

Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

fall 2012 ~ volume 6, number 11



We have had a minor misunderstanding over the goals of this campaign. Mr. Rustin in his call for Solidarity Day, stated goals which were not as comprehensive as the previously announced demands of our campaign. There was never any question of Mr. Rustin receiving my official approval of his authority to organize the June 19th March.

The Poor People's Campaign is so important in dealing with our Continued on P 5

**TRUE
UNITY
NEWS
OF
RESURRECTION**



June

1968

Vol 1 No 4

RESURRECTION CITY, U.S.A.

P 1



EMORY
LIBRARIES

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Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

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For more information, go to marbl.library.emory.edu.

HOURS

Fall semester: Monday–Saturday: 9:00 am–5:30 pm
For exceptions, check marbl.library.emory.edu/visit-marbl

CREDITS

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Front cover:

Front page, True Unity News of Resurrection City, 1968. The newsletter was created to disseminate news about the Poor People's Campaign and other civil rights issues throughout Resurrection City, a tent encampment in Washington, D.C. set up by protestors during the Poor People's Campaign. SCLC records, MARBL, Emory University.

Back cover:

[background]
Page 2, True Unity News of Resurrection City, 1968. SCLC records, MARBL, Emory University.

[foreground]

Official agreement between SCLC and the Vietnamese government to establish the Viet-American Children's Program. Initiated around 1970, the program worked to help American families adopt mixed race children fathered by American servicemen during the war. SCLC records, MARBL, Emory University.

LETTER FROM THE DIRECTOR

If, as Emily Dickinson suggests, "There is no frigate like a book / To take us lands away," then it may be useful to consider the many nautical miles we have all traveled through the pages of novels, poetry, history, and more. As a child I wandered all over the world with a military family, but those travels were small by comparison to the broader landscape of the imagination that I traversed reading Louisa May Alcott, Charles Dickens, and Jane Austen. Through these authors and so many more, I discovered new things about myself, the world, and the literary life.

In all my travels—whether by station wagon, airplane, or the occasional seafaring vessel—I found libraries to be a constant, reassuring presence in my life. If books are frigates, then libraries are fleets of ocean liners with all the intellectual amenities that stoke our imaginations. My first job was shelving books as a page at the Orlando Public Library; my best summer job ever was assisting the bookmobile librarian in Central Florida; and my entry-level job at Emory was filing catalogue cards (remember them?) at Woodruff Library.

There is, in fact, nowhere I'd rather be than in a library—small, large, public, or research. Over the years I've made a ritual of visiting libraries wherever I travel, including the New York Public Library (again and again), the Bodleian at Oxford, the Nehru Memorial Archive in New Delhi, the Library of Tibetan Works and Archives in Dharamasala, and modern university libraries in China and South Korea. What better way could there be to understand a distant place than through its library?

For me, the Woodruff Library—and especially its Manuscript, Archives, and Rare Book Library (MARBL)—has served as my place of refuge for reflection and regeneration on the Emory campus. MARBL has been there for me in the preparation of research papers, for the scheduling of class visits, and for immersion in its programs and exhibits. My reading list quickly expanded from my childhood days to include Flannery O'Connor, Alice Walker, Seamus Heaney, and so many others.

Little did I know, but my bookmobile summer set up patterns for the rest of my life. No matter where we parked on the sun-parched pavements of central Florida, discussions unfolded about books and authors with children and their parents—pharmacists, auto mechanics, schoolteachers, and lawyers. "This is my kind of life," I thought to myself then. And MARBL—with its rich collections, archives, rare books, and dedicated staff—is my kind of place now.

I am so grateful to those who have created this wonderful shared space for all—so that entering freshmen along with their professors as well as curious staff, alumni, and friends can experience the pleasure of visiting the many vistas opened up by MARBL. I look forward to continuing these travels as we work together to further its great promise and possibilities. &

Rosemary M. Magee



EMORY
LIBRARIES

MAGEE NAMED MARBL DIRECTOR



ROSEMARY M. MAGEE, VICE PRESIDENT AND SECRETARY OF EMORY UNIVERSITY, HAS BEEN NAMED DIRECTOR OF THE UNIVERSITY'S MANUSCRIPT, ARCHIVES, AND RARE BOOK LIBRARY (MARBL). One of the university's centers of excellence, MARBL acquires, preserves, and makes available to the scholarly community rare and unique materials of permanent research value.

"Rosemary Magee brings a deep knowledge of Emory, a strong understanding of MARBL's centrality, a willingness to work with stakeholders, and a love for the mission," says Emory Provost Earl Lewis. "Under her tutelage, MARBL will be positioned for even greater leadership in the manuscript, archives, and rare book world."

"With her academic background in literature, Rosemary has been involved with the archives as a teacher and scholar," says Richard Mendola, interim vice provost and director of Emory Libraries. "She already has been actively promoting MARBL and enhancing the collections."

One of the most visible ways Magee has been involved with MARBL is through serving as host for a series of innovative one-on-one public conversations with distinguished visiting writers, says Ronald Schuchard, faculty adviser to MARBL. Magee has conducted Creativity Conversations on the origins and nature of the creative process with a wide range of international literary figures, including Salman Rushdie and Seamus Heaney, both of whose papers are at MARBL, Umberto Eco, Philip Glass, Edward Albee, Dan Gioia, and Margaret Atwood, among others.

Magee will continue to serve as secretary of the university for the coming year in order to identify a new vice president and secretary of the university.

Appointed vice president and secretary of the university in 2005, Magee has worked closely with Emory trustees and the president in developing and strengthening governance processes across the university and in setting the agenda for the future. She is a member of various university-wide committees and chairs the Creativity and Arts Initiative of the University Strategic Plan.

Previously, Magee served as senior associate dean of Emory College, where she had primary responsibility for the college's annual operating

budget and for planning new and renovated facilities, including the Donna and Marvin Schwartz Center for Performing Arts, Candler Library, and the Mathematics and Science Center. She chaired the Steering Committee for the Arts at Emory, a diverse group of faculty and staff that set an ambitious agenda for the arts at Emory. She has extensive fund-raising experience, successfully seeking support for programs and projects across the curriculum from a wide range of individuals, foundations, and governmental agencies.

An artist-in-residence at both the Hambidge Center for the Creative Arts and Sciences and the Tyrone Guthrie Centre in Ireland, Magee has published essays, reviews, and short stories in a variety of journals and literary magazines. Among her publications are articles on several of the writers closely associated with MARBL, including Flannery O'Connor, Salman Rushdie, Alice Walker, and others. She also has edited two volumes, both published by University Press of Mississippi: *Conversations with Flannery O'Connor* and *Friendship and Sympathy: Communities of Southern Women Writers*.

Magee holds a PhD in literature and religion from Emory's Graduate Institute of Liberal Arts. In recognition of outstanding service and leadership, she received the Thomas Jefferson Award in 2008, among the highest awards given by Emory. She is also a past participant in the Harvard Institutes of Higher Education and Leadership Atlanta. &

Elaine Justice
Associate Director of Media Relations

MARBL celebrates the life and honors the memory of arts supporter, longtime library friend, and former Twelfth Night Chief Reveler Neil Williams (1936-2012).

THE HAPPY ACCIDENT THAT LED TO OPENING THE SCLC RECORDS

by Sarah Quigley, Project Archivist

PRESENT: Mike Jendrzejczyk (FOR), Gail Pressberg (AFSC), Bernard Lee (SCLC),
William Douillard (WFL), Bill Munger (Washington Peace Center), Howard Frazier (Promoting
Enduring Peace),
) Reports from the main route and Colorado route of the Walk were made.
arry Belaronte is a new signer to the Colorado route of the Walk. The City of Pueblo
Colorado, proclaimed Continental Walk Week. The City of Pueblo
Coordinating Committee people were encouraged to invite interested
interested Washington, D.C., people to be
) Southern Route--Bernard Lee reported from
Francisville, LA, April 26 they were arrested by the sheriff for interrupting the flow of traffic. Out of 9 were released that day. The rest with trial set for September 8. The sheriff said that he didn't want outsiders stirring up a meeting of 300 people the night before.
Approximately 10,000 leaflets have been distributed in the northern and southwestern Mississippi about the Co

Southern Christian Leadership Conference

334 Auburn Ave. N.E. Atlanta, Georgia 30303
Telephone 522-1420

Ralph D. Abernathy, President

Martin Luther King, Jr., Founding President
1957-1968

FOR RELEASE:

ABERNATHY SAYS EVICT NIXON; ANGELA DAVIS INSPIRES SCLC CONVENTION

DALLAS, TEXAS (August 17, 1972)--The number one priority for black progressive people in 1972 is "to evict Richard Milhouse Nixon from the White House," Dr. Ralph David Abernathy said in a major address to the Annual Convention of the Southern Christian Leadership Conference being held here.

MY ASSOCIATION WITH THE SOUTHERN CHRISTIAN LEADERSHIP CONFERENCE (SCLC) RECORDS BEGAN, LITERALLY, WITH A BANG. In March 2009, while driving to Emory to interview for the position of project archivist for the SCLC records, I wrecked my car not three blocks from the library. Luckily for me, we were able to continue with the interview later in the afternoon, but I left the meeting worried that the accident and the delay it caused had ruined my chances of getting the job. I worried also that the accident might be an omen. Would the entire project be fraught with unexpected danger and complication? I didn't realize it at the time, but the accident was actually a portent of the things about the project I loved most: kind and generous colleagues, and a working environment full of good humor, understanding, and unexpected challenges (of course), but also full of countless opportunities for growth and learning.

The project to process the records of the SCLC began in June 2009 and lasted until April 30, 2012. The work was made possible by a Cataloging Hidden Special Collections and Archives grant from the Council on Library and Information Resources. "Hidden" collections are often large or unprocessed collections that haven't been well described,

rendering them inaccessible to researchers. The grant provides financial support to institutions endeavoring to uncover these collections by arranging or cataloging them, improving description, and promoting their availability.

Our grant also established a four-institution collaboration between MARBL and three other Southern repositories processing civil rights-related collections: the Auburn Avenue Research Library on African American Culture and History (AARL) in Atlanta, the Robert W. Woodruff Library of the Atlanta University Center in Atlanta, and the Amistad Research Center in New Orleans. The grant provided an opportunity for us to work together across geographic distances by sharing archival best practices, identifying connections between collections in process, and offering support and encouragement as we progressed through our projects. The collaboration also provided a means for us to experiment with using web tools to promote archival collections. MARBL and AARL created a joint Facebook page, which attracted nearly 500 followers, one of whom is the son of a former SCLC president. We also joined with the Emory Libraries to create a collaborative blog (<http://web.library.emory.edu/blog/category/blog-terms/>)

page 3:

[above, left] Meeting minutes from the Coordinating Committee for the Continental Walk for Disarmament and Social Justice. SCLC records, MARBL, Emory University.
[above, right] August 1972 press release detailing some of the issues and events happening at the 15th Annual Convention. SCLC records, MARBL, Emory University.

page 4:

[left] A 1993 flier advertising a "Steppin' Into Manhood" community event. SCLC records, MARBL, Emory University.
[right, background] A page from a Citizenship Education Program workshop program, 1969. SCLC records, MARBL, Emory University.
[right, foreground] Front cover, "To Preach the Gospel to the Poor," Ralph David Abernathy's Letter from a Charleston Jail. SCLC records, MARBL, Emory University.

Opening February 21, 2013

**AND THE STRUGGLE CONTINUES:
The Southern Christian Leadership Conference's Fight for Social Change**

Schatten Gallery, Level 3, Woodruff Library

MONDAY

hidden-collections). Each institution contributed one entry per month, chronicling our progress and describing the amazing finds in our collections.

The first step in processing the SCLC records was to inventory nearly 1,100 boxes and learn what the records documented. This ultimately helped us determine an arrangement for the collection that represented the structure of the organization itself while also helping researchers easily find the information they need. Once the inventory was finished, we then began the nitty-gritty work of arrangement, which was the focus of the majority of the project.

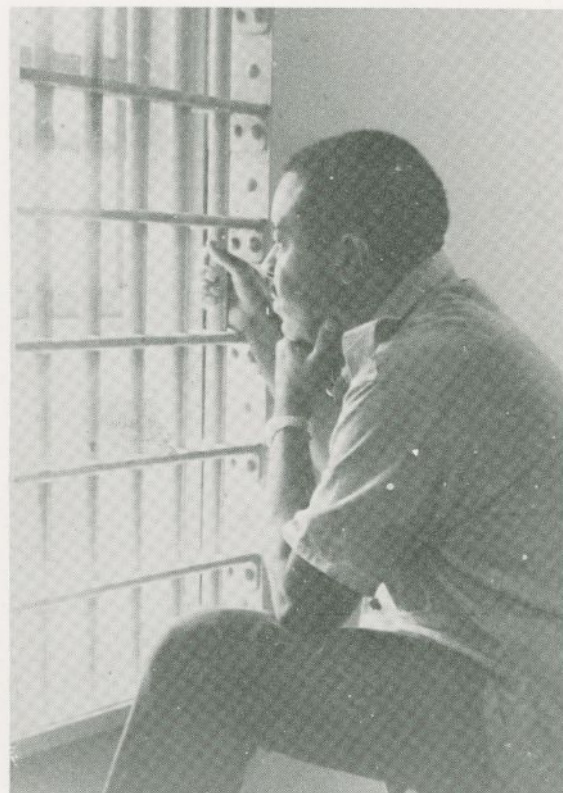
The SCLC records at MARBL document the organization from roughly 1968 to 2007, a period of the organization's history that has been relatively unexamined by scholars. Like many people, when I began working with the SCLC records, my knowledge of the civil rights movement ended with the 1960s. I didn't realize how active and vital the organization remained into the 21st century, and while processing, I learned how the organization continued to evolve as the struggle for social justice continued. Throughout the 1970s, 1980s and 1990s, the SCLC lead numerous initiatives to fight poverty, end South African apartheid, promote access to adequate health care in black and poor communities, combat drug abuse, and end urban violence.

Records from initiatives such as the Wings of Hope Anti-Drug Program and Stop the Killing/End the Violence reveal how the SCLC continued to use the tenets of nonviolent direct action to combat the problems that plague urban communities. The Wings of Hope program was inaugurated in April 1989 and operated until about 1995. At the heart of the program was the belief that the church could be an effective force in the war on drugs. Led by SCLC President Joseph E. Lowery and Reverend Richard Dalton, the program

offered drug-abuse-prevention training for clergy. The program also focused on community coalition building, offering workshops, training, and support services for community members. In a similar vein, the Stop the Killing/End the Violence program sought not only to promote nonviolence as a way of life, but also to take guns off the street. Gun-buyback events offered community members opportunities to hand in their weapons, no questions asked, in return for cash or grocery store gift cards.

I believe wholeheartedly that this collection will form the foundation for a new story of the continuing civil rights movement—a story that will bring the movement out of the past and into the present. I am proud to have been involved in the processing of this collection and look forward to the research that will be inspired by the material. &

**"TO PREACH THE GOSPEL
TO THE POOR"**



Same as

Summary

Summary

II Amer
Carl

I. The
Leader:

Resource

John Due
Jini Kilgore
Bernice Robinson
Kelly Kidd

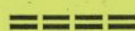
Legal
Consumer Education
Credit Unions
Political

**SOUTHERN CHRISTIAN
LEADERSHIP CONFERENCE
YOUTH & STUDENT AFFAIRS DEPARTMENT**



Martin Luther King, Jr.
Founding President

Invites **YOU!**



to the



Joseph E. Lowery
President & Chief Executive Officer

**CALL TO MANHOOD
CELEBRATION
"Steppin' Into Manhood"**

MARBL's *Spiritual Democracy*

The WRITERS exhibition, on display in the Robert W. Woodruff Library's Schatten Gallery until November, features photographer Nancy Crampton's images of authors, poets, novelists, journalists and other writers, including such diverse literary icons as Salman Rushdie, Truman Capote, Toni Morrison, Seamus Heaney, Gwendolyn Brooks, Jorge Luis Borges, Gloria Steinem, Tennessee Williams, and Margaret Atwood.

The exhibition, curated by Elizabeth Chase and Julie Delli quanti, pairs the portraits with rare, unique MARBL materials to remind viewers of the accessibility of MARBL's rich resources. Eighteen individuals of varying levels of experience, and fields of interest—including Emory faculty, graduate students, undergraduates, alumni, and staff—served as guest curators.

The following is longtime MARBL friend and supporter Ron Schuchard's introductory essay about the exhibition and the importance of using primary sources.

IN 1979, WITH THE SUPPORT OF THE WOODRUFF GIFT, THE CORNERSTONE OF THE MODERN LITERATURE EDIFICE IN THE MANUSCRIPT, ARCHIVES, AND RARE BOOK LIBRARY (MARBL)—the W. B. Yeats collection—arrived at Emory from the library of his friend and patron, Lady Augusta Gregory. As a young nationalist poet, Yeats had proposed the creation of a “Library of Ireland,” which would distribute books by the best contemporary writers to Irish towns without libraries. The scheme included the revival of the oral tradition, by training reciters and players to go into the countryside and take serious literature to those who could not read but who would listen eagerly to the living voice. His aim was to create a “spiritual democracy” in which all members of the nation were able to share in its literature—poetry, plays, stories, myths, and legends—for he believed that accessibility to imaginative culture was essential to building a great nation and political democracy.

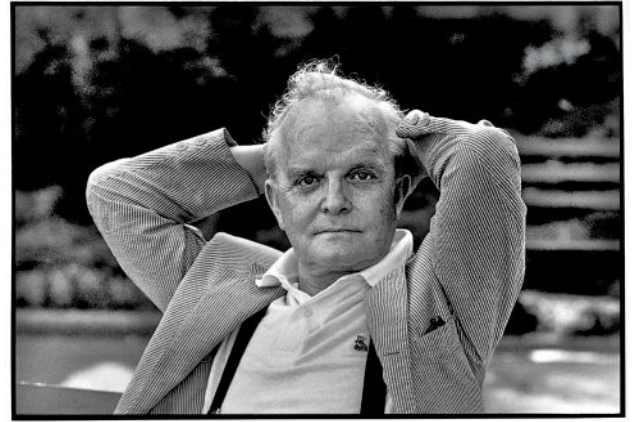
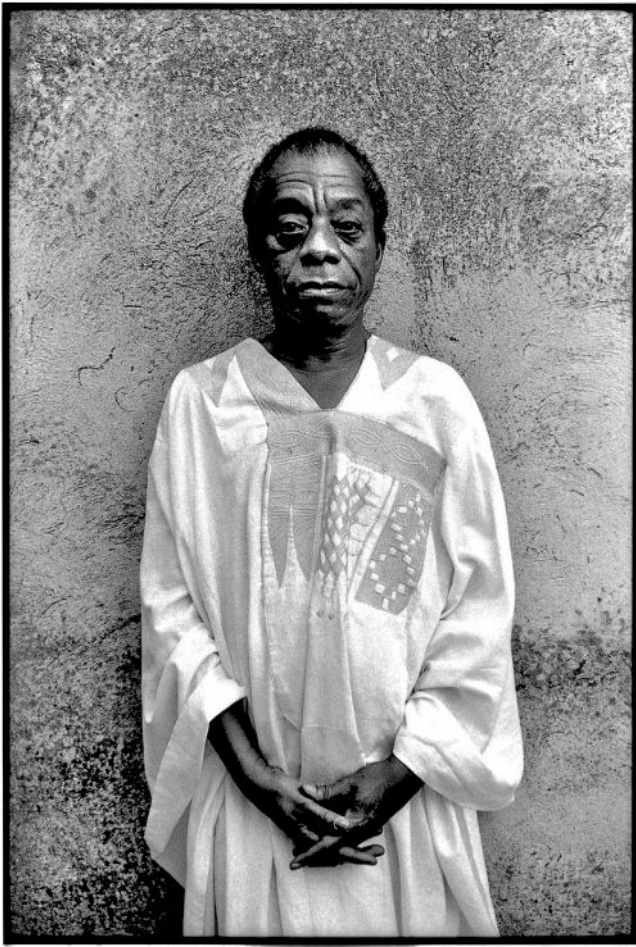
Thus, from the time that MARBL received the Yeats collection and began to build a major literary archive, a page was taken from his library scheme: its treasures would never be the exclusive preserve of elite scholars and postgraduates; they were to be materials for teaching as much as for research, for imaginative inspiration as much as for monographs. For the past 33 years undergraduate classes have been welcomed early to the feast of seeing and handling original manuscripts, notebooks, letters, and other documents of the creative process—and afterwards individual students have been welcome to use the archives for class papers, honors theses, conference presentations, and self-curated course exhibitions. Their ability to share in the imaginative culture of MARBL has led to scores of major

fellowships, awards, and internships; it has been essential to building a destination university in the humanities.

The present exhibition, WRITERS, is perhaps the finest manifestation to date of the spiritual democracy that MARBL has created for students and citizens of literature in the state, nation, and world. Its selectors include high school Advanced Placement literature students; Emory undergraduates, graduates, faculty, and administrators; library staff; and the organizer of the Decatur Book Festival. They have pulled works by American, African American, English, Irish, Caribbean, and Indian authors; they have drawn upon the Edelstein collection of American poetry, the Raymond Danowski Poetry Library, the Camille Billops and James V. Hatch archives, the Michel Fabre archives of African American arts and letters, and the single-author collections of Seamus Heaney, Ted Hughes, Salman Rushdie, and Robert Penn Warren, among others; they have chosen a fascinating cross-section of archival items that have struck their individual imaginations, including manuscripts, typescripts, children's books, inscribed books and pamphlets, broadsides, posters, fliers, letters, lectures and addresses, photographs, and audio recordings—all part of the primary and secondary matter, the ephemera and the detritus, of distinguished creative lives, preserved in the MARBL domain for communal delight, awe, and use. Welcome to a unique exhibition chosen by all-age lovers of writers and their writings. ☺

Ronald Schuchard
Goodrich C. White Professor of English

Read more guest curators' essays at web.library.emory.edu/blog/tag/tags/writers.



The present exhibition, WRITERS, is perhaps the finest manifestation to date of the spiritual democracy that MARBL has created for students and citizens of literature in the state, nation, and world.



[above, left] James Baldwin; [above, right] Truman Capote; [bottom] Anne Sexton. All photographs © Nancy Crampton.

MARBL'S ROME COLLECTION

From Boccaccio's *Genealogy of the Gods* to the Obelisk of St. Peter's

by Sarah McPhee

Winship Distinguished Research Professor of Art History

A LITTLE-KNOWN COLLECTION OF MARBL MATERIALS DEVOTED TO THE CITY OF ROME HAS SLOWLY BEEN GROWING DURING THE PAST DECADE, transporting students to the eternal city in a variety of art history classes. MARBL long has held a notable *Vitruvius*, translated by the Venetian humanist Daniele Barbaro and published in 1629, among a variety of other treasures, but the nucleus of Italian titles received its first major expansion with the purchase of Wilhelm Suida's books in 1997. Suida's field was Italian Renaissance and Baroque art, and with his collection came such authors as Dante, Petrarch, and Boccaccio, along with volumes of artistic biographies from Rome and elsewhere in Italy. But Rome has become the clear focus for Italian materials in the past ten years as guidebooks, broadsheets, maps, and illustrated volumes have begun to arrive in force.

The students in Understanding Roman Sculpture, an art history class for both undergraduates and graduates taught in 2008, studied spectacular illustrated volumes such as Pietro Bartoli and Giovan Pietro Bellori's works on the Antonine and Trajanic columns. They explored the Roman baths with Palladio and followed Baroque itineraries through the city suggested by the guidebooks of Martinelli, Totti, Titi, and Roisecco. Magnificent single engravings by Natale Bonifacio, acquired in 2006, capture the fateful days in 1586 when Domenico Fontana moved the obelisk of St. Peter's from its ancient position south of the basilica to a new pedestal before the church to the east. Students were able to follow the progress of this engineering triumph through the prints, but also in the detailed account by the architect in his folio volume *Della trasportatione dell'obelisco* (1590).

In a graduate seminar on the Roman Baroque sculptor Bernini, students explored the contents of his library through rare books in MARBL: Durer on the symmetry of human bodies, Boccaccio on the genealogy of the gods, Cesare Ripa on iconology. A senior enrolled in the class used MARBL's copy of Anguillara's translation and commentary on Ovid's *Metamorphoses*—the exact edition listed in Bernini's inventory—as an invitation to consider Bernini as reader

and to discuss his early Ovidian sculptures made for the Villa Borghese. Along the way, she consulted other books he owned, among them MARBL's copy of Jacopo Manilli's 1650 *Guide to the Villa Borghese* and the account of the Borghese pope's funeral, for which Bernini made the sculptures.

Forty-two books from the Rome collection are currently being digitized, thanks to the initiative of the Rare Book Librarian David Faulds. This will make the Rome collection

accessible to readers beyond the library walls and promote the growing interest at Emory. It will also stimulate the dialogue—both digital and physical—between MARBL's Rome collection and that of the Carlos Museum (Piranesi views of Rome, Falda's prints of Roman gardens) and Pitts Theological Library (volumes of the Jesuit Athanasius Kircher, of Carlo Fontana, and of Paolo De Angelis, among others).

Most recently, MARBL has been buying maps. In 2008 MARBL partnered with the Carlos Museum and with the local collector and supporter David Parsons to acquire a rare copy of Pirro Ligorio's 1561

map of Rome. The map shows a bird's eye view of Rome as it might have appeared in the early decades of the third century A.D. The reconstruction is based on Ligorio's own research, contained in multiple volumes in archives in Turin and Naples. There he drew after coins and ancient reliefs, copied inscriptions, and transcribed text regarding the ancient monuments of the city. Ligorio's map and its sources are the subject of a Digital Scholarship Commons initiative titled "Views of Rome" (<http://web.library.emory.edu/disc/projects/views-rome>) involving faculty from art history and library staff. Eric Varner and I will teach a series of seminars during the next several years focusing on the Ligorio map in order to build out an interactive digital tool for use by students in the classroom and by the general public via the Emory website. The aim of the project is to address the scholarly question of how the Renaissance viewed and actively engaged with the ancient remains of Rome.

This report from the field is only a beginning; the Rome collection needs the active participation of the community to continue its remarkable trajectory.✂



Pellom McDaniels APPOINTMENT

PELLOM MCDANIELS III HAS BEEN APPOINTED FACULTY CURATOR FOR AFRICAN AMERICAN STUDIES IN THE MANUSCRIPTS, ARCHIVES, AND RARE BOOKS LIBRARY AND ASSISTANT PROFESSOR OF AFRICAN AMERICAN STUDIES.

This is a new dual appointment between the Emory Libraries and the Department of African American Studies of the College of Arts and Sciences. McDaniels will have an 80 percent appointment as a faculty curator in MARBL, while spending 20 percent of his time as an assistant professor in African American Studies. He will teach one course each academic year.

McDaniels has worked closely with MARBL staff in recent years on exhibitions and public programs.

Since 2010 he has served MARBL as an associate curator for African American Collections, coordinating the symposium on Race and Sports in American Culture in May 2011 and curating the exhibition titled *Like a Purple Haze Across the Land: The Art of Benny Andrews*. He is co-author and co-editor of the Emory University–published book *The Mind of Carter G. Woodson: As Reflected in the Books He Owned, Read, and Published* (2006). He is also the author of numerous journal articles, biographical articles, book chapters, and reviews, and has delivered a number of public lectures as well as presented at conferences and symposia. In 2010 he was awarded a National Endowment for the Humanities Fellowship to support his work on a groundbreaking biography on the 19th-century African American jockey Isaac Burns Murphy (1861–1896), scheduled for publication by the University Press of Kentucky in spring 2013. Also in 2010, he was presented with the NAACP Julius E. Williams Distinguished Service Award for his work on the project *They Came to Fight: African Americans and the Great World War*.

Formerly an assistant professor of history and American studies at the University of Missouri–Kansas City, McDaniels holds a PhD and MA in American studies from Emory University, as well as a BS in speech communications from Oregon State University. Prior to his career as a scholar, McDaniels played professional football in the National Football League for the Atlanta Falcons (1999–2000) and Kansas City Chiefs (1992–1998), and in the World League of American Football for the Birmingham Fire (1991–1992).&



p.128 - such thought.
That kind of centered purpose, ^{a purpose} ~~cre~~
The very words in which it is
written into being out its own need
that sense of stamina ~~thought~~ ^{longue}
The very disposition of the stanza
(That) is what I have ^{mostly} ~~been~~ talking
because that is ~~what~~ ^{what} ~~most~~ ^{credibly}
most immediately ⁱⁿ ^{years' work}. But its ^{pos}
is finally guaranteed by years
to doubt ~~the ultimate~~ its ultimate
The very fervency of his desire
foundedness should keep us
the fear of ~~the~~ unfoundedness
- ~~it~~ ^{it} ^{what} ^{see} ^{pre}
beneath it

VOICES FROM THE CLASSROOM

By Emily Kader

Former Visiting Assistant Professor
Department of English

MY STUDENTS RECENTLY HAD A CHANCE TO WORK WITH THE ARCHIVES OF THREE EXCEPTIONAL POETS: Carol Ann Duffy, Lucille Clifton, and Seamus Heaney. Students wrote archival research papers that compared published poems to earlier drafts and presented their findings to the class.

Never before have I seen students get so excited about poetry. By handling drafts, exploring letters, and reading newspaper reviews, my students acquired a deep understanding of a poet's work. Seeing Duffy's grocery lists scribbled alongside her poems, Clifton's letters to her editor refusing to alter her work, and Heaney's water-stained and rewritten Ellmann Lecture drafts brought these poets to life in the minds of my students.

A selection of poems in an anthology or even a whole volume of poetry cannot illuminate a poet's life and work in the same way. Archives humanize poets and allow students to see them as them tangible subjects rather than lofty abstractions, and archives also reveal the great deal of work that goes into a volume of poetry.

Students enter my classroom thinking that poetry comes spontaneously through the inspirational muse and untarnished genius. By working in MARBL, my students exchanged these myths for a visceral connection to poetry that they cannot find elsewhere.&

OTHER VOICES

by Jenny Foster, Associate Professor of Nursing and Anthropology

BUMPING INTO “UNCLE HARRY” AT THE SCHATTEN GALLERY

IT WAS THE FIRST MEETING OF THE FACULTY LIFE COURSE COMMITTEE FOR SPRING SEMESTER 2012, AND I WAS RUNNING LATE AS I MADE MY WAY FROM THE SCHOOL OF NURSING TO THE JONES ROOM ON THE THIRD FLOOR AT THE WOODRUFF LIBRARY. I CAME RACING UP THE STAIRS AND STOPPED SHORT, ASTOUNDED BY MY SURROUNDINGS. THE SCHATTEN GALLERY AND MARBL HAD A BEAUTIFULLY DETAILED EXHIBIT, CURATED BY KEVIN YOUNG: *SHADOWS OF THE SUN: THE CROSBYS, THE BLACK SUN PRESS, & THE LOST GENERATION*. HOW COULD I HAVE MISSED VISITING THIS SOONER, WHEN IT OPENED IN AUGUST 2011?

Harry Crosby was my great-uncle and a notorious character in our extended family history. I never met him, but my mother told us stories about him. She lived with her grandparents (Harry's parents) in Boston, so she would see Harry from time to time when he came home from Paris. She always described him—an ancestor who would distinguish our family forever—to us in both impressive and horrifying ways. Harry lived in rebellion from the staid mores of old back-bay Boston. His parents' house on Beacon Street employed 13 servants. One time when my mother sat down to formal breakfast with her Uncle Harry, one of the servants brought him codfish cakes as a first course. “I simply hate codfish cakes,” Harry declared, and he threw them into the fireplace. At the age of 6, my mother was impressed.

My great-grandfather, I was told, was unceasingly critical of Harry—when would he return to Boston and make something of himself? Both his parents disapproved of his decadence and impropriety, and were scandalized by his marrying Caresse, who was barely divorced and the mother of two. When Harry and Caresse sent them a telegram, “Sell \$10,000 of stock, we have decided to live a wild and extravagant life,” his parents were beside themselves. But my mother remembered how much my great-grandmother Gigi adored Harry; she often wrote long letters to him in Paris. She was proud of his WWI service in the army, driving an ambulance (he was almost blown up and had symptoms now named as PTSD). She was proud of his poetry and literary interests. **But after Harry's tragic murder/suicide pact with his mistress in 1929, the stiff Yankee façade—common to my great-grandparents' generation—resulted in their public statement: “We will not speak of him again.” And, apparently, they didn't.**

Many years later, I got a chance to meet Caresse, whom we all admired. My immediate family spent the summer of 1969 in Florence, Italy, and we visited Caresse, who was living then in Rocacinabaldà—a small, hilly town north of Rome, with a castle on the peak of the highest hill. We were told that since Caresse owned the castle, she could legitimately take on the title of principessa. (The castle was for sale for \$14,000.) Driving up the hill to the castle, we could see the One World flag flapping atop one of the parapets.

Caresse was old by then, and her physical mobility was somewhat limited. To manage daily life in the castle, she had invited all sorts of young artists to spend the year with her free of charge. In return for having a place to stay and space to work on their painting or sculpture, they agreed to run errands for her in town and help keep up the place. It was quite a scene, all sorts of artists, painting, and sculpting in the courtyard. I was fourteen and my younger sister was eight; we were dazzled. At dinner, we stared at the walls, which were in process of having the paint removed; beneath, one could see beautiful frescos, estimated to be from the 16th century.

So, then, to return to that moment of delighted surprise when I came upon the *Shadows of the Sun* exhibit, on a January afternoon, at Emory. I had no idea that MARBL had anything from the *Black Sun Press*. I contacted Julie Delliquanti, and she arranged for Kevin Young to give a personal tour to my husband and me. Both Kevin and Julie were amazingly knowledgeable about the publications, and Kevin's eye for the artistic detail in the print is so impressive. They had Caresse on film; I had never seen it. I had been curious about how MARBL had come to obtain such a collection. Kevin told me about the ongoing discoveries of related documents. He found a calling card of Harry's in some rare bookstore in Portland, one that had Harry's handwritten script about coming for luncheon. Luncheon—a word I had forgotten, one from my grandparents' generation.

When I told Julie and Kevin that I was sad my siblings had missed the exhibit, they encouraged them to come to Atlanta to see it. Alas, none of them was able to come before the exhibit ended. But I brought my laptop to the gallery, and with Skype, I walked around and gave my siblings a virtual tour, telling them all that I could remember from Kevin's presentation to David and me. Even though my work as faculty in the School of Nursing situates me on the other side of the campus, I feel even more of a connection to Emory, knowing that MARBL has the *Black Sun Press* collection. From now on, I will pay closer attention to announcements about the gallery exhibits. You never know what you may discover. &

EXHIBITIONS

Now on view “come celebrate with me”: The work of Lucille Clifton

This exhibition includes a family reunion of writings by Clifton taken from her archive in the Manuscript, Archives, and Rare Book Library (MARBL). They range from her earliest poems with their delicate penmanship, to poems composed on her beloved Videowriter word processor, to last works composed at writer’s workshops, dashed off in an email, or found in her many daybooks. All are on view here in an exhibition that hints at the breadth of her work and the richness of Emory’s holdings. Curated by Amy Hildreth Chen and Kevin Young. MARBL Gallery, Level 10, Woodruff Library.

She Sang So Sweet: Lucille Clifton’s Children’s Literature

A smaller companion exhibition of Clifton’s children’s books, this exhibition includes one of Clifton’s first books and her unpublished compilation of jump-rope rhymes, which inspired the display’s title. Curated by Amy Hildreth Chen. Concourse Gallery, Level 2, Woodruff Library.

through
November 2

WRITERS

This exhibition features photographer Nancy Crampton’s pictures of authors, poets, novelists, journalists, and other writers. A small selection of MARBL materials, chosen by guest curators from the Emory community, complements each photo. The materials illuminate the connections the writers have with each other and the special collections in MARBL. Curated by Elizabeth Chase and Julie Delliquanti. Schatten Gallery, Level 3, Woodruff Library.

through
November 2

Like a Purple Haze Across the Land: The Art of Benny Andrews

An exhibition featuring 20 original drawings, dating from 1959 to 2005, on generous loan from the Andrews Humphrey Family Foundation. Also on view will be some of Andrews’s sketchbooks that are part of the Benny Andrews Collection at MARBL. Curated by Pellom McDaniels III. Corridor Gallery, Level 3, Woodruff Library.

opening
February 21, 2013

And the Struggle Continues: The Southern Christian Leadership Conference’s Fight for Social Change

The exhibition examines the continued social and political relevancy of the Southern Christian Leadership Conference (SCLC), a significant civil and human rights organization, in the decades following the assassination of Martin Luther King Jr. in 1968. Challenging popular assumptions that the famed civil rights organization reduced its activities post-1968, this exhibition highlights the SCLC’s efforts to broaden and adapt its strategies to achieve affirmative social change. Featuring primary source material from the rich archive of the SCLC housed in MARBL. Curated by Carol Anderson, Michael Ra-shon Hall, and Sarah Quigley. Schatten Gallery, Level 3, Woodruff Library.

Annual gifts enable the Emory Libraries to serve a vital role in the academic and cultural life of the campus. They help build unique special collections and allow MARBL to acquire exciting new materials. They fund digital innovations that lead to groundbreaking scholarship. And they support an engaging array of public programs and exhibitions that enliven the community. Make a gift today and join the community of annual donors who are making a difference at Emory Libraries.

For more information on giving, contact Alex Wan, director of Development and Alumni Relations for Emory Libraries, at 404.727.5386 or alex.wan@emory.edu.

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LATE R.F.K. SPOKE
AGAINST
VIOLENCE & HATE

In a speech before the Cleveland City Club the late Senator and Presidential hopeful, Robert Francis Kennedy, made the following statements.

This is a time of shame and sorrow. It is not a day for politics. I have saved this one opportunity to speak briefly to you about this mindless menace of violence in America which again stains our land and everyone of our lives.

It is not the concern of any one race. The victims of the violence are black and white, rich and poor, young and old, famous and unknown. They are, most important of all, human beings.

Why? What has violence ever accomplished? What has it ever created? No martyr's cause has ever been stilled by his assassin's bullet.

Too often we honor swagger and bluster the wielders of force; too often we excuse those who are willing to build their own lives on the shattered dreams of others. Some

'GEE... A ROOF THAT DOESN'T LEAK.'

AGREEMENT

BETWEEN the Government of the REPUBLIC of VIET-NAM (MINISTRY OF SOCIAL WELFARE) and the SOUTHERN CHRISTIAN LEADERSHIP CONFERENCE between the undersigned :-

THE GOVERNMENT OF THE REPUBLIC OF VIET-NAM (MINISTRY OF SOCIAL WELFARE) represented by the HON. MINISTER OF SOCIAL WELFARE - party of the FIRST PART and THE SOUTHERN CHRISTIAN LEADERSHIP CONFERENCE, VIETNAM PROGRAM situated at No- - - - - requiring legal status and aiming at charitable, non-profit making, non-political Child welfare objectives; represented by -----, party of the SECOND PART :*

The following articles are mutually agreed :

Chapter I : OBLIGATIONS OF THE MINISTRY OF SOCIAL WELFARE

1. The obligations of the Ministry of Social Welfare aim at providing means to Southern Christian Leadership Conference to carry out its Child Welfare activities and give it legal status, to carry out its program in co-operation with the Ministry.
2. Provide facilities such as tax exemption, transportation and storage facilities for such materials that might be imported to carry out its program efficiently and successfully.
3. Extend assistance and necessary help for visa extension to such foreign personnel who would be required to come to Viet-Nam to assist in carrying out its program.
4. Provide protection and security to its staff and travel facilities in-country when necessary.

Chapter II : OBLIGATIONS OF SOUTHERN CHRISTIAN LEADERSHIP CONFERENCE

1. Southern Christian Leadership Conference pledges itself to function as a non-profit making, non-political voluntary orga-