

STUART A.  
ROSE

MANUSCRIPT, ARCHIVES, & RARE BOOK LIBRARY

# revealed

EMORY UNIVERSITY | SPRING 2016

LIBRARY'S TRANSFORMED  
SPACE LIVES UP TO  
THE REPUTATION  
OF EMORY'S SPECIAL  
COLLECTIONS

## Revitalized Renewed Reborn

**CONNECTING THE DOTS:  
COLORFUL DATA VISUALIZATION GRAPHS  
REVEAL TIES IN AFRICAN AMERICAN COLLECTIONS**

JACK KEROUAC | HANDS-ON LEARNING | NEW ACQUISITIONS: WALKER'S APPEAL



# 18 Jack Kerouac Collection

From his artist's box to his rich correspondence, Kerouac's archive paints a portrait of adventure and creativity.



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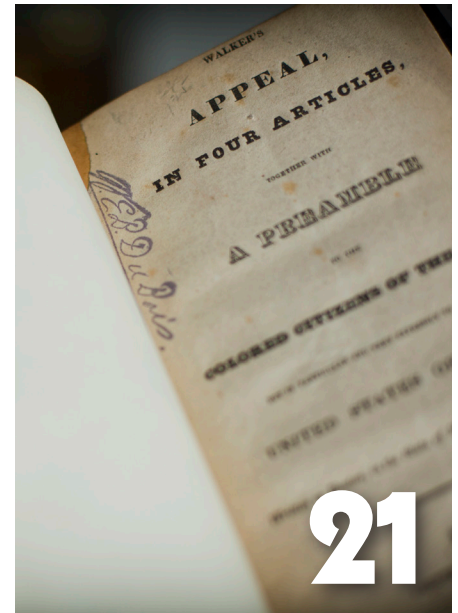
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# reveal

## TO SUBSCRIBE

Christeene Alcosiba

Stuart A. Rose Manuscript, Archives, & Rare Book Library

Robert W. Woodruff Library, Emory University

Atlanta, Georgia 30322

rose.library@emory.edu

For more information: rose.library.emory.edu

## HOURS

Monday-Friday: 9 am to 5 pm;

Saturdays by appointment

For exceptions:

rose.library.emory.edu/using/hours.html

## EDITORIAL CREDITS

Editor: Holly Crenshaw

Art Director: Evelyn Amaya Ortega

Photography: Emory Photo/Video

Scans: Rose Library

## ON THE COVER

Several network graphs representing connections across Rose Library collections, created using Gephi.

## INSIDE BACK COVER

Detail of the spines of a rare collection of *Philosophical Transactions of the Royal Society* journals, which Stuart A. Rose presented to the Library.

## ON THIS PAGE

One of the signed broadsides on display in the Rose Library's exhibition space.



EMORY LIBRARIES & INFORMATION TECHNOLOGY



### Spring

Spring's pardon comes, a sweetening of the air,  
the light made fairer by an hour, time  
as forgiveness, granted in the murmured colouring  
of flowers, rain's mantra of reprieve, reprieve, reprieve.

The lovers waking in the lightening rooms believe  
that something holds them, as they hold themselves,  
from their stolen hours, a soft embrace, an absolution  
to know that music's gold is carried in the frayed purse  
of a bird, to pick affection's herb, to see the sun and moon  
half-rhyme their light across the vacant, papery sky.  
Trees, in their blossoms, young queens, flounce for clemency.

- Carol Ann Duffy

“IN ONE WORD, WHAT IS IT YOU WISH this renovation to express,” the student reporter inquired. I sought to find such a word, one that would convey all of those ideas and aspirations so many people have held. “Testimonial,” I responded, surprising myself for a moment, but it sounded right. “A testimony to what matters,” I added.

This thought had come to me from Rita Dove’s poem by this name, one she read in her recent appearance on campus. There, the poet recollects a time “when the earth was new and heaven just a whisper.” In the midst of the beauty of small breezes and summer melting into autumn, “the world called, and I answered.” Celebrating both a real and a mythical moment, we hear “when everything was still to come, luck leaked out everywhere.”

Such poetry and providence bear witness to the splendor of our new space. Its transcendent translucence reflects a similar conviction. In a world that is frequently noisy, through our space at the very center of campus, we pay tribute to the quiet brilliance of beauty and light. The architectural language with its arches, balconies, and transparent corridors reflects our philosophy of openness: the collections, the exhibitions, our programs are available to all.

Through this place, we acknowledge, collectively, the enduring as opposed to the transient, the

“Through this place, we acknowledge, collectively, the enduring as opposed to the transient, the thoughtful in contrast to the brash, the wonder of knowledge as distinguished from the overabundance of information.”



thoughtful in contrast to the brash, the wonder of knowledge as distinguished from the overabundance of information. There has been a deep commitment from the leadership of the Library and of the University to special collections and the dimensions of experience that make a difference in our lives: poetry, ideas, scholarship, manuscripts, archives, art, and books.

This dream and belief inspires all of us. It is what guides our friend and benefactor Stuart Rose, along with so many others who in turn guide and sustain us. It is also what informs the articles in this newly designed magazine, one that reflects the openness of our transformed space and the vastness of our collections, programs, and services—issuing an open invitation to students, scholars, and friends to enter into a living, breathing archive.

Universities as we know them have existed for over one thousand years; while they may have changed their shape and structure on occasion, isn’t it interesting that the written word remains at the center of this very place — and this place is at the geographical, academic, historic center of our campus? It is indeed a testimony to what matters. ☘

ROSEMARY M. MAGEE



# Remade in its Known Image

A renovated space  
that lives up  
to the reputation  
of Emory's  
special collections



By STACEY JONES

Could you consider a renovation a raging success if visitors walk into the space and suddenly can no longer recall what was there before? By that measure, the renovation of Woodruff Library’s 10th floor, home to the Stuart A. Rose Manuscript, Archives, and Rare Book Library, definitely hits the mark. The remodeled space, with its glass walls and stunning vistas of Emory’s campus and the city beyond, leaves one utterly transfixed.

“Our goal for the Rose Library was to transform the facility to accommodate teaching, research, and programming in a space that inspires creativity, discovery, and discourse, is visually appealing and open, and brings the library’s resources alive,” says University Librarian Yolanda Cooper. “We absolutely achieved that goal.”

An enlarged reading room, new seminar spaces, a technologically advanced teaching and learning studio, and beautifully reconfigured exhibition cases are the visual manifestations of the 15-month renovation, which scattered Rose Library staff throughout Woodruff’s remaining floors as they continued to assist the many researchers, faculty, and students who use Emory’s special collections.

Adequately serving these patrons had Emory librarians and leadership looking for ways to expand Rose Library for at least a decade. One plan, for instance, considered converting the old ►

nursing school building that sits across Asbury Circle from the library. But any new construction would cost anywhere from \$50–\$75 million to build. Additionally, “a separate space meant we would have to re-create the entire infrastructure of the library,” says Rose Library Director Rosemary Magee. But then, she says, “Rich Mendola and I started thinking about the potential of the 10th floor— and the Woodruff library as the primary intellectual and social center of Emory’s campus.

We already benefit from so many integrated systems, services and shared spaces. He and I became more and more convinced that this plan offered the best possible path forward.”

### The Balcony Beckoned

The 10th floor’s wraparound balcony, a distinctive feature in the former space, figured prominently in the renovation. “Collins Cooper Carusi Architects was the first firm to suggest capturing the balcony to gain more space,” says Magee. “What’s more, some special architectural features could make the space even more open and inviting. In fact, annexing the balcony would eventually add some 4,300 square feet to the existing footprint.

“The balcony was 8 feet wide all the way around, separating people from views because of a large concrete guardrail barrier,” explains Eric Richardson, Collins Cooper Carusi principal and lead designer on the Rose Library project. “When we were thinking about the idea, we had to do some testing to make sure we weren’t promising something we couldn’t deliver.” They bore holes in the balcony to make sure it could be removed and, during the course of the \$6.8 million project, construction workers eventually hauled away some 500 tons, or 1,000,000 pounds, of debris.

In its former life, the 10th floor’s



Above, Natasha Trethewey, Kevin Young, and Randall K. Burkett look through recently acquired items during the Library’s opening celebration. Right, Rich Mendola, Enterprise CIO and Sr. Vice Provost for Library Services and Digital Scholarship, speaks during the ribbon-cutting ceremony. Far right, Stuart and Mimi Rose arrive for the renamed library’s dedication.

windows were set back from the arches, pushing people inside the rooms and away from the balcony edge, says Richardson. Rethinking the balcony gave prominence to the distinctive sculptural arches that frame Woodruff Library’s capstone, also connecting it to the historic Quadrangle buildings. “The arch is such a strong architectural form that we just worked with it from the inside of the room. We pushed our glass lines out to the column ▶







## DATA POINTS

**13,966**

Square footage gained by the Rose Library in the renovation

The library currently holds:

**150,000**

print titles

**1,350**

collections

This equals nearly

**3 miles**

worth of boxes

**1,000**

Number of researchers who use the Rose Library each year



to capture all of that space,” he says. Now, arched windows frame much of the 10th floor, except in the two places where a balcony remains, complete with newly transparent guardrails. “We were trying to strike the right balance between the environmental concerns and needs of the library with that panoramic view of the campus and Atlanta,” Richardson says.

The architects honored Emory’s history and the former special collections space by adding finishes such as white marble at the base of windows and a walnut stain that echoed the room’s original paneling. In all, the space is rendered so beautifully that the conundrums part of every building renovation are artfully addressed.

*“We wanted the idea of connectivity from room to room.”*

ERIC RICHARDSON,

Collins Cooper Carusi Principal and lead designer on The Rose Library Project



The renovated space opens up the top floor of the Woodruff Library for more exhibits and instruction.

Glass walls feature prominently inside the space as well. The two seminar rooms as well as the reading room and the teaching and learning studio are enclosed in glass. The transparency of the space serves a dual purpose — it physically translates the library’s goal of openness and collaboration while at the same time ensuring that its collections remain secure. “We wanted the idea of connectivity from room to room,” says Richardson, “and the glass reinforces that idea. You can see people in the reading room while looking at the exhibits.” The exhibit cases — some of which are interactive — allow Rose Library to showcase its extensive collections in greater depth. “Fully exposing the collection to visitors as they pass through the exhibition corridor piques interest and encourages further exploration,” says Cooper.

### Form Meets Function

Faculty know well the treasure of special collections, but a pre-renovation Rose Library’s made it difficult to teach students there. Donna Troka was well-versed in the struggle. “I would go early, pull tables and chairs together and then make one student from each group sit over in the ‘living room’ area because there wasn’t enough room at the research tables,” she says. “Now we are using the teaching and learning room and it is amazing.”

There are patron needs that the renovation serves, but books and materials have special needs too. By their nature, many of the materials included in Rose Library’s collections are not only valuable but inherently fragile due to their age or composition. By their nature, many of the materials included in Rose Library’s collections are not only valuable but inherently fragile due to their age or composition. Beyond the aesthetics of the new space, the library had pragmatic needs around safeguarding and preserving



Author Alice Walker (left) looks at materials from her collection in Rose's new exhibit cases with University Librarian Yolanda Cooper.

its materials. Because the collections are mostly held in secure storage in Woodruff and elsewhere, there needed to be a way of managing requested items. “We wanted to have a place where materials could be stored and then brought to scholars so that they would never cross a public line and were always in a secure area,” says Richardson. To facilitate this necessity, the new reading room was built around a strategically located freight elevator. Larger, secure lockers are available so that backpacks or rolling suitcases can be safely stored away while patrons are elsewhere in Rose Library.

Humans respond better to light—books and photographs do not. Planners made sure that the increased light from the library's now larger windows is mitigated by UV-protected glass and installed shades that can be raised or lowered, depending on the time of day. “Particularly in the exhibit spaces, we want to showcase our materials but ensure their physical safety and security,” says Jennifer Meehan, the library's associate director responsible for operations. “We're doing what we can to mitigate light and other

factors such as temperature and humidity.” The floor is climate controlled, and Meehan and her staff monitor thermostats on a regular basis.

With the physical aspects of the space squared away, the staff is already engaged in ways to share it with researchers as well as the general public. “We're still in the process of thinking about programming—what to do, or the form—and what's the best use of the public space,” says Meehan. So far, the Rose Library has hosted poetry readings, workshops, creativity conversations, faculty seminars, and over 60 undergraduate classes using primary source materials.

Visitors can enjoy the Rose Library's extensive exhibit space and collections. They'll also find dedicated staff, archivists, and curators ready to guide them in making use of the remarkable treasures within this breathtaking space. 📖

*Stacey Jones is associate director of editorial services in the Division of Communications and Public Affairs.*

“Our goal for the Rose Library was to transform the facility to accommodate teaching, research, and programming in a space that inspires creativity, discovery, and discourse, is visually appealing and open, and brings the library's resources alive. We absolutely achieved that goal.”

YOLANDA COOPER  
University Librarian

Q&A with Stuart A. Rose

A portrait of Stuart A. Rose, a middle-aged man with a receding hairline, wearing a dark suit, white shirt, and blue patterned tie. He is sitting in a chair, resting his chin on his hand, looking thoughtfully towards the camera. The background is a bright, out-of-focus window with a cityscape visible.

# The private book collector

Rosemary M. Magee, director of the Stuart A. Rose Manuscript, Archives, and Rare Book Library, sat down with Stuart A. Rose, for whom the recently renovated library was named, for a conversation about his history with Emory, his hopes for the Rose Library, and the more than \$1 million worth of rare books he has placed with the library. Rose graduated from Emory in 1976 with a degree in business.

**Rosemary Magee:** I first want to say how grateful we are for your engagement and support. Tell us a little bit about your relationship with Emory.

**Stuart Rose:** I've been involved in Emory since I graduated in 1976, almost continuously, through sending people to Emory as students and watching them develop and grow. Emory inspired my greatest passion, book collecting, because I learned to love literature and humanities here. It's nice that I can tie what I love in with this building, and with what's going on here.

**RMM:** Yes, it's great for us too. Do you think your life as a businessman helps you with making decisions about a purchase? How do you know when to go for a particular item?

**SR:** I look for something that I will never be able to get again, whether it's a magical inscription or a book that is so rare it hasn't come on the market for many years. I guess you could say that it's basically supply and demand—if something is in very short supply, you're going to have to pay for it, and many times I do that.

**RMM:** What books in your collection do you consider to be your favorites?

**SR:** My Shakespeare First Folio is my favorite, for sure. Sotheby's calls this set the finest set in the world, and we're talking about what I consider the greatest book in the world. I bought that very early in my collecting.

**RMM:** Talk a little bit more about why you think it's important for universities, especially Emory University, to have a rare book library.

**SR:** I think a great university has to have a great rare book library. That's one of the big things that separates one university from another. And Emory's been at the forefront, building up their collection.

**RMM:** And so you think it's an important distinguishing feature for the University?

**SR:** Very much so. At a lot of universities, it's hands-off to everyone but a few scholars. Emory uses their special collections to help educate the students. There's nothing better if you're studying something than to see how the author first wanted to present that subject.

**RMM:** Then one way for you to share your passion about rare books and special collections is actually for those materials to be here in this library and open to students and the broader public.

**SR:** Right. I think it encourages them to possibly study another subject. Collecting does that. I learn things that I have no business learning, because you want to know what you're buying. And it may be something you've heard of — you might have heard of, say, Galileo, but then you want to study what Galileo really did.

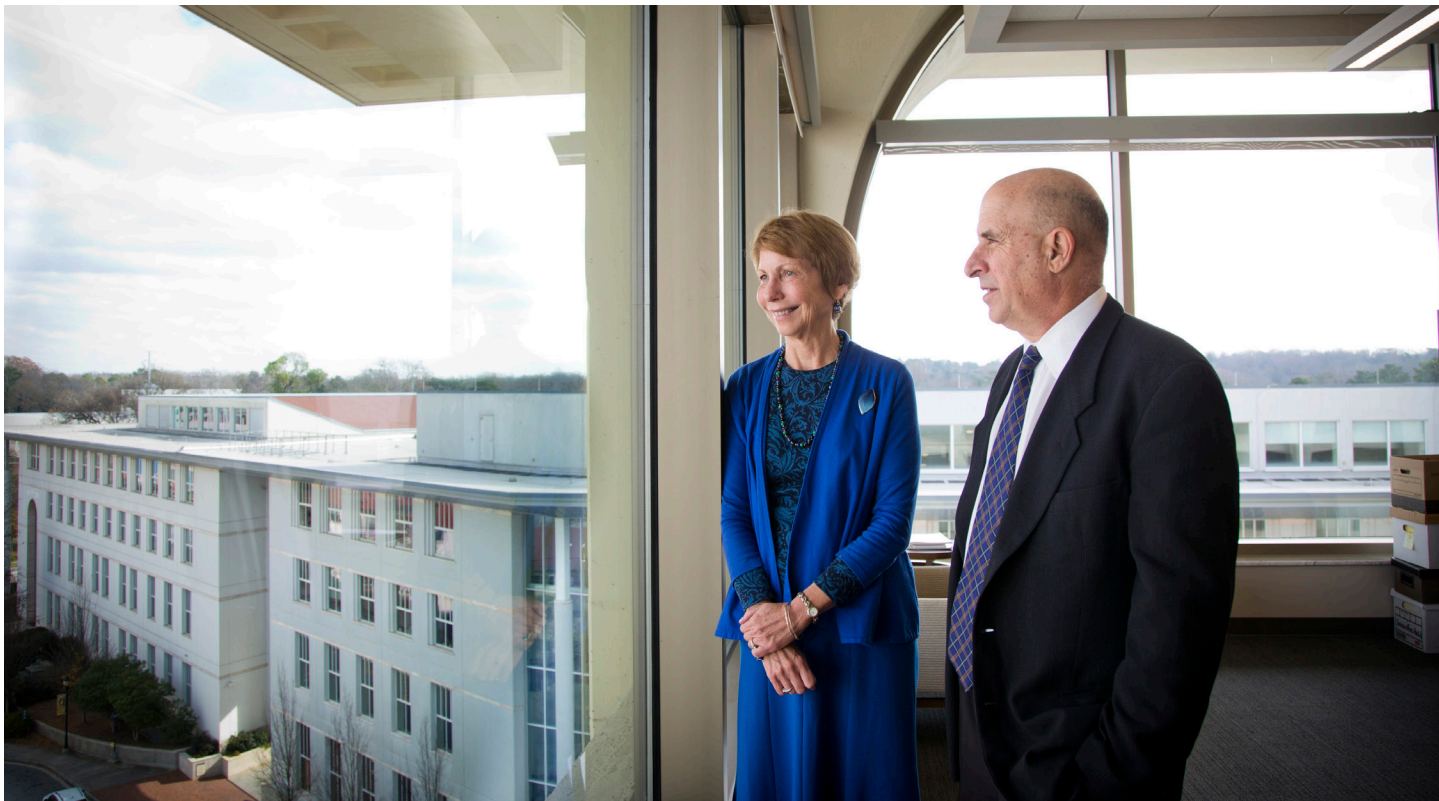
**RMM:** It's really a continuation of your liberal arts education, every day.

**SR:** I think so. It's a great way to learn, ►

*"[When purchasing books] I look for something that I will never be able to get again, whether it's a magical inscription or a book that is so rare it hasn't come on the market for many years."*

STUART A. ROSE





"I think a great university has to have a great rare book library. That's one of the big things that separates one university from another. And Emory's been at the forefront, building up their collection."

STUART A. ROSE

being a collector. And you don't have to collect at my level; you can collect at any level.

**RMM:** Can you talk about the importance of having a liberal arts education?

**SR:** I'm a big proponent. In my time, business was just another degree at the University. There wasn't a separate admissions process for business school. I believe we had a lot more time to study different subjects. And I think that's helped me with my business career. I have a belief that college should create a well-rounded person, and that there should be more room for electives and fewer required courses, because you don't know where those electives are going to take people in life, and the joy they're going to give them.

**RMM:** I'd like you to talk a little bit about what your dream is for the Rose Library.

**SR:** I would love it if we can build up our collection, especially in earlier sections

like Incunabula, and in great works. And then, inviting scholars and artists and thinkers from diverse fields to participate in discussions about ideas—what you're about to do, which is to allow people to express their opinions. Something written 400 years ago can still be relevant today in terms of having great discussion about different points of view. I think this can be a great place for people to have civil conversations, civil disagreements.

**RMM:** Right. If you're talking about a book and the writer, there's a little bit of a distance that you establish. In that way, I'm not talking about why I'm right and you're wrong. We're both talking about what the writer is saying. We're forming a judgment together, which takes us a little bit outside of ourselves, and opens up some space where otherwise we might be at odds with one another.

**SR:** That's exactly right. And it's a beautiful place to have a discussion where people disagree on one issue, [only] to find out that they have things in common. ☞

# Philosophical Transactions

## STUART ROSE DONATES A COLLECTION OF RARE SCIENTIFIC JOURNALS

By MAUREEN MCGAVIN

When Emory University President James Wagner learned that the Stuart A. Rose Manuscript, Archives, and Rare Book Library was receiving a collection of *Philosophical Transactions of the Royal Society* journals from 1695–1780, he was thrilled. After all, he'd held one of the journals, which contained Benjamin Franklin's treatise in which the scientist discusses "the electrical kite," when he visited Stuart Rose's house a few years ago.

An engineer by trade, Wagner met with Rose, Director Rosemary Magee, and others gathered in December at the Library to open the boxes containing these fragile volumes, and Wagner once again held the rare issue.

"'To Peter Collinson, Fellow of the Royal Society, concerning the electrical kite.' That's the storybook piece," said Wagner, reading the introduction and holding the volume gently in his hands. "I would love to just sit and read these. And imagine who was reading these in the 1750s."

The president expressed his gratitude to Rose, who donated the volumes in Wagner's name at the dedication of the newly renovated Rose Library. "These volumes are magnificent, and that you would donate these is so meaningful for me," Wagner said. "Not only because they are records of scientific creativity that will be available here at Emory, but also because their presence here is a reminder of the discovery that you and ▶



Stuart A. Rose (left) presented Emory University President James W. Wagner with a rare collection of *Philosophical Transactions of the Royal Society* journals.





I shared that day when we opened them together in your home.”

Rose, a businessman, rare book collector, and philanthropist from Dayton, Ohio, received a degree in business from Emory in 1976. “It’s a great pleasure to give these as a gift to a place where so many people can enjoy them,” he said. “I know it’s going to be done right here at Emory—accessible and shared with students and scholars, not locked away with limited access.”

*Philosophical Transactions of the Royal Society*, the world’s first scientific journal, began publishing in 1665. The peer-reviewed journal published submitted research papers on astronomy, anatomy, botany, mathematics, physics, chemistry, geography, and other sciences. The journal is still published today, and the dates in the Rose Library collection encompass the years when Isaac Newton was president, from 1703–1727.

Wagner, who has served as president of Emory since 2003 and will step down in August, holds a bachelor’s in electrical engineering, a master’s in clinical engineering, and a PhD in materials science and engineering. He is a charter fellow of the National Academy of Inventors and a fellow in the American Academy of Arts and Sciences.

Magee said this gift was the perfect crossroads of circumstance—the engineer interacting with copies of an early, seminal scientific journal. “It’s such a moment of serendipity and excitement about love of learning, whether science, or literature, or history,” she said.

Wagner recounted the moment he learned a set of *Philosophical Transactions* not only existed but was within Emory’s grasp. He was visiting Rose’s home and admiring his libraries of rare books. Wagner talked about the ongoing disputes between Isaac Newton and

fellow scientist Robert Hooke (father of Hooke’s Law of elasticity, among other achievements), and how Newton would not allow Hooke to publish in *Philosophical Transactions*.

Then Rose said, “Wait a minute, I think I’ve got a set of *Philosophical Transactions*,” Wagner recalled. “He hauls out this set of wooden boxes, we pop them open, and the first one I pick up falls open to Benjamin Franklin talking about electricity.”

Wagner was awed, and now that the volumes are on campus, he still feels that way. “It’s not about preserving these as objects of posterity alone. It’s to be inspired by them,” he said. “We’re not that much different intellectually than the people who wrote these 400 years ago. To be connected with how people came up with ideas and how ideas evolved and grew—we don’t have to agree with them in order to be inspired by them.”

He hopes that students, faculty, and researchers in the sciences will come to Rose Library to work with the *Philosophical Transactions* volumes and draw inspiration as well. The volumes, like other library collections, are open to researchers from anywhere.

“Libraries have never been just repositories of information,” Wagner said. “A lot of information is available online, as it should be. But the content gives you the evolution of ideas. It’s the presentation of those ideas that conveys the art in them. Someone could type up Benjamin Franklin’s treatise for me and I could read it that way, or I could look it up on the Internet, but it’s not the same as holding an original copy in my hands.” ☞

*Maureen McGavin is a writer for the Emory Libraries.*







By SARAH HARSH


Beat writer Jack Kerouac's life and literature come to life in a new collection of rare materials acquired by Rose Library. Formerly held by Kerouac's brother-in-law, John Sampas, the collection contains a variety of materials dating from 1922 to 1969. Photographs spanning Kerouac's childhood, adolescence, and adulthood show a life lived hard and fast. The images reveal Kerouac's transformation from a bookish schoolboy to an athletic teen, from a young Army man to an exuberant and experimental adult, and offer an unprecedented and intimate encapsulation of his life.

Official documents such as a birth certificate and a 1942 passport with Kerouac's name spelled "Keroach," complement personal photographs. Items such as a typescript to the "lost" play *Beat Generation* and a portfolio of poems are sure to pique the interest of literary scholars and fans of the Beat movement.

The new collection contains a multitude of correspondences, including letters to Neal Cassady, Kerouac's model for "Dean Moriarty" in *On the Road*. In a 1950 letter to Cassady, Kerouac refers to a mutual friend as the "mad one," anticipating one of his most famous passages in *On the Road*: "The only people for me are the mad ones." The collection contains correspondence with Francis Ford Coppola and Allen Ginsberg as well.

This new acquisition builds on the Rose Library's already-rich Kerouac holdings, including the Jack and Stella Sampas Kerouac Papers, 1940–1994. In addition to copious letters, drafts, and manuscripts, items such as Kerouac's army rucksack, paint kit, and typewriter document the writer's adventurous life and creative development. The new acquisition is also in conversation with Rose Library's William S. Burroughs's collection and cements Rose Library as



a growing home for writers of the Beat Generation. To celebrate and showcase these fascinating collections, Rose Library will host a 2017 exhibit focusing on Beat writers, the West coast, and countercultural movements. 

*Sarah Harsh is an English department graduate student and a Danowski Poetry Library research assistant.*



Items in the Kerouac collection include letters, literary drafts, his passport, his Underwood manual typewriter, and a case of paints and paintbrushes marked with the author's signature.

# The ‘Nexus’ of Contemporary Art in the South

By RANDY GUE

Today, Atlanta offers an overwhelming number of venues to see and experience contemporary art. That wasn't always the case. Until recently, the city was a more parochial place, where opportunities to encounter challenging art were limited. However, for 42 years the Atlanta Contemporary Art Center has created, presented, and advanced contemporary art in Atlanta and the South. Now, in a significant addition to our collections, Rose Library has acquired the records of the Atlanta Contemporary Art Center. The records provide a glimpse into an organization that helped lay the

Photograph of the Nexus Contemporary Art Center's site on Forrest Avenue (now Ralph McGill Blvd) and some items from our collection.

foundation for Atlanta's vibrant contemporary arts scene.

The collection tells the story of the organization and its evolving identity, from its beginning as a photography cooperative in 1973 through 2010. It consists of the records of Nexus, Nexus Inc., the Nexus Contemporary Art Center, The Contemporary, and the Atlanta Contemporary Art Center and includes administrative records, exhibition files, exhibition catalogs, newsletters, press releases, and photographs of exhibitions and events. The collection also contains the records of Nexus Press, the organization's experimental offset press. As part of the acquisition, Rose Library received a number of artists' books created by Nexus Press including Bill Burke's seminal *I Want to Take Picture* (1987) and Lionello Gennero's rare *Musical Book* (1979), which have been added to the prodigious collection of Nexus Press books developed by Emory subject librarians Sandra Still and Kim Collins.

A small exhibit featuring materials from the archive and a selection of Nexus Press artists' books is currently on display on Level 2 of Emory's Robert W. Woodruff Library. Titled "The World Between Word and Image," the exhibit is open during regular library hours and will remain on view through May 29, 2016. 📄

*Randy Gue is the Rose Library's curator of modern political and historical collections.*



# WOMEN's voices from the Civil Rights Movement

By SARAH QUIGLEY

Researchers and the public are welcome to explore the records of the SCLC/Women's Organizational Movement for Equality Now Inc. (SCLC/WOMEN), now open at Rose Library.

Evelyn G. Lowery founded the organization in her Atlanta home in 1979. Originally part of the Southern Christian Leadership Conference, the group encouraged women's participation and leadership in SCLC and focused on serving the needs of women and families by developing programs in support of family values, education, wellness, and human rights. In 1989 SCLC/WOMEN separated from SCLC, though the two organizations continued to work closely on numerous projects. The organization continues to operate in the historic Auburn Avenue neighborhood in downtown Atlanta.

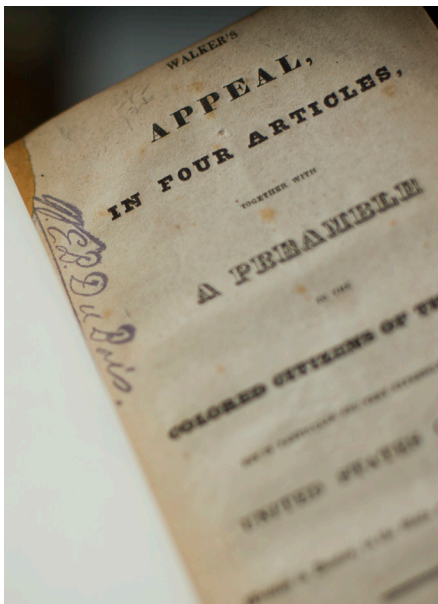
The Rose collection primarily documents SCLC/WOMEN activities and business from 1979–2013, with a particular emphasis on the years from 1985–1995. Notable materials include extensive records of the National AIDS Minority Information and Education Program, commonly known as the National AIDS Program, which began in 1988. Funded by a grant from the Centers for Disease Control (CDC), the program was a multiyear effort emphasizing church and community involvement in the fight against HIV and AIDS. The program was managed from SCLC/WOMEN national headquarters in Atlanta with additional program sites in Charlotte, NC; Detroit; Dayton, OH; Kansas City, MO; and Tuscaloosa, AL. The records document meetings with community leaders and educational workshops that often included surveys to gauge community knowledge of the disease. The surveys offer an important window into contemporary popular misconceptions, while



other documents highlight the early leadership of civil rights organizations, and specifically women, in efforts to educate America about the disease.

SCLC/WOMEN also offered educational programs through its Family Life Learning Center and led efforts to honor and promote civil rights activists. The Drum Major for Justice Award, first given in 1982, honors the achievements of national and local community leaders, and the Civil Rights Heritage Tour lets visitors experience the history of the movement in the places in which it occurred. 🌸

*Sarah Quigley is a manuscript archivist for the Rose Library.*



## Du Bois' copy of anti-slavery *Appeal* now at Rose

The Rose Library has acquired a rare first edition of David Walker's 19th-century anti-slavery book, *Appeal*, owned and signed by W.E.B. Du Bois, with a generous grant from the B.H. Breslauer Foundation and additional support from other individuals.

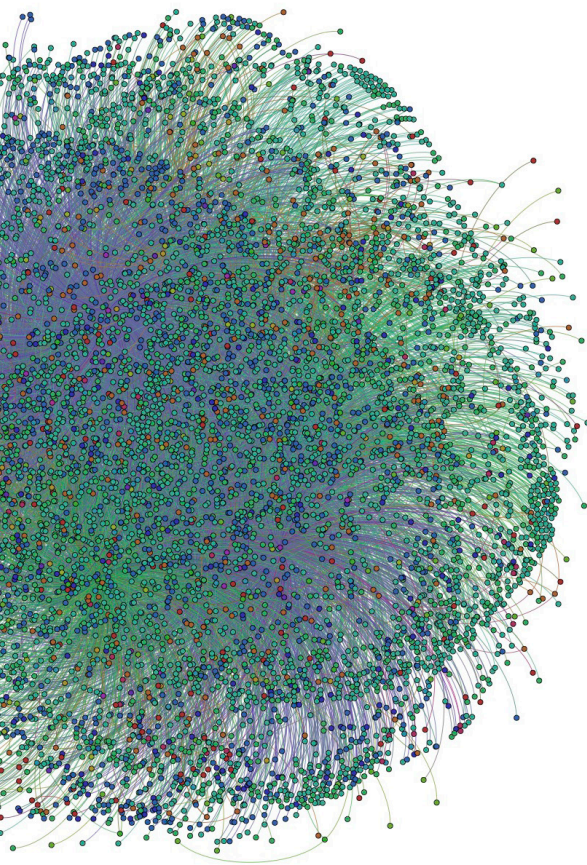
Written and published in 1829 in Boston by Walker, a self-educated African American merchant, "Appeal" is considered one of the most important documents in African American history. Its full title is *Appeal, in Four Articles, Together with A Preamble to the Colored Citizens of the World, But in Particular, and Very Expressly to Those of the United States of America*. Only half a dozen copies of early editions of "Appeal" are known to exist, and only two known first editions can be found in libraries, according to the Rose Library's research curator Randall Burkett.

Emory's first edition is stamped with Du Bois' ownership signature on the title page, and his holograph signature is on the front fly. The book also contains extensive marginal markings by Du Bois. 🌸

# Networks demonstrate collections' strength

By ANNE DONLON

Rose Library's numerous collections related to prominent 20th-century African American writers and artists tend to be highly interconnected. They feature figures who were in contact with one another as readers, collectors, researchers, correspondents, friends, and colleagues. During my Council on Library and Information Resources postdoctoral fellowship at Rose Library and the Emory Center for Digital Scholarship (ECDS), I have undertaken a project that analyzes connections across these collections, which I've titled "A Portrait of a Collecting Strength." The project features network graphs representing connections between people, organizations, publications, and places, and the collections in which they appear.



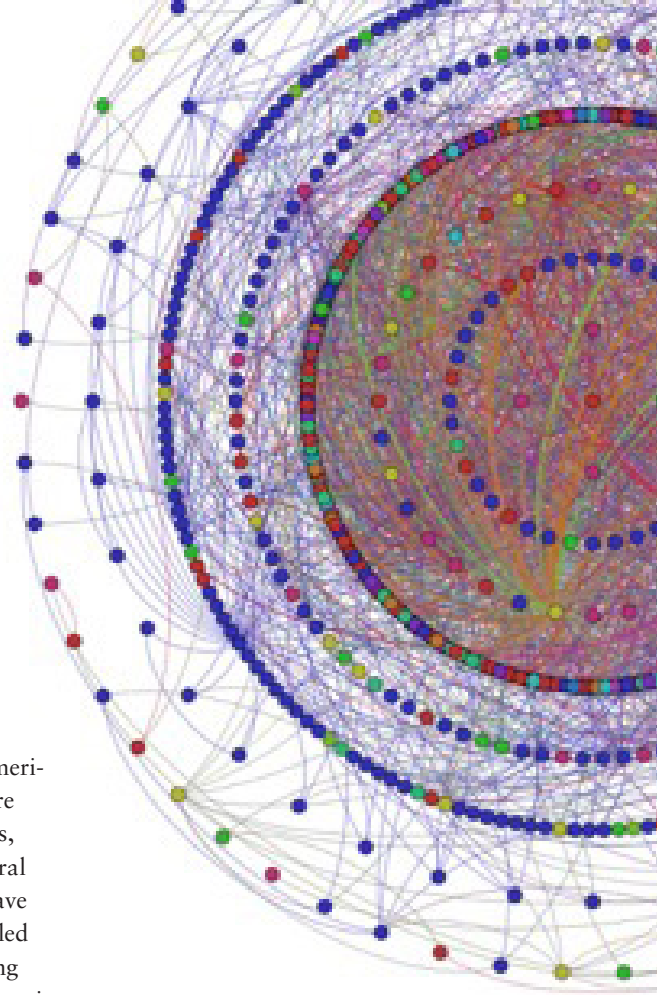
The project uses a methodology originally developed for Belfast Group Poetry | Networks ([belfastgroup.digitalscholarship.emory.edu](http://belfastgroup.digitalscholarship.emory.edu)) by Rebecca Sutton Koeser, LITS senior software engineer, Rose digital archivist Elizabeth Russey Roke, and Brian Croxall, the former ECDS digital humanities strategist. For both projects, data from the collections' finding aids made the network graphs possible. In each relevant finding aid, we tagged people, organizations, titles, and places, and added unique identifiers to generate machine-readable, linked open data. Graduate student assistant Ashley Eckhardt has been helping me with this step. Then, that data is exported to create the network graphs.

Belfast Group Poetry | Networks illustrated the interpersonal connections apparent in the papers of Seamus Heaney, Ciaran Carson, and other Northern Irish poets. "A Portrait of a Collecting Strength" considers similar kinds of connections among Rose's African American

collections, while also exploring the histories of the collections themselves.

These visualizations of the African American collections will suggest the influence of certain people, organizations, publications, and places in 20th-century cultural history. However, the particular collections the Rose Library holds, and the finding aids that archivists have written, determine the particular stories the graphs tell. Therefore, I plan to contextualize the networks by interviewing curators and processing staff. I expect that "A Portrait of a Collecting Strength" will not only present a new way to explore and access the collections but will also raise—and at least begin to answer—questions about the routes these collections took to reach Emory, and the impact of archivists' descriptions upon the way we understand, discover, and access collections. 📄

*Anne Donlon is CLIR postdoctoral fellow, at the Rose Library and the Emory Center For Digital Scholarship*



# Encouraging Students to Help Understand and Preserve History

By JOHN BENCE

The Emory University Archives often provide a lens through which to view events both on campus and nationally. Emory College senior NaVosha Copeland '16C used that lens in her course work and independent research to examine Emory now and in the past.

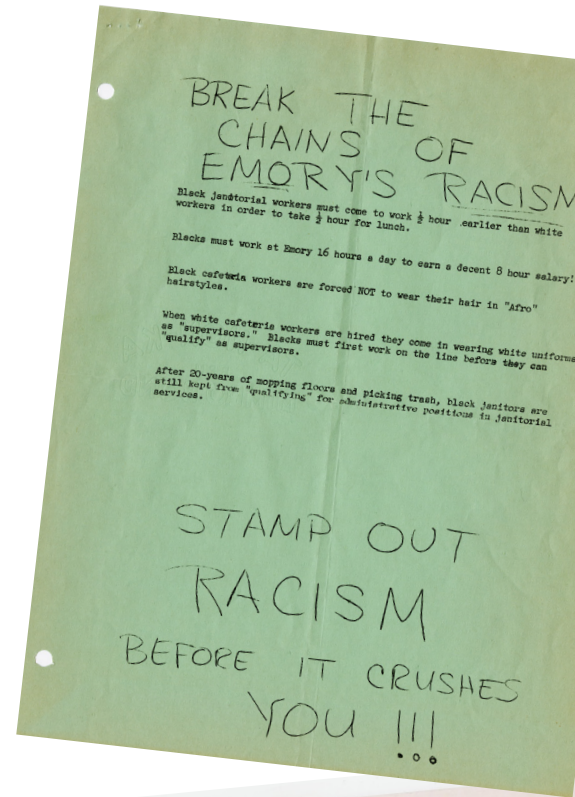
Copeland is historian for the Emory Black Student Union, a physical safe space that enhances, celebrates, and supports Emory's black communities. As part of her role, she began researching the history of the Black Student Alliance house, which existed on campus in the 1980s and 1990s, in order to create a documentary for the EBSU's 2015 Legacy Campaign. Around the same time, Rose Library and the Emory Center for Digital Scholarship launched an Emory tour app for mobile devices, highlighting the histories of different buildings on campus. At its launch event for the app in the fall, Copeland was part of a panel about Emory history, which inspired her to research further into the black student experience at Emory. She chose to focus her senior seminar project and presentation in interdisciplinary studies on student activism in the 1960s and 1970s as it relates directly to racism at Emory today. She worked with me to encourage black student organizations to consider preserving records of their activities in the University Archives for future research. This spring, records of the EBSU will be available in the University Archives.

"I'm grateful that the Rose Library was welcoming and accessible to me for these projects," Copeland says. "I would love to

see the University Archives become even more accessible to students, because the archival material is relevant to current events and crucial to advancing social change." 🍌

*John Bence is Emory University archivist.*

Photo of a May 1969 student protest outside of Cox Hall and a flier from the same year.



# Indonesian travel grant supports thesis study

By RYAN A. SUTHERLAND 16C

My undergraduate thesis in ethnomusicology focuses on the influence of the Indonesian gamelan on the stylistic development of contemporary Western music, the establishment of the field of applied ethnomusicology, and the creation and popularization of the “world music” genre and its offshoots among global audiences. With the generous support of the Bradley Currey Jr. scholarship, I conducted field research in Baturiti, Bali, Indonesia, as well as extensive archival investigation at Rose Library.

In Indonesia, I studied Central Javanese gamelan and Balinese gamelan with Pak I Made Lasmawan and traditional Balinese dance with Bu Ketut

Marni. To gain a deeper understanding of Indonesian music and culture, I have performed both as a musician and dancer at Emory, Wake Forest University, Northern Illinois University, and the Indonesian Consulate in Chicago. I have also lectured in MUS 200: Music, Culture and Society and received the 2014 Emory Undergraduate Research Award from Woodruff Library for a submission titled “Exoticism and Musical Appropriation: The Javanese Gamelan in Debussy’s *Pagodes* (1903) and Russian Folk Music in Stravinsky’s *Le Sacre du Printemps* (1913).” With the assistance of the Currey Seminar and grant, I improved my understanding of gamelan repertoire and performance techniques in vivo, connected with international gamelan performers and scholars, and experienced the joy of

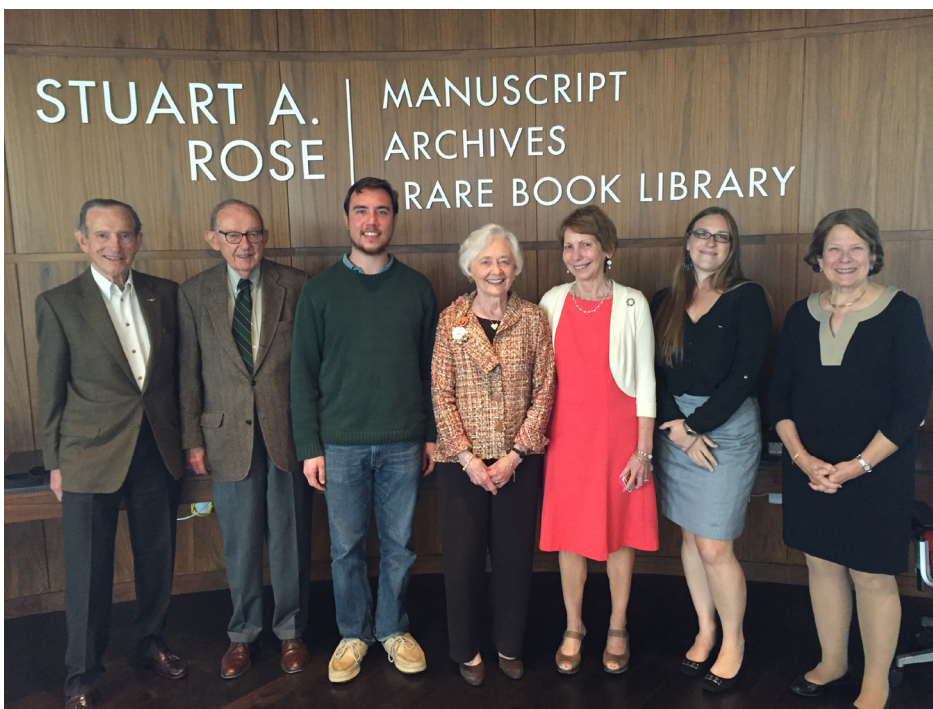
*The Currey Seminar was established in 2015 from a generous donation from Fred and Marjorie Currey, to honor Brad Currey, former chair of the Emory Board of Trustees, and is open to undergraduates conducting archival research. Recipients attend a workshop designed to increase their “archival literacy” and receive one-on-one research guidance from an archivist and travel funds to assist with their research. Three students were accepted for the 2015 Seminar: Ryan Sutherland 16C, Kevin McPhereson 16C, and Sarah Margaret Brooks 17C. Ryan contributed the following overview of his research.*

cultural exploration and ethnographic research through immersion.

The Currey seminar also allowed me to interact directly with archivists who have assisted me in developing and refining important research skills that have been invaluable to me as an undergraduate researcher—and who have equipped me with the skill set to search for, compile, and interpret ethnographic data from a variety of sources. As a result of my collaborations with librarians and archivists in Rose Library, I have added an archival component to my thesis, which aims to document the history of the Emory Gamelan Ensemble, an archive for use by future researchers and ensemble members. Without the support of this scholarship, and the encouragement of the archivists in the Rose Library, this honors thesis would not have been possible. 🍷

**TO LEARN MORE** about Ryan’s travels, visit [scholarblogs.emory.edu/marbl](http://scholarblogs.emory.edu/marbl).

Fred Currey, Brad Currey, Ryan Sutherland, Marjorie Currey, Rosemary M. Magee, Courtney Chartier and Mary Frederickson at a Currey Seminar luncheon where students presented their research.





# New class space welcomes students

By GABRIELLE M. DUDLEY

The Stuart A. Rose Manuscript, Archives, and Rare Book Library continues to partner with faculty to enhance their teaching. By using special collections materials and the newly renovated Teaching and Learning Studio, we can expand their opportunities for creative and innovative teaching.

On September 2, 2015, the Rose Library welcomed students in AAS 190: The Black Athlete in American Society, taught by African American Studies professor Carol Anderson, as the first class taught in the space. The 14 students enrolled in the course were able to explore firsthand a number of materials including materials from the Robert Langmuir African American photograph collection, and Richard A. Cecil collection, as well as the Central Intercollegiate Athletic Association records. Throughout the fall semester, the Library hosted more than 50 classes that ranged from Literary and Visual Culture of Japan, to History of Greek Medicine, to American Religious Cultures, to Haunted Ireland, and beyond.

The Library continues to be a resource for innovative course development as two faculty members, Donna Troka and Hank Klibanoff, are both teaching semester-long courses that bridge the past and present through an engagement with materials found in Rose Library. The 19 undergraduate students enrolled in Troka's course, Resisting Racism: From Black is Beautiful to Black Lives Matter, will curate a public exhibition that reflects on the history of race in America by juxtaposing archival documents from the civil rights era with contemporary conversations. Each week, Klibanoff and his class of freshman students retrace the steps of the "Race Beat" or journalists writing about race by exploring photographs, newspaper clip-



Carol Anderson (above, left) met with students in African American Studies 190: The Black Athlete in American Society, the first class to be held in the newly renovated Stuart A. Rose Library.

pings, sound recordings, and story drafts found in Rose Library.

In addition to these courses, Rose Library collections have been used to connect with a wide variety of classes such as Roman Art and Architecture, The New Negro Renaissance and Black Arts Movement, Anglophone Poetry: Mechanics, Content, and Style, Writing about Travel, Literature and Popular Culture Serial Technologies, Emotional Evidence, and Music, Culture and Society. 📖

*Gabrielle M. Dudley is the Rose Library's instruction archivist and QEP librarian.*

By using special collections materials and the newly renovated Teaching and Learning Studio we can expand [the faculty's] opportunities for creative and innovative teaching.



**MEAGHAN LANIER** joined us in January as accessioning and collections management coordinator. Meaghan is responsible for managing our physical collections, with a special focus on the receipt, accessioning, and initial processing of rare book, manuscript, and archival material. She brings to this position experience working on both the collections management and public services sides of the desk at Gwinnett Public Library. Prior to that, she was a library associate at the Special Collections Research Center at North Carolina State University, where she arranged and described manuscript and archival collections. Meaghan holds bachelor's degrees in creative writing and religious studies from North Carolina State University and an MS in library science from the University of North Carolina at Chapel Hill. 🍷

**ANITA VANNUCCI** was hired in March 2015 as records manager in the Emory University Archives. She will be working closely on updating retention schedules, organizing systematic records destruction, and managing a transfer of official university records. Before her arrival at Emory, Anita spent a year at the Atlanta Housing Authority, where she worked with the records management program. Anita also spent seven years at the the Library of Virginia, the Commonwealth of Virginia's archives and records management organization, working with everyone from the Governor's office to tiny municipalities as well as colleges and universities throughout the state. Anita earned an MLIS from the University of Pittsburgh and a bachelor of arts in English from Shippensburg University. 🍷



**HEATHER OSWALD** is our new public services and outreach archivist. In this newly reimagined position, Heather is responsible for coordinating a variety of outreach activities, including our ambitious exhibits program. She holds master's degrees in public history from Loyola University Chicago, and in archival studies from Clayton State University. Throughout her career, Heather has worked in both university and museum archives, leading outreach initiatives and making collections accessible. She has managed diverse projects, from the development of digital content systems to the planning and implementation of major grant-funded programs. Heather is a member of the Society of American Archivists, the Academy of Certified Archivists, and the Georgia LGBTQ Archives Project. She is on the board of the Society of Georgia Archivists and editor of its journal, *Provenance*. 🍷

**SYLVIA WILLIAMES** joined us in September 2015 as the new departmental administrative assistant, working in support of Rose Library administration and curatorial staff. She comes to Emory with more than 10 years of library experience. She was previously employed at Georgia Perimeter College Clarkston as the circulation manager. She served as the chair of the circulation committee for all GPC campuses and volunteered with the GSU/GPC library merger group. Before that, Sylvia worked as both an academic coordinator and circulation manager at the Scott Memorial Library at Thomas Jefferson University. Sylvia has a passion for community and regional planning that she developed as a service leader with City Year Chicago. She earned a bachelor's degree in integrative studies from Clayton State with a focus on organization development. 🍷





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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).

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**Stuart A. Rose Manuscript, Archives, and Rare Book Library**

Robert W. Woodruff Library, Emory University

540 Asbury Circle

Atlanta, Georgia 30322



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