of painting, which illustrates the moment when the “shining prince” Genji first sees his future beloved, Murasaki. The restoration of the screen will take about two years, and when the work is completed, the screen will be displayed in Canaday Library.

A gift from Elizabeth de Sabato Swinton ’58 permitted us to have this copy of Bellori’s Columna Cochlis M. Aurelio Antonio Augusto Dicata restored. A conservator from the Center for Art and Historic Artifacts cleaned and flattened pages and reattached them to the text block, and mended the leather binding. The book contains 80 copper engravings by Pietro Santo Bartoli which depict the sculptures on the column of Marcus Aurelius.

You Can Help

Help us restore other books and art works from the collections. Here are two of the candidates for repair. Learn more at http://www.brynmawr.edu/library/speccoll/preservation/.

Cats, Jacob, 1577-1660. Spiegel van den ouden ende nieuwen tijt. Dordrecht; Matthias Havius, 1635. The third edition of Cats’s most popular emblem book, “Mirror of old and new times,” a mix of images and Dutch poetry offering insights into life, love and religion. The front board of the book’s original vellum binding has nearly detached from the rest of the book, and will need to be reattached.

Barthélemy, Jean. Traité de la vanité des choses mondaines. Illuminated manuscript on paper. Paris(?), 1471. This newly-acquired volume is an unpublished spiritual guide written in French for the Franciscan nuns of the Royal Abbey of Longchamp near Paris. The opening page has a very attractive illuminated initial and panel border, but this is primarily a textual manuscript, with 134 pages of elegantly-written French designed to help the nuns reject worldly things. At some point in its past the work was removed from its binding, so it needs to be rebound for safe handling in medieval history and medieval French classes.

FRIENDS OF THE LIBRARY
AT BRYN MAWR COLLEGE