

Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

spring 2012 ~ volume 6, number 1



12.

have not been in to day. The fleet is not very large now. Since we first came over here it has greatly diminished.

Sonsides. Hunter

Friday 13th

About nine o'clock last night the enemy increased their fire on Hunter, and kept it up until four o'clock this morning. I know for the incessant noise and the unpleasant swarms of the diabolical mosquitoes kept me awake, up to that time, I slept until seven o'clock this morning, when I got up and ate a very good breakfast, cooked by Hugh, and Tom.

Our room is a perfect hospital, both Huggin, and Huggin, Huggin, Tom, and Huggin, all on the sick list. Huggin, as our witness, is not serious it will do very well for and his somewhat like fullness. Peter and get up when we please, and have our meals when we choose.

Hugh went out this morning and bought some apples

13

and Huggin, and entered the room, with the apples on his hand and the Huggin under his arm. - saying - Well - Hugh, I am tired of being the way we have been, and going to his like a pinned man. - Huggin and a few other of him at Huggin here, of Huggin here, Huggin - Huggin, his Huggin.

Last night Hugh, wanted very much to play poker for money. - I Huggin to Tom, to let us play with his arms, when his money to him, so we Huggin are now, five a six dollars from Hugh.

when he Huggin from the game, this morning, he came to pay his debt, we let him, off, with the condition, that he must never gamble any more, he made the promise.

Hugh.

Tom Huggin, went to take a walk this morning, and took his Huggin with him, in fifteen minutes, he brought twenty Huggin, so we Huggin very well.

About twelve o'clock this evening Huggin Huggin



EMORY LIBRARIES

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Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

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HOURS

Spring semester:
Monday–Saturday: 9:00 am–5:30 pm
For exceptions, check
marbl.library.emory.edu/visit-marbl

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“First issue stamp commemorating the opening of the Migdal Askelon post office,” 1951, MARBL, Emory University. Sol Singer collection of philatelic Judaica

Charles Platen, “Diary,” entry dated February 13, 1863, MARBL, Emory University. Confederate miscellany

Back cover:

Andreas Vesalius, *De humani corporis fabrica*, 1543. Woodcut image of the human heart.

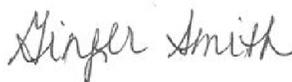
LETTER FROM THE DIRECTOR

In this issue, we focus on the connections among MARBL’s rich collections, the Emory Libraries’ strategic focus on developing its renowned collections of original materials, and the university’s strategic themes related to enhancing the student experience and making it possible for Emory’s students to be engaged scholars.

To tell the story of how this happens, I welcome you into the MARBL family to meet the staff members who bring these connections to life. Key players are members of MARBL’s Research Services staff who collaborate with faculty to design education and instruction opportunities using archives, manuscripts, and rare books. This team includes longtime and new staff members and involves experienced archivists and graduate students. Indeed, the work of serving researchers also includes our curators of African American collections, literary collections, and modern historical and political collections.

As you read the articles that follow, you will find first-person accounts by Research Services Coordinator Elizabeth Chase and Instruction Specialist Randy Gue, whose experiences attest to the profound impact that primary research can have on student learning. You also will find observations from faculty members whose perspectives reflect the same joy of discovery that they hope to provide to their students by introducing them to primary sources. You can be confident that once students are exposed to MARBL and then return to begin research, they are in good hands. From our most experienced Research Services team member, Kathy Shoemaker, to our newest MARBL staffer, Sara Logue, to our dedicated graduate assistants, those of us who work in MARBL take pride in providing a welcoming atmosphere and expert assistance for those who come from near and far to use our collections.

We welcome opportunities, literally and figuratively, to open the doors to seeing history and encountering the raw materials of literature. We celebrate student discovery of how our collections can illuminate a poet’s life and work or can paint an intimate portrait of the lives of people who lived in the past. It is all part of an Emory education, and MARBL is pleased to play a role in making that education distinctive.



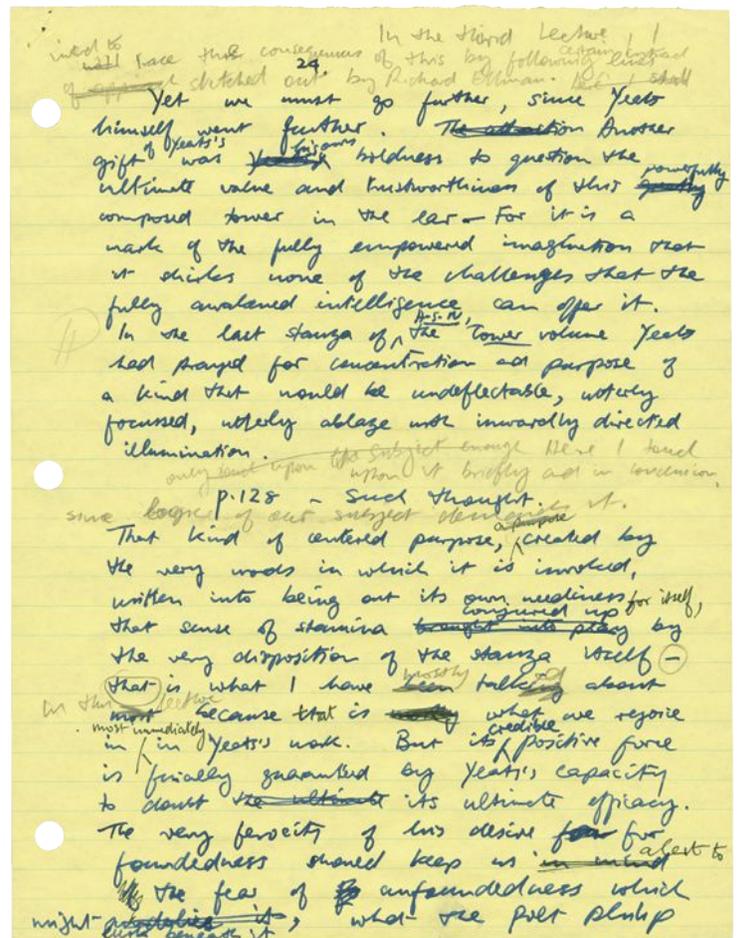
Virginia H. Smith, *Interim Director*



MARBL celebrates the life and honors the memory of faculty member and friend **Rudolph P. Byrd (1953–2011)**, literature lover and supporter **Ann D. Ray (1925–2012)**, and longtime library school faculty member **Marion R. Taylor (1922–2012)**.



**EMORY
LIBRARIES**



By Walt Reed

Professor of English

I long had been interested in the history of reading and the closely related history of the book. Through the years, I made modest forays into these areas of scholarship—first in my research on the origins of the novel, later in several undergraduate courses. But I never felt well enough informed about these expansive fields to offer a graduate course until I started talking with Liz Chase about involving MARBL’s experts on book history in the project. What emerged from our conversations was a collaborative graduate seminar that a dozen of us—faculty from the English Department and librarians from MARBL—offered together this fall, a course I called *Histories of the Book/Practices of Reading*.

On the librarian side, Sandra Still lent her expertise to the seminar. Julie Newton led a discussion of artists’ books. David Faulds introduced us to rare-book copies of the Bible and, later, to the many distinctive features of Victorian print culture. Randall Burkett regaled us with stories and examples of his collecting of African American printing, books, and libraries. Kevin Young unpacked for us the bibliographic riches of the Danowski Collection. Liz Chase and Sandra Still demonstrated the commercial and fine-press printing of literary texts in modernism as well as scrapbooks. They also arranged for a surprise visit to the seminar by Raymond Danowski himself. From start to finish, this collaboration has been a stimulating experience for all involved. &

[More about the Danowski collection](#)

By Craig Klein

Emory University undergraduate

Emory’s MARBL is somewhat of a hallowed ground. As an assiduous reader all my life, being in a room filled with pages penned by great authors made me feel surrounded by kindred spirits. Seeing the amount of work put into the creative process inspired reverence, and studying numerous drafts made me realize what a gift these authors have provided. They were immensely brave to hand over their most unpolished ideas, to show how vulnerable you become in trying to reveal truth in your writing.

The fascinating experience of handling something that an artist has touched made writing my class paper very enjoyable. Normal research slogs. MARBL, however, is extremely well organized and caters to the researcher. You also never get bored because this privilege offers you an opportunity to connect with writers in a more three-dimensional way. Viewing manuscripts with Seamus Heaney’s own handwriting seems more like interacting with the poet than simply reading his poems does. MARBL, then, allows an insight into the minds of legendary literary figures. In there, I learned that there is tremendous thought behind the mass-produced words on a printed (or digital) page. &

[More about the Seamus Heaney collection](#)

[above, left] Elizabeth Chase shows students *The Door Stands Open*, an artist book published by Seamus Heaney in memory of Czeslaw Milosz.

[above, right] Seamus Heaney, manuscript draft for Richard Ellmann Lecture “The Place of Writing,” circa 1988, Ronald Schuchard papers, MARBL, Emory University.

MARBL IN THE CLASSROOM

By Elizabeth Chase
Coordinator for Research Services



MY FIRST ENCOUNTER WITH MARBL'S COLLECTIONS WAS AS A PROSPECTIVE GRADUATE STUDENT IN 2004. A current graduate student learned of my interest in Irish literature and shepherded me to the 10th floor; she requested a box from the papers of Belfast poet Ciaran Carson containing drafts for poems from the volume *The Irish for No*. Had I not already been swayed by the vast difference between February in Boston and Atlanta, this alone would have been enough to convince me. When my acceptance to the PhD program in English arrived, I was quickly in touch with MARBL.

During the next five years, I worked in nearly every area of the library. I also was completing my coursework and comprehensive exam, but often found myself procrastinating by working in MARBL. Eventually, I moved into Research Services, where an Emory history PhD student and I took on responsibility for MARBL's instruction program. My work as a MARBL instructor shaped the course of my career. I decided to pursue a library science degree and seek a job in a special collections library that would allow me to combine my love of teaching with my love of archives. I hoped that through the rich, varied interactions with instructors and students that MARBL fosters, I could shape how individuals approach primary research. I was very lucky; in January 2010, I was hired full time as the coordinator for Research Services.

I share my story often with faculty because I believe it helps illustrate the profound impact that primary research can have on a student's learning and trajectory. Although I devoted significant time to my work in MARBL, much of what has shaped my experience has been happenstance. And this is the case for many of the students who come to MARBL for the first time. They happen to sign up for a course because of its time slot, the general education requirement it fulfills, or



its topic. Many of the students who conduct research in MARBL are humanities majors, but many others intend to pursue law, medicine, business, or the sciences. They come to the 10th floor sometimes having no idea MARBL existed and—if we are lucky and do our jobs well—they leave as converts.

MARBL currently conducts more than 50 sessions per semester; often, students come not just for a show-and-tell session but also to conduct research for a follow-up assignment. Students come from a range of departments: English, history, Jewish studies, art history, journalism, African American studies, music, and medicine.

Some instructors bring their students for a show-and-tell of MARBL highlights related to their course topic. In these sessions, MARBL staff and graduate student assistants explain our collections, elaborating on what constitutes manuscripts, archives, and rare books. We give students basic insights into how to use the materials, both physically and in terms of how scholars or students might employ a collection in their research. Often, this session serves as a precursor to an assignment. In these instances, we work with the instructor to put materials on hold for his or her class; we have found that for many first-year students and sophomores, MARBL can be overwhelming. By putting specific items on hold for a student to request, we make the experience a little less daunting, and we help students to gain the research and analytical skills

[above, left] Elizabeth Chase shows a selection of scrapbooks to students in Walter Reed's History of Reading course.

[above, right] Students examine a scrapbook created by English and Women's Studies subject librarian Sandra Still's grandmother.



needed to come back and conduct more detailed research on their own.

At other times, we offer sessions for honors thesis students or graduate students that focus on in-depth research methods. We also meet with graduate pedagogy training courses, and in these sessions we talk to graduate students as instructors, focusing on ideas for incorporating MARBL materials into their own classrooms. Finally, we allow instructors to offer their own classes in MARBL, speaking about items and collections on which they are experts. Faculty members such as Kevin Young and Sarah McPhee have offered semester-long courses focused on MARBL's collections. For these faculty members, MARBL staffers offer introductory sessions, then serve as liaisons for the students as they conduct their research.

Throughout each type of session, we emphasize our mission: to balance the preservation of MARBL's rare and unique materials with broad access for researchers. We explain that special collections libraries and archives have, in many cases, become much more welcoming in recent decades. Rather than a letter of scholarly introduction, students who want to use MARBL collections simply need to walk in the door and ask. This is not the case at all libraries, especially abroad, but it is a deeply held tenet of MARBL's mission.

When the Robert W. Woodruff Library first opened in 1969, Special Collections was often referred to as the Treasure Room, where one placed unique materials for safekeeping. Like a treasure room hoard, items were to be protected and preserved, but rarely seen or used. Today, we take our job as stewards and preservationists equally seriously. However, we also recognize that there is more to our work. It is our job to find the balance between access and preservation, because

MARBL's collections provide a unique learning experience for the students who visit us—singly or with their instructors—that cannot be replicated elsewhere in the university.

In the past 10 years, as awareness of the opportunities MARBL presents has spread, the instruction program has grown dramatically. During the 2002–2003 academic year, MARBL staff and Emory faculty taught 26 sessions to 326 students and visitors. By the 2007–2008 year, the number of sessions had tripled, with MARBL hosting 90 sessions for 928 students and visitors. This year, during just the first half of the 2011–2012 academic year, MARBL conducted 95 sessions for 1,357 students. Some students came as part of brief tours; 600 students participating in Atlanta's Latino Youth Leadership Conference came to MARBL in groups of 20 to view facsimile editions of Latin American works with subject librarian Phil MacLeod. For others, their interaction with our materials spans the length of a paper: for instance, students from Donna Harper's class at Spelman College come to MARBL each year to conduct research for a paper on Alice Walker's *The Third Life of Grange Copeland*. Still other students might come to MARBL for a semester-long research experience. For students in James Roarke's course *Experiencing the Civil War*, their research papers explore the life of one participant in the Civil War—perhaps a soldier, doctor, priest, or wife—by accessing the MARBL documents that capture bits of his or her life.

Students who undertake research in MARBL are asked to engage in a different and often completely new form of research. We emphasize that archival research is a process of discovery. We cannot guarantee them that a letter with that one perfect quote to support their thesis will exist. But by their reading through correspondence or drafts of newspaper articles or poems, we tell them they may find something equally significant. The unique materials housed in MARBL's collections contain documents that only a handful of people may have taken the time to peruse; here, students can find evidence that no one else has discussed.

As MARBL's instruction program continues to grow, we hope to offer programs and resources that will allow instructors and students who cannot come to Atlanta to use our resources in their classrooms. Without losing sight of the particular, tactile experience of interacting with rare and unique materials in person, we hope to offer new digital means for interacting with materials from afar. This still will allow those individuals who, for reasons of distance or budget, can't see and handle our materials in person to have the opportunity to learn from them.

Ultimately, what we want students to know is this: these items are here, and they are here to be used. As much as for the venerated scholar, these items are here for you. &

[More about MARBL in the classroom](#)

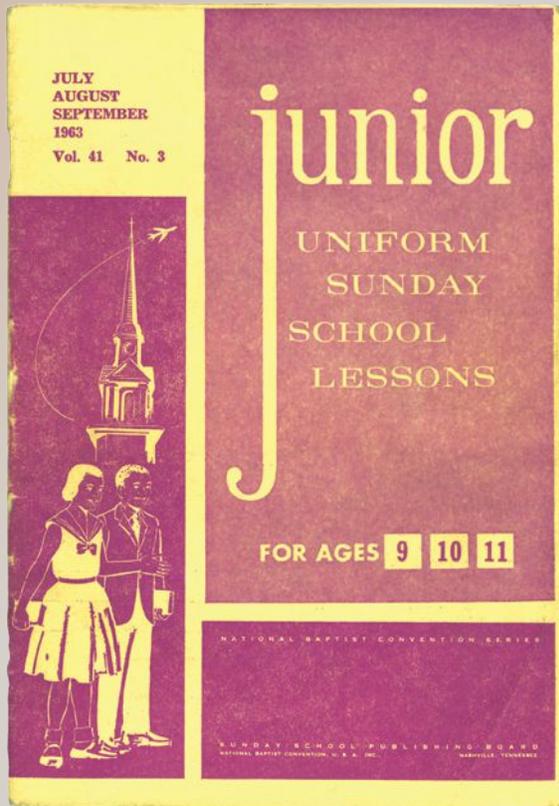
[More about the Ciaran Carson papers](#)

[More about the Alice Walker papers](#)

Show & Tell

By Randy Gue

Curator of Modern Political and Historical Collections
and Instruction Specialist for Primary Source Materials

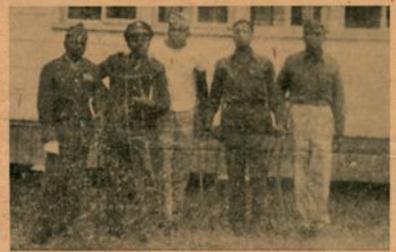


WHAT TYPES OF MATERIALS DOES MARBL COLLECT?

That is usually the first question I ask students who come to the 10th floor for an instruction session. There is usually a moment of silence before someone will say sheepishly, “old things.” I then offer them a hint: our name—the Manuscript, Archives, and Rare Book Library—reflects the types of materials we collect. With this hint, they latch quickly onto rare books, but the other items remain a bit of a mystery.

In order to clear up the mystery, I always bring a few items to quickly and, I hope, compellingly illustrate the

Freedom Now! Friends, Take Part In MARCH ON CITY HALL



2 to 2:30 P.M. Monday, Mar. 4
In A Peaceful Demonstration For
Negro Policemen

Sacrifice 30 minutes of your time to take a stand against Police Brutality and Injustice. All people who believe in Christian Brotherhood and Justice meet in front of City Hall at

2 P. M. MONDAY, MARCH 4

The 110,000 Negroes of Atlanta have a right to ask for Negro Policemen.
The 100,000 Drafted Negro Soldiers have a right to ask for Negro Policemen.
The 25,000 Dead and Wounded Negro Soldiers have a right to ask for Negro Policemen.
Are we human beings, or are we Outcasts and Untouchables?

A Peaceful Demonstration at City Hall 2 P. M., Monday, March 4, will convince the Mayor and City Council that Negro Policemen are what we want.

The average Negro Veteran has given about three years of his life to fight Hitler and returns to find Hitlerism, Racial Bigotry and White Supremacy facing him at home. We demand Negro Policemen.

United Negro Veterans
and Women's Auxiliary.

nature of our collections. Each person in MARBL who teaches an instruction session has his or her own pool of tried-and-true gems that they use for this purpose. My picks are mostly drawn from my areas of expertise—the history, culture, and politics of Atlanta, the South, and the civil rights movement. But MARBL's collections are broad enough and our collecting areas are deep enough that each of us can have different but complementary definitions of what MARBL's “treasures” are.

Manuscripts are the papers of individuals. They can be letters, personal and business papers, scrapbooks, photographs, home movies, or several other types of materials. One item from a manuscript collection that I show students is a broadside from the William B. Hartsfield papers. Hartsfield served as mayor of Atlanta for 27 years. He liked to brag that he “dragged Atlanta kicking and screaming into the mid-20th century.”

I believe this political broadside—which is torn and printed on inexpensive pink paper—is one of the most extraordinary items we hold in MARBL. What makes it extraordinary? The language used in it and the sentiments expressed in it. Scholars never will be able to pick out the precise moment when the civil rights movement

[above, left] “Rally for Negro Police Officers” flier, ca. March 1946, William B. Hartsfield papers, MARBL, Emory University.

[above, right] Sunday School Publishing Board, Junior Uniform Sunday School Lessons, 1963, Newsweek Atlanta Bureau Records, MARBL, Emory University.

By Robert Gaynes

Professor of Medicine

began because there was a long line of struggle against the practices of Jim Crow that stretched back to the days immediately after the Civil War ended. This poster, though, shows how World War II changed the way African Americans spoke about civil rights: “The average Negro Veteran has given about three years of his life to fight Hitler and returns to find Hitlerism, Racial Bigotry and White Supremacy facing him at home. We demand Negro Policemen.” The most striking thing in this paragraph is the use of the word “demand.” It is a strong word, one that wouldn’t have been used before the war in the South or even in the North.

Archives are the records of businesses and organizations. MARBL, for example, has the records of *Newsweek’s* Atlanta bureau. Reporters from this bureau fanned out all across the South to cover stories, especially to report on the civil rights movement. From this collection, I show students a small purple and yellow Sunday school lesson book for children from July, August, and September 1963. On the back cover, a child wrote her name and address on it. How did this lesson book—which appears unremarkable at first glance—end up a part of the *Newsweek* Atlanta Bureau records? An unnamed reporter picked the book up from the rubble of the Sixteenth Street Baptist Church in Birmingham, Alabama, after the Ku Klux Klan bombed the church on September 15, 1963. The blast killed four girls—Addie Mae Collins, Denise McNair, Carole Robertson, and Cynthia Wesley—and injured 22 other people. This lesson book is a stark and harrowing reminder of the Klan’s violent campaign to maintain white supremacy.

When we get to rare books, I confound the students’ expectations of seeing “old stuff” by showing them a rare book from 2003. In fact, this rare book—*Pandora’s Box*—doesn’t look like a book at all; the pages are housed in a poplar box that was finished with black stain and clear lacquer. This unusual book was created by the Center for Book and Paper Arts at Columbia College in Chicago, which, for obvious reasons, made only 150 of them. In order to read the book, you have to open Pandora’s box. Inside the box, there are 50 individual pages splashed with artwork and prose that ruminate on the story of Pandora and the fact that the myth blamed a woman for releasing all the woe on the world.

These are just a few of the items I use in instruction sessions to teach students about the types of materials we have. If you are interested, come by MARBL and I will show you a host of other fascinating treasures. Or you can ask Liz Chase or George Gordon-Smith, our graduate student instruction assistant, to show you their lists. Our lists all will be different, but I guarantee you that all of these compelling items will come with an interesting story attached to them.✂

[More about William B. Hartsfield](#)

[More about *Newsweek* Atlanta bureau records](#)

In 2007 the School of Medicine changed its entire curriculum. As part of that change, the medical school implemented a month-long course called Capstone in April 2011, just prior to graduation. The first Capstone course included topics that ranged from on-call emergencies to financial literacy. I presented a short history of medicine as part of Capstone, which included topics such as the history and meaning of the Hippocratic Oath.

One highlight for the students was the presentation of one of the most important books in the history of medicine: *De humani corporis fabrica* (*On the Structure of the Human Body*) by Andreas Vesalius, published in 1543. This book was the first accurate book on human anatomy and corrected errors that had been promulgated for centuries.

Elizabeth Chase transported the book (one of approximately 60 existing copies) from MARBL to the medical school lecture room. Following the lecture, dozens of students had the opportunity to see one of the most valuable and remarkable items in MARBL’s collection. One student was so inspired, in fact, that he was considering a detour through the University of Padua—where Vesalius received his doctorate in 1537—during his upcoming honeymoon.

The book, with its 11 full-page plates, is a masterpiece in bookmaking, pedagogy, and the history of medicine. Seeing this treasure up close was a memorable way for students to close out their medical training at Emory.✂



Andreas Vesalius, *De humani corporis fabrica*, 1543. Frontispiece excerpt.

Crossing the Threshold

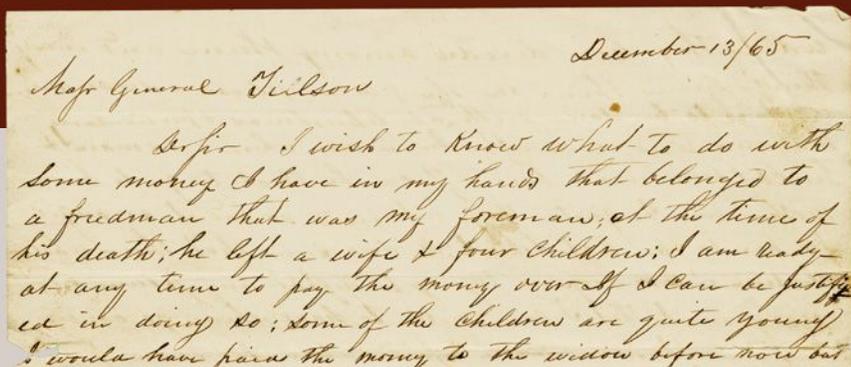
Using MARBL Resources in Undergraduate Teaching

By Becky Thaler Sherman
PhD student, Department of History,
and MARBL graduate processing assistant

“ARE WE SUPPOSED TO GO THROUGH THE DOUBLE DOORS?” one of the undergraduate students in my class asked. As we sat in our regular classroom discussing our upcoming visit to MARBL, several students expressed similar anxiety. Most of the students were accustomed to roaming freely through the other nine floors of the library in search of books, computers, and quiet study areas. Very few of them, however, ever had pushed the elevator button for the 10th floor, where MARBL is located. If they inadvertently had landed there, the glass double doors near MARBL’s entrance loomed in their minds as an impenetrable barrier. My students weren’t quite sure what was behind those doors, but they felt certain that whatever it was, it wasn’t accessible or relevant to them as undergraduates.

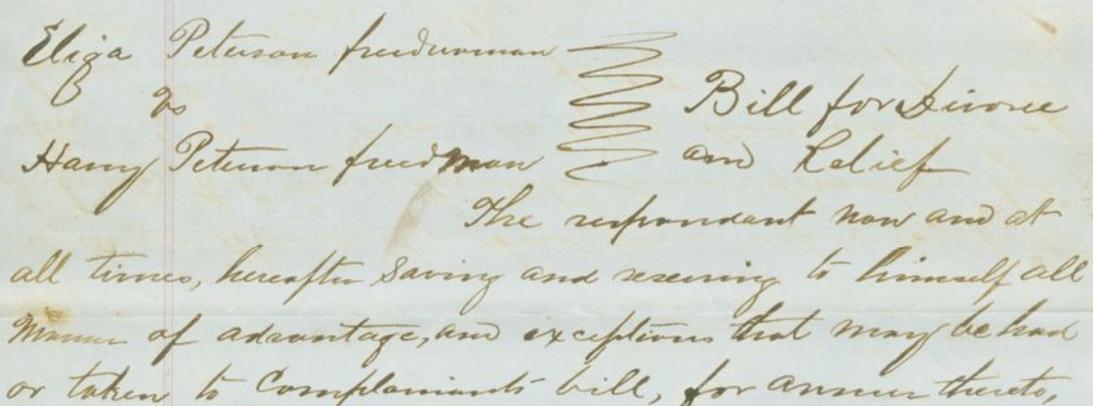
When I began planning to teach a fall 2011 undergraduate course called American Families from Patriarchy to Gay Marriage, I knew that analyzing primary sources would be a core part of the class. Typically, undergraduate history classes use published, edited collections of historical documents, and increasingly many instructors also incorporate digital sources that are available online. However, through my own research as a graduate student in the history department and my experience processing original records in MARBL, I knew firsthand the intrinsic value of working with original documents.

I wanted my students to feel the paper in their hands, to experience the subtleties of an original document, and to appreciate more fully the challenges that historians face. So I contacted Randy Gue—MARBL’s curator of modern political and historical collections and instruction specialist for primary source materials—to discuss the possibility of bringing my class to MARBL.



We designed an appropriate assignment for a lower-level history course and selected a few original documents for the students to analyze. This course explores the historical processes that have shaped the structure and meaning of family in the United States from the colonial era to the present, so I chose documents that address the experiences of African American families in slavery and freedom, one of the central themes of the course. These documents, from a divorce case filed in Georgia in 1865, related a dispute between two freed people who had lived as husband and wife while they were enslaved. The documents illustrated the tenuous nature of relationships among enslaved people and the complications that arose when slavery ended and African Americans gained the freedom to marry.

As I explained the upcoming assignment to the class, it became clear that my students would benefit more than I had anticipated from this assignment. Almost all of them were juniors and seniors, representing a variety of majors. Yet only a few knew about the resources available in MARBL, and many were nervous about visiting this unknown part of the library. To allay these fears, the class first visited MARBL for an orientation session led by Randy. He explained what MARBL is and discussed the types of materials housed there, and the students got to examine some of MARBL’s treasures. Later the students returned on their own to analyze the documents I had preselected for the assignment.



2-22-66
Superior Agency R.F. & A.S.
Ft. Davis, July 22. 1866

Whereas it is represented to me that the Freed Man Harry Peterson and the Freed woman Eliza, have been living together as Husband and wife for many years, that they are the parents of four children, that the said Eliza has during such relation as Husband and wife, been so quarrelsome, uncivil insolent, and at the same time unvirtuous toward the said Harry, it being impossible for him to live with her in peace, Also represented that the said Eliza did without any cause on the part of said Harry leave and refuse to go with him - to such place or places as she the said Harry chose to live. It is also represented that the said Eliza, claims control of the said children exclusively to herself and refuses to give them up to the said Harry for full control by him.

It is therefore ordered that in as much as the said Harry is better qualified to control, support and care for said children, than the said Eliza, that he take control of them, support, maintain and protect them as the law requires, thereby relieving the said Eliza from further expense.

J. A. McSunder
Asst. Superior R.F. & A.S.
Colony Court, Tex.

Their responses to the visit and the assignment were resoundingly positive. Several observed that, rather than being merely an interesting field trip, the visit had changed their studies in a positive way. One student wrote, "I probably would have never gone there, but since the visit I'll go there more for both research and to look around." Another remarked that after completing the assignment, she visited MARBL's website "to see what other cool old stuff they had." Several students commented that their experience working with the original materials changed their perception of history and what historians do. One wrote that she wished she had known about MARBL earlier because "history is more fun if you can 'see' it," while another student commented

that the MARBL documents gave her a much more intimate, personal view of the lives of historical people.

I began the semester looking for creative ways for my students to engage with historical materials. The MARBL assignment helped my students achieve this objective and exposed them to the multitude of resources available to them in MARBL. More significantly, the students' experiences in MARBL helped them to understand how historians piece together the narratives they read about in textbooks. By finally stepping through those double doors and examining original documents, the students discovered firsthand what historians actually do.

[previous page, top] "Letter, Shelton Oliver to Major General Tilson" (of the Freedmen's Bureau), December 13, 1865, Oliver family papers, MARBL, Emory University.

[previous page, bottom] "Petition for Divorce and Relief for Eliza and Harry Peterson," April 14, 1866, Georgia Documents, MARBL, Emory University.

[above] "Freedmen's Bureau decree" granting Harry Peterson custody of children, July 22, 1866, Georgia Documents, MARBL, Emory University.

MARBL: A HIGH SCHOOL SOURCE ROUTE

A FEW MINUTES AFTER STEPPING OFF ONE OF THE WHITE AND GREEN WESTMINSTER BUSES onto the Emory campus, my students already have found George Trakas's Source Route. It is a narrow piece of wooden and iron planking that arrows down a slope and into the woods, down to the creek bed, and then up again, out the other side.

“What’s this, Dr. D?”

I tell them it is an interactive sculpture that asks the user to consider the path of life, our journey to the source and finally— through an act of imagination and will—the possibility of rebirth and renewal. I shouldn’t have said that.

“That sounds cool! Can we do it?”

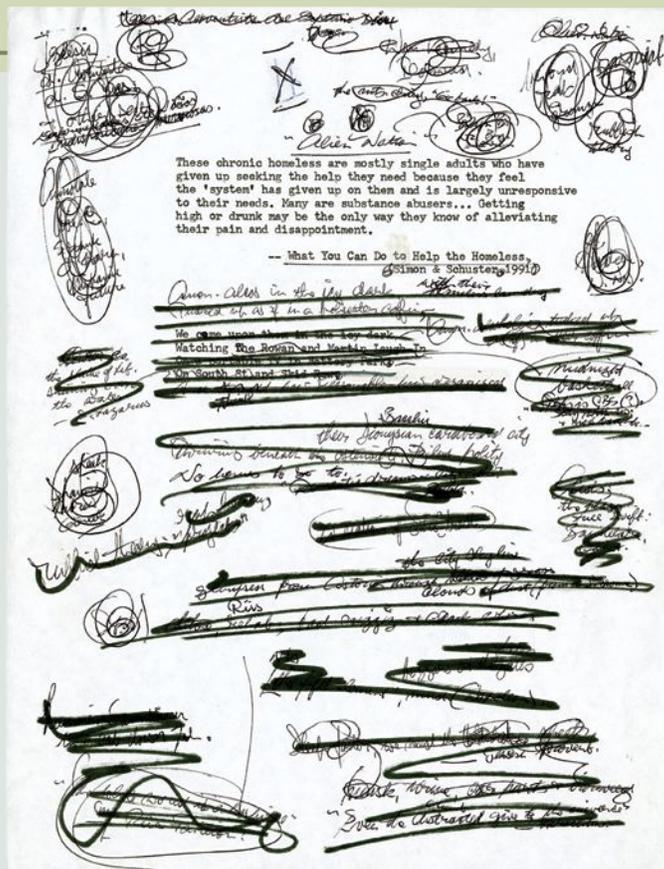
The next 10 minutes are taken up with negotiating a muddy creek bed and rotten planking. But the students are excited. Perhaps this will get them ready for some poetry fun in the library, which is, after all, our destination.

Recent changes in the English curriculum at Westminster have allowed students the opportunity to concentrate on one genre each semester: prose, poetry, drama, and one other class of their choosing. I have been teaching one of the poetry options, The English Tradition, which immerses students in the history of English poetry, from the ax-wielding fantasy land of *Beowulf* all the way to postmodern, contemporary verse.

One of the challenges I face as a teacher is how to make poetry come alive, how to make it sing to my students. We read it out loud, again and again, because most of the poets I have met insist on poetry’s importance as an aural form. We relate its images to important events and moments in students’ lives and to their sense of life as it is lived.

But I also have been taking my students to Emory’s Manuscript, Archives, and Rare Book Library in order for them to see the Real Thing—by which I don’t mean the Coca-Cola exhibit in the Woodruff Room, but rather drafts of poems by contemporary British and Irish writers, with all the scribbles and crossings-out and rewritings that they never see in a textbook.

Many of my students have a strong sense of poetry as Romantic effusion. William Wordsworth’s famous dictum that poetry is “the spontaneous overflow of powerful feelings,” first uttered in his preface to *The Lyrical Ballads* (1800), remains an immensely important idea to many of them. They believe in originality, and they want to believe in poetry as a special force that fountains from the soul and drips onto the page. Poetry, they think, is a kind of language that expresses the special moments in life, and so it must be written down quickly, unmediated by work or craft.



One of the great lessons my students learn when they read Emory’s literary manuscripts is that, for many poets, poetry is actually and fundamentally a craft—something to be worked at, finessed, scrapped, started again. When they sit down at the tables on the top floor of the library, looking out across the treetops to Druid Hills and Virginia-Highland, they are presented with a sheaf of papers in an acid-free folder. They are told that these are various drafts of the poem they have read and that they somehow have to make sense of those drafts and tell the story of the poem. Where did it come from? What detours did it take along the way? How has the story changed? Their work, they come to discover, is another kind of “source route:” it is an attempt to get at the core of a poem. And in so doing, they discover the truth of the origin of the word *poet*, which comes from the Greek and means *maker* (medieval Scottish poets recognized the truth of this when they simply called poets “makars”).

I am so grateful to Emory for allowing my students the possibility of such a visit, and I look forward to visiting the manuscripts for many years to come. &

[above] Derek Mahon, Excerpt from the manuscript and typescript draft for *The Hudson Letter*, section 12, “Alien Nation,” circa 1995, Derek Mahon papers, MARBL, Emory University.

EXHIBITS

- Through March 16** **“Shadows of the Sun: The Crosbys, The Black Sun Press & The Lost Generation”**
An exhibition that shines a light on the press, modernism, and the generation of writers, artists, jazz musicians, and exiles in Paris after the First World War. The Black Sun Press, founded by Caresse and Harry Crosby in Paris in the 1920s, is emblematic of the avant-garde nature and adventurous spirit of the “Lost Generation” during that time. Curated by Kevin Young. Schatten Gallery, Level 3, Woodruff Library.
- “Postcards from Paris,”** which illuminates the complicated, intimate, and sometimes tragic relationships between members of the Lost Generation. Curated by Amy Hildreth. Schatten Gallery, Level 3, Woodruff Library.
- Opening March 26** **“Writers”**
This exhibition features photographer Nancy Crampton’s pictures of authors, poets, novelists, journalists, and other writers. A small collection of MARBL materials, chosen by guest curators from the Emory community, complements selected photographs. The materials illuminate the connections the writers have with each other and the special collections in MARBL. Curated by Elizabeth Chase and Julie Delliquanti. Schatten Gallery, Level 3, Woodruff Library.
- March 28–Nov. 2** **“Like a Purple Haze across the Land: The Art of Benny Andrews”**
Featuring 20 original drawings, dating from 1959 to 2005, on generous loan from the Andrews Humphrey Family Foundation. Also on view will be some of Andrews’s sketchbooks that are part of the Benny Andrews Collection at MARBL. The extensive collection contains more than 50 boxes of correspondence between Andrews and his family, friends, and colleagues, as well as articles by and about Andrews, exhibition catalogs, and a wealth of ephemera. Curated by Pellom McDaniels. Corridor Gallery, Level 3, Woodruff Library.
- Through June 30** **“Past Meets Present: Highlights from the Emory University Archives Collections”**
This exhibition highlights the ever-evolving collections in the Emory University Archives and offers a unique perspective on change and continuity in research, administration, teaching, and student life at Emory. Included in the exhibit are Dooley’s suit and shoes; *The Collard Leaf*, the oldest student publication (1867) in the archives; photographs of student and Greek life on campus; and much more. Curated by John Bence, Kate Donovan Jarvis, and Kate Stratton. MARBL, Level 10, Woodruff Library.

EVENTS

- March 22** **Raymond Danowski Poetry Library Reading Series: Linda Gregerson**
The author of *Magnetic North* (National Book Prize finalist), *Waterborne* (Kingsley Tufts Poetry Award winner), *The Woman Who Died in Her Sleep* (finalist for both the Poet’s Prize and the Lenore Marshall Poetry Prize), and *Fire in the Conservatory*, her poems have appeared in the *New Yorker*, *Atlantic Monthly*, *Paris Review*, and other publications. 6:00 p.m., Jones Room, Woodruff Library. Free and open to the public.
- April 11** **Raymond Danowski Poetry Library Reading Series: Don Paterson**
One of Scotland’s most acclaimed poets and the author of several collections of poetry, Paterson has won the Whitbread Poetry Prize and the T. S. Eliot Prize. He received the OBE in 2008 and the Queen’s Gold Medal for Poetry in 2010. 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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