



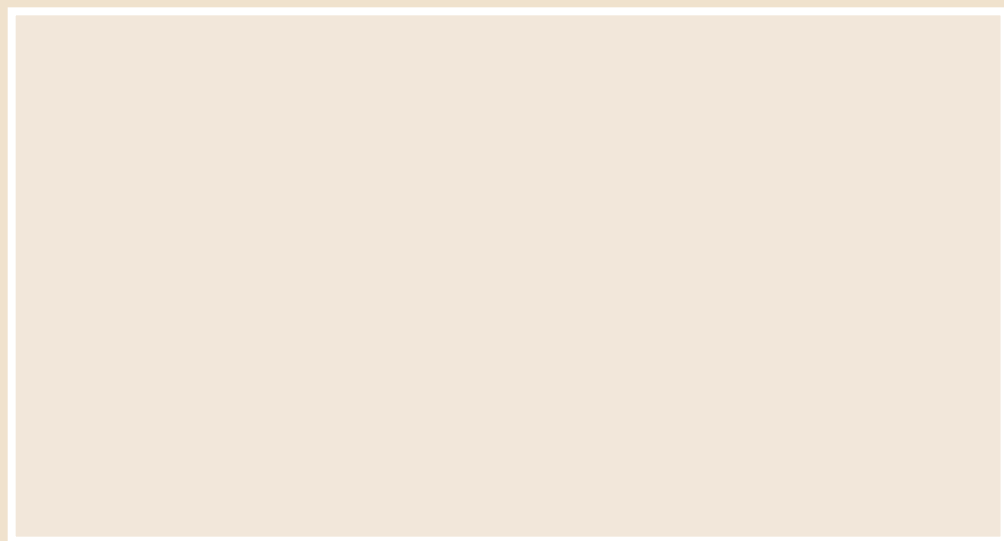
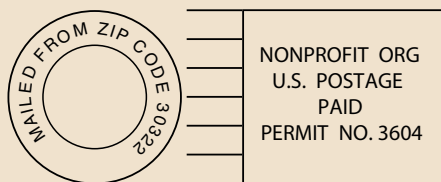
Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

fall 2007 volume 1, number 2



Manuscript, Archives & Rare Book Library
Robert W. Woodruff Library, Emory University
540 Asbury Circle
Atlanta, Georgia 30322



Rev. James K. Black

GRAND UNITED ORDER OF ODD-FELLOWS CHART.

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- 4 "A Fine Excess": A Three-Day Celebration of Poetry
- 5-6 Black Print Culture by Randall K. Burkett
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Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

TO SUBSCRIBE, CONTACT:

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Additional information about MARBL's holdings, research services, and special events can be found on the web at <http://marbl.library.emory.edu>.

HOURS

Fall Semester:
 Monday–Friday 8:30a–5:30p, Saturday 9:00a–5:30p
 EXCEPTIONS for holidays and special events

Front cover:
 The 1881 Currier & Ives lithograph was created for African American members of the Grand Order of Odd-Fellows, established in the United States in 1843.

Back cover:
 [Left] The delegate pin (ca. 1933), created for a National Baptist Convention annual meeting, depicts a proposed national theological seminary that was never constructed.

[Right] Amos P. Kennedy Jr. designed and printed the book *African Proverbs* in 2001. MARBL seeks to collect his work comprehensively.



LETTER FROM THE DIRECTOR

Each time a MARBL collection makes news, I am asked what one must do to see the collection. The question comes up so often, I have ceased being surprised by it. "Can I come to the library and read the Flannery O'Connor letters?" one recent telephone caller entreated. "Do I just show up or do I need to announce my coming?" "Can anyone visit?" "Can I?"

Special collections libraries still struggle against those old-fashioned notions of privilege that Walter Melion writes about elsewhere in this issue of MARBL. As he notes, special collections "were once presumed to be the purview of connoisseurs." They were thought of as private sanctums where a select few —by virtue of class or after years of specialized training—were granted entry.

In fact, Emory acquires research collections such as the Black Print Culture collections featured in this issue of MARBL or the recently opened Flannery O'Connor letters in order for them to be used. These are not treasures to be locked behind closed doors but research collections with real work to do.

On any given day, MARBL's reading room may be occupied by a visiting scholar from Britain, a professor from another university, a graduate student conducting research for a dissertation, or an Emory undergraduate working on a class assignment using primary materials. You also will find here independent scholars, amateur historians, Civil War buffs, filmmakers in search of historical images, and journalists. If there is a common denominator, it is simply curiosity about the stories these collections have to tell.

More than 700 researchers work with MARBL's collections each year, often spending days or weeks in the library's reading room. Still more have their questions answered by MARBL's research services staff. Of that number, approximately half are from Emory; the other half come from other universities or from the wider community.

May one see the collections? "Yes" is emphatically the answer to that question. &

Stephen Enniss
 Director



BOBBY JONES

AMONG MARBL'S MOST RECENT ACQUISITIONS is a rare set of three "flip-books" featuring golf legend and Emory alumnus Bobby Jones. The visual effect is a moving image of Bobby Jones demonstrating his championship style. This series of three flip-books, published by Flicker Productions in the 1920s, was issued by Harrods in London as a store promotion. Jones demonstrates "Drive and Mashie," "Brassie and Iron Shots," "Out of the Rough," and "Putt." ("Mashie" is a term for a middle-distance iron, and "Brassie" refers to a club with a wooden head and a brass-plated sole.) &

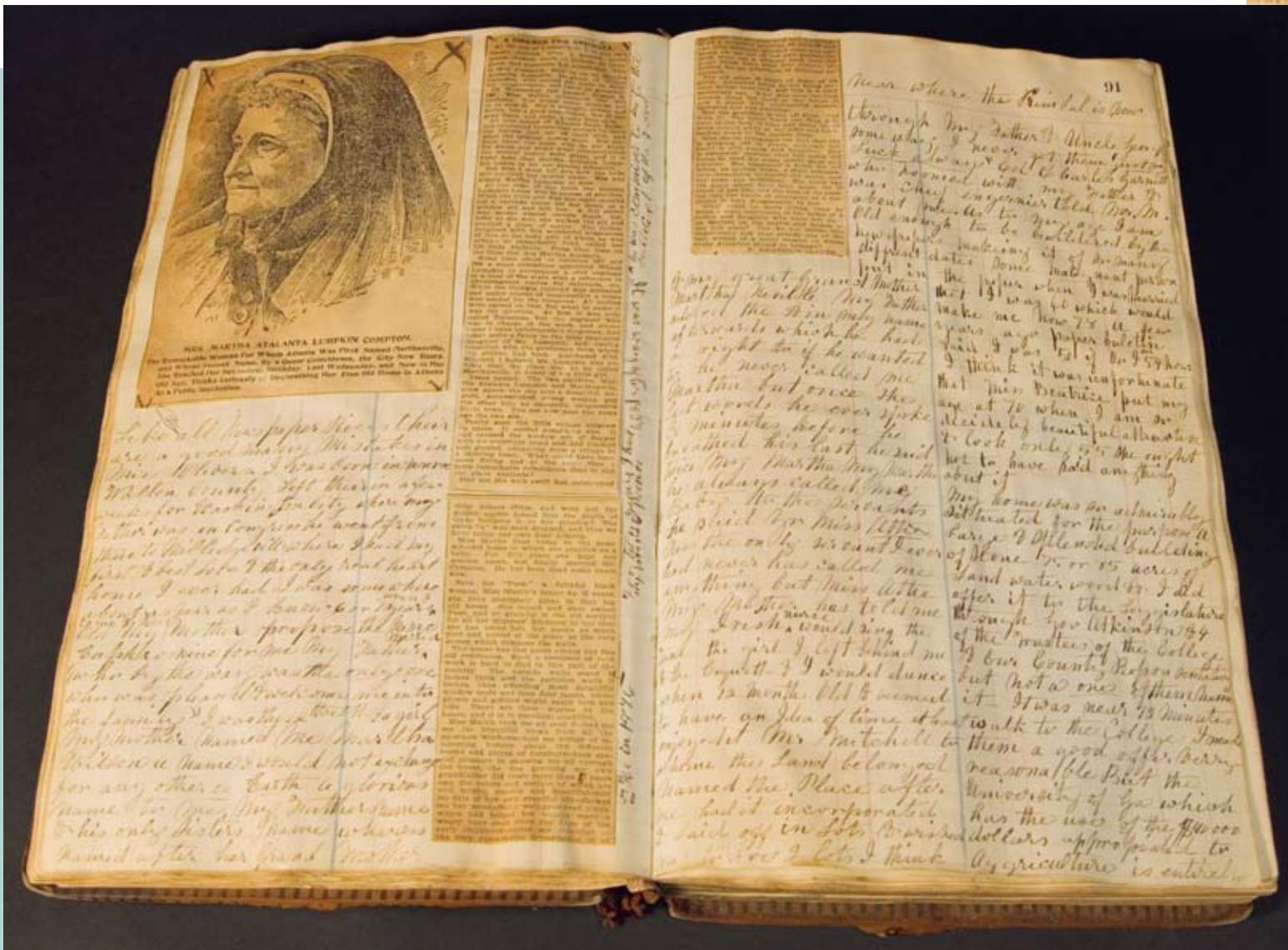
LIFE IN ANTEBELLUM GEORGIA

IN 1843, BEFORE THE FUTURE CITY OF ATLANTA WAS EVEN KNOWN as such, the residents of the community surrounding the terminus of the Georgia Railroad realized their little settlement needed a proper name, one worthy of the growing community situated at this strategic rail junction. When former governor Wilson Lumpkin visited that year, the residents decided to honor his daughter, Martha, by naming the budding town Marthasville. The name formally was adopted by the state general assembly on December 2, and the new town was known as Marthasville for the next four years, until 1847, when it was renamed Atlanta.

Among MARBL's most recent acquisitions is a set of commonplace books compiled by Martha Lumpkin that offers a glimpse of life in Georgia in the mid-nineteenth century and a peek at the early history of Atlanta.

Martha Lumpkin filled these books with clippings, letters, poems, inspirational quotes, and other items that held special meaning for her. She also cut out the signatures from the letters of her father's correspondents and, as was the custom of the day, pasted these autographs into the albums. Sprinkled throughout are the names of Georgia's political elite, including governors, congressmen, judges, and merchants. Under the heading "Some of Father's Best Friends," she pasted the signature of President Andrew Jackson, a close political ally of her father in the removal of the Cherokee Indians from Georgia land.

Martha Lumpkin's commonplace books are a welcome addition to Emory's strong collections of primary source material documenting the history of Atlanta.



"A FINE EXCESS"

A THREE-DAY CELEBRATION OF POETRY AT EMORY UNIVERSITY

APRIL 2-4, 2008

IN APRIL, NATIONAL POETRY MONTH, the Emory Libraries will host a three-day celebration of poetry that will bring to Atlanta some of our finest contemporary American poets for a series of readings and conversations on poets and poetry.

Among the distinguished participants will be two former U.S. poet laureates: Richard Wilbur and Mark Strand, as well as W. D. Snodgrass, Mary Jo Salter, J. D. McClatchy, and nine other poets published by the Waywiser Press. Dana Gioia, poet and chair of the National Endowment for the Arts, will be on hand to open the proceedings. In addition to readings, the program also will include a number of live interviews inspired by the Waywiser Press's "Between the Lines" series. The two past winners of the Anthony Hecht Poetry Prize, Morri Creech and Erica Dawson, will read as well.

"Poetry should please by a fine excess and not by singularity. It should strike the reader as a wording of his own highest thoughts, and appear almost as a remembrance."— John Keats

This three-day series of events will coincide with the exhibition "Democratic Vistas: Exploring the Raymond Danowski Poetry Library," curated by Kevin Young. The 75,000-volume Raymond Danowski Poetry Library was given to Emory by the Poets Trust in 2003 and is believed to be the largest such collection ever assembled by an individual collector.



[Left and above]

In these recently acquired commonplace books, Martha Lumpkin recalls the circumstances of how the terminus of the Georgia Railroad came to be called "Marthasville" in her honor. Four years later the town was rechristened "Atlanta."

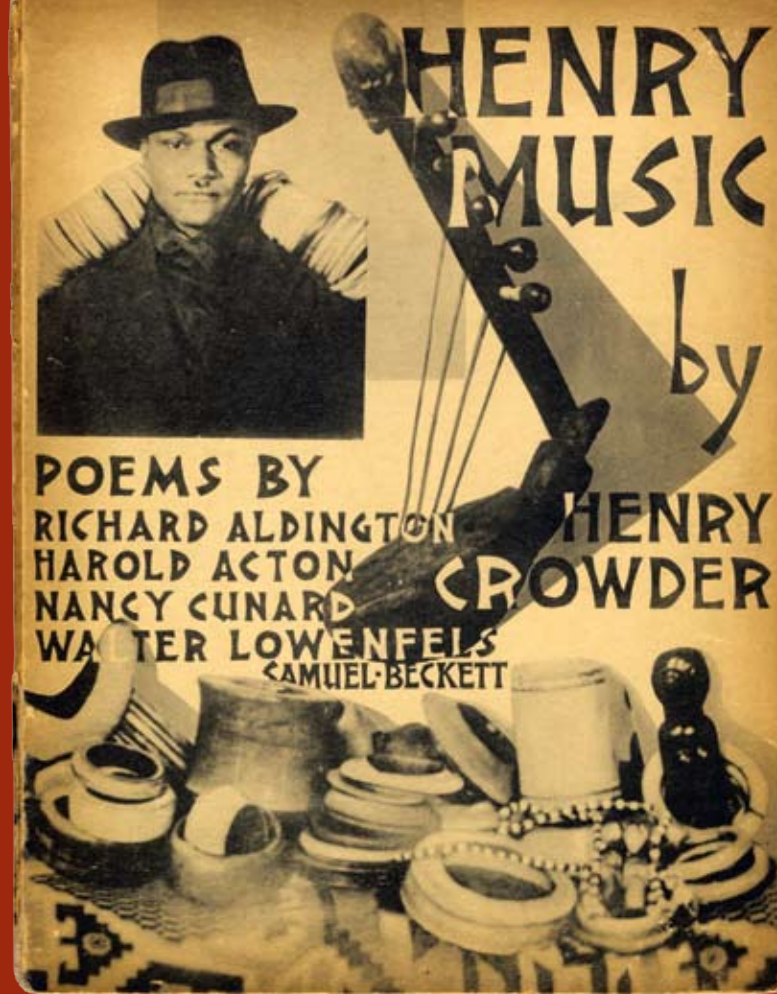
[Right]

Former U.S. Poet Laureate Richard Wilbur will visit Emory as part of a three-day celebration of poetry.

BLACK PRINT CULTURE

AT EMORY UNIVERSITY

Randall K. Burkett, Curator of African American Collections



FOR THE PAST TEN YEARS, MARBL HAS DEVOTED CONSIDERABLE ENERGY to the acquisition of unique and rare materials related to African American history and culture. One principal collecting focus is black print culture—the world of print material created by and for, and often published within, the African American community. Especially for the nineteenth century, orality has been regarded as the principal form of African American cultural expression and production. However, there is a considerable tradition of printed material that begins in the late-eighteenth century and expanded throughout the nineteenth century. By the beginning of the last century, hundreds—if not thousands—of journalists, writers, publishers, and printers were producing millions of pieces of literature annually, from religious tracts, poetry, children’s books, and novels to newspapers, periodicals, organizational reports, and reference books.

Emory now has an extraordinary array of black print culture. Items range from one of the early black-published pamphlets, David Ruggles’s antislavery tract “*Extinguisher*” *Extinguished!* (1834) to hundreds of volumes of poetry and political

“I have worked in virtually every major special collection of African American writing—that includes libraries at Yale, Harvard, and Princeton, the Moorland-Spingarn, and the Schomburg. Once I really had to. Today, I start and often stay with MARBL. The collection astonishes and energizes me. I generally find what I need and want and what I didn’t even know I needed until I saw it listed. From Phillis Wheatley’s poetry in chapbooks to the items associated with black print culture, there is nowhere that has as extensive a collection of the black press from its beginnings until now. I also like the fact that our collection attracts other scholars—with whom I then get to meet and consult—and that the staff is so helpful and encouraging to my students, undergraduate and graduate. This collection has impacted my research agenda and is one reason I stay at Emory and encourage others to come.”

—Frances Smith Foster, Charles Howard Candler Professor of English and Women’s Studies, Emory University

pamphlets published during the Black Arts Movement by Broadside Press, Third World Press, and dozens of others beginning in the 1960s. Emory’s collection includes the first black-authored, black-published, and black-printed book—Robert Benjamin Lewis’s *Light and Truth* (1844, 1849)—and books illustrated by African American artists, such as Henry Bibb’s *Narrative of the Life of Henry Bibb* (1849), with a frontispiece by the prominent African American engraver Patrick H. Reason. Emory holds the only known bound volumes of the Washington, D.C., newspaper *Colored American*, published in the late 1890s and early years of the twentieth century. Also resident here is one of two known copies of Frederick Douglass’s *Narrative* (1847) that bears the cover imprint, “Rochester: Printed at the North Star Office” (1848).

Emory holds an extensive collection of African American broadsides (single sheets printed on one side only) and a distinguished collection of rare and unique African American periodicals. Emory’s librarians collect bookplates of African American

collectors, bookmarks, and print ephemera. We also preserve “palm cards” (an intermediary between the nineteenth-century *cartes de visite* and twentieth-century calling cards), church and funeral home fans, funeral programs, posters, and charts. We have acquired African American almanacs, printed ribbons and pins, sheet music, calendars, programs, newsletters, and even tickets used to admit the holder to quadrennial church conferences.

The richness of these holdings will allow scholars to re-examine notions about African American cultural production in the nineteenth and twentieth centuries. They offer fertile ground for rethinking issues of literacy, entrepreneurship, political advocacy, and religious belief. The freedom to publish entailed the freedom to advocate for oneself and one’s group in an unmediated fashion, uncontrolled by white political social, economic, or cultural structures. In short, Emory’s holdings of rare African American publications offer a unique and growing source for the study of the African American experience in all its diversity. &



[Top to bottom] *Henry-Music* by Henry Crowder, cover illustration by Man Ray (Paris: Hours Press, 1930). The “epaulets” on Crowder’s shoulders are bracelets on the arms of his lover, Nancy Cunard. Palm card: “Come on Sinners, Give Up!” by Rev. J. L. Henry.

Certificate (ca. 1895) signed by Amanda Smith, used to raise funds for the orphanage she established in Harvey, Illinois.

[Next page] Dust jacket for Carter G. Woodson’s *The Negro Professional Man and the Community* (1934).

THE SOUNDS OF MUSIC AT EMORY COLLEGE

WHEN EMORY COLLEGE WAS CHARTERED IN 1836 AT OXFORD, GEORGIA, instruction in any aspect of the arts was still many years in the future. Candidates for admission in 1845 were examined only in Greek, Latin, arithmetic, and algebra. Music, however, was in evidence in that same year, as documented in a Commencement program that lists six musical interludes interspersed among the twelve student orations and the address by College President Augustus Baldwin Longstreet.

What about other facets of the arts in the early decades of Emory College? There was no mention in the nineteenth-century records of the study of art history or of the experience of studio art, but there are references to a college museum. In a section titled “The Museum,” the college catalog for 1876–1877 provided this description: “The Mineral Cabinet is very large, containing several thousand specimens. . . . We solicit the co-operation of our friends in bringing together a still larger and more perfect collection of mineralogical and other specimens that may be useful in the study of Natural Science and Natural History.”

Similarly there was no mention of theatrical productions in those early years. Although the study of literature eventually found its way into the college curriculum, the customs of the Methodist Church and the rules of Emory College did not allow dramatic performances. Creativity was not discouraged, however; and in 1886, the students of the college began publishing the *Emory Phoenix*. Serving both news and literary purposes, the magazine included essays, poems, and other writings by Emory students. The *Phoenix* is also known for launching the tradition of Dooley, a skeleton long known as “the immortal spirit of Emory.”

Music continued to be the most recognizable and enduring evidence of the arts in the college throughout the nineteenth and early twentieth centuries. In 1877 R. M. McIntosh joined the Emory faculty. He had collaborated with President Atticus Haygood on Sunday School songbooks for the Methodist Church, and the Board of Trustees elected him to the newly created chair of vocal music. Thus began a decade of change in the college curriculum that also saw the addition of courses in bookkeeping, telegraphy, technology, and law. Most students in the School of Vocal Music paid additional fees ranging from \$3.00 to \$15.00. Those planning to teach music could pursue

a course of Normal Instruction, and those preparing for the Christian ministry were allowed to pay reduced fees. The college catalog for 1877–1878 observed, “The experiment of introducing Vocal Music into a Male College has given great satisfaction to the Management and patrons of this Institution.”

During these years, music remained a regular part of college events. In July 1879 Commencement included a “Grand Concert of Vocal and Instrumental Music,” with twenty selections presented by individuals, duets, and quartets. Performers were members of the graduating class, faculty members, and “young ladies of the community.” In 1882 a “Commencement Concert” by the college classes included selections from opera. A college orchestra is first mentioned in the *Phoenix* in February 1887. The first photograph of an Emory Glee Club appeared in the 1893 yearbook, the *Zodiac*. Traveling in two mule-drawn wagons, that group made its first—and perhaps only—tour to Newborn, Georgia. Even as there was growth in these extracurricular musical activities, the School of Vocal Music ceased operation, appearing for the last time in the college catalog for 1893–1894.

A new musical tradition emerged in the 1890s when class yells, marches, and songs became a part of the college scene. Songs were an especially important part of an annual Arbor Day celebration planned by the senior class. With elaborate, engraved invitations summoning students, family, and friends, the occasion usually included an address by the class president and presentations of the class history, prophecy, poem, and song. The climax of the event was the planting of the class tree, and a favorite prank was for another class to steal the senior tree from its hiding place on the night before Arbor Day. It appears that other senior class secrets were subject to theft as well. The history of the senior class printed in the 1896 yearbook told this story:

“During our junior year, we attempted, both by precept and example, to put down a semi-barbaric custom which has been the direct cause of many a missed lesson and of bitter and even malignant rivalry between classes. This was the habit followed by the Juniors each successive year of attempting to procure the Senior song. To accomplish this end men have sacrificed every principle of right and justice. The breaking open of trunks and pilfering their contents, the rifling of men’s pockets while they slept, are but fair examples of the deeds that have been committed under the guise of a college precedent. Instead of following the good example set for them last year, that aggregation of men [the junior class] followed with reckless abandon all the pernicious practices which have sprung from this custom. They succeeded in obtaining what they thought was our only song. But on Arbor Day, after the rendition of the regular Senior song, when, in response to an encore, we gave them another song entirely different as to words and music, they were dumfounded.”

Wednesday Evening, 8:30 O’Clock, June 30, 1880.

GRAND CONCERT OF VOCAL AND INSTRUMENTAL MUSIC.

“The Emory College March” from 1896 can be found in the Emory Archives, suggesting that at least some of the music produced by the graduating class of 1896 survived to be published for graduates, alumni, and friends.

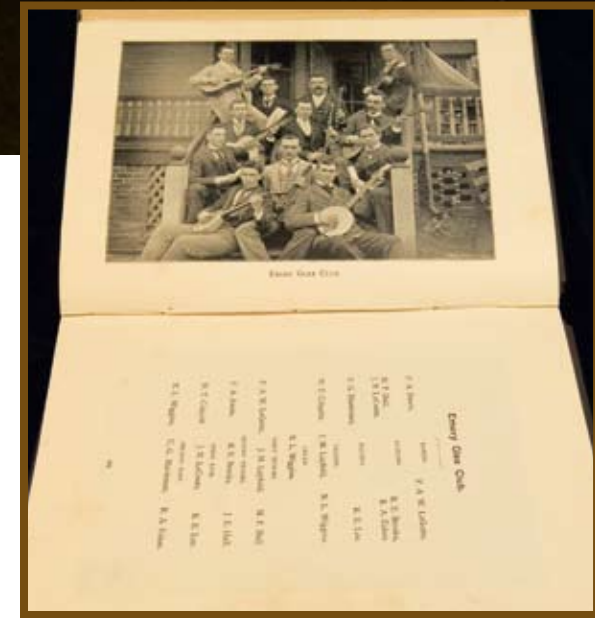
The Glee Club remained active from 1893 until 1912. There was no organized Glee Club when Emory University was chartered in 1915, but the tradition was revived in 1917. In its March 1918 debut, the new Glee Club gave the first public performance of Emory’s “Alma Mater.” The words were written by J. Marvin Rast (Emory College Class of 1918) and sung to the same tune as Cornell University’s “Far Beyond Cayuga’s Waters.” With only two slight changes in wording in nearly ninety years, the “Alma Mater” remains an Emory tradition.

Performances by student choruses have continued largely uninterrupted since the Glee Club revival in 1917. Beginning in 1920, the Glee Club was led by legendary choral music director Malcolm H. Dewey. Dewey—who taught in the Department of Romance Languages, was the founding chair of the Department of Fine Arts, and also coached the tennis team—remained as director until 1957. Known as “The South’s Sweetest Singers,” the Glee Club moved beyond that first mule-drawn wagon excursion to tour throughout the United States, to perform in Cuba and Europe, and to sing at the White House. Emory College became coeducational in 1953, the first musical group for women was organized in 1954, and the Women’s Chorale debuted in 1955. Combining men’s and women’s voices since 1990, the University Chorus is one of the many student musical groups that continues the longstanding tradition of music at Emory.

Another tradition that has been revived more recently is reminiscent of those nineteenth-century Arbor Day observances. A tree is planted each fall in conjunction with the convocation that marks the opening of the academic year. The difference is that the tree is planted by the entering class rather than the graduating class. Song contests among groups of new students are another feature of current college orientation that evokes the past. Hardwoods and harmonies are safer in the modern era, however, as tree planting and music making have proceeded without those pernicious practices perpetrated among the college classes in order to steal each other’s trees and songs.

[Top] Early documentation of music at Emory includes a Commencement concert program from 1880 and the first Glee Club photograph published in the *Zodiac* yearbook, 1893.

[Bottom] Elaborate presentations of Emory’s *Alma Mater* in 1918 and of *Senior Class Songs* in 1900 were typical for student musical compositions.



COLLECTIONS OF MANUSCRIPTS, RARE BOOKS, AND OLD MASTER PRINTS ARE OFTEN SITE-SPECIFIC: they tend to inhabit the top floors of museums and libraries, and Emory's MARBL would seem to be no exception. Visiting them sometimes makes me feel like the proverbial poet climbing the slopes of Mounts Helicon and Parnassus, in hope of dancing with the Muses and drinking from the Hippocrenian stream, sacred source of poetic inspiration. Given the growing fame of Emory's collections, this analogy surely qualifies as something more than idle fancy.

These thoughts recently crossed my mind as I made my way to the tenth floor of the Woodruff Library, in search of sixteenth- and seventeenth-century illustrated books to show my seminar on early modern printmaking. But why should MARBL, like its sister collections elsewhere, be ensconced in an aerie?

The Department of Prints and Drawings at the British Museum is housed in the magnificent (if slightly decaying) Edwardian Galleries, high above the grand three-story hall devoted to Asian art. The Manuscripts Room of the newly built British Library is cantilevered over the Rare Books Reading Room, while the Map Room floats above Manuscripts. The National Art Library at the Victoria and Albert Museum in London fills the south side of the museum courtyard, whence one may survey the passing crowds below. The Rijksprentenkabinet (National Collection of Prints and Drawings) at the Rijksmuseum, Amsterdam, occupies beautifully lit and surprisingly modern quarters, again near the top of the museum's library wing. In order to reach the Studiensaal (Study Room) of the Albertina in Vienna, one must climb a massive late baroque stairway several stories high.

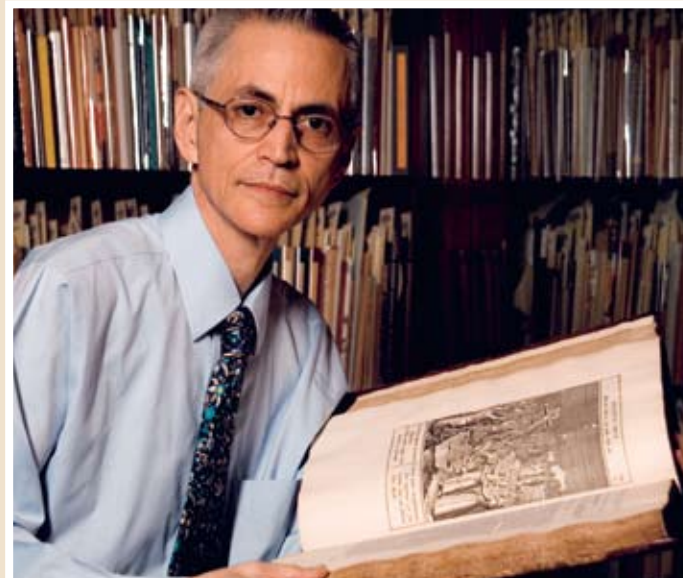
Perhaps the quality of light is one answer. Diffused through layers of skylights in high-ceilinged rooms, soft natural light permeates these spaces, suffusing the works on paper with a gentle glow. Securing these subtle effects of illumination must be one reason why nineteenth- and early twentieth-century curators installed their collections where they did.

But there was another motive, more cultural than utilitarian. Prints, drawings, manuscripts, and early printed books were once presumed to be the purview of connoisseurs. Connoisseurship was revered as a high calling; its exponents included aristocratic, even royal collectors of the objects of study and appreciation but also untitled experts whose erudition and discernment opened doors to social advancement otherwise closed. Rare works on paper were placed far from and above the madding crowds. Even today, one must obtain a reader's ticket to gain access to the British Museum Printroom, and to get a reader's ticket, references are required.

Times have changed for the better, of course; and MARBL, like many special collections elsewhere, is an open and welcoming place conducive to study. One feels cocooned by the surroundings, insulated from distractions, rather than excluded. Students

researching honors projects, faculty writing articles, and visiting scholars consulting archives mix quietly in the reading room, overseen by friendly staff. It may seem odd comparing MARBL to older institutions such as the British Library, but in fact, MARBL houses a world-class library of early modern printed books published in the Low Countries (present-day Holland and Belgium) between the sixteenth and eighteenth centuries.

I have a particular interest in emblem books, which first appeared in the early sixteenth century. The complex experience of viewing and reading these emblem books can be communicated only by firsthand examination of the originals. One then discovers how subtly image and text interpenetrate and how their interaction is informed in turn by the expository commentary. The material



qualities of these books also become evident. These elements then determine our response to the relation between verbal and pictorial imagery.

What MARBL allows us to recuperate, high above the Emory campus, is the dynamic of reading and viewing that made emblem books one of the chief delights of book lovers in the sixteenth and seventeenth centuries. Thanks to MARBL, my students are given a chance to share in these pleasures. &

CALENDAR OF EVENTS

September 22—"DEAR MISS HESTER": FLANNERY O'CONNOR'S LETTERS

December 28 TO BETTY HESTER, 1955-1964

An exhibition from the recently opened Flannery O'Connor collection
MARBL, Level 10, Robert W. Woodruff Library

September 25 A READING FROM THE FLANNERY O'CONNOR-BETTY HESTER LETTERS

By Brenda Bynum
6:00 p.m., Schwartz Center for Performing Arts

September 26 "THE PROPHET'S COUNTRY": A CELEBRATION OF THE LIFE AND WORK OF FLANNERY O'CONNOR

Keynote address by Ralph Wood
10:30 a.m., Jones Room, Robert W. Woodruff Library
For the complete schedule, go to: web.library.emory.edu/inquiry/oconnor/.

October 16 SONIA SANCHEZ

Raymond Danowski Poetry Library Reading Series
6:00 p.m., Jones Room, Robert W. Woodruff Library

October 24 POETRY READING

Turner Cassity reads from *Devils and Islands*
6:00 p.m., Jones Room, Robert W. Woodruff Library

January 15-May 19 "DEMOCRATIC VISTAS: EXPLORING THE RAYMOND DANOWSKI POETRY LIBRARY"

Schatten Gallery, Woodruff Library

January 15-May 21 "VISIONS AND REVISIONS: AN EXHIBITION OF POEMS IN PROCESS FROM EMORY'S LITERARY COLLECTION"

MARBL, Level 10, Robert W. Woodruff Library

February 1 "NEW COVENANTS IN SPECIAL COLLECTIONS: A SYMPOSIUM ON OBLIGATIONS AND OPPORTUNITIES," WITH SALMAN RUSHDIE

April 2-4 "A FINE EXCESS" WITH RICHARD WILBUR, MARK STRAND, W. D. SNODGRASS, MARY JO SALTER, J. D. McCLATCHY, AND NINE OTHER POETS

Call 404.727.7620 or visit <http://marbl.library.emory.edu> for the most recent details on these and other upcoming MARBL-sponsored events.

The Emory Libraries welcome the interest and support of friends like you. Your contributions help make it possible for the libraries—especially the Manuscript, Archives & Rare Book Library—to foster courageous inquiry within and beyond the University. Your generosity will help ensure more exciting acquisitions, innovative projects, and new insights coming from Emory's collections. For information on giving, contact Arts and Sciences Development at 866.693.6679 or artsandsciences@emory.edu. &

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