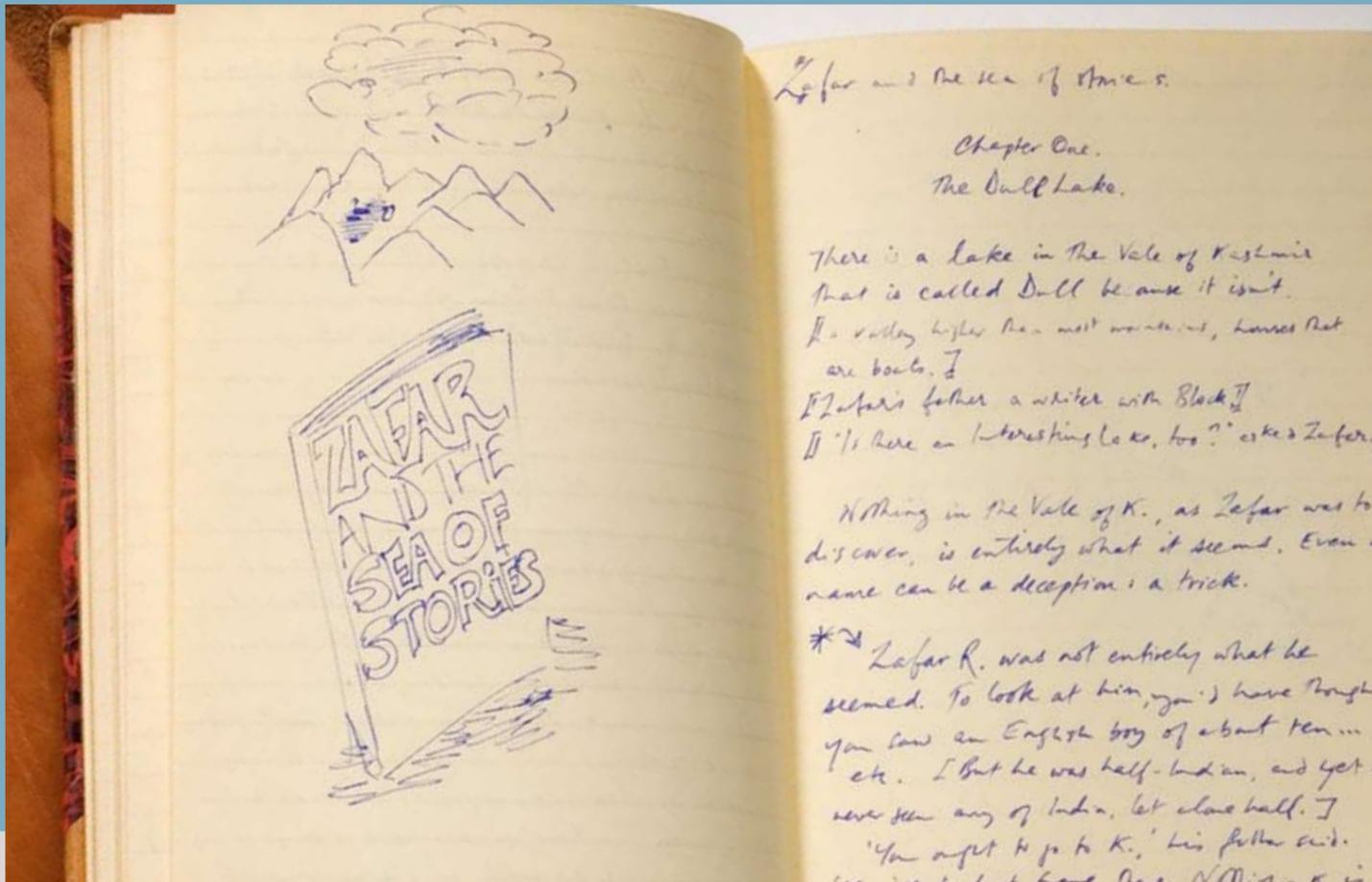


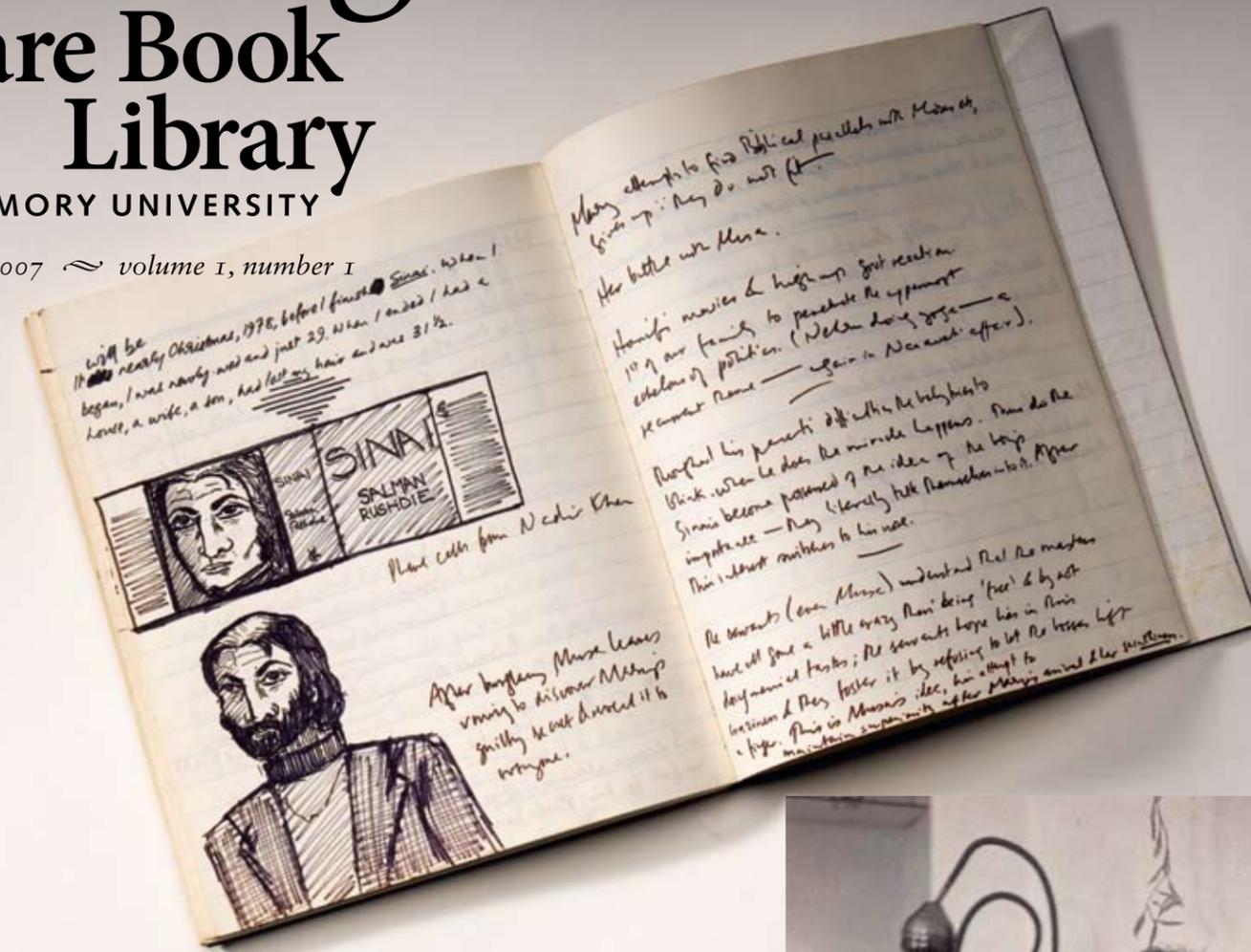
SALMAN RUSHDIE



Manuscript Archives & Rare Book Library

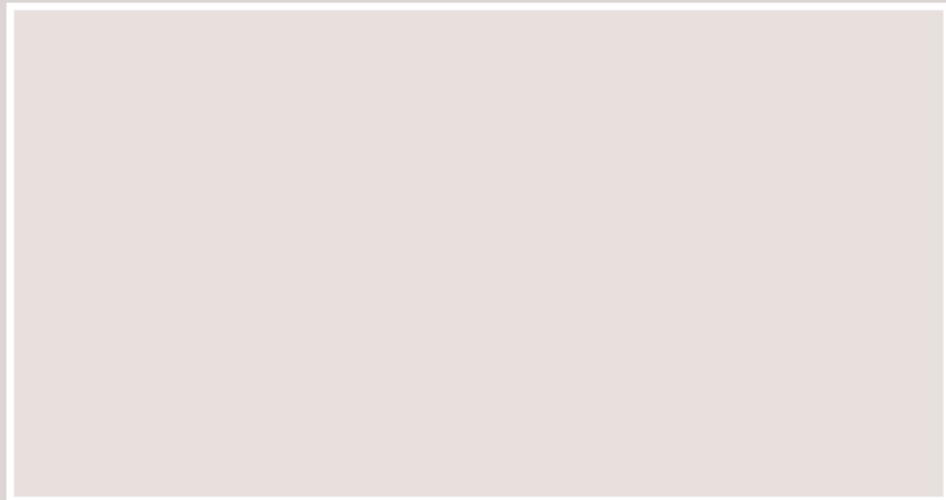
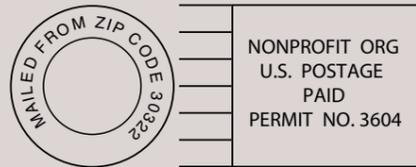
OF EMORY UNIVERSITY

spring 2007 ~ volume I, number I



EMORY LIBRARIES

Manuscript, Archives & Rare Book Library
Robert W. Woodruff Library, Emory University
540 Asbury Circle
Atlanta, Georgia 30322



Benny Andrews Papers
go on exhibit, p. 3



Emory's literary traditions, p. 7



EMORY LIBRARIES

- 2 Library Opens Long-Sealed Flannery O'Connor Letters
- 3-4 Benny Andrews: Voice of the Artist
- 4 The *Cherokee Phoenix*
- 5-6 A Glimpse inside the Salman Rushdie Papers
- 7-8 Emory Archives The Literary Tradition of Emory College and Emory University by Ginger Cain
- 9 Other Voices Early to the Feast: The Archival Education of Undergraduates by Ronald Schuchard
- 10 Calendar of Upcoming Events

Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

TO SUBSCRIBE, CONTACT:

Denise Funk
 Manuscript, Archives & Rare Book Library
 Robert W. Woodruff Library, Emory University
 Atlanta, Georgia 30322
 dmfunk@emory.edu

Additional information about MARBL's holdings, research services, and special events can be found on the web at <http://marbl.library.emory.edu>.

HOURS

Spring Semester:
 Through May 12, 2007
 Monday–Friday 8:30a–5:30p, Saturday 9:00a–5:30p

Summer Semester:
 May 13, 2007–August 24, 2007
 Monday–Friday 8:30a–5:30p, Saturday 10:00a–4:00p
 EXCEPTIONS for holidays and special events

[front cover] Manuscript notebook open to a self-portrait and a sketch by Salman Rushdie of the dustjacket of *SINAI* (later published under the title *Midnight's Children*). With portrait of Salman Rushdie by Fay Godwin, 1974 (reproduced with permission of the Fay Godwin Estate).

[back cover] Manuscript notebook for Salman Rushdie's *Haroun and the Sea of Stories*, originally titled *Zafar and the Sea of Stories* (ca. 1988).



LETTER FROM THE DIRECTOR

As news of Emory's acquisition of the Salman Rushdie archive spread, I received the following note of congratulations from Seamus Heaney, another writer whose papers are also in Emory's Manuscript, Archives & Rare Book Library:

"When John Keats compared a stack of books to a garnering of 'the full ripened grain,' he could have been thinking of Emory's Manuscript, Archives & Rare Book Library. This is one of the world's most important word-hoards, and the acquisition of Salman Rushdie's papers—the gleanings of yet another 'teeming brain'—is further cause for rejoicing in the work being done here and the work that will be done by scholars and writers in the future."

Whether you know Emory's Manuscript, Archives & Rare Book Library as MARBL, as Special Collections, or as (per Heaney's term) a word-ward, I hope you share his excitement for the extraordinary collections being assembled at Emory and for the extraordinary work they make possible.

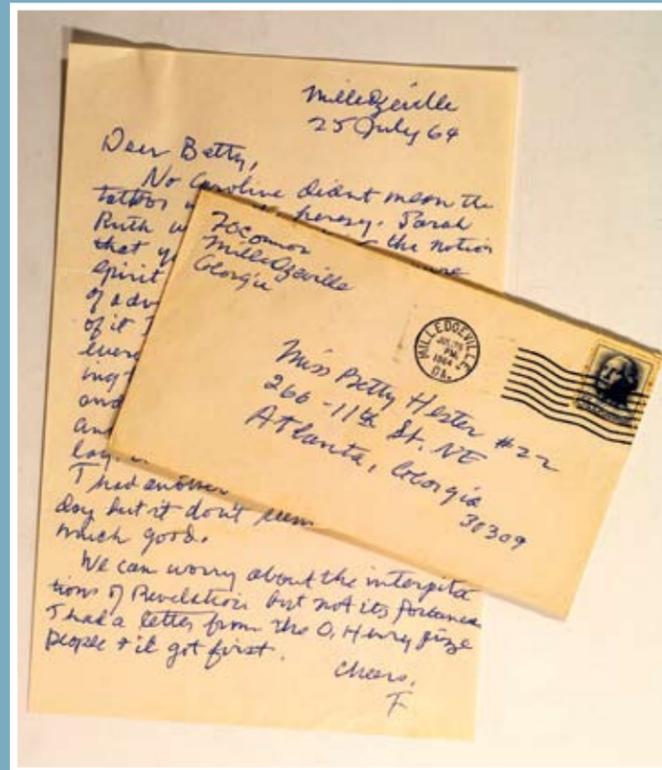
With this newsletter we plan to bring you news from MARBL—glimpses inside newly acquired collections, news of discoveries and fresh insights coming out of Emory's research collections, and stories about the innovative teaching and research they support.

A library is as much a cultural resource for the university and the wider community as an art gallery, a museum, a theater, or a concert stage. We welcome students, scholars, and all who have an intellectual curiosity and want to learn more about the remarkable stories documented in Emory's collections.

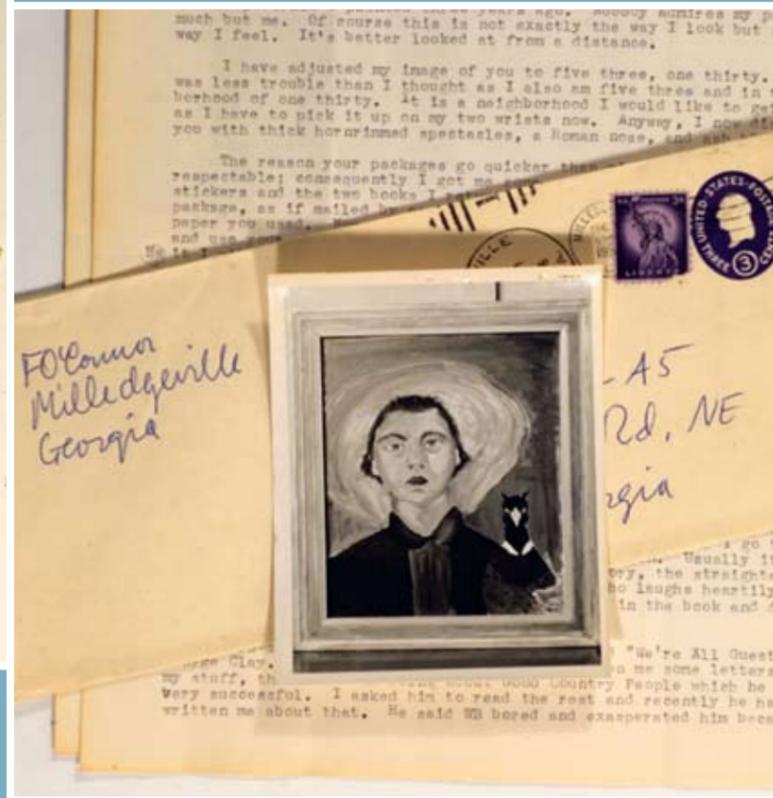
I invite you to enjoy this inaugural issue of *Manuscript, Archives & Rare Book Library*, to subscribe, to visit the library, and to attend the wide range of exhibitions, lectures, and readings held throughout the year.

Welcome to the word-ward,

Stephen Enniss



"I'm the one on the left; the one on the right is the Muse," Flannery O'Connor wrote to Betty Hester of this illustration (top, right), which she enclosed in an early letter to her friend. As stipulated by terms of the gift, MARBL opens this remarkable nine-year correspondence in May of this year. O'Connor's final letter (top, left) was written just days before her death on August 3, 1964. Betty Hester in an undated photograph (above, used with permission of W. A. Sessions).



LIBRARY OPENS LONG-SEALED FLANNERY O'CONNOR LETTERS

IN 1955, SOON AFTER THE PUBLICATION of *A Good Man Is Hard to Find and Other Stories*, Flannery O'Connor received a letter from a reader in Atlanta who had recognized that her stories were, as she put it, "about God."

"I am very pleased to have your letter," O'Connor wrote back. "Perhaps it is even more startling to me to find someone who recognizes my work for what I try to make it than it is for you to find a God-conscious writer near at hand. . . . You were very kind to write me. . . . I would like to know who this is who understands my stories."

Thus began a near-weekly exchange of letters that continued for nine years, until O'Connor's death from lupus at the age of thirty-nine. Her correspondent was Elizabeth Hester, a thirty-two-year-old single woman who worked as a secretary in Atlanta.

From her Baldwin County home, O'Connor comments in these letters on the events of the day: on the Cuban missile crisis, the civil rights movement, the advance of her own debilitating disease, and her chickens and peafowl. During the years of their correspondence, O'Connor completed *The Violent Bear It Away* and some of her most enduring short stories.

In 1987 Hester made a gift to Emory of all 274 of the letters O'Connor had written her under the condition that they remain sealed for twenty years. This spring Emory opens this long-closed correspondence. The letters promise to add greatly to our understanding of O'Connor as a writer, as a person of faith, and as a woman.

The library will mark the opening of this correspondence with a reading of selected passages from the letters by actress Brenda Bynum and with a fall symposium and exhibition planned for later in the year.



VOICE OF THE ARTIST

BENNY ANDREWS

IN MAY MARBL OPENS AN EXHIBITION drawn from the papers of the late Benny Andrews (1930–2006). Andrews—born in Madison, Georgia—was one of the state’s best-known and best-loved artists. His work draws on his deep roots in Georgia, his close connections to family, and his intimate familiarity with the religious and folk culture of the rural South. “That black experience,” he once wrote, “[brought] with it a closeness and a matchless love among us. It was a beautiful thing, not perfect, but so complete and so isolated from anything we’d ever see in *Life* magazine or in pictures of the country as enjoyed by the ‘haves.’” Andrews’s work plumbs the depth and breadth of that experience.

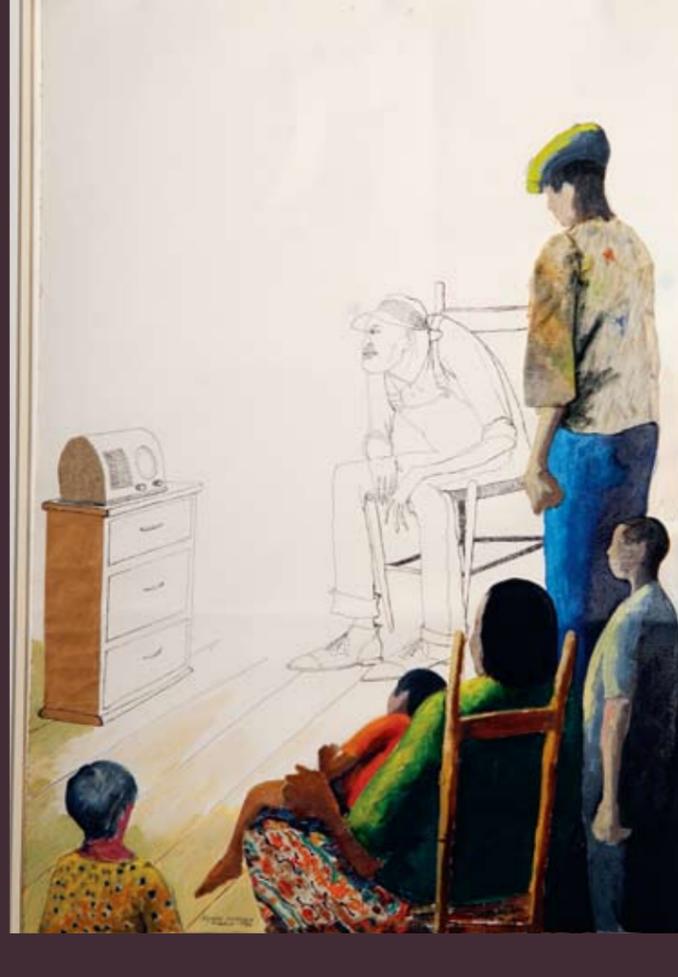
The exhibition “Benny Andrews: Voice of the Artist” highlights the development of Andrews’s creative work as well as his dedication to advocacy and education. Andrews believed passionately in fostering a supportive environment in which young artists could develop their talents, and his work with students at all levels demonstrates this commitment. His devotion to education extended beyond the classroom, as is best exemplified by his work with prisoners. In the early 1970s, Andrews began teaching an art class at the Manhattan House of Detention, known as “The Tombs.” From that single class grew a major art program in the New York prison system that became a model for similar programs

throughout the country. The exhibition includes photographs and letters that document Andrews’s passion and dedication as well as the ways in which he inspired his students.

Andrews worked tirelessly to promote the inclusion of African American artists in major American museums such as the Whitney Museum of American Art and the Metropolitan Museum of Art. As one of the founders of the Black Emergency Cultural Coalition—a group promoting the interests of black artists—he gained a reputation as a determined activist who drew upon his talents not only as a visual artist but also as a writer and organizer. Andrews was highly critical of art critics who marginalized the work of African American artists through neglect or biased commentary. However, he also recognized the value of criticism; and as the first African American director of the Visual Arts program of the National Endowment for the Arts, he secured funding for more art criticism. The exhibition will demonstrate his comprehensive approach, which embraced the political import of art and the need for alliances with arts advocacy groups in order to confront the dominant art establishment.

The exhibition includes original works of art by Benny Andrews drawn from public and private collections. It also features examples from the seventeen

Andrews worked tirelessly to promote the inclusion of African American artists in major American museums such as the Whitney Museum of American Art and the Metropolitan Museum of Art.



sketchbooks Andrews produced while serving in the Air Force and while studying at the School of the Art Institute in Chicago. These sketchbooks include pencil, ink, pastel, charcoal, and watercolor pictures and sketches, as well as diary entries that detail his evolving philosophical approach to art.

“Benny Andrews: Voice of the Artist” additionally showcases material from the Andrews family collections, also held by Emory, to demonstrate the foundation of his artistic and educational philosophy and the family’s artistic interrelationships. MARBL houses the papers of his mother, Viola Perryman Andrews, who was determined to provide her children with an education and an environment conducive to creativity. The papers of his brother, novelist Raymond Andrews, demonstrate a unique collaboration between artist and writer. Finally, the family collections include material by his father, George Andrews, known as “The Dot Man,” who served as his inspiration and to whose career Benny Andrews was very much dedicated.

[artwork, left to right]: painting of pianist and band leader Frankie Carle (ca. 1954–1958); Benny Andrews in his Manhattan studio, 2001 (courtesy of Phil Marino); untitled painting and collage by Benny Andrews, used as a dust-jacket illustration for Raymond Andrews’s *The Last Radio Baby*.

CHEROKEE PHOENIX

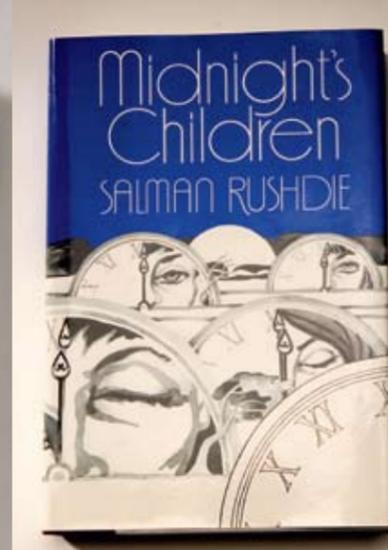
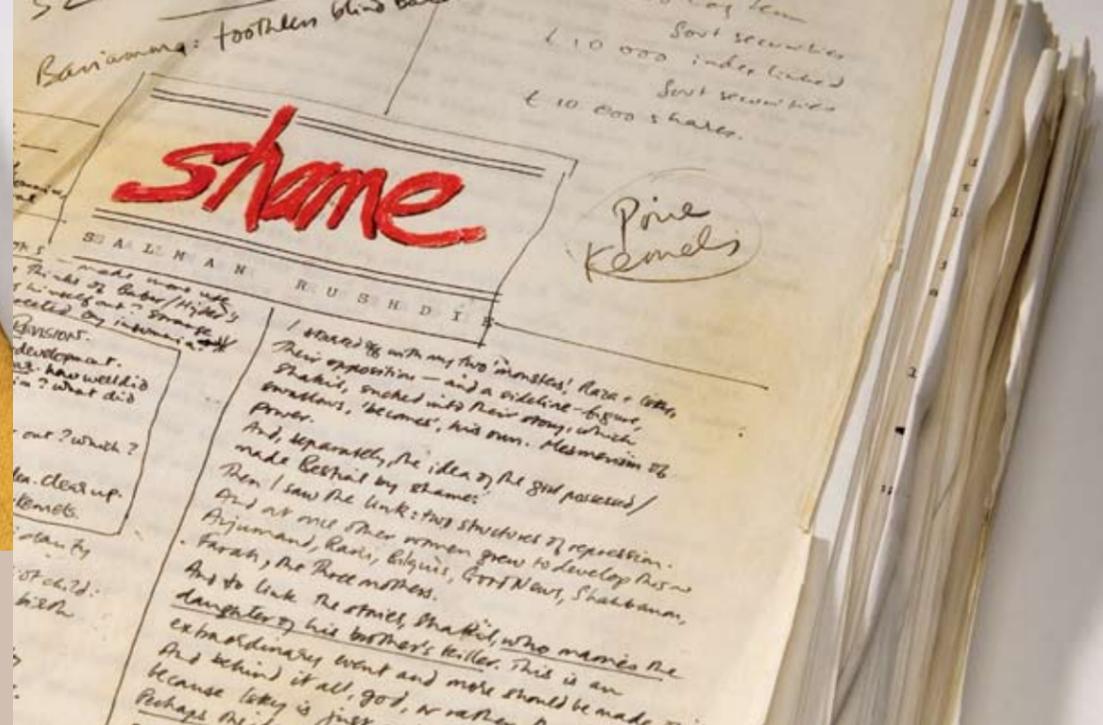
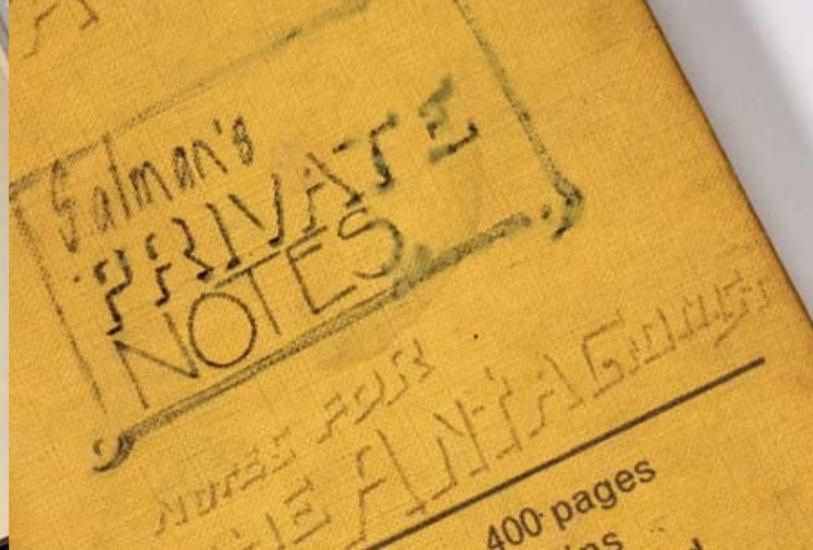
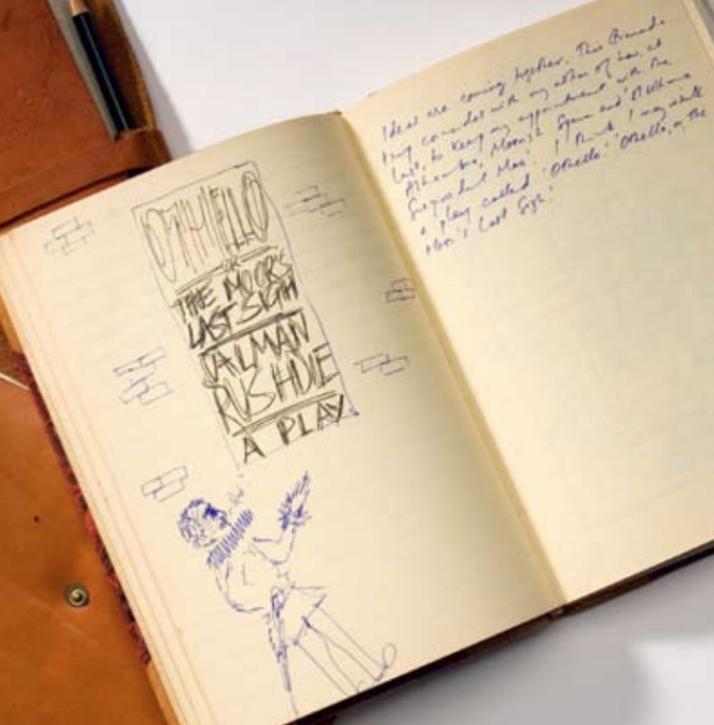


THE WOODRUFF LIBRARY’S SCHATTEN GALLERY recently featured a rare issue of the *Cherokee Phoenix & Indians’ Advocate* in conjunction with the traveling exhibition “Cherokee Phoenix: Advent of a Newspaper.” The *Phoenix*, which has the distinction of being the very first Native American newspaper, was published between 1828 and 1834, and some of its articles were printed using the first writing system for the Cherokee language developed by Sequoyah just seven years earlier. MARBL holds four issues of this rare periodical in the J. Durrelle Boles Collection of Southern Imprints.



The *Cherokee Phoenix*, J. Durrelle Boles Collection of Southern Imprints

Sequoyah, from Thomas Loraine McKenney and James Hall, *History of the Indian Tribes of North America* (Philadelphia: Edward C. Biddle, 1836–1844) plate 13.



A GLIMPSE INSIDE THE SALMAN RUSHDIE PAPERS

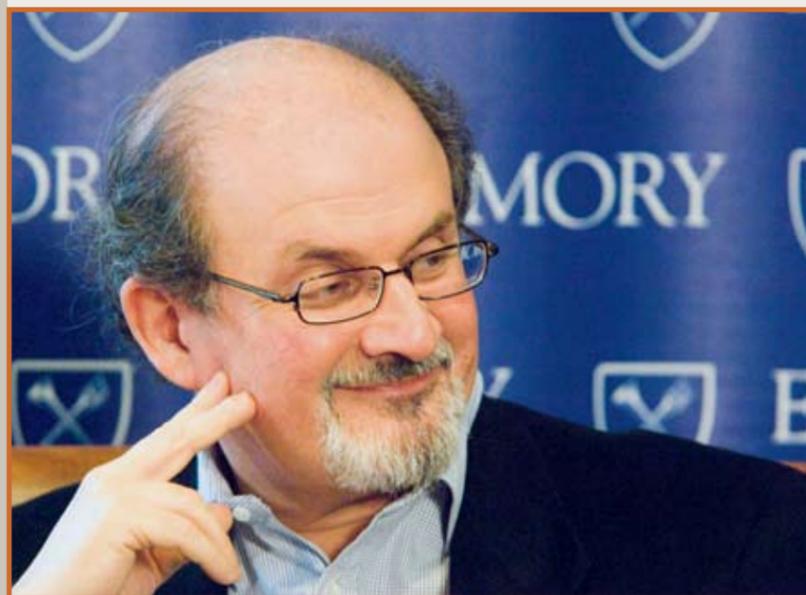
AMONG THE NINETY-EIGHT BOXES OF PAPERS that make up the Salman Rushdie archive, library staff recently found a notebook in which Rushdie recorded the progress of his writing and some of his most personal and private thoughts. In one entry, dating from the late 1980s, months when he was writing *The Satanic Verses*, Rushdie recognizes the degree to which that novel has become a personal exploration of the self and anticipates the creative liberation he hoped that work would unleash. “When, if, I ever finish *The Satanic Verses*, I will, I feel, have completed my ‘first business,’ that of naming the parts of myself,” he wrote. “Then there will be nothing left to write about; except, of course, the whole of human life.”

News this past fall of Emory’s acquisition of the Salman Rushdie archive, and of Rushdie’s five-year appointment as distinguished writer-in-residence, set off a wave of worldwide media coverage, including a front-page story in the *Atlanta Journal-Constitution* and coverage in the *New York Times*, the *London Guardian*, and newspapers across Europe and India.

With the arrival at Emory of the Rushdie archive, library staff have begun the time-consuming work of arranging and describing the disordered collection of manuscripts, letters, notebooks, photographs, and the personal detritus that makes up Rushdie’s literary archive.

Once cataloging is complete, students and scholars will have unprecedented access to this major contemporary novelist’s life and work. The Salman Rushdie archive promises to reshape our understanding of Rushdie’s creative development and the sources of his art.

Among the many remarkable items to come to light in the early days of processing the papers are manuscripts of three unpublished novels—*The Antagonist*, *Madame Rama*, and *The Book of the Pir*—which Rushdie wrote in the mid-1970s, after he had completed his studies at Cambridge and while he was working as an advertising copywriter in London. The manuscript of his debut fantasy novel, *Grimus*, is in the archive as well as drafts—including cut scenes and significantly altered passages—of his critically acclaimed novels *Midnight’s Children* and *The Satanic Verses*.



“When, if, I ever finish *The Satanic Verses* I will, I feel, have completed my ‘first business,’ that of naming the parts of myself. Then there will be nothing left to write about; except, of course, the whole of human life.”

[top, left to right] A manuscript notebook open to a sketch of an Elizabethan figure taking in a theater poster for a play by Salman Rushdie called *The Moor’s Last Sigh*; a manuscript notebook for an unpublished novel called *The Antagonist*, labeled “Salman’s PRIVATE NOTES”; cover sheet of the heavily revised typescript of *Shame*; and Rushdie’s 1981 Booker Prize-winning novel, *Midnight’s Children*.

[center] Salman Rushdie arrives at Emory and meets the press.

[below] A three-ring binder containing the typescript of Rushdie’s unpublished novel *Madame Rama*.



In a recent interview, Rushdie recalled the moment while writing *Midnight’s Children* when he suddenly discovered the voice that he would employ to relate the story of his protagonist, Saleem Sinai. “I’ve always remembered it as the day I became a writer,” he said. The progress of his writing and such moments of creative discovery are fully documented in the journals that Rushdie has kept for the past thirty years.

Turning the pages of these journals, one often comes upon sketches that Rushdie has doodled in the margins while gathering his thoughts. In one, he draws the published book he is then writing and even sketches his own dust jacket author photo, long before he has finished writing the novel itself. (See cover.)

In recent years Rushdie has composed at the computer; therefore, arriving with the traditional, paper-based archive were four computers from which library preservation and systems staff are now working to recover the texts of Rushdie’s writings, journal entries, and his most recent email communications. By taking steps now to stabilize and preserve these fugitive and imperiled writings, the library will be able to ensure that students and scholars have access to an equally full record of Rushdie’s writing life in recent years.

Even as the Rushdie archive allows us to turn our gaze inward on Rushdie’s own life and work, it also points outward to a wide literary circle. Of great interest to future biographers and to students of world literature will be the many hundreds of letters from a worldwide community of leading contemporary writers. Among the many authors represented in the Rushdie archive are Anita Desai, Nadine Gordimer, Günter Grass, Vaclav Havel, and this past year’s Nobel Laureate for literature, the Turkish novelist Orhan Pamuk.

As Deepika Bahri, director of Emory’s Asian Studies Program, notes, “The Salman Rushdie archive will be a durable and generative resource for generations of scholars.”

EMORY ARCHIVES

THE LITERARY TRADITION OF EMORY COLLEGE AND EMORY UNIVERSITY

by Ginger Cain, University Archivist

INTEREST IN LITERARY MATTERS IS NOT A NEW PHENOMENON AT EMORY. It is a tradition as old as the institution itself. Emory College, chartered by the Georgia legislature on December 10, 1836, opened its doors to fifteen freshman and sophomore students on September 17, 1838.

Literary societies dominated the cultural and social life of the original college campus at Oxford from its earliest days through the nineteenth and into the twentieth centuries. Early college records suggest that the first of these, Phi Gamma, was organized at a meeting on March 7, 1839. Phi Gamma was so popular that a plan was developed to divide it and start a second society that could make debates and literary discussions livelier and more competitive. The Few Society was organized in August 1839. Weekly debates, declamations, orations, and essay readings were the primary activities of the two literary societies; each also participated actively in the annual Commencement celebrations with distinguished guest speakers, intersociety debates, and parades.

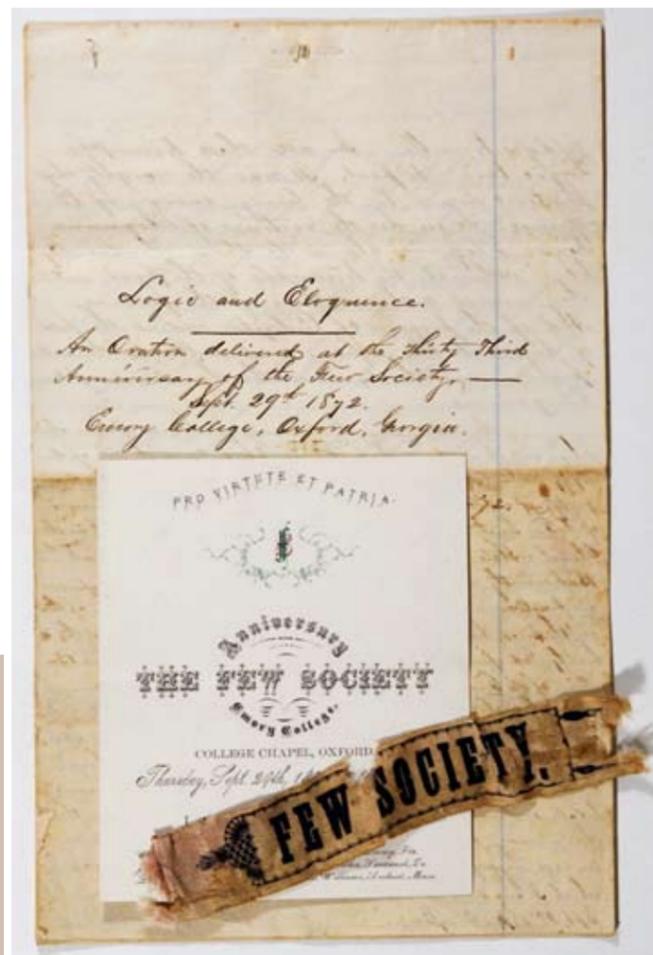
Each of the two classically designed antebellum literary society halls, which stood facing each other across the college's green, set aside a large area on the main floor for use as a library. Inventories of the societies' libraries around the time of the Civil War show that the two groups together held around 4,000 volumes while the college's own library numbered fewer than 2,000. In 1898 the college occupied Candler Hall, its first building specifically designed as a library. In 1901 the literary societies acted together to place their libraries in Candler Hall and augment the holdings of the college library.

Original literary society minute books and other records held by the Emory University Archives date from 1839 to 1937. They document debate topics as well as other matters ranging from monthly officer elections to the selection of members and from policies on loaning books to the business of student publications. These records, combined with the personal papers of nineteenth-century alumni found among the library's historical manuscript collections, paint a rich portrait of literary life in the old college.

In his diary entry for March 6, 1858, Phi Gamma member George Lovick Pierce Wren wrote: "Saturday being the day for debates, I met at the hall this morning at the usual time and after witnessing the [initiation] of two members, the roll was called for debate. Question: "Should a woman be recognized as a citizen of the United States?" . . . I took the affirmative side

. . . no, I believe I took the negative but I know I did not have much to say on it and the affirmative gained the question." Of a society meeting held on April 3 of the same year, he wrote: "This being the day, I repaired to the Phi Gamma Hall this morning but with no intention of debating as I was not very well but felt some interest in the subject. . . . It was one of considerable interest, 'which has superior intellect, or rather, has man superior intellect to woman.' The decision was given in favor of the negative but after hearing it debated, I fully believe that man has the superior intellect."

The two societies often addressed very similar topics. In 1897 the Phi Gamma Society debated the question of coeducation at the state university; and in 1899 the Few Society addressed the same question with the following topic: "Resolved the young women should be admitted to the state university at Athens." There was no mention of admitting women to Emory. The recorder of minutes for this debate included a bit of editorial commentary when he penned, "Very little interest was manifested at first but it began to increase. . . . The President rendered his decision in favor of the Neg[ative]."



LITERARY

Before the Civil War, questions about slavery, states' rights, and secession appear frequently in the records. As early as 1840, there was debate on the question, "Is slavery recognized by the law of God, and should it be tolerated by the laws of man?"

In 1854 the Few Society debated "Is slavery, in the abstract, a moral evil?" The minutes note that "after a warm debate of several hours, the negative gained the question." Related questions recurred, even after the college resumed operations following the war. In 1892 this topic was debated in Phi Gamma Hall: "Resolved that the Negro has more right to complain than the Indian."

The early college curriculum was dominated by courses in mathematics, natural science, classical languages, and English literature. Debate topics that seem to the modern reader more truly literary in nature reflect both classroom teaching and broader interests among the students. In 1853 one debate addressed, "Are fictitious writings beneficial?," while another debate in the following year posed the question, "Which is more enduring, literary or military fame?" In 1855 the Few Society opened debate on the question of whether Hamlet possessed true courage. In 1897 the members of Phi Gamma discussed the relative power of editors, authors, and orators.

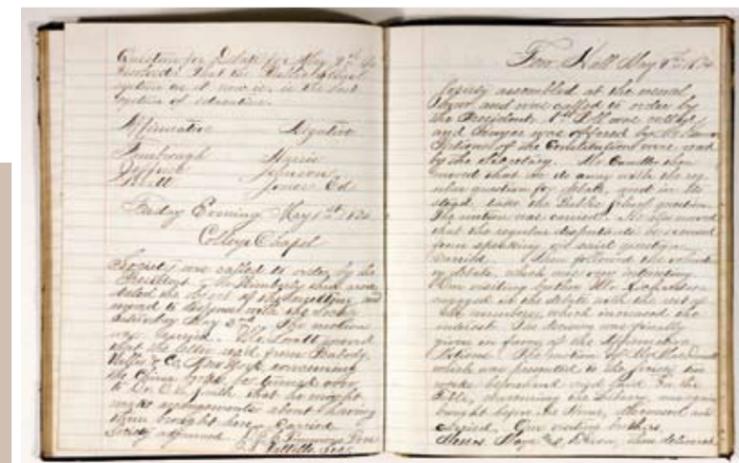
Other debate topics ranged from the philosophical, to the political, to the practical. In 1910 the Few Society debated a topic that long has been a part of Emory lore: "Resolved that Emory College should engage in intercollegiate sports" was decided in favor of the negative. The fortunes of the societies were as varied as their topics, but though they continued to exercise cultural and even political influence on the campus, the emphasis on oratory was in decline while other social opportunities were on the rise. Minutes of the Few Society from April 23, 1900, illustrate the decline of interest on the part of some students: "Only four gentlemen had spoken when someone said that there was not a quorum in the hall. Whereupon before the secretary could make the count, an immediate rush was made for the door. This was the unceremonious close of the debate."

When Emory University was chartered in 1915 and Emory College was relocated to the new Atlanta campus in 1919, the Few and Phi Gamma societies relocated as well. A new type of student life developed on a large campus near a city, and the influence of the societies declined until they finally disbanded in 1932.

Their legacy lives on, however. In 2000 and 2001, when major campus exhibitions, symposia, and discussions examined the history of African Americans at Emory College and Emory University, the records of the literary societies provided a window into the relevant thoughts and discussions of nineteenth-century college students. Similarly, when Emory celebrated the fiftieth anniversary of full coeducation in 2003 with a major exhibition and extensive public programming, the debate topics and addresses found in the archives of Emory's literary societies provided significant insight into the opinions of college men of the nineteenth century and added much to the exhibition and conversation.

The forensic tradition fostered by the literary societies has survived and thrived at Emory through an active, award-winning debate program named the Barkley Forum in honor of Emory alumnus and former United States vice president Alben W. Barkley, a graduate of Emory College in 1900. In 1936, when Emory celebrated the one hundredth anniversary of the chartering of Emory College, the two literary societies were prominently represented in the centennial convocation procession. In honor of Phi Gamma and Few, students carried lavish banners reminiscent of those from Commencement parades of old.

Last and perhaps best, the original literary society halls still stand as landmarks on Emory's original campus at Oxford. Few Hall has been incorporated into the Tarbutton Performing Arts Center, and current plans call for Phi Gamma to become part of Oxford's new Library and Information Technology Center. Blending the old and the new has made it possible for these historic structures and the traditions they represent to live on at Emory where generations of college students will continue to confront intellectual questions, learn skills in critical reading and research, and practice interpreting and presenting what they have learned to new audiences.



Top (photograph): Banners for the Phi Gamma (left) and Few (right) literary societies in the 1936 procession celebrating Emory's hundredth birthday (Picture Collection).
Top (graphic): Graphic from *The Campus*, the 1895 yearbook of Emory College (Yearbook Collection).
Bottom left: Mementos of Few Society anniversary events (Few Society Records).
Bottom center: Minute book (Few Society Records).
Bottom right: Nineteenth-century bookplates and handwritten library inventory (Emory College Library Records, Few Society Records, Phi Gamma Society Records).
All referenced work comes from the Emory University Archives.

OTHER VOICES

EARLY TO THE FEAST: THE ARCHIVAL EDUCATION OF UNDERGRADUATES

by Ronald Schuchard, Goodrich C. White Professor of English

I WOULD GUESS THAT 99 PERCENT OF UNDERGRADUATES in U.S., U.K., and European universities never darken the doors of their special collections library. Indeed, if they even know the location of such uninviting rooms, they may look upon them from the outside as alien inner sanctums inhabited by a strange cadre of dour graduate students and cadaverous old professors—a view inimitably universalized for them by Yeats: “All shuffle there; all cough in ink; / All wear the carpet with their shoes.”

In the larger scheme of an alma mater’s or a nation’s concerns, manuscripts do not matter much. If such indifference to manuscripts by the university-educated public is a scandal, it is one of our own making: universities and research libraries traditionally exclude undergraduates from the magic of manuscript use and fail to educate them about their intellectual and cultural importance.

The good news is that the seeds of a minirevolution within the larger digital revolution have sprouted in a few U.S. and U.K. universities. One liberating effect of the digital revolution has been the democratization of scholarship. The time has come to take the further step, of democratizing access to manuscripts. Emory’s plan with the Salman Rushdie manuscripts is not to put them in glass cases but rather in the trained hands of undergraduates, as is done with the manuscripts of Yeats, Ted Hughes, Seamus Heaney, Carol Ann Duffy, James Dickey, Langston Hughes, and others in our archives.

In 1975 I brought a group of thirty undergraduate students to England for a six-week course, Literature and a Sense of Place. Our travels took us to D. H. Lawrence country in Eastwood. I had written in advance to the archivist at Nottingham University to ask if we could visit and see Lawrence materials of whatever kind. When we arrived, we were taken not to glass cases with printed materials but into a room with long double tables neatly covered with manuscripts, letters, and photographs ready for examination. For two hours those students were like discoverers of an Egyptian tomb, “O-my-Godding” over the manuscripts, spontaneously reading out lines. I profusely thanked the archivist, who informed me that no instructor of a student group ever

had asked to see them before. It changed my teaching life.

Before 1979 Emory did not have a modern manuscripts collection. But in that year, a munificent donation to the University by the philanthropist Robert W. Woodruff enabled Emory to make substantial acquisitions of the manuscripts

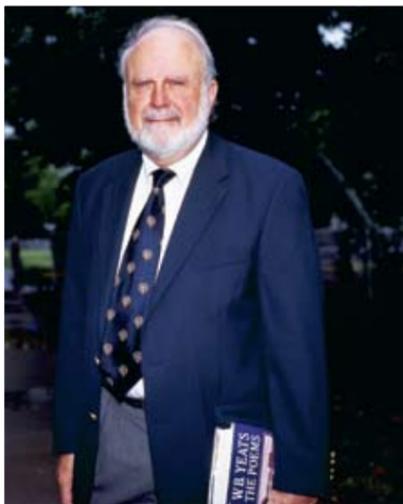
of Yeats and Lady Gregory with the assistance of the literary critic Richard Ellmann. When Ellmann died in 1987, we established the Ellmann Lectures, which were inaugurated by Seamus Heaney; and when Heaney donated the manuscripts of his lectures to the library, we were inspired to continue collecting in the contemporary period.

Gradually, the teaching mission of the collections has been emphasized as much as the research mission. For the past twenty years, thousands of Emory undergraduates have enjoyed being brought early to the feast of archival research. Some of these students receive internships to assist with receiving and cataloging archival materials and to hone their research skills, which enhances their competition for graduate fellowships. (You can imagine the impact on an interview committee of an undergraduate who knows the Hughes/Plath archive inside out.)

The authors who have chosen to place their archives and collections at Emory have been greatly attracted by the University’s teaching mission and by the accessibility of their materials to students as well as scholars. They have enjoyed being a part of a unique “living library,” where writers in the prime of their careers place their works, give readings, visit classes, assist students with their projects, and return periodically to add new manuscript materials. Salman Rushdie, for instance, has joined us to teach at Emory for five years.

My vision is of a special collections library where manuscript and print materials would be married to sophisticated digital technology in a new environment for teaching and research. Such a library would have a formal reading room and an informal lounge and browsing room where undergraduates and seasoned scholars could meet. It would have seminar rooms integrated into the heart of the collections as well as ample exhibition space and an adequate auditorium for readings and lectures. This high-flow, high-use building would serve the intellectual life in all its private and public forms. And over the entrance would be carved in block capitals, “MANUSCRIPTS MATTER.”

(Excerpted from an address first delivered at Manuscripts Matter: Collecting Modern Literary Archives, a conference held at the British Library in October 2006; and first published in the *Times Higher Education Supplement*, December 1, 2006).



Flannery O'Connor
Milledgeville
Georgia

CALENDAR OF EVENTS

- April 5 GALWAY KINNELL
Raymond Danowski Poetry Library Reading Series
6:00 p.m., Joseph W. Jones Room, Robert W. Woodruff Library
- April 12 “W. H. AUDEN AND THE CASE OF THE IMAGINATIVE CONSCIENCE”
Talks on Writers and Writing Series
By Auden biographer Edward Mendelson
6:00 p.m., Joseph W. Jones Room, Robert W. Woodruff Library
- Through April 30 “an edition limited to . . . ”
AN EXHIBITION OF FINE PRESS AND ARTISTS’ BOOKS
MARBL, Level Ten, Robert W. Woodruff Library
- May 8 *Benny Andrews: The Voice of the Artist*, with Richard Long
7:00 p.m., Joseph W. Jones Room, Robert W. Woodruff Library
- May 8–September 10 *Benny Andrews: The Voice of the Artist*
An Exhibition from the Benny Andrews Papers
MARBL, Level Ten, Robert W. Woodruff Library
- May 22 “DOWN ON PAPER”: A READING FROM THE
FLANNERY O’CONNOR–BETTY HESTER LETTERS, with Brenda Bynum
6:00 p.m., Joseph W. Jones Room, Robert W. Woodruff Library

Visit <http://marbl.library.emory.edu> for more recent details of future events, including plans for a fall symposium on Flannery O’Connor, the exhibition *Democratic Vistas: Exploring the Raymond Danowski Poetry Library*, as well as readings, lectures, and other special events.

What if the only bad thing in Pandora’s box was Hope?, by Beatrice Coron, from Pandora’s Box, Chicago: Epicenter, 2003. On exhibit in MARBL through April 30.



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This publication is made possible through the generous support of the Bright Wings Foundation.

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