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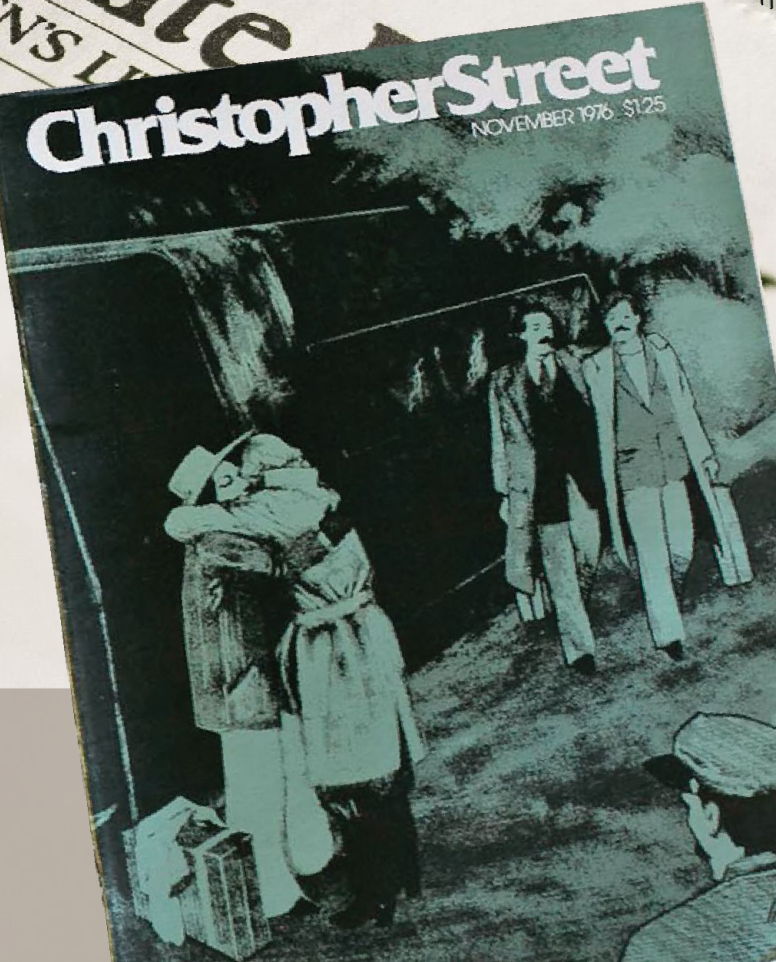
OF EMORY UNIVERSITY

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The James White
A GAY MEN'S LITERARY JOURNAL
OUR 25th ISSUE!

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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.

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For exceptions, check
marbl.library.emory.edu/visit-marbl

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Journals, manuscripts, and photographs from the LGBT collection housed in MARBL



EMORY
LIBRARIES &
INFORMATION
TECHNOLOGY

LETTER FROM THE DIRECTOR

A college campus, especially in the fall, is bursting with new arrivals. First-year students join us with an intensity that always takes us by surprise—no matter how long we've been here—while also rejuvenating us. Graduate and professional students arrive with a fresh sense of clarity and direction. Faculty return from intellectual and geographic journeys that have sparked their research and teaching in fresh, exciting ways.

New arrivals animate MARBL as well. Nearly every week, we enjoy the addition of rare books, manuscripts, and other materials to our collections. Just this summer we were thrilled to experience the arrival and processing of new materials as a result of the generosity of Stuart Rose; the books and papers of writer and activist Cedric Dover; and additions to MARBL's LGBT collections. This fall in MARBL signifies a time of exciting change with the recent release of our updated website, the opening of our LGBT exhibit "Building a Movement in the Southeast," and expanded public programming efforts for the year, including our "Race and Sports in American Culture" symposium slated for both the fall and spring semesters.

This fall also marks a great loss for us at Emory—as we grieve the passing of beloved friend and poet Seamus Heaney. He was a generous spirit who dwelled among us—as the inaugural Richard Ellmann lecturer, as a commencement speaker, and as a regular poetic presence. In March 2013 his reading of poems about birds, music, kites, and oysters reminded us of the mystery of nature and the miracles of our human connections. Even with his loss, we remember what Seamus Heaney taught us through the power of his imagination about the necessity of being awake to all that we encounter.

Significant portions of his papers (including manuscripts, correspondence, photographs, recordings, poems, and prose) are housed at MARBL, forming a cornerstone of our modern literary collections. He will be the subject of a major exhibition in spring 2014 curated by Geraldine Higgins, associate professor of English and director of the Irish Studies Program at Emory. "Seamus Heaney: The Music of What Happens" will invite Heaney's readers to follow his work from the earthy bog poems of his early career to the transcendence of "crediting marvels" in his later work.

As poet Muriel Rukeyser suggests, poetry provides "a sense of arrival." Poems and a special letter or an inscribed book "invite us to feel" and to experience a meeting place. They create a bond between us, the historic or literary moment, and the larger human community. We invite everyone—our new students, our returning faculty, our staff and alumni, and our visiting researchers—to arrive at this meeting place, to share our collections, and to join the conversations that awaken us to new possibilities and leaps of imagination.

Rosemary M. Magee





Pellom McDaniels III



Dana White

RACE AND SPORTS CULTURE SERIES

highlights MARBL collection focus

MARBL HAS LAUNCHED ITS 2013–2014 “RACE AND SPORTS IN AMERICAN CULTURE SERIES” (RASACS), a lineup of events inspired by its African Americans in Sports collection.

Pellom McDaniels III, MARBL faculty curator of African American Collections and assistant professor of African American Studies at Emory University, and Dana White, Emory emeritus professor of American Studies and MARBL senior faculty curator, jointly organized the series.

The purpose of RASACS is threefold: (1) to elevate the conversation around race and sports in American culture by creating opportunities for interdisciplinary engagement; (2) to provide a space for the advancement of new scholarship related to race and sports in American culture; and (3) to encourage research in the area of race and sports on the Emory University campus to coincide with the development of MARBL’s African Americans in Sports Collection, part of its larger collecting initiative around African American history and culture. In addition, RASACS will produce exhibitions, public programs, and an annual publication to support the research of graduate students, faculty, and emerging scholars in the field.

“This year’s series has a full roster of presenters who deal with race and sports in American culture in very diverse ways,” McDaniels says. “We have attempted to incorporate units from across the Emory campus—the college, business school, law school, medical school, and programs such as the Center for Ethics.”

The series, which began in September, is a followup to Emory Libraries’ first symposium on race and sports in American culture held in 2011, the year the African Americans in Sports collection was established in MARBL.

The 2013–2014 series, which continues throughout the academic year, is devoted to professional football, with events planned around significant NFL dates in February (Super Bowl weekend) and April (ahead of the NFL draft in May). Organizers plan to have the series revolve around a different theme each year, such as Latin America and sports, Title IX, or the ethics of intercollegiate athletics.

Upcoming dates in the series, subject to change, are as follows:

- Wednesday, November 13: Opening and preview of the traveling exhibit “Joe Louis Barrow: A Life and Career in Context,” focusing on boxer Joe Louis, whom White says was the best-known African American athlete of his era. The display will consist of a planned 6 panels featuring text and images of Louis, highlighting his childhood, his family’s move to Detroit, turning professional, his key fights, and his years in the Army. Most of the images are drawn from various African American collections in MARBL. The opening is expected to include display cases of photos, fight programs and other materials, as well as film clips of his significant boxing matches such as the 1935 fight against Max Baer, his 1936 and 1938 bouts with Max Schmeling, and his 1946 match against Billy Conn.
- Friday, February 7, 2014 (coinciding with Super Bowl weekend): the lecture “The Great Sports Spectacle: Marketing the Super Bowl,” by Kenneth Shropshire, author and professor of legal studies and business ethics at the Wharton School of Business. This event is a planned collaboration with Emory’s Goizueta Business School.
- Wednesday, April 9, 2014: the lecture “Dying to Compete: Sports, Commerce, and the Future of Brain Injury Research,” by neuroscientist Don Stein of Emory University School of Medicine. Stein is a leading brain injury researcher who has spent the last few years studying the effects of progesterone on traumatic brain injury, with positive results.

More details will be announced on the Emory Libraries website closer to the scheduled events.

For additional information about the symposium, contact Pellom McDaniels at pmcdani@emory.edu or Dana White at dwhite2@emory.edu.

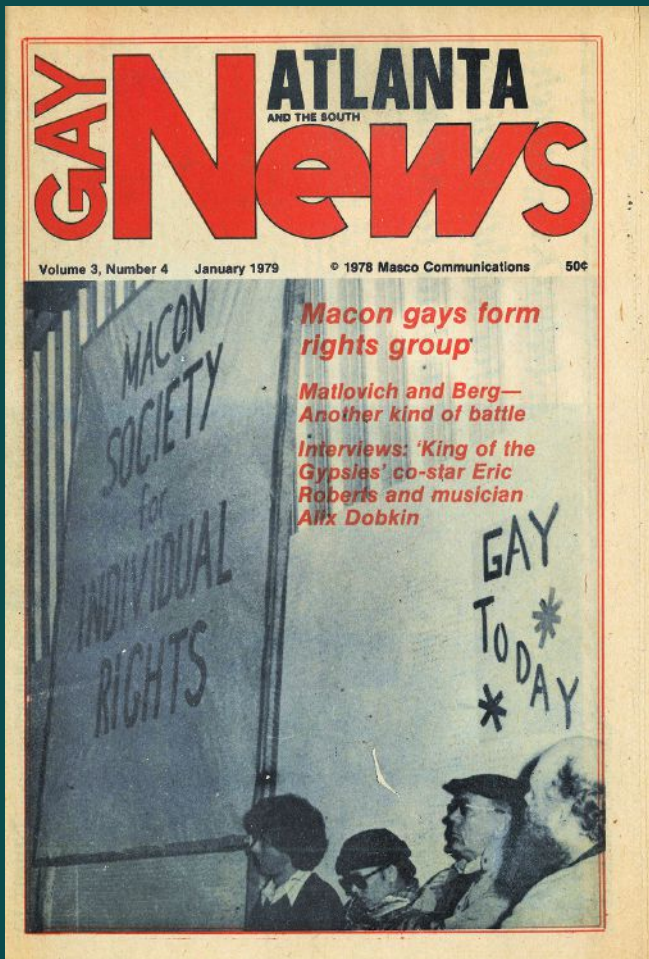
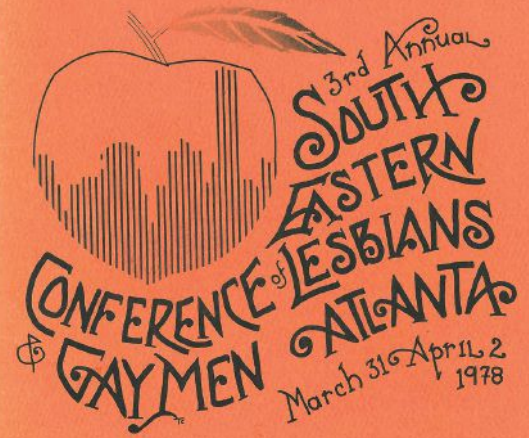
Maureen McGavin
Writer, Office of Communications, Emory Libraries

BUILDING A MOVEMENT

LGBT HISTORY ON VIEW IN MARBL

Randy Gue

Curator of Modern Political and Historical Collections



“Build (v.)

“to join together so as to form a structure.”

I am proud to announce the opening of MARBL’s first exhibition drawn from our growing lesbian, gay, bisexual, and transgender (LGBT) collections. The exhibition, titled “Building a Movement in the Southeast: LGBT Collections in MARBL,” is on view in the MARBL gallery on level 10 of the Robert W. Woodruff Library.

The title sprang from a quote in the program from the third-annual Southeastern Conference of Lesbians and Gay Men, which was held in Atlanta in 1978. Atlanta, of course, was an inspired location for the conference. As the unofficial capitol of the South, Atlanta had a long tradition of serving as a refuge for LGBT people fleeing the confines of the small-town, rural South; in addition, the city functioned as the cradle of the civil rights movement.

In the program’s opening essay, appropriately headlined “Welcome Y’all,” the organizers highlighted the need to build a gay and lesbian movement in the Southeast because, they argued, the South’s “long history of racism, sexism, and anti-gay bigotry” has “caused our struggles as lesbians and gay men to be qualitatively different than that of our gay sisters and brothers in other parts of the United States.”

This was not an abstract, theoretical argument in 1978. Before the conference, Anita Bryant’s charged campaign successfully repealed a Dade County, Florida, ordinance that forbade discrimination in employment, housing, and public services based on sexual orientation. After surveying the environment in the region, the organizers recognized the need to build a movement, to develop a response “by gay people to meet our needs and to challenge the discrimination against us.”

Kelly H. Ball—a doctoral candidate in women’s, gender, and sexuality studies and co-curator of the show—and I chose the title “Building a Movement in the Southeast” because all the individuals and organizations represented in this exhibition answered this call or similar calls to create a remarkably diverse movement, one that represented the diverse communities and lives in Atlanta and the region. The exhibition is a story of locals—local people, local organizations, and local activism—who contributed to developing a movement in Atlanta and the Southeast in small and profound ways. It was a broad movement permeated by a

deep-seated, do-it-yourself ethic, a determination to answer challenges with solutions generated from within the community.

The exhibition explores the history, culture, politics, and public health initiatives of LGBT communities in Atlanta. It uses a broad range of materials to achieve this goal, including letters, journals and diaries, photographs, theater programs, and other materials from the personal papers of activists and artists; the records and publications of cultural, community, and public health organizations; and rare books and periodicals published by and for the LGBT community.

MARBL has collected the materials and papers of gay figures for years. Last year we launched a concerted effort to expand our collection of historically significant LGBT materials, particularly as they relate to Atlanta, its history, and its response to the AIDS crisis.

This exhibition spotlights materials from collections MARBL has held for years and some new collections, including materials from AID Atlanta, "The American Music Show," the Atlanta Lesbian Feminist Alliance, the Atlanta Gay Men's Chorus, Emory University Archives, attorney and activist David A. Lowe, the National Association of Black and White Men Together, activist Jesse R. Peel (see his Other Voices column, p. 9), playwright and activist Rebecca Ranson, and the Southeastern Arts, Media & Education project.

"Building a Movement in the Southeast" is a way to highlight the depth and breadth of these materials. It gives these manuscript collections, archives, and rare books the attention they deserve, and it highlights the close connection between the LGBT collections and MARBL's other collections that document the history of Atlanta and social justice movements.

Read more:

MARBL expands its LGBT collections:

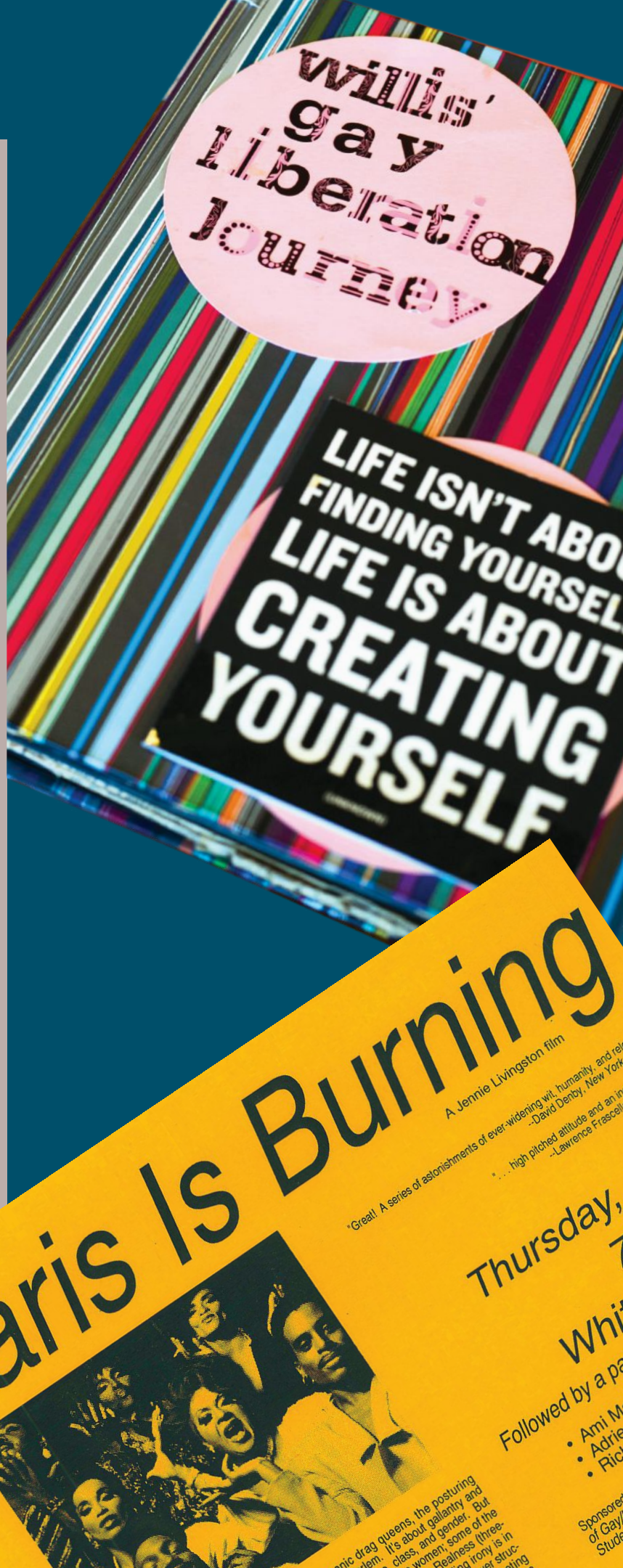
http://news.emory.edu/stories/2013/06/upress_lgbt_marbl_exhibit/campus.html

MARBL LGBT research guide:

<http://guides.main.library.emory.edu/content.php?pid=104423&sid=785625>

Donate to MARBL LGBT collections:

<http://marbl.library.emory.edu/collection-overview/lgbt-collections>



Willis' gay liberation Journey

LIFE ISN'T ABOUT FINDING YOURSELF
LIFE IS ABOUT CREATING YOURSELF

Paris Is Burning

A Jennie Livingston film

"Great! A series of astonishingly of ever-widening wit, humanity, and relatability."
-David Denby, New York Times

"... high pitched attitude and an inimitable style."
-Lawrence Frascobelli

Thursday, 7

Whit

Followed by a panel discussion with:

- Ami Ma
- Adrie
- Rich

Sponsored by Gay, Lesbian, & Bisexual Studies

...omic drag queens, the posturing, the class, and gender. But it's about gallantry and women, some of the Realness (three-act drag irony is in her structuring



By Denise Dolan

Assistant Director, English as a Second Language (ESL)
Services for Emory College Undergraduates

Soon after I began teaching a first-year composition course consisting entirely of international students, I learned how eager this population is to learn about American history and culture. Primarily from China, they are hungry to build on the limited knowledge they gained from their high school textbooks. Rather than reading and writing about familiar topics like globalization and social media, they want to be exposed to new information that will facilitate their recent immersion into US culture. With a passion of my own for this subject matter, I was happy to accommodate.

Expanding on a unit in my course about the civil rights movement, I worked with Gabrielle Dudley, a research library fellow, to create a MARBL workshop that introduced students to a variety of primary source materials related to civil rights activity in Atlanta and at Emory. Students read personal correspondence from jailed protestors, including some written on paper towels and even toilet paper; flyers posted on Emory's campus protesting unequal pay for African American cafeteria workers in Cox Hall; archival editions of the *Wheel* and *Emory Magazine* covering these protests; and business letters from community leaders protesting inadequate dining and restroom facilities in Rich's department store downtown. In addition, they listened to a news story covering a sit-in at a local Krystal's fast food restaurant that students had learned about in a class reading.

In selecting materials for both my class readings and this workshop, my strategy was to use sources written in a personal rather than academic tone. For this reason, I chose memoirs for most of our class readings, a genre that helped make a complex historical topic accessible and tangible. We relied heavily on the book *Hands on the Freedom Plow: Personal Accounts by Women in SNCC*, a collection of memoirs by female activists. Students even had the opportunity to meet some of the authors during a campus MLK Week event. In class we watched documentary videos and looked at historical photographs from online sources. But, as the quotes from my students' reflections indicate, nothing made the material more real than seeing and touching some of MARBL's primary sources. For students new to accessing information in a society where all you need to know is how to get it, this was a memorable experience.

MAKING IT REAL

International Students Explore Atlanta's Civil Rights History at MARBL



In addition to making history more tangible, the MARBL workshop supported a number of learning objectives, including understanding the differences between primary and secondary sources, evaluating sources, and drawing conclusions from evidence. The workshop was preceded by an online research class taught by Erin Mooney, Woodruff's outreach and education librarian, which focused on using library databases. During the MARBL activity, students completed a Document Analysis worksheet that effectively reinforced some of the key points of Erin's class. Asked to describe physical characteristics of the archival documents, students were prompted to identify salient features of authorship, audience, and purpose. In the online world, where information is presented as homogeneous text on a screen, these attributes can be easily missed.

Students sat in groups around tables in MARBL's Woodruff Room. Each group had before them a different set of documents, including bound volumes propped on foam supports and delicate, worn papers sheathed in archival plastic. As they completed their worksheets, students had a chance to ponder what they saw as well as what they couldn't see. An important question on the worksheet asked, "Is there anything that you do not understand or that confuses you about the document?" During our debrief, when groups reported back to the larger class about their findings, Gabrielle and I had the opportunity to provide cultural and historical information to help the international students comprehend the material. Their reflections on the experience indicate

“After the [workshop], I know what to think about and what’s valuable information hiding under the material. I am amazed by the fact that every [piece of] material has its own bias.”

—Jiayuan Liu, China

“The short clip of the [audio] tape really actualizes the event and deepens my understanding of protests. . . . I realize it’s about fighting for one’s beliefs instead of merely marching on the street.”

—Siqi Huang, China

that they gained a solid understanding of the unique qualities of primary sources and what can be learned from them.

The MARBL workshop was part of a sequence of class assignments that culminated in a class debate about current civil rights issues such as same-sex marriage and affirmative action. The historical knowledge gained through their exploration of primary sources related to civil rights allowed my students to appreciate the significance of issues surrounding them in today’s headlines. Now, as they walk through the library’s SCLC exhibit or read editorials about racism in the *Wheel*, they have a deeper understanding of why these things matter to Americans.

As an instructor, I too learned from this experience. I can imagine how challenging it would be to connect personally with the history of a culture that is not my own; however, my stu-



“Even though I [had] heard of the civil rights activists [writing] letters from jail, I was still amazed and shocked when I saw the real letters made from toilet paper. I could feel the passion and determination of the activists.”

—Lingshen Du, China

dents surprised me by embracing this opportunity with enthusiasm. Working with highly contextualized archival materials may require knowledge that might discourage instructors from exposing international students to them. Although my students lacked background knowledge that would have helped them discover some of the contextual clues hidden in the documents, the discovery activity created an opportunity for an even exchange between curious students and instructors who could shed light on the materials and their significance.

Using archival materials does present some special challenges for non-native-English speakers. Older materials contain dated language that instructors may need to explain. Students reading in a second language may need additional time to read through longer documents, and they may have difficulty recognizing the subtle cues of bias. However, if designed with these considerations in mind, activities like this MARBL workshop can be highly effective ways to teach content, language, and research skills to diverse groups of students.&

“It’s an entirely new experience, the first time seeing a real manuscript.”

—Shuang Cai, China



BOOKS AS ART

By Catherine E. Doubler
Robert W. Woodruff Library fellow
and PhD candidate in English

The Artists' Books Showcase is a digital exhibition that highlights pieces in the Manuscript, Archives, & Rare Book Library's extensive collection of artists' books. These books—often made in small, limited editions or as one-of-a-kind works of art—purposefully make use of, question, or explore the format of the book as an artistic medium.

View the project online at <http://marbl-omeka.library.emory.edu/marbl/exhibits/show/artistsbooksshowcase>.

The Artists' Books Showcase is a website I developed as a Robert W. Woodruff Library fellow for the 2012–2013 academic year. My supervisors, subject librarians Kim Collins and Sandra J. Still, suggested the project for me when I met with them to discuss the particulars of the fellowship. To be honest, I knew almost nothing about artists' books. Being a graduate student, I began my own research on the history of these objects, and I quickly became fascinated. MARBL has a collection of more than 600 artists' books, many of them famous examples of the genre, such as a third edition of Ed Ruscha's *Twentysix Gasoline Stations* (1969) or Ruth Laxson's *Measure, Cut, Stitch* (1987).

A number of websites, most notably Johanna Drucker's Artists' Books Online, provide metadata and images primarily of well-known artists' books made in the 1970s and 1980s. However, the strengths of MARBL's artists' book collection are mostly in objects made very recently, especially those books that address women's rights, African American history, and environmental issues.

To distinguish MARBL's artists' books website from others, I decided to focus on pieces made within the last 15 years, and I wanted to provide high-quality images of the books that would give the website visitor the best sense of what these objects are. After selecting about 40 books, Sandra and I decided to contact all of the artists to request that they send photographs of their



own work. Nearly everyone we contacted sent a response, along with the exquisite images now on the website.

Omeka, a web-based publishing platform that is especially useful for people who wish to curate objects in a digital format, powers The Artists' Books Showcase. It is an especially effective tool for those who want to catalog and present images, which is the major reason to use it as the platform for the website.

The Artists' Books Showcase is, first and foremost, a publicity tool; we wanted to bring attention to this incredible collection and have more researchers and students come to MARBL to look at it. To accomplish this, showing off some of these objects with excellent photographs was necessary. One of the books on the website, Lise Melhorn-Boe's *What's for Dinner?* (2007) is an accordion book made of fabric, felt pop-ups, and plastic silverware that one can unfold and lay out like a dining room tablecloth. Mar Goman's *The Poems of Dylan Thomas* has rusty razor blades and coins glued into it.

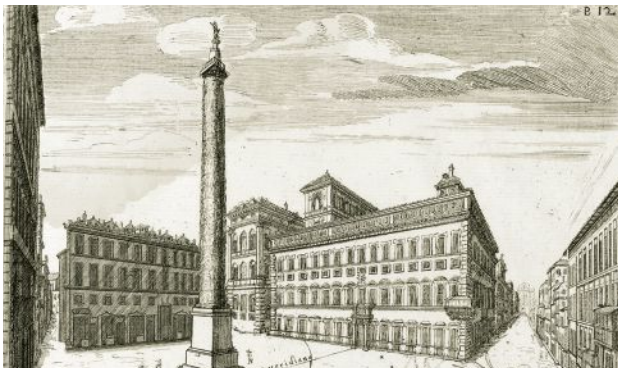
Artists' books alter and question the book form in compelling and visually arresting ways. I strongly believe that the kinds of artists' books at MARBL are and will become very important as we consider the changing role of the book in a digital world. &

COLLABORATING WITH THE CARLOS

MARBL materials will be included in two exhibitions this fall at Emory's Michael C. Carlos Museum

“Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome” is now on view at the Carlos Museum through November 17, 2013. This spectacular temporary exhibition includes maps, views, and books on Rome from the 16th, 17th, and 18th centuries. More than 130 works representing ancient Rome are showcased, including rare volumes from MARBL such as *De ludis circensibus* by Onofrio Panvinio.

“Romare Bearden: A Black Odyssey” will be on view from December 14, 2013, through March 9, 2014. Rich in symbolism and allegorical content, Bearden’s Odyssey series created an artistic bridge between classical mythology and African American culture. This exhibition is available for the first time outside New York City, expanding our view of the Bearden canon and his influence as an artist while reinforcing Homer’s continuing relevance as a poet.



MARBL, THE CARLOS, AND ROME

The Rome exhibition on view at the Carlos Museum this fall is a great display not just of wonderful images of the ancient city but also of a collaboration between MARBL, the Robert W. Woodruff Library, the museum, and Emory faculty.

Many of the books and prints on display are housed and used by researchers in MARBL but were acquired for Emory by Kim Collins, the art history librarian based in the Woodruff library. She, in turn, works closely with faculty members in Art History in deciding what works to acquire for MARBL’s collection.

Kim and I have worked on this project and others with Carlos Museum staff members Margaret Shufeldt, former curator of works on paper, and Andi McKenzie, assistant curator of works on paper. The Carlos’s curators generally contact their library colleagues when planning shows to explore what complementary books and prints are held by the library. Loaning its materials for exhibitions promotes MARBL collections and also highlights their similarities to the collections of neighboring institutions.

This close collaboration also can be seen online with the Views of Rome project: <http://disc.library.emory.edu/view-sofrome/>. This website was produced by Emory’s Digital Scholarship Commons and is based around a digitized version of a map owned by the library and the Carlos Museum and housed in MARBL. Library digitization staff, as part of the Views project, digitized many of the items on display in the exhibition at the Carlos, including the aforementioned map.

David Faulds, Rare Book Librarian



BEARDEN’S ATLANTA CONNECTION

On December 14, 2013, the Carlos Museum opens an extraordinary exhibition, “Romare Bearden: A Black Odyssey,” a series of works created by one of the finest American artists of the 20th century. In conjunction with this show, MARBL is creating a complementary exhibition drawing on its rich holdings of primary source material related to African American art and art history.

Displayed in rooms adjacent to the Romare Bearden exhibition, the MARBL exhibition is co-curated by artist and art historian Amalia Amaki 94PhD and Amanda H. Hellman, who recently completed her doctorate in art history from Emory.

The exhibition will draw upon a variety of MARBL collections, including the Cedric Dover collection (which includes Carl Van Vechten photographs depicting African American artists contemporary with Bearden), the papers of Benny Andrews, James A. Porter, Camille Billups and James V. Hatch, and the Paul R. Jones library.

Also shown will be original Bearden works from private Atlanta-area collectors such as Wesley and Missy Cochran, Brenda and Larry Thompson, as well as from the Hammonds House Museum and the Clark Atlanta University Collections of African American Art. The complementary exhibition will be dedicated to the late Richard A. Long, Emeritus Atticus Haygood Professor of Interdisciplinary Studies at Emory. Long was a friend of Bearden and his wife, and he hosted the Beardens on numerous occasions in Atlanta.

This is one of numerous collaborative projects building upon the shared interests of the Carlos Museum and MARBL.

Randall K. Burkett, Curator of African American collections

A DEVASTATING PLAGUE AND A STORY TO TELL

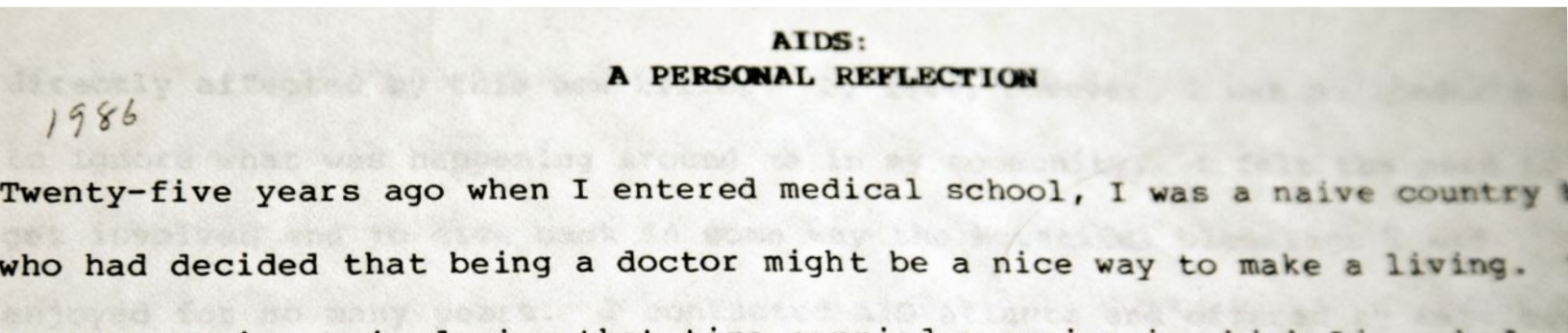


JESSE PEEL, A RETIRED PSYCHIATRIST AND LONGTIME AIDS ACTIVIST IN THE ATLANTA AREA, has donated his papers to MARBL, including journals, appointment books, subject files, correspondence, photographs, and more than 80 reel-to-reel audiotapes he sent to his mother during his tour of duty in Vietnam. Among the most moving pieces of the collection are the numerous appointment books Peel kept over the years. They contain the names of his clients and friends who died of AIDS; funeral programs had been tucked inside the books. Peel was one of the founding members of Positive Impact—a mental health program for people with HIV and their friends, family, and caregivers—and served on the board of directors of AID Atlanta.

“I don’t know why I keep doing this.” Statements like this pop up several times in the journals I kept from 1983 through the late 1990s. I was not writing for posterity; no, it was a very personal undertaking for me. As a therapist I had often suggested that my patients journal, and for me, keeping these journals was an extension of therapy. It was an attempt to try to cope with what was happening in my life in an effort not to be overwhelmed.

too many deaths and funerals, fabulous vacations, and the trials of living with an addicted partner.

Fast-forward 20 years and I found myself with 14 handwritten ledgers, stuffed with years of ephemera I collected to go with the journals. In addition, I discovered years of correspondence with my family, audio records I made while stationed in Vietnam and Okinawa, photo albums, subject files, and scrapbooks. I kept asking myself, What is going to



What did I write about? I held nothing back as I wrote—after all, no one ever was going to see any of this, were they? I wrote about my family and the relationships with my parents, my dysfunctional relationship with my partner, and especially about the impact of the AIDS epidemic as it engulfed my community. Much of what we were doing in the newly formed AIDS service organizations was exciting stuff; I wrote about the struggles, the politics, and the petty rivalries that emerged. And I wrote about the deaths and the funerals I attended. Each morning when I opened the *Atlanta Journal Constitution*, I went first to the obituaries; I did not want to miss anyone. I also clipped obituaries and taped them in the journal, along with the program from the funeral and a copy of the eulogy if I delivered one.

I wrote about my travels. On vacations, the journal became a daily travelogue as I critiqued the hotels where we stayed and the meals we ate, in addition to describing the sights. These journals chronicle a rollercoaster ride of a nightmare of

happen to this material? I did not want to see it tossed out in the garbage by unsympathetic or unknowing family members like the effects of many of my friends.

Through the intervening years, my opinions of the journals and the other materials changed. In 2007 my friend Sandy Thurman convened a group of colleagues to assist her in telling the story of Atlanta’s response to the AIDS epidemic. Because of this experience, I realized I had an important story to tell; I survived a devastating plague, and this story might be of interest to students and other people. It was a story people would want to hear in the future.

Sandy convinced me to give my papers to MARBL. I placed my papers in MARBL because I knew they would preserve them, arrange and describe them, and provide public access to them. I was also impressed by MARBL’s dedication to preserving Atlanta’s history and its desire to include gay and lesbian history. I wanted to be a part of it. Now my papers, my story, and I have a home in MARBL. &

EXHIBITIONS

through
December 1

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

Featuring original material from the Southern Christian Leadership Conference archive kept by the Manuscript, Archives, & Rare Book Library (MARBL), this exhibition highlights the tireless efforts of the significant civil rights organization to achieve positive social change in the years after the 1968 assassination of Martin Luther King Jr. Curated by Carol Anderson, Michael Hall, and Sarah Quigley. Schatten Gallery, Level 3, Woodruff Library.

through
December 21

“Oxford Library: The New Edition”

This inaugural exhibit in the Fran Elizer Exhibition Gallery is a retrospective on the history of the library at Oxford College, which served as the original Emory campus from 1836 to 1919. As we celebrate the opening of the new Library and Academic Commons, it is fitting to look back on the history of the libraries on this campus. The buildings have changed. The collection has grown. Yet, the best traits of the library are still the same. The library still serves as a place for the Oxford community to gather, learn, and connect. Curated by Jennifer Sirotkin. Oxford College Library.

through
December 31

“Medical Treasures at Emory”

This exhibition features materials from the collections of MARBL and the Woodruff Health Sciences Center Library, including 18th- and 19th-century works on human anatomy, pathology, surgery, midwifery, and alternative medical practices. The books and items displayed provide a reminder of the days when doctors had a rudimentary understanding of human anatomy, performed surgery without antiseptic, and used primitive forms of anesthesia for operations and dental work. Curated by Robert Gaynes. Woodruff Health Sciences Center Library. Check online for possible extension.

through
May 16, 2014

“Building a Movement in the Southeast: LGBT Collections in MARBL”

The exhibition explores the history, culture, politics, and public health initiatives of LGBT communities in Atlanta and the American South. It features letters, journals, photographs, and concert and theater programs from the personal papers of activists and artists, the records and publications of cultural and community organizations, and rare books and periodicals published by and for the LGBT community. Curated by Randy Gue and Kelly H. Ball. MARBL Gallery, Level 10, 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.

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