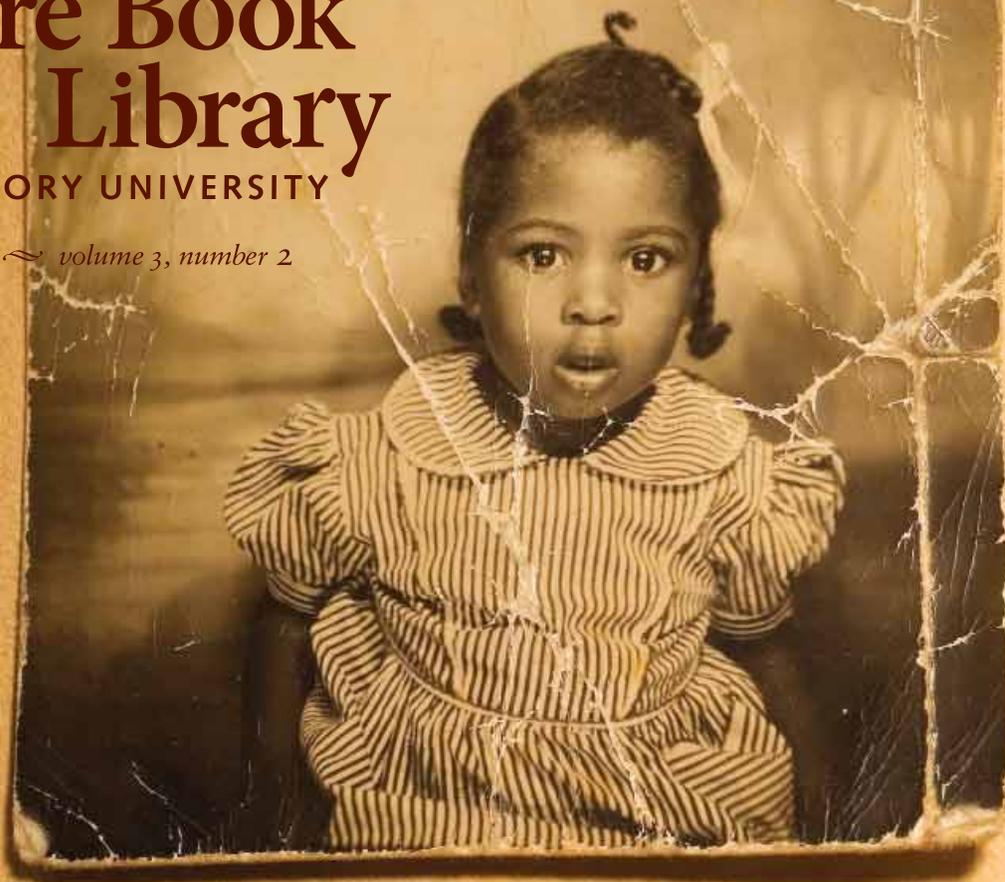


# Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

fall 2009 *volume 3, number 2*



1946

Age Two

Mom made the dress

(red + white)

I'm trying to remove  
the chewing gum I'm



EMORY  
LIBRARIES

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# 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 [marbl.library.emory.edu](http://marbl.library.emory.edu).

**HOURS**

Fall semester:

Monday–Saturday: 9:00–5:30

Exceptions listed at <http://marbl.library.emory.edu/directions-and-hours.html>

**Front cover:**

Alice Walker at age two, from her scrapbook  
(compiled 1959 to 1961).

**Back cover:**

A note written by Alice Walker found among her papers.

**LETTER FROM THE DIRECTOR**

“What is the most valuable thing in MARBL?” This question is probably the one I am asked most frequently by students. They are seeking to gauge MARBL’s significance based on the monetary value of its collections, and that is certainly one way to evaluate special collections. But when I think about what makes MARBL valuable, I think more about the contributions to new scholarship that are possible because of its holdings; about the ways that faculty are using manuscripts and rare books in the classroom to connect their students with creative minds and historic events; and about public programs, inspired by MARBL materials, that bring the community together. The value of MARBL’s collections is realized when they are shared.

This issue includes articles about several of the ways in which MARBL has engaged the community with its collections this year. Rudolph P. Byrd provides a firsthand account of the acquisition of the Alice Walker papers and the development of the exhibition celebrating the opening of the papers for research. Laura Norman describes how a newly created exhibition space near the entrance of the Robert W. Woodruff Library is being used to bring MARBL collections down from the tenth floor into the heart of the library. Sarah N. Quigley announces the start of a three-year collaborative grant project funded by the Council on Library and Information Resources that will make it possible to process the Southern Christian Leadership Council archives quickly and open them to the public. Kevin Young discusses how the popular Raymond Danowski Poetry Reading Series is bringing poetry to life through readings and specially commissioned broadsides.

I invite you to join us as we continue to explore MARBL’s enduring value. Attend the opening exhibition for the Salman Rushdie papers and register for the symposium exploring his influence on twentieth-century life and literature. Join former Poet Laureate Robert Pinsky at the tenth anniversary of the Twelfth Night Revels and celebrate the power of human expression. Drop by for one of the Raymond Danowski Poetry Reading Series events and experience poetry in a new way. Or visit MARBL and make your own discoveries as you explore its rich collections. We look forward to seeing you soon. &



Naomi L. Nelson  
Interim Director



EMORY  
LIBRARIES



“MY ARCHIVE CAN REST WITH JOY IN THE COMPANY IT KEEPS” —Alice Walker

## THE ALICE WALKER ARCHIVE RESTING WITH JOY

“PEOPLE ARE KNOWN BY THE RECORDS THEY KEEP,” WRITES ALICE WALKER. “If it isn’t in the records, it will be said it didn’t happen. That is what history is: a keeping of records.” This observation by Alice Walker was written, like a note to herself, on *Ms. Magazine* stationery and then carefully stored away. This observation—along with letters, drafts of novels, poems, essays, photographs, and memorabilia—is part of Walker’s archive. A native of Georgia and one of the nation’s important living writers, Walker is the author of twenty-six books that span the genres of the novel, poetry, and the essay. In 1983 she was awarded the Pulitzer Prize and the American Book Award for *The Color Purple*, a novel adapted for film and stage that has sold more than fifteen million copies.

Emory University’s custodianship of the Walker archive has a complex history. It was Beverly Guy Sheftall at Spelman College who informed me that Walker was in search of an institutional home for her archive. Walker had not considered Emory because she continued to perceive Emory through the lens of her undergraduate years at Spelman College. During that time, Walker saw Emory as white, insular, and unwelcoming to African Americans.

In my first communication to Walker regarding her archive, I presented the several arguments for Emory as the custodian, chief among them the African American Collection of MARBL; the deep and broad interest of Emory faculty and students in her work; Emory was the home of the Alice Walker Literary Society; and her archive should be housed at an institution located in her native Georgia. Finding these arguments compelling, Walker accepted the invitation to return to Emory in March 2004. Following this visit, the discussions with Walker continued for several years. After much thought and

discussion—for the separation of a writer from her archive is a matter of great personal significance—Walker selected Emory as the custodian of her archive in November 2007.

The conversation with Walker regarding the disposition of her archive spanned a period of almost four years. Many provided leadership and support in this long but rewarding effort, in particular Earl Lewis, provost; Linda Matthews and her successor, Rick Luce, vice provost of University Libraries; Randall Burkett, curator of African American collections; Steven Enniss, former director of MARBL; and the faculty of the Department of African American Studies. Walker returned to Emory in March 2008 to deliver a reading to commemorate Emory’s custodianship of her archive.

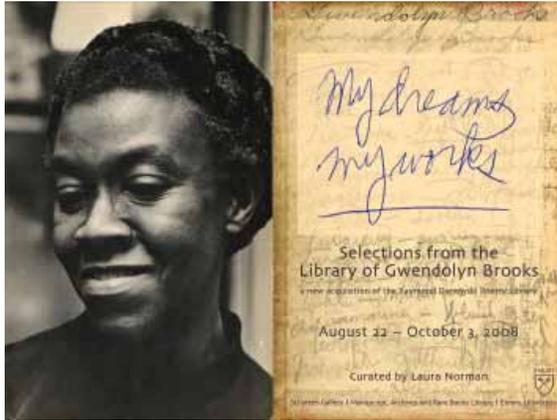
The staff of MARBL quickly turned its attention to an exhibition that would commemorate the opening of the archive. The title of the exhibition, *A Keeping of Records: The Art and Life of Alice Walker*, was taken from Walker’s observation regarding archives and their relationship to history. As curator, I also decided upon the palimpsest as the organizing principle of the exhibition, for it evokes the idea of layers, of process, of revision, of ambiguity, and of time.

*A Keeping of Records* commemorates the opening of the Walker archive to researchers and the public. A landmark event in the world of arts and letters, the opening of the Walker archive is an opportunity for scholars to map the origins and evolution of the art of a writer who is both a national and world figure in letters. The Walker archive is a national treasure. As an addition to the African American Collection and to MARBL, it dramatically expands the laboratory, as it were, for scholars and students in the humanities and for those who share our passion for humanistic inquiry. &

Rudolph P. Byrd  
Goodrich C. White Professor of American Studies  
Director of the James Weldon Johnson Institute

# Beyond the Tenth Floor

## MARBL Exhibitions Give Rare Items a Big Audience



AT MANY UNIVERSITY LIBRARIES, SPENDING TIME WITH THE SPECIAL COLLECTIONS MEANS SETTING APART A BLOCK OF TIME IN YOUR DAY, trekking to a remote part of the library where the institution has squirreled away its rarest works, and very slowly, carefully, and quietly studying a set of texts—with your best pair of white gloves on, of course.

So you may be surprised to learn that during the 2008–2009 school year, thousands of Emory students, faculty, staff, and members of the community had the chance to engage with a wealth of MARBL holdings just by walking through the main floor of the Robert W. Woodruff Library.

While chatting with friends and colleagues, perhaps traveling to a class or the stacks, a moment (or more) of their busy days was spent with Gwendolyn Brooks's personal reading copy of her collected poems; the copy of *Highlights* in which Lucille Clifton was first published; and a signed edition of Ted Hughes's *Season Songs*, in which he has handwritten an unpublished poem regarding the work of his longtime collaborator Leonard Baskin.

Two exhibitions displayed altogether more than seventy very special items for public viewing, a testament to MARBL's dedication to engaging the Emory community in the University's extraordinary holdings. Hushed tones and white gloves are not required.

During the fall semester, the Woodruff Library's second-floor exhibition space hosted highlights from a significant new addition to the Raymond Danowski Poetry Library: the personal library of Gwendolyn Brooks. Brooks served as the Poet Laureate of the United States and became the first African American to win a Pulitzer Prize. She is one

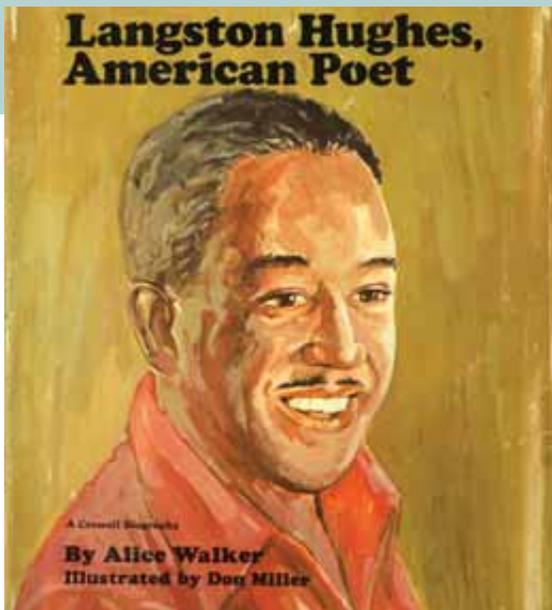


of the leading American writers and cultural figures of the twentieth century. In such poetry collections as *A Street in Bronzeville* (1945) and *The Bean Eaters* (1960), she wrote with virtuosic beauty of her South Side Chicago neighborhood, capturing national attention early in her career. Her library is an invaluable source of information for all students of twentieth-century American poetry and culture.

In the exhibition *My Dreams, My Works: Selections from the Library of Gwendolyn Brooks*, I sought as curator to express Brooks's multiple roles of writer, social activist, teacher, and source of inspiration. Her anthology *Blacks*, featuring a personal inscription to Toni Cade Bambara, and a striking broadside of her now-canonical poem "We Real Cool" were centerpieces of the exhibition. Brooks's personal library also has much to tell us about her inspirations; you can imagine my excitement to discover her childhood dictionary, with handwritten lists of words she liked lining the inside covers, or her first edition of James Baldwin's *Go Tell It on the Mountain*, both of which were highlights of the exhibition.

Yet Brooks's formation as a poet was also tied to her development as an advocate for social change. On display were her copies of formative books of the Black Arts Movement and second-wave feminism, such as Haki R. Madhubuti's *Book of Life* and Audre Lorde's *The First Cities*. Brooks also worked tirelessly for the integration of the arts into education. She visited

MARBL wants to make it easy to spend as much time as you would like with Brooks, Eliot, Stein, and other great writers.

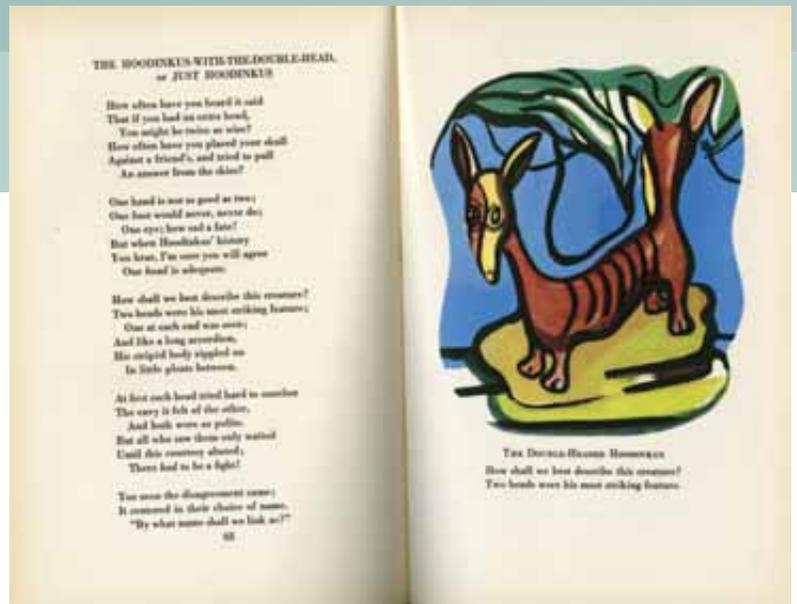


schools across the country, giving poetry readings to children and encouraging their artistic exploration. I found in her library a store of materials that she saved from her school visits, such as cards made by children and a poster of Brooks intended for display in a classroom. Much of the exhibition focused on Brooks's generosity of spirit toward famous and young poets alike, a quality she no doubt inherited from her friend and mentor, Langston Hughes, whose letters to Brooks formed a cornerstone of the exhibition.

As a whole, *My Dreams, My Works* showcased the wealth of beauty, inspiration, and commitment to positive change that Brooks found in the world and, as importantly, gave back to it.

With the change of the semesters came a new exhibition on the Woodruff Library's second floor, perhaps the most fun and visually engaging to date: *Don't You Remember?: Children's Books by Poets*. Curated largely by Kevin Young, Atticus Haygood Professor of English and Creative Writing and curator of literary collections, *Don't You Remember?* captured not only the enormous presence of children's literature in the Raymond Danowski Poetry Library, but also the impact of literature in the lives of the young and young-at-heart alike.

Beginning with some of the earliest works for children, such as W. H. Auden's childhood copy of *The English Struwwelpeter* and several works by Lewis Carroll, the exhibition demonstrated the complex evolution of the genre. Essential lessons in the history of American race relations appeared in the displays of early and contemporary African American children's literature, for which the Carter G. Woodson, Gwendolyn Brooks, and Lucille Clifton libraries were invaluable resources. Langston Hughes's series of *First Books* for children, on such



topics as rhythm and the West Indies, further underscored the central role of children's literature in the careers of so many key twentieth-century poets.

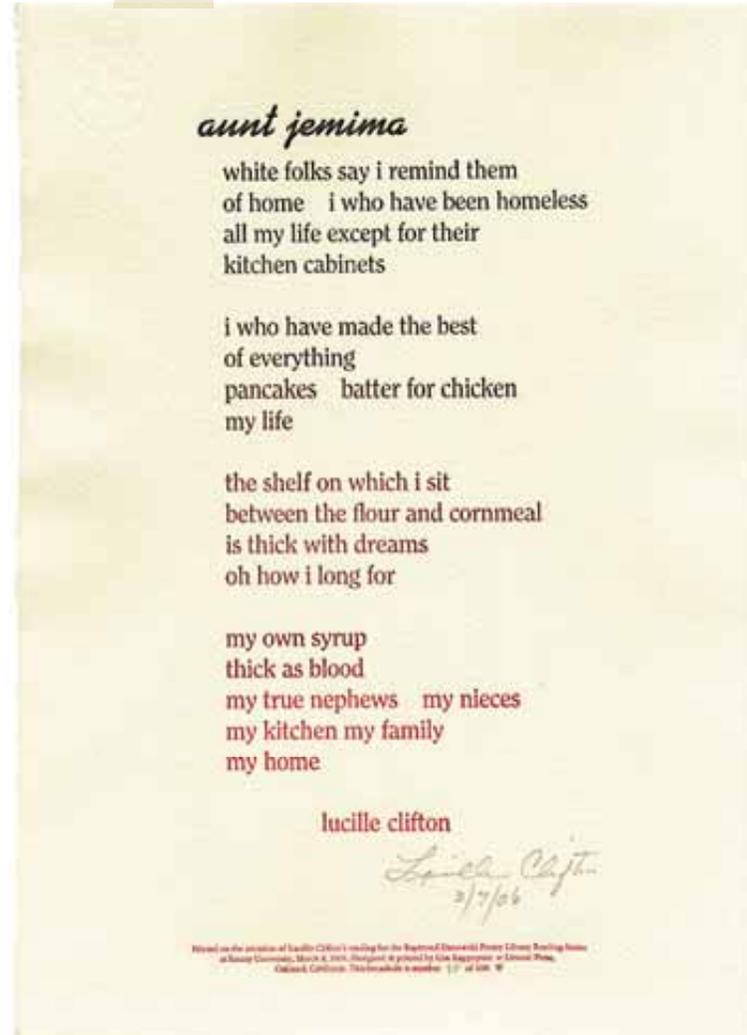
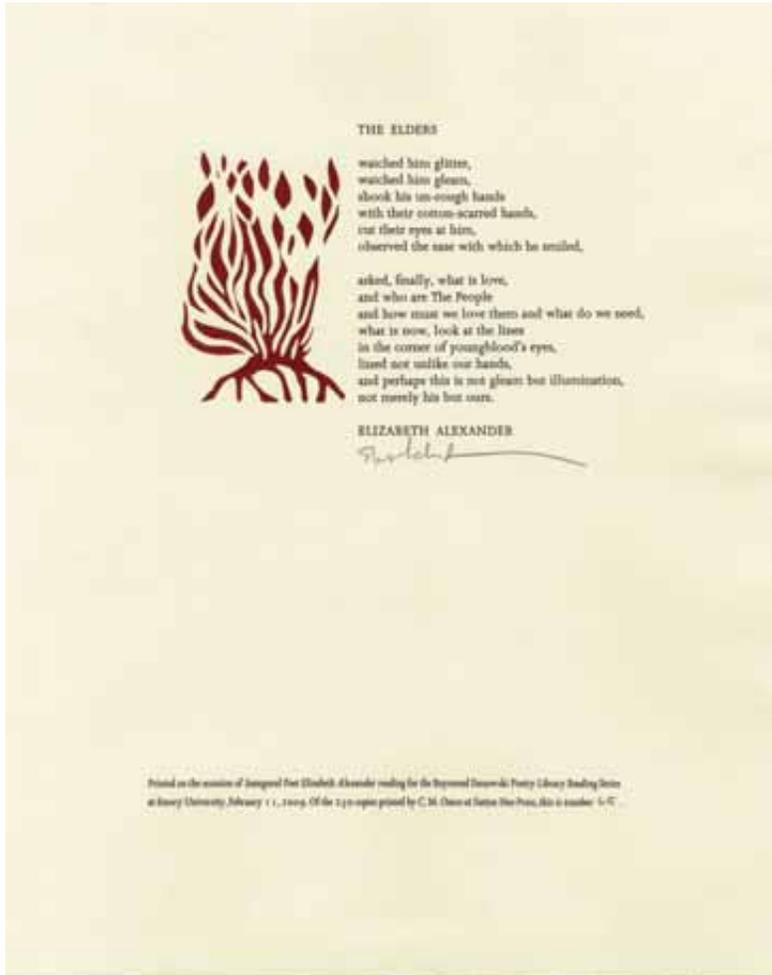
Sylvia Plath and Richard Wilbur, Countee and Ted Hughes: all of these luminaries explored the genre, and their works for children are as exceptional as their adult verse. What child or adult could resist, for example, the humor and charm of Theodore Roethke's *Party at the Zoo*, a richly illustrated story of a robin's love for a rabbit, written with the effortless rhythm marking Roethke's verse as a whole. Equally spectacular is Gertrude Stein's book *The World Is Round*, which develops her classic dictum "A rose is a rose is a rose" into a child's tale of self-discovery. Illustrated by Clement Hurd of *Goodnight Moon* fame, Emory's copy is one of only 350 signed by both the author and artist.

Although much of the exhibition was drawn from the Raymond Danowski Poetry Library, many of the children's books on display showcased the remarkable holdings of other MARBL collections. A first illustrated edition of T. S. Eliot's classic *Old Possum's Book of Practical Cats* highlighted the Julius M. Cruse T. S. Eliot collection, which comprises virtually all of Eliot's published works. A copy of *Langston Hughes, American Poet*, which Alice Walker wrote to introduce children to Hughes's work, signaled the recent addition to Emory of Walker's archive; the copy is inscribed by the author to Emory University.

We have received many positive comments about these two exhibitions from students and visitors; more exhibits on level two are coming soon. MARBL wants to make it easy to spend as much time as you would like with Brooks, Eliot, Stein, and other great writers, and we won't tell anyone if you forget your white gloves. &

Laura Norman, PhD student, Department of English

# Living Poetry



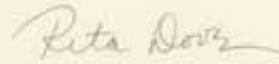
**SITTING BACKSTAGE WITH POET ELIZABETH ALEXANDER ONLY WEEKS AFTER HER APPEARANCE** on the presidential dais during the inauguration of President Barack Obama, there is only a hint of all she may have felt up there, doing her reading between Aretha Franklin's now-famous hat and Joseph Lowery's recitation of "Lift Every Voice and Sing."

Alexander told a group of students gathered for a discussion with her before her reading as part of the Raymond Danowski Poetry Library Reading Series that she wasn't nervous on the day of the inauguration—the hardest part, for her, was writing the inaugural poem. The result—the lovely, Whitmanesque "Praisesong for the Day"—was read to nearly a million people on the Mall in Washington, D.C., and televised across the world; the poem also appeared as an elegant, stand-alone volume days after its debut.

The audience of around 450 people that gathered in the arched hall of Emory's Glenn Memorial Auditorium to hear Alexander read was riveted by her words, bursting into applause on several occasions—even before her reading of "Praisesong," which, to paraphrase Emily Dickinson, "took your head off." Afterward, Alexander signed books for nearly an hour, despite a tornado warning whose sirens could be heard, in the distance, during the reading.

Such a mix of urgency and timeliness has marked the Raymond Danowski Poetry Library Reading Series since its inception in 2005. When Raymond Danowski's library came to Emory, part of the excitement stemmed from MARBL's commitment to establish a poetry reading series. Just as the Raymond Danowski Poetry Library is a living library, constantly growing through new acquisitions, the reading series adds the

Currently in its fifth season, the Raymond Danowski Poetry Library Reading Series has brought to campus some of the best poets from the United States and abroad.



Presented at the occasion of Rita Dove's reading for the Raymond Danowski Poetry Library Reading Series at Emory University, February 29, 2007. Set-up and printed by hand at Emory Press by L. Mindy Stone from typeset paper on Italian West paper. The design is by Cici Grogan. The press originally appeared in *Crit: A Journal of Poetic Practice*, 1.1 (winter 2007). Copyright © 2007 by Rita Dove. Reprinted by permission of the author. If the one hundred copies at the address, you are reading number 100.

voices of a diverse range of living poets, reifying poetry's place on campus, in the community, and in our lives.

Currently in its fifth season, the Raymond Danowski Poetry Library Reading Series has brought to campus some of the best poets from the United States and abroad, including National Book Award–winner Lucille Clifton, British poet Simon Armitage, and Pulitzer Prize–winners Galway Kinnell and Rita Dove. In its first year, the series included Emory's own Natasha Trethewey, who read from *Native Guard* before the book went on to win the Pulitzer Prize. The reading series provides a crucial link between the library and the living poetry of our time.

Beginning with poet Lucille Clifton's reading in spring 2006, just before she announced that her papers would come to Emory, almost every reading has included a letterpress broadside printed to mark the occasion. Also following Clifton's lead with "Aunt Jemima," many of the broadsides represent a poem's first appearance in print. For Elizabeth Alexander's visit, she was kind enough to provide "The Elders"—a poem previously unpublished and, judging by the reaction from the Emory audience, a crowd favorite. By tradition, the first twenty-six copies of each broadside are signed in pencil—a favored archival medium; I tend to number the copies myself. The broadsides are available for purchase both at the readings and then later through the MARBL website, with the Raymond Danowski Poetry Library retaining copy number one of each edition.

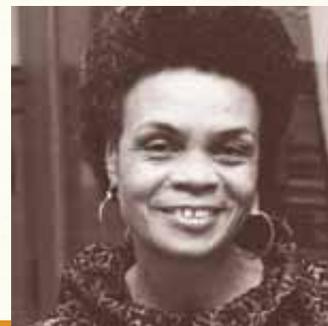
By a happy coincidence, season four of the reading series, conducted in spring 2009, was a season of Chicago poets. Alexander, Li-Young Lee, and MacArthur "Genius" Grant winner Campbell McGrath all spent time in the City of Big Shoulders. (McGrath and Alexander share additional ties; they are both alumni of the Sidwell Friends School in Washington, D.C.—the same school, it so happens, that the Obamas' daughters are currently attending.) The Chicago connections of the poets can be seen in the diversity of their voices, informed by everyone from Carl Sandburg, who first named the city in his poem "Chicago," to Gwendolyn

Brooks, whose evocation of Bronzeville still resonates in the work of Alexander and others.

The theme for season five, starting in fall 2009, is "Translation." The evening of November 10, 2009, will bring to campus poet C. K. Williams, who has translated Issa, Sophocles, Euripides, and modern poets such as Adam Zagajewski. He has won both the Pulitzer Prize and the National Book Award for his own work. On January 31, 2010, former Poet Laureate and acclaimed translator Robert Pinsky will visit in the afternoon, bringing with him his latest anthology *Essential Pleasures: A New Anthology of Poems to Read Aloud*. This new work reflects the energy and spirit of his own work and the Favorite Poem Project begun while he was Laureate.

This season's Raymond Danowski Poetry Library Series readers will follow in a young, yet strong tradition of fine poets. MARBL looks forward to welcoming audiences who are willing to stand in the back or sit on the floor to hear poetry from the source. Many attendees will take home a broadside or a book newly signed as a memento of an evening of excellence and inspiration. &

Kevin Young is Atticus G. Haygood Professor of Creative Writing, Curator of the Raymond Danowski Poetry Library, and Curator for Literary Collections.



[Top, left to right] Commemorative broadsides from Elizabeth Alexander, Lucille Clifton, and Rita Dove • [Above, clockwise] Raymond Danowski Poetry Library Series readers Elizabeth Alexander, Campbell McGrath, Sonia Sanchez, and Natasha Trethewey

# UNCOVERING

## Hidden Treasures from the CIVIL RIGHTS MOVEMENT



IN 2008 MARBL RECEIVED A GRANT FROM THE COUNCIL ON LIBRARY and Information Resources (CLIR) to process “hidden” collections documenting the civil rights movement. The award is part of a larger CLIR project, Working for Freedom: Documenting Civil

Rights Organizations, which established a collaboration between Emory University, Auburn Avenue Research Library on African American Culture and History (AARL), the Amistad Research Center at Tulane University, and the Robert W. Woodruff Library of Atlanta University Center.

The four institutions will process archival and manuscript collections that previously have been unavailable to researchers. During the next three years, a total of thirteen important collections will open to researchers in Atlanta and New Orleans. In addition to the individual processing projects, the four collaborators will work together informally to share project goals and strategies and to discuss and implement professional arrangement and description standards. Project staff also will discuss innovative ways to implement Web 2.0 technology such as blogs and wikis to publicize the projects and to share their findings as the work progresses.

MARBL and AARL form a smaller collaborative within the overall project and are sharing \$400,000 to process collections specific to the Atlanta area. Archives from Atlanta, Cradle of the Civil Rights Movement: The Papers of Andrew Young, SCLC, and NAACP–Atlanta Chapter will make available three important collections that tell the story of the civil rights movement in Atlanta from the 1930s to 2007. These materials also provide a unique window into events of national scope, such as citizenship and voter education, the fight to end Jim Crow, and desegregation.

I joined the MARBL staff in June as project archivist to process the Southern Christian Leadership Conference (SCLC) records. The SCLC team—I and several Emory graduate students—conducted an inventory of the nearly 1,100 cartons of materials that constitute the collection. During the inventory, the team gradually revealed the richness and depth of this important archive. We already have made

some unexpected discoveries and anticipate uncovering more hidden treasures as we work to organize and describe the archive.

The bulk of the SCLC records document the efforts of two of the longest-serving presidents, Ralph David Abernathy and Joseph Lowery. Through these leaders’ correspondence and memos, researchers will discover two dynamic, though stylistically different, activists and leaders. The team also unearthed extensive records of the SCLC/Women’s Organizational Movement for Equality Now. Founded in 1979 by Evelyn Lowery as a division of the SCLC, then later incorporated as an independent entity, the group took a special interest in the rights of women and families and spearheaded major initiatives in the field of AIDS education and awareness. These records provide an important and thorough look at women’s involvement in the ongoing struggle for civil and human rights. The collection is rich in ephemeral and photographic documentation, including photos of Reverends Abernathy and Lowery leading protests and meeting with other social and political leaders, fliers and broadsides announcing SCLC-sponsored events, and even SCLC gasoline mitts.

As Emory’s work began, AARL Project Archivist Cheryl Oestreicher started work on the personal papers of Andrew Young at the Auburn Avenue Research Library. This 650-linear-foot collection documents Young’s record of leadership, including his service as a minister in the 1950s, as Atlanta mayor, as a congressman, as the United States ambassador to the United Nations, as chair of the 1996 Olympic Committee, and as a civil rights leader. The collection also contains significant materials relating to Young’s late first wife, Jean Childs Young, especially her work for International Year of the Child in 1979. After the Young papers have been processed, Cheryl and her team will begin work on the NAACP–Atlanta Chapter records.

MARBL and AARL are using the three collections as case studies for the Greene-Meissner Processing Model, a new processing technique that emphasizes efficiency and economy in an effort to make collections available to researchers more quickly. The processing teams will test time- and cost-saving measures such as reducing the amount of metal hardware removed from the collections

## The bulk of the SCLC records document the efforts of two of the longest-serving presidents, Ralph David Abernathy and Joseph Lowery.

and limiting the number of preservation photocopies made during processing. The work supported by the CLIR grant will generate guidelines for applying the Greene-Meissner model to other large-scale, twentieth-century manuscript collections housed at MARBL and AARL.

Once appropriately organized, rehoused, and described, the records of SCLC, the papers of Andrew Young, and the records of the NAACP–Atlanta Chapter will be a treasure trove for scholars and students, offering many new insights into the civil rights movement. Grant co-directors Susan Potts McDonald, coordinator of arrangement and description services at MARBL, and Kerrie Williams, archivist at AARL, proposed these particular collections for the project because of the many connections between them. They note that “there are many common threads running through these collections. . . . Andrew Young was a central figure in the SCLC and was closely involved with the NAACP. There is much overlap in membership, as well as some creative tension, between NAACP activists and SCLC members. The project will offer scholars the opportunity to examine the

struggle for civil rights from these multiple perspectives. Researchers will be able to see where conflicts emerged, consensus was found, support was given within particular communities, and resistance was encountered. We believe scholars will write a new history of the movement and of this critical phase of American history on the basis of these manuscript collections.”

With CLIR’s support, MARBL and AARL will be able to open three critical civil rights archives to researchers and will collaborate on new practices that will speed the processing of other large, twentieth-century collections in the future. We look forward to sharing what we find as we uncover these “hidden” collections. &

Sarah N. Quigley is Emory Project Archivist.

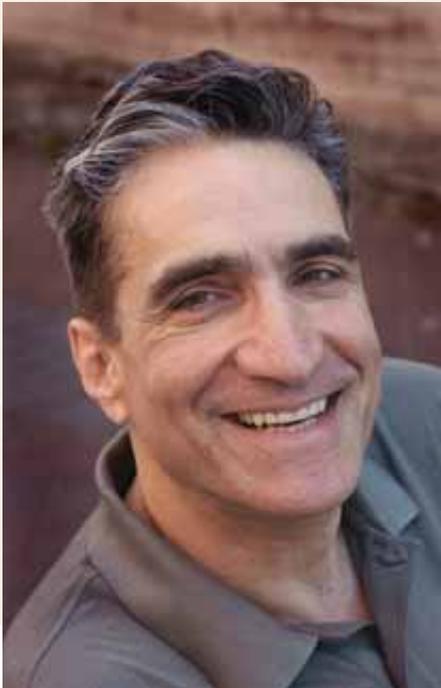


SAVE THE DATE FOR

THE 10<sup>TH</sup>  
ANNUAL 12<sup>TH</sup>  
NIGHT  
REVEL

January 30, 2010  
Piedmont Driving Club

TO BENEFIT  
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Come read aloud with **Robert Pinsky**, America's three-term Poet Laureate, and experience the essential pleasures of poetry.

Proceeds benefit the Manuscript, Archives, and Rare Book Library. This is a ticketed event. Information: Marcia Wade, [mjwade@emory.edu](mailto:mjwade@emory.edu), 404.727.5386, or Julie Braun, [jkbraun@emory.edu](mailto:jkbraun@emory.edu), 404.727.8780.

Pinsky's most recent book of poetry is *Thousands of Broadways: Dreams and Nightmares of the American Small Town*. He is also the author of *Poetry and the World*, nominated for the National Book Critics' Circle Award; *The Sound of Poetry*; *Democracy, Culture, and the Voice of Poetry*; and, more recently, *Essential Pleasures: A New Anthology of Poems to Read Aloud*.

Pinsky's many awards include the PEN/Voelcker Award, the William Carlos Williams Prize, the Lenore Marshall Prize, the National Foundation for Jewish Culture's 2006 Jewish Cultural Achievement Award in Literary Arts, and the 2008 Theodore M. Roethke Memorial Poetry Award. He is one of the few members of the American Academy of Arts and Letters to have appeared on *The Simpsons*.



EMORY  
LIBRARIES

ESSENTIAL PLEASURES: AN EVENING OF POEMS READ ALOUD

# CALENDAR OF EVENTS

- August 22–  
December 11     **BETWEEN YOU AND ME: INSCRIPTIONS AND ASSOCIATIONS**  
An exhibition of books with inscriptions demonstrating a wide range of personal associations, including sentiments shared between spouses, teachers and students, friends, and leaders  
Manuscript, Archives, and Rare Book Library
- November 5     **HABITS OF BEING: FLANNERY O'CONNOR AND SALLY FITZGERALD**  
Keynote address by Jonathan Yardley; performance by Brenda Bynum  
Joseph W. Jones Room, Robert W. Woodruff Library, 4 p.m.
- November 10     **POETRY READING BY C. K. WILLIAMS**  
Presented by the Raymond Danowski Poetry Library Reading Series  
Joseph W. Jones Room, Robert W. Woodruff Library, 6 p.m.
- January 30     **TENTH ANNUAL TWELFTH NIGHT REVEL**  
Piedmont Driving Club, Atlanta, Georgia
- January 31     **POETRY READING BY ROBERT PINSKY**  
Presented by the Raymond Danowski Poetry Library Reading Series  
Glenn Memorial Auditorium, 4 p.m.

Call 404.727.7620 or visit [marbl.library.emory.edu](http://marbl.library.emory.edu) for the most recent details on these and other upcoming MARBL-sponsored events.

The Emory Libraries welcome the interest and support of friends like you. Your contributions make it possible for the libraries—especially the Manuscript, Archives, and Rare Book Library—to foster courageous inquiry within and beyond the University. Your generosity will help ensure that more exciting acquisitions, innovative projects, and engaging public programming are possible. For information on giving, contact Marcia Wade at 404.727.5386 or [marcia.wade@emory.edu](mailto:marcia.wade@emory.edu).

Photography by Emory Photo/Video.

Scans by the Manuscript, Archives, and Rare Book Library.

## Available for Purchase

### *The Mind of Carter G. Woodson as Reflected in the Books He Owned, Read, and Published*

This catalog of the library of Carter G. Woodson and the Association for the Study of African American Life and History was published in conjunction with an exhibition celebrating the opening of the collection. It includes essays by Randall K. Burkett, Pellom McDaniels III, and Tiffany Gleason. Cost is \$25, which includes shipping charges.

### *Democratic Vistas: Exploring the Raymond Danowski Poetry Library*

This beautiful, 152-page volume offers photos, descriptions, and detailed background information on almost 300 of the items in the 75,000-item Danowski Poetry Library—including many featured in the poetry library's debut exhibition in the Schatten Gallery during spring 2008. Cost is \$45, which includes shipping charges.

### *Broadsides from the Raymond Danowski Poetry Library Reading Series*

These broadsides are available for purchase while quantities last. To view available broadsides, visit <http://marbl.library.emory.edu/RDPL-reading-series-broadsides.html>. Signed broadsides are \$45 and unsigned are \$25, which includes shipping.

To purchase with check, contact Denise Funk via email at [dmfunk@emory.edu](mailto:dmfunk@emory.edu); via phone at 404.727.6887; or via postal mail at Denise Funk, MARBL, 540 Asbury Circle, Atlanta, Georgia 30322-2870.

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If it isn't in the  
records it will be said  
it didn't happen.

That is what history  
is: a keeping records.



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