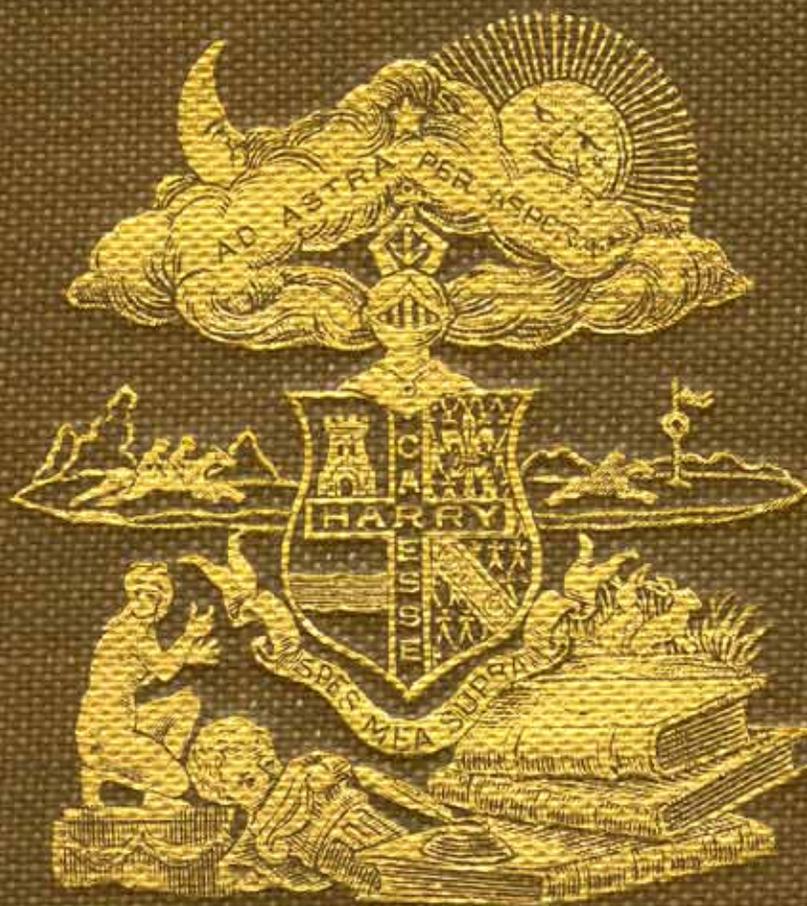


Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

spring 2011 • volume 5, number 1



EMORY
LIBRARIES

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TO SUBSCRIBE, CONTACT:

Christeene Fraser
 Manuscript, Archives, & Rare Book Library
 Robert W. Woodruff Library, Emory University
 Atlanta, Georgia 30322
 crfrase@emory.edu

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CREDITS

Editor: Holly Crenshaw
 Art Director: Stanis Kodman
 Photography: Emory Photo/Video
 Scans: MARBL

Front cover:

An embossed example of the Crosby crest.

Back cover:

Harry Crosby's signature with the Crosby crest and bookplate.

LETTER FROM THE DIRECTOR

Those of us who work in Emory's libraries regularly seek ways in which the collections and work of the libraries connect to the libraries' strategic goals and to the overall strategic plan of the University, which is titled "Where Courageous Inquiry Leads." The stories in this issue of *MARBL* illustrate how our collections relate to the University's strategic theme of creating community and engaging society.

David Faulds writes about our Robinson Crusoe collection and the ways in which this early example of realistic fiction has engaged society for nearly three centuries. Kelly Erby and Randall Burkett describe photographs, books, letters, manuscripts, and posters that come together to paint vivid portraits of an interconnected community of African American artists. Amy Hildreth tells us about Black Sun Press, which was in business for only about a quarter of a century, yet created a renowned community of authors, book artists, and readers. Kate Donovan Jarvis leads us to consider the communities of students who produced Emory's yearbooks and the University community documented in them. Gary S. Hauk introduces a new book about Emory that tells stories of an academic community engaged in a journey of courageous inquiry.

As I serve Emory as interim director of MARBL, I invite you to be part of MARBL's community, which is built around our rich collections, creative and courageous inquiry into them, and thought-provoking public engagement derived from them. We want you to stay connected to MARBL in all the ways that work for you. Please read this magazine and share it with a friend. Come to MARBL or visit its website to plan your research. Join us for the many exhibits and public programs drawn from our collections. Be our friend on Facebook. Follow us on Twitter. Browse historic Emory photographs on Flickr. Emory is about exploring where courageous inquiry leads, and MARBL hopes to be about where your own intellectual and cultural inquiry will lead. &

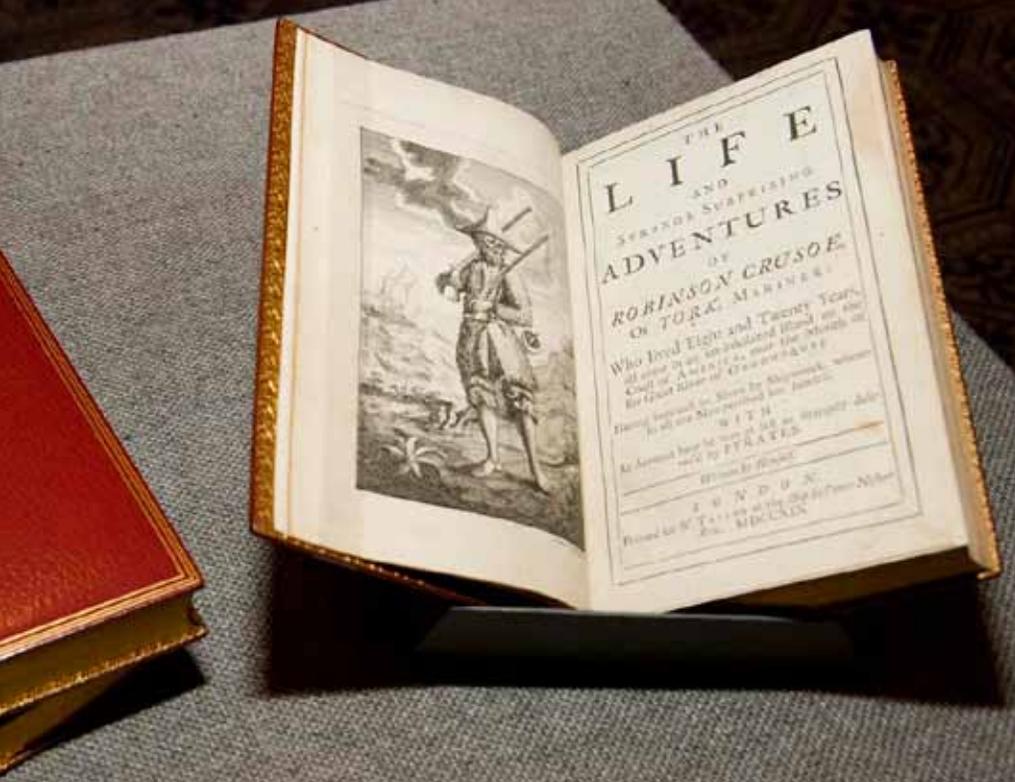


Virginia J. H. Cain

Virginia J. H. Cain
 Interim Director



EMORY
 LIBRARIES



THE WORLD'S MOST FAMOUS SHIPWRECKED SOUL

The Robert and Miriam Lovett **ROBINSON CRUSOE COLLECTION**

The Lovett collection includes rare first editions of all three works.

DANIEL DEFOE'S CELEBRATED NOVEL, *ROBINSON CRUSOE*, IS ONE OF THE FEW WORKS OF FICTION WHOSE POPULARITY HAS LASTED NOT JUST DECADES BUT CENTURIES. MARBL is fortunate to own one of the largest collections of *Robinson Crusoe* in the world—more than 800 titles whose cataloging recently was completed. Known as the Robert and Miriam Lovett Robinson Crusoe Collection, it was given to Emory in 2008 by Bob Lovett, a retired English professor at Wake Forest University and author of *Robinson Crusoe: A Bibliographical Checklist of English-Language Editions (1719–1979)*, the standard bibliography of the work.

Lovett, a 1969 graduate of Emory University's Laney Graduate School, has long family connections to Emory. His great-grandfather was Charles Howard Candler, son of Coca-Cola founder Asa Candler, whose remarkable book collection became one of the foundation collections of MARBL. The Lovett name is also represented in MARBL through an endowed fund named in honor of Robert's mother, Ruth Candler Lovett. The fund is used to purchase nineteenth-century English literature for MARBL's collections.

Lovett spent much of his career acquiring rare and unique copies of the famed literary work, whose main character famously spends twenty-seven years on an island. At first glance, it may seem odd to have a collection of 800 copies of the same book, but the publishing history of *Robinson Crusoe* is fascinating. It first appeared in 1719 as *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner* and was followed by two sequels, the lesser-known *The Farther Adventures of Robinson Crusoe* in 1719 and the obscure *Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe* in 1720. Through the years, works published as *Robinson Crusoe* often have included at least portions of the first sequel and, occasionally, the second.

The nature of the story and its intrinsic simplicity has lent itself to adaptations and abridgement for children since shortly after it was first published. Among the many children's editions in the Lovett collection are two unique copies from the eighteenth century. One—printed around 1780 in Nottingham, England—is only twenty-four pages long. The other—printed around 1770 in Newcastle, England—features illustrations by acclaimed English illustrator Thomas Bewick.

Illustration has been an important feature of *Robinson Crusoe* since its first edition. Most editions have had illustrations of some sort, whether simplistic for children or more sophisticated for adults. Noted illustrators of *Robinson Crusoe* include the aforementioned Bewick in the eighteenth century, George Cruikshank and J. J. Grandville in the nineteenth century, and Andrew Wyeth in the twentieth century. The collection even includes wholly illustrated comic book editions of the story.

The story of *Robinson Crusoe* is well known around the world, and the Lovett collection contains translations into more than twenty languages. There are eighteenth-century translations into French and Portuguese and twentieth-century translations into languages as diverse as Thai, Ukrainian, and Navajo. The collection spans the period from when books were handmade and bound in leather through the development of mass-produced books and includes everything from mass-produced paperbacks, pop-up books, and fine press books to a miniature edition only 25 mm. high.

Lovett described *Robinson Crusoe* as a work that is so rich, it has inspired plays, operas, a children's book, and even served as a moralistic mantra for nineteenth-century empire builders. This extraordinary collection will be used not just by English literature students, but by students of history, the history of the book, and art history as well. &

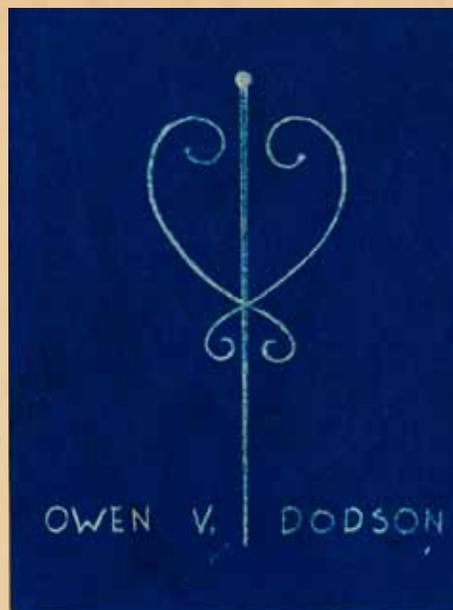
by David Faulds, Rare Book Librarian

PORTRAIT AND TEXT

African American Artists of Dance, Music and the Written Word

Kelly Erby, Visiting Lecturer, Department of History,
Georgia State University and Randall K. Burkett,
Curator of African American Collections, Emory University

January 17–June 30, 2011



THE GIFT OF A SMALL COLLECTION OF PHOTOGRAPHS BY CARL VAN VECHTEN provides MARBL another opportunity to showcase the breadth and depth of its holdings related to African Americans in the arts.

A new MARBL exhibition, “Portrait and Text: African American Artists of Dance, Music and the Written Word,” is on display January 17–June 30, 2011. It is co-curated by Kelly Erby, a recent Emory PhD who is currently a visiting lecturer at Georgia State University, and Randall K. Burkett, curator of African American Collections.

The exhibition pairs beautiful portraits taken by Van Vechten, a Harlem arts patron and photographer, with original documents from a wide range of MARBL collections. The documents include books, theater programs, lobby cards for films, personal letters, and posters—all of which help to reveal the artists’ lives and work and to demonstrate the social, political, and professional networks that existed among these creative individuals. Featured artists include Langston Hughes, Zora Neale Hurston, Harry Belafonte, Richard Wright, Marian Anderson, Carmen de Lavallade, Pearl Primus, Countee Cullen, Josephine Baker, and Paul Robeson.

Van Vechten (1880–1964) was a novelist, literary savant, patron of the arts, and principal supporter of African American literati. He also became a superb photographic portraitist, and his photos enable us to foreground a number of interrelated collections that have come to Emory during the past dozen years.

One of Emory’s principal collecting interests is expatriate African Americans. Our Josephine Baker collection, for example, includes more than 1,000 letters to and from Josephine and her husband Jo Bouillon. Much of that correspondence relates to Les Milandes, the international home in the south of

France for Baker’s twelve adopted children. Compelling original artworks that were later produced as posters and used for fund-raising complement the correspondence.

Baker also surfaces in other MARBL collections, including the Bricktop papers. Bricktop (Ada Smith) had preceded Baker as an American singer who found popularity in France and helped Baker—just as she had helped the young poet Langston Hughes—establish herself in Paris. While Emory’s collections hold a number of exotic photographs of the young Baker, this exhibition highlights a beautifully illustrated children’s book she wrote in 1957, *La Tribu Arc-en-Ceil* (*The Rainbow Group*). This book, which was written to raise funds in support of Les Milandes, is held by only eight libraries in the United States.

Another important collecting focus comes at the intersection of literature and the arts, as embodied in the stunning Billops-Hatch Archives at Emory. The co-founder of that collection, James V. Hatch, is the principal biographer of the late playwright, poet, and theater director Owen Dodson. Emory’s holdings of Dodson material include an extensive collection of interviews; an important set of correspondence between Dodson and his friends W. H. Auden, James Baldwin, and others; as well as numerous books owned by Dodson. Postcards from Dodson to the artist Benny Andrews, whose papers Emory also holds, demonstrate the breadth of contact and interest among African American visual artists and writers, while the typescript of Dodson’s remarks in tribute to his late friend Harold Jackman points to still other intersections and to abiding friendships.

The papers of novelist John Oliver Killens document the political activism of African American artists and writers. Killens, who worked closely with Harry Belafonte on several projects,

Inscription [above] found in Richard Wright’s *12 Million Black Voices*; this copy also contains Dodson’s bookplate [immediate left]. Telegram [above, center] from W. H. Auden to his friend Owen Dodson, May 18, 1939, in the Billops-Hatch Archives. Book [top right] *La Tribu Arc-en-Ceil*, a children’s work by Josephine Baker. Poster [far right] created in 1958 to help secure funding for Josephine Baker’s home for her adopted children, Les Millandes. This is one of several posters in the Josephine Baker papers.

*10 - Owen Dodson
with my best works
Sincerely yours
Richard Wright*

THE COMPANY WILL APPRECIATE RECOMMENDATIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE	SYMBOLS
This is a follow-up Telegram or Cablegram unless the desired character is indicated by a suitable symbol shown on preceding the address.	DL = Day Letter
	NL = Night Letter
	DLN = Day Night Letter
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WESTERN UNION

1939

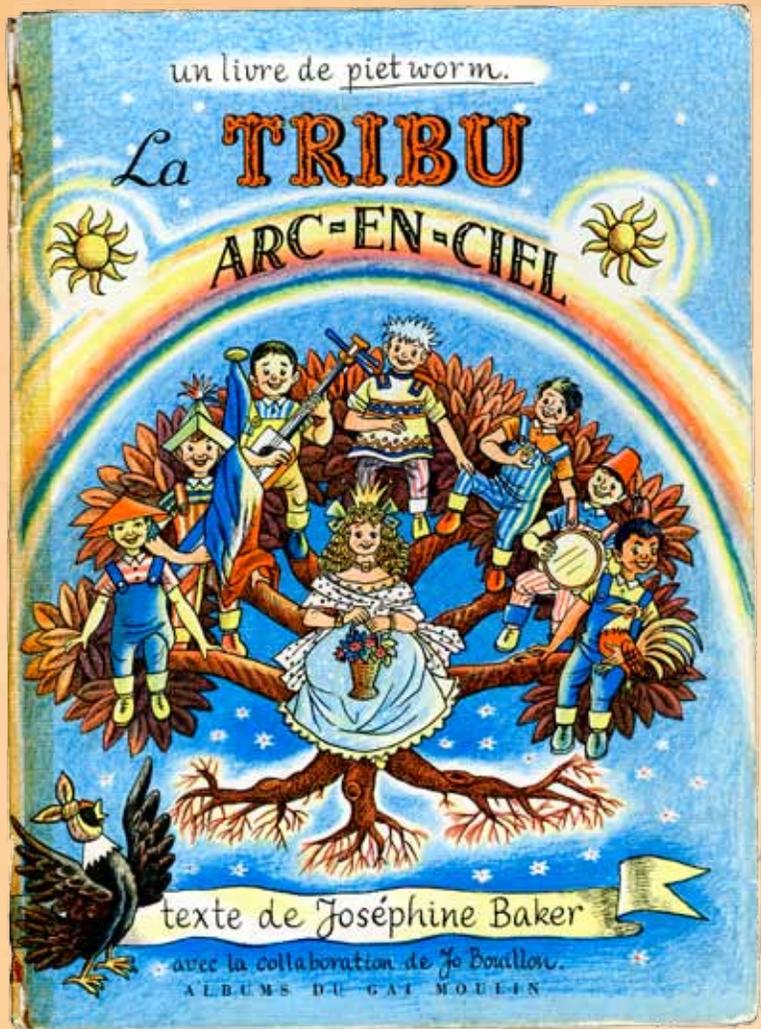
1973 2-DA WORCESTER MASS MAY 16 115P 1939

OWEN DODSON=
DRAMA SCHOOL YALE=

GOOD LUCK!
WISTAN AUDEN,
176P.

While you are at the
NEW YORK WORLD'S FAIR
Send
WESTERN UNION
SOUVENIR TELEGRAM
to the folks at home only 25¢
TO ANY WESTERN UNION POINT IN THE U.S.

Production of
Owen Dodson's
Handwritten
Sole University



described Belafonte's work as "an affirmation of the universal axiom that in all men the most impelling force is human dignity." Killens took the lead in organizing "Artists for Freedom," a group that included James Baldwin, Ruby Dee, Ossie Davis, William Warfield, and many others who were shocked and outraged by the Birmingham church bombing in 1963.

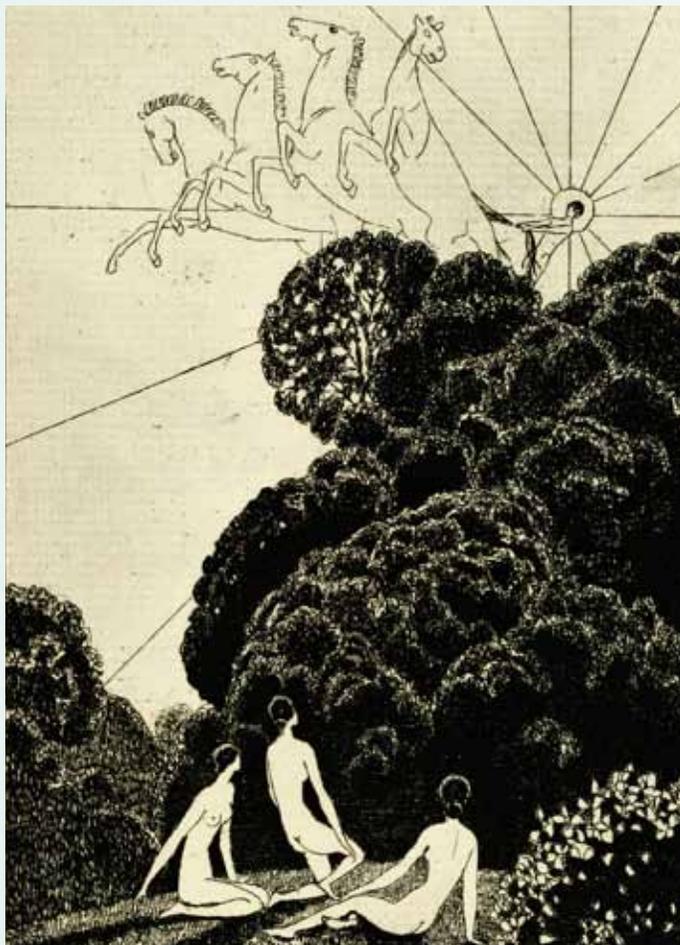
Before these Van Vechten photographs arrived at Emory, they were exhibited in Paris during a 1992 conference that focused on African Americans and Europe. Curated by New York University Professor Deborah Willis, that Paris exhibition drew, in turn, from a collection of Van Vechten's photos that previously had been produced in a limited edition for the Eakins Press Foundation.

In his important essay on Carl Van Vechten's photographs, Emory faculty member Rudolph P. Byrd observed, "[I]t is a pleasure to join a face with language, to join an image with a reputation; in fine, it is a pleasure to ponder what some would term a different text." Byrd, a student of African American letters, came to the photographs having been immersed in the literature. This exhibition moves in the opposite direction—that is, from photograph to text. The focus is on intersections: of subjects portrayed and the cultural works they produced—and of the subjects themselves, one to another.&



SHADOWS OF THE SUN

Harry and Caresse Crosby's Black Sun Press



THE BLACK SUN PRESS, WHICH PUBLISHED FROM 1924 THROUGH 1950, IS AN INFLUENTIAL EXAMPLE OF FINE-ART PRINTING FROM THE MODERNIST ERA. When a collection of Black Sun Press publications arrived at Emory as part of the Raymond Danowski Poetry Library in 2004, curators immediately recognized the works as an intimate reflection of their creators' lives.

In May 2011, the Schatten Gallery will exhibit MARBL's Black Sun Press books for the first time under the title "Shadows of the Sun." The exhibit also will explore Harry and Caresse Crosby's milieu during their time in France, including the sounds and sights of the Roaring Twenties.

Established in France and maintained by the Crosbys first as a vanity publication called Éditions Narcisse, the press changed its name and grew to include the artistic and literary contributions of the couple's social circle. These expatriate Americans, often called the Lost Generation, were the foundational figures of twentieth-century literature. The Crosbys published them in editions of unparalleled quality.

HARRY



HEAVEN has given thee strength, wit, integrity,
angels, Belovéd, might envy thy soul,
rich is thy spirit in fairness and charity,
thy charm is thine and a dearness untold,
youthful and passionate. Heart of pure gold.

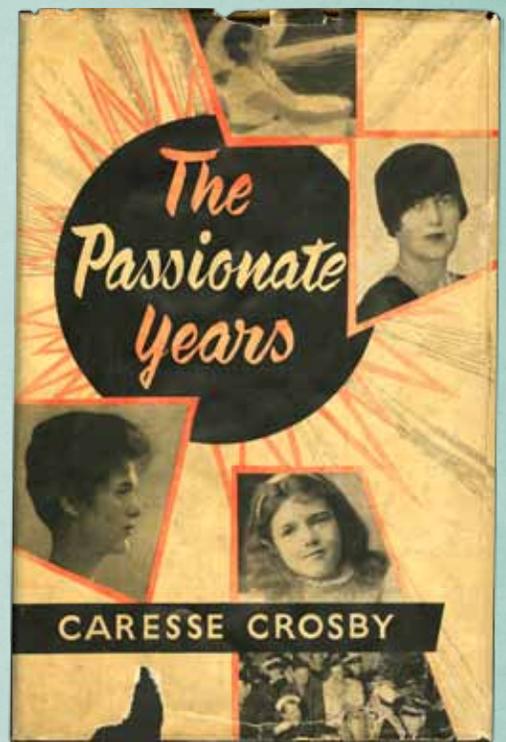
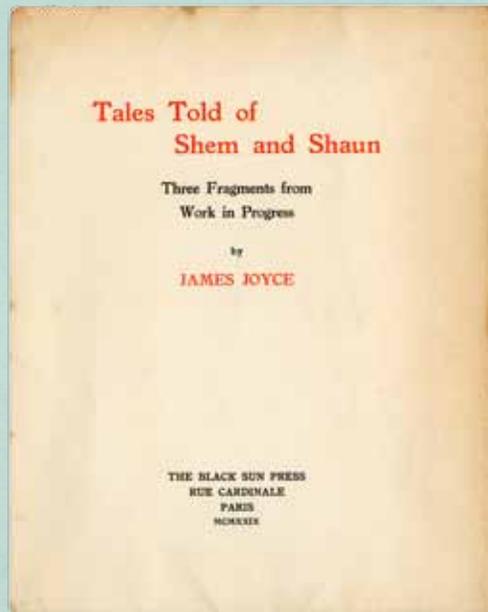


Harry Crosby, a descendant of Alexander Hamilton and William Floyd, a signer of the Declaration of Independence, was born on June 4, 1898. According to his biographer Geoffrey Wolff—who wrote *Black Sun: The Brief Transit and Violent Eclipse of Harry Crosby* in 1976—Crosby met Mary "Polly" Peabody, his future wife, following service in World War I and graduation from Harvard with a "War Degree." Polly Peabody, however, was already married and the mother of two young children. Undeterred, Crosby pursued Polly until she attained a divorce. The couple married in New York City on September 9, 1922, and moved to Paris, where they hosted decadent parties attended by the likes of Salvador Dalí and engaged in an open relationship that scandalized their families and former friends.

In 1924, the Crosbys began Éditions Narcisse. After establishing the press, Harry insisted that Polly formally change her name in order to fit her artistic persona. Harry decided on "Caresse," a name that could form an acrostic with his. The couple created "the Crosby cross" by joining their names together, emblazoning this figure on the backs of their editions. Their first books included Caresse's *Crosses of Gold* (1925) and Harry's *Sonnets for Caresse* (1926). The press's printer, Roger Lescaret, previously published only ephemera, but the five books created under this imprint succeeded commercially due to their craftsmanship. Marbleized endpapers, vellum or leather covers, and gold embossing were a few of the techniques used to help the editions stand apart.

In 1928, Éditions Narcisse increased its production and changed its name to Black Sun Press to reflect Harry's worship

[left to right] *Chariot of the Sun* (1928) engraving by A. E. Marty; *Crosses of Gold* (1925) poem and watercolor by Caresse Crosby; *Crosses of Gold* (1925) acrostic by Caresse Crosby; photograph of Harry Crosby; *Tales Told of Shem and Shaun* (1929) by James Joyce; *The Passionate Years* (1955).



of the sun. Crosby's devotion to the sun was deeply rooted: he had a large sun ceremonially tattooed on his back in January of that year during a cruise in Egypt and wore a sun-embossed wedding ring. As early as 1922, Harry connected the sun to Caresse and used the sun to justify his fatalistic approach to life. In a diary entry dated January 28 and later published under the title *Shadows of the Sun* (1928), he wrote, "Tossed my sun-cross into the air to see whether to fight on or surrender. Fight on as it falls upon the floor sun upwards."

The press benefited from the Crosbys' collaboration with many notable writers and artists. Drawings by Alastair, also known as Baron Hans Henning von Voight, illuminated many editions, most notably *Red Skeletons* (1927). James Joyce, introduced to the couple through Sylvia Beach, the proprietor of the pioneering English-language bookstore Shakespeare and Company, contributed *Tales Told of Shem and Shaun* (1929), which later became part of *Finnegan's Wake*. When Joyce asked how many pages Caresse wanted, she responded, "It's the meat not the water that makes the broth." Joyce was so pleased that he allotted the printers two short fragments. In return, the Crosbys retained Constantin Brancusi to illustrate the edition. Other notable publications include versions of Oscar Wilde's *The Birthday of the Infanta* (1928) and Lewis Carroll's *Alice in Wonderland* (1930), as well as Kay Boyle's *Short Stories* (1929), D. H. Lawrence's *The Escaped Cock* (1929), and the first appearance of Hart Crane's modernist classic *The Bridge: A Poem* (1930).

The sun-cross finally fell downward in the afternoon of December 10, 1929. Harry stunned Boston society with his death as part of a suicide pact. He shot his lover, the recently married Josephine Bigelow, several hours prior to killing himself. His death was discovered after he failed to

appear for tea with Caresse, his mother, and his close friend Hart Crane.

Caresse Crosby wrote in her introduction to *Poems for Harry Crosby*, published in 1931, "In any age Crosby would have been a striking figure. . . . I have written elsewhere of the strange effect of remoteness, almost other-worldliness, which Harry Crosby produced on me, and indeed all his friends, and of the loss to modern life and letters involved by the tragedy of his eclipse."

After Harry's death, Caresse continued Black Sun Press, although she also ran a second imprint called Crosby Continental Editions in the early 1930s. Continental published "World-Wide Masterpieces in English" in paperback—a rare, affordable choice at the time. Although the imprint failed, Caresse's venture published notable writers such as William Faulkner and Ernest Hemingway and was an attempt to get great literature into the hands of everyday readers. Caresse would go on to close Black Sun Press in 1950 after the publication of Charles Olsen's *Y & X*.

The Crosby legacy is a familiar Gatsby saga of Jazz-age decadence. Poet e.e. cummings memorialized Harry Crosby's suicide in his 1931 collection *ViVa* with the poem "Y is a WELL KNOWN ATHLETE'S BRIDE." In it, cummings wrote "2 Boston/ Dolls; found/ With/ Holes in each other/'s lullaby." T. S. Eliot—who wrote an introduction to *Transit of Venus* (1928), a volume inspired by Josephine Bigelow, and whose poem "Gerontion" Harry enthusiastically scored—perhaps said it best: "Thou has neither youth nor age/ But as it were an after-dinner sleep/ Dreaming of both."

Black Sun Press, by combining the art of the age with the literature of the time, generated an exceptional fusion: a fine-art press whose legacy in modernism is just beginning to be explored. &

by Amy Hildreth, Emory University doctoral candidate in English

Inscribed to Rev. Warren A. Candler D.D.

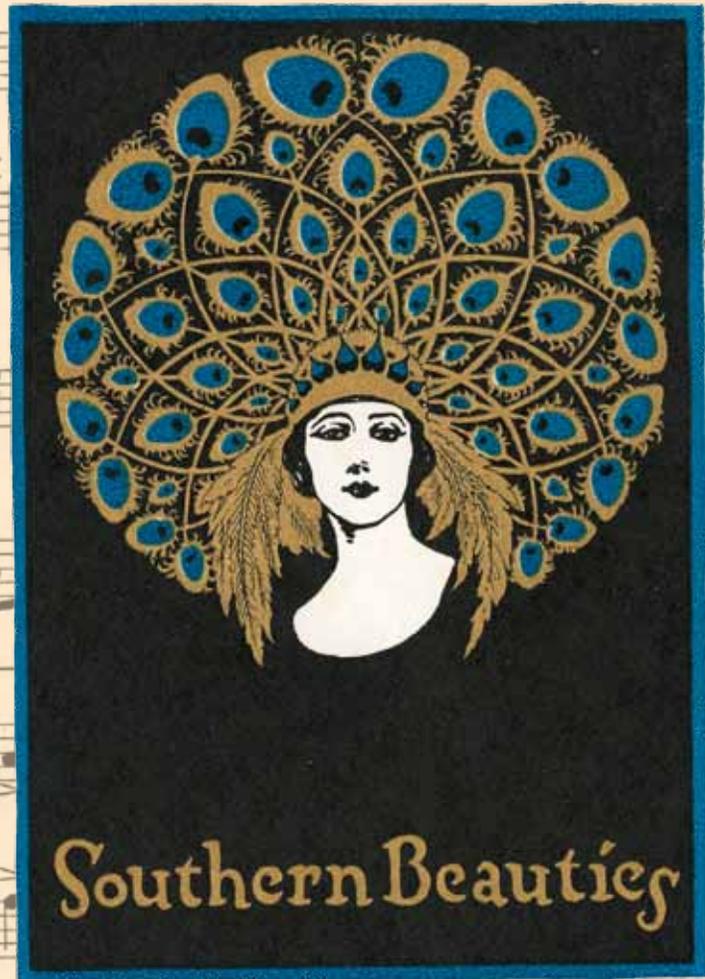
Emory College March.

By CHAS. ASTIN, Op. 9
Author of *Knights of Pythias March*

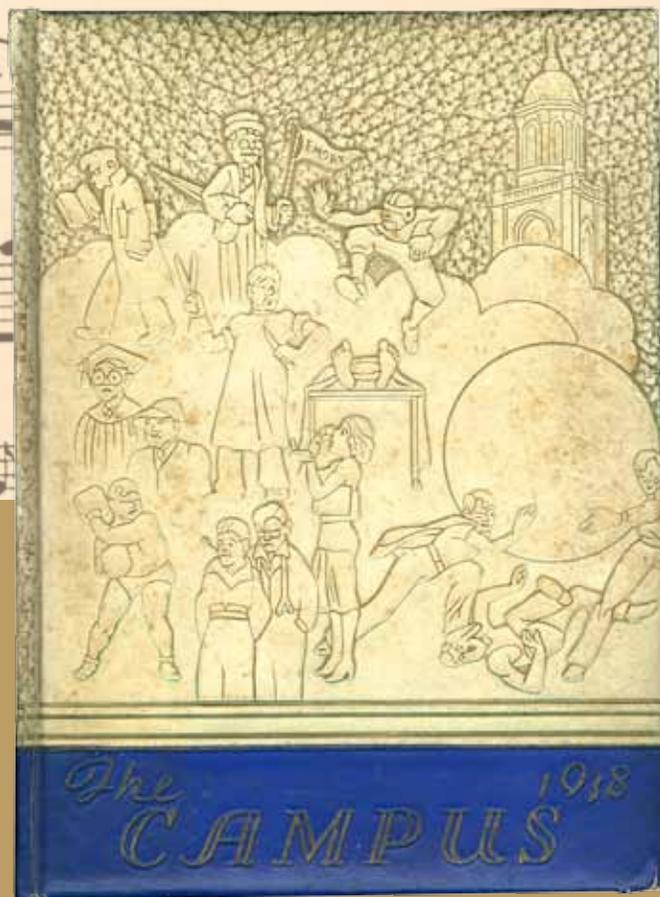


Ugly Men's League.

Affirmation Viet Nam . . . 20,000 people in a rain-drenched stadium . . . visiting dignitaries . . . national news coverage . . . results of Georgia students with a purpose.



Southern Beauties



[background] "The Emory College March," dedicated to Warren A. Candler, Emory College president (1888–1898) and chancellor (1914–1920), and composed by Charles Astin, who also wrote a march for Georgia Tech. It appeared in the 1897 *Zodiac*.

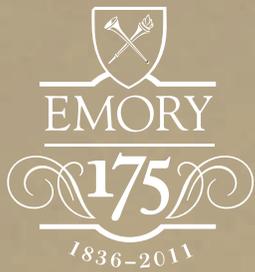
[left, top] This photograph of the Ugly Men's League appeared in the inaugural edition of the *Zodiac*. Pictured [from left] are C. R. Jenkins, H. W. Munroe, H. F. Harris, J. H. Bond, and T. M. Meriwether.

[left, bottom] Affirmation Vietnam, an Emory student group that supported the war. This photo of a rally at Atlanta-Fulton County Stadium appeared in the 1966 *Campus*.

[right, top] Introductory page for the "Southern Beauties" section of the 1925 *Campus*.

[right, bottom] The 1938 *Campus*, showing a cross-section of student life, including pushball.

[far right] The 1959 yearbook included photos of semifinalists in the "Miss Emory University" contest.



Emory Yearbooks

Join the Digital Revolution

Kate Donovan Jarvis, University Archivist

IN 1893, STUDENTS AT EMORY COLLEGE FOUNDED THE SCHOOL'S FIRST YEARBOOK, THE ZODIAC. Later known as *Campus*, the yearbook provided a chronicle of student academic and social life on the Emory campus from the late nineteenth to the turn of the twenty-first century. For more than 100 years, the Emory yearbook captured on paper the spirit, scholarship, and fellowship of the Emory campus. Already a heavily used resource in the Manuscript, Archives, and Rare Book Library, these volumes will now be accessible beyond the grounds of the Emory campus. As part of the Woodruff Library's commitment to digital initiatives and the University's celebration of its 175th anniversary, MARBL is digitizing the entire run of the Emory yearbook, creating a vibrant and full-text searchable archive of the University's beloved student publication.

While not the first major student publication on campus (that honor belongs to the *Emory Mirror*), the *Zodiac* nevertheless represents a significant moment in the history of student publications at Emory. The introduction to the first edition of the *Zodiac* notes that while students long had wanted an annual, not until 1893 had their "means jumped with [their] desires" and enabled them to afford such a publication. The date of the first Emory annual coincides with a period in which printing technology in the United States was increasingly affordable and print advertising was on the rise, thus enabling a variety of new publications, including college and university yearbooks. Indeed, like its future counterparts, the first Emory yearbook was funded in part through advertisements by local businesses, such as The Coca-Cola Company.

From their inception, Emory yearbooks highlighted student social clubs and societies by publishing membership rosters, photographs, organizational histories, songs, cheers, and chants. The first edition of the *Zodiac* featured the school's fraternities, as well as the Ugly Men's League, Emory Glee Club, Phi Gamma Literary Society, Few Society, Emory Phoenix, Sub-Fresh Orchestra, and athletics teams along with information on the different classes and Emory students. Each class included its own "history" and class chant or song, along with a listing of students' names and hometowns. One notable addition in the first yearbook is the inclusion of two Asian students; one was sophomore K. T. Tsoong from Shanghai, China, and the other graduating senior Yun Ch'i-Ho from "Corea," whose personal papers are part of MARBL's collections.

A popular yearbook feature begun in the mid-1920s was a section devoted to "Southern Beauties," which highlighted some of the students' favorite female companions and fellow students. In the 1950s, this section was devoted to the Emory University "Queen" and her "Court," but still included stylized portraits of female students. By the 1970s, however, the tradition of including the "Queen" or "Miss Emory" in the pages of *Campus* had ceased and the 1972 winner, male student Ira Luft, was not included in that year's annual. Other common elements found in all the yearbooks were whimsical illustrations and photographs of special events and occasions, classes, fraternities (and later sororities), sports, and members of the faculty and administration.

The cultural and political issues of the day also appeared in the pages of the *Zodiac* and *Campus*. Yearbooks from the 1940s feature students mobilizing for World War II, while those from the 1960s reflect the decade's radicalism and concerns about the war in Vietnam. Robert W. Woodruff's generous 1979 gift of \$105 million from the Emily and Ernest Woodruff Foundation to the University was featured in the pages of *Campus*, along with the lyrics to a song proclaiming Emory as the Coca-Cola school. The *Campus* editions from the 1980s and 1990s highlight an increasingly diverse Emory University student body and community engaged in transformative research, scholarship, and social action.

Throughout their history, the *Zodiac* and *Campus* provided valuable glimpses into student life at Emory. In 1945, however, when a large part of Emory's male student body was engaged in military service, the yearbook ceased publication. There is also a gap in the series in 1979 when Emory students failed to produce an annual. Whereas the publication of the first Emory yearbook in 1893 heralded a new era of print technology, the final edition of *Campus* published in 1999 in many ways signaled the end of the dominance of print and the rise of digital media.

Today's Emory students still celebrate the University and its unique student culture, of course, but documentation of these events and milestones now is more often recorded on the pages of Facebook, in YouTube videos, and through Twitter feeds. By digitizing the Emory yearbooks and making them available online, MARBL is providing access to these delightful volumes beyond the campus grounds, while helping to ensure that the spirit of Emory lives on in the digital age. ☺



OTHER VOICES

A SMORGASBORD OF MEMORY

by Gary S. Hawk, Vice President and Deputy to the President

BEGIN WITH SIXTY-SOME COOKS AND FOUR OR FIVE YEARS OF BAKING, BASTING, BOILING, BUBBLING, BROWNING, BRAISING, AND BREWING. Throw in basketsful of ingredients from MARBL's garden of archival delights. Season richly with memory, wit, knowledge, and wisdom. In the end, what you have is a table laden with forty-four distinct and savory dishes and—the maitre d' hopes—a feast worthy of Emory. Or at least the first course in a yearlong feast of history and celebration.

This course is served up in the new book *Where Courageous Inquiry Leads: The Emerging Life of Emory University*, edited by your humble author and my colleague Sally Wolff King.

As Emory University marks its 175th anniversary in 2011, the observance of Emory's march to maturity seemed to beg for a suitable narrative—one that would measure the spirit of courageous inquiry without neglecting times when courage failed, and would salute wisdom while acknowledging occasional folly.

The concept for the book took shape five years ago, as the University began to chart its future by developing a strategic plan. The title of the plan, "Where Courageous Inquiry Leads," seemed too good not to use more than once. The double meaning is appealing and suggestive, implying not only that Emory is a place to which courageous inquiry leads when men and women boldly follow their curiosity, but also that Emory is a place of leadership whenever it lives out its own courageous inquiry.



With this notion in mind, and with an acute awareness of certain lacunae in published histories of Emory, the editors set about inviting answers to fill the holes. Knowing that the keepers of the Emory story are many, and that each story-keeper witnesses different scenes and acts of the whole drama, we invited many narrators to tell their tales, and we were delighted by the response.

Psychology professor Marshall Duke writes about "Emory as place and story," sharing memorable tales and profound reflection from his four decades at Emory—including the story of "The Great Library Book Turnaround." Nancy Seideman, long-time Emory communications executive and Friend of the Emory Forest, tells for the first time the complex story of how Lullwater became the catalyst for Emory's turning "green." Historian Melissa Kean unfolds the long and nuanced history of Emory's desegregation as it never has been told before.

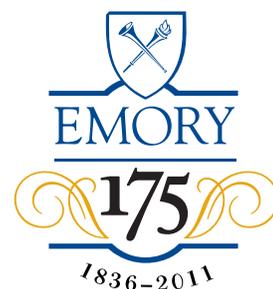
We hear of the struggles to build departments in African American studies, film, theater, women's studies, and the Emory Center for Women. We learn of the ways Emory alumni have shaped the world beyond Emory—in history, law, classical studies, literature, and medicine. Perhaps best of all, we read of the impact of some of Emory's greats—professors such as George Cuttino and Lore Metzger, Floyd Watkins and Elizabeth Stevenson, Hal Berman and Tom McDonough—as told by friends and former colleagues who superbly capture the spirits of these people and the spirit of the place they helped make.

All the men and women recalled in the book followed "courageous inquiry" down paths that tested their mettle. Not all of them passed the test. Most did. Sometimes risking social disfavor or at odds with academic convention, occasionally doing nothing more than inhabiting the scholar's lonely solitude, most of the characters who fill these pages also filled their lives and those of their friends and colleagues with a quiet courage that changed their world for the better.

Their courage also made Emory better. Institutions, like individuals, do not always manifest the virtues of courage, moderation, justice, and wisdom—as we know from the daily news. Institutions draft charters, credos, mission statements, and mottos, just as individuals adopt philosophies and creeds. Then, since institutions are human, the possibility of an institution's falling short is multiplied by the number of flawed individuals who make up its parts.

Now nearly 175 years old, Emory has sought, like most universities, to live up to high standards expressed in elevated language. Sometimes its actions have been hard to square with its rhetoric. Most often it has taken the virtue and stamina of Emory men and women to show where courageous inquiry should lead.

The forty-four chapters in the book tell story after story of an academic community striving to exercise the courage of its questions. As the book's editors—the maitre d's, as it were, who laid out the table full of dishes—Sally and I believe that you won't be able to taste just one.&



EXHIBITS

Schatten Gallery, Level 3, Woodruff Library**Through March 25** "The Future Belongs to the Discontented: The Life and Legacy of Robert W. Woodruff"Presented by The Coca-Cola Company *The Coca-Cola Company*

An exhibition chronicling Woodruff's life, from his childhood through his leadership of

The Coca-Cola Company and his role in shaping Atlanta and Emory through his philanthropy.

Includes correspondence, photographs, business records, and other materials. Curated by Randy Gue.

Also: "On Assignment: Photographs of Robert W. Woodruff," featuring work by Jay B. Leviton.

Corridor Gallery.

Manuscript, Archives, and Rare Book Library, Level 10, Woodruff Library**January 17–June 30** "Portrait and Text: African American Artists of Dance, Music and the Written Word"

Featuring portraits by Harlem arts patron and photographer Carl Van Vechten and MARBL's exceptional collection of African American primary sources, this exhibition offers a unique perspective on many renowned African American writers, actors, singers, and dancers. Paired with Van Vechten's portraits are original documents from MARBL's collections that reveal the artists' work or life and demonstrate the social, political, and professional networks that existed among these creative individuals. Included are Langston Hughes, Zora Neale Hurston, Harry Belafonte, Richard Wright, Marian Anderson, Carmen de Lavallade, Pearl Primus, Countee Cullen, Josephine Baker, Paul Robeson, and many others. Co-curated by Kelly Erby and Randall K. Burkett.

EVENTS

January 30**RAYMOND DANOWSKI POETRY LIBRARY READING SERIES**

Mary Oliver, one of the country's most beloved poets and winner of the Pulitzer Prize and the National Book Award.

4:00 p.m., Glenn Memorial Auditorium. Free tickets (limit four per person) are available through Emory Libraries (libraryprograms@emory.edu).

March 2**RAYMOND DANOWSKI POETRY LIBRARY READING SERIES**

Michael and Matthew Dickman, poets and twin brothers.

6:00 p.m., Jones Room, Woodruff Library. Free and open to the public.

March 29**RAYMOND DANOWSKI POETRY LIBRARY READING SERIES**

Cornelius Eady and Toi Derricotte, poets and founders of Cave Canem.

6:00 p.m., Jones Room, Woodruff Library. Free and open to the public.

For more information: web.library.emory.edu/news-events

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Manuscript, Archives, & Rare Book Library
Emory University, Robert W. Woodruff Library
Atlanta, Georgia 30322-2870

marbl@emory.edu

T 404.727.6887

F 404.727.0360

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