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ROSE

MANUSCRIPT, ARCHIVES, & RARE BOOK LIBRARY

revealed

EMORY UNIVERSITY | SPRING 2018

Letters of introduction

OBAMA AND GINSBERG REVEAL
THEIR FUTURE SELVES THROUGH
THEIR EARLY WRITINGS

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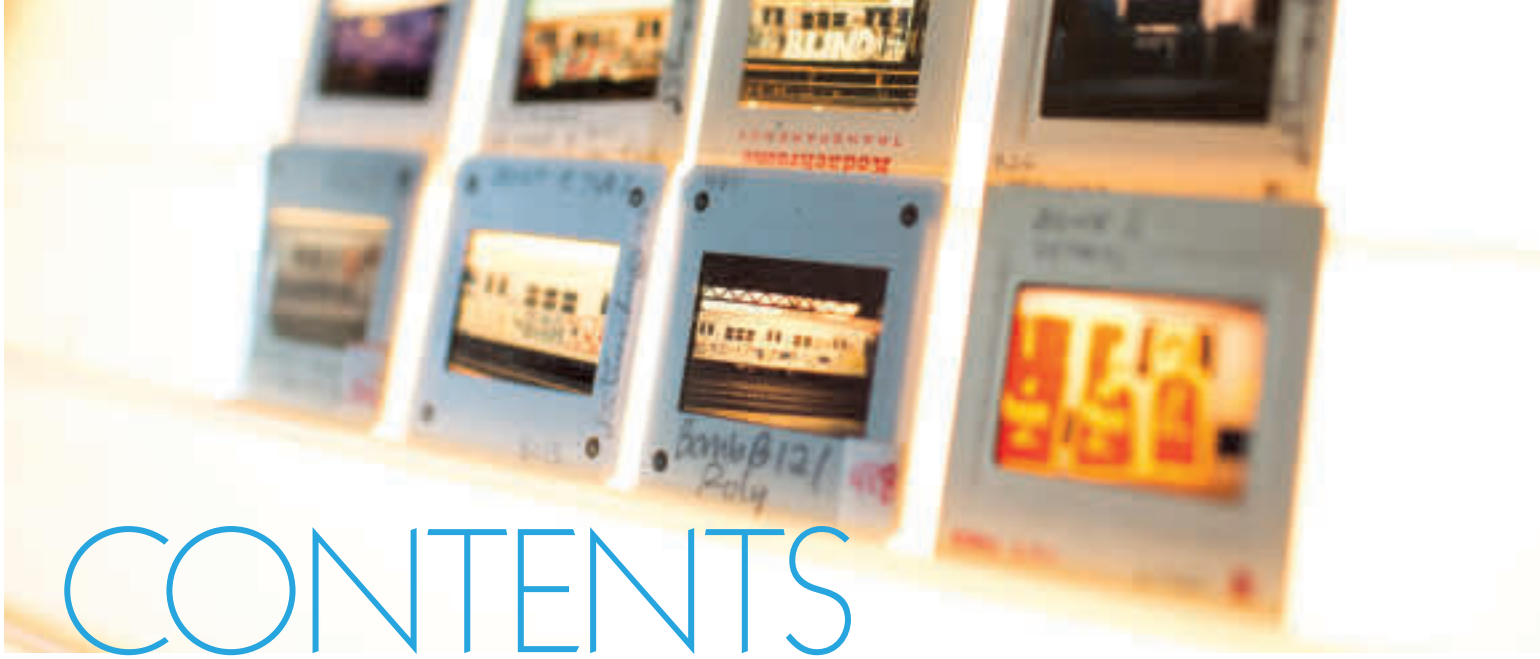
Love —
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DISCOVERY & SELF-DISCOVERY | IRISH HOMECOMING | FIERCE FEMINISM

ARCHIVISTS HELP RESEARCHERS
FIND AND UNDERSTAND
MATERIALS WITHIN OUR
COLLECTIONS. **P. 12**





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RARE LITERARY MATERIALS
EXPAND OUR FLOURISHING
IRISH VILLAGE. P. 20

reveal

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ON THE COVER

Detail of one of Barack Obama’s letters
to Alexandra McNear.

INSIDE BACK COVER

First printing of Alan Turing’s dissertation,
a milestone in computer science.

ON THIS PAGE

Close-up of *A Photographic Atlas
of Selected Regions of the Milky Way*.



THE ROSE LIBRARY IS A PLACE OF DISCOVERY, inspiring journeys both inward and outward, across space and time. The library's unique resources provide the catalyst for discovery, for coming to see and understand something as if for the first time, and for bringing to light something previously unknown. The library's opportunities for learning and dialogue create paths for exploring ourselves, others, and the world, leading to new insights and experiences. There is an element of wonder in everything the Rose Library does and makes possible.

Reflecting on the themes of discovery and self-discovery, this issue of *Reveal* shares the many elements of wonder at play in the Rose Library. In these pages, we come to see the unexpected conversation between a college-age Barack Obama and Allen Ginsberg through the juxtaposition of their letters as students. In reading Obama's letters, we experience the intimate dialogue between writer and reader, a journey that illuminates the broader dialogue between creator and researcher enacted by each encounter with the archive. We learn about new collections that open other worlds and the worlds of others for students and scholars to explore, each one offering the potential for revelation and bringing the unknown to light, across topics and formats. While such potential is latent in the researcher experience, it becomes manifest in the work of the archivist, as revealed in the stories of processing the Lawrence Wood Robert and the Rita Ann Higgins papers and of engagement with faculty and students through fellowship and similar programs.



For the past five years, Rosemary Magee has been a believer and champion of the Rose Library, leading the department on its own journey of discovery that has reached both inward and outward, near and far. We celebrate her work and the sense of wonder she brought to it. And we invite you to share in the wonder of Rose Library, in these pages and hopefully one day soon in person. ✎

JENNIFER MEEHAN
INTERIM DIRECTOR

There is an element of wonder in everything the Rose Library does and makes possible.



The President and the Poet

Beat Beginnings The Origin of a Movement

Allen Ginsberg, William S. Burroughs, and Jack Kerouac met at Columbia University in the 1940s and formed Beatnik beginnings. Ginsberg moved to New York City from Chicago, where he was working as an administrator.

Though Burroughs was not enrolled at Columbia, he was invited to Columbia's academic circles through his friendship with Louise Case. Case introduced Burroughs to Kerouac, who attended Columbia on a football scholarship, and to Ginsberg, who was attending on a scholarship from the Young Men's Association.

They bonded over their literary talents, fascination with mysticism, and interest in experimentation.



BARACK OBAMA AND ALLEN GINSBERG MEET IN THE ROSE LIBRARY

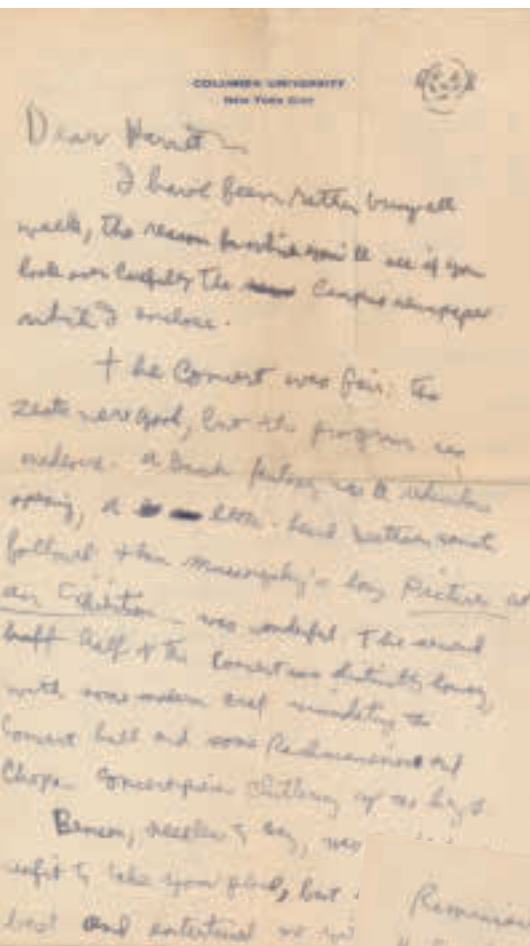
By Aaron Goldsman

The archive is a curious place. Even in more modest or specialized collections, the papers of authors, public figures, and organizations often find themselves shelved alongside the most unexpected of neighbors. These chance juxtapositions can lead to connections and conversations that would be impossible outside the space of the archive, the heterogeneous contents of a special collections library illuminating one another in surprising ways. This is especially true of a place like the Rose Library, whose vast and diverse holdings afford many opportunities for serendipitous encounters of this kind. Most often, it is the resonances and reverberations among seemingly unconnected materials that make archival research rewarding. The archive becomes a crucible for unpredictable discoveries.

As the Rose Library grows, every new acquisition adds fuel to this powerful engine of discovery. Among the most exciting recent additions to the collection is a series of letters written by Barack Obama in the early eighties, years in which the future president completed his undergraduate degree at Columbia University and began his post-collegiate life. The nine letters are all addressed to Alexandra McNear, a former girlfriend of Obama whom he met while a student at Occidental College in Los Angeles. Passionately composed and probing, the letters document crucial years in the young Obama's life. The voice that emerges is at once intensely intimate and earnestly philosophical, that of a thoughtful young person struggling to make sense of himself and the world around him. Above all, they are the work of a gifted and determined writer. As Obama himself admits in a letter late in the series, he sometimes feels compelled "to bleed for brilliance on the page." His efforts were not wasted;



(Left) Allen Ginsberg (in light jacket, flanked by Jack Kerouac and William Burroughs) shown as a Columbia University student in *The Dream Machine* exhibition. (Above) Letters penned by Barack Obama as a Columbia student.



the letters are gorgeous.

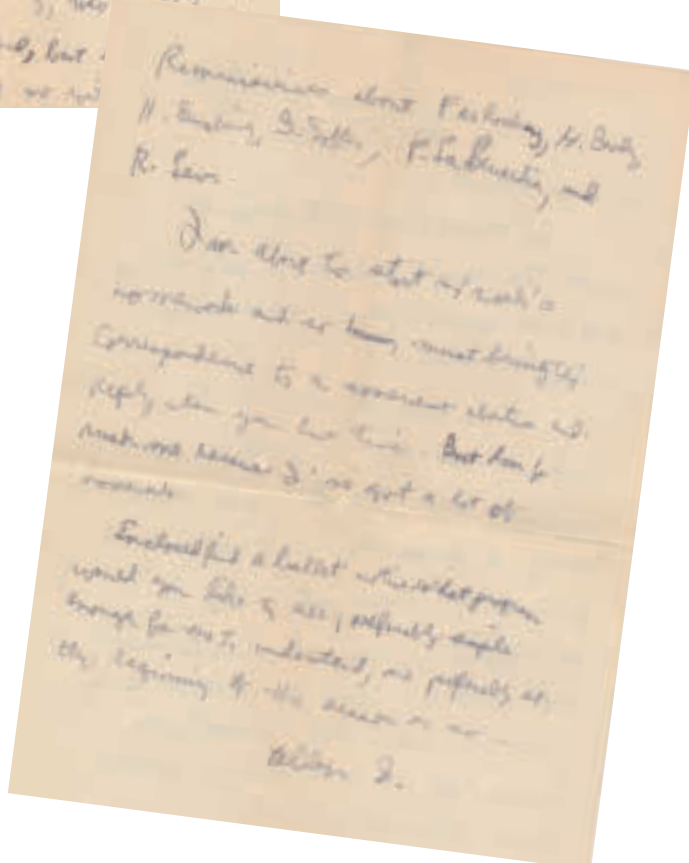
Four decades earlier, another talented young writer destined for great things sweated over love letters between classes at Columbia: the Beat poet Allen Ginsberg. The letters—examples of which are featured in *The Dream Machine: The Beat Generation & the Counterculture, 1940–1975*, a major exhibition of Rose Library materials mounted in Emory’s Schatten Gallery—came to the Rose Library as part of the Raymond Danowski Poetry Library, a massive collection of poetry books, journals, broadsides, ephemera, and manuscript materials settled at Emory in 2004. And just like that, two remarkable individuals separated by generation, vocation, and race become, in the archive at least, close companions.

The letters of the president and the poet share a remarkable number of similarities. Addressed to a resident of

Far Rockaway, Queens, named Harriet Brodey, Ginsberg’s letters, like Obama’s, track an affair that evolved into close friendship. Though more casually dashed off than Obama’s, Ginsberg’s letters also broach weighty philosophical topics, often with a mix of serious exposition and playful self-deprecation. Obama has a habit of ruefully apologizing for his “sermons.” Ginsberg, in his iconoclastic mode, concludes one particularly lengthy aside about the limitations of organized religion with a winking signature: “Messiah.” In fact, it is this tendency toward impassioned lecture that most links the two men. Though different in style, both caches of letters anticipate the kinds of public figures both writers will become: intelligent, curious, rigorous, and with a flair for persuasive rhetoric. Professors in waiting.

At another level, reading the letters of one writer with the other in mind illuminates aspects of each that one might not expect. When placed alongside Ginsberg—famous for his countercultural embrace of free love and liberated sexuality—Obama’s writing becomes, well, sexy. In a manner the elder poet would likely have appreciated, Obama is consistently alive to the erotic possibilities of the written word. In a letter early in the series, Obama acknowledges the challenge of communicating the link between thought and feeling on the page. “You see, Alex,” he writes, “how hard it is to make love through language?” Like Ginsberg, Obama sees writing not only as a medium for ideas, but for making intense, almost embodied contact with the reader.

In a similar way, the comparison to Obama brings out the political commitment that runs through





(Left) One of Ginsberg's letters to Harriett Brodey. (Above) Visitors examine Obama's letters during a recent public viewing.

Ginsberg's letters to Harriet. The Beat Generation is most commonly associated with an almost apolitical stance of refusal; rather than try to change mainstream society, they chose, in Timothy Leary's famous phrase, to "turn on, tune in, drop out." In his letters, however, Ginsberg attempts to strike a balance between idealism and pragmatism, an ethos that would later become the hallmark of Obama's own politics. At the end of a long catalogue of his personal tastes and preferences—which include Shakespeare, Edna St. Vincent Millay, and Rockefeller Center at Christmas—Ginsberg reserves pride of place for the final item on his list: "my first, best, only love, my muse, politics—with all its ugly or ideal ramifications." These are the letters of a young activist not afraid to get his hands dirty in pursuit of social change. Rather than

Though different in style, both caches of letters anticipate the kinds of public figures both writers will become: intelligent, curious, rigorous, and with a flair for persuasive rhetoric. Professors in waiting.

simply an escapist, the Ginsberg of the letters is someone who, as Obama might put it, is ready to get to work.

Allen Ginsberg died in 1997, the year Barack Obama began his first term as a US senator. Though it is unlikely that the

two ever met in person, they nonetheless keep company in the reading room of the Rose Library. This unlikely pair is only one example of the connections waiting to be uncovered in the library's remarkable collections, whose doors are open to students, scholars, and all wise hearts who seek knowledge. Why not visit, and experience the thrill of discovery for yourself? ☞

Aaron Goldsman is assistant curator of the poetry collection at the University at Buffalo, State University of New York. An alumnus of Emory's PhD program in English, he previously served as visiting assistant curator of the Raymond Danowski Poetry Library and as co-curator of The Dream Machine: The Beat Generation and the Counterculture, 1940–1975.

The Power of Words

By Sarah Harsh and Rosemary Magee

Reading a letter, even when you're not the intended recipient, is a deeply personal act. Letters create a dialogue between reader and writer, speaking to us across time and space. They offer intimate insights and raw feelings expressed to a close correspondent. According to Jonathan Franzen, this affinity between writer and reader is "one of the great mysteries of literature:" "How can I feel closer to another person when I'm reading her words than when I'm sitting next to her?" he asks.

Letters are key to understanding not just one's own acquaintances but also the great minds that shape our world. This fall, the Rose Library added nine letters by President Barack Obama to its canon of critical correspondences. The letters, written between 1982 and 1984, are from Obama to Alexandra McNear. They capture the period of time after Obama had transferred to Columbia University from Occidental College, where he had met McNear and reveal a deep intimacy and intellectual affinity with her.

Obama's letters to McNear are remarkably contemplative, even diaristic. Grappling with his inheritance as a biracial American, Obama expressed his desire to understand "not just my past, but the past of my ancestors, the planet, the universe." Even as a young adult, Obama felt that he must chart his own course. He confided to McNear that he considered himself "caught without a class, a

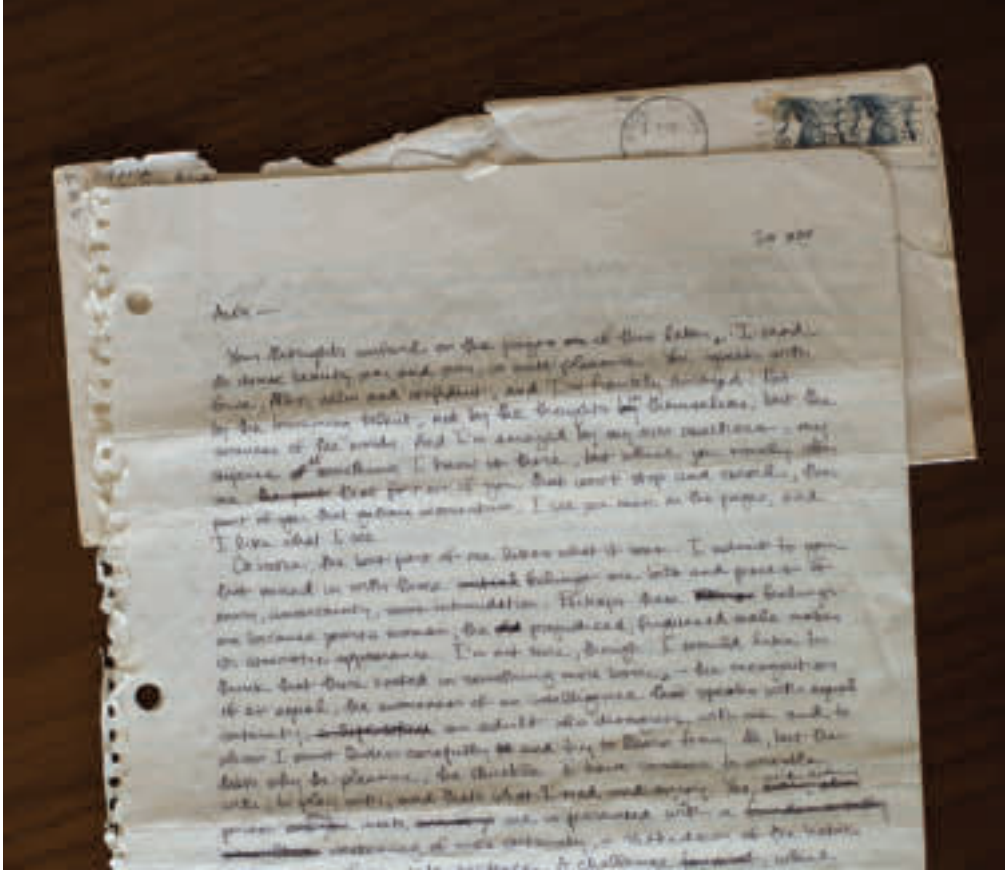
structure, or a tradition to support me, in a sense the choice to take a different path is made for me." These nine letters trace then-current political and literary thought as experienced by a college student who has no idea what the future holds for him, but who acknowledges that it holds him in its unfolding. As Obama sought to find his place as a community organizer and then in the business world, he conveyed to McNear his frustration that he had "no vehicle or forum to try to change things."

The letters capture a young man in a process of not just self-discovery, but self-definition. For the young Obama, writing was a pathway to understanding himself and the world around him. He writes to McNear that "it is left to the obsessed ones like us" to make "the contours of life's possibilities more defined." Obama shares with many other writers this project of knowing the self through writing. Flannery O'Connor, Jack Kerouac, and Allen

Ginsberg (who are also represented at the Rose Library) have expressed similar sentiments about the power of writing to reveal who they are becoming during their turbulent young adult years.

In an interview with the *New York Times* after his term in office, Obama celebrated the "power of words as a way to figure out who you are and what you think, and what you believe." Throughout his political career, Obama similarly found a way to combine the power of words with a platform to affect change. In the final letter in the collection, Obama confesses, "I still have a certain ambivalence towards writing/art as a vocation, particularly when it's split off from much of my day, like a cloister. But for now, it's a handy experience for sorting through my various perceptions, and lets me discover a pattern in the pressures and pulls coming from within and without." The letters housed at the Rose Library are evidence of Barack Obama's thoughtful engagement with the written word; they reveal a man of letters engaged in formative dialogue with himself and the world around him. ❧

Sarah Harsh is a PhD candidate in English, and Rosemary M. Magee is the former director of the Rose Library.



The letters portray a young man in a process of not just self-discovery, but self-definition.



New science acquisitions in Rose Library

Rose Library has recently added some remarkable new books on the history of science and technology to our rare book collection.

Among the items now available to researchers are early volumes of the *Philosophical Transactions of the Royal Society* (London). The world's first science journal, these volumes

document new discoveries and include scientific treatises on a broad array of topics including medicine, the natural world, mathematics, exploration, and chemistry written by noted early science thinkers like Antonie van Leeuwenhoek, Sir Isaac Newton, Edmund Halley, and Benjamin Franklin, among many others. The *Philosophical Transactions* established the standards of peer review

and scientific priority that are still benchmarks of academic publishing today. These volumes, comprising issues from 1694-1780, were a gift of Stuart A. Rose in honor of President Emeritus James M. Wagner.

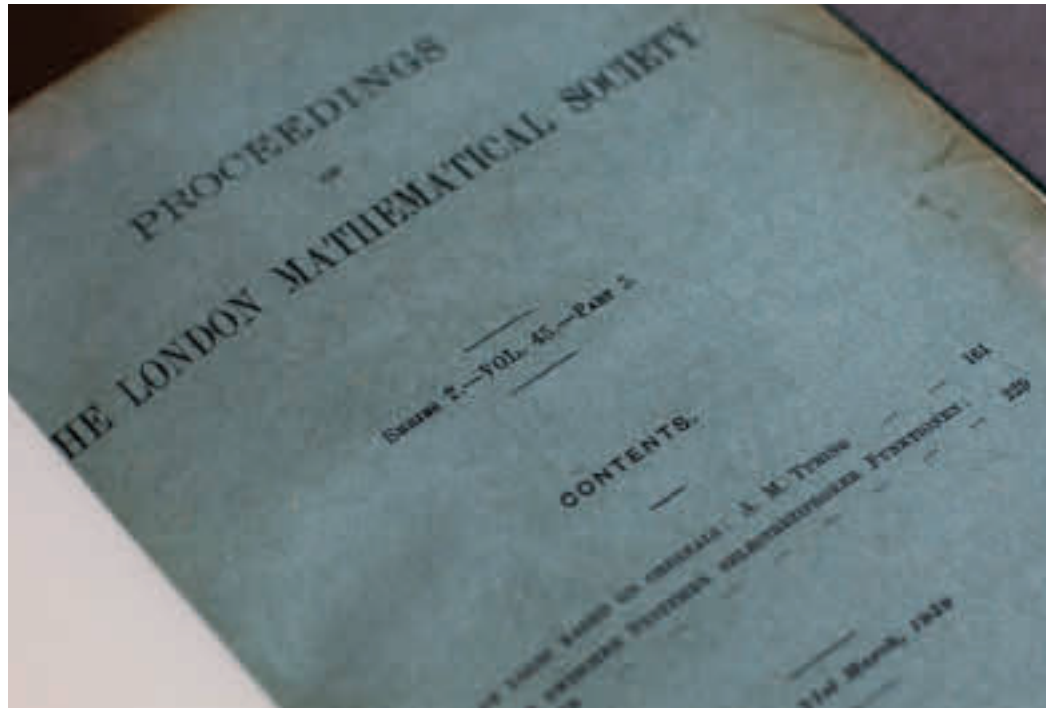
Another recent acquisition is a first printing of Alan Turing's dissertation in the *Proceedings of the London Mathematical Society* (1938). Turing,



considered the founder of computer science, examined the idea of the “uncomputable” in “Systems of Logic Based on Ordinals.” The dissertation was the culmination of his PhD at Princeton University, a degree that he completed in only two years. Turing was elected Fellow of the Royal Society in 1951. This volume of the *Proceedings* also contains an article by noted German mathematician Hermann Kober.

Rose Library has acquired a gift from the Fernbank Science Center that includes a small library of mostly astronomy texts, most notably, E.E. Barnard’s *A Photographic Atlas of Selected Regions of the Milky Way*, published in 1927. The Carnegie Institution of Washington published the atlas in an edition of only 700 copies four years after Barnard’s death. The institution had promised Barnard funds to publish his atlas in 1907, but his perfectionism, and the enormous task of combing through the 35,000 silver gelatin prints that were required for the edition, delayed publication. The atlas was eventually published in two volumes, one containing stunning black and white prints of the Milky Way, and the second reproducing the photographs as charts to specify coordinates and names for the astronomical bodies. ☞

Beth Shoemaker is a rare book cataloger.



(Left and right) Details from *A Photographic Atlas of Selected Regions of the Milky Way*. (Above) Turing’s dissertation appeared in *Proceedings of the London Mathematical Society* (1938).

A Day in the Life

Archives Specialist NaVosha Copeland

This morning Archives Specialist NaVosha Copeland rode the elevator to the 9th floor of Woodruff Library, where Collection Services and Emory University Archives staff unpack, sort, store, and process archival collections. She settled in at a long work table, surrounded by boxes and covered with partially sorted stacks of letters, political campaign buttons, and business records assembled

by the FDR advisor Lawrence Wood Robert—better known as Chip. She'll spend the majority of her day processing the Robert papers. When an archivist talks about “processing,” it refers to two different activities—arranging the papers into a structure that reflects the ways that the collection was originally created and used, and describing the collection and its contents in a way that will help a potential researcher find and understand material within the collection. As NaVosha works with the collection today, she'll analyze the contents and context of material, identify patterns in the documents, physically aggregate like materials into categories, and place the records into acid-free archival folders and documents.

NaVosha first came to the Rose Library three years ago as an Emory

undergraduate and the historian of the Black Student Union, conducting research in the University Archives on behalf of the student group. Her time as a researcher piqued her curiosity about what happens behind the scenes at an archives and spurred a desire to work with the collections more than just in the reading room. After receiving her BA, she took a summer job in the University Archives here at Emory, before beginning to pursue a degree in Library and Information Science at the University of Illinois Urbana-Champaign, which she is finishing this spring. Her prior training in Rose Library and her subsequent education brought her back to Emory for the Robert papers project.

As an archives specialist, Copeland's primary job is to process the Chip Robert collection. The collection was a gift of Alice Birney Walker Robert and made possible through the good graces of Susan and Lawrence Wood “Chip” Robert, IV. Chip Robert was an influential businessman, devoted civil servant, and philanthropist who helped to shape modern Atlanta. The files that he created and maintained throughout





NaVosha Copeland is immersed in unpacking, sorting, and arranging the files of Lawrence Wood Robert.

his life document his activity in these realms, and the arrangement of the collection will reflect his activities in multiple areas. The files spread across NaVosha's desk this morning are records related to Robert's business, Robert & Company. When the documents are organized chronologically and put neatly into new folders, she'll begin writing the finding aid, a guide to the papers that will help future researchers understand and use the collection. For now, NaVosha is continuing her own training and professional discovery through her discovery of Robert's life and influence. ❧

Carrie Hintz is head of collection services.



Discovering Rita Ann Higgins through the archive

The process of archival arrangement and description (“processing”) is one of continual discovery. While archivists in the Rose Library all have our own areas of knowledge and expertise, we process collections across the diverse body of our holdings and do not focus our work on any one subject. This means that we are often unfamiliar with the creators of our collections beyond basic biographical information. But by working with their papers, we come to know them intimately through correspondence, drafts of creative works, photographs, and the other revealing items that form a collection of personal papers. We get to know the creator almost completely through their records. We see how they interact with their records and often get a sense of what they value most by observing which portions of the collection are kept carefully or annotated.

In many ways, processing can be like putting together a jigsaw puzzle. As we learn new things about the creator and the material, we begin to identify relationships between different parts of the collection or different aspects of the creator’s life. We see a more complete image as time goes on and gain a new understanding of the breadth and meaning of a person’s life and impact.

My team’s project to process the papers of Irish poet Rita Ann Higgins was no exception. I was passingly familiar with Higgins from my work in the Rose Library but knew very little about her or her poetry. The collection had been closed for privacy reasons since its acquisition in



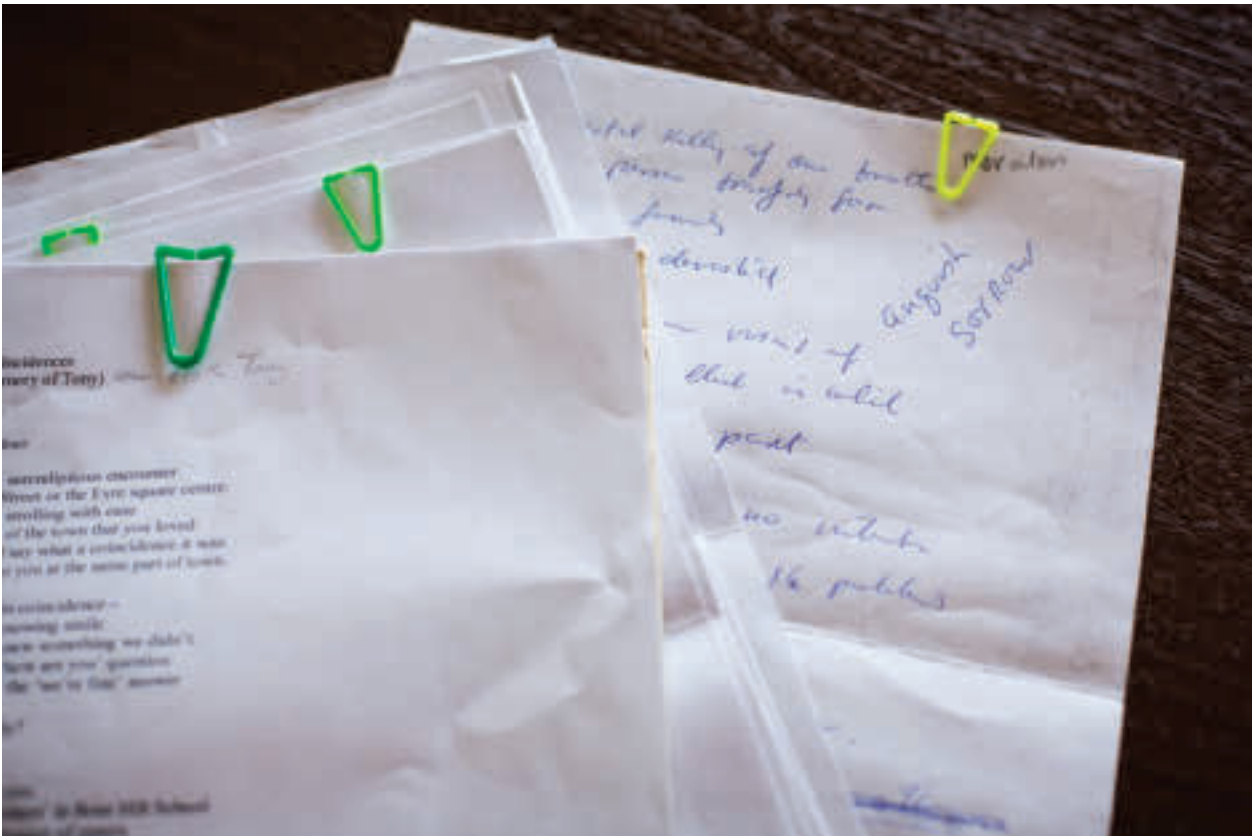
2011, so no one in the library had had any opportunity to interact with the material or explore the contents of the collection.

What we discovered during processing was a poet deeply committed to her family, her community, and her art. Higgins is a poet who drafts extensively before completing a work, as well as a vocal and passionate activist in

her community. Her papers reveal a woman unafraid to speak her mind and seek the truth. She draws heavily from her personal life in her writing and has ardently defended women’s rights and the rights of the Traveler community in Ireland.

The collection also reveals the value that Higgins places on the archives and

By working with their papers, we come to know them intimately through correspondence, drafts of creative works, photographs, and the other revealing items that form a collection of personal papers.



(Above) Manuscripts of some poems by Rita Ann Higgins, shown at left, along with tools of the trade for Rose archivists (below).



its role in preserving public memory. Higgins made great efforts to contextualize and identify much of the material before it arrived at the Rose Library. Items were carefully labeled and those of the greatest importance often included longer notes of explanation. This was not only practically helpful to us in organizing the material but is one more example of a woman who understands the value and importance of her own voice and who is not afraid to use it. 22

Sarah Quigley is interim head of manuscript processing.



Photos expand Rose's depth of field

Glamour photographs of 1990s Hollywood and New York icons. Photos documenting graffiti on New York

City subway trains in the 1970s.

Candid Polaroids of gay nightclub patrons in Atlanta in the 1990s.

These recent acquisitions of the Rose Library will be a boon to future researchers, says Randy Gue, curator of modern political and historical collections.

“It’s only natural as society focuses more and more on digital culture and visual literacy that photographs will come to the forefront of research and

teaching,” he says. “And these images are in conversation with one another as well as with other collections in the Rose Library.”

The collection of New York-based photographer Len Prince offers an in-depth look at American culture from the 1970s to the 2010s. Best known for his retro-looking portraits of celebrities featured in publications such as *Vanity Fair*, Prince invited hundreds of people from all walks of life to pose for him. In the 2000s he began an extensive collaboration with Jessie Mann, whose childhood became iconic in the hands of her photographer-mother, Sally Mann.

Jack Stewart was an Atlanta-born artist and educator who became enamored with graffiti when it first began appearing on New York City Manhattan Transit Authority subway trains. This burgeoning new art form became the subject of his PhD dissertation and then a book, *Graffiti Kings: New York City Mass Transit Art of the 1970s*.

“It’s remarkable that an artist from Atlanta was the first to systematically record subway graffiti in New York City,” says Gue. “Very few people recognized the value of it at the time. It was seen as vandalism and not art.”

The collection acquired by the Rose Library contains a large number of additional photos that document the work of these daring graffiti writers who are not featured in Stewart’s book.

The collection of Jon Arge (R. J. Baker), an Atlanta photographer and artist, includes more than 5,000 remarkable, one-of-a-kind Polaroid portraits that he took inside Atlanta’s gay nightclubs in the 1990s.

“The collection, which includes a rich assortment of Arge’s artwork and flyers, tell the story of a community and era that isn’t well documented,” says Gue. “In 50 or 100 years, researchers will be studying the photographs from these collections in the same way they examine written drafts of poems and letters today.”

Hal Jacobs is a writer/filmmaker.

Recent acquisitions include works by Jon Arge (top left), Jack Stewart (bottom left), and Len Prince (right).



Rose acquires Harper Lee letters

A collection of personal correspondence and memorabilia of renowned novelist Harper Lee, author of *To Kill a Mockingbird* and *Go Set a Watchman*, has been acquired by the Rose Library.

The letters, written between 1956 and 1961, are from Lee to New York architect and close personal friend Harold Caufield and his circle of friends, which included Michael and Joy Brown, the couple who

financially supported Lee for a year while she drafted *Go Set a Watchman* and began work on what would become *To Kill a Mockingbird*.

Emory acquired the letters from retired attorney Paul R. Kennerson of La Jolla, California, who said he approached the university about becoming the permanent home of the archive after having met and talked with Emory professor and historian

Joseph Crespino. Crespino reached out to Kennerson while researching his book, *Atticus Finch: The Biography*, a cultural and political history of Lee's most famous character.

"This correspondence from Harper Lee, some of which shows her at home taking care of her ailing father, provides wonderful insight into her life during the critical years when she wrote what would be her only two novels," says Crespino, who serves as Jimmy Carter Professor of History. "They provide a window into her life and her views during a period of tumultuous change in Southern political life. Read with other historical sources, they offer clues as to why the character of Atticus seems to diverge so sharply between the two novels."

Crespino's scholarship makes Emory the appropriate home for the letters, Kennerson says.

"These letters complement the research being done by Joe Crespino so perfectly that I was taken with the fit of it and was highly impressed with other work being done at Emory," Kennerson notes. "I can't think of a better place to house these materials for future use by researchers and scholars."

Four of the six letters in the collection date from several years before Lee published *To Kill a Mockingbird*, and two are from the year following publication, by which time the novel had become a best-seller and Pulitzer Prize winner. Also included in the archive is a 35th anniversary edition of *To Kill a Mockingbird* inscribed to Caufield and signed "Nelle Harper," which she reserved only for inscriptions to close personal friends. ❧

Elaine Justice is Emory University's associate director of media relations.



Blanco papers find their perfect home

The Rose Library has acquired the papers of poet Richard Blanco, who became widely recognized after reading his poem “One Today” at the second inauguration of President Barack Obama in 2013.

The collection includes first editions of published books, commissioned and occasional poems (such as “Boston Strong”), drafts and critiques, unpublished works including essays, nonfiction, speeches, and correspondence with other authors and poets.

The fifth inaugural poet in US history, Blanco is the youngest poet to have served in this capacity, as well as the first Latino, immigrant, and openly gay poet to read at the US presidential inauguration.

Among the materials are three poems that Blanco composed as inaugural possibilities; the drafts for “One Today,” with revisions and editorial comments; and a number of significant printed versions of the poem, including a first edition of the published poem and the first broadside printing of the poem, inscribed by President Obama to Blanco. There is correspondence with both Barack and Michelle Obama, as well as the manuscript for the 2013 book *For All of Us, One Today: An Inaugural Poet’s Journey*.

Even before his inauguration reading, Blanco’s work was becoming well known, and he has received numerous accolades for his poetry, including the Paterson Poetry Prize, a PEN/ Beyond Margins Award, and multiple fellowships.

Blanco published a memoir, “The Prince of Los Cocuyos: A Miami Childhood,” in 2014, a funny and touching book about a young man born to Cuban immigrants, growing up in America, and finding his artistic and

sexual identity. In 2015, he released a children’s book, *One Today* (illustrated by Dav Pilkey of *Captain Underpants* fame), based on his inauguration poem.

Blanco has visited Emory twice as a guest speaker of the Spanish and Portuguese department, in October 2016 and February 2017.

“They introduced me to the Rose Library, which put together, especially for me, a display of archival materials from some of my most revered poets,” Blanco says. “Right then and there, I fell in love with the library.”

He learned of the library’s commitment to being a “living” archive that strives to use its materials to invite discussion and public discourse, making poetry a regular part of learning and research.

“As Presidential Inaugural Poet, I knew the Rose Library was the perfect



home, not just for my papers, but for all I stand for in the name of poetry and its relevance to all,” Blanco says. ☞

Maureen McGavin is a writer for the Emory Libraries.



The flourishing Irish village

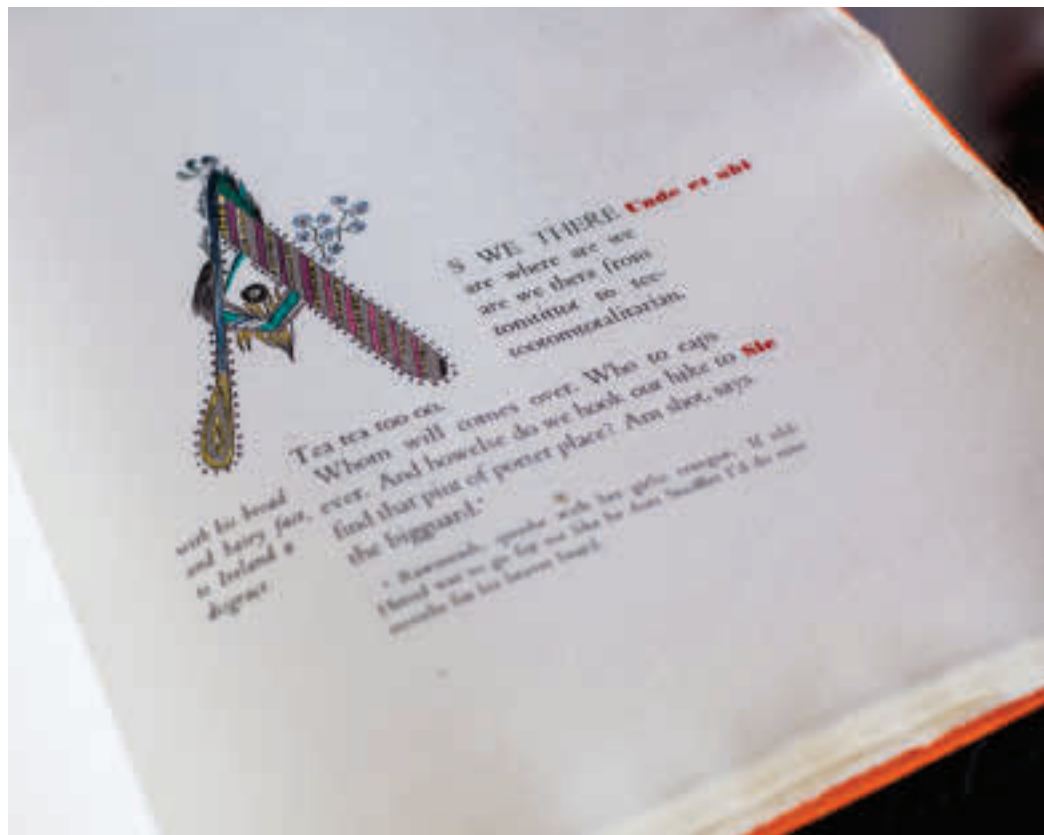
How can such a small island exert such a powerful pull on world literature? Many would agree with Daniel Mulhall, Irish ambassador to the US, who describes his homeland as “the world’s smallest cultural superpower.”

During a talk sponsored by the Rose Library, Mulhall began by observing the power of Irish poetry and the power of Emory to gather people together in the celebration of great writing. A week later, award-winning Irish writer Colm Tóibín delivered the 2017 Richard Ellmann Lectures in Modern Literature. Other distinguished guests visited this spring.

Both Tóibín and Mulhall connected many of the dots in the Rose Library’s Irish literary collections, which now includes significant new acquisitions from poet Dennis O’Driscoll and historian Roy Foster.

“O’Driscoll’s newly acquired papers immeasurably enrich the Rose Library’s Seamus Heaney collection, as well as the literary village of Irish poets, novelists, and critics in Emory’s archives,” says Geraldine Higgins, associate professor of English and director of Emory’s Irish Studies Program. These papers join those of Rita Ann Higgins, Edna O’Brien, Paul Muldoon and so many others.

In the archives of Roy Foster, scholars will find material produced during a long career that has profoundly reshaped the study of Irish history. Best known for his critically acclaimed,



two-volume biography of W. B. Yeats, Foster influenced both the Irish historical imaginations by expanding the public and popular perception of the past, noted Tóibín during a visit to the Rose Library.

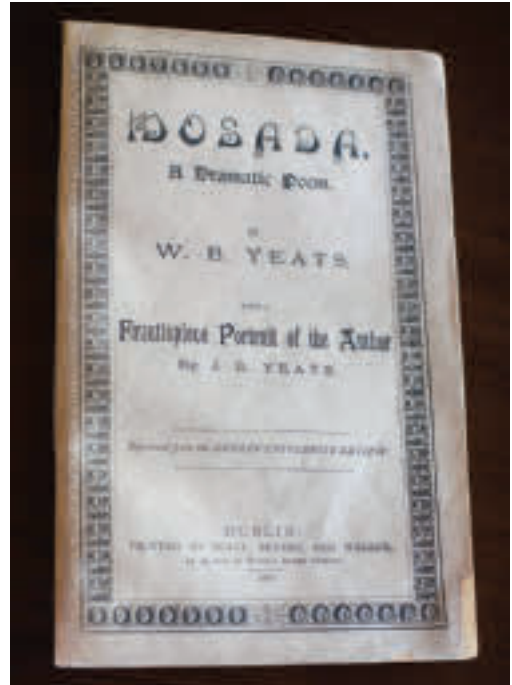
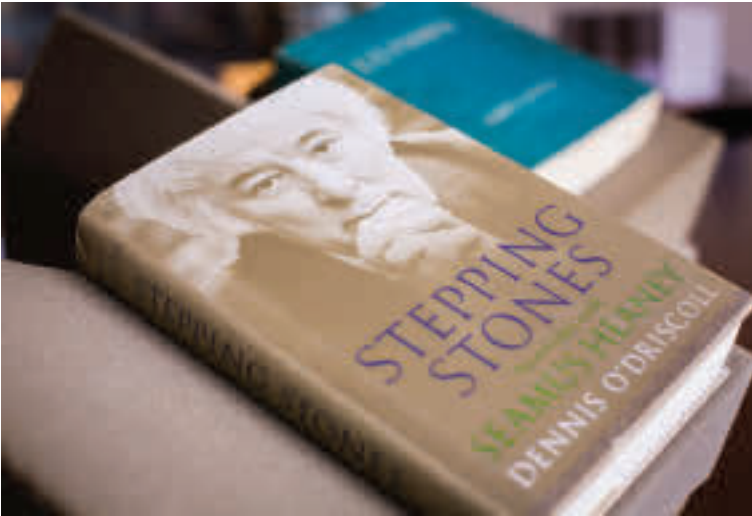
Other recent acquisitions of work by W. B. Yeats—including his first play, *Mosada*—and a rare first American edition of a collection of poems by James Joyce provide even more depth to one of the strongest Irish literary collections outside of Ireland.

“There is no doubt that the histories of Irish poetry from Yeats to Heaney will be based on the numerous archives of Irish writers, north and south, in the

Rose Library,” says Ronald Schuchard, Goodrich C. White Professor of English Emeritus.

Indeed, according to former Rose Library Director Rosemary Magee, “the Irish Village at Emory continues to thrive. Visiting scholars, students, and faculty all are invited to visit and enjoy the bounty.” ❧

Hal Jacobs is a writer/filmmaker.



Newly acquired materials include works by James Joyce (left and below), Dennis O'Driscoll (above), and W. B. Yeats (right).

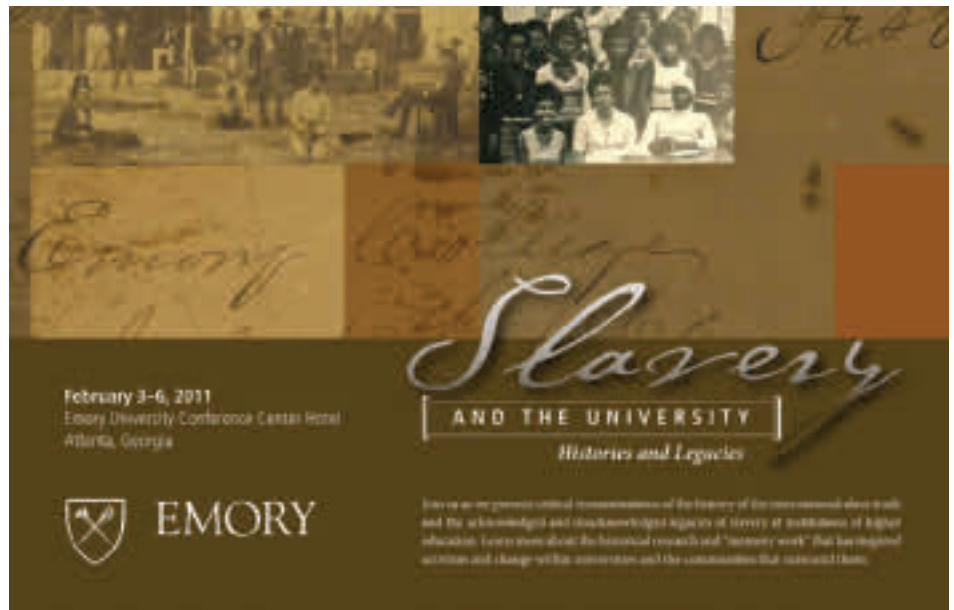


Archive preserves groundbreaking scholarship

Nationally, there is renewed interest in uncovering and understanding how institutions of higher education participated in the institution of slavery and the long-lasting effects felt by the descendants of enslaved people. A few universities, including Emory, followed Brown University's example by creating working groups, commissions, and projects that were allocated with resources and time to conduct research and expose these aspects of their institutional history.

Emory's Transforming Community Project (TCP) launched in 2005 and not only investigated Emory's involvement in slavery, but created dedicated courses, facilitated community dialogues, and hosted university-wide events that explored issues of race at Emory. In 2011, Emory hosted a national conference on the subject: "Slavery and the University: Histories and Legacies."

While the TCP formally ended in 2012, the records of the project persist in the University Archives and have become useful in both remembering this



groundbreaking work and in continuing efforts. These records contain curricular information, research compiled by participants, as well as digital material like the conference program that are available through the University Archives web archives.

Last fall, Emory Historian Gary Hauk, in consultation with former TCP director and Emory professor Leslie Harris, created a web page that provides detail about the now-concluded project. It features a link directly to the web archive of the national conference web page, where researchers can view the conference program and even check out a digital exhibit created in conjunction with the TCP.

Since the conclusion of the project, issues of social justice have come to the fore nationally and locally; the records of the TCP preserved by the Emory University Archives have served as a resource to staff and students seeking to understand more about what has been done at Emory, in order to move similar efforts forward. Given the important impact of the TCP's work, it is essential that the University Archives continue to preserve institutional memory so that future work in this area adds to – and doesn't duplicate – what has previously been accomplished. ❧

John Bence is University archivist.



Kathy Shoemaker marks 30 years at Rose

This February, we celebrated Kathy Shoemaker's 30th anniversary as an employee of Rose Library. Kathy started with the Special Collections Department in 1988 under then-director Dr. Linda Matthews. As reference coordinator, Kathy is on the frontline of assistance for all of Rose Library's researchers, working with students, faculty, and visitors from around the world to connect them with the right resources. She has been thanked in hundreds of books, journal articles, documentaries, and exhibits based on research conducted in Rose Library. While researchers are thankful for her expertise and guidance, we are thankful for her service and friendship.

Faculty fellowship supports Rose-based teaching

The Rose Library recently announced a new faculty development opportunity related to teaching excellence at Emory University. The Rose Library Faculty Teaching Fellowship Program is designed to provide instructional and financial support to faculty who elect to develop or redesign an existing course that makes significant use of collections and resources within Rose Library.

In recent years the Rose Library has committed to and provided resources in support of student use of archival materials. Awards such as the Bradley Currey Jr. Seminar, Alan Rackoff Prize, and the Schuchard Prize recognize

exemplary scholarship by undergraduate students, and the Archives Research Program prepares graduate students for archival research, yet the Faculty Teaching Fellowship is the first program to specifically target Emory faculty using Rose Library for their teaching. Through monthly workshops and consultations, the program will provide the fellows with an intense, but heavily supported, period to develop their courses, which will include extensive research within the collections, syllabus and assignment curation, and the development of hands-on archives session for students with the support of their cohort members and library staff.

A committee composed of archivists and librarians selected the 2018–2019 cohort, which includes Laura Emmerly, assistant professor of music; Sonal Nalkur, assistant professor of sociology; and Katherine Leuschen, postdoctoral fellow, Emory Writing Program. The fellows will participate in monthly workshops and work closely with Rose Library archivists and subject librarians to revise their proposed courses to include a deeper engagement with Rose Library through student research assignments, regular visits to the archives, and the integration of primary source materials through their courses. The courses from this fellowship cycle will be taught during the 2018–2019 academic year. ❧

Gabrielle M. Dudley is instruction archivist and QEP librarian.



Poet Laureate visits Rose Library

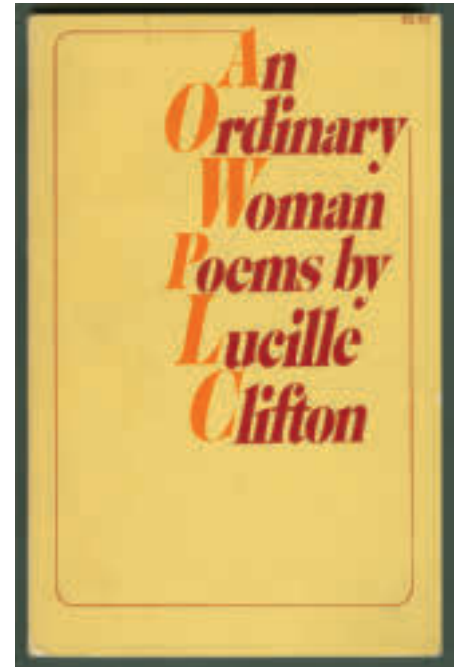
This year's 12th Night celebration featured US poet laureate Tracy K. Smith as our special guest. While on campus, she met with students, gave a free public reading, signed copies of her works, and mingled with guests during the Rose Library's annual gala.

Lucille Clifton's fierce feminism

In perhaps her best recognized poem, “won’t you celebrate with me,” African American poet Lucille Clifton invites readers to celebrate: “that everyday / something has tried to kill me / and has failed.” In my poetry class last fall, students debated whether Clifton’s central tone is one of anger or exuberance, protest or joy. One student concluded that these emotions cannot be disentangled in Clifton’s poem.

As the 2017–18 Alice Walker Research Scholar, I investigated Clifton’s particular brand of resistance through extensive research into her archival papers, including correspondence, unpublished drafts, notebooks, and automatic or spirit

writings. Expanding the focus beyond Alice Walker, I hope to bring heightened attention to Walker’s contemporary, Clifton. Though Clifton is well-known and highly regarded, she has received less critical consideration than Walker: only a handful of scholarly articles are dedicated exclusively to the poet, and little has been published on her wide and varied manuscript archive. In designing my introduction to poetry course, *Poetry and the World*, I chose to focus on Clifton but was surprised to find that she had not been included in *The Norton Anthology of Poetry*. For me, this speaks to the ways in which Clifton’s distinguished career is sometimes curiously left out of



the American canon. Though Clifton, who died in 2010, published more than a dozen volumes of poetry, authored numerous children’s books, achieved the National Book Award, and was even a winner on the game show *Jeopardy!*, her importance and influence have yet to be seriously considered.

Over the course of this academic year, I continued to report my findings in monthly posts to the Rose Library blog and also contributed to the instruction program. In our current turbulent political moment, Clifton’s aesthetics offer imaginative possibilities beyond despair. Through joy, Clifton presents a variety of feminism that is not merely about survival but, instead, offers a mode of black and female empowerment that is as anti-establishment as it is playful. ☞

Marlo Starr is a PhD candidate in English.



Long endowment secures his legacy

The Rose Library is honored to announce a generous bequest of \$425,000 from the estate of the late Richard A. Long to support our growing African American collections. Long, who served for more than two decades as Atticus G. Haygood Professor of Interdisciplinary Studies at Emory, played a critical role in fostering the acquisition both of collections and of funds to facilitate the library's concentration on African American history and culture.

From 1997, the first year that African American collections were designated as a priority, he served as a wise counselor and guide to individual supporters and to collections that have come to Emory. For example, his support was critical in the decision of Camille Billops and James V. Hatch to donate their massive collection of books, manuscripts, photographs, and oral histories assembled during the past 50 years at their loft at Broadway and Broome Streets in New York City. Their loft served as a principal site of memory for African American culture, as they

The Richard A. Long Endowment Fund created with this bequest will help to ensure that his long-standing commitment to the Rose Library and to African American collections at Emory will continue.



Richard A. Long (foreground) at the opening of the 2011 exhibit, *Portrait & Text: African American Artists of Dance, Music, and the Written Word*, with Randall K. Burkett.

hosted biweekly public conversations with artists, writers, poets, and scholars of the African American experience. Each of those conversations was recorded, and many were transcribed and published in their annual volume, *Artist and Influence*. All will be housed at Emory and will be available to researchers.

Long played a key role as chair of the advisory committee that served both to facilitate the use of the Billops-Hatch collection and to identify other collections for Emory. His dry wit and effective leadership meant that meetings were lively, productive, and brief. He was essential in identifying individuals to participate in the many annual programs held in support of African American collections. His personal financial support was a

model for both board members and others in the Atlanta community and throughout the country.

Long loved to go to parties and was always the center of a scintillating conversation. Those of us lucky to go with him to his beloved Paris saw him as a man at ease in world culture. The Richard A. Long Endowment Fund created with this bequest will help to ensure that his long-standing commitment to the Rose Library and to African American collections at Emory will continue. We invite his many graduate students, colleagues, and friends to contribute to Rose Library to enhance this work and perpetuate his legacy. ☞

Randall K. Burkett is research curator of African American collections.

A Crossroads for Rosemary Magee

Flannery O'Connor once remarked that a writer works “at a peculiar crossroads where time and place and eternity meet.” Perhaps such crossroads exist for others besides writers, and all good work is rooted in time and place with an eye toward what endures. For Rosemary Magee, a writer herself and an O'Connor scholar, the Rose Library has been that kind of crossroads. Having stepped down as director after more than five years, she leaves behind some well-wrought signposts.

The truth is, all of her pathways seem to have led to Rose. When Rosemary (I can't, in journalism style, call this friend “Magee”) moved from the Administration Building to the library in late 2012, her résumé reflected the words of Atticus Haygood carved on the campus gate. That early president of Emory exhorted, “Let us stand by what is good and make it bet-

ter.” Rosemary has taken those words to heart throughout her career.

As senior associate dean of Emory College in the 1990s, she revived the university's faltering intention to develop an arts center and guided a decade-long process that culminated in the Schwartz Center for Performing Arts. As secretary of the university for nine years, she helped diversify

and strengthen the board of trustees. As co-director of the strategic initiative in the arts, she launched “creativity conversations” with eminent writers, musicians, artists, and institution builders—a series that continues.

Now, Rosemary leaves another splendid instance of creative leadership. During her tenure at Rose, the library has come through a period of stunning transformation.

For several years before she took the job, the university administration had puzzled over how to find more and better space for the growing collections of MARBL, as it was called (for “manuscript, archives, and rare book library”). Could MARBL move to the former nursing school building across the street, or the Old Theology Building on the Quad, or even the mansion at Briarcliff? Meanwhile, the directorship had been vacant for a time. The future for MARBL appeared cloudy.

Rosemary dissipated the clouds. She recognized the value of keeping MARBL aligned with Woodruff Library and suggested a less-costly way forward. In September 2015, after a 15 month renovation and expansion, the old warren of cramped and worn-out offices and reading rooms was replaced by an open, light-filled, welcoming haven for faculty, students, and researchers from around the world.

With support from generous and dedicated donors, the library continues to build on its strengths. It received its biggest boost from alumnus, rare-book collector, and trustee Stuart A. Rose 76B, whose name now graces the library. An expert and energetic cadre of curators, archivists, and librarians keeps the place humming as the Rose adds to its treasured





Rosemary Magee's farewell celebration included Tibetan monks (left) and dozens of guests, including Stuart A. Rose (above).

literary and historical collections.

Since 2012, the library has acquired the papers of Pulitzer Prize-winning journalists Jack Nelson and Eugene Patterson, writer Jack Kerouac, and poets Natasha Trethewey and Jack Gilbert, as well as handwritten letters by a college student named Barack Obama. Dear to Rosemary's heart was the acquisition of Flannery O'Connor's papers. Huge collections have been processed for public access. Blockbuster exhibitions in the Schatten Gallery have invited thousands to view the papers of Seamus Heaney, the Billops-Hatch archive on African American arts, the life of golfing great and alumnus Bobby Jones, and materials of the Beat Generation. Rosemary and the Rose also played an indispensable part in Emory's Year of Shakespeare, helping to bring a copy of the First Folio to campus

in observance of the 400th anniversary of the Bard's death.

As the university aims to engage more deliberately with Atlanta, Rosemary has encouraged the Rose staff to envision an even stronger public outreach. That is saying a lot, considering the extraordinary openness of the library to anyone who walks in the door—an openness symbolized by the panoramic views through the glass walls.

The marriage of job and person has been especially fitting. Since her arrival at Emory 40 years ago, Rosemary's network of friends, colleagues, and collaborators throughout the campus and the community has given her an incomparable foundation for building partnerships. And with degrees in literature, Rosemary is a writer herself. How gratifying, then, to work among the manuscripts of eminent poets

and authors and to sit in conversation with those creative minds while introducing them to appreciative audiences. In a way, the Rose Library has allowed Rosemary to come full circle, reclaiming the vocation of scholar, writer, and teacher that first brought her to Emory.

Rosemary will spend some time writing and traveling before returning to Emory next year as a fellow in the Fox Center for Humanistic Inquiry. The Rose Library, meanwhile, stands among the premier collections in the country. With a bow to Flannery O'Connor, eternity may be beyond our ken, but at least for a time the Rose has been the right crossroads for Rosemary. ❧

Gary Hawk is University historian and senior adviser to the president

AT OUR RECENT 12TH NIGHT GATHERING, I experienced the joy of feasting on poetry in the ethereal surroundings of the Rose Library. The place sung with the voices of readers, including special guest Tracy K. Smith, US Poet Laureate. And I had the pleasure of transcending the intricacies of making things happen and reflecting on all that I've been privileged to observe and experience.

Indeed, the Rose Library is a place where reflection and research happen every day. But just beneath the surface, dedicated work transpires that makes everything else materialize. That's where the real verve of the place vibrates with the curating and cataloging, the researching and processing, the teaching and learning.

When asked recently which of the many achievements related to the Rose Library bring me most pride of late, I responded: renovation

The Rose Library is a place where reflection and research happen every day. But just beneath the surface, dedicated work transpires that makes everything else materialize. That's where the real verve of the place vibrates with the curating and cataloging, the researching and processing, the teaching and learning.

of the service elevator. While this response may seem oddly routine in the midst of the manifest magnificence of our collections, exhibitions, and programs, it points to the authentic strength of the archives. Few, if any, of our patrons have experienced a ride on this elevator, yet it provides service to all. It brings new materials to our processing spaces, it delivers rare items to the archivists, it transports special collections to our students and researchers—it is the artery behind the pulse of the place.

In fact, even with our transformed spaces and transcendent views, so much of what gives life to the Rose Library happens behind the scenes: the describing and arranging of materials, the creating of finding aids, the cataloguing, digitizing, and conserving of materials, the preparing for research and teaching engagements, the curating of exhibitions, and the accessioning of collections. In juxtaposition to the perception of special collections as a staid and dusty place, our Rose Library is as robust as it is radiant.

It has been my honor to promote our mission, alongside the broader purposes of Emory University, with such dedicated, insightful, and creative colleagues. Please join me in expressing gratitude to them for the work they do every day in serving the greater good, the life of the mind, and the search for truth, beauty, and meaning.

The poet Seamus Heaney reminds us how it feels to be attentive to the surprising swirl of the winds of the world: “the whole of me a-patter/ alive and ticking like an electric fence.” And, so, I'll remain forever enchanted by all the stirrings within the Rose Library, imparted by those who make it hum. As the poet reveals, “Had I not been awake I would have missed it.”²²

ROSEMARY M. MAGEE



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