

# Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

spring 2015 ~ volume 9, number 1

The SPIRAL	
COMPOSITION	
Property of	<i>M. F. O'Connor</i>
Subject:	<i>Higher Mathematics I</i>



EMORY  
LIBRARIES &  
INFORMATION  
TECHNOLOGY

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## Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

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### Front cover:

Flannery O'Connor's “Higher Mathematics I” journal.

### Back cover:

Photograph of Flannery O'Connor and one of her letters to literary critic and editor John Crowe Ransom.

All materials from the Flannery O'Connor Collection in MARBL.

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### LETTER FROM THE DIRECTOR

In early 1944, Flannery O'Connor, then a student, noted in her daily journal, “Today I am devoted to realism. I will become a realist. I will take note of the things around me—accurately.” Years later she would see herself as a “realist of distances,” a novelist who examines closely what seems far away while observing familiar terrain with an altered perspective.

Archives, too, have this quality of radical realism. Thanks to special collections, we obtain a firsthand look at events and ideas that may have occurred many years ago in distant places. Moreover, what we thought we knew because of proximity takes on a new kind of reality due to context.

We also reconsider the lives of extraordinary individuals. As this issue of *MARBL* magazine makes clear, both Bobby Jones and Flannery O'Connor, fellow Georgians, struggled to pursue a kind of perfection in their craft while facing grave challenges. Persistence prevailed.

Elsewhere in this issue we notice a similar drive among those who collect archival materials: Tom Wirth, whose materials span the range of African American art and literature; and Raymond Danowski, whose vast collection has inspired a reading series that brings eminent poets to the Emory campus. Others are dedicated to extending our teaching and research missions—as demonstrated by the recent seminar on black aesthetics, funded by the National Endowment for the Humanities, and an undergraduate course on the “travel cure.”

MARBL enjoys many such partnerships. We are fully engaged in collaborations with the Emory Center for Digital Scholarship. We receive, as well, strong support from members of the broader community. Most recently the family of Brad Currey, former chair of Emory's Board of Trustees, made a generous gift honoring his devotion to a university committed to courageous inquiry and primary evidence.

Here in MARBL—through our staff, collections, and programs—we sustain the broader vision of the Woodruff Library in the daily interplay between dreams and reality, both nearby and faraway. This kind of profound encounter is our collective calling. &

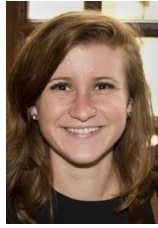
Rosemary M. Magee



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## STAFF COMINGS . . .

**Maggie Baynam**, a fellow in Emory's Business Practice Improvement (BPI) Fellows Program, joined MARBL as business operations manager in September. In this role and as part of her practicum, she is assisting with the implementation of new procedures for collection receiving and acquisition, and is responsible for coordinating all aspects of MARBL's collection acquisitions process. Maggie is a graduate of Emory, where she majored in environmental studies and comparative literature. As a student, she was involved with the Office of Sustainability Initiatives. Prior to joining BPI, she worked on the communications team at Southface, a local sustainability-focused nonprofit, and served as the sustainability specialist for Julie Bee's shoe company.



**Carrie Hintz** joined MARBL as the new head of Collection Services in February. In this role, Carrie leads MARBL's processing and cataloging teams, and manages operations and programs for preserving, describing, and providing access to MARBL's rare and unique materials. Carrie comes to MARBL from the Rare Book and Manuscript Library at Columbia University, where she served as head of archives processing since 2011 and was responsible for leading the development of the unit and overseeing a team of six professional staff members and all aspects of collection management for archival and manuscript collections. Prior to this, she worked as an archivist in the library and previously held assistant positions at the Bentley Historical Library and Clements Library at University of Michigan. Carrie holds a BA in English literature from Kalamazoo College, an MS in information, archives, and records management from the University of Michigan, and an MA in American studies from Columbia. We are very pleased to have Carrie on board to help lead the MARBL collection services unit into a new era.



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## STAFF HONORS . . .

**Pellom McDaniels** will receive the NCAA Silver Anniversary Award in 2015 for his collegiate and professional achievements as a scholar and professor and as faculty curator of African American Collections. According to the NCAA, "the Silver Anniversary Award recognizes distinguished individuals on the 25th anniversary of the conclusion of their college athletics careers. Representatives of NCAA member schools and conferences, along with a panel of distinguished former student-athletes, select each year's recipients."



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**Kevin Young** has been named the Charles Howard Candler Professor of Creative Writing and English. The Charles Howard Candler professorships honor senior scholars who have shown outstanding teaching ability and productive scholarship in one or more fields of learning, and who have further distinguished themselves through long and substantial service to the university and in furthering the cause of higher education. This honor recognizes Kevin's stellar achievements as a poet and professor as well as his significant contributions to scholarship, teaching, and service through his work in MARBL as curator of the Raymond Danowski Poetry Library and of Literary Collections.



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## . . . AND TRANSITIONS

After more than 17 years of service as curator, **Randall Burkett** has transitioned to a new role as research curator and will focus on promoting research and scholarship in MARBL's African American collections. Beginning in January, **Pellom McDaniels** has assumed the role of curator of African American Collections with primary responsibility for continuing to develop and promote MARBL's holdings related to African American history and culture.

**Courtney Chartier** completed her term of service as president of the Society of Georgia Archivists in 2014, and **Sarah Quigley** started her term as the new president in 2015.

—Jennifer Meehan, MARBL Associate Director

# Wirth Library Includes Special Concentration on Langston Hughes



THE MANUSCRIPT, ARCHIVES, & RARE BOOK LIBRARY HAS ACQUIRED THE LIBRARY OF THE LATE THOMAS H. WIRTH. Wirth was a friend and collaborator with colleagues at Emory, and in the past he loaned many of his rarest items for exhibition in MARBL. His unexpected death in October 2014 came just a few weeks after the bulk of his collection had been transferred to the university.

The Wirth library contains several thousand items focusing on 20th-century African American literature, art, and photographica. It encompasses first editions of nearly all fiction by African American authors from 1900 to about 1970, many in the dust jacket, with a special concentration on Langston Hughes and the Harlem Renaissance.

The Langston Hughes material includes not only first editions of all his books, many signed or inscribed, but also manuscripts of unpublished work, sheet music for which Hughes wrote the lyrics, audio recordings, theater programs, correspondence, and a collection of nearly 400 periodicals containing contributions from Hughes (usually the first appearances of this material in print). Especially important items are the year-books of Cleveland Central High School from Hughes's sophomore, junior, and senior years there. These contain many photographs of Hughes and autographs of him and his friends as well as copies of *The Monthly*, Central's literary magazine, in which Hughes's earliest published writings appeared. A Hughes drawing appears on the cover of one issue of *The Monthly*. The only known extant copy of that issue is part of the collection. Also present is the scrapbook of one of Hughes's Lincoln University fraternity brothers, which contains a handwritten Hughes poem and other Hughes material.

Aaron Douglas was among the foremost book artists of his time. He designed the dust jackets for many Harlem Renaissance and other authors, and the Wirth library holds an unparalleled collection of Douglas dust jackets and other of his graphic works.

Wirth also collected photographic literature by African American photographers and books featuring images of black people. The collection features many original

photographic portraits of African Americans and others by Carl Van Vechten.

At the time of his death, Wirth was editor of the Countee Cullen Correspondence Online Project of the Amistad Research Center in New Orleans, a project of profound importance to scholars of the Harlem Renaissance of the 1920s. He was a meticulous and generous scholar who was immensely knowledgeable about the black experience in America.

—Randall K. Burkett, MARBL research curator of African American collections

## Collaborations: MARBL and Digital Scholarship

SINCE IT LAUNCHED IN 2013, EMORY'S CENTER FOR DIGITAL SCHOLARSHIP (ECDS) has been an active and engaging partner with MARBL as we continue to develop new services, tools, and collections. With shared objectives focused on teaching, scholarship, and preservation, ECDS and MARBL have worked together to leverage MARBL's rich collections of rare and unique materials with the technological and scholarly expertise of ECDS. Collaborations in the past year include initiatives such as fellowships, digital projects, and tool development.

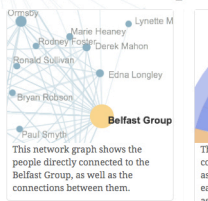
This past August, MARBL and ECDS welcomed our first shared Council on Library and Information Resources Postdoctoral Fellow, Anne Donlon. We designed this fellowship to explore natural connections and potential collaborations between MARBL and ECDS, with the intention that the Fellow would lead projects that engage MARBL's collections with the emerging technologies found in ECDS. Donlon's academic background and digital humanities interests have made for a strong start to her fellowship work. She recently received her doctorate from the Graduate Center at CUNY, where she

studied 20th-century literature. While researching her dissertation, *Archives of Transnational Modernism: Tracing Networks of Writing and Activism*, she worked with several MARBL collections and comes to Emory already well versed in some of MARBL's key collecting areas.

Collaborative initiatives among MARBL, ECDS, and other library units already have produced significant scholarly projects, including the recent release of a project involving MARBL collections and the Emory Finding Aids database. This winter, ECDS released Belfast Group Poetry|Networks (belfastgroup.digitalscholarship.emory.edu), which investigates how enhanced library data—from finding aids to electronic text collections—can be put to scholarly uses beyond simply locating materials in our collections. Using the Belfast Group poets, including Seamus Heaney and Frank Ormsby, among others, as a test case, project leads Rebecca Sutton Koeser, senior software engineer, and Brian Croxall, digital humanities strategist, have developed visualizations for understanding the various relationships among the authors.

Belfast Group Poetry|Networks

### Networks & Maps



After the Belfast Group stopped meeting its ultimate impact, the writing workshop relationships, as well as the writers' count. The data used to create these visualization: Manuscript, Archives, and Rare Book Libr tag people and places mentioned in the ar Heaney wrote to Michael Longley and Der quantified and represented graphically. TI participants, including how connected the writers and their peers on individual blog. This approach allows the investigation of f

## The Raymond Danowski Poetry Library Reading Series: Celebrating 10 Years of Poetry at Emory University

THE RAYMOND DANOWSKI POETRY LIBRARY READING SERIES BEGAN IN FALL 2005 WITH A READING BY KEVIN YOUNG. The award-winning poet just had been named curator of the collection, and his first order of business was to set up a reading series that would serve as a premier venue for contemporary poetry, bringing some of the most important poets writing today in the US and around the world to Emory's campus. As the record shows, Young achieved his goal. In the 10 years since that first reading, the series has played host to five US poets laureate, a Nobel laureate, an inaugural poet, and winners of every major national honor in poetry from the Pulitzer Prize to the National Book Award.

My own first experience of the series was in October 2011. A newly minted graduate student in Emory's English Department, I wandered into a reading by D. A. Powell. The atmosphere in the room was electric as Powell read poems from his forthcoming collection, *Useless Landscape, or A Guide for Boys*, which would go on to win the National Book Critics Circle Award in Poetry the following year. Standing in line at the signing after the reading and eyeing the beautiful letterpress

broadside printed for the occasion, it occurred to me that the Danowski collection is more than simply a record of the last century of poetry. It is a living, breathing enterprise just as committed to poetry's present as it is to its past.

A little more than three years later, I am lucky enough to work with Young on the series, which continues to grow and develop as it enters its second decade. Following a remarkable few years, which saw readings by the likes of Seamus Heaney, Sharon Olds, W. S. Merwin, Billy Collins, and Emory's own Natasha Trethewey, we were excited in February to welcome **Carol Ann Duffy**, Britain's poet laureate, as the first reader of our anniversary year. We look forward to another ten years of bringing poetry to the Emory community, proving again and again that this campus, this city, and indeed this country is a place where poetry lives.

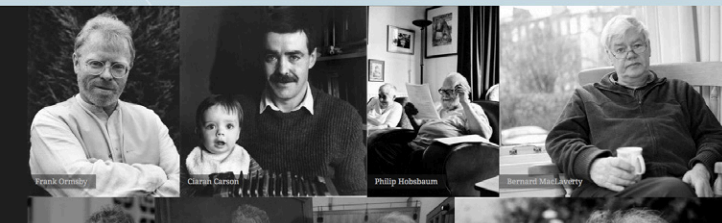
— Aaron Goldsman, Doctoral Student, Department of English



### Interactive networks and digitized drafts of poetry make the Belfast Group's connections visible.

After the Group stopped meeting in 1972, many participants downplayed its importance to their writing. But by graphing the interactions among the members of the Group—in poems or letters—we can better understand the relationships created during the writing workshop.

Visualize the relationships around the Belfast Group.



In addition to this recent success, staff members in MARBL and ECDS continue to pursue new endeavors and ongoing partnerships. Donlon is working with MARBL Research Library Fellow Matthew Strandmark as well as Jay Varner, senior software engineer, and other colleagues to experiment with Open Tour Builder, the mobile application developed for the ECDS project Battle of Atlanta ([battleofatlanta.digitalscholarship.emory.edu/](http://battleofatlanta.digitalscholarship.emory.edu/)). Donlon and Strandmark have created a curated tour of Emory's campus, using artifacts from University Archives, anecdotes and information from Emory faculty and staff, and other resources, which they plan to release for use by prospective students, families, and visitors this spring.

Another collaboration involves one of MARBL's largest collections, the Raymond Danowski Poetry Library, and builds

upon the tools and methods developed in the Belfast Group project. Kevin Young, curator of literary collections and the Raymond Danowski Poetry Library, doctoral student Lisa Chinn, and Brian Croxall have inaugurated Digital Danowski, which will be a series of digital humanities projects exploring the library's extensive holdings. The first project in this series is "Schooling Donald Allen," which examines the use of "schools" in the post-1945 American poetry world by analyzing information about contributors found in the mid-century literary magazines known as little magazines. In Allen's anthology, *The New American Poetry* (1960), he categorizes poets into particular schools. These categories are still used to discuss the poetry of that period. The project team will analyze metadata about the little magazines, editors, poets, and poems to determine if there are any geographic, stylistic, or social reasons for these categories, or if they are arbitrary, and explore what that tells us about mid-century poetry. Project partners plan to publish and disseminate findings from this research project by summer of this year.

With such early successes and promising emerging initiatives, MARBL and ECDS will continue to pursue innovative approaches to making rare and unique collections available and to developing dynamic tools that will improve the accessibility and analysis of primary materials.

— Erika Farr, Head of Digital Archives



It displayed its importance to the development of many authors in Northern Ireland. The following

drafts of poems as well as the poets' collected poems with unique identifiers. The computer created frequently about County Tyrone. As a result, it is used to represent different views on the relationship itself. You can also see the network of

in a way that would be very difficult through



**In an era in which much of black culture is seemingly losing its importance in society,** it is being preserved through MARBL. My first encounter with MARBL proved to be inspirational, as I found collected material that was not part of the Library of Congress or some of the nation's most prestigious archives housing African American literary and cultural materials. Not only did I find significant research documents, I also discovered materials that reminded me of the reason I do the work that I do. These collections hold such invaluable items as written personal notes of black women such as Eppie Mae Ponder, whose narrative surely would have been erased had it not been preserved and housed at MARBL.

Perhaps the greatest treasure I discovered in MARBL was the newly acquired collection of Mari Evans, a black female poet whose work has been undervalued. With the recent deaths of Maya Angelou and Amari Baraka, we must have safe spaces to house the works of black writers and cultural scribes such as Evans and Ponder, so that their lives and work are maintained and accessible not only to scholars such as myself but to the general public. Indeed, MARBL is not only providing a service but—through events such as the Black Aesthetics and African-Centered Cultural Expressions Summer Institute and Workshop—it is preserving a legacy.

—Althea Tait, Assistant Professor of African American Literature, SUNY-Brockport, and NEH Summer Scholar



## Toward a Critical Understanding of Black Aesthetics and African-Centered Cultural Expressions



My role as the curator of African American collections informs the kinds of materials acquired for MARBL, but my work as a historian, visual artist, and scholar provides meaningful interpretations of the collections held within the archives. Rarely have there been opportunities to bring together distinguished

writers, visual artists, playwrights, musicians, and poets to explore the significance of our collections related to African American artists and art historians and the future of such scholarship.

In summer 2014, 25 scholars from across the United States were selected to participate in the National Endowment for the Humanities (NEH)–sponsored Black Aesthetics and African-Centered Cultural Expressions Summer Institute and Workshop, hosted on the Emory campus. Focused on exploring various questions related to art produced by people of African descent, the three-week workshop provided the needed space to discuss, develop, and advance a ‘critical vocabulary’ for scholars, artists, and laypeople to use in their exploration of the various meanings associated with the creative process.

I served as the principal investigator for the NEH grant and co-director of the institute, with the assistance of Candy Tate, assistant director of the Emory College Center for Creativity & Arts. Our role was to help shape and guide the dialogue among the scholars, affiliated Emory faculty, and invited community participants from the Atlanta area. Presentations by African American Studies core faculty members Dwight Andrews, Michael Harris, Theophus Smith, and Dianne Diakite, and summer institute co-director and playwright Paul Carter Harrison challenged the participants to explore several questions related to the conceptualization, execution, and reception of art produced by people of the African diaspora. In addition to the scheduled presentations and discussions, institute participants conducted research in MARBL's various collections, including those of Alice Walker, Mari Evans, and Camille Billops and James V. Hatch.

In collaboration with MARBL, the Emory Center for Creativity & Arts, the Department of African American Studies, and the Department of Film and Media Studies, the institute also sponsored several public lectures featuring award-winning artists and scholars including photographer Carrie Mae Weems, a MacArthur Prize recipient; Richard J. Powell, professor of art and art history at Duke University; Robert Farris Thompson, professor of African and African American art at Yale University; and Deborah Willis, professor of photography and imaging at New York University's Tisch School of the Arts.

Not only did these presentations recognize the historical significance of black art as a necessary social, cultural, and political form of self-affirmation and medium of liberation, they elevated the importance of MARBL collections related to African American life and history. This NEH–sponsored institute and seminar added value to our collections, and the information derived from exploring and interpreting their contents, while simultaneously advancing the university's vision to “discover truth and, by sharing it, ignite in others a passion for its pursuit.”

—Pellom McDaniels III, Curator of African American Collections and Assistant Professor of African American Studies

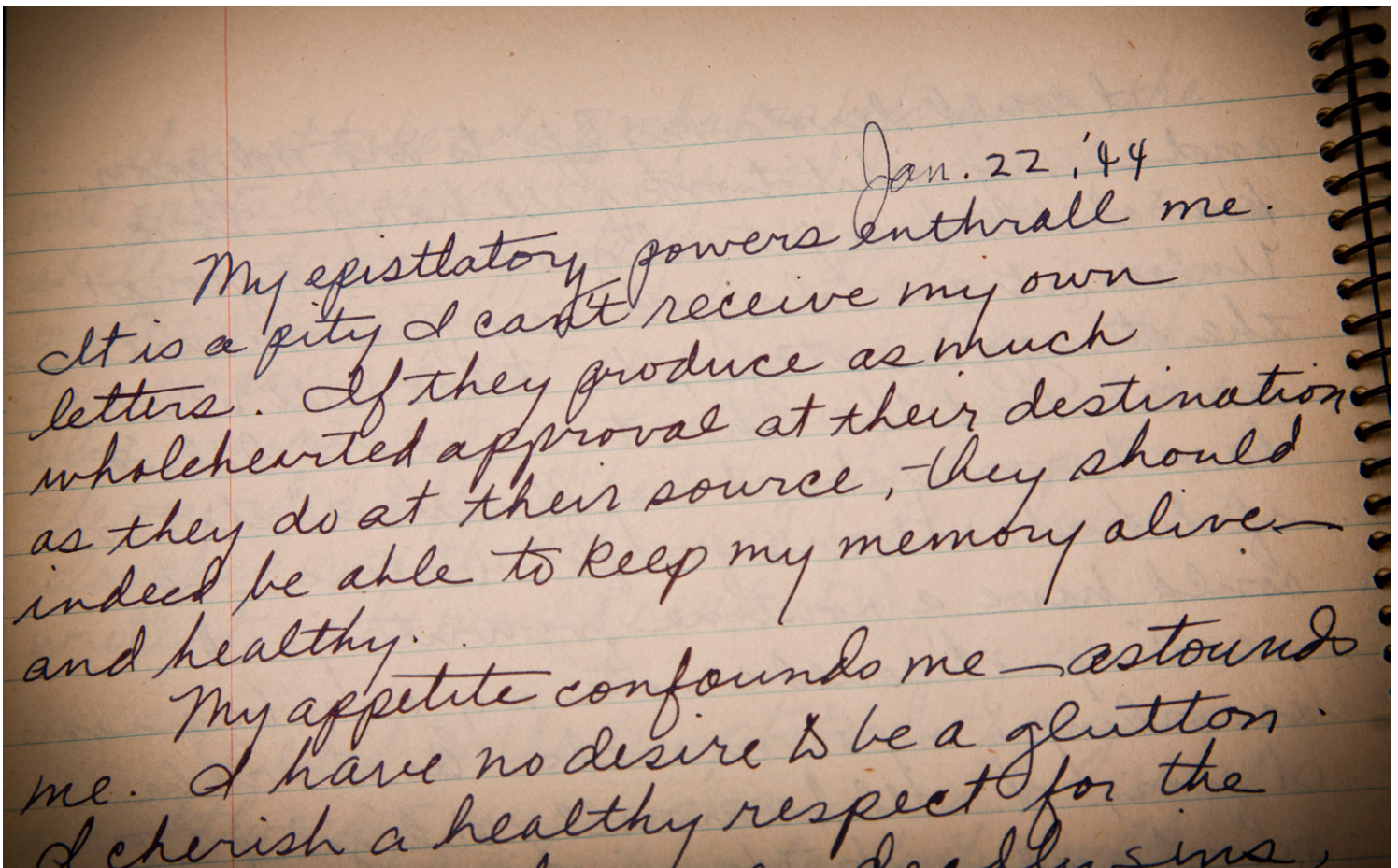


during her time at college, including two boxes of wood-block linotypes of O'Connor's cartoons. The materials also include unpublished short stories and handwritten notebooks documenting her time at the Iowa Writer's Workshop and the Yaddo Writers Retreat. One of these notebooks lists possible character names ("Opal Hawkes") and running tallies of short story acceptances or (overwhelmingly) rejections from national magazines and journals.

These papers tell the story of a life both modest and bold, regional and now global, prayerful and prejudicial, witty and wondering, intimate and insightful, solemn and sarcastic. Her sharp wit rises to the surface early, along with her profound sense of vocation, strong even at a young age. A hand-bound

book titled *The Priceless Works of M. F. O'C* offers an early example of O'Connor's signature style of assured yet self-deprecating humor. With similar devotion to studying the elements of craft, O'Connor wrote for one school assignment: "I am only 14 years old, but I feel that I need to bring literature into being, I have been told I have a knack for expressing myself and so I turn my hand to writing." Her love of storytelling and her commitment to the literary arts are evident in another of her early projects: a hand-bound book series titled *Mistaken Identity*, detailing the misadventures of Herman, a gander who turns out to be Henrietta, a goose. *Mistaken Identity* also demonstrates O'Connor's lifelong fascination with unusual or extraordinary fowl, which she would describe as "a passion, a quest."

O'Connor was similarly passionate about her correspondence with friends and family from an early age. Away at college, she would comment on her own letters: "My epistolary powers enthrall me. It's a pity I can't receive my own letters. If they produce as much wholehearted approval at their destination as they do at their source, they should keep my memory alive—and healthy!" O'Connor's playful comments on preserving her own legacy are rendered even more poignant by her early death at age 39. After being diagnosed with lupus at 26, O'Connor's life was shaped—but not defined—by her illness. Rather, as these materials confirm, her life was built around her unwavering sense of vocation, alternately full of trepidation and







conviction. Paul Engle, her teacher at Iowa, observed that O'Connor stood out even among those dedicated students because, "The will to be a writer was adamant."

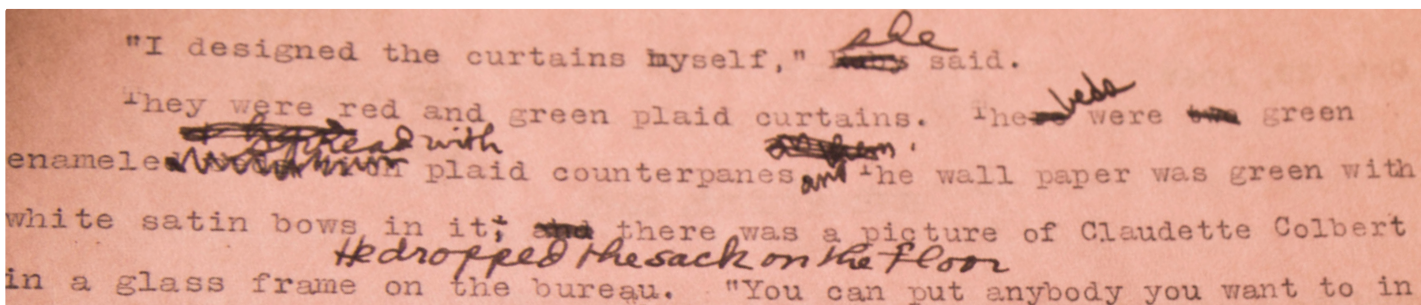
O'Connor expresses such adamant will in the composition book labeled "Higher Mathematics I," the title a reflection of the lofty calculations of self and soul that the journal contains. The reinvented math notebook also serves as a companion piece to *A Prayer Journal*, a record of O'Connor's devotional yearnings as a young woman, published in 2013 by Farrar Straus & Giroux and part of this MARBL collection. O'Connor described in "Higher Mathematics" the three pillars that she hoped would structure her life: art, faith, and love. Her journals, taken together, display the painstaking process of self-definition as O'Connor hones her literary and spiritual identity.

The pathway of the materials coming to Emory involved several MARBL directors, archivists, the Mary Flannery O'Connor Charitable Trust, and others; it stretched over 50 years of correspondence, convergence, and conversations. This lasting commitment and the resulting acquisition confirm what we knew about O'Connor while posing further questions about her life and relationships, social and racial contexts, and her literary aspirations. In one of her essays, O'Connor discloses how writing "will always be pushing its own limits

*"I am only 14 years old, but I feel that I need to bring literature into being, I have been told I have a knack for expressing myself and so I turn my hand to writing."*

outward toward the limits of mystery." Such mysteries seek exploration in these materials.

The depth of introspection that Flannery O'Connor reveals in this collection is stunning. At the same time, these materials gesture outwards. We see O'Connor in conversation with the writers and scholars who took her under their collective wings— such as Sally and Robert Fitzgerald, Robert Lowell, Robert Penn Warren, John Crowe Ransom, Robert Giroux, and Caroline Gordon. O'Connor's papers are also in dialogue with other materials in MARBL, especially contemporary artists influenced by O'Connor: Alice Walker, Salman Rushdie, Benny and Raymond Andrews, Natasha Trethewey, and many others. Alice Walker, who grew up in nearby Eatonton, observed in her thoughtful essay "Beyond the Peacock" about visiting O'Connor's home: "The truth of any subject only comes when all sides of the story are put together. . . . For each writer writes the missing parts of the other writer's story." Here, in MARBL, this collection pulls together many of those missing parts. Flannery O'Connor's archive invites us into this enduring conversation about faith, literature, and life. &



# BOBBY JONES

## THE GAME OF LIFE

by Randy Gue, Curator of Modern Political and Historical Collections, and Kristin Morgan, Project Archivist

**Just who is Bobby Jones?** His name pops up often on Emory's campus. There are MARBL's distinctive Bobby Jones collections; the prestigious Robert T. Jones scholarships and fellowships; the Laney Graduate School's innovative Jones Program in Ethics; and, of course, the distinguished alumnus himself. "Bobby Jones: The Game of Life," a new exhibition at the library's Schatten Gallery, answers the question by celebrating the life and achievements of Atlanta golfer, attorney, and businessman Robert Tyre Jones Jr. (1902–1971), better known as Bob, or Bobby, Jones.

Jones was one of the greatest golfers ever to play the game. In 1930 he captured the sport's "Grand Slam" by winning all four major championships of his era in a single year, an accomplishment no one had achieved before or has duplicated since. Including the Grand Slam, Jones won 13 major championships and broke records at courses all over the United States and the United Kingdom. He did it all as an amateur, not a professional: Jones was never paid to play championship golf or for his victories.

Of course, golf was not the only game at which Jones excelled. The title of the exhibition comes from one of Jones's best-known quotes: "Golf is the closest game to the game we call life. You get bad breaks from good shots; you get good breaks from bad shots—but you have to play the ball where it lies." Take things as they are and make the best of them: no cheating, no do-overs, just striving toward a goal. It was a perspective gleaned from playing in the crucible of championship golf and taken beyond the fairways, rough, and greens. These insights were hard-won, the product of years of struggle.

Jones played in his first national championship at age 14, but a violent temper—"my turbulent disposition," he called it—kept him from fulfilling expectations for his success. Learning to steel his mind to the rigors of championship golf took seven years of struggle, introspection, and inquiry. These years of self-examination were followed by



seven years of unprecedented achievement. Jones won at least one major championship each year, culminating in the Grand Slam. In a remarkable turn, he retired from competitive golf that same year but has remained an iconic figure in the golf world for decades. He helped design and sell golf clubs, starred in a popular series of instructional films, wrote best-selling books, designed new golf courses, and co-founded Augusta National Golf Club and its famous Masters Tournament. During his battle with syringomyelia, an excruciatingly painful spinal ailment that progressively paralyzed him during the course of 23 years, Jones showed the same strength and steadiness he had exhibited on the golf course.

The materials in the exhibition, drawn primarily from MARBL's collections, recount Jones's life and the lessons he learned both on and off the course. The materials include one of the golf shoes he wore when he defeated Eugene Homans in the finals of the US Amateur Championship in 1930, clinching the Grand Slam. It was bronzed to commemorate the victory and came to MARBL in 1967 as part of the Bobby Jones collection, which also features photographs, his writings, mementos, memorabilia, artwork, and audiovisual materials.



“Golf is the closest game to the game we call life. You get bad breaks from good shots; you get good breaks from bad shots —but you have to play the ball where it lies.”

Also on display is an image of the June 7, 1924, issue of *Liberty* magazine, a mass-circulated, general-interest periodical. The cover features a color illustration of Jones losing his temper on a golf course, club poised high and menacing over his head and a grimace on his face. This image is the only visual representation of Jones losing his temper. No photographs exist of Jones throwing his clubs or stomping up a fairway after a poor shot. This striking issue of *Liberty* came from MARBL’s other Bobby Jones collection, the Sidney L. Matthew Bobby Jones collection and research files. Matthew is the most accomplished living historian of Jones and his collection consists of photographs, printed material, memorabilia, audiovisual materials (including material related to Matthew’s documentary, *The Life and Times of Bobby Jones*), and his own papers and research files.

“As a young man, when he was showered with the best things in life, he was able to stand up to it, which is not easy,” acclaimed golf writer Herbert Warren Wind said about Jones. “During the last 20-odd years, when he was afflicted with some of the cruelest things that life can hurl at you, he was able to stand up to them no less firmly.” Jones was well known for his perseverance or, as he would say, “playing the ball where it lies.” It’s an important lesson that we can all learn about the game of life.☺

**“Bobby Jones:  
The Game of Life”**

is now on view in the Schatten Gallery, located on Level 3 of the Robert W. Woodruff Library.

For hours, parking, and more information, visit [web.library.emory.edu/news-events/exhibitions/index](http://web.library.emory.edu/news-events/exhibitions/index).



# SEEKING THE TRAVEL CURE in MARBL

LAST YEAR, THE 20 EMORY UNDERGRADUATES ENROLLED IN THE TRAVEL CURE: AMERICANS AND THE TRANSNATIONAL SEARCH FOR GOOD HEALTH immersed themselves in the letters, diaries, and other works written by American travelers who left the United States in order to alleviate a broad range of physical and emotional diseases, from tuberculosis to neurasthenia, from pleurisy to melancholia. The length of time these sojourners spent overseas ranged from days to decades.

After six weeks of intensive reading about men and women who had traveled abroad on quests to improve their health, the class visited MARBL, where archivist Gabrielle Dudley had filled five tables with boxes of manuscript materials. After a review of the rules for researchers, she encouraged the students, four at each table, to begin reading through James Baldwin's correspondence from Paris in the 1950s; a series of diaries kept by Emory undergraduate student Sharon Carr, who died of a brain tumor in the 1990s; the letters **Warren Akin Candler** wrote home when he traveled to Asia on a yearlong missionary trip; and the anguished letters home written by siblings Thomas and **Rosine Raoul**, who left Atlanta in the early 20th century seeking a cure for their tubercular lungs in North Carolina, California, Mexico, Switzerland, and Germany.

As students carefully removed one manila file folder at a time and began to read, a hush fell over the room. Who knew there were so many MARBL collections that included the papers of men, women, and entire families who had sought to cure illness through travel? During the following weeks students combed the finding aids in search of subjects for their research projects and spent endless hours in the archives. Was this onerous work? Yes and no. Early on, several students described themselves as "hooked" by the narratives they were discovering in letters they struggled to read in 19th-century cursive script penned in faded ink on fragile paper. When I asked one student how her research was going, she said it "was very difficult." When asked what made it so hard, she replied that the letters and diaries written by the seriously ill Sharon Carr were so heartbreaking and moving that she could barely get through them. Other students related challenging quests to uncover connections between the physical and psychological ground their travelers had covered.

All of the students who signed up for The Travel Cure love to travel. Collectively they have covered much of the globe,

from Antarctica to Asia, from Iceland to India. Most of the students in the course were science majors pursuing a premed curriculum. They liked the idea of studying a specific, albeit unusual, type of "cure." Many of the students were good writers, but others felt about writing the way some humanities majors do about math. Probing these collections



took students on a new type of trip, to different times and places. They quickly confirmed the adage that "the past is a foreign country—they do things differently there." Working to get inside the minds of these travelers proved both challenging and intriguing, whether it was **Nell Hodgson Woodruff**, whose dedication to nursing began in World War I, or the Rev. Thomas Ellis Reeve, who served as a missionary to the Belgian Congo for more than 13 years. Complex

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issues emerged from the written materials these individuals left behind. New questions kept arising. When enough evidence to support one hypothesis could not be found, a revised thesis began to take shape.

Research in the manuscript collections in MARBL proved the high point of the course. As one student put it, “I liked working in the archives. It was a unique opportunity that helped me apply all the principles learned in the course.” Another said, “Doing work in MARBL introduced me to new

contextualized their primary research in the secondary literature on travel, health, and disease, they kept returning to the archives. Lively class discussions focused on specific research issues—the close reading of texts, the meaning of evidence, medical history, and modes of travel that varied by time and place.

As we came together for our final class meeting, many wished the work could continue. Students shared that they now thought of travel *and* health in “completely new



ways of thinking.” A third confided, “I never thought I would work with old manuscript materials, but they are surprisingly relevant and cool.” Yet another wrote, “The work in MARBL put me in a situation I wasn’t used to.” As students

and different ways.” One junior student—possibly a future archivist—summed up her experience, saying, “Even if we didn’t have a paper due regarding our research in MARBL, I would still do some kind of research there.”

by Mary Frederickson

Visiting Professor, Graduate Institute of Liberal Arts



# Currey Seminar AFFORDS UNDERGRAD ARCHIVAL RESEARCH OPPORTUNITIES

by Darren Miller, senior editor, development communications

WHEN FRED AND MARJORIE CURREY DECIDED TO HONOR FRED'S OLDER BROTHER, BRADLEY CURREY JR., they had to make a choice: contribute to Princeton University, his alma mater, or Emory University, where he served on the Board of Trustees from 1980 to 2000, including six years as chair.

**The decision came easily.**

**"He has trustee written on his forehead," says Marjorie Currey. "He was a superb trustee for Emory, dedicated to Atlanta and Emory's role in the community."**

Through a generous gift to Emory Libraries, which Brad Currey considered the heart of the university, the couple worked closely with MARBL Director Rosemary M. Magee to establish the Currey Seminar. "The conversations with Fred and Marjorie about the Currey Seminar have been particularly meaningful to me given my admiration and affection for Brad, who has done so much to deepen Emory's academic profile and the intellectual engagement of students and scholars,"



**Magee says. "It is a very natural, fitting extension of the values the Curreys bring to everything they do. I am profoundly grateful for their generosity of spirit."**

The new program offers outstanding undergraduates in Emory College of Arts and Sciences unique opportunities to conduct original research using primary resources. Applicants are required to submit a research proposal and a letter of support from a faculty member, librarian, or archivist. Up to six students are selected to participate in two intensive instructional sessions in concert with MARBL programs for graduate students and faculty.

The Currey Seminar covers the various aspects of using an archival repository: how to locate and access collections,



contact archivists and ask the right questions, navigate archives, create a research plan, and handle rare materials. Courtney Chartier, head of research services at MARBL, says the care and handling portion of sessions is both fun and enlightening for the students. "When using archives, you often are dealing with fragile or difficult items," she says. "They require patience and time." For example, students are tasked with finding a specific paragraph in a rare, tiny, and tightly bound book from the 17th century. Another exercise, which Chartier says reveals the importance of time management and prioritizing when visiting an archival repository, is transcribing the first sentence of a Civil War letter. "It's not as easy as it might sound," Chartier says, adding that the text is small and the writing unclear. "Reading a 19th-century letter with a magnifying glass takes a lot longer than reading a 21st-century email."

**After students successfully complete the training, they are awarded grants to cover the costs of visiting other institutions to access necessary collections—something Chartier says wouldn't be possible without the generous contribution from the Curreys.** "Students will continue to use MARBL," she says, "and we encourage them to." "But if our collections do not meet the needs of undergraduate students' original research, we want to make sure they can get to and access collections that do." After the workshops, students will have opportunities to check in with a MARBL archivist to troubleshoot any issues as they prepare to visit other institutions and conduct research. The undergraduate scholars are required to submit an article detailing their archival research experiences for inclusion in a MARBL publication.

The Currey Seminar supports Emory University's Quality Enhancement Plan, *The Nature of Evidence*, by empowering undergraduate students as independent scholars with opportunities to evaluate and analyze different forms of evidence, including primary sources. **"There's an emotional connection when it's right there in front of you or in your hands," says Marjorie Currey,** who serves on the board of Southern Methodist University Libraries and has long held an interest in libraries. "Studying these sources up close helps them understand the past in a different way, and it helps them grasp that they're not the first students and are standing on the shoulders of others."

To invest in MARBL, contact Alex Wan at 404.727.5386 or alex.wan@emory.edu.

## EXHIBITIONS

## WOODRUFF LIBRARY

Now on view

***Bobby Jones: The Game of Life***

The exhibition presents the story of legendary golfer and Atlanta native Robert (“Bobby”) Tyre Jones, based on materials drawn from two Jones collections in MARBL. Co-curated by Randy Gue, MARBL’s curator of modern political and historical collections, and project archivist Kristin Morgan, the exhibition explores Jones’s golfing legacy and the values reflected in his personal life. Schatten Gallery, Level 3, Woodruff Library.

opening

March 28, 2015

***Before Ebola: The U.S. Government’s Role in Controlling Contagious Diseases***

Drawn largely from the Woodruff Library’s Documents Center and other U.S. government sources, this exhibit explores a selection of health emergencies and government responses. Level 2, Woodruff Library.

opening

April 3, 2015

***In Focus: Evidence of a World Unseen***

This exhibit highlights materials in the Robert Langmuir Photography Collection, which contains more than 12,000 photographs depicting African American life from as early as the 1840s through the 1970s. Pellom McDaniels III, PhD, curator of African American collections and assistant professor of African American Studies, co-curated the exhibit with students in his Introduction to African American Studies course. Level 2, Woodruff Library.

opening

April 10, 2015

***It’s in the Cards: An Interactive Art Exhibit***

The material basis for *It’s in the Cards* is several thousand recycled MARBL catalog cards and an old wooden card catalog, now superseded by the library’s online catalog and discarded in preparation for MARBL’s renovation. As MARBL undergoes a physical and technological transformation, the Emory community will have an opportunity to transform old catalog cards into works of art and poetry, which will be exhibited in the Woodruff Library. The goal of the exhibition is to grow from a few small individual works of art and poetry into an aggregate, communal work. Level 2, Woodruff Library.

## IN OTHER LIBRARIES

Also on view

***A Keeping of Records: The Life and Art of Alice Walker***

Selections from the popular exhibition that ran at the Schatten Gallery in 2009. The Oxford exhibit features photographs, drafts of her poetry and novels, correspondence, and other materials from Walker’s papers, which were acquired by MARBL in 2007. Selections will focus on Walker’s college years and her life as a novelist, poet, and activist. Oxford College Library and Academic Commons, 134 Few Circle, Oxford, Georgia 30054.

opening

April 10, 2015

***But above All, a Good Doctor***

*But above All, a Good Doctor* focuses on the life of Daniel C. Elkin, dean of the Emory School of Medicine and one of the world’s most distinguished vascular surgeons of the early and mid-20th century. The exhibit draws on collections from the Robert W. Woodruff Health Sciences Library to interpret Elkin’s significant impact on medical education and his contributions to the advancement of vascular surgery, especially during World War II. Among the materials that will be displayed are instruments that Elkin used, publications he authored, and photographs of him with his patients. Level 1, Woodruff Health Sciences Center Library.

For up-to-date information on exhibitions and events, please visit: [web.library.emory.edu](http://web.library.emory.edu)

**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](mailto:alex.wan@emory.edu). MARBL Blog: [marbl.library.emory.edu/blog](http://marbl.library.emory.edu/blog)

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