

Manuscript Archives & Rare Book Library

OF EMORY UNIVERSITY

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LIBRARIES &
INFORMATION
TECHNOLOGY

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OF EMORY UNIVERSITY

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Spring semester:
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Portraits of Seamus Heaney by Bryan Meltz, Emory Photo/Video

LETTER FROM THE DIRECTOR

Perhaps the word for this academic year should be “collaboration.” Every collection, program, event, and process in MARBL invites a wide range of perspectives and engaged participants.

The first step in any series of actions usually involves a collector, poet, scholar, or donor connecting with our curators. As with most significant relationships, gaining trust and finding mutual ground require a shared commitment to honoring the voices and events of the past. From there, archivists, scholars, technology specialists, exhibition organizers, communications experts, and students further the collaboration. This issue of *MARBL Magazine* demonstrates the power of such connections in our growing archives, our upcoming exhibition, and our classroom instruction.

Ultimately, the most important collaboration of all is with the larger community of scholars, friends, and supporters. At the center of this great university, MARBL continues to flourish because thoughtful people from every walk of life recognize that honoring the historical moment, primary evidence, and the creative process is both a privilege and a responsibility.

As former President James T. Laney once taught us, and as his archives always will remind us, we are dedicated to the education of the heart and the mind. Literary and historical materials draw us in to share the entire spectrum of human experience, challenging our hearts and minds to become more fully engaged with others in a continuum of time and place that transcends boundaries. And as the Emory motto affirms, it is indeed the wise heart that seeks knowledge.

In the coming year, MARBL will enhance its physical presence on the 10th level of the Woodruff Library—working in concert with architects, conservationists, engineers, and designers. We feel wholeheartedly committed to the breadth and depth of what it means to occupy this space at the center of our vibrant campus, and we join our colleagues in welcoming Yolanda Cooper, newly appointed university librarian, to this grand collaborative endeavor.

Rosemary M. Magee



WELCOME TO YOLANDA COOPER

To read more about our new University Librarian, who began on January 15, please go to news.emory.edu/stories/2013/10/er_university_librarian_cooper/campus.html.



Courtney Chartier

Courtney Chartier joined MARBL as the new head of research services in October. In this role, Courtney leads MARBL's reference and instruction activities, and develops services and programs that connect users at Emory and beyond to MARBL's rare and unique materials. Courtney comes to MARBL from the Atlanta University Center Robert W. Woodruff Library, where she served as assistant head of the Archives Research Center since 2010 and prior to that as project archivist for the Voter Education Project Collection (2009–2010) and the Morehouse College Martin Luther King Jr. Collection (2007–2009). Courtney holds a BA in American Studies and an MS in Information Studies—both from the University of Texas–Austin—and an MA in Southern Studies from the University of Mississippi. We are very pleased to have Courtney on board to help lead the MARBL Research Services unit into a new era.—Jennifer Meehan

Amber Moore

Amber Moore joined MARBL as project archivist for the National Historical Publications and Records Commission–funded grant project “Revealing Her Story: Documenting African American Women Intellectuals.” During the next two years, Amber will oversee the arrangement and description of nine archival collections created by African American women writers, artists, musicians, and scholars, including the papers of Pearl Cleage, Delilah Jackson, Samella Lewis, Almema Lomax, May Miller, Undine Smith Moore, Geneva Southall, Mildred Thompson, and Sarah E. Wright. Amber comes to MARBL with a strong background in African American history and archives. She is a graduate of Spelman College and has an MLIS from Simmons College. Amber previously worked at the Amistad Research Center in New Orleans, as project archivist on the William Safire papers at Syracuse University, and most recently as an archivist with Heritage Werks.—Sarah Quigley



[left to right] Courtney Chartier, Amber Moore, and Susan Potts McDonald

Susan Potts McDonald

After more than 18 years of dedicated service, Susan Potts McDonald is retiring as head of arrangement and description in February 2014. During her tenure at MARBL, Susan has played a vital role in facilitating use across the breadth and depth of MARBL's collections, leading the work of the team responsible for preserving and providing access to manuscript collections and developing systems and processes for managing and describing manuscript collections.

Beginning with her participation on collaborative cataloging and encoding projects, Susan has led the critical effort to improve access to MARBL's collections through automation of archival description and online delivery of descriptive tools. This effort culminated in the development of EmoryFindingAids (<http://findingaids.library.emory.edu/>), a centralized database providing access to detailed descriptions of archival and manuscript collections held in various special collections repositories at Emory.

Susan's work to enhance access to MARBL's collections also involved developing systems and procedures aimed at streamlining workflows, increasing efficiency, and improving processes for manuscript accessioning and processing. She has overseen the processing of so many manuscript collections, totaling a countless number of linear feet, including such notable projects as the Ted Hughes Papers, the Salman Rushdie Papers, and the Alice Walker Papers. She also has spearheaded several key grant-funded processing projects aimed at exposing hidden collections, including the processing of the Southern Christian Leadership Conference Records as part of the Working for Freedom: Documenting Civil Rights Organizations project and the preservation and digitization of African American scrapbooks as part of the Shards of Memory, Scraps with Meaning: Preservation of African American Scrapbooks project.

During the course of her career, Susan has leveraged her considerable knowledge and expertise to the benefit of MARBL and her colleagues at Emory, as well as to the benefit of her colleagues and peers at other institutions. Susan has led numerous workshops and training sessions, including serving as a co-instructor of a two-day workshop “Arrangement and Description of Manuscript Collections.” She also has been active in local, regional, and national professional organizations, notably serving as president of the Society of Georgia Archivists (SGA) and chair of the SGA Fellows. Susan's warm presence and strong guidance will be missed on a daily basis, but we trust that MARBL will continue to benefit from her continued contributions and support as a friend and colleague. —Jennifer Meehan

MARBL Renovation Will Add Research, Study, and Exhibit Spaces

THE PHYSICAL TRANSFORMATION OF MARBL WILL CONTINUE WITH THE RENOVATION OF THE PUBLIC SPACES ON LEVEL 10 OF THE WOODRUFF LIBRARY. The first phase of MARBL's transformation, completed in March 2013, included the renovation and creation of new workspace for processing and cataloging staff and new storage space for the rare book collection. Design is currently under way for the second phase of renovations, with construction scheduled to start in June 2014 and be completed the following summer; the scheduled reopening of the new space will be in fall 2015. The plans for MARBL's new public spaces include:

- A new and expanded reading room and service desk designed to provide an enhanced user experience and greater security for collections;
- A new classroom with audiovisual technology to facilitate more interactive instruction with and class use of MARBL materials;
- New and expanded exhibit spaces to showcase the breadth and depth of materials from MARBL collections; New seminar and meeting spaces designed to be flexible and serve a variety of possible uses that involve working with MARBL collections;
- Digital spaces and technologies that will afford users new and more interactive ways to engage with MARBL's rare and unique materials.



Current MARBL reading room

This next phase of MARBL's physical transformation represents an exciting opportunity to develop research, study, and exhibit spaces that match the distinction of MARBL's collections, foster engagement with primary evidence, and provide an enhanced user experience.

Future researchers are advised that while Level 10 will be temporarily closed for renovations beginning in May 2014, MARBL will remain open during construction with an interim reading room and instruction spaces on a limited capacity. Please check the website for updates and announcements: marbl.library.emory.edu/about/marbl-renovation/index.html.

Jennifer Meehan, MARBL Associate Director

TO 'HELL' WITH THE FRENCH REVOLUTION

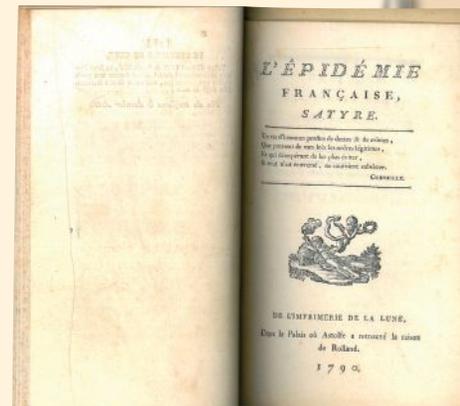
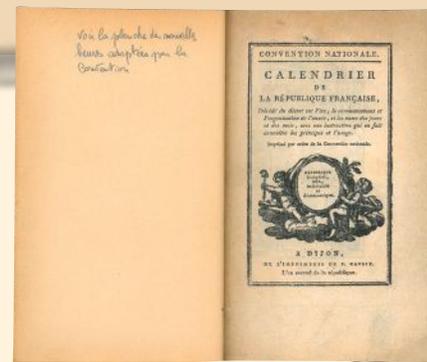
THE PAST YEAR FINALLY SAW THE COMPLETION OF CATALOGING OF MARBL'S COLLECTION OF MORE THAN 3,000 FRENCH REVOLUTION PAMPHLETS.

The revolutionary period (1789–1799) inspired the printing of many thousands of pamphlets on a wide variety of subjects. Official publications were produced by the Imprimerie Nationale and were distributed to the populace so they could stay abreast of the dramatic changes to law and government that took place during this period. There are famous historical figures among the pamphlet authors, including Thomas Paine and the Marquis de Lafayette.

Of interest within the collection are the anonymous publications that include satires of the government and vicious personal attacks, particularly those that took place during the Reign of Terror (1793–1794). As well as their having no author listed, these controversial publications often had a false or fictitious imprint. A false imprint occurred when a pamphlet was printed in Paris but stated that it was produced in another city such as London or Geneva. A fictitious imprint is when the pamphlet indicates it was printed in a clearly made-up location. An example from MARBL's collection is *Lettre du diable au pape, sur la suppression des regles dans les communautés de filles*, which indicates that it was printed in hell.

MARBL's collection was acquired in 1949 but, until recently, the only access to the pamphlets was through the old card catalog. When cards for MARBL's holdings were converted to digital form, the cards for the French Revolution pamphlets were set aside for an unknown reason—probably one that was language related. So, it was a great achievement that the collection was fully cataloged in May 2013 after years of effort. Now that scholars actually can identify what MARBL owns, students and other researchers from Emory and beyond are able to use the pamphlets for their studies.

David Faulds, Rare Books Librarian



Records of President James T. Laney's Administration Now Available

EMORY UNIVERSITY ARCHIVES IS COMPLETING THE PROCESSING OF THE RECORDS OF THE OFFICE OF THE PRESIDENT DURING THE TENURE OF JAMES T. LANEY (1977–1993). Laney was in office during some of the university's most transformative years, and the records are a fascinating and valuable resource for the history of higher education. Early in Laney's presidency, the university received the historic Woodruff gift, spurring a decade of active development, construction, and recruitment that helped set the pace of university development in the 1980s.

The chief executive of an institute of higher education plays a dual role: as chief administrator, dealing with everyday matters; and as the face of the institution, representing its vision to the public and to the university itself. The collection represents both these aspects, from the records of frequent meetings with deans and other administrative heads to the many carefully written speeches delivered at all levels of university governance. The speech

materials include Laney's response to the Sabrina Collins affair, in which a student's (later disproven) allegations of racial harassment raised controversy and heated dialogue across campus, and Laney's interest in Korean and South African affairs.



James T. Laney [on right] and Henry Bowden at the announcement of the Woodruff gift

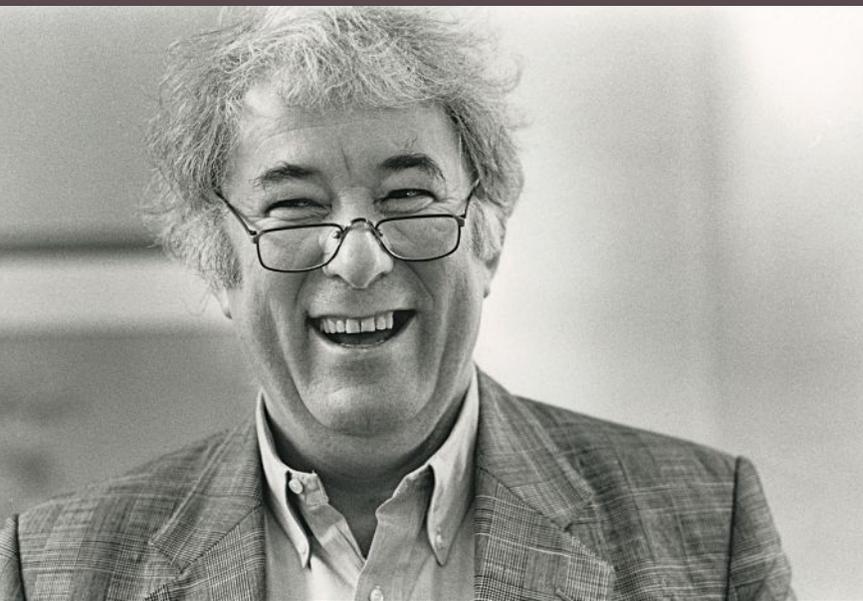
As an intermediary figure in the Culture Wars, Laney responded to market pressures and figures such as Allan Bloom with a multiculturalism founded on Christian ethics.

files from this collection, in particular, show Laney's unique approach to this role. Laney considered the Office of the President, and Emory's trajectory, as distinct from other universities in the emphasis on moral values. As an intermediary figure in the Culture Wars, Laney responded to market pressures and figures such as Allan Bloom with a multiculturalism founded on Christian ethics.

The records of the Laney administration document the major institutional changes over which he presided. Along with the formation of The Carter Center and the Michael C. Carlos Museum, there are files on the closing of the School of Dentistry as well as correspondence documenting the rise of the law and business schools. Other notable

Laney's direct involvement and communication of Emory's vision are well documented in these records and demonstrate how he was a key player in the 1980s university climate. His personal papers, a useful companion to this collection, will be processed and made available to researchers later this spring. For questions about this collection and others in the University Archives, readers can contact John Bence, university archivist.&

Michael Hessel-Mial
Graduate Processing Assistant
Emory University Archives



LISTENING TO
**The Music of
What Happens**

By Geraldine Higgins
Director of Irish Studies program, Emory University

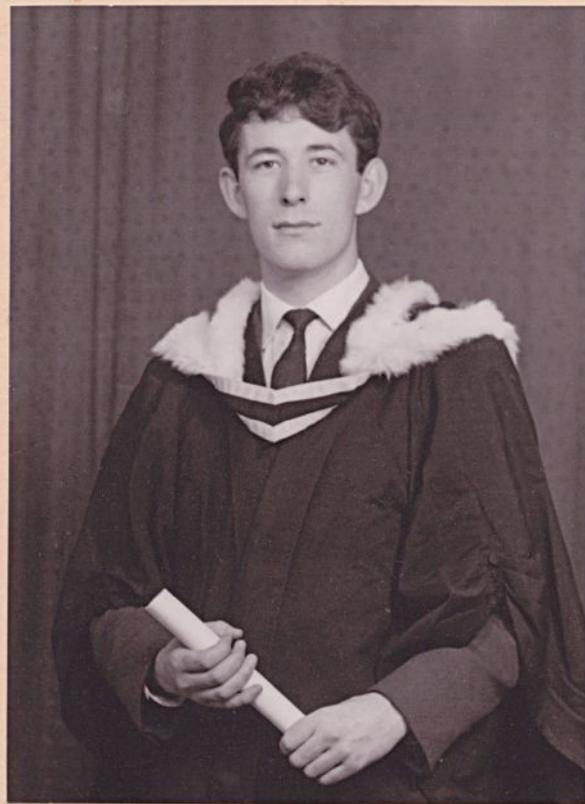
SEAMUS HEANEY: THE MUSIC OF WHAT HAPPENS CELEBRATES THE WORDS AND WARMTH OF THE LATE IRISH POET AND NOBEL PRIZE WINNER, WHO DIED ON AUGUST 30, 2013. THE EXHIBITION, ON VIEW IN THE SCHATTEN GALLERY THROUGH NOVEMBER, HAD BEEN PLANNED FOR MORE THAN A YEAR PRIOR TO HIS DEATH.

The title of the exhibition comes from an old Fenian legend quoted by Heaney in his short poem, “Song,” in which Irish hero Finn McCool asks his warriors what the best music in the world is. When they turn the question back to him, he replies, “The finest music of all is the music of what happens.” Heaney’s mission as a poet is not just to capture the music of what happens but to urge us to listen. He understands that the soul’s truest prayer is attention.

Born and raised in the countryside of South County Derry in Northern Ireland, Heaney’s special connection to Emory can be traced back 30 years from his first visit in 1981, through the inaugural Richard Ellmann Lectures, to class visits and poetry readings. Many Emory students treasure memories of surprise visits from Heaney that enriched not just their Emory experience but their appreciation for the life and liveliness of poetry. His last Emory visit was in March 2013, when he read before a capacity crowd at Glenn Auditorium.

Seamus Heaney portrait, c. 1988, by Ann Borden, Emory Photo/Video

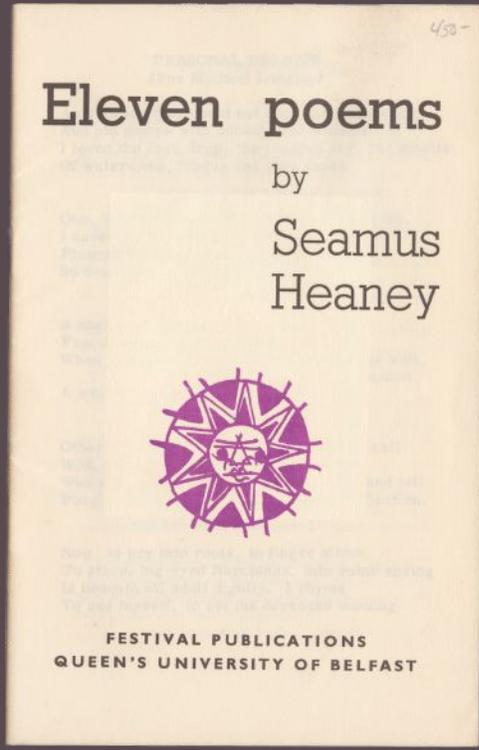
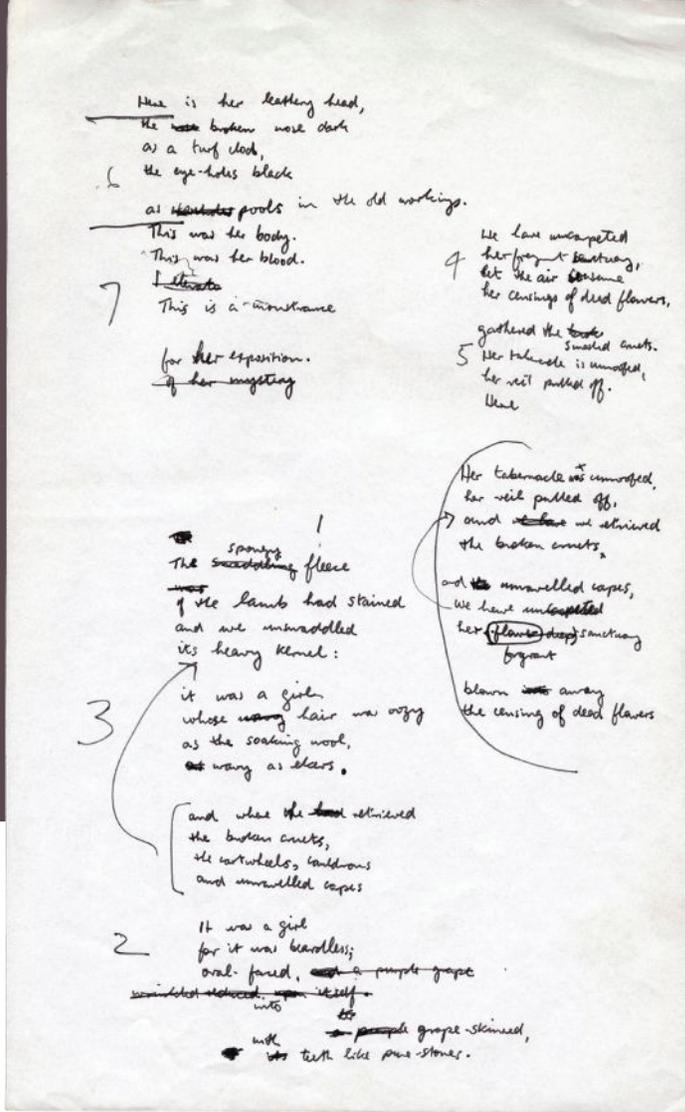
Heaney’s 1961 graduation photo from Queen’s University, Belfast. Seamus Heaney papers, MARBL.



The Ashleigh Studios, Belfast.

MARBL’s collection of his papers was established in September 2003 when Heaney placed his correspondence with the library in honor of retiring Emory president Bill Chace. As President Chace said, “No poet easily casts into the hands of others the record, intimate and telling, of his life’s work.” The Heaney archive, the cornerstone of Emory’s collection of contemporary Irish literature, consists of 102 boxes (51 linear feet) of material, including letters, drafts, and photographs, as well as printed and audiovisual material covering the period from 1951 to 2004. The collection also includes rare, inscribed editions of his work donated by his friend, Emory English Professor Emeritus Ronald Schuchard.

To read and research Heaney’s work is to inhabit his memory, both a dreamscape of sensory impressions and a real landscape of solid objects—pumps and buckets, sofas and meal bins. From the beginning, as in his best-known poem, “Digging,” Heaney explores his own roots and heritage, introducing an archaeological theme, accessible but multilayered, that remains vital throughout his work. The exhibition follows the trajectory of Heaney’s poetry from the earth-bound bog poems of his early work to the airiness and uplift of crediting marvels in his later career.



The desk reminds us of the work and craftsmanship that go into every draft, drafts that trace the fascinating journey from first idea to finished piece.

Two of the objects on display capture this range. Heaney's old desk (really just two planks of wood) was fashioned from a decommissioned bench at Carysfort College, the teacher training college where Heaney taught from 1975 to 1982. It was donated to MARBL by Emory alumnus Rand Brandes, whose first job as a Fulbright scholar and bibliographer was to clear out Heaney's attic. In his book of interviews with Dennis O'Driscoll, *Stepping Stones*, Heaney is asked why he was satisfied with such a rudimentary arrangement, and he replies that he had a "superstitious fear of making a designer study, a film set rather than a bolt-hole." He worried that he might sit down to a designer desk only to discover that the writing had "absconded." He also liked the idea that these oak planks "had been polished by the soft shiftings of a century of student schoolmistresses." The desk reminds us of the work and craftsmanship that go into every draft, drafts that trace the fascinating journey from first idea to finished piece. We see the poet's hesitations and uncertainties as well as the evidence of his craft. One commentator described Heaney as a potter who made pieces of art you could drink from, and here we have the potter's wheel.

At the other end of the spectrum of artistic objects displayed in the exhibition is a "glass book," or rather, "The Door Stands Open," a piece conceived in honor of Polish poet Czeslaw

Milosz. It contains handwritten lines from Heaney's elegy for Milosz, "Saw Music," wrapped in a silkscreen collage of articles about Milosz from the Polish press, enclosed in a slipcase of thick, clear glass. It is an extraordinary object—to be viewed, rather than read—its fragility in direct contrast to the rough utility of Heaney's coffee-stained desk.

At the heart of *The Music of What Happens* is a custom-built media space where visitors can listen to Heaney and other distinguished writers and artists read his poems. Most of us encounter poetry on the page, but something else happens when we hear it spoken. Many thousands of people in all corners of the world flocked to hear Heaney read his poetry in the course of his writing career. Each of the readers in the media space has a personal connection to Heaney or his work, and their readings bring us back to one of his most important legacies: teaching us to listen—and then to listen again—for "that moment when the bird sings very close/ To the music of what happens."⁶



Draft of the poem eventually titled "Strange Fruit." Seamus Heaney papers, MARBL.

The Belfast Festival published Heaney's first slim volume, *Eleven Poems*, in 1965. Seamus Heaney papers, MARBL.

Personal snapshot of Geraldine Higgins with Seamus Heaney.



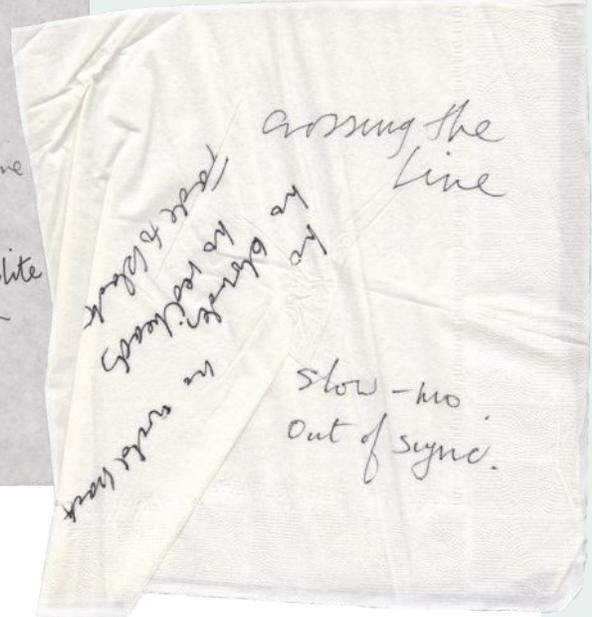
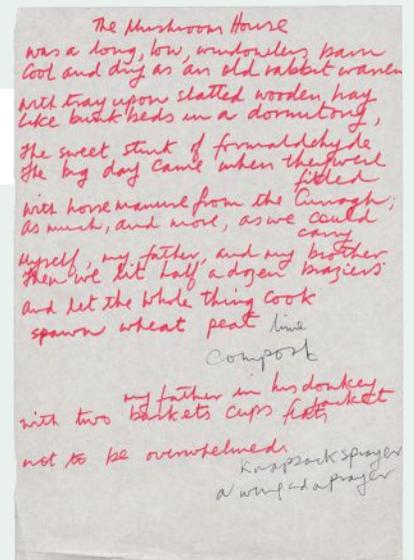
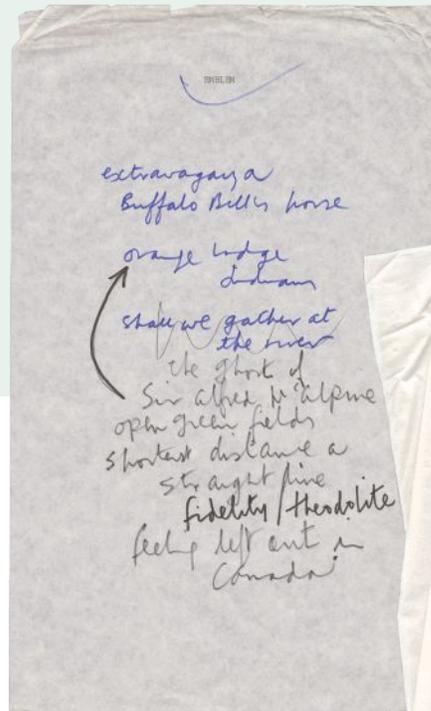
Paul Muldoon's "Cubist" Complexity

By Aaron Goldsman
graduate student, Department of English

COMPILING AND CATALOGUING A WRITER'S ARCHIVE IS OFTEN AN EXERCISE IN PORTRAITURE: WITH EACH PIECE OF ARCHIVAL MATERIAL ADDED, A PICTURE OF THE WRITER COMES MORE CLEARLY INTO FOCUS. In acclaimed Irish poet Paul Muldoon's case, the intricate portrait offered by his incredibly rich and diverse archive at MARBL may be most accurately characterized as a cubist one.

First settled at Emory in 1996, Muldoon's papers reveal a life and career of impressive variety. Alongside Muldoon the poet—thoroughly represented by a host of poem drafts, original typescripts, and rare publications—a range of other facets of the Muldoon persona complete the picture captured by the archive. Among others, one can find Muldoon the dramatist, highlighted in a collection of scripts written for broadcast on BBC television and radio; Muldoon the librettist, appearing in his correspondence with composer Daron Hagen documenting their work together on operas including *Shining Brow*, *Bandanna*, and *Vera of Los Vegas*; Muldoon the rock lyricist, on display in the record of his songwriting collaborations with Rob Mathes for their band, Rackett; and Muldoon the prolific correspondent, with letters from fellow Irish poets Ciaran Carson, Peter Fallon, Seamus Heaney, Michael Longley, Medbh McGuckian, and Derek Mahon, as well as an array of other prominent authors, artists, and actors—from Toni Morrison and Joyce Carol Oates to Liam Neeson and Leonard Cohen.

The complex figure cut by Muldoon's archive is in good company at MARBL, which is home to an extensive collection of Irish literary materials. To this end, Muldoon's papers provide an invaluable window into



the world of Irish poetry in the second half of the 20th century and beyond. A compelling example is the typescript drafts of Muldoon poems prepared for meetings of the Belfast Group, a weekly workshop of Irish poets that met on and off from 1963 to 1972. At the workshop, Muldoon shared some of his earliest work with Heaney, Carson, Longley, and others. The circulated drafts of these workshop poems, called "Group sheets," provide crucial insight into the process of poetic composition, as well as a sense of the collaborative spirit behind the work of some of the leading voices of contemporary Irish poetry. For more information on the Belfast Group collection at MARBL and some of the fascinating scholarship under way on these materials, see Rebecca Sutton Koester's article on page 8.

In a letter to Muldoon collected in the archive, Seamus Heaney responds to some early drafts sent by the younger poet with the following words of encouragement: "I like these poems very much and I think you don't need anyone to tell you 'where you're going wrong.' I think you're a poet and will go where you decide." As the exceptionally diverse career represented in his papers demonstrates, Muldoon took this advice to heart and has been pursuing his own unique course ever since. As the caretakers of the record of his achievement, we at MARBL are proud to be a part of that journey.

Paul Muldoon is the winner of the T. S. Eliot Prize and the Pulitzer Prize for poetry, among many others. He is currently the Howard G. B. Clark '21 University Professor in the Humanities at Princeton University, as well as the poetry editor of the *New Yorker* magazine. He will give a reading of his work at Emory on February 22, 2014. &

THE BELFAST GROUP'S "SOCIAL NETWORK"

By Rebecca Sutton Koeser, senior software engineer

DURING THE PAST YEAR, A JOINT COLLABORATION OF ARCHIVISTS IN MARBL, software engineers in Emory's Information Technology division, and scholars in the Emory Center for Digital Scholarship have been working on a project that will enable scholars to see and explore the social connections among the Irish poets in MARBL's holdings. I have been privileged to be the lead programmer and creative force behind the project.

A few years ago, as I was working on the website that makes MARBL's archival collection descriptions searchable, I discovered that a few documents had a meticulous, detailed list of significant correspondents represented in the collection. I knew that MARBL had a strong Irish literature connection, so I was curious about the personal and social connections among the poets represented in MARBL's holdings. I did a brief experiment to generate a network graph based on four of the Irish literary collections with these indexes.

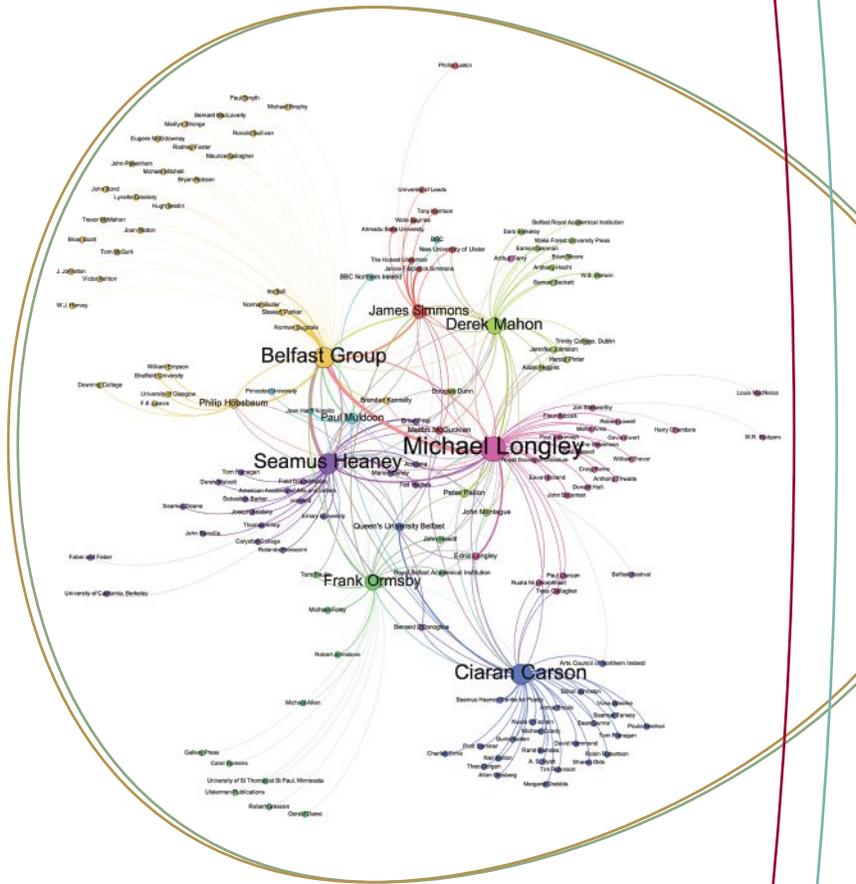
The idea for the Belfast Group project grew out of that early experiment. At the time, I was struck by the wealth of information available in MARBL's finding aids; detailed indexes aren't always available, but when archivists process a collection, they still document important correspondents. What if we could leverage that? What if we could turn the existing, human-readable description of connections among authors, which are documented across multiple collections, into data for deeper analysis?

As a test case, we began with the finding aids of Irish poets who were members of the Belfast Group, an informal writing group that ran from 1963 to 1972, and included at different points such luminaries as Seamus Heaney, Michael Longley, Ciaran Carson, and Paul Muldoon. We selected the Belfast Group to experiment with this new approach in part because the members are so well represented in MARBL's collections but also because the group is such a fascinating literary community. Emory holds the majority of the typescripts produced by the group (which were mimeographed and mailed out ahead of meetings), along with many of the other papers that evidence the connections among these writers: letters, reviews, promotions, and even poems dedicated to each other.

The paper trail in the archives provides a wealth of evidence of intricate human connections, but getting at that information is difficult. Without technology, we might be able to track those relationships, but it would be painstaking, tedious, and very difficult to keep all the connections straight. For instance, the typescripts from the group are spread across six different collections in MARBL. A technological approach also potentially reveals new information. For example, the correspondence in the Seamus Heaney collection is restricted, but the collection description notes whom he was corresponding with, so even without access to the paper we still can see and analyze those relationships.

The project team developed tools and a process to identify and annotate the names of people, places, and organizations where they occurred in different collection documents, which then allowed us to pull out and aggregate that information to get a much better understanding of the group as whole. To accomplish this, we have adapted cutting-edge semantic web technologies similar to those that power Google's "Knowledge Graph," which displays pictures and information about a person or organization when you search for them. Based on the data, we then generate a "social network," something like the network graph that Facebook users can explore to see the connections between and communities within their friends online.

Initial data analysis of the Belfast Group already has produced new revelations. For instance, it highlights the centrality of individuals not formally part of the group such as



Edna Longley or Frank Ormsby, something not as evident in the paper trail. In the future, we hope to apply this approach to other materials in MARBL, allowing us to document all kinds of connections—social, temporal, and geographic—that will enable us to provide researchers with a big-picture view of all MARBL holdings and the various communities and groups that are represented. And where there are other distinct, significant communities like the Belfast Group, we can use this approach to study the shapes that they take with the hope of better understanding how creativity often flourishes alongside deep human connection. &

“If You Build It . . .”

MARBL's African Americans in Sports Collection
as the Impetus for New Research and Fearless Scholarship

Like any new endeavor that can be considered pathbreaking or innovative, setbacks and even failure are commonplace. The ongoing development of the African Americans in Sports Collection in MARBL has been filled with a number of challenges, opportunities, and pleasant surprises. Recognizing the complexities surrounding the identification of important collections, allocating funds to support their acquisition, and developing programming to promote their availability to researchers have provided important lessons worth remembering and sharing.

Still fairly new to the Emory University community, this collecting focus on African Americans in Sports is a viable area for scholarly research and inquiry that has found its footing in MARBL, in partnership with the Department of African American Studies. More important, it has the potential to expand its presence across campus into other divisions, departments, and programs. With the support of MARBL Director Rosemary Magee, we have been able to establish the Race and Sports in American Culture Series (RASACS) as an important platform for contributing to far-reaching conversations about race in American history and culture. Through public programming, RASACS brings together Emory faculty, students, and staff; members of the larger Atlanta community; and authorities—writers, sports executives, and former professional athletes—whose knowledge and testimony relate to the intersections of African American history and thereby expand our collective knowledge and understanding of sports beyond their more popular, often superficial representations.

As an added incentive for Emory students, we have developed a graduate colloquium through the Laney Graduate School that is directly tied to RASACS. The Thinking about Sports and Making Connections across Disciplines colloquium—part lecture, part workshop and discussion—provides the space to examine the complexities inherent in discussions about race and sports in American culture. The

two of us are team-teaching this two-credit, yearlong colloquium with Emory Professor Carol Anderson.

Designed to promote an engaging interdisciplinary environment for exploring major issues and challenges related to American sports history and race relations, the primary goal of this course is to foster an open and productive dialogue. Given the considerable amount of attention paid to sports in disciplines such as art, economics, sociology,



Emory baseball team members Warren Kember, Kyle Arbuckle, and Brett William Lake [left to right] discuss plans for an upcoming exhibit with Pellom McDaniels III. Photo credit: Elijah Ajayi

psychology, philosophy, law, history, and medicine, this course opens up opportunities for graduate students to explore questions about the impact of sports on society as a whole. Even more significant, the colloquium provides space for students to examine the impact of sports on their own particular research.



Pellom McDaniels III



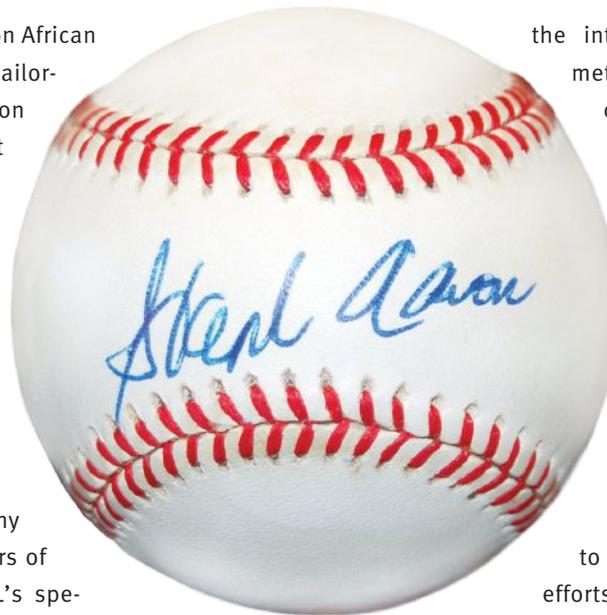
Dana White

By Pellom McDaniels III, faculty curator of MARBL's African American Collections and assistant professor of African American Studies, and Dana F. White, senior faculty curator and professor emeritus of American Studies.

The new collecting focus on African American in Sports seems tailor-made for the college's decision in its Quality Enhancement Plan to encourage student focus on the "nature of evidence." Our collections pose evidentiary problems, raise questions, call for the teasing out of meaning, and pose the challenge of weaving from them seamless narratives.

For undergraduates, many of whom are new to the rigors of research, the use of MARBL's special collections can be intimidating, if not altogether frightening. Recent acquisitions of materials related to Hank Aaron's breaking of Babe Ruth's homerun record, the development of the Central Intercollegiate Athletic Association—the files of the organization governing sports in historically black colleges and universities—as well as letters related to Major League Baseball's efforts to secure housing for its African American players during the 1960s are certain to command attention, especially for student-athletes. The evidence of things both seen and unseen, including the faint traces of events long past and those fading from memory, can be compelling to students encouraged to weave a narrative from the materials available into a coherent account, one grounded in facts.

Through MARBL's sports-related materials, each discipline or field of inquiry has the potential to accelerate

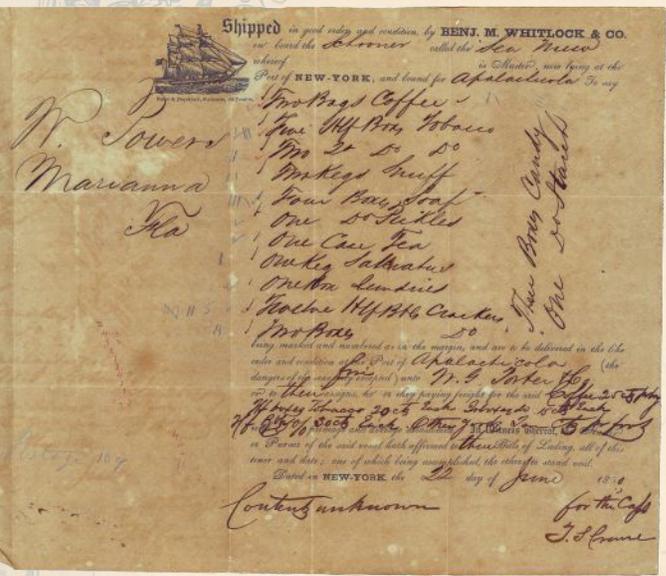


the interest of students in research methodologies, the analysis of evidence, and the ability to synthesize information in support of their arguments. As we train our students to use reference tools to gain access to the information found in manuscript materials, organizational records, or the thousands of rare volumes housed in MARBL, they become ever-more confident—make that fearless!—prepared to demonstrate that our pioneering efforts are paying off.&

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PORTER PAPERS

OFFICIAL

Illuminate

19th-Century Life

By Laura Starratt, Manuscript Archivist

THE FAMILY PAPERS OF WILLIAM G. PORTER ARE AVAILABLE TO RESEARCHERS AT MARBL. PORTER—ALONG WITH HIS BROTHER, RICHARD; COUSINS, JAMES AND JOHN RUAN; AND HIS BROTHER-IN-LAW, SAMUEL BENEZET—RAN THE WILLIAM G. PORTER AND COMPANY SHIPPING COMPANY OUT OF APALACHICOLA, FLORIDA. After his marriage to Catherine Benezet, William moved back to Philadelphia and ran the business from there while the others remained in Florida. The records of the company came to Emory from the descendants of Richard and his wife, Mary Salter Porter. The collection remained in the family and even was housed in the family attic for the time of creation until the donation to Emory University.

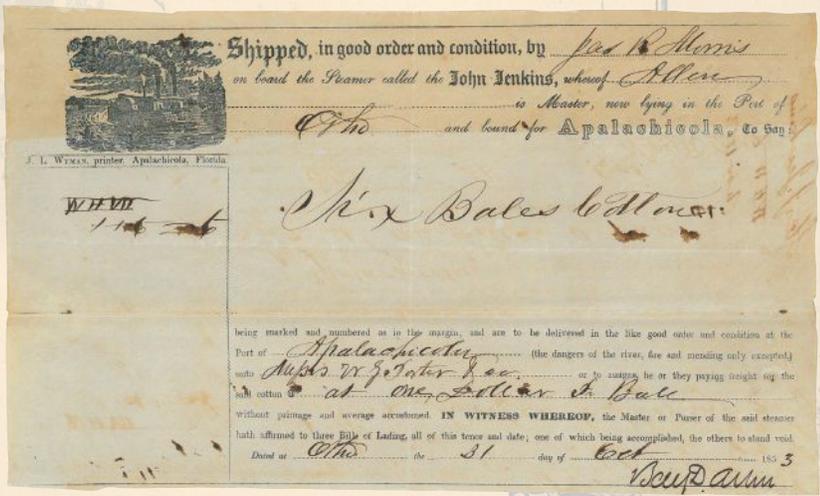
William was the eldest son of Reverend Thomas Porter and Mary Gibbs. The family hailed from Bucks County, Pennsylvania, but Porter founded the company in 1832 in Apalachicola with Charles and Joseph Lawton, who ran the merchandise firm J & C Lawton. By the 1850s, William G. Porter and Company was working primarily as commission merchants in cotton—grading and selling cotton from Alabama and Georgia to ports in New York, Boston, and Liverpool.

The collection contains the records of William G. Porter and Company and includes the shipping documents of various materials, including cotton from Georgia and Alabama, general merchandise, rum and sugar from Havana, textiles, and food staples by way of the Apalachicola River. The latter was the shipping route before the Mississippi made New Orleans a primary shipping hub.

In addition to the business records, there are letters and documents of the family through 1936 that discuss daily life as well as the celebrations of marriages and births and the announcements of death. William not only headed a shipping company but also was the vice consul to Belgium, appointed

by the king of Belgium in 1840. The collection contains printed material documenting the social customs of the country as well as guidelines on the vice consul's work.

This collection covers a range of topics and will be useful for research in many fields. Obviously, there is data on the shipping ports for merchandise that included cotton, rum, tobacco, and other general commodities as well as pricing as documented on shipping company letterhead. There are common shipping contracts such as agreements, bills of lading, protest and attestations, and charter parties. The collection also includes documentation of the other roles the company took on, such as bank agents and collections agent, which illustrate the diversity of thriving businesses in antebellum Apalachicola and the extents the company had to go to in



order to stay in business throughout the Civil War. Many people will be interested in the general family correspondence and the family history, but the hunting journals, family bills, and estate records fill out the story of everyday life in 19th-century Florida. This collection gives an important view not only of daily life but also business life in the South.

Bills of lading by sea [top left] and by river [bottom right] show that William G. Porter and Company often used vessels-for-hire to ship materials. William G. Porter family papers, MARBL.

MOMENTS

By Terri McIntosh, Associate Director
Development Communications

IT IS ONE THING TO READ A POEM BY SYLVIA PLATH IN A PUBLISHED VOLUME FROM A LIBRARY OR BOOKSTORE.

It is quite another to see the typed version from Plath's manual typewriter with a handwritten note by her husband, poet Ted Hughes, across the top of the page. At MARBL, you can.

For anyone who loves literature, access to these manuscripts and photos is breathtaking. Made possible by charitable gifts from Emory alumnus Stuart Rose 76B, a longtime MARBL friend and patron, the materials include a rare, unpublished poem by John Clare and drafts of works by Plath, Hughes, Samuel Beckett, W. B. Yeats, Seamus Heaney, and Derek Mahon.

One typewritten page, with nearly illegible inked corrections throughout, contains "Rain Charm," a poem Hughes wrote in 1984 to mark the birth of England's Prince Harry. A draft of Beckett's "The Downs" is handwritten in black ink on graph paper, with lines scratched through and sections ordered "A" and "B."

"These are lightning-bolt moments, and they make working here so worthwhile," says Christeene Fraser, MARBL's "resident poetry nerd" who unpacked the collection when it arrived from London in October in a large wooden container she calls "the Indiana Jones box."

Purchased from the Roy Davids Collection at Bonhams auction house, the materials offer "a beautiful glimpse into these writers' lives that you don't get from a book or a film," says Fraser, coordinator of programs and administration at MARBL. The acquisitions include approximately 70 rare photographs of Assia Wevill, who had a six-year relationship with Hughes; MARBL acquired Wevill's writings, art, and dozens of letters several years ago.

With Rose's support and guidance from Emory professor and curator Kevin Young, MARBL Director Rosemary Magee was able to participate in the auction online and by phone. The resulting additions to the literary collection, she says, "enhance our strengths in modern literature significantly."

"We selected materials that reflect the breadth and depth of our literary materials," Magee explains. "It is especially moving to see a poem by Seamus with revisions and doodles. His process, along with materials from Yeats and T. S. Eliot and others, informs our understanding of great literature and the creative process."

Young, who curates MARBL's literary collections and its Raymond Danowski Poetry Library, says the new materials reflect the archive's strengths in contemporary and modern poetry—such as Heaney, Hughes, and Eliot—and complement MARBL's lesser-known strengths in 19th-century literature. "I'm particularly excited by a wonderful, handwritten poem by John Clare, who was a Romantic poet treasured by many, and the only known poem by Thomas de Quincey, a writer more famous for his prose," he says. Young—Emory's Atticus

Haygood Professor of Creative Writing and English—has published seven books of poetry and edited eight others. "All in all, materials like this show us the poet at work, through drafts, revisions, cross-outs, and even in snapshots that came with the acquisitions. This dramatic insight into poets' lives and daily practices has been made possible with Stuart Rose's support," Young says.

Rose is chair and CEO of REX American Resources Corporation, a large, public alternative-energy company based in Dayton, Ohio. In the last two decades, he has built an extraordinary rare book collection, including a signed presentation copy of a first edition of Charles Darwin's *On the Origin of Species*, which he loaned to Emory for a special exhibition in 2009.



In 2011 he gave MARBL an assortment of rare books, a 22-title collection valued at more than \$1 million. The collection includes in its original binding a first edition of *Poems*, the first book published by English Romantic poet John Keats; a theological study by St. Thomas Aquinas that is now MARBL's oldest book; and a 15th-century volume of universal history, the *Polychronicon*, one of the first books published in the English language. Among the other books in the collection are rare editions of works by Emily Brontë, Rudyard Kipling, Giacomo Casanova, L. Frank Baum, Victor Hugo, John Maynard Keynes, and Charles Dickens. Rose's 1653 first edition of Izaak Walton's *The Compleat Angler* is held by fewer than 20 libraries in the United States.

Open to anyone with a research interest, MARBL is one of North America's major literary archives, with collections spanning more than 800 years of human history. MARBL curators are experts at organizing and presenting these materials, making them accessible to students, faculty, and visiting researchers from the United States and abroad. To learn about investing in the collections at MARBL, contact Alex Wan at alex.wan@emory.edu or 404.727.5386.

OTHER VOICES

LESSONS FROM THE INDIANA JONES BOX



Nike.

It's a silly thing, really, but I realized I was holding a draft of the same poem I had read, quite literally, the night before because of that unusual name—"Nike."

Less than twelve hours before I opened the large wooden box containing the literary manuscripts and photos purchased at auction for MARBL as a gift from Stuart Rose, I sat in bed with *The Collected Works of Sylvia Plath* and my iPhone, searching, "Who is Nike in Greek mythology?" Wikipedia made amends for my embarrassing lack of knowledge: "A [winged] goddess who personified victory . . . the daughter of the Titan Pallas and the goddess Styx." Thanks, Google.

The next morning, to my astonishment, I came across the same name that had stumped me the night before as I unwrapped and read the carefully sealed poem that traveled from Bonhams auction house in London to my eager hands:

I imagine myself with a great public,
Mother of white Nike and several bald-eyed Apollos.
Instead, the dead injure me with attentions, and nothing
Can happen.
The moon lays a hand on my forehead,
Blank-faced and mum as a nurse.

The poem I held—a typescript draft with careful notations in Plath's hand and a note from her husband Ted Hughes scrawled below—was titled "Night Thoughts." Plath scholars and fans recognize the finished product as "Small Hours," which many critics often categorize as one of Plath's transitional poems—marking an aesthetic shift from the poetry of great promise seen in *The Colossus* (1960) to the more powerful, assured artistic voice captured in *Ariel* (1965). For me, though, holding this typescript was much more personal than scholarly.

I have loved Sylvia Plath since the age of 17 when I first read and memorized her most recognizable poems, "Lady Lazarus" and "Daddy." As a poet, former English teacher, and now librarian, the love of literature—of poetry in particular—has been a guiding light in my life professionally and personally. Poetry has informed my career choices. And here, at MARBL, it delights my days and those of countless scholars, students, and fellow literature enthusiasts who come through our doors every year to consult the world-class materials we have in our midst.

The Stuart Rose acquisition—the "Indiana Jones" box, as I call it—was full of surprises and firsts. As MARBL's

administrative services coordinator, I assist with the acquisition and shipment of incoming collections to MARBL. My work with collections is behind the scenes and largely completed when the materials reach our door. The job of formal accessioning is generally reserved for MARBL's curatorial and arrangement and description staff, but on this occasion, I was recruited by Susan Potts McDonald, then head of arrangement and description services, to do the honors of being the first to open the Stuart Rose gift. I have done well at marketing myself among my colleagues as the resident poetry nerd here at MARBL and, as such, Susan knew I would get a kick out of unveiling the items from the oversized wooden box full of hidden treasures.

Lifting the lid on that shipment was like a Tutankhamen moment for me. In working with the auction house, I knew in general terms what would be inside the shipment. I certainly understood the financial and scholarly value of the items therein, but nothing comes close to the transformative experience of interacting with original materials. For me, this magic surfaces when I see the working process of another writer on the page.

Another gem from the Stuart Rose gift—an autographed manuscript draft of Samuel Beckett's poem "The Downs"—shows Beckett's tiny, chaste script on draft paper with whole sections scratched through. What it says to me, and what I hope it says to students working with these and other manuscripts, is that great works of art are just that: works. Great art doesn't descend from the ether whole, but rather comes from many frustrated and ink-stained iterations. It comes from collaborative and often complex relationships between artists. Great things come from sweat. This is one of the many lessons of the archive, and one that repeats itself not just in literary manuscripts, but in historical and organizational records as well. &

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.

Building a Movement in the Southeast: LGBT Collections in MARBL

The exhibition explores the history, culture, politics, and public health initiatives of LGBT communities in Atlanta and the American South. It features letters, journals, photographs, and concert and theater programs from the personal papers of activists and artists, the records and publications of cultural and community organizations, and rare books and periodicals published by and for the LGBT community. Curated by Randy Gue and Kelly H. Ball. MARBL Gallery, Level 10, Woodruff Library.

Also on view

Joe Louis Barrow: A Life and Career in Context

An exhibit on boxer Joe Louis, considered the first widely known African American athlete. The exhibit consists of panels featuring images of Louis drawn largely from MARBL collections, highlighting his childhood, his family’s move to Detroit, his decision to turn professional, his key fights, and his years in the army. Curated by Pellom McDaniels III and Dana White. Level 2, Woodruff 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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