

# CIRCUMSPICE

City College Library of The City University of New York

no.64 (n.s.) Spring 2002

## *Elsa Schiaparelli: Fashion and Surrealism*

The Cohen Library Atrium exhibit, *Elsa Schiaparelli: Fashion and Surrealism* explores the relationship between this twentieth-century fashion icon and Surrealism. The exhibit highlights photographs of her dresses and suits taken from volumes in the Archives' Costume Book Collection. Schiaparelli fashion accessories — three vintage hats and three scarves — are part of the exhibit, which incorporates research conducted at the Fashion Institute of Technology Museum and Library, the Condé Nast Library, and The Metropolitan Museum of Art Costume Institute.

Surrealism entails the principles, ideals, or practice of producing fantastic or incongruous imagery in art or literature by means of unnatural juxtapositions and combinations. This movement flourished in Europe between the world wars. It grew principally out of the earlier Dada movement, which before World War I produced works of anti-art that deliberately defied reason. Surrealists intended to express a radical change in how man, the creator of society, thought and perceived reality. Explanations were seldom provided for works created by the movement's practitioners, whether in



Elsa Schiaparelli in Her Showroom.  
F. Kollar/Ministère de la Culture, France

painting, sculpture, photography, poetry, prose, or clothing design.

Schiaparelli produced fashions reflecting a change in women who felt confident in wearing clothes expressing authority with the incorporation of shoulder pads in a suit jacket or with an element of whimsy in a hat shaped like a shoe. She incorporated architectural concepts in her clothing, following the structure of the human skeleton, not the natural curves of the body. Schiaparelli felt a "dress should never fit a body, but train the body to fit the dress."

Schiaparelli's friends and collaborators, including such artists as Salvador Dalí, Jean Cocteau, and Marcel Vertès, influenced her designs. 'Schiap,' as she was known by her friends, incorporated unusual elements into her designs — jacket buttons in the shape of cicada insects, a jacket collar shaped like a bird wing, a dress in the shape of a parachute, or a purse shaped like a

telephone. Her 1936 "desk suit," with pockets like desk drawers sporting drawer-knob buttons and first photographed in a setting reminiscent of a landscape in a Dalí painting, continued to show her incorporation of unexpected, incongruous elements inspired by contemporary artistic themes. Cocteau's line drawings became embroidered decoration on her jackets or evening coats. Vertès painted whimsical graphic designs to advertise Schiaparelli's perfume, "Shocking." These collaborations showed how it was possible for fine art to enhance high fashion.

The exhibit also draws comparisons with her contemporary, Gabrielle "Coco" Chanel, and points out her influence upon contemporary designers such as Yves Saint Laurent and Jean Paul Gaultier. *Elsa Schiaparelli*, curated by Sydney Van Nort and Julio Rosario, is on view through July.

Sydney Van Nort  
svannort@ccny.cuny.edu

### **Diana Birchall speaks on the First Asian American Novelist**

On February 21 the City College Library and the Program in Asian Studies sponsored a reading and talk in the library's Archives by Diana Birchall, granddaughter of Winnifred Eaton who, under her pen name Onoto Watanna, is widely regarded as American's first Asian American novelist. Ms. Birchall read excerpts from her book *Onoto Watanna* (University of Illinois Press, 2001).

A Hollywood screenwriter as well, Winnifred was a fascinating, flamboyant personality. Her granddaughter's talk was filled with anecdotes about her family including her great-grandmother, Grace Eaton, born in Shanghai and kidnapped by a circus at age three. She married

*(Continued on p.7)*





## From The Desk Of The Chief Librarian

### From the Desk of.....

#### And the GOOD News is...

For years now, even decades in some cases, we have bemoaned the fact that our library materials budget buys less and less because it hasn't gotten bigger and inflation has eroded it.

However, during the past two years, the library has dramatically increased its purchasing power without additional dollars in one major area: Serials.

With no additional funding, how can that be?

Well, we have succeeded in forming consortia with other libraries to increase our purchasing power just like you do when you join something like a warehouse club. Sometimes the consortium is four or five libraries, sometimes it's all of CUNY, and in some cases it's even all of SUNY.

Five years ago we received 2600 serials in paper, microform, or CD ROM format. Now, our purchasing patterns have changed so that we get one-third fewer physical pieces. Instead, we get digital content from more than 20 "aggregators." An aggregator is a collecting unit—sometimes that is a journal publisher like the American Chemical Society or Elsevier; sometimes it is a licensor like EBSCO or Lexis-

Nexis which get content from many different publishers.

Things have gotten so complicated that we had to purchase a package called "Serials Solutions" to manage all the titles, and when we sent them our list of consortium purchases, they consolidated them, sending us back our total title list of more than 13,000 serials! You can view that title list at:

[www.ccny.cuny.edu/library/Serials/jnlsIndex.html](http://www.ccny.cuny.edu/library/Serials/jnlsIndex.html).

13,000 is a 500% increase in access to full-text journals and periodicals—providing articles that can be read online, emailed, saved to a disk, or printed out as needed.

Taking two concrete examples [from: [www.ccny.cuny.edu/library/Menu.html](http://www.ccny.cuny.edu/library/Menu.html)] just to add clarity, let's look at Wiley InterScience and ScienceDirect.

1. Wiley InterScience—Two years ago, we received twelve titles from this publisher in paper. When CUNY first put together a group subscription, we swapped the 12 for 70 titles in digital content. This year, when we renewed the subscription, further fine tuning of the agreement got us 102 digital titles. Our per title cost went from \$1500 two years ago to \$147.50 with the latest renewal.

2. ScienceDirect—Elsevier publishes 1100 titles in many, many subject areas, including humanities and social sciences. Two years ago we received 41 of them in paper. The first year SUNY put together a group subscription we swapped the 41 for 750 titles in digital content. This year, when we renewed, that number went up to 965. Just as with Wiley, our per title cost went way down, from \$3531 to \$150.

#### Online Access to Books too!

Certain complete reference works are available digitally on our Web site at: [www.ccny.cuny.edu/library/Menu.html](http://www.ccny.cuny.edu/library/Menu.html)

These include *Grove's Dictionary of Music*, 2nd ed., *Mental Measurements Yearbook*, *Ullmann's Encyclopedia of Industrial Chemistry*, and *WorldMark Yearbook 2001*.

Also, CUNY has purchased electronic access to a core collection of more than 800 book titles from Net Library, which are available through the link above.

I urge you to use these resources and let us know what you think of them. As always, comments, suggestions, and feedback regarding the Library's services are welcome and should be addressed to me by calling x7271, sending email to [prgcc@scisun.sci.ccny.cuny.edu](mailto:prgcc@scisun.sci.ccny.cuny.edu), or by dropping by NAC 5/333 (Cohen Library).

Pamela Gillespie

### Architecture Library Gift

The Landscape Architecture Program of the CCNY School of Architecture, Urban Design, and Landscape Architecture, has donated \$3,000 for the purchase of library books to support the program. The library is delighted to receive this gift during a year of truly anemic budgets and one in which the program will undergo an April accreditation visit by the national Landscape Architecture Accreditation Board.

Architecture Librarian Judy Connorton worked with Elizabeth Grajales, the president of the school's American Society of Landscape Architecture Students, to select books needed by students in the program's classes. Approximately 70 titles were ordered including the just published three-volume reference work *The Encyclopedia of Gardens: History and Design* (Fitzroy Dearborn, 2001).



#### LIBRARY PHONE NUMBERS

Chief Librarian	650-7271
Archives	650-7609
Circulation	650-7155
Reference	650-7611-12
Architecture	650-8768
Music	650-7174
Science/Engineering	650-8246
iMedia	650-6708
Slide Library/Architecture	650-8754
Slide Library/Art	650-7175

## CCNY Masterpiece Exhibited in Venice

**A** CCNY-owned masterpiece by Pierre Puvis de Chavannes, *Children in an Orchard*, is presently on display in an exhibit at the Palazzo Grassi in Venice, Italy. The Palazzo Grassi is one of Venice's premier museums specializing in the ancient, Renaissance, and modern arts.

The exhibit, *Toward Modern Art: from Puvis de Chavannes to Matisse and Picasso*, runs from February 10 to June 16, 2002. Taking a unique approach in examining the roots of modern art, the curator, Professor Serge Lemonine of the Sorbonne and Musee de Orsay, looks not to Impressionism and Manet but to the French artist Pierre de Chavannes (1824-1898) as the founder of Modernism. Besides Matisse and Picasso, artists as diverse as Seurat, Gauguin, Cezanne, Holder, Denis, Vallotton, Maillol, and Munch have all been influenced by Purvis de Chavannes. The exhibit displays over 200 paintings and sculptures from collections across Europe and North America.

*Children in an Orchard* (1885-1889) is an oil painting that depicts a woman and four children gathering fruit. The painting was donated to City College in 1960 by Martin Birnbaum (Class of 1897) and is normally displayed in the president's offices in the Administration Building. The last time the painting was publicly exhibited was in 1994 at the Van Gogh Museum in Amsterdam, the Netherlands.

### Preparing for the Trip

Preparation for this recent voyage of *Children in an Orchard* began in



*Children in an Orchard* by Pierre Puvis de Chavannes

January 2002 when the painting was re-glazed and crated for the journey overseas. In late January Assistant Dean Pamela Gillespie, CCNY's Curator of Artistic Properties, accompanied the painting to Venice. Upon arrival at the Marco Polo Airport, Dean Gillespie and painting were transported by freight boat to the Palazzo Grassi located on the Grand Canal. The next day the painting was removed from its crate and displayed in the beautifully restored eighteenth-century mansion.

### Loan Benefits

When asked what the benefits are



Arrival of the Crate at Palazzo Grassi, Venice.

to the college in loaning the painting, Dean Gillespie stated: "Lending any of the college's paintings for exhibition provides two major benefits. First, the borrower underwrites conservation work which allows us to maintain the painting's

quality. In this case, the museum paid to have the frame reinforced and the plain glass replaced with laminated, non-reflective glass. Second, exhibition credit brings excellent name recognition and distinction to the college."

*Children in an Orchard* will be returning to the CCNY campus in late June 2002, having served once again as City College's ambassador to the international art community.

Rob Laurich  
rlaurich@ccny.cuny.edu

## Library Events 2002 – 2004

*Fashion and Surrealism*  
March 15 - June 5, 2002  
Cohen Library Atrium

**Billy Collins,**  
**Poet Laureate of the United States**  
5<sup>th</sup> Annual William Matthews Memorial  
Reading  
Monday, April 15, 2002

*The Jazz Age in Paris 1914-1940*  
A SITES/ALA/NEH Exhibition  
January 18 - March 6, 2003  
Cohen Library Atrium

*The Artistry of African Currency*  
A SITES Exhibition  
November 6 - December 19, 2004  
Cohen Library Atrium

## Online Government Documents...Here Today, Gone Tomorrow?

Is there an online U.S. government document in your future? Chances are, the answer is "You bet!"

Have you just written the book that's going to get you tenure? Then you probably want to look at the U.S. Copyright Office forms Web page at: [www.loc.gov/copyright/forms](http://www.loc.gov/copyright/forms). Need more time to file this year's federal tax return? Every April 15<sup>th</sup>, I.R.S. form #4868, (Extension of Time to File), is the most sought after piece of paper in any library. Get your very own copy at: [www.irs.gov](http://www.irs.gov). Type 'extension' in the form finder box and download the pdf form.

### A Long - Time Depository

City College has been a Federal Depository for Government Documents since 1884. As with our regular print collection — with the exception of those government documents that do not stand the test of time, are superseded, etc.—the paper government document should be on the shelf when you need it, barring some physical disaster or theft.

However, whether you want to track satellites with NASA, or get a small business loan, or find out how your senator voted on a particular bill, chances are you'll find the information online, as 60 percent of all current U.S. federal documents are now issued in some sort of electronic format. And a growing number of that 60 percent are issued ONLY in electronic format. There's microfiche and CD-ROMs and even a few DVDs, but the most popular electronic format for government documents is the Web.

### Disappearing Docs??

Web pages are notorious though for disappearing, changing, and moving to new servers. If so many current documents are "going electronic," are these documents going to be available in five or ten years, or even next month?

This past December you couldn't get any information online about any of America's national parks. The NPS Web site, indeed practically the entire

Department of the Interior Web site, was shut down by court order on December 5.

Interior is being sued over its management of the American Indian Trust Fund. Their online security was so poor that a number of hackers were able to get into the trust fund's electronic financial records and manipulate them. So a U.S. District Court judge shut down almost all of Interior's Web sites until the agency improved their online security.

It usually doesn't take a court order to change/move/remove a Web page. It happens all the time on government and non-government Web sites alike. Sometimes a new server is installed and the URL changes, or perhaps the person responsible for the site moves/gets promoted/retires.

### Combating the Problem

But all is not gloom and doom as far as accessibility goes in the world of government documents. There are several initiatives that seek to address the "disappearing" electronic documents problem.

I dare say most of us have some old 5 1/2" floppy disks around with stuff on them that we can't get to because our new computer doesn't have a drive that supports these large floppies. Well some older government documents were issued on those big floppies too.

CIC, the Committee on Institutional Cooperation, is an 11-member academic consortium which includes the University of Chicago plus the Big Ten, (Illinois, Indiana, Iowa, Michigan, Michigan State, Minnesota, Northwestern, Ohio State, Penn State, Purdue, and the University of Wisconsin at Madison).

### Floppy Disk Project

The CIC universities cooperate on lots of fronts, but their Government Publications Task Force is of particular interest to this discussion because they have established the Floppy Disk Project. The FDP is an electronic depository where government documents, which

were originally issued on those old floppies, can be found and copied. The project started at Indiana and it resides on its Web site at: [www.indiana.edu/~libgpd/mforms/floppy/floppy.html](http://www.indiana.edu/~libgpd/mforms/floppy/floppy.html).

### The WayBack Machine

Another initiative aimed at Internet sites in general, but which includes government Web sites, is the aptly named WayBack Machine at the Internet Archive. The nonprofit Internet Archive began archiving Web sites in 1996 in conjunction with a group called Alexa Internet. Their intended audience is the academic/scholarly world, but their site is free to anyone. Check them out at: [www.archive.org](http://www.archive.org). To my mind however, the most promising approach to archiving online government sites is the PURL program.

### A Pearl? No, a PURL

A URL (Uniform Record Locator) is a Web page's unique electronic address, but as we all know, a URL can change in a blink of an eye. PURL stands for Permanent Uniform Record Locator. A PURL looks pretty much like a regular URL but it functions like a switching service which links the end user (you) to the Web page you want, wherever that Web page happens to reside. The technical name for such a process is a "permanent HTTP redirect." The practical result for end users is fewer dead links.

PURL providers are responsible for both assigning a unique PURL to a Web site and maintaining a working link between the PURL and a Web site's own URL. If a URL changes, it is the PURL provider's responsibility to correct the link.

While anyone can become a PURL provider, the Government Printing Office (GPO) is a major user of the PURL system. A number of current online government documents are being assigned PURLs, which means you will be able to find those documents in the future, on whatever server they actually reside.

*(Continued on p.7)*

## From the Information Desk...

"I'm looking for information about Elizabeth Inness-Brown." "I want to write about gender identity issues in Shakespeare's plays." "Where can I find criticism on August Wilson?" "Where is your stapler?" These literary questions can all be answered using the vast collection of the Gale Literary Series located in the Cohen Reference Biographies Section. (Alright, the last question was a trick. It is, however, our most frequently asked question!)

The Gale Literary Series is not one particular title, but a large collection of many diverse titles that supply two major types of information, biographical and criticism of literary works. Some of the titles owned at City College include: *Contemporary Authors*, *Dictionary of*

*Literary Biography*, *Short Story Criticism*, *Poetry Criticism*, *Drama Criticism*, *Shakespearean Criticism*, *Contemporary Black Biography*, *Contemporary Theatre, Film & Television*, and *Something About the Author*. Depending on your question, one of these titles will lead you to a wealth of materials on your topic.

Where to go for information on Elizabeth Inness-Brown? *Contemporary Authors* will supply your answer. How do you answer the question of gender identity issues in Shakespeare's plays? The cumulative topic index in *Shakespearean Criticism* has an entry "Gender Identity and Issues." Finally, the information on August Wilson, although presented in many Gale Literary titles, is best represented in *Drama Criticism*.

For those electronically inclined, the Gale Literary Series is also available online through the City College Library home page at [www.ccnycunyu.edu/library/Menu.html](http://www.ccnycunyu.edu/library/Menu.html). A search of August Wilson under 'author search' in this database will access full-text biographies, literary criticism, articles and work overviews, bibliographies, additional Web resources, literary-historical timelines, and the *MLA International Bibliography*. The results of a search on Elizabeth Inness-Brown include not only information in print, but also an update on the author that told of the 2002 publication of her latest work, *Burning Marguerite*. A search of 'Shakespeare and gender' under 'keyword search' will supply information to the user not only in *Shakespearean Criticism*, but also in additional Web resources and the *MLA International Bibliography*.

While reviewing these resources, the question arises, which resource is better—paper or electronic? I admit a bias toward the electronic version. Its links to additional resources and databases along with its availability from home make for a wonderful tool. The paper series, however, is certainly also a vital tool. The detail of titles like *Contemporary Theatre, Film & Television* and *Dictionary of Literary Biography* is especially attractive for extensive research. The best approach is to try both paper and electronic versions to decide which best serves your research needs.

Rob Laurich  
rlaurich@ccny.cuny.edu



## Assistive Technologies Workshop

The library held a two-hour workshop on February 22 to familiarize CCNY librarians with the resources of its Assistive Technology Lab (ATL) located on the Cohen Library's third floor, room 3/302. The lab is available to students, faculty, and staff with disabilities.

Chief of Public Services Rick Uttich provided the group with general information on the legality of ADA compliance on the part of the library. He emphasized, however, that the library is driven by the desire to provide the best library services possible to library patrons with disabilities and not merely by the requirement of legal compliance.

Mounir Khalil is the library's Coordinator of Services for the Disabled and is responsible for teaching bibliographic skills to students with disabilities. He introduced Jean Davis, CCNY's Affirmative Action & ADA Compliance Officer, and Laura Farres from the college's Office of Student Disability Services (SDS). Faculty and staff with disabilities deal directly with Ms. Davis' office.

Ms. Davis, an attorney, gave the historical perspective on disability legislation and noted that the college has to think "out of the box" to best meet the needs of those in the college community

(Continued on p. 6)

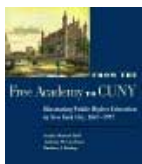


### Support the CCNY Libraries every time you shop at Amazon.com!



Whenever you have the urge for some e-commerce, click on the Amazon.com button located on the lower left hand corner of the Libraries' web site:  
[www.ccnycunyu.edu/library/](http://www.ccnycunyu.edu/library/)

Amazon.com will donate 5% of your purchase to the CCNY Libraries every time you use this link.



The CCNY Libraries recommend two titles in particular:

- ◆ From the *Free Academy to CUNY* by Sandra Shoick Roff, Anthony Cucchiara and Barbara Dunlap
- ◆ *Appointment Denied: The Inquisition of Bertrand Russell* by Thom Weidlich

Both titles deal with the fascinating history of City College and are highly recommended.

Amazon.com will donate 15% of purchases made of these titles when you use our links.

Assisted Tech...

(Continued from p. 5)

with disabilities. Ms. Farres described some of the services offered to the 150 students registered with SDS. She added that there may be another 100 or so students who choose not to register but still need services on campus. While City's program for students with disabilities is relatively small compared to those at Queens or at Hunter, which has the largest program, Mr. Uttich noted that the library's ATL is one of the best equipped in CUNY, with technology comparable to that in other major U.S. academic libraries.

Mr. Uttich reviewed specific user policies for the ATL that are described on that lab's home page at: [www.ccnycunyu.edu/library/assistive.html](http://www.ccnycunyu.edu/library/assistive.html). Students asking to use the lab must bring to the Cohen Library Reserve Desk a letter from the SDS indicating that they have been trained on the SDS's computer software and hardware and are capable of using the library's lab without supervision. Those not so trained must be accompanied by trained library staff if available or must make an appointment when they are available.

Concluding the program, the library's ATL staff assistants Joe Ciccone and Tony Mirabella demonstrated several programs available on the lab's computers: Dragon NaturallySpeaking, a speech recognition program which enables the user's spoken words to be input into a Word document; ZoomText, a text enlargement program capable of working with all programs in the Windows environment as well as with the Web; JAWS, a screen reader program for Web text and Word documents; and Kurzweil 1000 a scanning, reading, and writing software program for blind or visually impaired users.

## Library Book Sale Thursday, April 11, 2002

10 a.m. - 4 p.m.  
NAC Rotunda

## iMEDIA Column : A Beautiful Room

I'm dreaming of a beautiful room. I walk into the room. It is a classroom. My laptop light, wireless, glows bright. I am connected. I start up. I am projected. Then I awake. I am dejected. But you have to have a vision, before you can television.

People now refer to a technology-equipped classroom as a "smart" room. I set my standards higher. I think "a normal classroom" will be so equipped. In the center of the ceiling is (1) a wireless access point and (2) an IP video/data projector. The ceiling also has (3) small flush mounted mics/speakers every six feet and (4) small IP robotic cameras mounted on the walls.

(1) **The wireless access point** provides Internet connectivity to all with wireless equipped laptops. This capability supports a changing academic standard; to be competitive with other universities, one must offer visible technology to attract students. Ubiquitous wireless access is visible, relatively inexpensive, and allows for a change in classroom pedagogy to allow students to access and share information during the class. This approach supports the Socratic method of teaching in a way that Socrates never imagined. Ubiquitous wireless access also moves information out of the library so that electronic research can be done anywhere on campus, inside or outside buildings. It also moves non-academic computing functions into more appropriate venues, freeing up previously dedicated "academic computing" space.

(2) **The IP video/data projector** provides a high-resolution, bright, large-screen projected image from your videotape, DVD, or computer monitor. The IP designation signifies that this projector has an "Internet Protocol" address assigned to it, making it another resource on our intranet, like a networked printer would be. The projector is also a "computer," running Microsoft Windows CE, that supports the Microsoft Internet Explorer Web browser. Web pages can be displayed without a computer connected to the projector, and most

other networked sources can be accessed directly from the projector with a wireless controller. If these projectors have a wireless card installed, I could walk into the classroom with my battery-operated laptop also equipped with a wireless card, and be connected to the Internet and projector instantly.

(3) **The ceiling mic/speakers** will support sound amplification and sound reinforcement. What's the difference? Amplification is used with pre-recorded sources and can be loud. Reinforcement is used with live sources, such as a lecturer or a videoconference speaker, and must be lower in volume to prevent audio feedback from occurring. The multiple ceiling speakers keep the sound close to all the listeners, so the volume can be lower and more intelligible. The ceiling mic/speaker combination allows any student to speak and be recorded or transmitted to remote sites for distance learning.

(4) **The small robotic cameras** allow any room to be a "television studio," either to record classes/events that are held there or to videoconference or stream the video to remote sites. The cameras are IP addressable. That means that the cameras send their video over the data network to be seen or recorded at remote sites, and are also controllable by remote sites through a Web interface. The camera operator can be controlling all cameras from their local laptop computer. Conversely, any remote site can control them.

This is not just a dream. iMEDIA has two IP projectors now and will be adding more. Our videoconference room uses a multiple ceiling mic/speaker system to improve intelligibility in videoconferencing. We are currently testing wireless access points and robotic cameras.

Watch this space for future developments.

Jeffrey Clapp  
Jeffrey@ccny.cuny.edu

## The Library is Looking For ...

### Items Documenting the History of CCNY for the Archives

- ◆ Murad Tobacco Silks with C.C.N.Y. pennant, CCNY athlete, etc., ca.1910-1930
- ◆ 1940s, 1950s and 1960s Lewisohn Stadium Concert Programs
- ◆ Color and Black & White postcards with views of CCNY
- ◆ Programs from CCNY sporting events, all decades
- ◆ Course syllabi, lecture notes, & bluebooks for CCNY courses in all disciplines, any year
- ◆ Photographs of events on campus, sports, and other college views

### Financial Support for Library Exhibits

- ◆ Hosting of the Smithsonian **Jazz Age in Paris** exhibit, January 18-March 26, 2003. **\$2,825.**
- ◆ Hosting of the Smithsonian **Artistry of African Currency** exhibit, November 6-December 19, 2004. **\$1,800.**

### ... and for the Purchase of Reference Works

- ◆ *American Men and Women of Science*. Bowker, 2002. **\$850.**
- ◆ *The collected works of Johann Christian Bach: Thematic catalogue and music supplement*. Compiled by Ernest Warburton. Garland, 1999. **\$295.**
- ◆ *World Architecture*. Series editor, Kenneth Frampton. Springer-Verlag, 2001-2005. Ten volumes. **\$950.**

To donate items or money (any amount appreciated), please contact:

**Pamela Gillespie, Chief Librarian (212) 650-7271 [prgcc@scisun.sci.cny.cuny.edu](mailto:prgcc@scisun.sci.cny.cuny.edu)**

Online Government... (Continued from p. 4)

### Easier Access to Online Docs

Those of you who use the Web version of the CUNY PLUS catalog in your offices or at home may have begun to notice that some of the newer government document records now include a live link to the electronic version of the document. In the last several years it has been possible to add a field to a cataloging record (for the technically minded, it's the 856 field), which contains the document's URL/ PURL. Not all U.S. government documents have electronic versions, but it is a growing trend.

Research is supported by access to resources and not just current ones. The above initiatives can only add electronic arrows to your scholarly quiver.

Grace-Ellen McCrann  
[gemscoot@yahoo.com](mailto:gemscoot@yahoo.com)

Diana Birchall... (Continued from p. 1)

Englishman Edward Eaton, and they soon moved to Montreal where Winnifred was born in 1875, one of 14 children.

Despite being half Chinese, Onoto wrote most of her novels, including one of her most famous, *The Japanese Nightingale*, about Japanese characters. This literary device along with her Japanese pen name produced the deliberate impression that she was half Japanese. Winnifred's elder sister Edith became a famous writer in her own right, adopting the pen name Sui Sin Far. Unlike Winnifred, however, Edith wrote stories of Chinese immigrants. She is considered the mother of Asian American fiction, a title arising in great part from the publication of her collection of short stories, *Mrs. Spring Fragrance*.

Birchall's book portrays an amazing woman who "had always secretly

believed there were strains of genius somewhere hidden in me. I had always lived in a little dream world of my own, wherein, beautiful and courted I moved among the elect of the earth." This bold writer's life was lived along these lines.

Winnifred went on to have a Hollywood screenwriting career before she retired as a wealthy society woman to Calgary, Alberta where she settled with her rancher husband with whom she reconciled in her middle years.

**(Editor's note:** Professor Cline noted that this brief write-up could not do justice to what he described as a "magical talk." Keep your eyes open for equally magical talks and readings sponsored by the library.)

Herman Cline  
[hcline@acis32.admin.cny.cuny.edu](mailto:hcline@acis32.admin.cny.cuny.edu)

# The Friends of the City College Library

and

## The CCNY English Department

cordially invite you to the

# 5<sup>th</sup> Annual William Matthews Memorial Reading

featuring

## Billy Collins

Poet Laureate of the United States



### Monday, April 15, 5 p.m.

**Billy Collins**, Guggenheim Fellow, NPR contributor, New York Public Library 'Literary Lion,' and incomparably popular performer of his own good works, has published six collections of poetry, including *Sailing Alone Around the Room*, *Questions About Angels*, *The Art of Drowning*, and *Picnic, Lightning*. His children's book, *Daddy's Little Boy*, has just been published. He teaches at Lehman College.

**Reception and book signing to follow.**

## Cohen Library Atrium

North Academic Center

The City College, Convent Avenue at 138<sup>th</sup> Street, New York, NY 10031

***This event is free and open to the public. Reservations a must!***

**For reservations, please contact the Chief Librarian's Office at 212-650-7271.**

**This event is made possible with the support of the Simon H. Rifkind Center for the Humanities and the Arts at CCNY.**

CIRCUMSPICE is published by  
The City College Library, The City  
College of New York/CUNY  
138th Street and Convent Avenue  
NY, NY 10031  
Editor: Professor Judy Connorton  
jconnorton@ccny.cuny.edu  
Production: Nilda Sanchez & Rodolfo Leyton  
ISSN 0069-4215