Last spring the first two Student Library Research Awards were given, made possible by the Friends of the Library. Librarian Micheline Jedrey suggested that the Friends fund awards for “extensive and creative use of diverse Library resources and collections in any format, appropriate to the length of the paper/project.”

For the 100/200-level course category, Catherine Caruso ’10, won the $300 prize for her paper for Biological Sciences 201 (Ecology). Jennifer Schwarzkopf ’09, won the $750 prize for her paper for English 385 (The Victorian Novel: Inside and Out). For each paper the relevant faculty member wrote a letter supporting her student’s entry, and each student was asked to describe her research strategy.

Catherine Caruso’s paper is entitled “My Memory Place: A History of Ecological Change in Belmont, Massachusetts.” Professor Glenn Adelson describes the assignment: “I had the students read Barbara Kingsolver’s ‘The Memory Place,’ an essay about her return to her childhood home with her daughter. Kingsolver’s evocative description of an April day in Kentucky describes a place about which her daughter sighs, ‘This reminds me of the place I always like to think about.’”

The students were asked to find a similar place in their lives, conduct research on the ecological history of that place, provide an autobiographical description of their personal history there (including their memory of a particular time), research three or four landmark moments in the location’s ecological

Any Wellesley student who regrets never having seen Pavarotti strike his signature high C in the role of Rodolfo in La Bohème, or Kiri Te Kanawa morph into one of her Richard Strauss heroines such as Capriccio’s countess will now be able to experience these and other important opera performances through staged productions, interviews, and documentaries—all available through a mouse click. Further, the database lets users bookmark specific acts, scenes, arias—even a single recitative passage—and then include the links in papers and course reserves.

Andrea Matthews will put the resource to work immediately in her classroom. “Six of the operas we’ll be focusing on are available already and can be bookmarked on ‘playlists’ for easy organization

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Dear Friends:

As we begin the academic year, the Library is looking forward to a milestone—the 100th anniversary of the laying of the cornerstone of the College Library Building, which still anchors Clapp Library’s central foundation. Preparations for a celebration in fall 2009 are under way. We will keep you informed as plans are finalized.

A need for the original library building was acknowledged as early as 1897, only 22 years after Wellesley was founded. By 1904, President Hazard made a new library the most important priority of the college—the collections were notable, the number of volumes was increasing, and all available space for books in College Hall was occupied. Industrialist Andrew Carnegie offered Wellesley a formidable challenge grant for the new library and in June 1905, despite a shortage of funds, the Trustees voted to accept his offer. Progress was painfully slow as President Hazard set about to raise the necessary money but fortuitously, a sufficiently large sum appeared in 1907 from the estate of a friend of the college. The site and architects were chosen and the cornerstone was laid two years later. From the outset, the building was not large enough, and most of the science departments opted to keep their books and periodicals in College Hall—a fateful decision, as much of the science collection was later lost in the fire of 1914.

Over the years, the College Library’s collections and physical space have continued to grow. The first enlargement of the structure took place in 1916, with further expansion and remodeling occurring in 1958 and 1975. Since then, areas of the Library have been remodeled to accommodate technology, book arts, conservation, and significant changes in information access, transfer, and storage. From its beginning, the Library has been central to dynamic intellectual development and scholarship at the College. It remains so today.

The year 2009 is also a milestone for two seemingly disparate events that relate to the Wellesley College Library—the 25th anniversary of the modern era of Friends of the Library and the 150th anniversary of the invention of baking powder. Most likely we won’t be celebrating 150 years of baking powder but perhaps we should. Eben Norton Horsford invented baking powder in 1859 at his factory, the Rumford Chemical Works, in Rhode Island. This product became a major source of his wealth. As one of Henry F. Durant’s closest friends, Horsford gave very generously of his time, expertise and money to Wellesley and, in particular, was a great benefactor of the Library.

To this day, income from endowed funds he established in the early years of the College still supports the annual purchase of a substantial number of books in the sciences.

Stay tuned for more news about events in 2009. It should be an exciting year!
and access,” she says. “The [online] videos seem to be live performances so far, and of high-quality productions, which is a good complement to the video collection in the Music Library.”

Emily Saras has in mind a specific use for Opera in Video in her quest to become a more accomplished and rounded soprano:

“One of my biggest goals at the moment is to learn how to use my body effectively as I sing,” she explains. “The best opera stars are singing actors, and I want to watch their faces and how they move about the stage. This past summer, at New England Conservatory [where she sang the role of Susanna in scenes from Mozart’s Marriage of Figaro], I’ve learned that even the smallest movements, such as how one holds a prop, can add dimension to a character. Watching the expressive faces of singers such as Cecilia Bartoli and Renée Fleming has given me great ideas about how to transition from being funny to serious. Although many people think that opera is all about the ‘voce,’ I think the most successful operas have a fantastic visual element.”

Emily came to Wellesley with a background of “singing for fun” in choirs and high school dramas. When she successfully auditioned to take voice lessons here, her voice professor, Aaron Sheehan, and Director of Music Performance, Marion Dry, introduced her to many operatic roles and singers—particularly Renée Fleming’s work—through the CD collection in the library. She “fell in love” with the genre, and began buying tickets to performances in Boston, immersing herself in opera in any way possible. Andrea Matthews furthered her instruction by introducing her to the IPA, a phonetic code for singers to assist in learning the pronunciation of non-English texts.

Although Emily’s training is still in its early stages, opera has already had an effect on her everyday life. “Becoming a serious singer has changed me a lot,” she says. “Since I have to be precise and particular about how I control my voice and how I portray people through music, now I feel more sensitive to my surroundings and have become a more observant person.”

We foresee a future of bouquets and bravas for this talented young woman!
Almost everyone who has studied high school science knows the name Nicolaus Copernicus, the 16th-century scientist and mathematician who contradicted prevailing Christian doctrine by asserting that the sun, and not the earth, was the center of the universe. Renowned as he is, most of us will never see the original printed text, *De Revolutionibus Orbium Coelestium* (On the Revolution of Heavenly Spheres), where he published the discoveries that triggered the study of modern astronomy. Wellesley students, faculty, and alumnae however, now have the opportunity to see an original copy of it in the Clapp Library.

Because such an iconic book is highly sought after by private collectors, it rarely comes up for sale in the antiquarian book market. It has been a long-held, if perhaps unrealistic dream to add a copy of the Copernicus to Special Collections’ already excellent holdings in the history of science. “It is one of the three most important scientific works ever published: perhaps only Newton and Darwin have changed the course of intellectual history so deeply,” according to the classic exhibition catalog, *Printing and the Mind of Man*. Special Collections can now claim to own all three threshold works—pristine copies of Newton’s *Principia Mathematica* and Darwin’s *The Origin of Species* have been in the collection for many years.

In February 2008, a New York bookseller offered a more affordable second edition of *De Revolutionibus*, published in Basel in 1566. Its text is a word-for-word reprint of the first edition of 1543, except for the addition of a preface by Georg Joachim Rheticus of Wittenberg. This is an important feature—if not for the assistance of Rheticus, Copernicus would likely have taken his unpublished manuscript with him to the grave. The young Rheticus visited the ailing Copernicus, worked alongside him for the next two years, and persuaded him to publish it, just in time. On his deathbed, Copernicus was able to see the printed proof sheets of his book. Little did he know how deeply his reasoning would change the very foundations of existing scientific knowledge about the cosmos. The noted Harvard University historian of science Owen Gingerich, who was instrumental in helping to procure the book, notes that the first edition was primarily distributed in Northern Europe; the second in Italy, Southern France, and England. It was this second edition of Copernicus that influenced Galileo, whose personal annotated copy is owned by the Biblioteca Nazionale Centrale in Florence.

Through a combination of gift, departmental, and Library funding, we were able to purchase the second edition—and the long-held dream became a reality. Prominent benefactors to the College, Nan Walsh Schow ’54 and her husband, Howard B. Schow, were eager to support the acquisition of the book with their generous gift, supplemented by the Astronomy Department and the Library. On May 9th, the Copernicus made a surprise appearance during the inauguration ceremonies for President H. Kim Bottomly, when Astronomy Department Chair Richard French presented it in honor of the new President, the first scientist named to that position. In his remarks, Professor French invoked Copernicus’ discovery as a metaphor for students and faculty at the outset of a new era in the College’s history—to question accepted beliefs in the face of new evidence.

Professor French is a strong believer in showing primary sources to his students, often bringing his astronomy classes to Special Collections to see early editions of Galileo, Newton, Hooke, and many other renowned scientists. He is thrilled with the acquisition of *De Revolutionibus Orbium Coelestium*, and already has plans for including it in a collaborative seminar on the history and philosophy of science, using the resources of Special Collections. Thanks to our generous donors and the support of the College, the Copernicus has just made these resources even richer.
That sounds like it could get overwhelming.

It’s actually one of the attractive aspects of working in this field. And in fact, pieces of the job remain remarkably consistent. The tools change; part of it is that there’s so much more information out there, and part of it is that we have technologies that expose things in new ways. Faculty and students know about materials, and don’t need to do as much digging to find obscure sources—the Internet as it exists at this moment in time is making a lot of those things more visible. Some of that material is available digitally, and if it isn’t, a student can determine whether or not she needs to go to the British Library, for example, to view a primary source. It’s fun to help students begin to navigate that.

What do you like most about your work?

The diversity of what I do. On any given day I can be working with metal type in the book arts lab, and later on I might be manipulating an image in Photoshop for a Web page. I get to work with students on challenging, intellectually stimulating problems and collaborate with staff on how we provide services to the community. It’s so much fun. I pinch myself sometimes because I can’t believe I get paid to do this.

No Day the Same: Megan Adams Brooks

Another in a series of Q&As with people who work in the Wellesley College Libraries

Director of Research and Instruction Megan Adams Brooks cites the amazing depth and breadth of her duties as one of the best things about her work. (She also enjoys the sociable nature of her colleagues, speaking to us by phone just a few minutes before a birthday party get-together in the hallway.) A great believer in single-sex education, Brooks attended the College of St. Benedict, a Catholic women’s school in central Minnesota, and started at Wellesley in February 2006 after serving for six years as Swarthmore College’s social sciences librarian.

Why did you apply for the position at Wellesley?

I am a sucker for women’s education! I’m also very dedicated to the ideals of a liberal arts college. And I have to admit that being within driving distance of family in Maine was a plus. Finally, when I was at Swarthmore, Micheline Jedrey [Vice President for Information Services and College Librarian] did some work with us. I didn’t meet her at the time, but everyone who did said how much they would love to work for her. So I put those things together and thought, hmmm!

Which parts of the Library does the Research and Instruction group encompass?

Special collections and the book arts are two areas that fall under our group. Another includes the reference desks in Clapp and the Science Library. The last piece of the puzzle is the computing help desk. We hit a wide range of technologies and areas of interest in supporting the college community.

Can you talk a bit about your day-to-day duties? Are you assisting students, or mostly overseeing things?

I do a bit of both. I work at the reference desk on Friday afternoons, which is something I don’t want to give up. I love the immediate gratification of helping a student with her research. I teach a lab course in the fall with Heather Woods [Director of Access and Digital Media] to a group of first-year students in conjunction with their writing class. I also spend a fair amount of time in meetings, talking with managers of technical areas across Information Services. We have a number of strategic projects in the works. One project focuses on the different communication systems we use within the College and looks at ways to unify that experience, for example. And of course I also spend a lot of time in the areas where our group works, providing feedback and support wherever it’s necessary. I very rarely do the same thing twice in a day, week, or month.
The Library actively supports the College’s mission to “provide an excellent liberal arts education” by providing a wide array of learning opportunities for students. We work in partnership with faculty to “make certain that all students have access to the excellence of a Wellesley education” and “to prepare ...students for the modern world.” (From the College’s institutional goals for 2008-2013.)

We annually offer nearly 200 instruction sessions at all levels of the curriculum, designed in consultation with the faculty member and tailored to the information needs of the course. During these sessions, students are introduced to relevant information resources and directly engage in the process of identifying, evaluating and retrieving a variety of information types and formats so that they may independently construct their own research strategies in the future. Due to the increasing number of multimedia course assignments, multimedia project support for students is being offered by staff in partnership with student assistants who have received appropriate technology training. Individual research consultations are provided for students engaged in advanced research and in thesis preparation.

As part of a newly-conceived instructional initiative to support selected students to make a successful transition to college-level coursework, staff members have designed and are teaching a weekly for-credit laboratory component of designated sections of the introductory writing course. The purpose of the lab is to augment the writing course with instruction in the nature and content of scholarly information resources; the appropriate use of intellectual property; the discovery, evaluation, and retrieval of information resources; and with the development of competencies in the use of technology and multimedia tools and resources.

We also offer two other credit-bearing courses: Book Arts Studio [ARTS 107] in which students gain hands-on experience in the art of bookmaking; and, Papyrus to Print to Pixel [EXTD 240] focused on an examination of the changing technologies of written communication. Both courses make innovative use of the resources of Special Collections, the Book Arts Laboratory, the Conservation Center, and the Knapp Media and Technology Center, an array of specialized collections and technologies both old and new.

In addition to these more traditional instructional venues, we have recently initiated a more structured approach to providing students with meaningful work experiences in which they receive training and develop skills in technology support, communication, project management and “customer relations.” Nearly 200 students are employed within the Information Services organization, providing assistance at all of our major service points including the Computing Help Desk and the access service desks at Clapp, Science, Art, and Music Libraries. This learning through employment strategy extends the ways in which we are helping students prepare for the modern world.

Our efforts are directed towards the goal that students become discerning and critical users of information—skilled in discovering and locating needed information, understanding and evaluating the legitimacy of the source, and integrating and applying this information as they create new knowledge. As we enter the final stages of this election season, it is vividly clear that these skills are essential to effective citizenship.

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**Fall Calendar**

**Book Arts Exhibition Through December 12th**

*Papyrus to Print to Pixel*
Margaret Clapp Library, Crozier Reference Room, 2nd Floor

**Special Collections Exhibition Through December 12th**

*Fables, Folktales, Myths, and Legends*
Rare and fine press books from Special Collections
Clapp Library, 4th floor

**November 13, 2008**

**Authors On Stage**

Three authors will discuss their books.
Ticket: $25
Coffee hour 9:45 a.m.
Program 10:30 a.m.
Wellesley College Club
For information call: 781-237-5519

**November 20, 2008**

**Half-Price Note Card Sale**

10:30 a.m. - 1:30 p.m.
Wang Campus Center
Time to Renew?

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history, and, finally, to predict its ecological future.

In an account of her research, Catherine (left) explains that while she used only eleven sources, each one contributed greatly to her paper. Although some Web sites were helpful, the most useful sources were books about the ecology and local history of the region and historical documents only available in hard copy in libraries, including her local Belmont public library. The paper presents the changing ecological facts of the area over 12,000 years, as Belmont evolved from a tundra climate to a game-rich boreal forest that attracted Native Americans before English colonists, farming, and increasing settlement transformed it into the Boston suburb we know today.

The paper's ecological descriptions are creatively interspersed with passages when Catherine writes of her own creative role-playing as a child in her tiny Belmont backyard. It ends with a prediction that perhaps Belmont will become increasingly urban, although she prefers to think of it after many years have passed as “transformed into the wilderness that forever lives on in the imagination of my nine-year-old self.”

Jennifer Schwarzkopf's paper, “A Crooked Mirror for Society,” draws on a large and varied number of resources, both online and in book form. Written as a critical introduction to Thackeray’s Vanity Fair, her paper combines aspects of the satirical novel’s flawed characters, Thackeray’s rather unhappy personal life, the moral failings of society (including class relations and value systems); and the reception of the novel when it was published as compared to more recent times. Jennifer concludes, “There is much to be learned and much to be laughed at in Vanity Fair, but the reader must always remember that Thackeray has another layer than the one we are reading, and that he laughs at us as much as we laugh at his creations.”

Jennifer (right) credits the three college research librarians for invaluable help in finding her many resources and in enabling her to use them to the fullest extent. She believes that her research experience for her paper along with other lessons learned in organizing and writing it “gives me confidence to write a senior honors thesis in the English department next year.”

If the high quality of all 22 papers submitted for the Student Library Research Awards is any indication, the Library’s resources are being well utilized by many of the students. We look forward to supporting the Awards in future years and to reading the papers submitted for 2009.