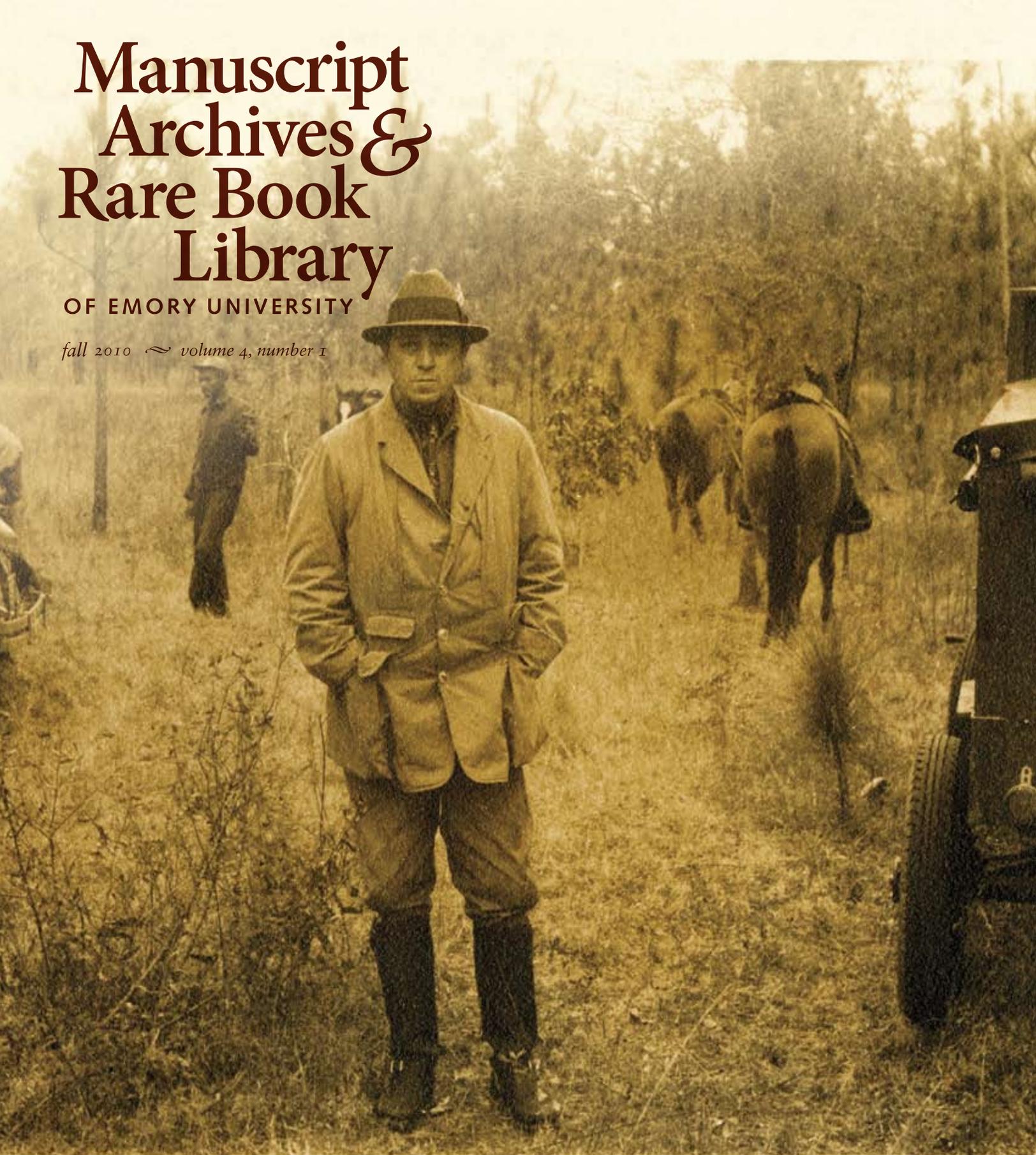


Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

fall 2010 ∞ *volume 4, number 1*



EMORY
LIBRARIES

CONTENTS

- 2** Building a New Home for MARBL
by Maria M. Lameiras
- 3-4** Emory Engages the World
by Andy Urban
- 5-6** The Coca-Cola Salesman
by Randy Gue
- 7-8** Books as Ambassadors
by Randall K. Burkett

- 9-10** Poetry for the Masses
by David Faulds
- 11** The Serendipity of Shared Space
by Rosemary M. Magee
- 13** Twelfth Night Revel
- 14** Calendar of Events

Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

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Monday–Saturday: 9:00 am–5:30 pm

For exceptions, check

marbl.library.emory.edu/visit-marbl

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Front cover:

Robert W. Woodruff at Ichauway Plantation, circa 1940s

Back cover:

Ichauway Plantation booklet, 1931

Ichauway was Woodruff's 29,000-acre plantation in South Georgia. Ichauway means "where deer sleep" in the language of the Creek Indians. Woodruff treasured his time at Ichauway because, as Ralph McGill wrote, "Its serenity speaks to Woodruff's restlessness." It was also a working farm. Today it is home to the Joseph W. Jones Ecological Research Center at Ichauway.



EMORY
LIBRARIES

LETTER FROM THE DIRECTOR

On a recent trip, I picked up a novel in which—once again—a special collections library was portrayed as a dusty basement where disaffected librarians unwillingly retrieved crumbling books and manuscripts acquired decades ago.

Not so MARBL. Exciting new collections come in regularly, such as the Cedric Dover library profiled in this issue. Important processing projects, including the NEH grant described by David Faulds, bring focused attention to large acquisitions and create rich catalog records that allow researchers from around the world to search for items of interest. The collections together then become more than the sum of their parts. As Rosemary Magee describes in her article, "the serendipity of shared space" leads scholars, and indeed the writers themselves, to consider the web of complex relationships among authors from different times and places. Researchers come in ever-increasing numbers to use the collections, frequently filling the reading room to capacity.

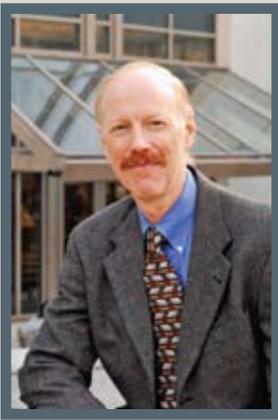
The University's own archives are intensively used as well, as attested by Andy Urban in his article on the Transforming Community Project. A busy schedule of rotating exhibitions frees the collections from the bounds of their boxes and allows them to be shared with a wider audience. The current exhibition on Salman Rushdie has attracted visitors from around the world and marks the library's first foray into multi-media displays.

This issue is my last as interim director. I will be leaving Emory after nineteen years to become the director of Duke University's Rare Book, Manuscript, and Special Collections Library. It has been a great privilege to work in MARBL. My departure will end my daily engagement with its operation, but not my deep interest in its future. I look forward to returning for events such as Twelfth Night and the Raymond Danowski Library Poetry Readings, and I will look for news of acquisitions, researchers, and exhibitions in the pages of this magazine and on the MARBL website.

With pride, I will take my place alongside MARBL's most ardent supporters. &

Naomi L. Nelson





LETTER FROM THE VICE PROVOST

As we salute Naomi's Nelson's career at the Woodruff Library, it's fitting that we pay tribute as well to MARBL's corresponding two decades of growth and achievement. This trajectory was triggered in part by Robert and George Woodruff's 1979 landmark gift to Emory. From there, MARBL laid the cornerstones of its now-acclaimed special collections.

It acquired the works of Yeats and the Irish Literary Revival and launched its reputation as an essential resource for scholars of modern literature. It acquired one of its most heavily used collections, the Robert W. Woodruff papers, which document Woodruff's lasting influence on business, education, health care, and philanthropy—all part of a new exhibition coming this fall. It acquired Senator Sam Nunn's personal and congressional papers and became a center for modern political and human rights research. And it acquired the papers of alumnus and national civic leader Michael Lomax—the spark that inspired MARBL to establish an African American collection.

That record of excellence grew during Naomi's tenure. The Alice Walker and Salman Rushdie archives were processed

and opened for research, and the exhibits drawn from them attracted international attention. MARBL's initiatives with born-digital materials earned the Emory Libraries praise in this cutting-edge area of archival work and offered researchers around the world access to its unique collections.

With Naomi's departure, we will continue our international search for the best permanent director to lead MARBL in a way that will build on its outstanding collections, services, and programs. While that process goes forward, Ginger Cain graciously has agreed to serve as MARBL's interim director. A thirty-three-year veteran of the Emory Libraries, Ginger is a gifted leader who served as Emory's first university archivist from 1997 to 2009. She earned her BA and MLS degrees from Emory, displays a deep knowledge of the library and University, and understands MARBL's rich past and boundless future.

We are fortunate to have such strong leaders as Naomi and Ginger, backed by enduring support from our president, provost, and trustees. With such committed staff and friends, I am confident that MARBL will continue its trajectory of excellence. &

Richard E. Luce

Building a New Home for MARBL

THE TURNER CASSITY GIFT

A \$100,000 BEQUEST FROM THE ESTATE OF TURNER CASSITY, a renowned poet and long-time librarian at Emory University's Robert W. Woodruff Library, will support a new building for MARBL. Cassity, who died in July 2009 at the age of eighty, was a nationally known, award-winning poet who spent twenty-nine years as a librarian at the Woodruff Library, primarily as head of serials and binding—a job he said made his real career as a poet possible. MARBL houses his archives.

Linda Matthews, former director of MARBL and retired director of Emory Libraries, worked with Cassity from 1970 until his retirement in 1991 and thinks Cassity would be pleased that his gift will go toward creating a home that will serve as an international destination for students, scholars, and poets. "After his retirement, Turner maintained close contact with the library, and he was thrilled about the growth of the poetry collections," says Matthews, who retired in 2006.

Cassity's gift will help build a new home for MARBL, which is currently housed on the top floor of the Woodruff Library. The facility will provide an expansive space with state-of-the-art technologies to support new scholarship of rare materials and will make MARBL's collections more accessible to students and scholars, as well as to the general public.

"We are thrilled to have this contribution from such a beloved member of the library community," said Rick Luce, vice provost and director of Emory Libraries. "I think Turner, who achieved such widespread recognition for his own writing, would be delighted as well that he is playing a part in building a home to showcase MARBL's world-class collections in the way they deserve." &



EMORY ENGAGES THE WORLD

Local Research^{and the} Global University

Andy Urban

Community Research Postdoctoral Fellow with the Transforming Community Project



TAKING THE ELEVATOR TO THE TENTH FLOOR OF WOODRUFF LIBRARY DOES NOT REQUIRE A PASSPORT. Yet the archives at MARBL do provide a venue for researchers to take flight temporarily and leave Emory, Atlanta, and even the United States. Since Emory's founding in 1836, its members have engaged a world far beyond the campus. Out at Oxford and on the Atlanta campus, Emory has hosted students, faculty, and guests who have come to Georgia from all corners of the world.

Founded in 2005, the Transforming Community Project (TCP) works with staff, students, and faculty to examine the institutional history of race at Emory, with the goal of using that history to facilitate dialogues on how race continues to inform the Emory community today. TCP's efforts to research Emory's history of slavery, its prominent role in espousing a post-Reconstruction "New South," and its desegregation in the 1960s all have been aided immensely by MARBL's archival materials. These local histories, however, only begin to touch on the complexity of what race has meant at a global institution.

For example, Meg McDermott, a Scholarly Inquiry and Research at Emory (SIRE) student, sought to uncover the history of Emory's connections to Latin America. She came across Warren Candler's efforts to spread Southern Methodism to the Caribbean and Latin America. Candler—the president of Emory from 1888 to 1898 and chancellor from 1914 to 1920—also served as the church's bishop in charge of missionary work. In the aftermath of the Spanish-American War, Candler established a mission in Cuba. Writing of the island's Catholicism in 1898, Candler felt that Cubans' religion had left them "emaciated." McDermott's work demonstrates how the "white man's burden"—the belief that Americans had to civilize the people of color who now had fallen under the United States' influence—infiltrated the ideology of Emory and the Methodist Church South as well. Candler College, named after Warren Candler, served as a Methodist high school in Havana until the Cuban Revolution and was staffed in part by Emory graduates.

Kenny Hong, another SIRE student whose intellectual curiosity has benefited the TCP, conducted research on Yun Ch'i-ho, a Korean nobleman who attended Emory in the early 1890s at the urging of the missionary and Emory alumnus Young John Allen. Building on Hong's initial research, my own work has sought to delve deeper into what it meant for Yun to be a Korean



[top] Tsing Kia Tsoong, who adopted the name George Bell, in his 1895 class picture. In this photograph, he appears in a Confederate Army uniform and cap, perhaps in an attempt to assimilate to the student culture of Oxford in the 1890s.

[bottom] A postcard depicting Candler College in Havana, Cuba. Following Spain's defeat in the 1898 Spanish-American War, Warren Candler directed the Methodist Church South's missionary programs in Cuba. Until the Cuban Revolution, Emory graduates worked as teachers and administrators there.



(26)

E.O.G. Feb. 4th, '92.

Rev. Dr. J. J. Allen:
 My dear Doctor:
 Your kind & prompt answer of the 10th Dec. 91 reached me last week. I showed the letter to Dr. Candler and he agreed with you in advising me to stay here another session. I shall then be able to get through the Proskamen work and the sciences. If I can make as much as I did last year, during the coming vacation, I shall be able to pay my way thro next session without difficulty.

Bell is doing very well; his often infirmities being accountable by the new climate.

A few days ago, I received a letter from Miss Maudie East of Lyndby

immigrant in the Jim Crow South. Yun's writings during this period address a deeply personal struggle with what he considered to be his status as a member of the inferior "Mongolian" race. For example, while in Oxford, Yun conducted a courtship with a white woman he named only as "Miss Tommie," but broke it off for fear that she never would marry him. He frequently lamented being an "exotic" object among the faculty and students of the college, who demanded of him stories about the heathenism of the Korean people. Yun would go on to be a prominent reformer and politician in Korea and the president of a missionary school that he established there with Candler's backing. A photo printed in Emory's alumni magazine in the 1920s shows him to be an active member. Emory's influence on Yun followed him throughout his life, yet so did the lessons of race he learned while at Oxford.

Increasingly, American scholars are being asked to consider the United States' history not as a self-contained narrative framed by the nation, but rather as a history that always has been deeply intertwined with events, institutions, and social movements that are global in scale. For those at Emory, there is no better place to gain an appreciation for this than at MARBL.

[top left] Yun Ch'i-ho in his 1893 class picture.

[top right] In an 1892 letter to Young John Allen, Yun describes raising money to continue his education at Emory. Yun lectured at southern Methodist churches and solicited donations to support his studies. In exchange for support, Yun pledged to dedicate his life to bringing Christianity to Korea.

[bottom] In 1926, Yun became president of the newly formed Emory alumni chapter in Seoul, Korea. Prior to World War II, it was common for Emory graduates to work in Asian countries as missionaries.

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 Hon. T. H. Yun (1893), President.
 Dr. E. W. Anderson (1901), Vice-
 President.
 Jas. W. Hitch (1902), Secretary
 and Treasurer.
 Besides the above named officers,
 the following were enrolled as mem-



EMORY ALUMNI IN KOREA
 Top row, left to right: C. N. Weems, '25T; Miss Hortense Tinsley, '25G; Dr. W. R. Cate, '20M; C. M. Kim, '23T; middle row: M. B. Stokes, '23T; N. S. Paik, '28; '21G; Mrs. W. R. Cate, Dr. Byron Koo, '28M; bottom row: Dr. E. W. Anderson, '01M; J. W. Hitch, ex-'92; Byron T. H. Yen, '23; Billy Cate, '41; D. W. Lim, '17, '29T

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bers: Dr. Wm. R. Cate, N. S. Paik,
 M. B. Stokes, D. W. Lim, Dr. Byron
 Koo, C. N. Weems, C. M. Kim and
 Miss Hortense Tinsley.
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The South's Most Independent Collegiate Newspaper

THE EMORY WHEEL

Volume 61, Number 8 November 13, 1979

Woodruff gives university \$100 million endowment

The trustees have already decided how to spend the money. Page 8A.

A profile of the man who is shaping Emory's future. Page 9A.

A tribute. Page 5A.

By Tali Segal

Soft drink magnate and long-time Emory benefactor Robert W. Woodruff gave the university a no-strings-attached endowment valued at over \$100 million Thursday, making Emory the South's most heavily endowed university.

The gift, consisting of all assets of the Emily and Ernest Woodruff Fund, Inc., is the largest gift ever made by a living donor to any philanthropically supported institution of any kind ever in United States history.

Although the retired Coca-Cola chairman was not present for the announcement, he stated in a letter to President James T. Laney that he and the trustees of the Woodruff Fund donated the resources to Emory in order to better service the South. They feel Emory has the greatest potential for continued educational excellence.

"Emory University and Emory College at Oxford have demonstrated leadership in educational excellence for nearly a century and a half... Resources committed to their (the trustees) care for public benefit can be of greatest potential for service in the South... if concentrated now in Emory University," he stated.

According to Robert Strickland, chairman of the board of trustees of the university, "This gift will enable Emory University to go into the eighties with new plans and new programs that will allow the university to assume higher levels of attainment in leadership in education than ever before."

The board also adopted a \$160 million capital funds campaign. The \$100 million endowment already puts Emory more than half-way towards "The Campaign for Emory" goal. The campaign's success will lead to improvements in campus facilities and will be used to bring, in Laney's words, "new and distinguished" faculty to Emory. One-fourth of the gift will be allotted for scholarship fund increases, Laney also indicated.

Laney, Strickland, and outgoing board chairman Henry L. Bowden made the announcement at a press conference Thursday, following the board's annual meeting. The usually stoic Laney, wearing an Emory blue and gold striped tie which matched Bowden's, beamed under the television lights.

There are no conditions attached to the gift, although the money must be used entirely for endowment, Laney, however, believes "there's a moral attachment... we recognize it

Continued on Page 8A.

Legitimacy attempt fails

SGA reps bag meeting

By Sophie Kramer

The first test of SGA vice-president Dean Young's effort to "give the SGA legitimacy" ended in an aborted Committee of the Whole meeting Monday night when more than half of the legislature walked out before it began, leaving the large constituency of observers who had come to air the legislative session. Describing the Committee of the Whole meeting which was to follow as informal, Young said "Smoking's O.K. in the Committee of the Whole... cigarettes."

The legislature proceeded to discuss and vote on several bills, including resolutions on four of the five back four issues assigned calling for a referendum on the feasibility of a campus radio station was narrowly defeated.

While the SGA and audience debated instituting a referendum on the Honor Code, a quorum call was initiated. The legislature meeting was ended due to lack of a quorum of 16 of the 32 members.

Robert W. Woodruff

No objections to student trustee



[top] Robert W. Woodruff's passport photograph, circa 1920, taken around the time he became president of The Coca-Cola Company.

[middle] Robert W. Woodruff and Emory University President James T. Laney congratulate Woodruff Scholar Shef Rogers, 1981.

[bottom left] The front page of the *Emory Wheel*, November 13, 1979. That year, Woodruff and his brother, George W. Woodruff, decided to give the remaining assets of their parents' foundation, the Emily and Ernest Woodruff Fund, to Emory. The gift, valued in excess of \$105,000,000, was the largest gift to a university in history at the time.

[background] The Emory University Field Station at Ichaaway, circa 1930s. Robert W. Woodruff shared a long history with Emory University of trying to eradicate malaria. Woodruff began battling malaria in Baker County, where Ichaaway was located, in 1929. Emory joined the fight in 1938 when the Emory University Field Station at Ichaaway opened. Today Emory continues to try to eradicate malaria through its International Center for Malaria Research, Education, and Development.

The Coca-Cola Salesman

Randy Gue, Project Archivist for the Robert W. Woodruff Papers and Curator of the Woodruff Exhibition



AS I WALK AROUND CAMPUS, I OFTEN HEAR VISITORS ASK, “WHO IS ROBERT W. WOODRUFF AND WHY ARE THERE SO MANY BUILDINGS NAMED AFTER HIM HERE?” Good questions. The simple answer is Woodruff was Atlanta’s most successful businessman and most generous philanthropist. As the longtime head of The Coca-Cola Company, Woodruff didn’t invent the famous Coca-Cola secret formula, coin its name, or design the distinctive script that adorns Coke bottles and cans, but he did turn Coca-Cola into a successful worldwide business.

But even this answer doesn’t capture the full measure of his life or the long reach of his influence. For example, he spearheaded the effort to create a remarkable arts complex (now the Robert W. Woodruff Arts Center) in Atlanta even though he personally had no interest in the arts. Similarly, he played a significant role in the development of the Centers for Disease Control, the Nell Hodgson Woodruff School of Nursing, and the Winship Cancer Center. A new exhibit, opening in the library’s Schatten Gallery in October, will examine these facets of Woodruff’s life and his role in quietly transforming Emory University and Atlanta.

The exhibition, titled “The Future Belongs to the Discontented: The Life & Legacy of Robert W. Woodruff,” will paint a compelling and inspiring portrait of Woodruff. It will illustrate his belief that one person—albeit an extraordinary person—can make a difference. The exhibition will document how this belief shaped his life, career, philanthropy, and involvement in the local community.

For example, Woodruff sat in the White House talking to Lyndon Johnson when aides informed Johnson that civil rights leader (and Atlanta resident) Martin Luther King Jr. had been assassinated in Memphis. Once he learned the news, Woodruff called Atlanta Mayor Ivan Allen Jr. and told him, “The minute they bring King’s body back tomorrow—between then and the time of the funeral—Atlanta, Georgia, is going to be the center of the universe. I want you to do whatever is right and necessary, and whatever the city can’t pay for will be taken care of. Just do it right.” The phrase “just do it right” exemplifies Woodruff’s influence and leadership.

The title of the exhibition comes from one of Woodruff’s favorite sayings: “The future belongs to the discontented.” Never be satisfied, he taught. In business, he refused to

be complacent about Coca-Cola’s successes. “Businesses which rest on their laurels,” he warned, “are sleepy and will dry up.” Similarly, his philanthropy addressed his discontentedness with and ambitions for Emory and Atlanta. “Why shouldn’t Emory be an innovative and challenging liberal arts college,” Woodruff asked. “Why shouldn’t Emory have a nationally recognized medical school?” “Why shouldn’t Atlanta be an international city with world-class facilities?” His restlessness drove him to make a difference.

The exhibition celebrates the completion of a two-year grant from the Community Foundation for Greater Atlanta to arrange and describe the Robert W. Woodruff papers. The Woodruff papers contain exciting and informative materials about an astonishing range of topics—including the making of modern Atlanta; the push to make Coca-Cola a global business; the efforts to eradicate diseases in humans and dogs; and even the travails of owning a minor league baseball franchise, the Atlanta Crackers, during the depths of the Great Depression. No other collection in MARBL has materials on such a diverse range of topics.

The exhibit will draw on Woodruff’s unique archive as well as allied collections such as the Joseph W. Jones papers and the John A. Sibley papers. In addition, The Coca-Cola Company Archives generously has agreed to loan several items to MARBL for inclusion in the exhibit. “The Future Belongs to the Discontented” also will feature materials loaned from the private collections of friends of Woodruff and Joseph W. Jones, Woodruff’s longtime associate and confidant.

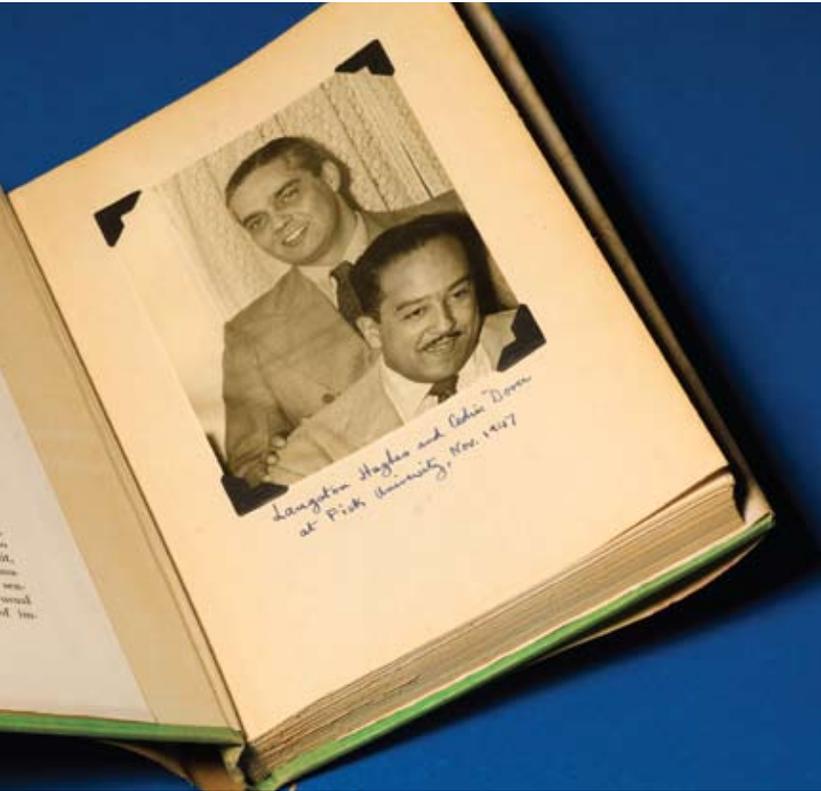
All this fuss and attention would have embarrassed Woodruff and made him uncomfortable. He earned the nickname “Mr. Anonymous” because, for most of his life, his generous gifts came with the caveat that the identity of the donor be withheld. Through it all, he always insisted, simply, “I am a Coca-Cola salesman.” And when asked what his secret was, he would say, “I ain’t smarter than anyone else—I’m just awake more, so I get more done.”

“The Future Belongs to the Discontented: The Life & Legacy of Robert W. Woodruff,” presented by *The Coca-Cola Company*. On display October 14, 2010 through March 25, 2011, in the Robert W. Woodruff Library’s Schatten Gallery.

BOOKS AS AMBASSADORS

The Library and Papers of **CEDRIC DOVER COME TO MARBL**

Randall K. Burkett, Curator of African American Collections



THOUSANDS OF VISITORS STREAM THROUGH THE SCHATTEN GALLERY EACH YEAR TO VIEW HIGHLIGHTS FROM MARBL'S VAST HOLDINGS. Sometimes, the ripple effects of those visits surface years later in unexpected ways.

In May 2007 I received a note from Ani Mukherji, a researcher who had spent time in MARBL while an exhibition of the library of Carter G. Woodson was at the Schatten. Mukherji was just back from a research trip to England, where he found an extraordinary library created by Cedric Dover. Dover (1904–1962) was a Calcutta-born Eurasian with a background in science who had become interested in mixed-race peoples and in 1937 published an important book, *Half-Caste*. Through his friendship with Charles S. Johnson (then with the National Urban League, but later the first African American president of Fisk University), Dover received a foundation grant to create a “Negro Library.” This library was discovered to be still intact and in the hands of his widow, Maureen Alexander-Sinclair.

Mukherji believed that, based on the work we had done with the Carter G. Woodson Library, Emory would be the ideal location to house the Dover collection permanently. I immediately wrote to express our interest and followed with a visit to Alexander-Sinclair’s Brixton home in April 2008. The collection exceeded my most extravagant expectations. By the end of the visit, she had agreed to donate this fabulous resource to Emory.

This library, more than a half-century ago, was renowned. Dover himself wrote about the collection in the article “Books as Ambassadors,” which was published in the December 1947 issue of *The Crisis*:

This is a facet from one man’s experience of the influence of books. It is an influence which gathers its own momentum. I grew acquisitive and enlarged the collection, I pursued Negro culture and affairs to the limit of my ability; and the books, photographs and information I acquired have in turn influenced others who felt that the rise of Negro achievement has a wide significance which they should investigate. . . . Books are ambassadors and it is up to us to see that they function as fully as they should.

Dover made his library available to scholars from the African Diaspora—C. L. R. James, George Padmore, and others. As a left-leaning political figure, he was on close terms with Paul Robeson, W. E. B. Du Bois, and Langston Hughes; and there are books warmly inscribed by these writers to Dover, often with photographs, letters, and ephemera tipped in. His circle of friends included Charles S. Johnson, Alain Locke, Arna Bontemps, Carl Van Vechten, Claude McKay, Georgia Douglas Johnson, James Ivey, Sterling Brown, and other luminaries of the Harlem Renaissance. The books are filled not only with generous inscriptions by the authors to him but also with Dover’s meticulously written annotations concerning the author, the text, personal connections, and his candid (and sometimes highly critical) assessment of the writer’s worth.

[upper left] Cedric Dover with Langston Hughes, tipped into Hughes’s book *Not without Laughter* (1944).

[center, above] A signed photo of poet Georgia Douglas Johnson is accompanied by her broadside poem, “A Bit of Sky,” and both are tipped onto the front endpapers of her 1922 book *Bronze: A Book of Verse*.

Claude McKay worked closely with Dover, and the inscribed copy of his *Long Way from Home* (1937) contains both a photograph of McKay with the Egyptian representative to Moscow, taken there in December 1937 [upper right], and a portrait photo of McKay taken by Carl Van Vechten [lower right].



In *Mules and Men*, for example, he described Zora Neale Hurston as “a vivid, charming woman, though over-given to feuds and questions of priority. She was a favorite student of Franz Boas and could have become a great anthropologist, but was seduced too early by the American partiality for literary or popularised anthropology.” In Richard Wright’s famous *12 Million Black Voices*, Dover wrote: “One of the very few Negro writers whose greatness could have been a growing thing. But he is a violent individualist who preferred Sartre, anti-communism and the elegances of middle class decay in France.” And of the poet Robert Wirtz he was even more damning: “I don’t know what became of him as a writer, but it couldn’t have been much.”

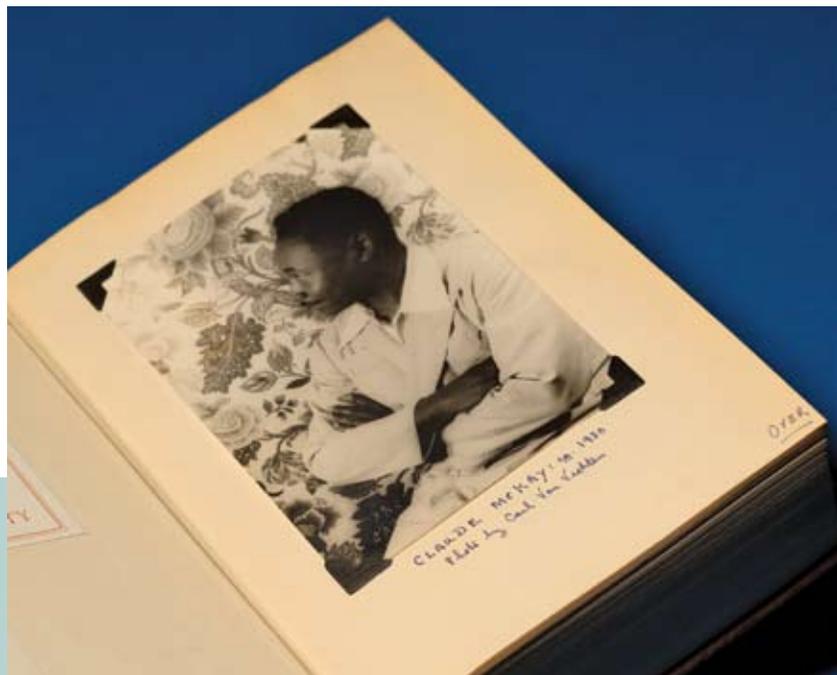
Yet Dover was effusive about those he admired personally or creatively. As evident from inscriptions illustrated here, he held in greatest esteem the writers Claude McKay, Langston Hughes, Alain Locke, W. E. B. Du Bois, and Georgia Douglas Johnson.

Among the rarest volumes in the collection is the second novel published by an African American, a magnificent copy of Frank J. Webb’s *The Gairies and Their Friends* (London, 1857). There are also books signed by Charles Chesnutt, Paul Laurence Dunbar, and other authors he knew only by their writings.

In addition to the library, there are extraordinary manuscript materials, especially related to Dover’s last book, *American Negro Art*, published in 1960. This landmark volume was distinguished for its rich illustration and the breadth of the artists he included. Scholars will find great interest in the more than four volumes of his correspondence with artists, gallery and museum directors, and collectors whom he (with his wife Maureen) contacted as background for the volume. A single example will have to suffice: writing in 1958, Romare Bearden provided a fascinating three-page description of the artists he knew from the 1930s and 1940s:

[I]n the 30’s most of the Negro artists in New York would gather at 306 W 141 St. where during those years [Charles] Alston and Mike Bannarn had their studios over a drug supply house. At first, some of the younger artists like myself and [Jacob] Lawrence, studied with Alston. In either Alston’s, or Bannarn’s studio, there was always some lively discussion. Social problems were of paramount interest and most of the artists reflected those upheavals that were taking place, in their paintings. I remember one artist who was a Communist, who did drawings of police men with huge faces shooting down Negro workmen from the house roofs where they had barricaded themselves. The same artist used to keep a list of those of us who were to be shot when the Revolution took place—which in his mind in those days of 1936 and 37, would be within a few years.

The Dover collection is a treasure trove, and we are enormously grateful to Maureen Alexander-Sinclair—and also to Ani Mukherji—for their judgment that Emory would be the appropriate repository for it. The Dover correspondence is now available for research, and the many rare and important books are cataloged and accessible via the Emory online catalog.&



POETRY FOR THE MASSES

David Faulds, Rare Book Librarian



RAYMOND DANOWSKI SPENT MORE THAN TWENTY-FIVE YEARS BUILDING WHAT SOME CONSIDER THE MOST IMPORTANT LIBRARY OF ENGLISH-LANGUAGE POETRY IN THE WORLD. When the Raymond Danowski Poetry Library arrived at MARBL in 2004—an event heralded by the *New York Times* as “a windfall of modern poetry for scholars”—it included a 75,000-volume collection of rare and first editions of modern and contemporary poetry. It also arrived with thousands of serial issues—a vast collection of literary journals and little magazines that, in many cases, served as the first outlet for an emerging poet’s work.

The cataloging of the Danowski book collection began almost immediately, but the serials were more problematic, especially given that issues often were jumbled and out of order. With so much material to preserve and make accessible, MARBL clearly needed assistance. It applied for and received a two-year grant from the National Endowment for the Humanities (NEH) to preserve and catalog a substantial amount of the literary serials.

The preservation component of the grant involved deacidifying the poetry serials so that they wouldn’t turn brown and brittle in the future. The highest-priority issues were transported to Pittsburgh and treated by Preservation Technologies using their patented Bookkeeper Deacidification Process. This treatment, which is also used by the Library of Congress and

Yale University, involves dipping items in a chemical bath that injects a safe, nontoxic, alkaline buffer into the structure of the paper. The life expectancy of treated items is three to five times longer than those left untreated. After their deacidification, many serials were also housed in boxes to add a further layer of protection.

The cataloging process was equally complex. In addition to describing the basic publication details of the work, catalogers added access points for editors or significant contributors. The catalogers spent considerable time noting which issues of a particular title MARBL did or did not own, vital knowledge for scholars or curators searching for a particular issue. Another time-consuming component was noting the particular provenance of individual issues. Many issues in the collection are inscribed or signed by poets such as Denise Levertov and Charles Bukowski, and all this ownership evidence is recorded in the catalog entry.

The NEH grant successfully concluded in fall 2009 and resulted in access to more than 2,200 serial titles that encompass tens of thousands of individual issues. The project has revealed the remarkable breadth and depth of the Raymond Danowski Poetry Library’s serial collection, which includes significant titles not just from the United States and the United Kingdom but also Ireland, Canada, Australia, and New Zealand. Noteworthy examples include a rare, virtually



complete set of the Australian serial *Meanjin* and a complete run of *Contact*, an important Canadian serial from the 1950s that began simply as stapled, mimeograph sheets.

The collection also includes notable American, Irish, and British serials such as a significant and extremely rare unbound set of *Poetry* magazine that includes its first issue from 1912. Other rarities include some of Seamus Heaney's earliest appearances in print, found in the literary magazine

of Queen's University of Belfast. MARBL is the only library that owns these issues.

Apart from these high spots, there are hundreds of crudely produced mimeographed or photocopied titles that ran only for a few issues. The size and diversity of the collection demonstrate the passion for poetry throughout the English-speaking world and the many ways that people have tried to get the word out. &

[previous page] American journals spanning the century, including early issues of *Poetry* from 1912, *McSweeney's* from 1998, *Kulchur* and *The San Francisco Earthquake* from the 1960s, and *Beatitude* from the 1970s.

[above] A selection of British little magazines: *Bananas*, with its distinctive newspaper format; *Ambit*, which is still published today; *Poor. Old. Tired. Horse.*, edited by the Scottish poet and artist Ian Hamilton Finlay; and *The Enemy*, edited and with distinctive cover art by Wyndham Lewis.

THE SERENDIPITY OF SHARED SPACE

Rushdie, O'Connor, and the Search for Home

Rosemary M. Magee, Vice President and Secretary

WHEN SALMAN RUSHDIE BEGAN HIS STAY AS A DISTINGUISHED WRITER IN RESIDENCE AT EMORY UNIVERSITY, he commented on the placement of his journals in the same archives as other famous writers, including Flannery O'Connor, Joel Chandler Harris, and Alice Walker. "It's a great privilege," Rushdie remarked, "to have my papers alongside Seamus Heaney and Brer Rabbit." That curious comment led to a conversation, which in turn resulted in a road trip undertaken by Rushdie, a colleague, and me to Milledgeville and the home of Flannery O'Connor—a writer whose work long has intrigued him.

Like the other fateful trip through middle Georgia that opens O'Connor's iconic short story "A Good Man Is Hard to Find," it was a "good day for driving, neither too hot nor too cold." With good fortune accompanying us, we did not take a fateful wrong turn. Rather, we found our way to Andalusia, where Louise Florencourt, O'Connor's first cousin, served as a gracious guide and allowed us to ramble throughout O'Connor's farmhouse and grounds.

Our conversation pursued literature and life, Milledgeville and Mumbai, danger and belief. What Rushdie refers to as "the strangeness of fiction" became immediately evident as we surveyed the fields and farms that provided so much of the landscape for O'Connor's work. Rushdie reflected on his own itinerant life in faraway places, very different from hers yet connected by the oddity of human behavior and beliefs.

The serendipity of shared space in a distinguished literary archive can highlight similarities in art, despite many differences in background and biography. For both Rushdie and O'Connor, fiction itself restores a sense of home in a radically changing universe. Indeed, the shape and trajectory of their work reveal the search for home through the violence of history or power of grace. Writing allows Rushdie to create an "imaginary homeland" that exists in his memory as well as in his fiction. O'Connor animates a spiritual home foreign to many of her readers who are "unwilling to see the meaning of life" as she envisions it in the essay "Catholic Novelists." They find common ground in depicting displaced persons who—as O'Connor wrote in "The Displaced Person"—"ain't where they were born at and there's nowhere for them to go." This recognition of the universal condition of displacement and the role of stories shows how "everyone's story was a part of everyone else's," according to Rushdie in *Shalimar the Clown*.

On our road trip back to Atlanta, we drove through Eatonton, birthplace of both Joel Chandler Harris, commemorated by a statue of Brer Rabbit on the town square, and Alice Walker, who is not commemorated at all. Across this vibrant literary landscape, a springtime trip through middle Georgia with Salman Rushdie revealed the remarkable power of archives to draw together the lives and works of seemingly disparate writers within a shared global map of stories. &



Salman Rushdie and Louise Florencourt on the porch at Andalusia, the Milledgeville farmhouse that provided the backdrop for Flannery O'Connor's life and work.

“A WORLD MAPPED BY STORIES: THE SALMAN RUSHDIE ARCHIVE” IS A MULTIMEDIA EXHIBIT FEATURING PRINTED AND DIGITAL MATERIALS FROM THE CELEBRATED WRITER’S ARCHIVE. Its curator, Deepika Bahri, describes how Rushdie’s computer files, private journals, notebooks, photographs, and manuscripts provide insight into his creative process, campaigns for human rights, and celebrity. The exhibit remains open to the public at no charge through September 26, 2010, in the Robert W. Woodruff Library’s Schatten Gallery.

What was the biggest pleasure of curating this exhibit?

Seeing a beautiful mind at work, one that is both capacious and focused, critical and generous. And finding that no matter what he writes about—war, fundamentalism, genocide, or terrorism—the subject is always love. This subject surfaces throughout his writing and in his lectures and notes. People who see him as a political and—after the fatwa—a highly politicized figure may not understand this dimension of his work as readily as the archive seems to reveal. Readers and his audiences see his facility with language, his wordplay—he’s a tremendous punster—but in some fundamental way, writing itself is an act of love in response to a world that can be terrifying and hasn’t always been kind to him.

What do the materials on display say about Rushdie’s intellectual life?

That Rushdie’s is a multifaceted and elastic mind that draws on different media to find expression. So, apart from what you expect in the archive of a writer—novel drafts, ideas for newspaper columns, and correspondence—you also find post-it notes, jottings on the back of envelopes, doodles, drawings, and sketches. While at a conference, he’s drawing the other speakers and self-portraits.

Rushdie’s is hybrid “erudition,” a word that is usually read as informal code for “boring,” but this is not a boring mind. He is just as excited about rock-and-roll as he is by the political challenges of our times. The exhibit displays correspondence with Bono and Barack Obama. This mind wants to swallow the world and engage with everything. Even within a narrowly defined area—say, in the realm of cinema—he shows a familiarity with Bollywood, Hollywood, westerns, and art-house cinema from virtually every part of the world. He is knowledgeable and deeply interested in the old, the new, and anything that should be of interest to a mind that is open to the world.

What do Rushdie’s digital archives reveal about him?

Rushdie himself says that his writing probably changed because of the facility that the computer provides for revision.

The Moor’s Last Sigh is the first novel that he wrote almost entirely on the computer. The exhibit features a digital display of several drafts of the beginning of the novel that demonstrate his meticulous and painstaking process of revision. But the digital archive also shows that his elastic mind seized the opportunity to embrace the brave new digital world. One finds here an already capacious mind extending itself to the tremendous resources of the web. His bookmarks alone would give you an instant snapshot of the astonishing range of his interests.

In the exhibit, we tried to represent this range by doing a collage of tickets to tennis games, cricket, soccer matches, rock concerts, and “Figaro’s Wedding.” But his interests go worldwide very differently on the web. This technology has been very significant for Rushdie, particularly considering the many years he was in confinement because of the fatwa. It’s fair to say that Rushdie may not have been born into this world, but he was certainly reborn digital. His second life, after the fatwa, is also a reincarnation into the digital world.

What do you hope people will take away from this exhibit?

I want them to find what they came to find and to discover what they never thought they would. The reason I say that—they will find what they came to find—is because we have a very generous writer at work who shares his interests, passions, and wishes and hopes for the world in his writing. So readers will find what they are already familiar with. For all that he is a very flamboyant sort of writer, he’s also a modest person, and so people will be astonished by how many things he’s interested in and how generous a mind lies behind the writing his readers love. They’re also going to discover that the fatwa—as interesting and significant as it might be—is just one chapter in an extremely interesting, longer, much more complex, ongoing story. &

Read more about Salman Rushdie’s electronic archive and MARBL’s born-digital initiative: emory.edu/EMORY_MAGAZINE/2010/winter/authors.html.

Save the Date

THE 11TH ANNUAL 12TH NIGHT REVEL JANUARY 29 2011
TO BENEFIT
MANUSCRIPT, ARCHIVES, & RARE BOOK LIBRARY



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Experience a rare evening with literary treasure Mary Oliver as she shares some of her best-known works and invites guests to read aloud their favorite poems.

Warm, wise, witty, and one of the country's best-known poets, Oliver is renowned for her evocative and precise imagery and her lyrical connection to the natural world. With poems that celebrate birds, blossoms, and her beloved book-eating dog, Percy, Oliver transforms the everyday world into a place of magic and discovery, one to be greeted with gratitude and wonder.

She is the author of many volumes of poetry, including her newest collection, *Swan* (fall 2010). A Pulitzer Prize and National Book Award winner, Oliver continues to influence generations of younger poets, while adding to her legions of loyal readers with each eagerly awaited new book.

Proceeds benefit the Manuscript, Archives, and Rare Book Library. This is a ticketed event. Information: Jaime Katzman, libraryevents@emory.edu, 404.727.2245.



EMORY
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page 13 fall 2010 MARBL

EXHIBITS

Schatten Gallery, Level 3, Woodruff Library

through Sept. 26 **A WORLD MAPPED BY STORIES: THE SALMAN RUSHDIE ARCHIVE**

A multimedia exhibit drawn from Salman Rushdie's archive.

Oct. 14–
March 25

THE FUTURE BELONGS TO THE DISCONTENTED: THE LIFE & LEGACY OF ROBERT W. WOODRUFF

Presented by *The Coca-Cola Company*

An exhibit documenting how Woodruff's belief that one person can make a difference shaped his life, business career, philanthropy, and community involvement. Curated by Randy Gue.

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

Manuscript, Archives, & Rare Book Library, Level 10, Woodruff Library

through Dec. 28 **THE ART OF LOSING**

An exhibition to complement poet Kevin Young's newly published anthology of elegies, "The Art of Losing: Poems of Grief & Healing." The exhibition showcases books and unique items from the Raymond Danowski Poetry Library, MARBL's general holdings, and recent acquisitions.

Jan. 12–June 30

PORTRAIT AND TEXT: AFRICAN AMERICAN ARTISTS OF DANCE, MUSIC, AND THE WRITTEN WORD

Photographic portraits by Carl Van Vechten accompanied by items illustrating the artists' work, all drawn from MARBL's holdings. Curated by Kelly Erby and Randall K. Burkett.

EVENTS

Sept. 8

LECTURE and BOOK SIGNING

Mark Pendergrast discusses *Inside the Outbreaks*.
7:00 pm, Carter Presidential Library and Museum
jimmycarterlibrary.org

Nov. 18

AN EVENING WITH SALMAN RUSHDIE

The author speaks and reads from his latest book, *Luka and the Fire of Life*. Carter Presidential Library and Museum. (Ticketed event through A Cappella Books.)
jimmycarterlibrary.org

Sept. 28

READING

Joan McBreen, Irish poet
6:00 pm, Jones Room, Woodruff Library

Jan. 29

TWELFTH NIGHT REVEL, FEATURING MARY OLIVER

A benefit for MARBL (ticketed event)
web.library.emory.edu/twelfth-night/

Oct. 7

READINGS AND CONVERSATIONS

Southern Poets Festival, a centennial event of the Poetry Society of America

Jan. 30

**RAYMOND DANOWSKI POETRY LIBRARY
READING SERIES**

Mary Oliver, Pulitzer Prize and National Book Award winner
4:00 pm, Glenn Memorial Auditorium (ticketed event)

Oct. 19

**ARTISTS IN CONVERSATION WITH THE DALAI LAMA
ABOUT SPIRITUALITY AND CREATIVITY**

Featuring Alice Walker and others (ticketed event)
dalailama.emory.edu/2010/Index.html

Feb. 3–5

"SLAVERY IN THE UNIVERSITY"

An international scholarly conference presented as part of Emory's Founders' Week

Oct. 21

CURATOR TALK WITH RANDY GUE

6:00 pm, Schatten Gallery/Corridor Gallery

Feb. 10

**RAYMOND DANOWSKI POETRY LIBRARY
READING SERIES**

Michael and Matthew Dickman, poets and twin brothers
6:00 pm, Jones Room, Woodruff Library

Oct. 24–
Oct. 26

ELLMANN LECTURES IN MODERN LITERATURE

Lectures and readings by Margaret Atwood
emory.edu/ellmann/Index.html

Nov. 4

**RAYMOND DANOWSKI POETRY LIBRARY
READING SERIES**

Toi Derricotte and Cornelius Eady, poets and founders of Cave Canem, which cultivates African American poets
6:00 pm, Jones Room, Woodruff Library

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



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