

STUART A.  
ROSE

MANUSCRIPT, ARCHIVES, & RARE BOOK LIBRARY

# revealed

EMORY UNIVERSITY | SPRING 2017

*Alice*  
10.27.98  
TSH

## Wrapped in journals

ALICE WALKER'S  
PRIVATE WRITINGS OFFER  
COURAGE AND WISDOM  
TO NEW GENERATIONS

ART, ACTIVISM, AND ARCHIVES | SHAKESPEARE'S FIRST FOLIO | WOMEN AT EMORY



**JACK GILBERT COLLECTION**

PHOTOS OF POET LINDA GREGG  
ARE PART OF THE FASCINATING ARCHIVE  
LEFT BEHIND BY THIS LITERARY LONER. **P.16**





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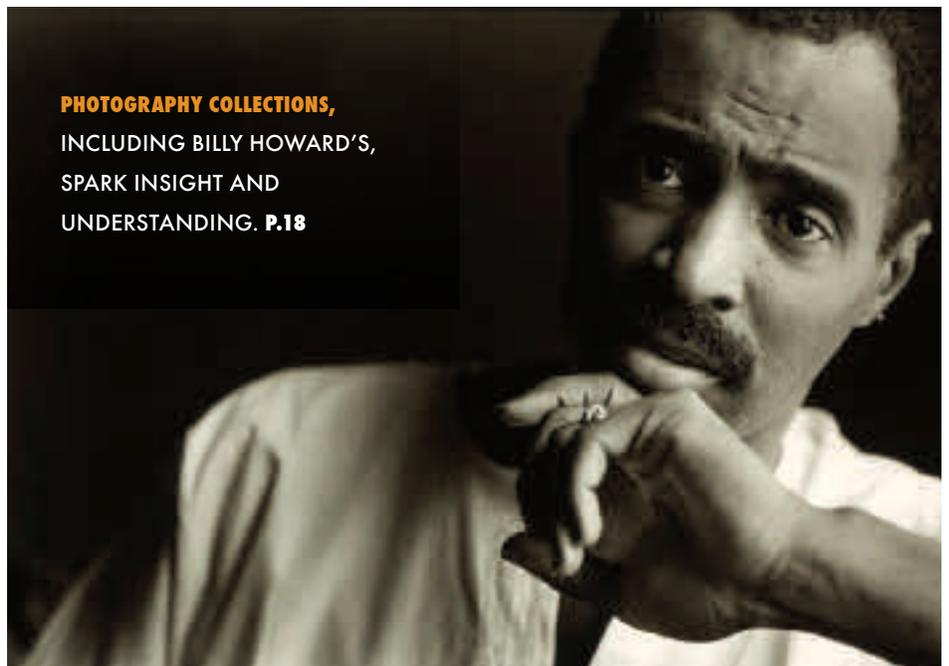
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**PHOTOGRAPHY COLLECTIONS,  
INCLUDING BILLY HOWARD'S,  
SPARK INSIGHT AND  
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# reveal

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## ON THE COVER

Detail of the 79 Alice Walker journals being edited for publication.

## INSIDE BACK COVER

Second, third, and fourth folios on display at the Carlos Museum.

## ON THIS PAGE

Image taken from a Seamus Heaney broadside created by Zach Sifuentes, Bow & Arrow Press.



**EMORY**  
LIBRARIES &  
INFORMATION  
TECHNOLOGY



WHEN CURRENT US POET LAUREATE JUAN FELIPE HERRERA visited the Rose Library in February, he reawakened in us a deep reverence for the power of collective voices. Poetry, we heard him say, is not solely grounded in the terrain of the individual heart. Raised together, our voices lift up the experience of shared community and commitments. In his poem “Notes on Assemblage,” Herrera reflects on the “found paper” of our lives and calls on us to pay attention to “how we look at each other.”

This issue of *Reveal* demonstrates such intentions in the work we do every day. Archivists, curators, scholars, and students—together, we are committed to considering seriously how we see others as well as ourselves. Such insights become tangible in extraordinary moments: through the journals of Alice Walker and the presence of Theaster Gates; as part of the celebrations of Shakespeare Folios and in recognition of 100 years of women at Emory; during classes dedicated to the University Archives or within the milieu of the Beats poets; captured in the photographs of artists and penned in the papers of Mari Evans; magnificently displayed in the art and activism of Camille Billops and James Hatch.

The Rose Library is a serene place offering opportunities for this kind of reflection and research. Yet, as all who visit us come to learn, it is also a dynamic space providing panoramic views of our campus and city as well as of our collections. From this vantage point, we witness various comings and goings. In this issue, we pay tribute to the truly good life of Dana White, the expressive brilliance of Kevin Young, the boundless talent of those who have recently joined our ranks, and the many people



Juan Felipe Herrera met with a wonderfully diverse array of students and encouraged them to exercise their poetic voices. He inspired all of us to expand, stand, remember, and “touch the heart.” That’s what our collections by their very nature do.

who donate and steward materials contributing to this beautiful assemblage.

While here, Juan Felipe Herrera met with a wonderfully diverse array of students and encouraged them to exercise their poetic voices. He inspired all of us to expand, stand, remember, and “touch the heart.” That’s what our collections by their very nature do. We invite all of you to continue to join us in these expansive, heart-touching moments. ❧

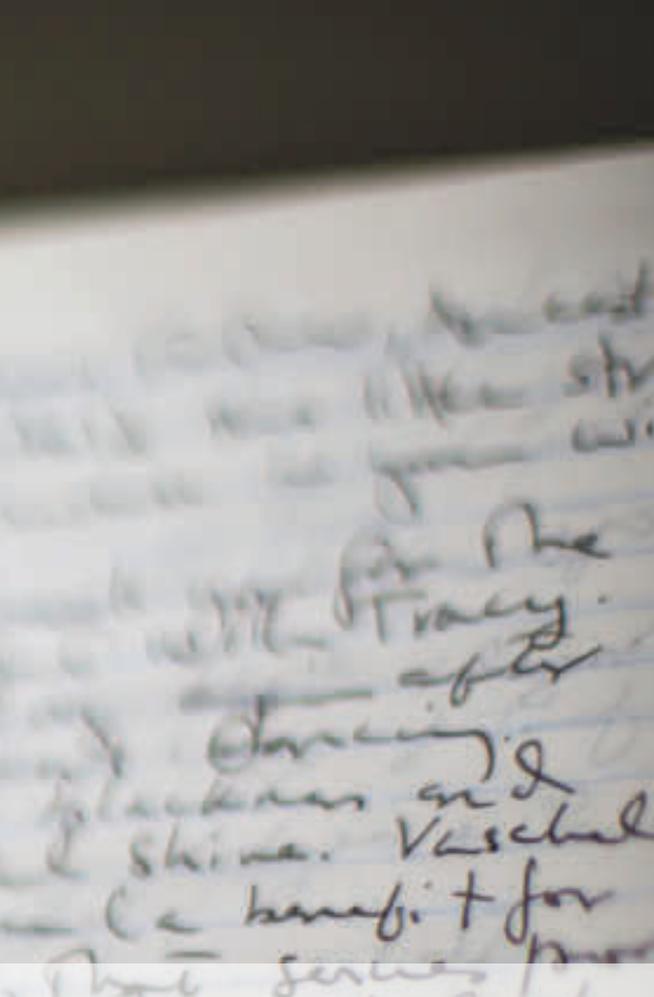
ROSEMARY M. MAGEE



# Writing in Real Time

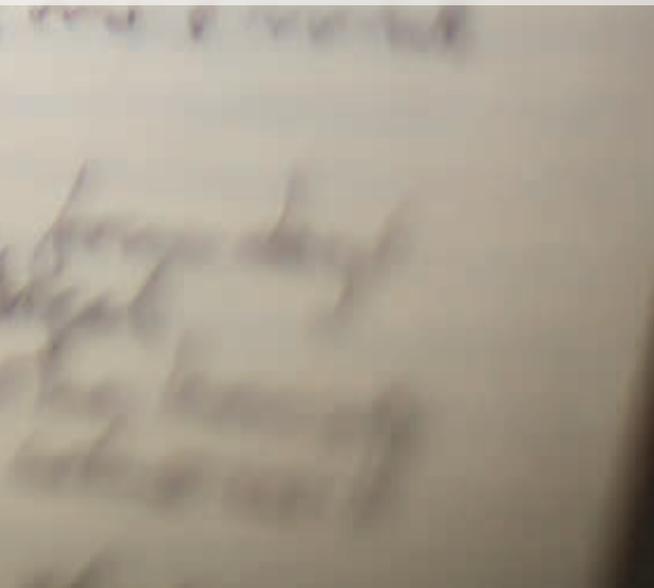
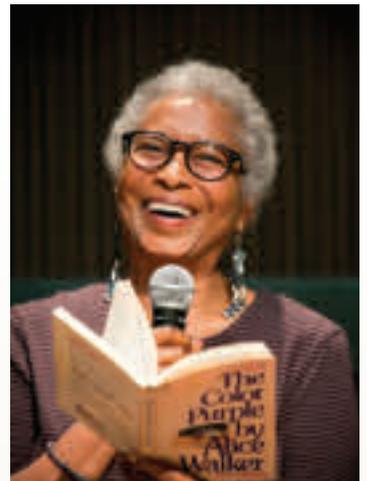
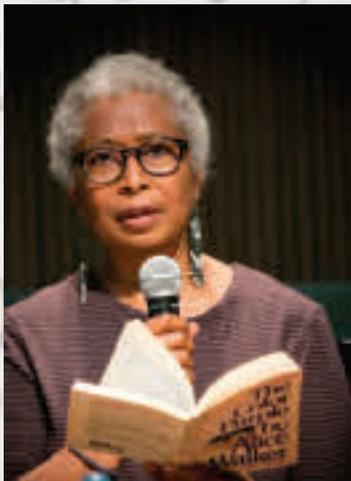
THE PUBLICATION OF ALICE WALKER'S JOURNALS

One of those joys my  
at Constantine with  
who helped me pass  
over to Danya  
sent in one  
It is a beautiful



By Maureen McGavin

High on the top floor of the Robert W. Woodruff Library at Emory University, Valerie Boyd has been spending several days a week in the Stuart A. Rose Manuscript, Archives, and Rare Book Library reading room, poring over the journals of novelist Alice Walker. She has the challenging task of choosing from 50 years' worth of entries and editing them for a book of Walker's deeply personal thoughts and experiences titled *Gathering Blossoms under Fire: The Journals of Alice Walker*, to be published next year by 37 Ink/Atria, an imprint of Simon & Schuster.



For more than three years, Boyd has spent any of her available time reading through 79 notebooks, written in Walker's distinctive handwriting, from 1962 to 2007. The sections for the book will be organized by decade, and an essay by Walker reflecting on the decade's experiences will close out each section.

Walker, who placed her papers with the Rose Library in 2007, is the author of multiple novels, short story and poetry collections, and nonfiction books as well as an activist for civil, human, and women's rights. She won the Pulitzer Prize for Fiction and the National Book Award for Fiction in 1983 for her



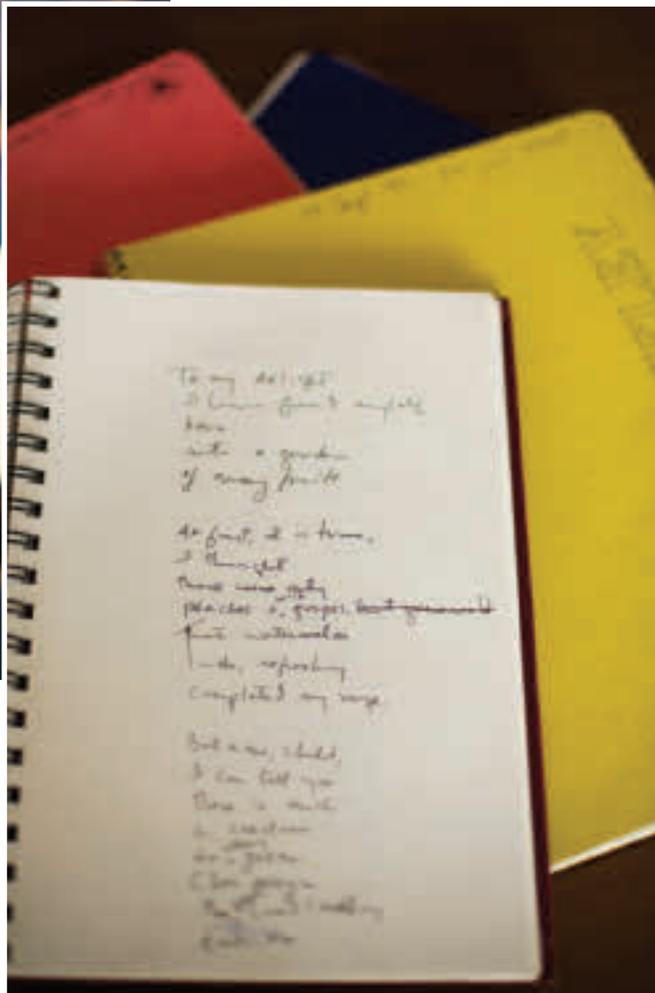
“Young people now are in desperate need of any information and thoughts that we can give them to help them not just die of despair. . . . I think they will enjoy reading the journals, and I think they will find medicine for their lives. That’s my hope.”

ALICE WALKER



novel *The Color Purple*. She started keeping a journal when she was 18 years old and has kept up with it on an almost weekly—and sometimes daily—basis. She is now 73.

Boyd, a journalism and narrative nonfiction professor and the Charlayne Hunter-Gault Distinguished Writer in Residence at the University of Georgia (UGA), has enjoyed unlimited access to the journals, which are closed to the public during Walker's lifetime or until 2027, whichever is later. "I feel honored that she trusts me with her journals and to do the work to frame the journals," Boyd says.



## THE PUBLISHING OF SOMETHING SO PRIVATE

Walker has noted that preparing to publish words she originally intended to be private feels very different from publishing writing created for others to read.

"But as life goes on, you realize that few things are so private that people can't relate to them," Walker told *Emory Report* in 2015. "And young people now are in desperate need of any information and thoughts that we can give them to help them not just die of despair. . . I think they will enjoy reading the journals, and I think they will find medicine for their lives. That's my hope."

Boyd's collaboration with Walker began in October 2012, when she moderated a Creativity Conversation with guests Walker and playwright Pearl Cleage at Emory. In an interview at the time, Walker mentioned that while she was in town, she wanted to visit the Rose Library (then known as MARBL) to read through her journals; she was thinking of editing them down for possible publication. However, she found the task daunting—there were so many journals, they were unorganized, and every entry she read took her on a trip down memory lane, diverting her from her goal. It would be great to have someone to help

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Alice Walker and Valerie Boyd in the Rose Library, where Walker's journals are housed.

“Diving so deep into someone else’s life makes you look at your own life.

It certainly has caused me to reflect on my own.

When do we ever get that opportunity to have unprecedented access to someone else’s inner life?”

VALERIE BOYD

her, Walker said; Boyd volunteered immediately.

Rose Library Director Rosemary Magee, who has convened Creativity Conversations across the Emory campus, says, “This is exactly what we hope will happen in such moments of dialogue—that new connections and collaborations emerge. Similarly, in the Rose Library, scholars discover such moments all of the time within a set of papers or across collections. We are honored to be able to host such important reflective and creative work.”

That agreement to collaborate was the start of Boyd’s deep-dive into the world of Alice Walker’s journals. She launched her preliminary research into the notebooks that fall and began transcribing in spring 2013. Then

she began her intensive research that summer, coming into the Rose Library several times a week, spending all of her subsequent breaks from UGA in the Rose reading room. “I joke around with the staff that I’m the library’s mascot,” she says. “I told them they should give me my own set of keys.”

In summer 2014, Nicole Morris, an Emory PhD candidate in English who is also now the Alice Walker fellow, joined Boyd’s efforts, and the two began systematically transcribing nearly five decades of handwritten material, finishing early this year. As they worked, Boyd did not know what entries she would choose for the book, but transcribing all of the journals gave her an accessible document that made sifting through the material much easier for her, and for Walker. “I told her, ‘Now your memories are searchable,’ ” Boyd says.

### WRAPPED IN JOURNALS

Boyd was working on her award-winning 2002 biography *Wrapped in Rainbows: The Life of Zora Neale Hurston* when she first met Walker. An admirer of Hurston’s work, Walker was quite interested in the biography Boyd was writing. “I gave her updates on my progress,” Boyd recalls. The two stayed in touch and became friends.

The journey through Walker’s journals has been an emotional one for Boyd. “Diving so deep into someone else’s life makes you look at your own life. It certainly has caused me to reflect on my own,” she says. “When do we ever get that opportunity to have unprecedented access to someone else’s inner life?”

The fact that Walker has given her carte blanche to her deepest thoughts and feelings, and trusted her to select entries that will become a published book, is inspiring to Boyd.



Valerie Boyd worked through 50 years’ worth of entries in Alice Walker’s journals for her upcoming publication.



“It’s incredibly courageous, and brave, and generous of her to want to publish these journals,” Boyd says. “I see this book as a gift, especially to women readers. Every woman reader will find herself reflected in these pages.”

Across the decades of journals, Walker writes about first love, getting married, having a child, getting divorced, the loss of her mother, friendships lost and gained, teaching herself how to write a novel, and other personal milestones.

“She could have written a memoir, looking back on her life. Or she could have burned these journals,” Boyd says with a laugh. “But reading through the pages of these notebooks—it’s someone writing in real time, with the emotional resonance of that moment, the beauty

and the joy, the tenderness, and the hardship of that moment.” Then she adds, “I’m so grateful she didn’t burn them.”

#### **SAYING GOODBYE TO A PERSONAL PROJECT**

Boyd is finishing up her manuscript, ending her near-daily immersion in Walker’s inner thoughts and emotions. “I love coming up here to the Rose Library—the reading room, the beauty of the space, everyone working quietly on their own obsessions,” Boyd says as she looks out through a conference-room glass door into the Rose Library corridor, dotted with exhibits displaying highlights of its collections. “I always feel that this is a special place.”

“It will be hard to leave the journals,” she admitted. “As I put the manuscript pages together, I’m doing it here. I find comfort and inspiration here.”

But most of all, she will miss that personal relationship with her friend in the journals, the Alice Walker that she has come to know intimately, through the journal entries, as a person, a woman, a novelist, and an activist during the past 50 years.

“I feel a love and a protectiveness toward Alice,” Boyd says. “Having access to her day-to-day life is like becoming an instant relative.” ❧

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



# Beyond Words

## ART, ACTIVISM, AND ARCHIVES IN THE NEW AGE OF POLITICAL DISSENT

By Pellom McDaniels III

*Archives have the power to privilege and to marginalize. They can be a tool of hegemony; they can be a tool of resistance.*

— Joan Schwartz and Terry Cook,  
“Archives, Records, and Power:  
The Making of Modern Memory”

With a new administration in Washington and a divisive election not truly behind us, many Americans feel the need to reflect upon history and the memory of previous political and social challenges in an effort to understand how we got here. The Rose Library’s fall 2016 exhibitions and programs related to African American collections shine an important light. As artist Camille Billops

said, “Nobody’s coming for us but us.” In this new age of political dissent, we are our next best hope.

Exhibitions such as *Still Raising Hell: The Art, Activism, and Archives of Camille Billops and James V. Hatch* (on display through May 14) and *Othello: The Moor Speaks* (on display through August) were intended to speak truth to power and challenge historical

memory. Both exhibitions offer a new understanding of the social, cultural, and political challenges that drive political dissent in America, especially by African Americans marginalized through legislation and tradition. Through its programs and presentations, the Rose Library reinforces, as part of its central mission, the importance of archives as a resource to explore history and memory's role in the ongoing liberation process for African Americans.

*Still Raising Hell* celebrates the lives of Camille Billops and James V. Hatch, both stewards of African American history and memory for more than 50 years; *Othello: The Moor Speaks* was intended to challenge William Shakespeare's iconic representation of black masculinity as savage, impulsive, and ignoble. Both exhibitions included public programs to engage students, faculty, and the larger Atlanta community in discussions to understand better the tensions that still shape American culture, politics, and identities.

Additional Rose public programs featured printmaker Amos Kennedy and internationally acclaimed artist Theaster Gates. Both men are contemporary artists and activists who use their talents as catalysts for needed societal change.

For the past 30 years, Detroit-based printmaker/provocateur Kennedy has

used his art as a platform to challenge racism, bring attention to the growing need for literacy, and point out the violence that plagues our inner cities. His distinctive voice and vision can be seen in an installation in the Rose Library, where reproduction of his broadside prints have inspired visitors, students, and researchers who connect with his art beyond the words on paper.

The Rose Library and Emory's Center for Creativity & Arts welcomed Chicago-based artist and activist Gates as a visiting artist-in-residence. By coming to Emory, Gates got access to archival materials related to his current project, and students in the Integrated Visual Arts program had the chance to engage in deep conversations with Gates in a classroom setting. This interaction allowed students to share ideas and experiences related to art production, its meaning, and its potential impact on the world.

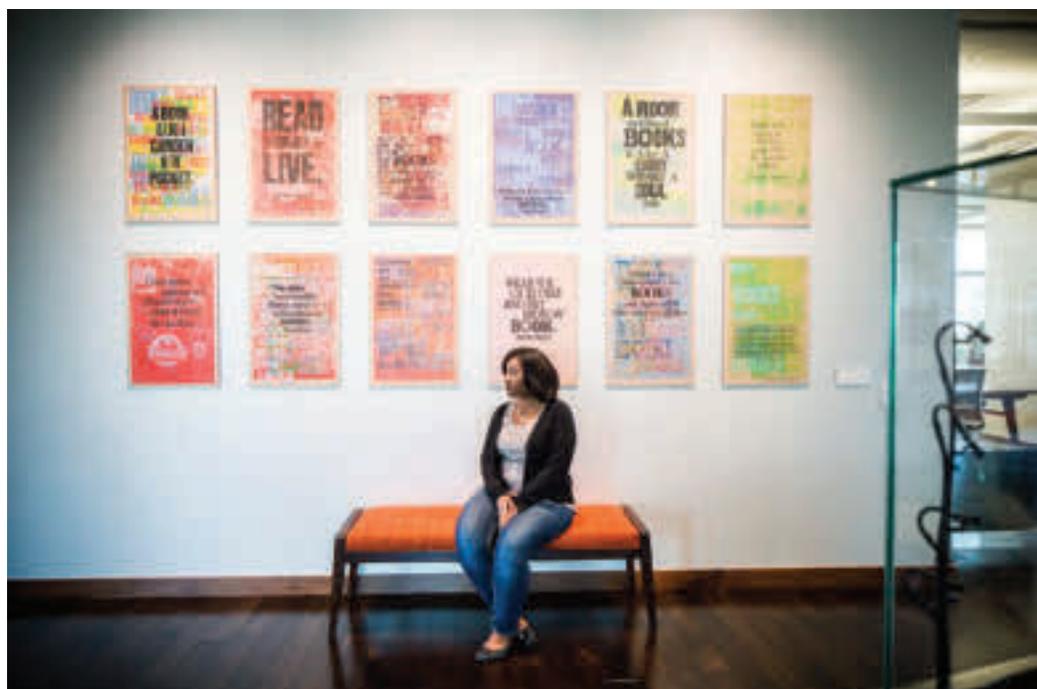
Both exhibitions offer a new understanding of the social, cultural, and political challenges that drive political dissent in America.

Through these Rose exhibitions and programs, 2016 proved more hopeful than our political climate might suggest. And as an unparalleled resource for history and memory, the Rose archives will remain invaluable to artists and activists. ❧

*Pellom McDaniels III is curator of African American collections.*

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Exhibitions such as *Still Raising Hell* (left) and Amos Kennedy's permanent display (right) help reinforce Rose's commitment to advancing African American culture.





## Powerfully Documenting the Black Power Movement

By Sarah Quigley

In May 2016, the Rose Library acquired the J. Herman Blake Black Panther Party collection, which consists primarily of materials compiled by Blake while co-writing party co-founder Huey P. Newton's autobiography,

*Revolutionary Suicide* (1973). The collection contains correspondence, drafts of the book, and research material, but the most compelling items are the interviews between Newton and Blake in which they discuss Newton's childhood, education, political awakening, personal philosophies and ethos of the Black

Panther Party, and his 1968 trial for the killing of police officer John Frey. There are also interviews with members of Newton's family; Black Panthers James Carr, David Hilliard, Bobby Seale, and John Seale; reporter Alex Hoffman; and college classmates Tommy and Tamara Reed. Many tapes include recordings of Blake summarizing interviews that were not recorded or reflecting on his experiences during interviews. The earliest interviews between Newton and Blake were conducted while Newton was still in prison at California's Men's

Colony and could not be recorded; the collection includes Blake's notes, made afterward and verified by Newton at subsequent meetings.

Blake served as an expert witness for the defense during Newton's trial, and it was his service during this time that led to his collaboration with Newton on *Revolutionary Suicide*. John Herman Blake was born in Mount Vernon, New York, on March 15, 1934. He served in the United States Army during the Korean War, then attended college on the G.I. Bill, studying sociology at New York University. He received his master's degree and PhD, both in sociology, from the University of California–Berkeley. In 1966, he began work at the University of California–Santa Cruz as assistant professor of sociology; he was the first African American on the university's faculty. In addition to his scholarship on Huey P. Newton and the Black Panther Party, Blake is an expert on the Gullah



Items from the collection include this photo of Huey P. Newton (left) and J. Herman Blake and other Black Panther materials.

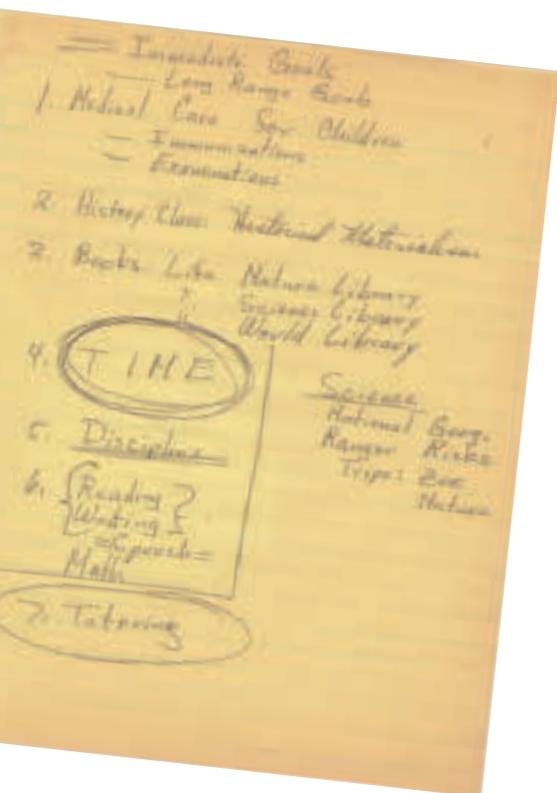
culture of South Carolina and Georgia and has served as scholar-in-residence and director of the Sea Island Institute at the University of South Carolina.

The collection has already been used by several visiting researchers and by Rose Library instruction staff in two Emory classes. Following acquisition, the library mounted a small exhibition of highlights from the collection, which Blake was happy to visit. He said later in an email, "I was moved to tears to see these items in an exhibit case in a beautiful library." This collection joins other significant Rose Library holdings documenting the Black Panther Party and the Black Power Movement such as the Angela Davis collection, the Howard Moore papers, the Black Panther Party collection, and the Elaine Brown papers. ❧

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

"I was moved to tears to see these items in an exhibit case in a beautiful library."

J. HERMAN BLAKE,  
after visiting the Rose Library



# Growing the Rose

By Jennifer Meehan

Every day on the way to my office, I have a chance to contemplate a quotation by Augustine Birrell featured in a display of Amos Kennedy prints that reads:

*Libraries are not made; they grow.*

And every day in my role as associate director, I have a chance to reflect on how true and powerful this simple statement is for the Rose Library and the work we do to collect and connect stories of human experience. As an administrator, my own work is largely about facilitating the work of others, which situates me between the front-of-house and behind-the-scenes work of the Rose Library. From this unique vantage point, I have a chance to reflect daily on a further truth: *Libraries don't grow by themselves; people make libraries grow.*

We grow the Rose Library, perhaps most noticeably, through the collections we build as resources for research, teaching, and learning—by collecting the rare, unique, historically significant materials that tell the stories of the past for the present and future and that provide the foundation for creating new knowledge.

We also grow the Rose Library, perhaps less noticeably, through the resources we offer that support and enhance research, teaching, and learning. These resources include the services and spaces offered by the Rose Library to foster and support knowledge creation; the staff who provide guidance and expertise and serve as a partner in research, teaching, and learning; and the operations and systems that provide the necessary infrastructure to facilitate and

support use. Through our daily work, both front-of-house and behind-the-scenes, the Rose Library connects people to stories, promotes access and learning, and offers opportunities for dialogue.

Our work to **connect people to stories** includes the range of services we provide for processing and cataloging collection materials: from basic preservation and rehousing of all materials to conservation treatment for the most fragile items; from organization of materials to description of collection contents and context to the creation of online tools for access, such as catalog records and finding aids, to digitizing and providing materials online. Through these activities, we aim to preserve collections for access, to create pathways and platforms for people

to discover and use collections, and ultimately to support the creation of new knowledge.

Our work to **promote access and learning** includes the range of services we provide for research, teaching, and learning: from support for researchers in the reading room to reference assistance for remote users; from partnering with faculty to plan class assignments using Rose collections to teaching undergraduate and graduate students how to use and analyze primary sources, to reaching out to local school and community groups and introducing them to special collections. Through these services, we seek to remove barriers to access, to cultivate awareness of the possibilities for research and learning, and ultimately, to make the rich resources of the Rose Library open and accessible to all.

Our work to **offer opportunities for dialogue** includes developing exhibits and



Public programming, including this reading by US Poet Laureate Juan Felipe Herrera, engages and inspires new and different audiences.

public programming aimed at connecting people with the stories documented in the Rose Library’s collections and empowering people to tell their own stories. Through such offerings, we endeavor to engage and inspire people and to connect with new and different audiences by bringing the collections into conversation with one another and with diverse communities.

We carry out this important work with a spirit of curiosity and care, and we strive to transmit this spirit through the collections we preserve and the people we serve. Although collections are the mainstay of what we do in the Rose Library and what’s “special” about special collections, people are at the heart of why we do what we do and how we do it in the Rose Library.

Ultimately, people are what makes this library grow. 📖

*Jennifer Meehan is associate director of the Rose Library.*



Instructional archivist Gabrielle Dudley (standing, center) helps faculty member Donna Troka (right) with her class in the Rose Library.

## DATA POINTS: 2015–2016

### RESEARCH, TEACHING, LEARNING

#### Reading room use

**964** researchers

**1,846** research visits

#### Classes taught

**124** class sessions

**1,433** individual students

#### Outreach events

**27** events

**2,470** participants

### PROCESSING AND CATALOGING

#### Manuscript collections processed

**711.5** linear feet

**532** oversized papers/bound volumes

#### University archives processed

**49.5** linear feet

#### Born-digital archives processed

**5GB** of digital files

#### Rare books cataloged

**2,403** titles, including monographs and serials

### COLLECTING

#### Manuscript acquisitions

**455.23** linear feet, 1,094 items

#### University Archives acquisitions

**67.25** linear feet

# The life and loves of poet Jack Gilbert



By Aaron Goldsman

More than four years after his death, the celebrated American poet Jack Gilbert is still something of a mystery. He lived his life in deliberate isolation, remaining aloof from the literary world and publishing rarely. With the recent acquisition by the Rose Library of a vast trove of his papers—which include drafts of poems, dozens of notebooks, and a voluminous gathering of correspondence—scholars now will have unprecedented access to the life and work of one of 20th-century poetry’s fascinating figures.

Gilbert rose to prominence in 1962 with the publication of his first collection, *Views of Jeopardy*, which won the prestigious Yale Younger Poets Prize. Young and handsome, he became something of a literary celebrity, appearing in the pages of *Glamour* and *Vogue*. However, Gilbert soon grew impatient with his newfound renown. “Fame is a lot of fun,” he would later tell an interviewer with *The Paris Review*, “but it’s not interesting. . . . After about six months, I found it boring. There was so much to do, to live.” He left the country in 1966, living abroad in Europe and Japan. He would not publish a second book until 1982.

Gilbert is best known as a love poet, writing lucid and passionate poems about the women in his life. These included the poets Laura Ulewicz and Linda Gregg, and the sculptor Michiko Nogami. The latter died of cancer at the age of 36, 11 years after the couple married. Many of his most moving poems reflect on Nogami’s death. The



This recent acquisition includes drafts of poems, notebooks, and personal correspondence.

newly acquired collection includes hundreds of letters from all three women, providing crucial insight into the relationships that were the engine of some of his greatest work.

Perhaps the most interesting items featured in the collection are 47 photo albums that Gilbert called “Life Albums.” Each one is filled with photographs, pieces of correspondence, and other ephemera, constituting a revelatory record of the poet’s personal life. Carefully crafted works of art in their own right, these albums are an invaluable resource for those interested in learning more about the man behind the poems.

Though a literary loner, Gilbert is associated with the writers of the Beat Generation. He lived in San Francisco though much of the 1960s, where he

developed close relationships with figures such as Allen Ginsberg and Jack Spicer. The acquisition further deepens the Rose’s significant holdings of Beat writers, which will be on display in an upcoming exhibition set to open this fall. These new Gilbert materials will highlight the important role played by this often under-acknowledged poet in the counter-cultural scene of the Bay Area in the 1960s. The Jack Gilbert collection will be available to students and researchers in fall 2017. ❧

*Aaron Goldsman is a PhD candidate in Emory’s Department of English and a co-curator of The Dream Machine: The Beat Generation and the Counter Culture, 1940–1975, opening September 2017 in the Schatten Gallery.*

# New Ways To See

By *Randy Gue*

“When I saw this picture, it hit me like a ton of bricks,” an unidentified man with HIV/AIDS wrote on the portrait Atlanta photographer Billy Howard took of him in 1988. “I saw the solitude of this disease, and I realized how most of us are left to deal with it alone,” he continued. “From this I see the only way for things to change is to make ourselves a vital part of the world so understanding of this illness will increase and the fear will diminish.”

This poignant note captures the power of a photo. Photographs like Howard’s can act as a catalyst, a spark for insight, recognition, understanding, inspiration, resolve, transformation, and action.

In recognition of the photograph’s unique qualities, the Rose Library has recently acquired almost a dozen new photography collections. The collections

feature the work of art and documentary photographers, and they record a diverse body of subjects and topics. They contain a broad range of materials from prints, negatives, and contact sheets to digital photographs. Some of them feature correspondence, appointment books, and printed material.

Although they are wide-ranging in scope, the new collections still resonate with the Rose Library’s existing collection strengths. For example, the new collections contain the work of photographers who, like Howard, examine sexuality and gender, including a group of New York-based photographers: Hugo Fernandes, Catherine Kirkpatrick, Len Prince, and the pioneering Dianora Niccolini. Pellom McDaniels III, the Rose Library’s curator of African American Collections, has concentrated on photographers who document black life, including Jim Alexander,



Our new collections contain the works of photographers such as Billy Howard, who examines sexuality and gender.

Bob Elfstrom, James E. Hinton, Julian Plowden, and Darilyn Regina Rowan.

These collections offer new and exciting opportunities for research and new ways to engage with the Rose Library’s other collections. The images in these recent acquisitions, like Howard’s portrait, also call us to make ourselves a vital part of the visual world. ❧

*Randy Gue is the curator of modern political and historical collections.*



# The Illimitable Mari Evans

**“TALL AS A CYPRESS  
STRONG  
BEYOND ALL DEFINITION . . .”**

By Charmaine Bonner

Writer, poet, playwright, musician, and activist all describe Mari Evans, but she was not one or several—she was all and more. A close look into the Mari Evans papers offers insight into her life’s work as well as her intimate thoughts. Her papers are personal, as well as informative and moving. Scholars, researchers, and readers of every stripe can glean something different from the collection. Photo albums provide a closer examination of the movers and shakers of the Black Arts Movement; manuscripts showcase Evans’s writing process; and essays and assorted notes provide insights into topics such as love, motherhood, and decolonization.

Sister Mari, as she was affectionately called by friends and colleagues, was born July 16, 1919, in Toledo, Ohio.

She lost her mother at a young age but had her father and a village who raised her. In the drafts of *Clarity as Concept*, we learn more about her early life in her essay, “My Father’s Passage.” Eventually, Indianapolis became home for Evans; she immersed herself in it fully by participating in an array of local organizations, including Girls Inc. of Greater Indianapolis and the YMCA, to name a few.

Her papers take one on a journey through the decades, from the 1960s through the 2000s. The collection is timely and relevant, with strong parallels to our current social and political climate. Evans became an active voice for women, children and black Americans everywhere during the early 1960s.

Alongside her activism and creative output, Evans—who passed away on March 10, 2017—continued to work as an educator both formally and informally. She taught children as well as college students topics such as black history, folklore, and writing. Her papers’ subject files and correspondence



Mari Evans composing for her dramatic musical, *Glide and Sons*.

series are packed with examples of her passion for activism, outreach, history, and education.

The collection is indeed like Mari Evans—“beyond all definition” and worth spending time with. Her papers have much to offer to casual researchers, historians, scholars, and those in between. As artist Carl Pope said in referring to her work, “Black literary writing is so important because it’s the consciousness of America.” ❧

Charmaine Bonner is visiting archivist for African American collections.

## *The Mosada and The Danish Chronicle*

The Rose Library has two especially exciting acquisitions, thanks to the generosity of two foundations and matching funds from Stuart Rose. One is an early edition of Irish poet W. B. Yeats’s first book, *The Mosada*, acquired with the additional support of the Lewis H. Beck Educational Foundation. Incredibly rare on its own, this copy is inscribed by Yeats to his school friend, Frederick James Greg, and includes a frontispiece portrait of Yeats by his brother, Jack.

The second outstanding new book, acquired with supplemental funds from

the B. H. Breslauer Foundation, is a late 15th-century printing of *De Densche Kroneske*, or *The Danish Chronicle*, of Saxo Grammaticus. This small volume contains the first printing of both the legend of Hamlet, which inspired Shakespeare’s play, and the legend of Toke the Archer, who later became the Swiss hero William Tell. At the front of this volume, the early provenance is detailed through the first three owners, two of whom also affixed bookplates to the rear inside cover. ❧

Beth Shoemaker, *Rare Book Cataloger*



# Shakespeare Events of the “First” Order

By Christeene Alcosiba and Dorothy Waugh

In November 2016 a team of 29 Emory partners welcomed First Folio number 77—the Ingleby copy—on tour from the Folger Shakespeare Library. Folio 77, originally owned by Shakespeare scholar Clement Mansfield Ingleby in the late 19th century, was the centerpiece of the national traveling exhibition, *First Folio! The Book That Gave Us Shakespeare* and the highlight of a yearlong initiative celebrating the 400th anniversary of the bard’s death. For the Rose Library, the celebration offered unprecedented opportunities for campus and community partnerships and collaborations.

Long under way in planning for the important anniversary, Theater Emory devoted its entire 2016 season to Shakespeare and interpretations of his canonical plays through its *Shakespeare through Many Lenses* series. When the announcement was made that the Rose Library and Michael C. Carlos Museum had been selected to host the Folger First Folio on campus at the same time, *Shakespeare at Emory* was born, led by co-directors Sheila Cavanagh, a professor in the Department of English, and Rosemary Magee, Director of the Rose Library.

Two years of extraordinary planning and cross-university collaboration ensued, culminating in an astounding amount of programming—three large-scale public events, six lectures and workshops, three full theater and two choral productions, four film screenings, 10 exhibitions, and dozens of other talks and staged readings for the Emory and broader Atlanta community. Among our presenters were Emory alumna and nationally acclaimed playwright Lauren Gunderson, former US poet laureate Natasha Trethewey, poets Kevin Young and Jericho Brown, and director of the Folger Shakespeare Library, Michael Witmore. Offering a talk on *The Wonder of Will*, Witmore demonstrated the continuing relevance of the Bard in both scholarly circles and popular culture as a special addition to our closing events, and as a capstone to the larger First Folio project, which concluded nationally with Emory’s exhibition. The expansive programming and supplementary exhibitions were unique aspects of Emory’s participation in the First Folio project. Emory was also fortunate to secure a loan of the second and third folios from Stuart Rose, an Emory alum and Rose Library benefactor. With his gracious loan, the Rose Library’s own fourth folio, and the



"What's past is prologue." *The Tempest* (SHZLWONA)



University Librarian Yolanda Cooper (above) examines the First Folio at the Carlos Museum. Emory was the only institution to exhibit all four folios at once (right).

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Michael Witmore, director of the Folger Shakespeare Library (left), with Stuart A. Rose and Rosemary M. Magee.

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Folger's first folio, Emory was proud to be the only institution aside from the Folger Shakespeare Library to exhibit all four folios at once. Folios two through four were on display before and after the arrival of the first folio, and were reunited with the first during its installation at the Carlos.

One of our chief goals with *Shakespeare at Emory* was to expand program offerings to new audiences. As such, children and families were invited to experience the First Folio from all angles, whether by exploring the art of early modern printing techniques and bookmaking, or by treading the boards in an acting workshop led by Theater Emory students. Megan Hicks, the popular storyteller also known as the Origami Swami, treated an entranced audience to tales from *Taming of the Shrew* and *As You Like It*, after which children constructed origami stages and stick puppets with which to reenact their own stories. At a bookmaking workshop led by Charlene Shikany of Red Wall Studios, participants took inspiration from the incredible collection of Folios on display



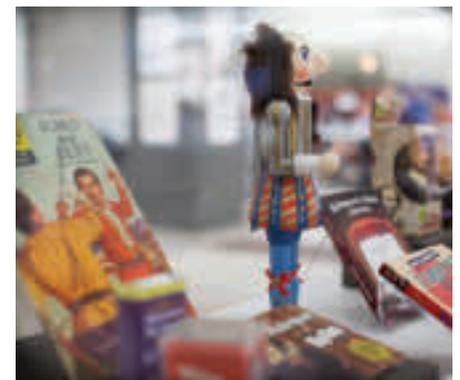
Emory University President Claire E. Sterk with Sheila Cavanagh, co-director of *Shakespeare at Emory*.

before crafting their own—each of which is certain to be a treasure in its own right. And, speaking of treasure, a scavenger hunt led young visitors (and a few of the young at heart) through the Shakespeare-related exhibits hosted at the Robert W. Woodruff Library on a quest for prizes.

With this successful celebration behind us, the Rose Library looks forward

to building on these new alliances and establishing even more opportunities for creative collaboration. ❧

*Christeene Alcosiba and Dorothy Waugh* were co-project managers for *Shakespeare at Emory and First Folio! The Book That Gave Us Shakespeare*.



The Robert. W. Woodruff Library featured several related exhibits, including one on Shakespeare in pop culture.



# Celebrated and complicated

## 100 YEARS OF WOMEN AT EMORY

By John Bence

This year, Emory is celebrating 100 years of women, an anniversary pegged to Eléonore Raoul's 1917 enrollment in the fledgling School of Law, which had started only a year earlier. Raoul's enrollment passed muster, although there was a fair amount of confusion and Board of Trustees' discussion. Raoul was allowed to continue, graduating in 1920. However, her enrollment did raise the issue of coeducation, to which Emory's Chancellor, Bishop Warren Candler, was solidly opposed.

As university archivist, I was honored to curate an exhibition that celebrates—and complicates—this 100-year anniversary. Although Raoul was the first to enroll and

graduate, women who graduated decades before her later became Emory alumni.

The School of Nursing and the Library School both got their starts as independent



Eléonore Raoul

institutions of higher education in 1905 and 1907, and they both admitted women from the start. These schools would later become part of Emory, and the women who graduated from them would become alumnae. So, despite the fact that Raoul's graduation from Emory was significant, other Emory alumnae would come to predate her.

Another notable milestone was when Emory officially went coeducational in 1953. Previously, women weren't allowed regularly to enroll in Emory College or the School of Business. However, many women managed to receive degrees from the college starting in the 1920s. Many of the women graduated despite not being regularly enrolled by taking classes in summer quarter or by negotiating special arrangements. Around 200 women graduated this way, years before official coeducation.

Our exhibition, *Many Milestones of Progress*, brought to the surface the ways in which the history of women at Emory does not begin or end with Eléonore Raoul. Anniversaries like the one being celebrated this year give us the opportunity to mark the many milestones that are a part of our institutional history. ☞

*John Bence is University Archivist.*



Graduation procession, June 1964. Allie Saxon (left) and Verdelle Bellamy (right). Emory's first African American students also happened to be women.

# All that the archives reveal

By *Gabrielle M. Dudley*

First-year students in Cheryl Crowley's Japanese class giggle as they flip through pages of the 1915 edition of the Emory Campus, while others attempt to decipher the cursive handwriting of Emory's first international student, Yun Ch'i-Ho. The class, connected to the university's Quality Enhancement Plan (QEP), focuses on exploring the history of the connection between Emory University and East Asia through primary sources, walking tours, and class discussions.

The intellectual journey follows students, faculty, and administrators connected with Emory from their base at Oxford and Atlanta across the Pacific Ocean to cities such as Kyoto, Shanghai, and Seoul. Cheryl Crowley says, "It was a wonderful experience for my students and me to work with the materials in the Rose Library collection. The documents were a great resource in helping us better understand how evidence is used in humanities courses."

The use of Emory archives by Emory students is often a transformative experience as students learn new things about the university's history or find people or events that connect them with students of the past. University Archivist John Bence

notes that, "Undergraduate students respond really well to materials from the Emory University archives because they see themselves in the records, and that helps them to more easily contextualize the past." The use of the archives in courses has increased in recent years as faculty recognize it as a fun and easy way to get students, especially in their first year, excited by course themes and topics.

Although the archives has immediate appeal for undergraduate education, it is not limited to just that population. Professor Mary Dudziak teaches at Emory Law and uses contemporary topics such as "inclusion" and "equality" to examine Emory University. Open to law students, the Equality at Emory research seminar examined topics such as race, gender, disability, and immigration through a particular lens focused on the university. Each of the students in the course consulted the archives to research topics ranging from the integration of the law school to an investigation into the evolution of policies relating to disabilities.

Courtney Chartier, head of research services for the Rose Library, notes, "You can tell which students have had an instruction session because they are more engaged with the materials and share with staff their questions and observations.



The Emory University Archives includes historical photographs of Emory's first international student, Yun Ch'i-Ho (above) and the Oxford College campus (below).

Many students move from doing class assignments to exploring the archives for their own personal research." Even as the students in Dudziak's course initially approached the archives to complete their class assignment, many of the topics became personal explorations.

With each passing year and graduating class, the history and legacy of Emory will be documented in the archives. The Rose Library welcomes faculty and students to continue to explore the collection for their research, teaching, and personal endeavors. ☞

*Gabrielle M. Dudley is instruction archivist and QEP librarian.*



# More giant steps for Kevin Young

From the time he came to Emory as Atticus G. Haygood Professor of Literature, Kevin Young also assumed two critical roles in the Stuart A. Rose Library—as curator of literary collections and curator of the Raymond Danowski Poetry Library.

In these dual positions, Young played a vital role in building the Rose Library’s collections of both rare books and manuscripts. He was instrumental in our acquiring numerous collections, including those of Sarah Wright, Nathaniel Mackey, Natasha Trethewey, Jack Kerouac, Jack Gilbert, Ed Sanders, Andrew J. Offutt, Jake Adam York, and Hilda Haynes as well as the archives of Gallery Press and many others. He taught in Emory’s Creative Writing program and mentored doctoral students, several of whom served as his research assistants in the Rose Library and some of whom have gone on to positions of distinction in literary archives around the country.

Young has an incredible depth of knowledge about antiquarian and rare books, and he has an equally wide network of scholars, poets, and writers. Drawing on these resources, he brought many distinguished writers and poets to our campus, a number of whom he also convinced to place their papers at Emory. He is a prolific scholar, with nearly a dozen books to his credit, including literary criticism, poetry, and anthologies of writings, both of his own and of others.



*Kevin Young’s quick wit and charm, as well as his commitment to excellence, brought distinction to the Rose Library and to Emory.*

Young’s quick wit and charm, as well as his commitment to excellence, brought distinction to the Rose Library and to Emory. He has moved to New York, where he has assumed the directorship of the Schomburg Center for Research in Black Culture, a part of the New York Public Library. Though he will be missed as a daily presence here, we congratulate him on assuming leadership of the premier research collection in the nation focusing on African American life and

culture. We are also pleased that he will remain involved with Emory through his roles as University Distinguished Professor and Charles Howard Candler Professor of Creative Writing and English, enhancing teaching and outreach at Emory in literature and the arts. ✎

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



## Urban historian, baseball fan, Emory treasure

Dana White meant a great many things to a great many people. He was an urban historian who moved to Atlanta from the Northeast and took a clear-eyed approach to the city's complicated history. For more than 50 years, he taught his students at Emory and the Atlanta University Center to do the same. As a chair of Emory's Graduate School of Liberal Arts, he led with a deft combination of intelligence, grace, and humor. He was charming to a fault. He grew up in New York City, loved boxing and baseball, and served briefly in the military. He was light on his feet and quick with an anecdote.

I met Dana in the mid-2000s while researching the father-son connection in baseball. Dana and English professor Peter Dowell taught a popular undergraduate

course on baseball that delved deeply into lessons about American culture and urban history. By the end of the semester, everyone in the class understood that baseball

became the American national pastime because it was the sport handed down and burnished by generations of fathers, grandfathers, and storytellers. Most of the students had a personal connection that confirmed this. And for the ones who didn't, Dana and Peter filled that role.

Before his untimely death on Thanksgiving Day 2016, Dana, a consulting curator at the Rose Library for the past five years, recorded more than 25 hours of interviews with curator Randy Gue and myself. This oral history provides in-depth context for the collection of personal papers and books he has left to Emory's archives. Just as important, it reveals the depths of his curiosity and generosity, his love of discovery, his gifts of storytelling, and, above all, his laughter. He left behind a lot of laughter. ❧

*Hal Jacobs is a writer/filmmaker who lives in Decatur, Georgia.*



**CHARMAINE BONNER** began her appointment as the visiting Archivist for African American Collections in August 2016. The Rose Library is offering this two-year position in collaboration with The HistoryMakers as a continuation of The HistoryMakers initiative to train African American archivists and archivists interested in working with African American collections. In this role, Bonner is working with Rose curators and Research Services staff to help acquire and promote African American collections, and with the Rose's Collection Services team to arrange, describe, and make available collections related to African American history and culture. Bonner received her MLIS with an archives and records management concentration from North Carolina Central University in 2016. While pursuing her degree, she worked as the Franklin Research Center SNCC intern in the David M. Rubenstein Library at Duke University, and prior to that as a graduate assistant in the NCCU School of Library and Information Sciences library. ❧



**REBECCA SHERMAN** joined the Rose staff as the Sam Nunn papers project archivist in August 2016. She is responsible for arranging and describing more than 2,000 linear feet of records generated by Senator Sam Nunn and his staff while he held public office. The records reflect his involvement in local Atlanta politics, four years in the Georgia House of Representatives, and his 25-year tenure as United States senator, including his role as chair of the U.S. Senate Armed Services Committee. Sherman returns to the Rose after a stint at the Georgia Archives, where she was responsible for processing government records and providing reference services for the collections of the Georgia Archives. Prior to joining the Georgia Archives, Sherman worked at Rose Library as a Woodruff Fellow and processing assistant working on the Southern Christian Leadership records and the National Historical Publications and Records Commission-funded African American Women Intellectuals project. Sherman received her BA from the University of Virginia, MA in history from North Carolina State University, and has done graduate-level coursework in history at Emory and in archival theory and practice at Clayton State University. ❧



**BETH SHOEMAKER** joined the Rose Library as rare book cataloger in August 2016. As the primary print cataloger and resident book history expert, Shoemaker is responsible for describing, preserving, and providing access to the Rose's large and significant collection of rare books and printed materials. Shoemaker holds an MLIS from the University of Illinois at Urbana-Champaign and a doctor of musical arts from the University of Oregon. Prior to joining the Rose Library, Shoemaker was the catalog and resource access librarian at St. Ambrose University, where she performed original and complex cataloging for the library collections, including the special collections unit. She is an active member of the American Library Association, serving on the Cataloging and Classification: Description and Access Committee, and on the Executive Committee of the Cataloging and Metadata Management Section, among other roles. In addition to cataloging for the Rose Library, Shoemaker shares her expertise teaching cataloging at Dominican University's Graduate School of Library and Information Science. ❧

“What’s past is prologue.” *The Tempest* (ACT I, SCENE II)



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