



# SMITH COLLEGE

## News from the Libraries

FALL 2005

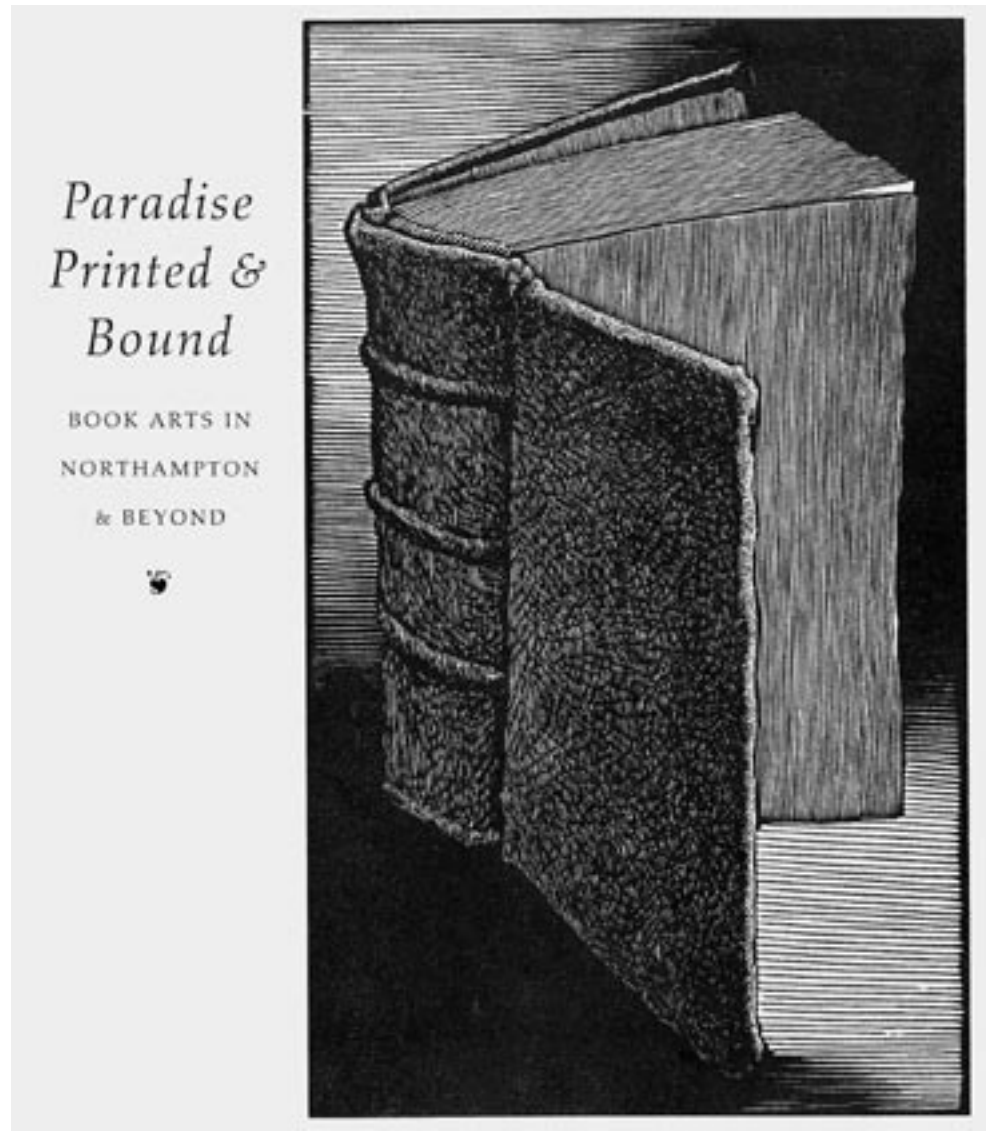
### From the Director

Lights, Camera, Action . . .  
In this issue of *News from the Libraries* we spotlight the Smith College Libraries' video collection and its use by our faculty and students. The libraries boast a diverse, eclectic collection of videos ranging from *film noir* classics such as *The Big Sleep* to HBO productions such as *The Sopranos*; from videos on Balanchine's choreography of Stravinsky's music to videos on the engineering of the "Big Dig" in Boston. The two most heavily circulated videos are Hitchcock's *Vertigo* and Almodóvar's *Women on the Verge of a Nervous Breakdown*.

In response to the faculty's increased research in this area—and to their increased use of film and video in the classroom—our collection has grown four-fold over the last decade and spending on videos has increased by a factor of three. This is hardly surprising. We live in a visual culture, and our view of the world is shaped by moving images. It's natural that our curriculum and our collections reflect this.

The importance of the visual also finds its way into this newsletter in other interesting ways, ranging from an article on a new course on artists' books to a report on Rhizome, a resource of contemporary art that uses new technologies. There is much here. Enjoy reading.

*Christopher Loring*



*Wood engraving by Barry Moser for the cover of Paradise Printed & Bound: Book Arts in Northampton & Beyond, edited by Barbara B. Blumenthal (Northampton, Massachusetts: 350th Anniversary Committee, 2004). This commemorative volume documents and celebrates the remarkable community of printers, bookbinders, papermakers, designers, and book artisans in the Northampton area. The book includes a historical introduction by Blumenthal, a practicing hand bookbinder for the past thirty years and also the book arts specialist and library assistant in the Mortimer Rare Book Room. Much of the book activity in this area grew because of the presence of several members of the Smith College art department who also operated their own private presses, namely, Clarence and Ruth Kennedy, Leonard Baskin, and Elliot Offner. Leonard Baskin, in particular, along with his master pressman Harold P. McGrath and master bookbinder Arno Werner of Pittsfield, Massachusetts, offered what has been referred to as "a free academy of the book arts" in the Pioneer Valley. The generously illustrated book is available through several local bookstores or from Northampton City Hall.*

# For Classroom Use Also: Video in the Libraries

What's not to like? Noting the difficulty of keeping a single season of *The Sopranos* or *Sex in the City* on the shelf, we asked members of the faculty to help us expand our view of how the video collection here is used. We heard from visual and performing artists, a scientist, a recent convert lured partway out of the world of print, those who take the medium apart, and those who put it together. Here are some of their comments:

"I got interested in the subject when I was teaching recent British literature and thought I should include some documentary 1930s films to accompany the Orwell texts on the syllabus. As time went on the course simply grew more 'filmy.' I suppose one motive was the simple wish to acknowledge the fact that an important and accomplished part of recent British culture has been on film. Another motive was to teach and indeed proselytize for one of the great masterworks of the twentieth century (I'm quite serious), Dennis Potter's BBC television series *The Singing Detective* . . . . Nowadays at least half my teaching is of film, and my scholarly work is in that area too—this summer I'll finish a book on British film and television. In other words I've become something of a convert."

—Jefferson Hunter, Professor, English Language and Literature

"In one of my courses, 'Music and Identity and Hollywood Films, 1960 to the Present,' we explore how music in commercially successful movies helps both to construct the characters and to position the audience with respect to them. In *Aladdin*, for example, the details of the story notwithstanding, the music casts Aladdin as American and the villain Jafar as Arab. And in *Top Gun*, for instance—a film whose cultural impact Karl Rove recently has sought baldly to exploit—the music at the same time foregrounds the eroticized rivalry of pilots Maverick and Iceman and sequesters and downplays Maverick's romance with (the female) Charlie. The course, at base, interrogates the production and propagation of ideology."

—Raphael Atlas, Associate Professor, Music

"Once the portable imaging apparatus was dropped into the hands of artists, filmmakers, and a range of image makers, diverse bodies of video emerged in the mid-1960s. Video, or the electronic visual, has many significant (and at times confusing) permutations, i.e., the independent video documentary, performative video art, live video feed, dance video, experimental video, video installation, and video projection. In compressed states, video and electronic sound are housed within interactive interfaces, for instance, websites and interactive gaming. Where video was once questioned as a legitimate art form, partly due to its relationship to broadcast television, at the moment some of the most exciting contemporary art work is manifest in this form. Unlike static work that can be examined in books or slides, contemporary video

The hallucinations of a mystery writer stricken with a crippling skin disorder interweave memories of his past with a plot casting him in the role of a suave sleuth who croons with a big band.

(From the cataloging record for *The Singing Detective*.)

art is difficult to acquire and contextualize appropriately in the classroom. Much of the work is not available for rent and the cost of collections can be surprisingly high. Josten Library houses some of the seminal examples of experimental video, video documentation of performance works, and video art, works that are essential for classroom use."

—Lucretia Knapp, Lecturer, Film Studies

"Dance and the Camera has exploded as a field in the past ten years. Pioneered by Merce Cunningham and Charles Atlas, this art form is now celebrated by the New York Dance and Camera Festival ([www.dancefilmsassn.org](http://www.dancefilmsassn.org)), which premieres video works from around the world. Choreography created for the camera gives students the opportunity to experience new fusions of voice, dance, and sound, and blurs lines in the performing arts previously strongly etched in academic dance. I teach a course with Woody Woodson at Amherst College, 'Video and Performance.' Essentially, it represents another way of working with movement in time and space. Students check out a video camera and a computer hard drive and spend the semester filming human movement, together with found and created sound scores, which they digitally edit to complete expressive movement studies. The editing process becomes a second choreographic process.

I could not have taught my Balanchine 100 course without the rare and valuable rehearsal training videos from the Balanchine Foundation deposited at Josten Library. And of course when the students have been dancing and rehearsing really hard, it is good to sit down a few times a semester, view a video, and take in the explosive and profound expressive power of dance. I return again and again to five stunning dances: Mark Morris's *Gloria*, Bill T. Jones's *Untitled* (dance and camera work), Jiri Kylian's *Sinfonietta*, Susan Marshall's *Arms*, and George Balanchine's *Apollo* for their power to move and change."

—Rodger Blum, Associate Professor, Dance

"At Josten Library, we have videos of *Swan Lake* done by two Russian companies, the Kirov and the Bolshoi, which

## Experiment in Visual Poetics

present it with the closest lineage to the original choreography by Maurius Petipas; we also have versions performed by the Royal Ballet and the American Ballet Theatre, which adhere to the original, but have subtle changes in choreography, costume, and scenery. Then, I can show a version by contemporary English choreographer Matthew Bourne, who updates the story by having an all-male flock of swans and makes obvious and ironic references to the current British royal family. The collection allows the students to appreciate the endurance of the ballet and how the original is used as a source for a takeoff by a contemporary artist. It raises the question of whether such a version honors or dis-honors the original.”

—Susan Waltner, Professor, Dance

“In the classroom, videos bring experiments to life that are not easily understood from static pictures alone. I typically pop in a cassette to show four or five minutes of a video in the midst of showing static slides. (My neurophysiology course is very visual—there is always something on the screen in front of the class.) One example is a video of classic experiments ‘listening in’ to neurons in the visual area of the brain while simple stimuli are presented to a monkey. The video is very basic (we see the screen the animal is watching, and we hear the clicks of the nerve impulses being elicited by the stimulus on the screen), but when the cell responds heavily to a bar of light at one angle and stops responding if the angle is changed, students suddenly understand the job these visual neurons are doing. Also, videos in the lab have been extremely effective—no student ever asks me ‘Is this the nerve cord?’ anymore, because they already know what it looks like.”

—Richard Olivo, Professor, Biological Sciences

“In my class on South Asian visual culture, students play the role of visual anthropologists. They study textual materials and the art historical record to understand how the visual world is constituted, and they watch films as a way of understanding how the visual world not only helps us understand South Asian culture, but is an important constituent of it. We tend to privilege text, as though texts alone have created the world we live in, but images and objects, film and media, are also important components of cultural production. There is a mythological miniseries about the god Ganesh on DVD in the library. The series is quite instructive about the cultural imagination of popular Hinduism, but the packaging of the discs is also compelling. The series comes with a little idol of the god Ganesh inside a box with a cellophane window. That way even when you’re not watching Ganesh on television, when your series is just on the shelf, you can still have *darshan*, a kind of seeing and being seen by the divine. It’s Ganesh all the time.”

—Andy Rotman, Assistant Professor, Religion

Last year Martin Antonetti, curator of the Mortimer Rare Book Room, successfully piloted a new course, unique in a liberal arts curriculum, on artists’ books. Termed the “quintessential twentieth-century art form” by media historian Johanna Drucker, artists’ books are collaborative explorations of the rich domain of the book: they offer a dynamic, interactive zone or meeting ground between literature and the fine and applied arts, where technical virtuosity and literary and visual content come together. Just as photography in its early years forced painters to rethink what they were doing and ultimately changed the artistic landscape, the artists’ book is now challenging us to refigure the largely uncharted terrain between the visual and the verbal.

“The Artists’ Book in the 20th Century” was, most simply put, an experiment in visual poetics. In particular, the class explored the varieties of form and expression used by book artists and the relationships between these artists and the social, cultural, literary, and graphic environments from which they emerged. In addition to plenty of hands-on work in the Mortimer Rare Book Room (and in the Museum of Art’s Selma Erving Collection of *livres d’artistes*), students read extensively in the literature of artistic manifestos and of semiotics, paying particular attention to those writers and artists who explored the complex relationship of word and image.



From *Graphocephala*, artist book by Tim Ely, 1996.

The course divided into four main streams: “fine printing” in the English Arts and Crafts tradition; the French and American *livres d’artistes* in the “bibliophile” tradition; artists’ books of the political and cultural avant-garde; and late twentieth-century conceptual “bookworks.” During the semester several outside experts in the history of artists’ books and practicing book artists (such as Enid Mark ’54) visited the class to put a living face on what may have been a somewhat academic exercise. The artists, in particular, underwent a barrage of tough, but admiring, questioning by the students: “Really, what *else* do you do besides make artists’ books?” For the final project the students wrote and curated a spectacular exhibition of their favorite books from the Mortimer Rare Book Room’s collection, which was shown in the Book Arts Gallery from April through August.

## NEW & RECENT ACQUISITIONS

*A digest of news and noteworthy acquisitions—both purchases and gifts—are described by the Smith College Libraries' curators and branch librarians.*

### Theater on Film

In the last few years, the Neilson and Werner Josten libraries have acquired major play collections on DVD, many with well-known directors and casts. The Broadway Theatre Archive has restored hundreds of productions originating mostly on public television but also going back to the golden age of the 1950s. The most popular DVD in this series is a 1966 production of Arthur Miller's *Death of a Salesman* with Lee J. Cobb. The American Film Theatre, an attempt by producer Ely Landau to create "a national theater on film," originally offered limited theatrical release to a subscription audience. This experiment lasted two years and produced fourteen works, including Chekhov's *Three Sisters*, directed by Sir Laurence Olivier. Another film project, initiated in 1998 by Michael Colgan, the artistic director of the Gate Theatre in Dublin, resulted in film versions of all nineteen of Samuel Beckett's stage plays. This is available as a series entitled *Beckett on Film*, released by Ambrose Video. Ambrose has also distributed all thirty-seven of Shakespeare's plays, shown originally on the BBC. All provide the option of English subtitles, offering viewers a chance to see a Shakespearean play and read it at the same time.

### Energy Encyclopedia

The Young Science Library has recently acquired the hefty interdisciplinary *Energy Encyclopedia* published by Elsevier Academic Press. Its appendices alone provide a chronology of energy historical developments, an annotated bibliography of energy information sources, and technical data that ranges from a compilation of the world's oil and coal reserves to the energy use of typical home appliances. Written for a wide range of users, it will factor in several courses such as the "Renewable Energy Seminar," in which students do an energy audit of a faculty or staff member's home, or in "Mass and Energy Balances" and "Thermodynamics," where students perform product life cycle assessments, measuring the amount and cost of energy for a product (capacitors, napkins, etc.) from the mining of raw materials needed for its manufacture to its disposal.

### Fresh Art, Fresh Texts

Smith College Libraries recently became one of the first institutional members of Rhizome, which supports "the creation, presentation, discussion, and preservation of contemporary art that uses new technologies in significant ways." At Rhizome's website, one can explore a growing archive of hundreds of interactive artworks, videos, and animations ("ArtBase"), an archive of reviews, proposals, announcements, and essays by Rhizome members ("TextBase"), and announcements of new

media-art events and exhibitions ("Net Art News"). Rhizome further offers a space for direct member participation in discussions about new media art, technology, and culture through contributions to its member forums ("Rhizome Raw," "Rhizome Rare") and its art and text archives.



Smith's Rhizome membership came about largely through the efforts of Barbara Lattanzi, lecturer in digital media in the department of art, who uses Rhizome as a venue for exhibiting her works. Among them are "The Letter and the Fly," a Shockwave applet based on a scene in the 1922 F. W. Murnau film *Nosferatu*. Describing a fluid and abstract web phenomenon such as Rhizome, Lattanzi offers:

Rhizome is one of several on-line entities, such as The Thing and Nettime, which emerged in the mid-1990s as discussion forums and exhibition venues for artists and cultural theorists who were critically and experimentally engaging new media technologies and Internet culture. Existing only online and structured as a collaborative filter by and for its members, Rhizome discussions reflected the fundamental importance that its artist-founders placed upon open, decentralized (i.e., rhizomatic) dialogue in relation to emerging art and technocultural practices.

Lattanzi has integrated Rhizome into her intermediate digital imaging and interactive digital multimedia courses by asking her students to regularly review postings to Net Art News and Rhizome Digest and to use the works in ArtBase as a source for their own blog commentaries on new-media art.

### Hillyer Endowment

The libraries have received a significant endowment from the estate of Phyllis Williams Lehmann for Hillyer Art Library acquisitions. Professor Lehmann was a generous supporter of the libraries throughout her life and donated ninety-seven art and archaeology monographs to the art library just before her death in the fall of 2004. The gift includes a copy of *Archaeologische Untersuchungen auf Samothrake* (Wien: C. Gerold's Sohn, 1875-1880), a rare, early work on the site later documented by Professor Lehmann and her husband, Karl F. Lehmann, in their *Samothrace: Excavations Conducted by the Institute of Fine Arts of New York University*. These donations will contribute to the historical depth and richness of Hillyer's holdings and provide Smith students and faculty with ready access to materials rarely available in an undergraduate art library collection.

## \$182,000 Grant to Process YWCA Records

In May 2004 we were thrilled to learn that the National Historic Records and Publications Commission of the National Archives had fully funded the Sophia Smith Collection's (SSC) request to prepare the records of the YWCA of the U.S.A. for research. This collection is by far the SSC's most voluminous collection and currently the one most in demand by scholars.



From a 1944 YWCA manual, "How to Steer the Volunteer."

Dating from 1860 to 2003, the records document dozens of programs through which the YWCA attempted to better the lives of women. Its branches, both urban and rural, spanned the nation. Moreover, the records are rich in documentation of racial and ethnic minorities, immigrants, and working-class women—groups for which historical records are scarce and without whose stories history is incomplete.

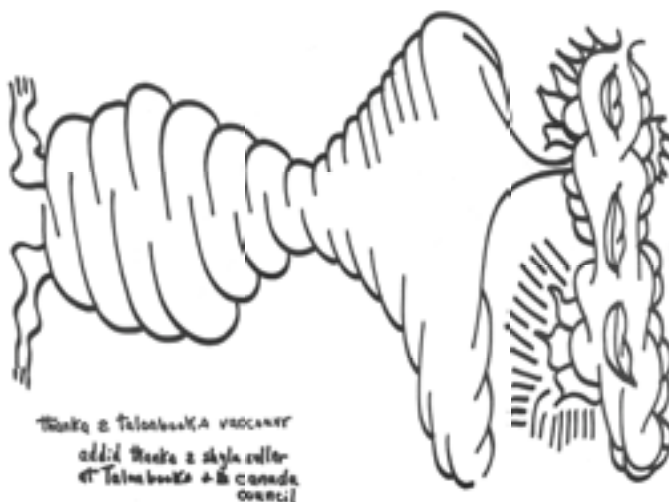
The collection's reopening at project's end, with a coherent arrangement and comprehensive container lists, will aid dissertation writers, scholars, photo prospectors, and filmmakers. We are grateful that the National Archives recognized both the immense historical value of the collection and the SSC's ability to tackle the job of taming it.

## Lakota Letters

The Smith College Archives recently accessioned a series of 185 letters written home by Marion Lois Hagler '25. She chronicles her experience as a young woman from Lakota, North Dakota, who came to Smith from a town where, in her own words, "no train would stop" if it had not been a North Dakota law. According to her daughter and donor of the material, Sally Anderson Brush '56, another woman in Lakota who was a Smith graduate convinced Hagler's family that "Smith was a wonderful college . . . She loved college from the day she arrived until the day she graduated." These letters provide a glimpse into Smith life in the early 1920s and supplement materials documenting student life from the opening of the college in 1875.

## Plath and Hughes at the Grolier

This autumn the Grolier Club of New York opens a major exhibition devoted to two of the twentieth century's most celebrated poets. *"No Other Appetite": Sylvia Plath, Ted Hughes, and the Blood Jet of Poetry* brings together for the first time original letters, manuscripts, and photographs from the Sylvia Plath Collection at Smith College and from the



From *Lunaria* by Bill Bissett. (New York: Granary Books, 2001).

Ted Hughes Papers at Emory University. The exhibition documents the close creative relationship of these two poets during the seven years of their marriage and the repercussions of Plath's tragic suicide in the life and work of her husband, the late poet laureate of Great Britain.

The exhibition, co-curated by Emory's Stephen C. Enniss and Smith's Karen V. Kukil, includes materials drawn from a number of recently acquired collections that have never before been exhibited to the public. Included are family letters and photographs, manuscripts of the poets' work—sometimes with writing by each on opposite sides of the same page—as well as books from the two poets' personal libraries that have been heavily annotated in their hands.

There are many manuscripts and books with associations to Smith College in the exhibition. For example, candid correspondence with her college roommate Marcia Brown Stern '54 records Plath's excitement during the early days of her marriage to Ted Hughes in 1956—we "write like fury & are each others best critics"—as well as her despair when the marriage collapsed in 1962. In a letter written a week before her suicide in February 1963, Plath makes plans for a spring visit and writes: "I am dying to see what you think of my little Frieda & Nick." Plath's letters to other Smith friends include Enid Epstein Mark '54, Elinor Friedman Klein '56, and Ann Davidow Goodman Hayes '54. In a letter to Leo and Ann Davidow Goodman after Plath's death, Hughes writes: "That's the end of my life. The rest is posthumous."

This selection of documents from the Plath and Hughes archives will give readers an intimate glimpse of the shared life of two of the last century's major poetic voices. The exhibition will be on view September 14–November 19, 2005 at the Grolier Club, accompanied by an illustrated catalog. For additional information, visit their website ([www.grolierclub.org](http://www.grolierclub.org)).

## Staff News

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**Kathryn E. Burnett** A.M. '52, associate librarian emerita, spent the first fifty years of her service to the Werner Josten Library quietly working behind the scenes, and only the last year or so receiving accolades. When Kay retired in December 2003, she exited "The Burnett Office," named in her honor. Her music cataloging netted her the first-ever Music OCLC User's Group Distinguished Service Award for significant professional contributions to the music library community. **Joanne Nadolny**, a sunny and helpful presence at the art library's service desk, retired in May 2004, after more than twenty-two years of service. From 1993, she oversaw the automation of Hillyer's serials records, including the recent introduction of electronic journals. This June, the libraries also bade farewell to **Nylda Weeks**, a mainstay at the Neilson circulation desk. Nylda had primary responsibility for the Neilson reserves operation and seemed to know everyone on campus.

**Josephine Hernandez** received her M.S. in Library and Information Science from Simmons College in May. **Barbara Polowy** has been named Deputy Editor of *Art Libraries Journal* and made a presentation at the Art Libraries Society of North America Annual Conference in April called "Working Well With Others: Collaborating With Faculty in Developing Information Literacy Programs." **Sika Berger** presented a talk entitled "Collaboration for Chat Reference Service" at the Mid-Atlantic Regional Archives Conference spring meeting in April 2004. **Rocco Piccinino** has completed a term as a member of the Institute of Electrical and Electronic Engineers Library Advisory Council; he recently presented on the effects of the "Big Deal" journal packages on college libraries. Rocco was also appointed to the Science and Technology Section Program Planning Committee for the 2005 American Library Association conference. This summer, **Robin Kinder** attended the Institute for Information Literacy Immersion '05 at Eckerd College in St Petersburg, Florida.

Five Sophia Smith Collection (SSC) staff participated in the 13th Berkshire Conference on the History of Women at Scripps College in June. **Joyce Follet**, SSC collection development coordinator, was on the panel "Watching Feminism Emerge: Using Documentaries to Teach the 1960s and 1970s" and **Sherrill Redmon**, director of the SSC, headed a roundtable titled "Emerging Sources in Women's History: Archivists Describe New Collections." Former SSC staff member **Kathleen Banks Nutter** and curator **Amy Hague** contributed biographies of Jessie Lloyd O'Connor and Margaret Storrs Grierson to the new edition of *Notable American Women: A Biographical Dictionary Completing the Twentieth Century*. **Kara McClurken** has recently

co-edited a collection of symposium papers, *Who Wants Yesterday's Papers?: Essays on the Research Value of Printed Materials in the Digital Age*.

**Martin Antonetti** gave the 87th George Parker Winship Lecture at the Houghton Library at Harvard University in December 2004: "Questa nuova invenzione de littere: Arrighi and the Curialists in Renaissance Rome." **Karen Kukil** was interviewed by A & E for *Sylvia Plath: Biography* and facilitated the publication of *Ariel: The Restored Edition* (New York: HarperCollins, 2004).

## Well-timed Gifts

At the end of the seventeenth century La Bruyère wrote that "liberality consists less in giving a great deal than in gifts well timed." In recent months the Mortimer Rare Book Room has heard from many friends who have proven this still to be the case three hundred years on. Our artists' book and fine printing collections, so valuable to the new course in the twentieth-century book, have received significant transfusions from Stephen Antonakos and Naomi Spector, the Pennyroyal Caxton Press, and Rosemary and Elliot Offner. Last year's Woolf conference also brought out the best in

several donors who enhanced our already important holdings of Bloomsbury materials: Christine M. Erickson '68, Eleanor Lazarus '69, Jean Moorcroft Wilson, and Josephine O'Brien Schaefer '53. Of course, any gift to our Sylvia Plath collection, whenever it is given, will always be well timed; thanks to Clarissa Roche, Diane Middlebrook, and Marcia B. Stern '54 for their recent additions.

Just in time to count toward her class gift in May, Anne Walker '55 made an extraordinary donation of thirty-two of her own artist books. Anne Walker is a printmaker and painter who has been living in Paris since 1956. Much of her work is concerned with the language of color and is characterized by a lyricism—sometimes playful, sometimes elegiac—that pairs well with literature. Thus, since the 1980s she has been exploring the format of the artists' book, which has allowed her to collaborate with poets and writers—Michel Butor, Kenneth Koch, and Peter Davison, to name a few. To honor and publicize the donation the Mortimer Rare Book Room will exhibit many of these gorgeous bookworks, which have been likened to poetic jewel boxes, from November 2005 through February 2006.

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*Title-page from For the voice by Vladimir Mayakovsky, (Berlin, 1923).*



SHOW **YOUR** SUPPORT FOR THE SMITH COLLEGE LIBRARIES BY JOINING THE FRIENDS OF THE LIBRARIES. Your *tax-deductible* gift will help us purchase books and other materials, and enhance the services we offer the college community. Members of the Friends receive *News from the Libraries* and *Imposing Evidence*, as well as invitations to special events. New members at the basic rates receive a complimentary set of archival postcards while donors at the Contributor level and above will have a book plated in their honor. To learn more about the Friends, visit our website ([www.smith.edu/libraries/info/friends](http://www.smith.edu/libraries/info/friends)).

*Membership Levels:*

- \$15 Recent Alumnae/Students     \$35 Individual     \$60 Household     \$125 Contributor
- \$300 Sustainer     \$600 Benefactor     \$1000 Patron     \$1,500 Champion

My/our company will match the gift.

I wish to make my gift in honor/in memory of \_\_\_\_\_

Name \_\_\_\_\_ Class \_\_\_\_\_ (if alumna)

Address \_\_\_\_\_

*Please make your check payable to the Friends of the Smith College Libraries and mail to the  
FSCCL Office, Neilson Library, Smith College, Northampton, MA 01063  
or, if you prefer, enroll online ([www.smith.edu/friends](http://www.smith.edu/friends)).*

## Friends News

### Mary Wollstonecraft's America

Mary Wollstonecraft (1759-1797) is remembered today as a pioneer in education and as the author of the classic feminist text *The Vindication of the Rights of Woman*, published in 1792. On Friday, October 7, 2005 at 4:30 P.M. in the Neilson Library Browsing Room, Dr. Lyndall Gordon will discuss a previously unexplored dimension of Wollstonecraft's life. Drawing from her recent biography, Dr. Gordon will explore what America meant to Mary Wollstonecraft, the characters in her American circle, and the strong responses of John and Abigail Adams to her writings. Gordon is a senior fellow at St. Hilda's College, Oxford, and is the biographer of T. S. Eliot, Henry James, Charlotte Brontë, and Virginia Woolf. Her *Vindication: A Life of Mary Wollstonecraft* was published by HarperCollins this year.

### Eight Centuries of Treasures

The Mortimer Rare Book Room possesses a remarkable collection of manuscript and printed Bibles, ranging from a thirteenth-century Bible written in Germany to the splendid Bible designed and illustrated by Barry Moser and printed in 1998. Including seventy Bibles and about thirty Greek New Testaments, they present an almost complete series of printed Bibles from Gutenberg's Bible of the 1450s (of which the college possesses a single sheet and a complete and very beautiful facsimile copy) to Barry Moser's illustrated Bible. University of Virginia Professor Emeritus of Classics Mark Morford, currently the Salloch Fellow in the Mortimer Rare Book Room, will give an illustrated talk entitled *Bibles: Eight Centuries of Treasures from the Smith College Library* in the Browsing Room October 27, 2005, at 4.30 P.M.

### Neilson Library Reading Room

Thanks to the generosity of individual members such as Elaine Loeffler '50, the Friends have crossed the \$100,000 threshold in raising funds for the future reading room that will provide an elegant space for reading and group study at the entrance of the Neilson Library. While this shows steady progress there is still much work to be done. A naming opportunity exists for a major donor. Contributions may be made to the Neilson Library Reading Room Fund online at [www.smith.edu/advancement](http://www.smith.edu/advancement) or by check mailed to Mary Irwin, FSCCL, Neilson Library, Smith College, Northampton MA 01063.

## IN MEMORIAM

On April 4, 2004, Joan Brink, administrative assistant to the director of libraries, died suddenly. The libraries' staff deeply mourned Joan's passing. At a gathering of staff from around campus many spoke of her kindness, generosity, good humor, and grace. Her personality and openness created bridges and links among staff throughout the organization. She is sorely missed both in the libraries and in many other quarters of the college where she worked during her nearly twenty years at Smith.

## EXHIBITS

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*Which Side Are You On? Labor Strife in an Appalachian Coal Town* (A Sophia Smith Collection exhibit in Neilson Library, July 29 through December 20).

*Paper, Bone, Vellum, Stone: Bookworks by Susan Barron* (Book Arts Gallery and Mortimer Rare Book Room, September 6 through October 28).

*Artist's Books by Anne Walker: 30-Year Retrospective* (Book Arts Gallery and Mortimer Rare Book Room, November 8, 2005 through February 28, 2006).

*Holding In, Holding On: The Artist's Books of Martha A. Hall*, the catalog of an exhibition held in Neilson Library's Book Arts Gallery, recently won First Prize in the 2005 Katherine Kyes Leab and Daniel J. Leab American Book Prices Current Exhibition Award.

### Web Woolf

Thanks to the generosity of the Friends of the Smith College Libraries, two of the exhibitions from Smith College's 2003 Virginia Woolf conference have been scanned and mounted as online exhibitions. *Woolf in the World: A Pen and a Press of her Own* and *Leslie Stephen's Photograph Album* are now available on the Mortimer Rare Book Room's website.

Thirty papers from the conference will be published by Clemson University Digital Press later this year. *Woolf in the Real World: Selected Papers from the Thirteenth International Conference on Virginia Woolf* is edited by Karen V. Kukil and includes President Carol T. Christ's lecture "Woolf and Education" and Provost Susan C. Bourque's essay "Carolyn Heilbrun: The Last Interview," among other papers.

The Mortimer Rare Book Room has also reproduced eight early photographs of Virginia Woolf and her parents, Julia and Leslie Stephen. Boxed card sets are available for purchase on the website ([www.smith.edu/libraries/lib/rarebook](http://www.smith.edu/libraries/lib/rarebook)).



*Julia Stephen at Grindelwald, 1889.*

*News from the Libraries*

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*News from the Libraries* is published twice each year, once in the fall semester and once in the spring. It is distributed to Smith College faculty and administrative offices, the Friends of the Smith College Libraries, and to others interested in the welfare of the libraries.

Comments or questions may be directed to the individuals mentioned in the articles or to the editors,

Karen V. Kukil ([kkukil@smith.edu](mailto:kkukil@smith.edu)) or Janet L. Spongberg ([jspongbe@smith.edu](mailto:jspongbe@smith.edu)).

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