

Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

fall 2014 ~ *volume 8, number 2*

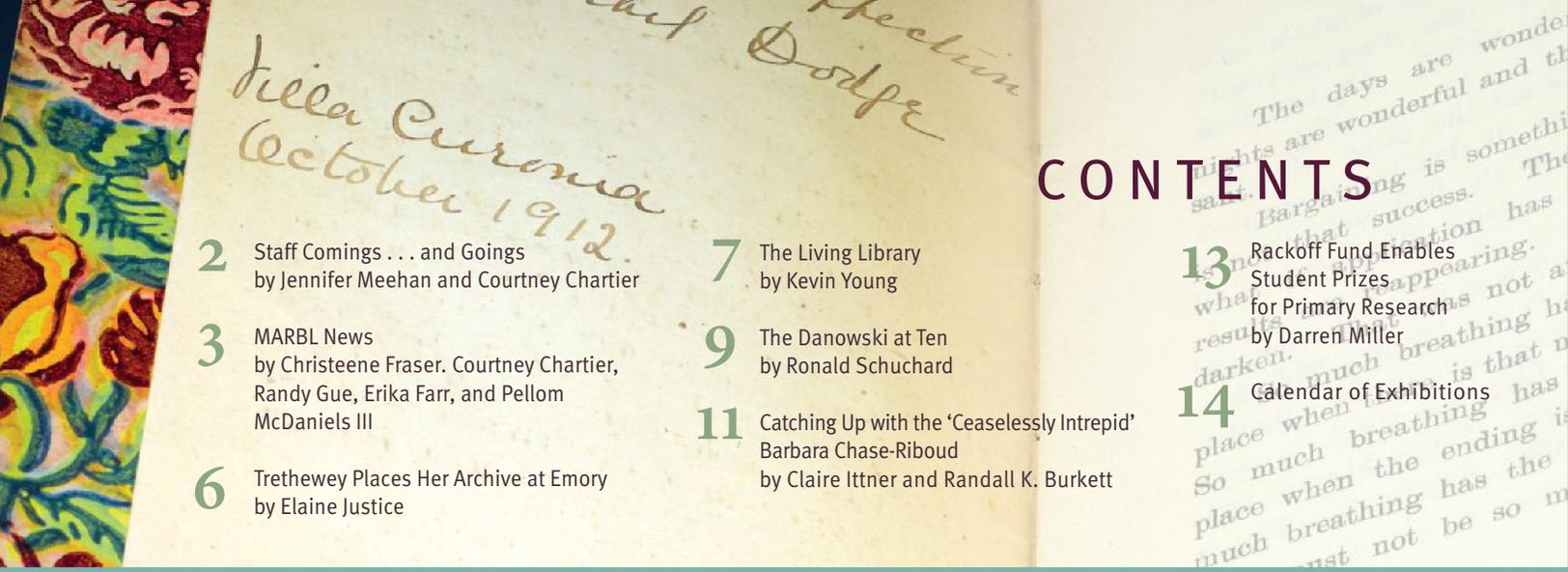
PORTRAIT OF MABEL DODGE AT THE VILLA CURONIA

BY

GERTRUDE STEIN



EMORY
LIBRARIES &
INFORMATION
TECHNOLOGY



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Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

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Front cover:

A rare copy of Gertrude Stein's *Portrait of Mabel Dodge* at the Villa Curonia from MARBL's Raymond Danowski collection.

Back cover:

Original 1996 Grolier Club dinner menu with Ron Schuchard's handwritten note to contact Raymond Danowski.

LETTER FROM THE DIRECTOR

It feels very fitting that the name of Emory's special collections library, MARBL, references the distinctive buildings situated on Emory's historic quadrangle. When Henry Hornbostel designed the campus in the early 1900s, the classically trained architect envisioned an Italian hill village with arched windows and symmetrical structures. His search for a suitable exterior material for the buildings—elegant, economical, and durable—presented a quandary until he visited a marble quarry in Tate, Georgia. There he discovered residual thin marble slabs, castoffs, and reserved them for use at Emory, where he wished to locate a dignified yet intimate academic commons. The unique patterns, created from multicolored marble remnants, have bestowed upon the campus an enduring architectural identity.

Our MARBL collections are yet another embodiment of the renaissance ideals that Hornbostel sought to honor through his buildings: beauty, wonder, truth—along with hardiness, environmental respect, historical knowledge, and new possibilities. The calico patchwork of Emory's marble tiles reminds us that beauty may arise from the assembly of disparate but complementary elements, just as literary and historical materials arrive from a rich array of backgrounds, impulses, and narratives. As this issue of MARBL magazine confirms, such is the revealing juxtaposition of the Raymond Danowski Poetry Library with the newly acquired Barbara Chase-Riboud Papers; civil rights collections with Civil War historical projects; student programs along with faculty exhibitions; and all of the other magnificently distinctive dimensions of our collections.

With the renovation of the 10th level of the Woodruff Library, now fully under way, the original Hornbostel concept will become embedded into the edifice of the highest vantage point on the Emory campus. The architectural design accentuates the arched windows and symmetrical lines, reminiscent of the Hornbostel openness to light and natural beauty, creating a sense of timelessness alongside state-of-the-art teaching and research spaces. And Tate Georgia marble, reclaimed from former historical structures on campus, will provide signature design features in every space. Emory marble at home in MARBL—how very meaningful.



Rosemary M. Magee



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STAFF COMINGS . . .

Matthew Strandmark joined the MARBL staff in July as a research library fellow, in the position of outreach archivist. This is a new position, with the responsibility of assessing MARBL's current outreach program and making recommendations and strategizing new directions in community outreach.



Matthew is a recent graduate of Indiana University's dual master's program in history and library science. While a student, Matthew worked as an assistant in the reference services department of the Indiana University Libraries and as a teaching assistant in the history department. He also has a great deal of experience in archival and outreach activities: Matthew served as an intern for the Open Folklore Project, as digital archivist for the Indiana Universities Library Association, and as a historic tours designer for the city of Bloomington.

—Courtney Chartier, Head of Research Services

Please join me in congratulating our colleagues on their new and continuing roles, and recognizing their past and future contributions to MARBL, the library, and the university.

John Bence has been permanently appointed as university archivist, effective May 1. Building on his success in this role during the last 15 months, John will continue to lead the overall planning, developing, management, and promotion of University Archives collections and services, and to provide general guidance and leadership on records management.

Gabrielle Dudley has been appointed to a three-year term position as instruction archivist and QEP librarian in the Research Services unit. In this role, Gabrielle's duties will expand to include the coordination of instruction and other events integrating MARBL's collection and services with Emory's university-wide QEP initiative. She also will continue her already excellent work with MARBL's instruction program. Gabrielle's new appointment began on June 27, 2014.

Kristin Morgan's term as project library specialist has been extended through December 2014. During the next six months, Kristin will complete processing of the Sidney L. Matthew Bobby Jones collection and research files and thereafter will provide support for the Bobby Jones exhibition in 2015 and for the digitization of Bobby Jones photographs (currently under way) and newspapers.

Dorothy Waugh has been appointed to a three-year term position as project archivist in the Digital Archives unit. In this role, Dorothy will be responsible for the selection, appraisal, arrangement, and description of digital and born-digital manuscript and archival material, with a particular focus on literary manuscript collections. She also will continue her strong work of collaborating with other units and divisions in MARBL and LITS on digital library and digital humanities projects. Dorothy's new appointment will begin on August 27, 2014.

—Jennifer Meehan, MARBL Associate Director

. . . AND GOINGS

David Faulds left his position as rare books librarian in MARBL in July to accept a new position as rare books librarian in the Bancroft Library at University of California—Berkeley, where he will be responsible for curating the rare book collection.

During his 12 and a half years at Emory, David made valuable contributions to the library and university in helping to build, enhance, and promote MARBL's rare print materials. Through his cataloging efforts, David ensured that significant portions of MARBL's rare print holdings are discoverable and accessible to researchers during a time when these holdings were growing exponentially. His notable accomplishments include assisting with the acquisition of the Raymond Danowski Poetry Library in 2004 (which doubled the size of MARBL's print holdings and has continued to grow), and regularly cataloging materials in the Raymond Danowski Poetry Library; his involvement in the acquisition, cataloging, and digitization of the Yellowbacks collection; the ongoing development and cataloging of MARBL's Belgian print holdings; the cataloging of the French pamphlets collection; and the regular cataloging of monographs, serials, and printed ephemera from MARBL's African American, Historical and Modern Political, and Emory University Archives collections.

David was a valuable member of the MARBL leadership team, contributing to the development of MARBL's services and programs as well as to the transformation of MARBL's spaces, most recently by providing critical assistance with the move onto Level 9 and the upcoming move off Level 10. He also made significant contributions to library-wide initiatives, working with colleagues on book-digitization projects and to build and promote the artists book collection, and serving as a member of the Catalog Working Group, among other activities. David has been an active member in professional groups such as ALA and RBMS throughout his career, and served as a strong representative of MARBL and Emory. Notably, in recognition of his professional achievements, he was elected as a member of the Grolier Club in 2013. We congratulate David on his new appointment. ☺

—Jennifer Meehan, MARBL Associate Director

Fellowships

MARBL is proud to offer short-term fellowships to support scholarly use of the library's research collections in these strategic areas:

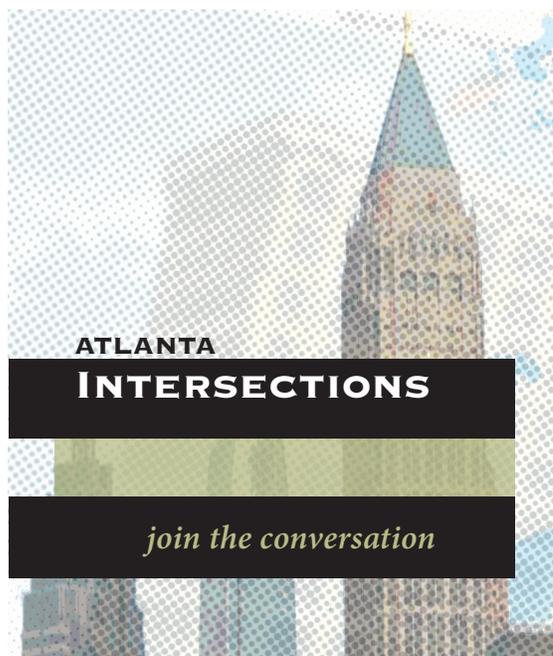
- English-language literature
- The Raymond Danowski Poetry Library
- African American history and culture
- Southern history and culture
- Modern politics

Additionally, MARBL offers the Leonard and Louise Riggio Fellowship, which supports residencies of two to four weeks to undertake research in the Alice Walker papers and related archives. This fellowship carries a stipend of \$1,000 to 2,500, depending on the duration of the residency.

Other fellowships have a value of \$500 to \$1,000 and are meant to help defray expenses in traveling to and residing in Atlanta for the duration of the fellowship. The length of the fellowship will depend on the applicant's research proposal, but is normally two to four weeks. Applications for the 2015 cycle will be accepted September 1 to November 1, 2014. For more information on these and other MARBL fellowships, please visit: marbl.library.emory.edu/research-learning/fellowships.html.
—Christeene Fraser, Administrative Services Coordinator

Atlanta Intersections

A city is a large, sprawling, complex, diverse phenomenon that changes constantly. Given the vastness of the scale, the number and diversity of residents, businesses, organizations, and institutions, and the arbitrariness of municipal boundaries, how can we begin to understand a metropolitan area and its history?



MARBL launched a new conversation series last semester that explores this issue. “Atlanta Intersections” brings creative, dynamic Atlantans to the library to discuss their lives, work, experiences of the city, and how these converge. The library, of course, is the perfect venue for these conversations because of MARBL’s long-standing strength in collections that document the history, culture, politics, and arts of Atlanta.

The impetus for the series came from Sam Bass Warner, America’s premiere urban historian. In his 1984 book *Province of Reason*, Warner combined extensive archival research with an examination of the lives of 14 Bostonians. This approach, Warner argued, revealed “how lives and place are bound together” and how they can shed light on America’s metropolises. Taking this impulse as inspiration, “Atlanta Intersections” conversations with activists, artists, authors, foodies, photographers, scholars, and urbanists provide a new perspective on Atlanta and MARBL’s distinctive collections about our city.

For more information about past or upcoming “Atlanta Intersections” events, visit marbl.library.emory.edu/about/news-events/events/atlanta-intersections/index.html.

—Randy Gue, Curator, Modern Political and Historical Collections

Transforming MARBL: Research Services during Renovation

MARBL’s year-long renovation will bring many needed changes to our public spaces: it will expand the Reading Room and upgrade the furniture, lighting, and technology; it will provide students and faculty with dedicated and technologically advanced teaching and learning spaces; and it will create a welcoming and comfortable environment for visitors experiencing our exhibits, programs, and dramatic views. Overall, the renovation will transform MARBL into the kind of 21st-century research and learning environment that our patrons, and our collections, deserve.

A transformation on this scale has a great impact on MARBL’s Research Services and requires changes to our service model during the renovation. Our Reference Desk and Reading Room have been relocated to Level 7 of Woodruff Library, Rooms 784 and 775 respectively. These spaces are smaller than what we are used to, and MARBL has moved to a “by appointment only” model for research in the Interim Reading Room. To better accommodate our patrons, we have implemented an online system that allows researchers to set appointments, request materials, and submit registration in advance of their visit. You can find this system on the MARBL website under “Using MARBL” (marbl.library.emory.edu/using/index.html).

The renovation also has necessitated changes to MARBL’s instruction program. Classes using MARBL materials now will be taught in a classroom on Level 8 of Woodruff Library.

Instruction staff has designed a new offering for Emory faculty and students: short-term access to digitized MARBL materials via Emory's online course management system, Blackboard. To streamline requests for instruction sessions, we have created an online system where faculty and instructors can request materials for classes, ask for assistance in creating assignments that use MARBL collections, and share their syllabi with instruction staff (marbl.library.emory.edu/research-learning/index.html).

The next year will be an exciting time for MARBL. Despite the physical changes around us, we are committed to our mission of facilitating access to MARBL's distinctive collections through reference, instruction, promotion, and outreach. For more information, go to marbl.library.emory.edu/about/marbl-renovation/index.html.

As a first-class destination for scholarly discovery, the Manuscript, Archives, & Rare Books Library always has supported a dynamic instruction program, teaching hundreds of students every year about archival research and assisting dozens of faculty in developing assignments related to MARBL collections. This fall, MARBL will expand the instruction program to include two new offerings.

—Courtney Chartier, Head of Research Services

Archives Research Program

A collaboration of MARBL and Woodruff Library, the Archives Research Program is based on a successful three-year pilot program in training graduate students in archival research. The program comprises two major elements: an archives-training intensive that will take place in the fall and summer, and a series of speaker events that address research or other topics in archives.

The workshop sessions, titled "Using the Unique: Graduate Research Training in Archives and Special Collections," will be taught by MARBL archivists and Woodruff Library librarians on topics such as finding archives, understanding finding aids, creating research plans, productivity tools, and care and handling of rare materials. The "Understanding Archives" speaker series will be open to the public but will target graduate students through topics relevant to research and by inviting their peers to appear as speakers. This program is made possible through the support of Woodruff Library and the Laney Graduate School.

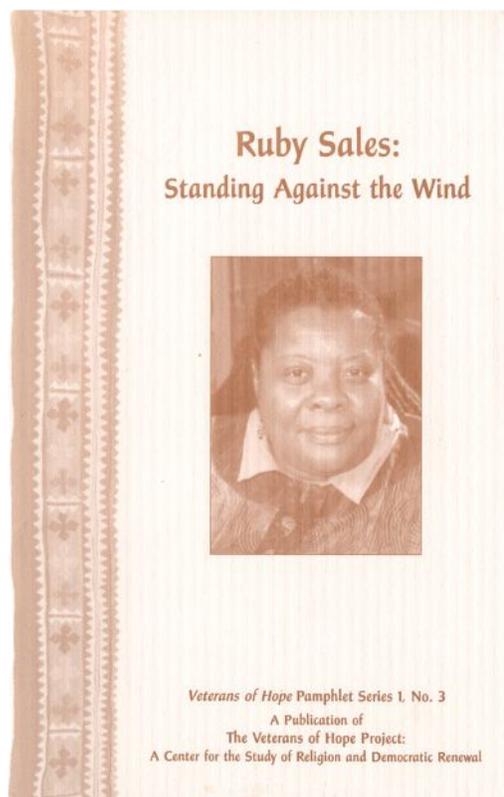
Currey Seminar

Named in honor of former Emory University Chair of the Board of Trustees Bradley Currey Jr., this program is intended to support original research by undergraduates in the honors program of the College of Arts and Sciences. Successful

applicants will attend two intensive instructional sessions modeled after the instruction program for graduate students. Students who successfully complete the training also will receive grants intended to help pay the costs of original research in an archival repository. Please see our next issue for more on this program.

—Courtney Chartier, Head of Research Services

Veterans of Hope Project



MARBL has acquired an important collection of social justice interviews included in the Veterans of Hope Project archive, adding to its strong holdings in civil rights, human rights, and African American history and culture.

The Veterans of Hope Project (VOHP) directors, the late Vincent Harding and his daughter Rachel Harding, honored MARBL by selecting Emory as the permanent repository for the archive, which includes a rich array of more than 70 long-form interviews. These recordings capture the histories of a wide range of social justice activists from the United States and abroad. VOHP staff conducted these interviews for more than 15 years starting in 1997, documenting the lives and work of leading figures such as artists John Biggers and Elizabeth Catlett Mora, Chinese-American political activist Grace Alea Boggs, civil rights leaders Julian Bond, Dorothy Cotton, Ruby Sales, C. T. Vivian, and James Foreman, and scholars Charles H. Long and Staughton Lynd.

The bulk of the acquisition consists of the audiovisual recordings of the interviews, oral histories, and related events, but the archive also includes key organizational records that are forthcoming in both paper and electronic formats. This oral history collection and its related material contains a wealth of information that will enable research in numerous fields and disciplines and connects with other MARBL collections in compelling ways. Emory holds the papers of Vincent Harding, John Biggers, Horace and Julia Bond (parents of Julian), C. T. Vivian, and Constance Curry (among those interviewed). MARBL will enhance the accessibility and usability of the audiovisual material by digitizing the collection in the coming year and making copies available to researchers. Please note that the entire VOHP collection is closed to researchers until digitization is complete.

In addition to the acquisition of the VOHP archive, MARBL is also pleased to announce the acquisition of audio materials from the personal papers of the late Rosemarie Freney Harding, co-founder of the Project. These audio recordings include an extensive interview with Ella Baker as well as interviews of Harding by her daughter, Rachel. This collection is closed to researchers until 2017. —Erika Farr, Head of Digital Archives

African American Collections: A Year of Collaboration, Discovery, and Inspiration

This fall, the Alliance Theater will debut *Native Guard*, a play inspired by Emory University professor of creative writing and two-time US poet laureate Natasha Trethewey’s book of poetry of the same title. To coincide with the world premiere

of the play (September 26–October 19, 2014), a series of photographic compositions drawn from MARBL’s collections related to African American history and life will be on view in the Woodruff Arts Center.

Paige Knight (Emory Libraries archival photographer and digital projects coordinator) and I created the *What Must Be Remembered* exhibition with the intent of exploring and interpreting the world of African Americans before, during, and after the American Civil War (1861–1865). Pulling together elements related to African American history, memory, and the advancement of the liberation process, each image reasserts the humanity of those in the center of each work as significant. As part of a nationwide commemoration of the sesquicentennial of the Civil War, the exhibition previewed on February 5, 2014, at the Schwartz Center for Performing Arts.

Similarly, and in an effort to work with community-based organizations, we have introduced a traveling exhibition based on the life and career of former heavyweight boxing champion Joe Louis. Utilizing MARBL-related materials, *Joe Louis Barrow: A Life and Career in Context* debuted on May 13, 2014, in his hometown in Chamber’s County, Alabama, at the H. Grady Bradshaw Library. In celebration of his 100th birthday more than 2,000 people—including school-aged children and out-of-town visitors—viewed the exhibition over a four-week period.

These kinds of exhibitions and their public programming provide a means by which to invite a broader public to explore MARBL through the eyes of the curators. &

—Pellom McDaniels III, Curator of African American Collections, Assistant Professor of African American Studies



photo collage by Paige Knight

Trethewey PLACES HER ARCHIVE AT EMORY

Former US Poet Laureate and Emory University faculty member Natasha Trethewey has placed her archive at MARBL. The archive is now open to researchers.

“Natasha Trethewey is among the nation’s foremost contemporary voices in poetry,” says Rosemary Magee, director of MARBL. “We are so pleased and proud that she has chosen to make Emory the permanent home for her literary archive. Generations of students and scholars from around the world will come to understand more deeply the creative process and the meaning of poetry and its relationship to our lives and history.”

“Natasha is an extraordinarily powerful and impactful poet, and a deeply dedicated and gifted teacher,” says Robin Forman, dean of Emory College of Arts and Sciences. “I am thrilled that her archive will be here at Emory, helping students explore and better understand how the poetic voice can illuminate some of the most critical issues of our time.”

“Emory has been for me an intellectual home,” says Trethewey, “and I am delighted to join the community of writers included in MARBL’s fine collections.” Trethewey’s archive will join a rich collection of literary assets at MARBL, including the papers of Alice Walker, Lucille Clifton, James Dickey, Seamus Heaney, W. B. Yeats, Ted Hughes, and Emory University Distinguished Professor Salman Rushdie, among others.

Kevin Young, Atticus Haygood Professor of Creative Writing and English and curator of literary collections and the Raymond Danowski Poetry Library at Emory, said Trethewey’s archive is “a revelation. It shows not only the origins, drafts, and energy of her award-winning work, but also the untold history and profound questions we face. The collection of drafts, early unpublished writings, and even computers will be a tremendous boon to Emory and to scholars and visitors to the archive.”

Trethewey, who is Robert W. Woodruff Professor of English and Creative Writing and director of the Creative Writing Program at Emory, was named 19th Poet Laureate Consultant in Poetry by Librarian of Congress James H. Billington in June 2012 and served two terms in the post.

Her appointment, which coincided with the 75th anniversary of the library’s Poetry and Literature Center, was marked by outreach and travel across the nation. Most recently, she completed a months-long series of reports, titled “Where Poetry Lives,” for *PBS NewsHour* with chief arts, culture, and society correspondent Jeffrey Brown.

Trethewey, who was inducted into the American Academy of Arts and Letters in 2013, is the author of the

Pulitzer Prize-winning poetry collection *Native Guard* (2006), which Atlanta’s Alliance Theatre adapted for the stage this year as part of the National Civil War Project.

Other collections include *Bellocq’s Ophelia* (2002), *Domestic Work* (2000), and her newest collection, *Thrall*, published in 2012. Trethewey also is the author of a book of creative nonfiction, *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (2010).

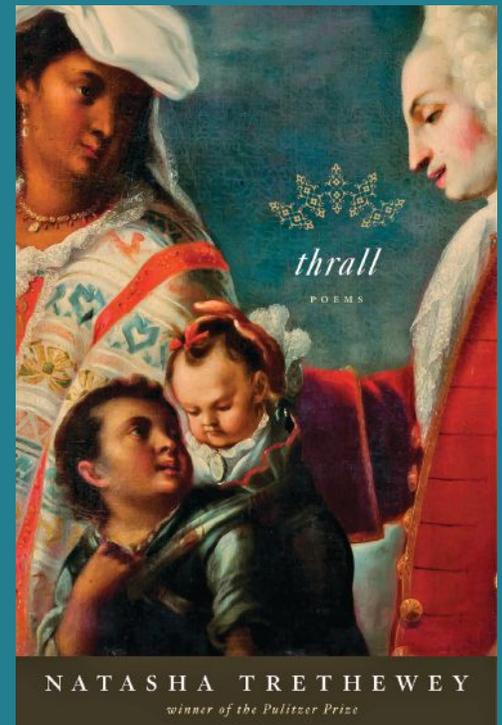
Born in Gulfport, Mississippi, Trethewey currently serves as Poet Laureate of Mississippi. She holds a BA in English from the University of Georgia, an MA in poetry from Hollins University, and an MFA from the University of Massachusetts, Amherst. From 2005 to 2006, she was appointed the Lehman Brady Joint Chair Professor of Documentary and American Studies at Duke University and the University of North Carolina–Chapel Hill, and from 2009 to 2010, she was the James Weldon Johnson Fellow in African American Studies at the Beinecke Library at Yale University.

Among Trethewey’s other honors are fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the Rockefeller Foundation Bellagio Study Center, and the Bunting Fellowship Program of the Radcliffe Institute for Advanced Study at Harvard. She also has received the Mississippi Institute of Arts and Letters Book Prize and the Lillian Smith Award for Poetry.

—Elaine Justice, Associate Director, Emory Media Relations



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The Living Library

By Kevin Young

Curator of Literary Collections and the Raymond Danowski Poetry Library
and Atticus Haygood Professor of Creative Writing and English



There was a wall of Auden. It was spring 2005, and the Raymond Danowski Poetry Library had come to Emory University's Manuscript, Archives, and Rare Book Library the year before in four transatlantic shipping containers. Among the cartons found inside was every book W. H. Auden ever wrote, including his rarest first book *Poems* (1928), as well as all the books he edited, wrote introductions to, even books he provided blurbs for. Here in the stacks in the 11th floor of the Woodruff Library, in an area called the Nunnery after the Sam Nunn collection once housed there, all of Auden's volumes were arrayed—a testament not just to Auden's breadth, but also that of the Danowski Poetry Library. It was a stunning sight.

I was visiting campus, being recruited for a job in the English Department that I would eventually take, and the Danowski Poetry Library, still being unpacked, needed a curator. Soon as I saw the Auden wall, I was hooked; I agreed to serve as the first, and so far only, curator of the collection thought to be the largest in private hands until it arrived at Emory. With more than 75,000 volumes of rare and modern poetry, the collection represents collector Raymond Danowski's desire to gather all poetry published in English worldwide for the 20th century—every edition, paperback and hard, first to last, of every book—a goal he largely achieved. Remarkable for its range and depth, limited by no school or aesthetic, the library provides a unique and invaluable lens on history and our time, taking in virtually every artistic, social, and cultural movement and providing a unique lens to understand the long 20th century.

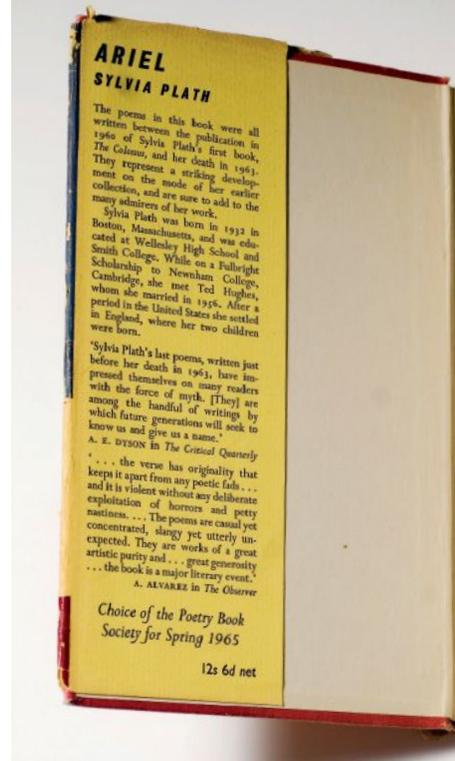
International and intentional, the collection extends back in time to highlights of the 19th century, including the earliest copy of *Leaves of Grass* on record; it also selectively moves forward into the 21st century. In a way, the name "poetry library" is a misnomer: the library also includes prose by poets and a remarkable array of rare counterculture newspapers and publications, from a significant run of Black Panther newspapers to South African protest posters.

Still, the name poetry proves important. Unlike any other art, poetry provides a vantage point on thought often overlooked. Only poetry, in naming the corners, the uncommon creases and sides of our knowledge, could visit and close-up view the cornerstones of thought for the century. In seeking to represent the whole of poetry, we could see the 20th century, its wars and wishes, its foment and fertile moments. Here, and only here, could you also see poetry, up close and as a whole.

I quickly saw that the Danowski Poetry Library didn't just represent one collector's vision—the kind that shapes a brilliant private library which also ends up in archives—but a living library, one that would grow and change with the field. The Danowski Poetry Library's only charge was completion. If we didn't have a book, we wanted to add it (budgets allowing, of course). It was poetry as public, not only private, utterance. One key reason Raymond Danowski picked Emory University, besides strong support from the administration and the English Department—including distinguished faculty such as Ron Schuchard—and a track record of commitment to literature, was its dedication to student learning. As soon as I began teaching from the collections in 2006, I discovered that seeing the volumes in their original editions, and as close to their condition at publication as possible, allows students and visitors to understand how poetry always manages to keep it new.

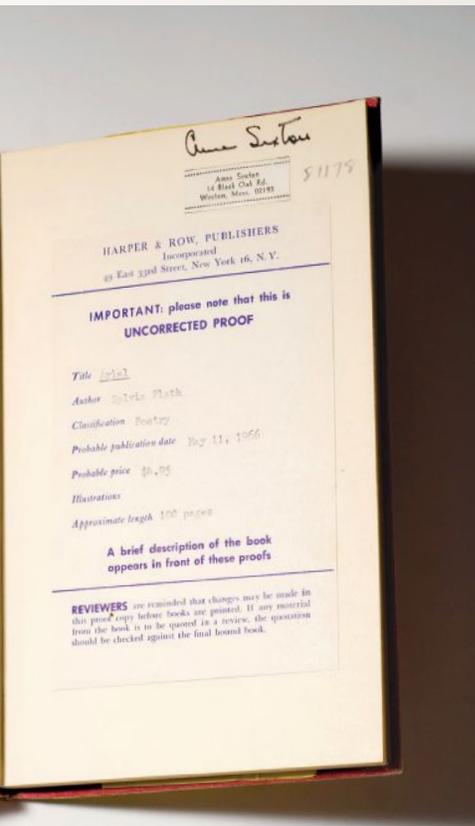
Being a "living library" doesn't just mean acquiring rare and remarkable individual volumes, but also adding to it through the Raymond Danowski Poetry Library Reading Series and exhibitions and publications such as "Democratic Vistas," which I curated in 2008. With contributions by two graduate student researchers, the show featured 200 highlights from the collection, focusing on its more unique holdings. One section featured "the book before the book," often otherwise unknown editions of small editions authors brought out—or, in the case of James Merrill or Adrienne Rich, published by loving parents.

Rich was only 13 when *Not I, Death* was brought out; as it was, it wasn't even her first book, but her second! Rich and Merrill represent especially complete author collections, a group that also includes Auden, Amiri Baraka, Ted Berrigan, Lucille Clifton,



Seamus Heaney, Ted Hughes, T. S. Eliot, Marianne Moore, W. B. Yeats, and the Beats—including Ginsberg, Kerouac, and Burroughs—as well as complete collections of the Black Sparrow, Black Sun, and Black Manikin Presses.

No other library can compare in terms of important rarities such as William Carlos Williams's *Poems* (1909), much of which



was destroyed in a fire—I suspect the author, who had grown ashamed of its derivate early verse—or the newly added true first edition of Allen Ginsberg's *Howl*. Printed in an edition of 25 copies, typed up by fellow poet Robert Creeley and mimeographed by Marthe Rexroth, this version of *Howl* doesn't just include the title poem, but most all the poems from the first book, from "A Supermarket in California" to "America," along with an inscription by the author ("To be published July 30, 1956—

City Lights Bookstore Pocket Poets series Broadway & Columbus Ave. S.F. Cal. U.S.A With introduction by W.C. Williams") that reveals his connection to Williams's own self-published first book. The Danowski copy also bears corrections in Ginsberg's hand: my favorite is a line from "America," which Ginsberg has amended from "I am a Scottsboro boy" to "I am the Scottsboro boys," signifying his identifying not as a victim of racial injustice, but with its whole. You could call it a "Danowski Poetry Library" thing to do: to see in the whole a new kind of language, and possibility.

In the 10 years since it arrived at Emory, the Raymond Danowski Poetry Library has transformed the Manuscript, Archives, and Rare Book Library, and dare I say the very notion of poetry in English, which could only be glimpsed until now. The Danowski Poetry Library Reading Series, inaugurated in 2005, is a key part of its living library status. As the reading series also celebrates its 10th anniversary next year, it is the longest and most prominent series on campus next to the Ellmann Lectures, sharing readers such as Seamus Heaney, who gave one of his last readings in the United States before his death in 2013. The 25 readers have ranged from Nobel Laureates such as Heaney to Pulitzer Prize winners, most recently 2013 winner Sharon

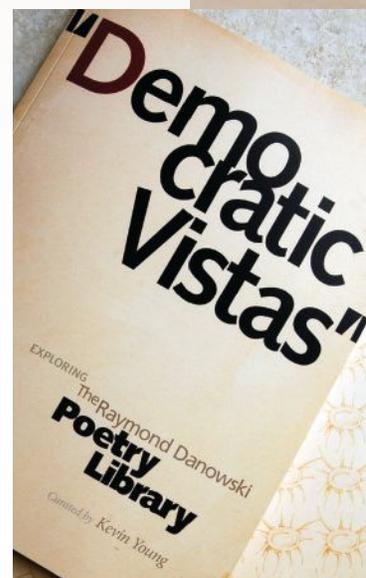
Olds; next year's series will bring Poet Laureate Carol Ann Duffy from England for the annual Twelfth Night gala. As I've said in these pages before, the Reading Series seeks to provide a crucial link between the library and the living poetry of our time.

As the collection has continued to be catalogued, it also has stretched out to partner with other organizations, loaning material for shows, providing collaboration with graduate students and other scholars. It has yielded four MARBL Tenth Floor and Schatten Gallery exhibitions since 2008, including "Shadows of the Sun," which features the complete collection of Black Sun Press materials found in the archive, and many more undergraduate or graduate student exhibitions on the second floor of Woodruff Library based on courses in the collections. Former Danowski graduate researcher Amy Hildreth Chen and I co-curated "come celebrate with me: The Work of Lucille Clifton," an exhibition on view in MARBL from fall 2012 to late July 2013, a comprehensive show taking in Clifton's work from the 1950s to her death, including juvenilia, photographs, and other material. The show combined with Clifton's *Collected Poems* that I edited through the collection, embodying the confluence of my work as a curator, writer, and editor, and the interchange among all three. With help from new Danowski researcher Lisa Chinn, "come celebrate with me" traveled to Poets House, on view from November to March 2013, drawing more than 1,400 student visitors to its Children's Room.

This year we have undertaken a "Digital Danowski" project to feature many of the volumes and journals in this collection, many of which are underrepresented, not held elsewhere, and even unknown. This project partners with the Emory Center for Digital Scholarship (ECDS), located on the third floor of the Robert W. Woodruff Library, designed to provide consultation and support for digital teaching, research, publishing, and preservation.

Called "Schooling Donald Allen," the first phase of this project—with the help of a Mellon Grant earned by ECDS—engages the literary journals in an effort both to digitize them for scholarly use and preservation, as well as to answer fundamental questions, and question our assumptions, about the nature of the second half of the 20th century. Scanning and digitizing the texts in the Danowski Poetry Library will help MARBL preserve these rare materials, as well as begin investigating how such resources might be made more widely available to researchers.

As the poetry archive of record for the long 20th century, altogether the Raymond Danowski Poetry Library can be said to represent not just poetry, but a century—and, we hope, one or two more.✿



Allen Ginsberg

The Danowski at Ten

By Ronald Schuchard, Goodrich C. White Professor of English, Emeritus

After Raymond Danowski arrived at Emory this June for the annual board meeting of the Danowski Collection, I asked him to reflect on his decision to place the collection here 10 years ago: had his vision for its development and use been fully realized in MARBL? "I like what I see," he replied in his quiet manner.

He was shown newly completed architectural drawings for the spectacular renovation of MARBL on the top floors of the Woodruff Library, which show a state-of-the-art electronic classroom to be named in his honor, and seminar rooms for teaching with rare books and archives out of his and other collections. He browsed the astonishing Seamus Heaney exhibition in the Schatten Gallery, which drew on materials from the Danowski collection. The full dream was coming true.

It was in January 1996 that I first heard of Raymond and his fabulous collection of 20th-century world poetry in

present to meet that evening, but I was informed that he had created one of the greatest collections of modern poetry from W. H. Auden to the present, housed in Switzerland, and that he was seeking to place it in a worthy university library. I jotted down the information hastily on the back of a dinner menu and handed it to curator Steve Enniss on my return to Emory—ready to begin an eight-year odyssey that led to numerous meetings in London, New York, Atlanta, and ultimately Geneva, where the 75,000 volumes of first editions, broadsides, little magazines, small press files, posters, handbills, recordings, and ephemera, with busts

One collector suddenly leaned forward and said, **"You need to meet Raymond Danowski, a fellow Grolier member."** Raymond, the son-in-law of sculptor Henry Moore, I was told, was not present to meet that evening, but **I was informed that he had created one of the greatest collections of modern poetry from W. H. Auden to the present, housed in Switzerland, and that he was seeking to place it in a worthy university library.** I jotted down the information hastily on the back of a dinner menu. . . .

English, the largest ever assembled by an individual collector, at the annual meeting of the Grolier Club of New York, America's oldest bibliographical society. Seated at a dinner table with seven newly met bibliophiles, I was telling them of the growth of Emory's archival collections of 20th-century poetry since the acquisition of Lady Gregory's Yeats collection and Seamus Heaney's gift of his manuscripts for the Richard Ellmann Lectures. One collector suddenly leaned forward and said, "You need to meet Raymond Danowski, a fellow Grolier member." Raymond, the son-in-law of sculptor Henry Moore, I was told, was not

of Auden, Beckett, and Heaney included, were stored in a huge, climate-controlled warehouse.

Danowski, who grew up in Brooklyn, became a voracious reader of poetry while shelving books in New York libraries. When he later became a collector himself in the 1970s, before the advent of computers and databases, he held in his mind's eye and memory a structured vision, like a greatly enlarged snowflake, made up of first editions of every volume of modern poetry published in English anywhere in the world. "I was thinking of a comprehensive institutional research library in poetry," he said. "Many universities had poetry libraries, but most skimmed on the modern era, petering out after 1950. I thought, 'Why not try?'" Through the years, he had a selection of dealers around the world helping him fill in his snowflake vision. As the collection grew and filled warehouses, he knew that finding the right university library was becoming urgent; he also knew that, as no university could afford to buy the enormous collection, it would have to be a gift—with terms.

Emory was not the only university research library vying for this game-changing collection, and we knew that we had to court his special vision with that of MARBL. He specified that the collection be kept intact, that the chosen library make substantial additions to its growth annually, that it hold regular exhibitions and poetry readings, and create fellowships for scholarly use. All our competitors could

Raymond Danowski and Ron Schuchard surrounded by crates to be shipped to MARBL.



PRUFROCK

AND

OTHER OBSERVATIONS

BY

T. S. ELIOT

Inscribed for
Miss Emily Hall
by T. S. Eliot

New Haven
26. v. 47

THE EGOIST LTD
OAKLEY HOUSE, BLOOMSBURY STREET
LONDON
1917

make those promises, but none could make the claim—as MARBL could—that our primary focus at that time was on modern and contemporary poetry. Indeed, the Danowski print collection would be the gem in a crown studded with manuscript archives in Irish, English, American, and African American poetry. Moreover, the crown would be complemented by other jewels: the rich Edelstein collection of American poetry, the unmatched Julius Cruse collection of T. S. Eliot, and MARBL's own major holdings of Yeats, Ted Hughes, and other world poets. We said that we had a vision of becoming the best research center in the world for the study of modern poetry.

But that was only half of MARBL's own snowflake vision. From the acquisition in 1979 of the Yeats archive, the first cornerstone of the poetry collection, it was agreed that the material would be used for undergraduate instruction, as well as research by graduate students and scholars. As the number of archives grew, the teaching mission of the collections became as important as the research mission. More and more faculty began bringing their introductory and upper-division classes to MARBL for instruction in archival research.

By 2004, hundreds of Emory undergraduates had experienced the awe of handling primary materials and the joy of returning to use them for course papers and honors theses. For some, their experience with these materials, and their student internships in MARBL, made them highly competitive and successful in interviewing for major graduate fellowships, including our first woman Rhodes Scholar, Danielle Sered ooc. None of our peer institutions had taken the breakthrough step of opening the doors of

their special collections to undergraduates. In his bookshelving days in New York, Raymond too had been allowed the rare experience of feeling the awe and inspiration of handling rare books: "I thought immediately of those friends at Burgess-Carpenter trusting me in their intellectual world, letting me experience the pleasure of finding an as-new copy of a rare book and holding it in my hands. I voted for Emory right then."

Looking back over the past decade—after 1,500 boxes and tea chests of poetic material were shipped from Geneva and catalogued—Raymond, Emory, and the large scholarly world have seen the impressive growth of the Danowski Collection, together with MARBL's steady, complementary acquisition of author archives in an excellent balance of print and manuscript materials. They have seen the arrival of research scholars from around the world, and heard the amazing statistic that for the past several years more undergraduates have used MARBL than faculty, graduate students, and visitors combined. They have seen a succession of outstanding exhibitions, including "Democratic Vistas: Exploring the Raymond Danowski Library," with a catalogue by curator Kevin Young that is itself a permanent research source; the "Writers" exhibition, which comprises favorite selections from the Danowski and MARBL collections by high school AP students, undergraduates, graduates, faculty, staff, and administrators, in evidence of the "spiritual democracy" that the library has created for lovers of poetry of all ages; the student exhibitions of Danowski authors curated by undergraduates in Young's MARBL class; and, currently, the Seamus Heaney exhibition, curated by Geraldine Higgins, which has attracted the presence of the Irish ambassador to the United States and the Irish minister of tourism. They have further seen and enjoyed the succession of visiting poets in the Raymond Danowski Poetry Readings, a series that complements the Twelfth Night and Ellmann Lectures readings and leads to new acquisitions. The Danowski /MARBL collections are truly "living collections."

When Dana Gioia, former chair of the National Endowment for the Arts, came to open the Danowski Collection in 2004, he observed that there were five libraries with significant archives in modern literature: Harvard, Yale, the New York Public, the Huntington, and the University of Texas. "With the arrival of the Danowski Collection," he said, "Emory has expanded the number to six." Since then, the perfect fit of the Danowski and MARBL visions has given Emory the special distinction of being the most open, accessible, and educational among those six, and consequently those visions have become a significant component of Emory's identity in the world. &

W. H. AUDEN

photo by Ricardo dela Chiesa



Catching Up with the 'Ceaselessly Intrepid' BARBARA CHASE-RIBOUD



By Claire Ittner,
MARBL Project Researcher
Randall K. Burkett,
Curator of African American Collections

MARBL is pleased to announce acquisition of the papers of Barbara Chase-Riboud—sculptor, printmaker, novelist, and poet. The collection is open to researchers and offers a rich resource in a number of contexts, from the literary to the artistic, the social to the individual. The Chase-Riboud papers join a growing archive at MARBL dedicated to art, art history, and literature.

Barbara Chase-Riboud has made a career transcending expected boundaries. In an age of hyperspecialization, she has excelled in a number of fields; not only has she gained international recognition and acclaim as an artist, novelist, and poet, but she also navigates the space between her mediums with elegance. In her work and in her life, she has remained ceaselessly intrepid, traveling throughout the world, finding inspiration in a remarkably diverse range of cultures and searching constantly for the overlooked elements of history.

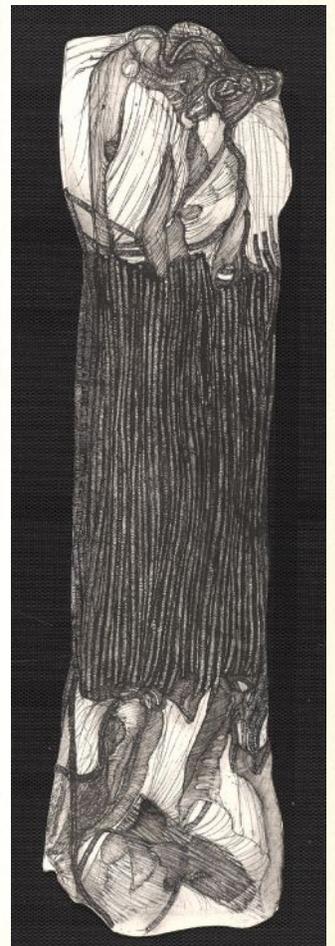
Barbara Chase was born in 1939 in Philadelphia. Her artistic talent was evident from a young age. Beginning her formal training in art at the age of seven, by 15 one of her pieces had been acquired by the Museum of Modern Art in New York City. Chase graduated from the Tyler School of Art at Temple University in 1957 with a BFA. She received a John Hay Whitney Fellowship the same year, which allowed her to continue her studies in the American Academy in Rome. During her year abroad, Chase also visited Egypt and was exposed for the first time to non-Western art, which she cited as a seminal event in her development as a visual artist. This trend has continued throughout her career; each of her subsequent sculptural “breakthroughs” has roots in her frequent and extensive travel and the exposure to diverse cultures that it entailed.

Chase earned an MFA from Yale University in 1961. Since that time, she has made her home outside the United States, although she travels back frequently to conduct research

and exhibit her work. In 1961 she moved to Paris and married the French photographer Marc Riboud. Her work, which has been exhibited extensively in France, the United States, and internationally, is perhaps known most for its elegant combination of contradictory materials and elements—bronze and silk, lightness and weight, organic and manmade.

In 1979 Chase-Riboud published her first novel, *Sally Hemings*, a work of historical fiction based on the complex relationship between Thomas Jefferson and his slave, Sally Hemings, with whom he had several children. As with Chase-Riboud’s subsequent novels, *Sally Hemings* displayed interest in what the author calls “invisible history” — those stories or characters within the historical record that, for reasons of race, gender, or class, have not been given voice. Her novels have received various awards, including the Janet Heidinger Kafka Prize, and have been listed on bestseller lists throughout the world. She also has published several volumes of poetry, including *Portrait of a Nude Woman as Cleopatra*, which won the Carl Sandburg Award for Poetry in 1988.

A longtime resident of France, Chase-Riboud has published in both English and French, and she has exhibited her sculptural work in some of Paris’s most prestigious museums and galleries. In 1996, Chase-Riboud was awarded the Chevalier des Arts et des Lettres, one of the highest cultural awards granted by the



French government. She received the award on the same day the honor was bestowed on Seamus Heaney, whose collection is also represented in MARBL. Chase-Riboud currently divides her time between Paris, where she resides with her husband, Sergio Tosi, and Rome, where she maintains a sculpture studio.

Chase-Riboud's papers, ranging from manuscripts and audiovisual material to photographs and letters, reflect the intellectual curiosity and diversity of experience that characterize her life. Although the papers cover the span of Chase-Riboud's career, from 1939 to today, the majority of the collection is research for and drafts of Chase-Riboud's novels



and poetry volumes, as well as drafts of several unpublished works. Several of her drawings, as well as preparatory material for her sculptures, are also included.

The Chase-Riboud collection joins MARBL's continually growing and globally oriented archive of material relating

to visual and literary culture. The Chase-Riboud papers bring not only prestige but vitality to what is truly a living archive—offering new avenues for student and graduate research and fresh perspectives on issues of cultural and historical weight.

Emory professor Ronald Schuchard's students expected his 1975 study-abroad course in England to cover the country's celebrated writers. Schuchard, however, wanted to go beyond a staid anthology. To deepen the experience, he called the University of Nottingham for access to its extensive collection of D. H. Lawrence materials.

Invited to bring his class, Schuchard expected to arrive at the famous writer's birthplace—a couple hours' north of Oxford, where the Emory group had been studying—and view a few manuscripts safeguarded in a glass case. Instead, the group entered a large room with manuscripts, letters, diaries, and other items spread out across six tables. Students buzzed with excitement, bouncing back and forth between tables, hollering to each other with every new discovery. "I've never seen such an electrified group of students," says Schuchard, Goodrich C. White Professor of English emeritus, who joined Emory in

- The Alan Rackoff Prize will award \$1,500 each academic year for the best paper written on the basis of primary source material submitted for a class in any other academic department.

"We wanted to do something meaningful enough to attract students to a place that's unique to Emory," Rackoff says. "I hope these prizes will encourage students who might not have used the archives before to discover the value of this resource."

Rosemary M. Magee, director of MARBL, is very pleased that the awards instituted by the Rackoffs will do just that.

"These two prizes highlight the power of primary evidence to shape knowledge," she says. The Rackoffs' generosity, she adds, also demonstrates Schuchard's ongoing influence. Schuchard and Rackoff, energized by the encounter with the Lawrence archives, would visit a London bookseller later that

"SO MUCH RESEARCH TODAY IS DONE WITHOUT EVER TOUCHING THE ORIGINAL MATERIALS OF WRITERS THAT IT CAN BE HARD TO UNDERSTAND HOW ONE THREE-STANZA POEM GOES THROUGH DOZENS OF ITERATIONS."—WAYNE RACKOFF 75C

1969. "It was the intellectual highlight of the trip for all of us. It changed my teaching life."

The experience made a lasting imprint on Wayne Rackoff 75C too. "It opened my eyes," says Rackoff, one of about 30 Emory students on that trip nearly 40 years ago. "It revealed not just the end product, but the process and amount of editing that is involved. So much research today is done without ever touching the original materials of writers that it can be hard to understand how one three-stanza poem goes through dozens of iterations."

Now Rackoff, vice president of clinical oncology at Janssen Research & Development (a Johnson & Johnson company), wants to ensure students at his alma mater take full advantage of the "real treasure" available to them—Emory's Manuscript, Archives, and Rare Book Library. Along with his wife, Rackoff has committed three gifts of \$10,000 to MARBL, establishing the Betsy and Wayne Rackoff Fund.

The fund will create two new prizes for Emory students beginning in the 2014–2015 academic year:

- The Schuchard Prize will award \$1,500 each academic year for the best paper written on the basis of primary source material submitted for a class offered by the Department of English.

summer and make another fateful discovery: a three-foot-square limited edition of *Cave Birds* by Ted Hughes. Schuchard purchased the large volume and brought it back to Emory, knowing it might spawn something even bigger.

"That really is one of the original legs of the table of what the collection has become today," Rackoff says. "That trip opened Ron's eyes to how much interest undergrads have in these materials."

Schuchard views MARBL as a humanities laboratory and has long used the world-class collection as an essential teaching tool. "There are some real teaching moments when a student's jaw drops," he says. "These prizes encourage students to use the rare materials in MARBL in their work and see the value of primary sources. There is a pride that comes from handing in a paper that relies on firsthand engagement with previously unpublished materials and original research."

Thanks to the seed brought back from England by Schuchard's study-abroad group and the subsequent growth of MARBL, along with the unique access it offers undergrads and scholars alike, Emory students no longer need to travel across the pond to experience the kind of magic Rackoff did. An easy stroll across the Quad will do.

To invest in MARBL, contact Alex Wan at 404.727.5386 or alex.wan@emory.edu.

EXHIBITIONS

Now on view

Seamus Heaney: The Music of What Happens

The first major exhibition to celebrate the life and work of late Irish poet and Nobel Prize–winner Seamus Heaney since his death, including manuscripts, personal letters and photographs, and an old desk where he wrote some of his celebrated poems. Among the evocative materials on display—most of them from the Heaney collection held by MARBL—will be Heaney’s poems and drafts showing his handwritten revisions, rare publications, and artists’ books containing Heaney’s poetry. The exhibition also will feature recordings of his poetry read by Heaney himself and by other poets, artists, and well-known figures including world-renowned Irish actor Liam Neeson and novelist Sir Salman Rushdie, whose papers also are held by MARBL. Curated by Geraldine Higgins. Schatten Gallery, Level 3, Woodruff Library.

He Had a Hammer: The Legacy of Hank Aaron in Baseball and American Culture

Co-curated by Emory University students Kyle Arbuckle, Warren Kember, and Brett Lake, who are juniors and members of Emory’s baseball team. Faculty advisers are Pellom McDaniel III, MARBL faculty curator of African American Collections and assistant professor of African American Studies, and Dana White, Emory professor emeritus of American Studies and MARBL senior faculty curator. Level 2, Woodruff Library.

Mobilizing the Battle of Atlanta

This exhibit chronicles how a Battle of Atlanta mobile tour app was created by the Emory Center for Digital Scholarship (ECDS) and the research that went into it. Among the historical materials on display will be photographs, letters, lithographs, newspaper clippings, postcards, maps, and the diary of Dolly Lunt Burge, who described hearing the Battle of Atlanta—one of the biggest in the final months of the Civil War—from as far away as Covington, Georgia. Curated by Erica Bruchko, Brian Croxall, Daniel Pollock, and ECDS Andrew W. Mellon graduate fellow Chris Sawula. Level 3, Woodruff Library.

Also on view

A Keeping of Records: The Life and Art of Alice Walker

Selections from the popular exhibition that ran at the Schatten Gallery in 2009. The Oxford exhibit features photographs, drafts of her poetry and novels, correspondence, and other materials from Walker’s papers, which were acquired by MARBL in 2007. Selections will focus on Walker’s college years and her life as a novelist, poet, and activist. Oxford College Library and Academic Commons, 134 Few Circle, Oxford, Georgia 30054.

When the Emory Unit Went to War

The stories of Emory doctors, nurses, and enlisted men who constituted Base Hospital 43 during World War I and World War II are the focus of this exhibition, which features materials drawn from WHSC Library’s historical collections and items from MARBL, including diary entries, scrapbooks, photographs, uniforms, and books about the unit. Curated by Clayton McGahee. Level 1, Woodruff Health Sciences Center Library.

Annual gifts enable the Emory Libraries to serve a vital role in the academic and cultural life of the campus. They help build unique special collections and allow MARBL to acquire exciting new materials. They fund digital innovations that lead to groundbreaking scholarship. And they support an engaging array of public programs and exhibitions that enliven the community. Make a gift today and join the community of annual donors who are making a difference at Emory Libraries.

For more information on giving, contact Alex Wan, Director of Development and Alumni Relations for Emory Libraries, at 404.727.5386 or alex.wan@emory.edu.

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Danowski: Released - Danowski Poetry Library Reading Series
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Description

Over the course of 30 years, Raymond Danowski amassed what was likely the largest private collection of poetry. In 2004, he decided to place his library at Emory University. In 2006, he reflected back on what motivated him to start collecting poetry and why he chose Emory. Since fall 2006, The Raymond Danowski Poetry Library's curator Kevin Young has directed a reading series that has already featured some of the best poets from America and abroad: Ron Silliman, Sandra Sanchez and Simon Armitage to National Book Award-winner Lucille Clifton, Inaugural Poet Elizabeth Alexander, and Pulitzer Prize-winner Gwendolyn Brooks. Danowski's own Nabstata Thelwhey.

#	Name	Time	Released	Description	Popularity	Price
1	Kevin Young, a reading	58 min	Jul 8, 2014	Kevin Young was the first poe...	★★★★★	Free
2	Simon Armitage, a reading	43 min	Jul 8, 2014	Simon Armitage was the sec...	★★★★★	Free
3	Lucille Clifton, a reading	57 min	Jul 16, 2013	Lucille Clifton was the third poe...	★★★★★	Free
4	Nabstata Thelwhey, a reading	18 min	Jul 8, 2014	Nabstata Thelwhey was the f...	★★★★★	Free
5	Gwendolyn Brooks, a reading	49 min	Jul 8, 2014	Gwendolyn Brooks was the sixth ...	★★★★★	Free
6	Sandra Sanchez, a reading	1 hr 26 min	Jul 8, 2014	Sandra Sanchez was the seven...	★★★★★	Free
7	Campbell McGrath, a reading	50 min	Apr 1, 2010	Campbell McGrath was the s...	★★★★★	Free
8	Elizabeth Alexander, a reading of Inaugural Po...	6 min	Jul 9, 2014	Elizabeth Alexander is the eig...	★★★★★	Free
9	Li-Yang Lee, a reading	50 min	Apr 1, 2010	Li-Yang Lee was the tenth poe...	★★★★★	Free
10	G. K. Williams, a reading	1 hr 1 min	May 27, 2011	G. K. Williams was the eleven...	★★★★★	Free
11	Robert Pinsky, a reading	1 hr 8 min	May 27, 2011	Robert Pinsky was the twelfth...	★★★★★	Free
12	Baron Greenman, a reading	50 min	Jul 8, 2010	Baron Greenman was the thirt...	★★★★★	Free
13	Matthew and Michael Dickinson, a reading	1 hr	Mar 8, 2011	Matthew Dickinson and Micha...	★★★★★	Free
14	To Donatello & Gennelise Eady, a reading	1 hr 10 min	May 20, 2011	To Donatello and Gennelise ...	★★★★★	Free
15	D.A. Powell, a reading	50 min	Nov 4, 2011	D.A. Powell was the seven...	★★★★★	Free
16	Billy Collins, creativity conversation	1 hr 6 min	Mar 6, 2012	Billy Collins was the eighteen...	★★★★★	Free
17	Linda Gregerson, a reading	49 min	Mar 27, 2011	Linda Gregerson was the six...	★★★★★	Free
18	Don Patterson, a reading	1 hr 3 min	Apr 17, 2010	Don Patterson was the twenti...	★★★★★	Free
19	Nabstata Thelwhey, a reading of Shyly	2 min	Jul 9, 2014	Nabstata Thelwhey was the t...	★★★★★	Free
20	Paul Muldoon, a reading	1 hr 2 min	Mar 11, 2014	Paul Muldoon was the twenty...	★★★★★	Free
21	Sharon Olds, a reading	1 hr 2 min	Apr 16, 2014	Sharon Olds was the twenty...	★★★★★	Free

Total 21 Items

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Atlanta, Georgia 30322



EMORY
LIBRARIES &
INFORMATION
TECHNOLOGY

Raymond Denowski
(Henry's Moore's
son-in-law)
England (Grolier)
300,000 in Swiss
and part of world
since 1840

Savory Palate

*The Grolier Club
Annual Members Dinner
January 25, 1996*

Menu

*Watercress, Endive and Kumquat Salad
served with toasted pignolis and balsamic dressing*

*Marinated Roast Leg of Lamb
served with sour cherry sauce*

Medley of Roasted Seasonal Root Vegetables

Hazelnut Chocolate Mousse Tart

Coffee and Tea