



The Papers of Anne Whitney:

Scholarship, Classes, and a Crowd-Sourced Transcription Project for Wellesley

Jacqueline Marie Musacchio '89, Chair, Art Department

A significant number of American women artists lived and worked in late nineteenth-century Rome; they were evocatively but dismissively described by Henry James as “that strange sisterhood of American ‘lady sculptors’ who at one time settled upon the seven hills in a white, mar-morean flock.” The poet and sculptor Anne Whitney (1821-1915) was part of artistic, literary, and political circles in her native Massachusetts, and a key member of this community of women artists during her years abroad. Although Whitney’s oeuvre includes statues of Samuel Adams for the United States Capitol building, and Leif Erikson and Charles Sumner for public sites in Boston, few associate these monuments with her name today, and even fewer recognize her role in Rome’s Anglo-American community. But Whitney and her partner, the painter Addy Manning, were abroad from 1867-71 and 1875-76, primarily in Rome but also in Florence and for several months each summer elsewhere in Europe; everywhere they went, they were actively engaged in their adopted cities.

During this period increasingly regular and affordable ships and railways brought Americans to and around Europe. Many were aspiring women artists seeking training and contact with original art that they could not get at home; public collections like the Metropolitan Museum

of Art in New York and the Museum of Fine Arts in Boston were not founded until the 1870s and they had few original objects in their early collections. These women also went abroad to push against social con-



Pulling first year students through the sculpture of Harriet Martineau was a rite of passage until the loss of College Hall to fire in 1914. The statue was completed by Anne Whitney in 1883, and donated to Wellesley College in 1886. Image from 1913 Wellesley College Legenda. (Wellesley College Archives)

strictions; they were informed by texts like Germaine de Staël’s *Corinne* (1807), Elizabeth Barrett Browning’s *Aurora Leigh* (1857), and Nathaniel Hawthorne’s *Marble Faun* (1860), all of which advocated Italy as a destination for independent and creative women. Indeed, the character of Amy in Louisa May Alcott’s *Little Women* (1868), a veiled version

of Alcott’s real painter sister May, stated that she always wanted to “go to Rome, and do fine pictures, and be the best artist in the whole world.”

But this was a fraught time in Italian history. The ongoing tensions of unification, which pitted the papacy against the new secular government and its citizens, resulted in political, economic, and social upheaval on a dramatic scale. Italy’s Ancient and Renaissance past, as well as its complicated present, embedded in both Catholicism and these shifting political circumstances, were often misunderstood by American travelers. Yet life in Italy had distinct advantages for artists and these outweighed – and even allowed them to ignore – the tensions that plagued native Italians. In a letter to her sister in 1871 Whitney wrote, “What your objection...may be to Roman dust, which you wish to see me shake from my feet, I don’t appreciate. It is certain that there is not another city on this earth which gives so much (to me) for so little.”

Whitney’s experience was not unique among this pioneering group of American women artists who lived in, interacted with, and understood Italian art and history. But the documentation about Whitney makes her a particularly valuable case study for women’s art and lives in the nineteenth century. Wellesley’s Archives

A Message From the Co-Chair

Georgia B. Barnhill '66

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Dear Friends,

Once again, summer is over and fall has arrived. The steering committee of the Friends of the Library held its first meeting of the academic year in September and welcomed several new members whom you will meet in the pages of the Newsletter. We also welcomed Ian Graham to his first meeting as co-chair.

Although the love of books and traditional learning probably played a role in bringing us as individuals to membership in the Friends of the Library and to the Steering Committee, there was a palpable sense of excitement around the table as we learned from Ravi Ravishanker, the Chief Information Officer and Associate Dean, about new electronic offerings and services enriching the intellectual lives of students and faculty alike. Take a look at the website for Library and Technology Services and you will see the diversity of activities sponsored by the library. You will find ongoing hands-on workshops that introduce students to electronic resources and how to make the best use of Google. You will read about The American Revolution and the Early Republic, an excellent exhibition of rare books and unique manuscripts from Special Collections that is on display at the Clapp Library this fall. And Katherine Ruffin is offering workshops open to students and staff in the book arts lab on Wednesday afternoons. I envy those who have participated.

Classes from a multitude of disciplines visit Special Collections on a regular basis, keeping Ruth Rogers

and her staff busy. Hearing about Jacqueline Musacchio's class that is transcribing Anne Whitney's Travel Letters (already digitized thanks to FOL support), a project that will eventually be open to all Wellesley alums, made several of us volunteer.

We were intrigued as well to hear about Wellesley's participation in edX. Registering is easy. It is quite fascinating to contemplate how Wellesley's course offerings can circle the globe. There is an ongoing debate about whether online education or distance learning can be equivalent to an education with live class participation and a professor who closely works with students. But offering such excellent instruction with massive electronic support is an intriguing development for the College. As Ravi Ravishanker has noted, "The possibilities are endless and exciting; the challenge is to harmonize the capabilities of the new technology with the academic rigor that is at Wellesley's core." Take a look at this fall's Introduction to Human Evolution taught by Adam Van Arsdale.

Finally, I hope that we will see you at the fall program organized by Leslie Wilson '75, on November 9 at the Concord Free Public Library's William Munroe Special Collections. It promises to be a great opportunity to learn about a great collection and how other libraries support academic research.

Thank you for your continued support of the libraries at Wellesley!

Georgia B. Barnhill '66

ANNE WHITNEY continued from page 1

house approximately four thousand largely unpublished letters to and from Whitney over the course of her long life; almost four hundred of these fragile letters, scrawled on onion-skin paper, document her time abroad. I began to work with these amazingly detailed abroad letters during my research on one of Whitney's contemporaries. This led to my article, "Infesting the Galleries of Europe: The Copyist Emma Conant Church in Paris and Rome," which was published in *Nineteenth-Century Art Worldwide* in 2011 (<http://www.19thc-artworldwide.org>). But I quickly realized how much more there was to do, and I am now writing a book on the lives and art of Whitney and her sister artists abroad.

Crowd-Sourced Transcription

Thanks to the extraordinary assistance and support of Wellesley's Library and Technology Services staff, led by Ian Graham, Director of Library Collections, since Spring 2012 I have taught six independent studies and two seminars on this material. Support from the Friends of the Library allowed us to digitize all of Whitney's abroad letters for easy access for my students, and LTS staff have assisted me in the complexities associated with a curriculum that combines art historical scholarship and a significant amount of digital work. My Fall 2013 seminar, *American Women Artists in Italy: Art, Travel and Gender* (ARTH 380), incorporates relevant readings and discussions as well as explorations of local museums and Wellesley's own Archives, Special Collections, Book Arts Laboratory, and Davis Museum. Students transcribe and annotate Whitney's abroad letters as part of a future online resource that will incorporate digitized letters with ency-

clopedias, maps, timelines, and highlight articles on topics of particular interest to class members. Working with these largely unpublished and unknown letters allows my students to understand women's lives in the past through a particularly rich cache of primary source materials; their articles, which will be published on our future website, will give students the chance to make their own contributions to scholarship.

This is a huge project; Whitney's abroad letters will keep me and my students occupied for the foreseeable future. In the meantime, however, I wanted to find a way to make the rest of Whitney's letters accessible. A growing number of institutions have been releasing unusual materials through digital technology and crowd-sourcing; these projects, which quite literally enlist crowds to work at their leisure transcribing handwritten sources for easier public consumption, provide exciting new opportunities for research and teaching. But even more importantly, they allow anyone interested in a particular topic to access materials that had been previously hidden in archives and libraries. Successful crowd-sourced projects include the New York Public Library's *What's on the Menu?* (<http://menus.nypl.org/>) and the University of Iowa's *DIY History* (<http://diyhistory.lib.uiowa.edu/>), both of which involve the participation of hundreds of volunteers to transcribe everything from menus to Civil War diaries.

With this in mind, my LTS colleagues and I are collaborating to create a crowd-sourced transcription website for Whitney's letters, to be launched to the Wellesley community at Reunion in June 2014. This is a rich topic for Wellesley; Whitney's

family knew the Durants and she herself knew Alice Freeman and George Herbert Palmer, as well as professor Vita Scudder and benefactor Eben Horsford; she taught here for at least a semester and her statue of the English author and feminist Harriet Martineau was a focal point of College Hall before it was destroyed in the 1914 fire. The Davis Museum owns seven of her sculptures, and a painted portrait of Whitney by Elizabeth Bigelow Greene. Thanks to a grant from the Friends of the Library Innovations in Reading & Scholarship Fund, we are digitizing some five hundred letters to pilot this website; I selected a group of correspondents ranging from the personal (Whitney's family), to the more public and recognizable (the artist Harriet Hosmer, the suffragist Caroline Healey Dall, the abolitionist William Lloyd Garrison), to people related to Wellesley's history, all to provide the widest possible insight into Whitney's world. I am confident that fantastic and unexpected discoveries about all aspects of life during Whitney's era will appear as the letters are transcribed. In this pilot stage, Wellesley faculty, staff, students, and alumnae will sign in to access digitized versions of Whitney's letters for transcription and peer review. While I am responsible for the scholarly content of the site, Jenifer Bartle, Wellesley's Manager of Digital Scholarship Initiatives, is tackling the daunting task of website construction and design. I hope many of you will look for announcements about this project in the spring, and attend our talk at Reunion; we are looking forward to engaging the Wellesley community in this hands-on history project and hope you will join us in our efforts to bring Whitney and her world to life!



The American Revolution and The Early Republic: An Exhibit of Manuscripts and Rare Books from Special Collections

Mariana S. Oller, Associate Curator of Special Collections

After an unequivocal experience of the inefficiency of the subsisting federal government, you are called upon to deliberate on a new Constitution for the United States of America. The subject speaks its own importance; comprehending in its consequences nothing less than the existence of the UNION, the safety and welfare of the parts of which it is composed...

Thus Alexander Hamilton addressed the People of the State of New York in October 1787 in his opening paragraph to the First number of *The Federalist*—the most influential work of political philosophy published in the U.S. in the late 18th century, which has retained its relevance and critical importance to the interpreting of the U.S. Constitution until this day. The first serial printing of the U.S. Constitution appeared in the September 1787 issue of *The American Museum*—a publication of the noted Philadelphia printer Mathew Carey. It is currently on view alongside an early edition of *The Federalist* at the Margaret Clapp Library as part of an impressive exhibition of books and manuscripts from Special Collections, entitled “The American Revolution and the Early Republic.”

The materials on display were selected and described by Mariana S. Oller, Associate Curator of Special Collections. Manuscripts range from the 1778 Orderly Book of Colonel Samuel Gerrish’s Massachusetts Regiment to a commission for a cap-



"Surrender of British Standards at Yorktown." From Benson John Lossing, *The Pictorial Field-Book of the Revolution*, Vol. 2. New York: Harper & Brothers, 1860. (Courtesy of Wellesley College Library, Special Collections.)

tain in the British Army signed by King George III. General George Washington’s autograph letter to The Committee on Safety of New York from the spring of 1776 aims to determine, among other things, the extent of the Continental Army Commander-in-Chief’s authority over the New York Militia. Of particular interest are documents relating to Deborah Sampson Gannett, who served in the Revolutionary War disguised as a man. Autograph letters by Thomas Jefferson and Marquis de Lafayette add to the richness and diversity of the display.

Viewers can read the tally of votes for the First U.S. President under the new Constitution as printed on page two of the beautifully preserved copy of the first issue of the

Gazette of the United States, published on April 15, 1789, in New York City. Diaries, memoirs, and travel narratives reveal individual viewpoints from the period of formation of our nation. Historical analyses, political addresses, and sketchbooks register both American and British interpretations of the events during and after the Revolutionary War. The exhibition highlights the wealth of resources that Special Collections has to offer to students and researchers of the American Revolution and the Early Republic. 📖

The exhibition will be on display through December 20, 2013, in the Lobby and Reference Room of the Margaret Clapp Library.

Spotlight on Angie Batson, Resource Sharing Specialist

Diane Speare Triant '68

Anyone who has gone to a library and made a request for a book available only from a neighboring town's collection is familiar with the concept of inter-library loan (ILL). At Wellesley, though, "resource sharing" – a new term for ILL – has reached new dimensions. Angie Batson, who joined the library staff in February, works with several staff members and 17 students to fulfill the borrowing and lending needs of not only the Wellesley community, but academic communities worldwide.

"We are a very busy office," she says. "In an average semester, we borrow about 4,700 books and 1500 articles and lend about 5,400 books and 3,000 articles. We borrow and lend from hundreds of libraries nationally and internationally. We currently belong to four different ILL systems (Rapid, ILLiad, NExpress and WorldCat) and are part of three consortia."

Batson's interest in library work developed when she was a work-study

student at Lesley University assigned to the library circulation desk. Upon graduation, she stayed on for four more years prior to accepting a position at Northeastern University's Snell Library. There, she cultivated and honed her expertise in resource sharing for seven years before coming to Wellesley.

Batson finds that at Clapp Library there is no typical day in the global quest for and exchange of books, journals, DVDs, posters, microfilm, media, e-items, and other research materials. "We've requested everything from foreign newspapers from the 1800's to a current novel on the best-sellers' list," she says. "We've also lent theses and copied and scanned pages from materials in our Archives and Special Collections." One student was seeking a particular article on Latin-American poets before the Spanish civil war period, but written in French. Batson's team tracked it down to – improbably – Germany, locating it in Munich's Bayerische Staats-

bibliothek, the only available source.

In her decade of work in resource sharing, Batson has witnessed an explosion of new options made possible by the digital age.

"The shift to electronic databases and e-materials has added a level of speed and efficiency to the ILL world," she confirms. "Requests are filled much faster [by simply sending] a pdf to the borrower."

While many enjoy the convenience of materials delivered to their computer screens, the time-honored demand for hard-cover books is still thriving. Just ask the Wellesley student who is happily reading J.K. Rowling's popular crime novel, *The Cuckoo's Calling* – a volume she requested that is not in Wellesley's collections. It was recently placed into her hands at Clapp's service desk. 📖



Old Books, New Readers

Ruth R. Rogers, Curator of Special Collections

As many Wellesley students and alumnae know, Special Collections houses the rare and non-circulating books of the Wellesley College Library. One might easily assume from the locked door, the glass-enclosed bookcases, and elegant cherry tables that this corner of Clapp is a quiet place, and that once a book occupies a spot on the shelf, it does not come down from its perch too often. Wrong. Not only do rare books circulate for classes and researchers, there are more added every year.

Thanks to the College's early benefactors, as well as generations of generous faculty, alumnae, and their families, Special Collections has always had endowed funds for the purchase of rare books and limited editions. The cost of many rare books on the antiquarian mar-

ket will always be beyond our budget, but well-timed and strategic purchases are still possible. Thanks to powerful networks of online international booksellers' catalogs, the search for rare book acquisitions is much easier than it used to be in the days of air mailed catalogs.

So which new rare books are purchased and who uses them once they are at Wellesley? The first principle of collecting is: "add to strength." If an institution already owns a good selection of threshold works in the history of science, it makes sense to find books that fill in the gaps. The second principle, besides good condition and documented provenance, is, at least for the Wellesley College Library: "support the curriculum." Supporting the curriculum with relevant rare books brings many rewards and new

scholars in the form of faculty and students to the riches of primary sources. Following is a sampling of recent acquisitions.

Anthropology and evolutionary biology classes taught by Professors Adam Van Arsdale and Emily Buchholtz will be able to see a first edition of a book that until now they have only learned about in theory. It is Georges Cuvier's *Tableau Élémentaire de l'Histoire Naturelle des Animaux*, published in Paris in 1798. Cuvier is important because he is generally credited as the founder of modern paleontology, while simultaneously being a harsh critic of evolution. Professor Buchholtz reacted with delight when she heard that we acquired the book: "I lecture on him every year in comparative

CONTINUED on page 7

Welcome, Co-Chair Ian Graham!

Georgia B. Barnhill '66

When Eileen Hardy, former staff co-chair, retired last spring, Ravi Ravishanker appointed Ian Graham as the co-chair of the committee. Ian's interests in books and literature are many—he graduated from Drew University as an English major with a minor in Russian language and literature. Several years in the world of publishing and a position in archives and special collections at Bowdoin College preceded his enrollment at Syracuse University for his master's degree in library and information science.

He came to the Margaret Clapp Library as an assistant archivist in 2005 and within six years became college archivist and manager of archives, special collections, digital collections, and the book arts program. He became Director of the Library Collections Group in 2013. Ian has served the College in many capacities, including on the Academic Council and as curator of exhibitions in Clapp Library.

Ian graciously answered a few questions about himself for members of the Friends of the Library.

Where did you grow up? I was born in New Jersey and then moved to Kansas when I was 5 years old. We moved back to New Jersey (same town!) the summer before I began seventh grade.

What inspired your love of books? My older brother was learning to read when I was four years old, and I learned how to read while he did. So when I started first grade in Kansas I already knew how to read. When the rest of the class was learning to read,

I went to the library, and as my parents tell the story, spent first grade reading every book in the school library.

Why did you decide to enter the library sciences field? I worked in publishing for several years before moving to Maine. A job in the Bowdoin College Library opened up while I was working at the Admissions Office there, and was able to convince the search committee to take a chance on me. I had a great mentor at Bowdoin who made it very clear that getting a library science degree would be very important to developing a career.

Do you have a vision on how the FOL can assist the library? All libraries continue to go through a tremendous amount of change. The Friends have been extraordinarily engaged and generous through this ongoing process. There is much hard work still ahead of us, as we continue the transition to electronic resources and more engagement with the collections in the curriculum, including connecting the resources into the new areas of digital scholarship. I would like to see the Friends continue to provide support and guidance in these new areas, which includes providing additional financial support for transitioning the collections. In addition, I think it would be a very productive exercise for me to work with the Friends to develop a shared vision of the emerging 'new' Wellesley College Library. 📖

New Steering Committee Members

Betty Febo retired from the Wellesley College Library in June 2011. She held various library positions during her 25 years of service, retiring as Assistant Director of Research Services.

Betty instituted the Student Library Research Awards, an annual contest sponsored by the Friends of the Library. Her interests include auditing Wellesley classes, Pilates, family history, and her 14-month-old grandson. She and her husband Henry have three daughters and live in Holliston, Mass. 📖



Judith Black is Associate Professor Emerita of Art at Wellesley College, where she taught for 23 years, and a photographer. Her work was part of a 1980's wave of photography that revealed how the domestic interior, the lives of children, and the daily habits of the family are filled with meaning and arresting visual interest.

Black served as Director of Studio Art and was instrumental in creating and co-directing the Media Arts and Science program. She also collaborated with Spanish Professor Carlos Ramos to produce a book and exhibit of photographs by Ramon Rius.



She has been actively involved with the Davis Museum and Cultural Center. 📖

Is it time to renew your membership?

You may use the form below and make your check payable to Wellesley College.

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Or, make your gift online at www.wellesley.edu/give, and choose “Friends of the Library” as your gift designation.

Thank you for your continuing support!

READERS continued from page 5

anatomy, as he was the mainstay of the ‘form follows function’ school of anatomy.”

First editions of rare books breathe an aura of time past and capture the moment of the birth of an idea or discovery. But sometimes a later edition is issued with material not present in the first. This is the case with Galileo’s famous *Dialogo... sopra i due massimi Sistemi del Mondo Tolemaico, e Copernicano*. Padua, 1744. Richard French, Dean of the College and Professor of Astronomy, has often shown students our prized first edition of this controversial book, but he was eager for Wellesley to acquire this third edition because it features important additions, such as the first published transcriptions of Galileo’s original manuscript notes. When the *Dialogo* was originally published in 1632, Galileo’s brave defense of the Copernican system was condemned by the Pope. Galileo was sentenced to house arrest, and the book prohibited. A second edition appeared in 1710 under a false imprint, but the third edition is its first lawful publication (112 years later), indicated by the “imprimatur” of the official censor on the last page. Re-

markably, the text of the *Dialogo* itself is preceded by extracts from its condemnation by the Roman Catholic Church and Galileo’s recantation, in Latin.

A 16th century book is among the new acquisitions, intended for a History course. For a new course in the spring of 2014, Sentimental Education in Early Modern Europe, History Professor Simon Grote sought specific early works that deal with the development of humankind’s non-rational capacities—senses, imaginations, memories, and emotions. We were lucky to locate online a copy of a book central to his course, *Congestorium Artificiose Memoriae*, by Johann Horst von Romberch. Though our Venice 1533 edition is not the first, which appeared in 1520, this important early treatise on mnemonics draws on a wide variety of sources, including Quintilian, Petrarch, and Dante. In discussing mental images or symbols of information to be recalled, Romberch offers the reader a section on visual alphabets, in which the images used resemble the shape of letters.

Finally, regarding antiquities, a major 19th century work on the art and architecture of Pompeii was purchased from a Parisian bookseller, in a monu-

mental two-volume folio edition. *Les Ruines de Pompeii dessinées et mesurées pendant les années MDCCCIX, MDCCCX, MDCCCXI* was compiled by François Mazois, an engineer and artist appointed by Queen Caroline of Naples to draw and explore the ruins of the kingdom. Its magnificent engravings include faithfully copied frescoes and mosaics found in public buildings, decorative art, domestic furnishings, and architectural plans of temples, gardens, villas, and baths. The volumes arrived just in time for students in Professor Kimberly Cassibry’s Pompeii course to be the lucky first ones to study it. They had viewed Pompeii images from later published accounts, but these early 19th century engravings are much clearer and closer in time to the actual discovery. The chance to study these historic volumes close-up in their impressive physical form was a thrill. 📖

Special Collections is open by appointment to all researchers with an appropriate topic of study. For more information and hours, please consult our website: <http://www.wellesley.edu/lts/collections/speccoll>.

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Fall Program: The William Munroe Special Collections

Leslie Perrin Wilson '75, Curator of the William Munroe Special Collections

On Saturday, November 9, beginning at 10:30, the Friends of the Wellesley College Library will tour the rich **William Munroe Special Collections** at the **Concord Free Public Library**, a research resource for scholars from across the country and around the globe as well as for area residents.

The program will begin in the Special Collections reading room. Learn about the library's history and view items—including Emerson, Alcott, and Thoreau manuscripts—that reflect the collecting philosophy of the library.

Robert A. Gross, James L. and Shirley A. Draper Professor of Early American History at the University of Connecticut, will speak briefly about what makes collections like Concord's so important for research. As author of the book *The Minutemen*



Emerson Statue in Library, Concord Mass. Sept. 29, 1920. (Photo by Herbert Wendell Gleason)

and Their World and of the forthcoming *The Transcendentalists and Their World*, Professor Gross is thoroughly familiar with Concord's Special Collections.

Then, tour selected works of art on the library's first floor and discuss how art meshes with other holdings

in the Special Collections. After a brief Curator's introduction to the newly opened Special Collections gallery exhibition "The Munroes of Lexington and Concord," explore the display or view other art in the library building.

What does this outing have to do with the Wellesley College Library? Everything! My daily work as Curator of the William Munroe Special Collections draws constantly on the unparalleled liberal arts education provided by Wellesley and the rare learning opportunities I enjoyed as Assistant in Special Collections between 1975 and 1980.

To take the tour, please contact me directly (lwilson@minlib.net; 978-318-3342). Also, please let me know if you would like to reserve a place for lunch at the Colonial Inn following the tour. 📖