

BEINECKE ILLUMINATED

No. 3, 2016–17 Annual Report



Cover: Yale undergraduate ensemble Low Strung welcomed guests to a reception celebrating the Beinecke's reopening.

CONTRIBUTORS

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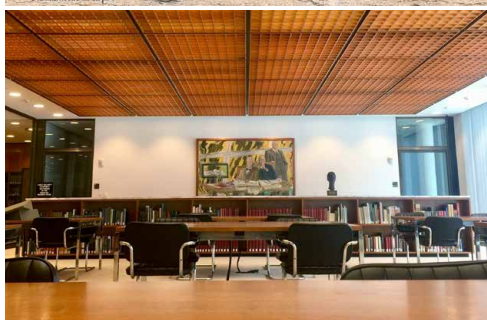
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Yale *Beinecke Rare Book & Manuscript Library*

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From the Director



The Beinecke Library's next chapter at 121 Wall Street began on September 6, 2016, after the iconic building's comprehensive renovation. The academic year saw dynamic engagement of the past, in the present, for the future by scholars and the public. We also celebrated the second anniversary of our state-of-the-art Technical Services facility at 344 Winchester Avenue, home of much of the library's most essential work.

The reopening was a great opportunity to reconnect with returning scholars and long-time supporters and to establish ties with new researchers and visitors. The energy and excitement was palpable, from student, community, and faculty open houses to a gala celebration with the Beinecke family. It has only continued since that time.

I am grateful to all of the library, university, architectural, and construction colleagues who made the renovation and reopening a success. A few statistics suggest the scope: nearly 800 workers spent 185,185 total hours on site; at least two miles of power, data, and other cables were installed; and library staff removed approximately 180,000 volumes in the glass book stack tower before construction, returning that number for reopening.

To borrow words from Walt Whitman, the Beinecke Library contains multitudes. This brief 2016–17 Annual Report offers some stories, snapshots, and statistics that demonstrate its continued and renewed vitality as the place Edwin J., Frederick W., and Walter Beinecke intended: “an inspiration to all who enter.”

A handwritten signature in black ink, appearing to read 'Edwin C. Schroeder'.

Edwin C. Schroeder



William S. Beinecke and many members of the extended Beinecke family joined a special celebration of the library's reopening in November 2016.

Prepared for the Future

The Beinecke Library's iconic building at 121 Wall Street reopened to readers and the public on September 6, 2016, following a sixteen-month renovation that upgraded the library's climate-control system, expanded its classroom space, and restored the architectural landmark to its original luster. "We are excited to welcome back researchers and visitors to the library – an architectural masterpiece that has been adapted to meet challenges created by an ever expanding collection, changing technology, and the evolving nature of the library's mission," Beinecke Library Director Edwin "E.C." Schroeder said on reopening day.

In the ten months from the reopening through June 2017, more than 130,000 visitors came through the library's revolving entrance doors. In July and August, nearly 55,000 more entered – meaning more than 184,000 visitors came to the library in the first twelve months after renovation. The strong public interest in the building and its exhibitions led the Beinecke to open regularly on Sundays beginning in June, with the ground floor and mezzanine exhibition areas now open to the public daily and, as ever, without any admission charge. The library also began a new series of Saturday introductory tours led by Beinecke staff members.

The building's architectural features – its exterior grid of granite and Vermont marble panels, six-story glass stack tower, and sculpture garden by sculptor Isamu Noguchi – have been refurbished to fully preserve architect Gordon

Bunshaft's modernist masterpiece. The number of classrooms has been doubled to four. One of the new classrooms functions as a lab space in which students are able to study the physical structures of books and experiment with inks, papermaking, and printing.

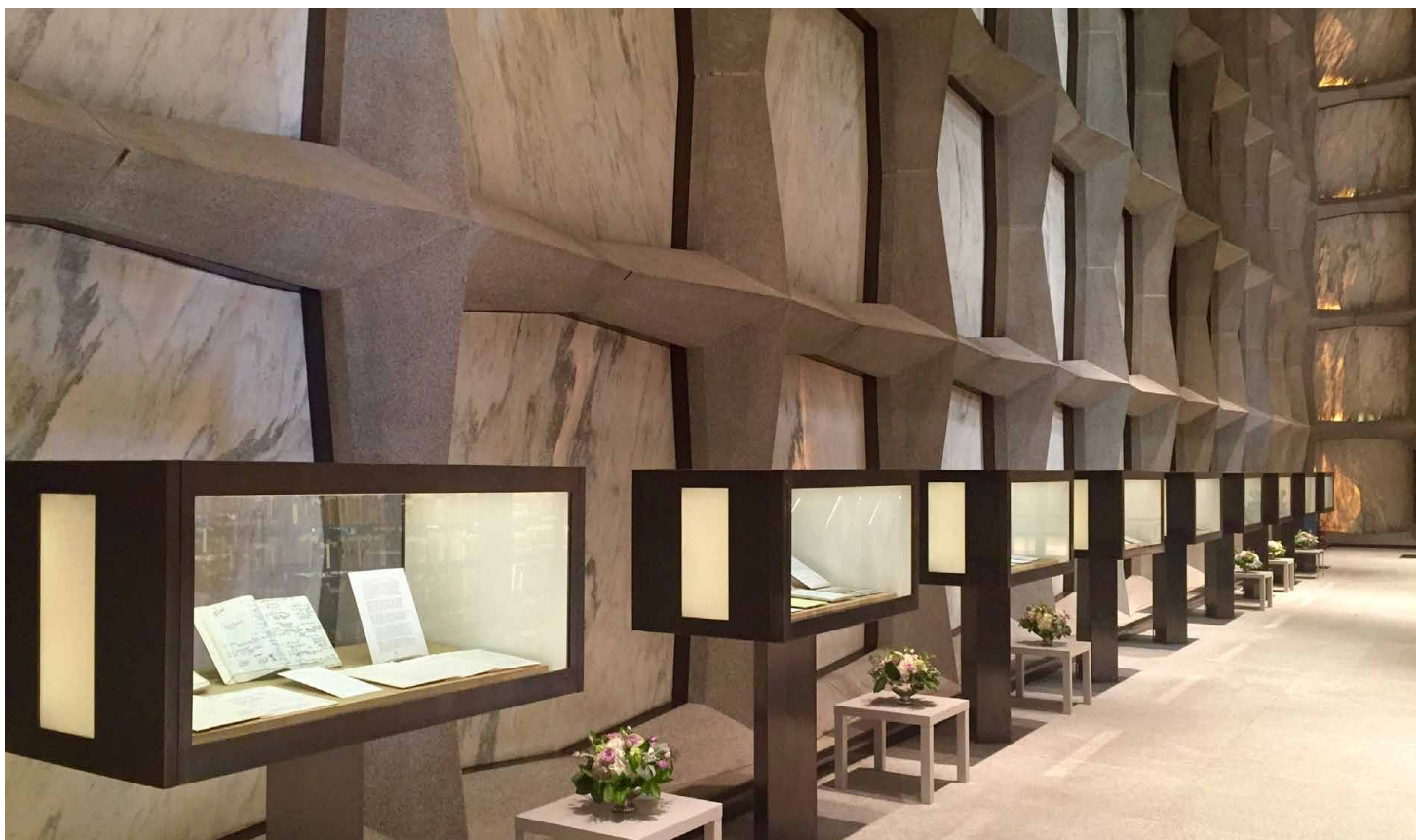
The bulk of the comprehensive renovation project concerned replacing the library's mechanical infrastructure – its plumbing, electrical, heating, and cooling systems – much of which was original to the building, which opened in October 1963. Machinery in the sub-basement, including room-sized air handlers and chillers, was replaced with state-of-the-art equipment. The security and fire-suppression systems were also upgraded.

The first year after reopening brought a robust calendar of events, with more than eighty talks, readings, lectures, conferences, and concerts open to the public. The popular *Mondays at Beinecke* gallery talks and teas resumed in October, with twenty well-attended sessions throughout the academic year. Presenters, each informally discussing an item from or aspect of the collections in depth, included Yale faculty and students as well as current – and one former – Beinecke staff members.

Four major exhibitions and two companion exhibitions were all major draws for visitors, as were the items on permanent display, such as the Gutenberg Bible and John James Audubon's *Birds of America*. Indeed, a visitor survey in March showed that half of visitors knew about the special exhibition on view at the time.



More than 1,400 Yale students attended a special open house, inaugurating what will now be a tradition of student open houses early each fall.



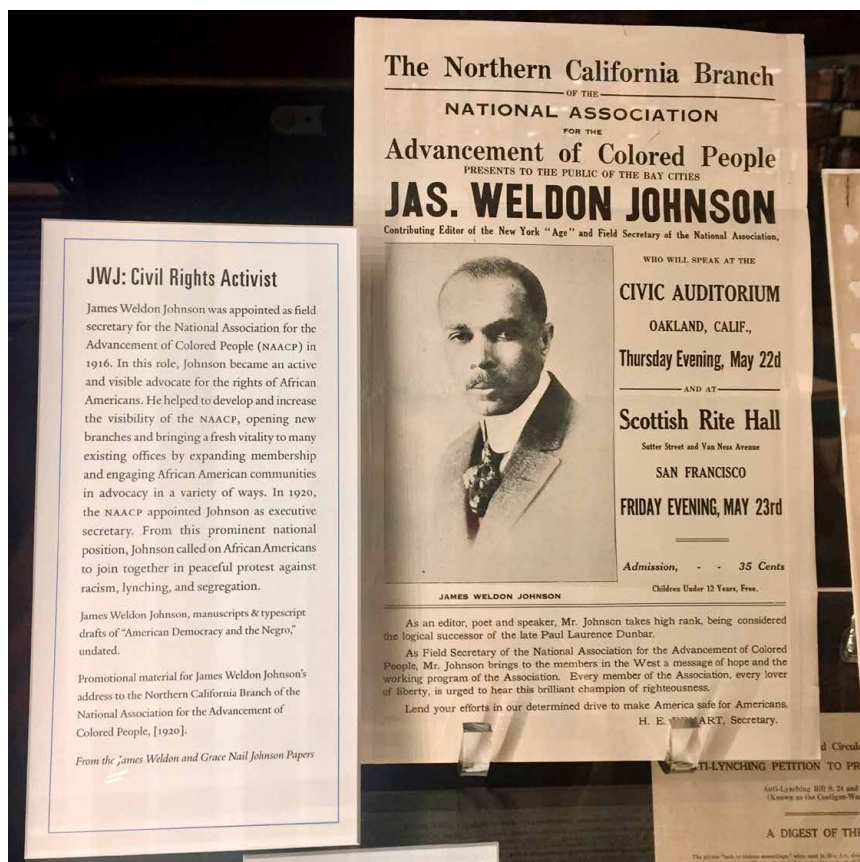
Recent Acquisitions Highlighted Depth and Breadth of Beinecke Collections

What do a thirteenth-century codex manuscript, a Chipotle cup, photographs of Abraham Lincoln, and a T-shirt from punk music legend Malcolm McLaren have in common? All were among scores of items on display in the exhibition *Recent Acquisitions* (September 29–December 10, 2016).

“Arranged chronologically, the exhibition is more a sampler than an argument, more raw than cooked,” said George Miles, curator of the Yale Collection of Western Americana and lead organizer for the exhibition. Miles noted that the show reflected some of the library’s key strengths, including early books and manuscripts; modern books and manuscripts; African American history and literature; Western Americana; and American drama, prose, and poetry. “From a remarkable collection of medieval books and manuscripts to a national restaurant company’s effort to ‘cultivate thought’ by turning over the surface of its paper cups and bags to contemporary writers,” he explained, “the items reflect the chronological, geographical, and topical diversity of the Beinecke’s scholarly resources and the many kinds of inquiry they support.”



Almost all of the objects on display were acquired since the library’s 50th anniversary in 2013. In making their selections, the organizers sought to stimulate the imagination of students, faculty, and visitors and encourage people to visit the Beinecke’s reading room to explore in depth whatever they find interesting.



Destined to Be Known: African American Arts and Letters Celebrated on 75th Anniversary of James Weldon Johnson Collection

African American literary and artistic achievements were the focus of *Destined to Be Known: The James Weldon Johnson Memorial Collection at 75* (September 23–December 10, 2016). The exhibition marked the anniversary of the James Weldon Johnson (JWJ) Memorial Collection, founded in 1941 by Carl Van Vechten both as a memorial to Johnson, an architect of the Harlem Renaissance, and as a celebration of the broad accomplishments of African American writers and artists. Today, the JWJ Collection is a key archive of African American history and culture.

“The JWJ Collection is one of the premier collections of its kind anywhere in the world, and one of the most actively consulted of Yale’s extensive collections,” said Nancy Kuhl, curator of poetry in the Yale Collection of American Literature (YCAL) and a co-organizer of the exhibition. “Scholars have used it for more than half a century to document, discover, and disseminate important aspects of national and global culture and

to create new scholarship to educate present and future generations. We are especially delighted by how frequently the collection is used for classroom teaching and learning and for research by Yale faculty and students.”

The exhibition at the Beinecke had two components. One display case highlighted the life and work of Johnson himself, focusing on his roles as civil rights activist, lyricist, man of letters, poet and writer, and diplomat. A second case offered selected highlights from other artists, writers, and cultural leaders in the JWJ Collection, including Langston Hughes, Zora Neale Hurston, and Frederick Douglass.

Co-organizer Melissa Barton, curator of prose and drama in the YCAL, pointed out that the anniversary and exhibition came at an important time in the nation and on campus: “Johnson and his contemporaries understood that black lives matter and dedicated their efforts to deepening the recognition of African American arts and culture among their community, throughout the nation, and around the world. The JWJ Collection is a living legacy and resource on matters that remain vital in our time.”



Gather Out of Star-Dust Showcased Harlem Renaissance Creators

Gather Out of Star-Dust: The Harlem Renaissance and the Beinecke Library, a major building-wide exhibition (January 13–April 17, 2017), was on view with a companion show, *Caricature Assassination: Miguel Covarrubias Murders New York*.

The Harlem Renaissance was a time when “African American cultural and intellectual endeavor surged into the American mainstream,” wrote exhibition curator Melissa Barton in a companion volume published with Yale University Press. In the near-century since it began, the Harlem Renaissance has captured the American popular imagination, eliciting ongoing critical and public interest. Beinecke’s exhibition sought “to return us to the documents, photographs, artworks, and objects that have generated this tremendous response of scholarship, inquiry, and homage.”

The exhibition featured more than 300 artifacts from the library’s James Weldon Johnson Memorial Collection, including material by Langston Hughes, Bessie Smith, Bill “Bojangles” Robinson, Aaron Douglas, Ralph Ellison, Zora Neale Hurston, W.E.B. Du Bois, Countee Cullen, Augusta Savage, Carter Woodson, Alain LeRoy Locke, Gwendolyn Bennett, Jessie Redmon Fauset, Jean Toomer, James Van Der Zee, Gladys Bentley, Arna Bontemps,

Laura Wheeler Waring, Wallace Thurman, Ethel Waters, Sterling Brown, E. Simms Campbell, and Carl Van Vechten. The Covarrubias show, curated by Nancy Kuhl, included sketches of some of New York’s most famous writers, actors, editors, and others, including key figures of the Harlem Renaissance the artist came to know after he arrived in New York City from his native Mexico in 1923.

Barton said the Harlem Renaissance “has long raised some of the best questions about culture and its purpose: What is beautiful? What is good? What is it for? Who owns it? Can art change the lives of those who are poor and suffering? *Gather Out of Star-Dust* brought these questions and criticisms back to the materials. It showed the complexity of the era through the juxtaposition of its artifacts [and] invited the public to ask their own questions as they simultaneously remembered, reflected, enjoyed, and found their own answers.”

The exhibition brought many first-time visitors to the library. Beinecke staff welcomed nearly 1,000 middle- and high-school students from New Haven and nearby towns. The library also piloted introductory Saturday tours during the exhibition’s run, with such an enthusiastic response that public tours are now offered every Saturday throughout the year.

Celebrants at the exhibition’s opening reception enjoyed a photo booth designed by Lotta Studios.



Happiness Exhibited Gardens in the Archives, with Bird-Watching Nearby

They say you can't buy happiness, but visitors found it in abundance in the special exhibition *Happiness: The Writer in the Garden* (May 5–August 12, 2017), on view with a companion exhibition, *Bird-Watching*.

Timothy Young, exhibition organizer and curator of modern books and manuscripts, said that as he selected gardening-related materials for the building-wide show, he noticed that one state of mind appeared over and over: happiness. "Writers of all dispositions seem to agree that the work of shaping the natural world into manageable plots brings particularly rewarding forms of joy and satisfaction."

Many parts of the library's collections were represented in the exhibition, from seventeenth-century printed books to contemporary archives. Writers, artists, creators, and collectors exhibited included Edith Wharton, Francis Bacon, Vita Sackville-West, Joseph Spence, Alexander Pope, Gertrude Stein and Alice B. Toklas, Langston Hughes, Beatrix Farrand, Thomas Hill, Robert Dash, William Carlos Williams, Adrienne Rich, Diana Balmori, Czesław Miłosz, Susan Howe, Leonard Baskin, and Rupert Barneby and Dwight Ripley.

Birds and bird-watchers also soared through the archives, inspiring the exhibition *Bird-Watching*. "In games and children's literature, personal notes and intimate correspondence, birds and their lives on the wing captivate the imagination," said organizer Nancy Kuhl.

Bird-Watching documented the real lives of birds—their forms, their songs, their behavior—in word and image; the exhibition honored, too, the birds of fantasy and wild imagination. Writers, artists, creators, and collectors included Mo Willems, John James Audubon, Jonathan Williams, William Carlos Williams, John Digby, Karl Priebe, Carl Van Vechten, and Stein and Toklas.

"The Beinecke Library seeks always to be a place of illumination and inspiration, where scholars and researchers, as well as the casual visitor, encounter the past in the present for the future," said Kuhl. "Awe and delight are regular features of the work that happens here. We hope this spring and summer exhibition delighted visitors and led them to explore our collections even more."

Contributing to the welcoming spirit of the building, the library installed an outdoor garden with chairs and tables that quickly proved popular with visitors and will become an annual feature during the warmer months.

Two Years into Technical Services' New Home

The Beinecke Library renovation project was more than just an updating of the iconic library building on Wall Street. The renovation created a three-site Beinecke Library: one location for researchers at 121 Wall Street, one for technical service operations at 344 Winchester Avenue, and one for collections at the Library Shelving Facility in Hamden.

It had never been part of the original design plan to house technical service operations in the Beinecke Library building. But in the library's first fifty years, some of those operations did encroach on the space while others were housed in such locations as Sterling Memorial Library. The renovation consolidated the technical service staff and operations – cataloging, archival description, acquisitions, accessioning, and digitization work – in one new department at 344 Winchester.

Since April 20, 2015, the Beinecke's Technical Services Department has shared this 43,000-square-foot space with Yale University Library's Preservation Department. The proximity of the two departments is mutually advantageous: shared HVAC controls, shared security and fire-suppression systems, shared meeting rooms, and a shared lounge all contribute to deep and rich collaboration among the staff.

The new space is designed around the work its units do: 344 Winchester has a true loading dock to facilitate delivery of materials; hallways and doorways are wide enough to accommodate pallets of material; the entire workspace is on one level – there are no steps and no elevators; all staff have close access to work tables and shelving; a workspace for digital preservation and archaeology is shared with the Preservation Department; and the Conservation Lab – an intimate partner of the Beinecke's Technical Services Department – is in the same location. The new space and the collocation of staff and units allow everyone to work more efficiently.

Rare, Uncataloged Slavery Pamphlet Discovered

One of the oldest collections at Yale, the Slavery Pamphlets archive comprises more than 750 booklets and tracts, bound into eighty volumes, from predominantly American and European regions. The collection is now being fully cataloged for the first time, and in the process, acquisitions assistant Eileen Hackett and veteran rare book cataloger Stephen Young discovered a rare pamphlet from 1854: a "Catalogue of Negroes, Mules, Carts, Wagons, &C." compiled by one "John G. Winter" from Montgomery, Alabama, presents an unusually formal listing of enslaved persons – unusual in that most advertisements appeared in the medium of newspapers or broadsides. The formality of the pamphlet constitutes a disturbing correlate to the individuals listed for auction, described in the auctioneer's introduction with the following pronouncement: "so valuable and desirable a gang of negroes...has never been brought together upon any occasion."

Asked his reaction when he saw the pamphlet, Young said, "My hair almost stood on end as I saw this title page lumping slaves together with 'mules, carts, wagons' and then skimmed the 115 descriptions of slaves giving their age, sex, skills, strengths, and defects. How would I have reacted if I had had the chance to buy and control another person? I shudder to think. Why was this item not previously cataloged along with the other items in the volume, and why was there no record for it in OCLC WorldCat?"

The pamphlet illustrates the bureaucratic and economic processes implicated in the slave-owning industry, from health checks carried out by "the Insurance Company's Physician," to the insurance policies themselves, to the transactional negotiations in buying and selling chattel (the terms of sale promise a "discount of five per cent" for cash sales).

Bearing names such as "Kentucky Henry" and "Little Charley," the slaves are described in uniformly dehumanizing language that emphasizes physical characteristics, work skills, and temperament – all important details to potential buyers. The pamphlet, which until now had been unrecorded in WorldCat – the catalog database used by more than 70,000 libraries across the world – takes its place as a singular record of American history at the Beinecke.

Behind the Scenes in the Manuscript Unit: Processing the Saul Steinberg Collection

Q&A WITH ARCHIVIST EVE NEIGER

What is the scope of the Saul Steinberg Collection?

The Saul Steinberg Collection is a comprehensive archive of the artist's life and work from about 1942 until his death in May 1999. The collection includes correspondence, financial and personal papers, photographs, collected ephemera and objects, and a substantial body of original artwork. The research value lies in its detailed documentation of Steinberg's activities; artistic process and output; and relationships with friends, family, fellow artists, galleries, and museums.

What are some of the joys – and challenges – you have had in working with this collection?

This collection is really an artist's collection in that it is full of source material. Steinberg saved everything, down to travel receipts and ticket stubs. These may seem like insignificant ephemera, but to an artist like Steinberg, who drew inspiration from everyday life, these small scraps are pieces of artistic inspiration.

The quantity of material makes this collection challenging to arrange, especially since Steinberg

did not keep his papers organized in an obvious way. I must walk a fine line between preserving his original order and creating a logical arrangement. His arrangement is important to preserve, but we also want to make the collection easy for a researcher to navigate.

Despite this challenge, the wealth of everyday papers, with small drawings and doodles everywhere, illustrates the artistic process *and* shows that an artist is always creating.

344 Winchester has been open for two years now. How has it proven to function as a space for the work you do?

344 Winchester brought all of Beinecke Technical Services together under one roof for the first time, giving us wonderful opportunities to collaborate across units. Being together also makes it easier to draw on the experience and knowledge of my colleagues. It's a large open space, and though we have grown to fill it, the space to spread out and work beside archival assistants, students, and colleagues has been very beneficial for my work.

What are five adjectives that describe your colleagues in the Beinecke Library?

Dedicated, engaged, knowledgeable, inquisitive, and fun!



From the Saul Steinberg Collection



A Pigeon Takes Flight from Archives to Exhibition to Poster

The North American Dreaming Depot Pigeon, an irascible species that inhabits the picture books of author and illustrator Mo Willems, nested this summer in a glass case at the Beinecke.

A whimsical rendering of Pigeon in the style of John J. Audubon's *Birds of America* was on display alongside one of Yale's double-elephant folios of that masterwork. The illustration – created at the library's request by Willems in collaboration with

artist and illustrator Scott Sosebee – complemented the library's summer exhibits, *Happiness: The Writer in the Garden* and *Bird-Watching*. In the illustration, Pigeon perches in a tree while feasting on his favorite prey: chocolate-chip cookies and hotdogs.

The idea for the illustration originated with Michael Rush, an assistant head of the library's manuscript unit, who with his three young sons enjoys Willems's work. It came as library staff began discussing how to incorporate Pigeon materials from Willems's papers, which the Beinecke acquired in 2014, into the summer exhibits. Rush proposed asking Willems to do a drawing of Pigeon in the style of Audubon to display alongside one of the folios, which are on permanent exhibit in the library.

Timothy Young, curator of modern books and manuscripts, contacted Willems, who enthusiastically embraced the idea. Young also suggested making the project into a fundraiser for New Haven Reads. More than 500 copies of a limited-edition poster were sold, with net profits going to the community literacy center.

Highlights from the Reading Room and the Classroom

Celebrating Directed Studies at 70

More Yale faculty from more departments are bringing their classes to the Beinecke Library to engage students with primary source materials, taking advantage of the increase in classroom space made possible by the recent renovation.

One of the great mainstays of classroom usage is one of Yale College's most distinctive courses: Directed Studies (DS), the first-year interdisciplinary program that has become an iconic part of Yale's Humanities program. Beinecke Library was delighted to join with DS to celebrate its 70th anniversary in April 2017, with seminars, panels, and a special exhibition at the library during a campus gathering of alumni and current faculty and students.

DS began in the 1940s as an experiment in liberal arts education. The program offers a select group of first-year students an intense interdisciplinary introduction to some of the seminal texts of Western civilization, ranging in style and time period from Plato to Virginia Woolf. Students take three full-year classes in Literature, Philosophy,



and Historical and Political Thought, consisting of lectures and discussion sections supplemented by talks and study sessions at Yale's museums and libraries.

The course holds four study sessions a year at the Beinecke, giving students an opportunity to engage directly with manuscripts of texts from the DS syllabus. These sessions introduce students to the exciting possibilities of working with rare books, while also inviting questions about tradition, canon-building, and the material context of great works. Each of the four sessions focuses on a different era (manuscripts from antiquity, medieval

Students in Directed Studies regularly engage with primary source materials in the Beinecke Library classrooms.



manuscripts, Renaissance books and manuscripts, and modern manuscripts) corresponding with the progression of the DS curriculum.

In keeping with the strong relationship between the two Yale institutions, the Beinecke Library helped celebrate the 70th anniversary of Directed Studies with a special open house and classroom exhibition, “From Papyri to Penguin Books: A Celebration of Directed Studies at the Beinecke,” featuring DS-related works, including papyri fragments of Herodotus and Aristotle; illuminated volumes of Tacitus and Dante; medieval manuscripts, including Bibles and romances; rare printed works of Shakespeare, Luther, Wordsworth, and Montaigne; and original manuscripts of Tocqueville and Du Bois. “DS@70” welcomed more than 200 alumni of the program and current Yale students.

Library Charts Course for Next Chapter of Maps at Yale

In early 2017, the Yale University Library (YUL) reorganized access to its map collections, with rare maps (defined as non-survey maps printed

before 1921) now available at the Beinecke Library. Historic globes, manuscript maps, and urban insurance maps (often referred to as Sanborn maps) have also been transferred to the Beinecke, where they can be requested by researchers for use in the reading room or by faculty for use in the classrooms.

The transfer was a major project drawing on the talents of many YUL staff, including Beinecke Library staff at both 344 Winchester and 121 Wall. It included approximately 15,000 flat maps, along with reference materials, small maps, and covers, relocated to the Wall Street building; 743 rolled maps and 28 globes moved to 344 Winchester for conservation assessment and housing, with most of the rolled maps then moved to Wall Street; and 686 atlases moved to 344 Winchester for boxing, labeling, and barcoding, then to either Wall Street or the off-site Library Shelving Facility.

As a result of this extraordinary effort, Yale’s vast map collection is now even more accessible to, and heavily used by, scholars and teachers, both for class sessions that focus on maps as a primary source and for a growing number that integrate maps and related materials alongside other media and genres.

Venice. From Braun and Hogenberg’s *Civitates orbis terrarum*, 1572

Digital Services Unit

40,147 photographs created
 49,875 metadata records created
 380,008 metadata records edited
 16,915 images created for patron requests

Manuscript Unit

Materials accessioned	660
Manuscript linear feet	1,346
Manuscript items	1,059
Non-book format items	3,805
Computer media digitally accessioned	1,964
Breakdown by media type	
3.5-inch floppy disks	1,453
5.25-inch floppy disks	258
CD-Rs	169
CD-RWs	10
DVD-Rs	45
DVD-RWs	1
Zip disks	28
Items/collections cataloged	599 records
Collections processed	1,533 linear feet

Preservation and Collection Management Unit

3,131 volumes boxed in CMI boxes
 171 volumes boxed in KaseMake boxes
 20,600 nitrate negatives reformatted
 72 volumes of “1742 Library” conserved

Printed Acquisitions Unit

Total titles acquired	11,565
Total volumes acquired	17,934
Monograph titles	10,794
Monograph volumes	11,322
Serial titles	771
Serial volumes	6,612

Rare Book Cataloging Unit

Titles cataloged	12,298
Total pieces cataloged	19,584



Classroom statistics

535 classroom uses
 50+ academic departments and
 professional schools
 4,949 materials in classrooms
 7,443 students attending

Eleven most frequently used items in the classrooms

William Shakespeare, *First Folio*, 1623
 (1978 +83)

Dante Alighieri, *Divina Commedia*,
 between 1385 and 1400 (Beinecke MS 428)

George Ripley, *Emblematic Alchemy*,
 ca. 1570 (Mellon MS 41)

Ephesians, papyrus codex fragment,
 3rd century C.E. (P.CtYBR inv. 415)

Christine de Pisan, *Le Livre des Trois Vertus*,
 ca. 1475 (Beinecke MS 427)

Cornelius Tacitus, *Corvinus Tacitus*,
 ca. 1475 (Beinecke MS 145)

Homer, *Iliad*, between 1000 and 1200
 (Beinecke MS 478)

Gregorius Bock, *Scribal Pattern Book*,
 ca. 1510–17 (Beinecke MS 439)

Sir John Mandeville's *Travels*, ca. 1440
 (Osborn a55)

Homer, *Iliad*, Book I, papyrus fragment,
 early 2nd century C.E. (P.CtYBR inv. 489)

Geoffrey Chaucer, *The Canterbury Tales*, 1477
 (Zi 9626)

Reading room statistics

7,926 reading room visits
 2,155 unique patrons
 13,828 items paged from the collections
 1,105 of the patrons were Yale affiliates
 1,050 were from other institutions
 1,898 new registrations by research readers, of whom
 932 were Yale affiliates and
 966 were from other institutions

Ten most frequently used collections in the reading room

Langston Hughes Papers
 Ezra Pound Papers
 Theatre Guild Archive
 Alfred Stieglitz/Georgia O'Keeffe Archive
 H.D. Papers
 Richard Wright Papers
 Edith Wharton Collection
 Peter Palmquist Collection of Women in Photography
 James Weldon Johnson and Grace Nail Johnson Papers
 Bryher Papers



“The American Girl Abroad.”
 From the cover of *Truth*
 (New York, August 1, 1896).
 Peter Palmquist Collection
 of Women in Photography

Books Out of Beinecke

The library, in conjunction with Yale University Press, published four books in 2016–17:

The Book in History, The Book as History: New Intersections of the Material Text. Essays in Honor of David Scott Kastan; edited by Heidi Brayman, Jesse M. Lander, and Zachary Lesser.

Gather Out of Star-Dust: A Harlem Renaissance Album; edited by Melissa Barton.

Story Time: Essays on the Betsy Beinecke Shirley Collection of American Children's Literature; edited by Timothy Young.

The Voynich Manuscript; edited by Raymond Clemens, with an introduction by Deborah Harkness.



Fellowships

Visiting Postdoctoral Fellows

Frederic Acquaviva,
Université Sorbonne Nouvelle
Lettrist Corpus
October 23–December 23, 2016

Susan Barbour, University of Oxford
Elegaic [sic] Materialism: The Poetry and Art of Susan Howe
October 1–31, 2016

Kate Bredeson, Reed College
A Lifetime of Resistance: The Diaries of Judith Malina 1947–2015
October 1, 2015–February 28, 2016

Patrizio Ceccagnoli, University of Kansas
FTM Redux: Study on Marinetti's Late Style
November 1–30, 2016

Kathleen Comerford,
Georgia Southern University
European Jesuits and Their Libraries, 1540s–1770s
October 1–31, 2016

Jason Dyck, University of Toronto
The Sacred Historian's Craft: Francisco de Florencia and Creole Identity in Seventeenth-Century New Spain
April 15–May 15, 2017

Rachel Farebrother, Swansea University
Education and Mis-education in the Harlem Renaissance
April 1–30, 2017

Melania Gazzotti, Independent
Forbidden to Forbid, 1968–1977: Counterculture, Arts, and Politics in Italy
October 1–31, 2016

Holly James-Maddock,
Saint Louis University
Collaborative Manuscript Production: Illuminators and Their Scribes in Fifteenth-Century London
October 3–31, 2016

Jennifer Jenkins,
Pacific Lutheran University
Images and Tropes of the Visual in the Works of Hermann Broch
October 1–31, 2016

Agnes Zsofia Kovacs, University of Szeged
Travel Writing by Edith Wharton
January 2–February 28, 2017

Harm Langenkamp, Utrecht University
Cosmopolitan Counterpoint: Overt and Covert Musical Warfare and Diplomacy in the Early Cold War, 1945–1961
February 6–March 2, 2017

Carla Manfredi, Independent
Photography and Colonialism in Robert Louis Stevenson's Pacific
April 1–May 1, 2016

Irene Mariani, University of Edinburgh
The Vespucci Family in Context: Art Patrons in Late Fifteenth-Century Florence
October 2–30, 2016

Susan McCabe, University of Southern California
H.D. & Bryher: A Modernist Love Story
May 1–31, 2017

Noelle Morrissette, University of North Carolina at Greensboro
December 1, 2015–March 18, 2016

Jonathan Mullins, Dartmouth College
Ephemeral Media, Everyday Dissent: The Radical Left in 1970s Italy
December 1–31, 2016

Elaine Murphy, University of Plymouth
Women and the Stuart Navy
April 2–30, 2017

Karyl Newman, Independent
A New View of Llano – Resurrecting California’s Communitarian Spirit
October 1–30, 2016

Ciara O’Dowd,
National University of Ireland, Galway
The On- and Off-Stage Roles of Actresses in the Irish National Theatre in the 1930s
November 1–December 1, 2016

Yasmine Shamma, University of Oxford
Poetry of Inner Space: The New York Schools
February 20–March 20, 2017

Michael Shaw, University of Glasgow
The Fin-de-Siècle Scots Renaissance: The Roles of Decadence in the Development of Scottish Cultural Nationalism, ca. 1880–1914
October 3–31, 2016

Theresa Warburton,
Western Washington University
The Politics of Make Believe: Women Writers of Color and Contemporary Radical Social Movement
November 23–December 23, 2016

Matthew Wyman-McCarthy,
Columbia University
Negotiating Imperial Identities: Slave Owners in Britain, 1763–1833
November 1–30, 2016

Visiting Graduate Student Fellows

Sophie Abramowitz, University of Virginia
Harlem Songbook: Music Collection and the Harlem Renaissance
June 1–August 31, 2017

Bertrand Cochard, Université Côte d’Azur
Guy Debord and Philosophy
June 1–August 31, 2017

Merve Fejzula, University of Cambridge
African American Expatriates, Negritude, and the Postwar Future, 1945–1975
July 1–31, 2017

Emily Floyd, Tulane University
The Mobile Image: Prints and Devotional Networks in Viceregal Peru
July 1–August 31, 2017

Samuel Fullerton, University of California, Riverside
Sex and the English Revolution
July 1–August 31, 2017

Rebecca Hill, University of California, Los Angeles
Metaphors of Science and Theology in Arabic Translations and Early Middle English Poetry, 1150–1300
June 1–August 31, 2017

Yale Graduate Student Dissertation Fellows

Lisa Gilson
Another Romanticism: Chapter on American Transcendentalism
June 1–July 31, 2017

Andrew Hogan
Financial Documents in Ptolemaic Egypt
June 1–August 16, 2017

Regina Karl
Hands as Symptom and Symbol in the Arts of the Early Twentieth Century
September 1–December 15, 2017

Carlos Nugent
Imagined Environments: Social Conflict and Ecological Change in the Americas
June 1–30, 2017

Nate Pyper
Queer Zine Beinecke Research
June 1–30, 2017

Peter Raccuglia
American Cosmos: Scale and Freedom in the Nineteenth-Century Environment
May 15–July 14, 2017

Anna Shechtman
Demotic Media
May 30–June 30, 2017

Yale Graduate Student Pre-Prospectus Research Fellows

Patrick Barker
Underwriting Slavery: The Politics and Growth of Marine Insurance in the British Empire during the Eighteenth Century
May 29–July 28, 2017

Bianca Dang
Imagining New Possibilities: The Civil War and African American Emigration to Haiti
May 15–June 23, 2017

Clay Greene
The Poetics of the Concept in Early Modern England
June 19–July 17, 2017

Mallory Hope
French Free Ports and Free Trade
July 24–August 25, 2017

Jared Lucky
Eighteenth-Century Slavery Pamphlets
June 1–July 31, 2017

Catherine Treesh
Revolutionary Committees and the Making of American Identity
May 30–July 10, 2017

Faye Wang
The Early Years of Anti-Chinese Legislation: Chinese Miners in Mid-Nineteenth-Century California
June 1–July 15, 2017

Sarah Weston
William Blake in the Twentieth-Century Photographic Imagination
June 1–July 27, 2017

Early Books and Manuscripts

► Takamiya Middle English Manuscript Collection. On deposit since 2013, the Middle English Manuscript Collection of Professor Toshiyuki Takamiya was acquired by the library in 2017. The last significant repository of Middle English manuscripts held outside of England, it contains four Chaucer manuscripts: three of *The Canterbury Tales* and one on the use of the astrolabe. The acquisition was celebrated with a building-wide exhibition and a conference. Purchased on the Edwin J. Beinecke Book Fund.

Hymnal with a Guidonian hand mnemonic illustration. France, 15th century. Acquired with funds from the Henry Fletcher Fund.

Renaissance Silk Merchants Manual. Manuscript on paper. Italy, 15th century. Purchased on the T. Kimball Brooker Italian Renaissance Fund.

Two (forged) Renaissance bindings, made by famed forger Icilio Joni. Nineteenth-century forgeries supposedly modeled on Sieneese account books. Purchased on the Herman W. Liebert Fund.

The Montmajour Gospels. Southern France, 12th century. From the Burrus sale at Christie's. Purchased on the Edwin J. Beinecke Book Fund.

Telesphorus of Cosenza, *Book of the Antichrist*. Italian, ca. 1390. Beautifully illuminated treatise on the imminent arrival of the Antichrist. From the Burrus sale at Christie's. Purchased on the Edwin J. Beinecke Book Fund.

Sermons in Ledger Book Format. Italian, 15th century. Portable books with model sermons and apparatus for preaching from biblical texts. Purchased on the Edwin J. Beinecke Book Fund.

Two vellum fragments of the Quadruplex Psalter. Germany, 12th century. From the Ryrie Bible Sale at Sotheby's. Purchased on the Herman W. Liebert Fund.

John of Arderne, *Fistula in ano*. England, 15th century. Illuminated surgical manual on paper in English and Latin. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Bifolium fragment of *Breviari d'Amor* by Matfre Ermengaud (d. 1322) in Old Occitan. Purchased on the Edwin J. Beinecke Book Fund.



Above: Takamiya MS 24, Geoffrey Chaucer, *The Canterbury Tales* ("Devonshire Chaucer"). England (London?), 1440–60

Left: Takamiya MS 32, Geoffrey Chaucer, *The Canterbury Tales* and other texts in Middle English ("Delamere Chaucer"). England, 1425–50

Early Modern Books and Manuscripts and the Osborn Collection

An account book listing the slaves held on the Lacovia Plantation, Westmoreland, Jamaica, 1745–46. Purchased on the James Marshall and Marie-Louise Osborn Fund.

▼ An annotated copy of Lemnius's *Occulta naturae miracula* (1559), one of the only books known to survive from the library of Lope de Vega (1562–1635), Spanish playwright, poet, and author. Purchased on the Lathrop C. Harper Fund.

▼ The first edition in English of Hans Holbein's illustrations to the Bible (1549). Purchased on the James Marshall and Marie-Louise Osborn Fund.

The works and papers of Olympe de Gouges (1748–1793), French playwright, political activist, and author of *Déclaration des droits de la femme* (1791) and the play *L'Esclavage des noirs*, published in 1792. Purchased on the George Henry Nettleton Fund.

Conrad Gesner's heavily annotated copy of Xenophon (Halle, 1540). Purchased on the Edwin J. Beinecke Fund.

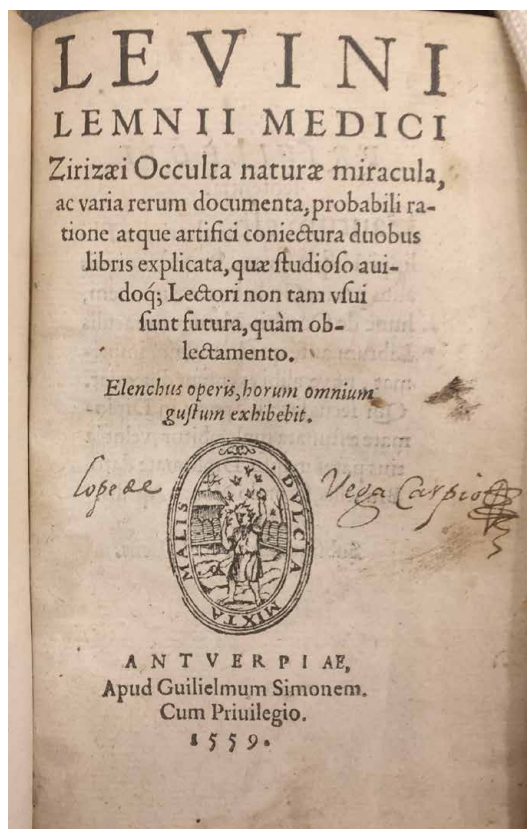
Eleven volumes of letters, notes, plant lists, and other manuscripts kept by André Thouin (1746–1824), chief gardener of the Jardin royal des plantes médicinales in Paris. Purchased on the Edwin J. Beinecke Fund.

A copy of the 1551 Matthew Bible, extensively annotated by the Elizabethan poet Thomas Howell and other contemporary readers. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Modern European Books and Manuscripts

Giorgio Agamben Papers. Manuscripts, notes, and correspondence documenting the teaching and writing career of the prominent cultural critic and philosopher in Italy, France, and the United States. Also includes a significant cache of unpublished correspondence and manuscripts by legendary cultural critic Walter Benjamin. Purchased on the Edwin J. Beinecke Fund.

Altagar Papers. Manuscripts, scores, notebooks, typewriter poems, and prototypes of a game and a musical instrument created by an experimental poet and composer who interacted closely with the Lettrists and Henri Chopin, both strongly represented in Beinecke's print and archival holdings. Purchased on the Edwin J. Beinecke Fund.



Left: Lemnius's *Occulta naturae miracula*, 1559

Below: Hans Holbein's illustrations to the Bible, 1549



Simone de Beauvoir Correspondence. More than 200 unpublished letters written to French filmmaker Claude Lanzmann between 1953 and 1966. Best known for his documentary film on the Holocaust in Poland, Lanzmann was also Beauvoir's lover and partner for several decades. The letters reveal the intimacy of this relationship while also documenting Beauvoir's observations on Sartre's movements on trips to China, the Soviet Union, and across Europe.

Beckmann, Max. *Ebbi: Komödie*. Vienna: Johannes-Presse, 1924. With six drypoint etchings. The German Expressionist's first and only foray into literature, this brief farce on human mediocrity was rejected by renowned publisher Reinhard Piper in Munich, but Beckmann persisted. The result is one of Expressionism's greatest rarities, an artist's book lovingly produced by a small letterpress publisher in Vienna. "You expect something grotesque and bizarre from me," Beckmann wrote in a vain attempt to convince Piper in 1923, but the anti-hero of *Ebbi* captured the real tragedy, he insisted: "the man who wants to rise above himself, but always sinks back down to the level of his own, excessively weak abilities."

Ugo Carrega Collection. More than 200 original poems and mixed media collages on paper, wood, and metal, including the sculpture *Tower of Babel*, by the Italian experimental poet and philosopher. Purchased on the Edwin J. Beinecke Fund.

Combat. A substantial run of the French newspaper edited by Albert Camus. An underground organ of the Resistance under the Occupation, *Combat* continued to publish contributions from leading French intellectuals such as Malraux, Sartre, and Aron after the war, providing both a detailed chronicle and influential commentary on culture and intellectual life in postwar Paris. Our run bears the annotations of Roger Grenier, a major writer, pataphysician, and longtime editor at Gallimard. Gift of Roger and Nicole Grenier.

Dubuffet, Jean. *La lunette farcie*. Alès and Paris: PAB, 1963. Suite of ten original color lithographs on four loose sheets in a custom linen portfolio. A stunningly beautiful collaboration of the Art brut artist with experimental poet, sculptor, artist, and typographer Pierre-Albert Birot. This acquisition also included two other Dubuffet pieces, *Le noctambule* (1961), a large-format original color lithograph signed and dated by the artist,

number 42 of an edition of 50; and *Mirobolus, Macadam & Cie* (Paris: René Drouin, 1946), one of an edition of 30 luxury copies, inscribed by the artist to French writer and editor Jean Paulhan. Purchased on the Edwin J. Beinecke Fund.

AG Fronzoni Collection. A complete set of 63 posters by the Italian artist, architect, and graphic designer AG (Angiolo Giuseppe) Fronzoni, known for his minimalist, mathematically driven approach to *mise-en-page*. "Designing the page of a book is like designing a city," Fronzoni once famously quipped. Acquired directly from the artist's daughter, the collection also includes six artist books and book objects, a review, and two catalogs designed by Fronzoni. Purchased on the Edwin J. Beinecke Fund.

Gianni-Emilio Simonetti Papers. Original artwork, manuscripts, notebooks, correspondence, and audio recordings documenting the prolific career of the Italian writer, performance artist, cultural critic, and activist, whose close ties to experimental poetry, Fluxus, and the Situationist movements make the archive a rich addition to Beinecke's holdings in all three areas. Purchased on the Edwin J. Beinecke Fund.

General Collection

Baskin, Leonard. *On a Pyre of Withered Roses*, 1942. The rarest Gehenna Press production, being the first, printed at Yale when Baskin was an undergraduate. Unbound, as issued, with one sheet reproduced in facsimile, but otherwise complete. Purchased on the Edwin J. Beinecke Book Fund.

Lesley Blanch Papers. Manuscripts, research material, and letters from the author of *The Wilder Shores of Love* and *The Sabres of Paradise*, who was a contributing editor to London *Vogue* from the 1940s through 1970s. Purchased on the James Marshall and Marie-Louise Osborn Fund.

The Tom and Judy Dawson Collection of American Playing Card Ephemera. A collection consisting of more than 528 individual pieces or groups ca. 1650 through the mid-twentieth century showing how playing cards were advertised or exploited on calendars, postcards, pins and badges, ashtrays, spoons, and bobeches. Along with the more usual catalogs, sample books, indicators, and tallies for various card games. Purchased on the Mary Flagler Cary Fund.

Tom Hearn photographs. A group of 27 black-and-white prints made by the New Haven-area-based chronicler of the punk music area. Including shots of Deborah Harry, Lou Reed, the B-52's, and an iconic image of Joey Ramone on stage at Toad's Place in New Haven. Purchased on the Edwin J. Beinecke Book Fund.

Clement Hurd Papers. A group of original material from the well-known illustrator and author. Including original artwork and page proofs relating to *The Runaway Bunny*, *Goodnight Moon*, and *My World*. Along with correspondence with Margaret Wise Brown and Ursula Nordstrom and Hurd family correspondence. Purchased on the Edwin J. Beinecke Book Fund and the Jockey Hollow Fund.

International Syndicate Records. Business records, artwork, printing plates, and other papers by or related to the business dealings of the International Syndicate, one of the first companies to commission and distribute content for children's pages in local newspapers across the United States, ca. 1904-63. Containing original artwork for visual puzzles, crosswords, and series of educational columns and short fiction for young readers. Purchased on the Jockey Hollow Fund.

Juster, Norton. *The Phantom Tollbooth*. Carbon typescript of a very early developmental version of what would become one of the most popular books for young readers in the latter twentieth century, ca. 1960. Though it only includes the first seven chapters, changes to word choices and arrangement are evident. Purchased on the Jockey Hollow Fund.

Lady Sackville Papers. The documentary heritage of Victoria Josefa Dolores Catalina Sackville-West (1862-1936), mother of Vita, whose papers, in part, reside in Beinecke Library. Including legal papers and correspondence relating to the Sackville inheritance case as well as letters from William Waldorf Astor, Sir Edwin Lutyens, E.F. Benson, and Gertrude Jekyll. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Robert Louis Stevenson notebook and poem. A notebook of heavily revised and annotated poetry and prose pieces, the majority of the content unpublished, ca. 1871-79. Along with an autograph poem, "To My Wife," which joins a different draft already in the Beinecke's Stevenson collection. Purchased on the Chauncey Brewster Tinker Prize Fund.

Sean Strub Papers and Jean O'Leary Papers. Documents from Sean Strub, the gay rights activist, author, and publisher who pioneered direct marketing and mailing techniques to fundraise on behalf of gay rights organizations and was the founder of *POZ* magazine. Along with the papers of Jean O'Leary, founder of Lesbian Feminist Liberation and leader of National Gay Rights Advocates, who bequeathed her papers to Sean Strub upon her death in 2005. Purchased on the Edwin J. Beinecke Book Fund.

Western Americana

A 431-page bound volume of 154 slip-bills and acts, comprising the legislative history of the second session of the Ninth Congress of the United States (1806 and 1807). The volume includes all the working slip-bills of the "Act Abolishing the African Slave Trade" that was passed in 1807. Purchased on the Frederick W. & Carrie S. Beinecke Fund.

Zenas Parker's manuscript journal recounting his 1835 trip to the Rocky Mountains as a Dragoon in Henry Dodge's 2nd U.S. Cavalry, a previously unrecorded record of an important expedition across the Southern Plains. Purchased on the Arthur C. Hoskins Memorial Fund.

▶ Seventy-four issues of *Frederick Douglass' Paper*. The issues range from late June 1851 (Issue 183) to late April 1853 (Issue 278). Issues of *Frederick Douglass' Paper*, which succeeded his *North Star*, are notoriously scarce among institutions and even harder to find on the market. Purchased on the Edwin J. Beinecke Fund.



Three sets of material documenting Matthew Perry's naval expedition to Japan: a Japanese woodcut broadside depicting the arrival of Perry's fleet in Edo Bay and listing the local forces available to repulse him; the official Japanese translations of American and Russian diplomatic letters, including President Fillmore's letter to the emperor; an official manuscript listing diplomatic gifts exchanged between American and Japanese officials at the signing of the Convention of Kanagawaj, the first treaty between the United States and the Tokugawa Shogunate. Purchased on the Frederick W. & Carrie S. Beinecke Fund.

A rare photobook by Désiré Charnay, *Le Mexique et ses Monuments Anciens* (Paris, 1864), which contains the earliest photographs of the Mayan ruins of southern Mexico. Purchased on the Walter McClintock Memorial Fund.

49 of the 50 numbers in Volume 1 of a *Soldier's Letter: Second Colorado Cavalry: A Regimental Paper*, printed in 1864 and 1865 on a field press at Fort Riley, Kansas, where the regiment pursued Confederate guerillas and protected Kansas Unionists. Purchased on the William Robertson Coe Fund No. 3.

A bound volume consisting of 742 half-stereos by William Henry Jackson. The volume appears to have been intended to serve as a studio or salesman's catalog and dates from the early 1880s, the middle of Jackson's extraordinarily long career. Purchased on the William Robertson Coe Fund No. 3.

The sketchbooks and correspondence of Ernest Young, an African American architect, illustrator, and professor of illustration and design at UC Berkeley and UC Santa Barbara. Young's letters document his relationship with Janet Buschman, a white woman he married in 1958, roughly a decade after California's ban on interracial marriage was overturned in state court. The collection offers a valuable window not only into Mr. Young's professional practice but also a dramatic episode in the evolution of contemporary mores about race, gender, and family. Purchased on the Frederick W. & Carrie S. Beinecke Fund.

The complete project archive of photographer Laura McPhee's *River of No Return*, a Yale Press book which depicts the people and landscapes of Idaho's Salmon River Valley. The archive comprises some 800 8 x 10 color negatives, accompanied by color contact prints; nearly 200 16 x 20 exhibition prints; and four drafts of the book. Purchased on the Frederick W. & Carrie S. Beinecke Fund.



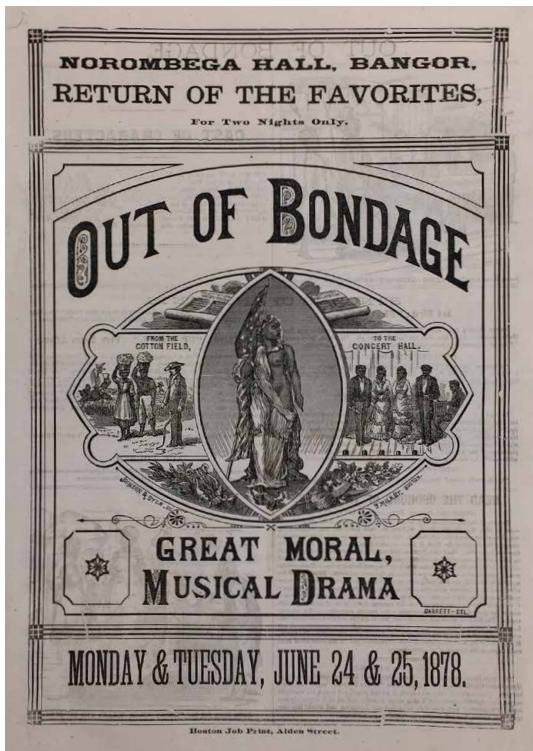
▲ A set of notebooks, drawings, and a limited edition print that document the career and work of California painter Robert Olsen, Jr. (1969–2014). Olsen's investigations of contemporary landscapes and streetscapes of Southern California often ponder the impact of the automobile on the West. Gift of Bob and Sandy Olsen, in memory of their son Robert Olsen, 1969–2014.

A new project of contemporary printmaker Daniel Heyman, *In Our Own Words: Native Impressions: 2015–2016*, comprising 26 prints that explore the lives and profiles of 13 indigenous figures from North Dakota. Purchased on the Walter McClintock Memorial Fund.

Yale Collection of American Literature

Benet, Thomas Carr and Family. Books, diaries, scrapbook, family histories, and additional printed material by or relating to Thomas Carr Benet and the Benet Family. Gift of Rebecca Benet Sawyer and Alice Benet.

Bess, William. Besso System of Beauty Culture. Two prepublication "mock-up" volumes including numerous original photographs illustrating hair treatments for African American women, Memphis, Tennessee, ca. 1930s–40s. Purchased on Beinecke Funds.



▲ Bradford, Joseph. Program for *Out of Bondage*, 1878, Maine production of one of the earliest African American musicals. Purchased at the Swann African Americana Sale on the Edwin J. Beinecke Fund.

Butler, Robert Olen. Papers. Manuscripts and correspondence of the Pulitzer-winning novelist. Purchased on the Edwin J. Beinecke Fund.

► Collection of materials relating to the Scottsboro Boys case (1931). Purchased at the Swann African Americana Sale on the Edwin J. Beinecke Fund.

Duplessis, Rachel Blau. Archive of manuscript drafts, notebooks, correspondence, and personal papers. Purchased on the Ezra Pound Fund.

Evenson, Brian. Papers. An acclaimed fiction writer and teacher of creative writing. Purchased on the Edwin J. Beinecke Fund.

Faulkner, William. Various first and limited editions of works of William Faulkner. Gift of Gregory Belcamino, Yale College 1972, Yale Law 1989.

Garvey, Marcus. *Philosophy and Opinions of Marcus Garvey*. Manuscript of second edition of *Philosophy and Opinions of Marcus Garvey*, assembled by Amy Jacques Garvey, 1921-25. Purchased on the James Weldon Johnson Memorial Fund.

BILL OF CIVIL RIGHTS FOR THE NEGRO PEOPLE

Barring Discrimination in the Exercise of Civil Rights by Reason of Race, Nationality or Color

TO BE PRESENTED BY THE FREE THE SCOTTSBORO BOYS MARCHERS TO THE PRESIDENT AND CONGRESS OF THE UNITED STATES OF AMERICA.

Proposed by the League of Struggle for Negro Rights and endorsed by the National Scottsboro Action Committee.

Whereas there are approximately 13,000,000 Negro people in the United States, about eight million of whom reside in almost contiguous areas in the Southern part of the United States, commonly known as the "Black Belt", and in which areas the Negro people constitute a majority of the population; and

WHEREAS, these Negro people are denied the rights of citizenship and of social political and economic equality, and are held on the land by peonage, debt slavery, the chain gang system, contract labor, etc., in violation of the Thirteenth, Fourteenth and Fifteenth Amendments of the Constitution of the United States and the Bill of Rights thereof; and

WHEREAS, the several states by reason of their jurisdiction over matters relating to suffrage and elections have by property qualifications, taxation, residence pauper laws, grandfather clauses and other means, contravened the law of the land and deprived whole sections of the citizenry of the United States including both black and white employed and unemployed farmers and workers, especially the Negro people in the Black Belt of their rights of suffrage and franchise and by other acts of legislation and discrimination, official and otherwise, have continued, extended and intensified the subjection and oppression of the Negro people to an intolerable degree:

THEREFORE, the following law is proposed for the elimination of the abuses and denials of elementary democratic rights for the Negro people as set forth in the preamble.

Section 1.--Title -- The Title of this Act should be ACT TO BAR DISCRIMINATION IN THE EXERCISE OF CIVIL RIGHTS BY REASON OF RACE, NATIONALITY OR COLOR.

Section 2.--Application--This title shall apply to all States, territories, possessions or colonies of United States and in the District of Columbia, or in any part thereof.

Section 3. No person shall be deprived of the right to be a candidate for any public office or vote at any election or referendum, or to enroll with any political party or vote in the primary of any political party by reason of race, nationality or color.

Section 4. Jury Service. No person shall be excluded from service on grand or petit jury or be excluded from the lists or panels from which are drawn the grand and petit juries in any court by reason of any qualification requirements devised directly or indirectly to exclude prospective jurors because of their race, nationality or color.

Section 5. Education. No person shall be excluded from enrollment attendance, matriculation or instruction at any school or educational unit, or any room or class in any school maintained either by public or private funds by reason of any qualification requirements devised directly or indirectly to exclude or segregate pupils or teachers because of their race, nationality or color; and it shall be unlawful to make any distinction because of race, nationality or color in providing such accommodations whether the character of separate accommodations be equal or not.

Section 6. Transportation. No person shall be denied any accommodation or be in any way segregated in any train, ship, motor vehicle, airship, trolley car or other public conveyance because of race, nationality or color, and it shall be unlawful to make any distinctions because of race, nationality or color in providing such admission whether the character of the separate accommodation be equal or not.

Section 7. Hospitality. No person shall be denied admission to any inn, hotel, restaurant, cafe, theatre, music hall or other place of public amusement or entertainment, or lodging or any public gathering or to any part thereof or any seat or accommodation

Gerber, Merrill Joan. Papers. Includes correspondence with Cynthia Ozick, Norma Klein, and Robert Stone. Purchased on the Edwin J. Beinecke Fund.

► Gibbons, Sandra. 59 comics-adaptation drawings that illustrate or respond to the OBJECTS section of Gertrude Stein, *Tender Buttons* (1914). Twelve drawings from the collection were issued as greeting cards in Gibbons's *OBJECTS from Tender Buttons* (Portland, Ore.: Flash+Card and c_L, 2011). Purchased on the Alfred Z. Baker Fund.

Larry Goodell Papers and Duende Press Records. Correspondence, writings, business records, posters, audiovisual materials, electronic media, printed material, and other papers by or relating to Larry Goodell and Duende Press, 1954–2016. Purchased on the Ezra Pound Fund.

Lethem, Jonathan. Papers. Includes manuscripts, correspondence, and a collection of drawings of vomiting cats. Purchased on the Sinclair Lewis Fund.

McKay, Claude, and Hope McKay Virtue. Correspondence relating to the Catholic Charities Foundation. Gift of Sheila A. Smith.

Millie-Christine. Several photographs of nineteenth-century African American performers. Purchased on Beinecke Funds.

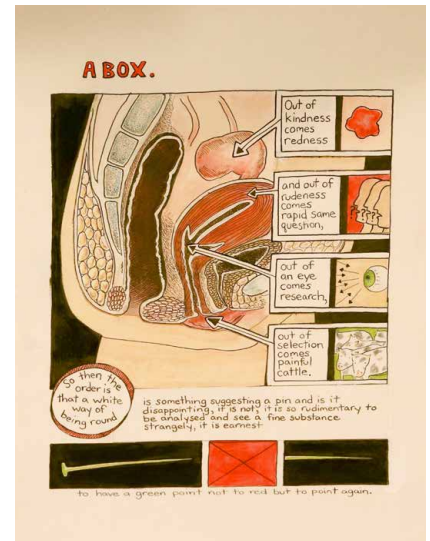
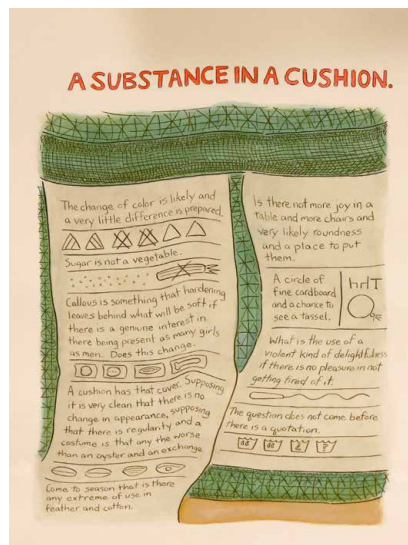
Moeller, Phillip. Papers. Purchased on the Sinclair Lewis Fund.

Pound, Erza. Several letters to the editors of the *Chicago Tribune*, ca. 1927. Purchased on the Ezra Pound Fund.

Stapleton, Maureen. Papers. Includes correspondence with and photographs of George Abbott, Lillian Hellman, Elizabeth Taylor, Tennessee Williams. Purchased with gifts from David Oestreich, Yale College 1954, and Elizabeth Oestreich, Yale College 1982, in honor of Katherine Fein, Yale College 2014.

Stowe, Harriet Beecher. Theater broadside advertisement, ca. 1850s, for *Mose in China*, also featuring T.D. Rice. Purchased at the Swann African Americana Sale on the Edwin J. Beinecke Fund.

Wiborg, Mary Hoyt. Correspondence, writings, photographs, personal papers, printed material, and other papers by or relating to Mary Hoyt Wiborg. Gift of Mrs. Stuyvesant Fish.





Donald Windham and
Sandy M. Campbell

Windham-Campbell Prize Expands to Include Poetry

On March 1, 2017, Yale University announced the 2017 recipients of the Windham-Campbell Prizes: in fiction, André Alexis (Canada/Trinidad and Tobago) and Erna Brodber (Jamaica); in nonfiction, Maya Jasanoff (United States) and Ashleigh Young (New Zealand); in poetry, Ali Cobby Eckermann (Yankunytjatjara Aboriginal/Australia) and Carolyn Forché (United States); and in drama, Marina Carr (Ireland) and Ike Holter (United States). This is the first year that prizes were awarded in poetry. The 2017 recipients, honored for their literary achievement or promise, receive a \$165,000 individual prize to support their writing.

The prizes were established in 2013 by novelist and memoirist Donald Windham in memory of his partner of forty years, Sandy M. Campbell, to call attention to literary achievement and provide writers working in English with the opportunity to focus on their work independent of financial concerns. The Windham-Campbell Prizes are administered by the Beinecke Library, which houses the Donald Windham and Sandy M. Campbell papers.

Earlier in the academic year, the university honored the 2016 winners, who received their prizes and participated in the annual literary festival on campus and in New Haven that has become a September highlight of the local cultural calendar. The 2016 winners were: in fiction, Tessa Hadley (United Kingdom), C.E. Morgan (United States), and Jerry Pinto (India); in nonfiction, Hilton Als (United States), Stanley Crouch

(United States), and Helen Garner (Australia); and in drama, Branden Jacobs-Jenkins (United States), Hannah Moscovitch (Canada), and Abbie Spallen (Ireland).

The three-day festival opened on September 19 with Patti Smith as the 2016 Windham-Campbell Lecturer at the prize ceremony; readings, lectures, and screenings at Yale venues and the New Haven Free Public Library followed, along with student workshops at the Cooperative Arts and Humanities Magnet High School.

Bollingen Prize Awarded to Jean Valentine

“Yale is my lucky place,” Jean Valentine said upon being named the winner of Yale’s 2017 Bollingen Prize for American Poetry, the fiftieth poet to be honored with the award. She joined a list of past winners that includes Ezra Pound, Wallace Stevens, John Crowe Ransom, and Marianne Moore, as well as contemporary poets Susan Howe, Charles Wright, and Nathaniel Mackey. In 1965, Valentine’s first book, *Dream Barker and Other Poems*, was awarded the Yale Series of Younger Poets Award.

The Bollingen Prize, established by Paul Mellon in 1948, is awarded biennially by the Yale University Library through the Beinecke Library to an American poet for the best book published during the previous two years or for lifetime achievement in poetry.

“Jean Valentine is fearless when moving into charged territory, and in her work we find mystery and surprise in abundance,” said the three-member



Jean Valentine

judging committee. “Without compromising substance, there is solace and spirituality, and she radiates responsibility as a voice of clarity and compassion.” The prize honors Valentine’s most recent book, *Shirt in Heaven*, published by Copper Canyon Press in 2015.

“I am absolutely amazed and stunned—fabulously stunned,” Valentine said. Reflecting on the legacy of poets past and present who have won the prize, she said, “The poets and writers and artists amongst us are so important. I have been absolutely blessed and saved by the community of poets in my life.”

The judges—Rigoberto González, Alice Quinn, and Arthur Sze—said of Valentine: “She is treasured and beloved by poets across a wide aesthetic

spectrum and spanning generations. The evolution of her work includes a fractured syntax, which never loses intensity, and a line defined by a short but significant breath... As 2003 Bollingen Prize winner Adrienne Rich wrote: “This is a poetry of the highest order, because it lets us into spaces and meanings we couldn’t approach in any other way.”

Valentine said poetry, and all art, “gets us out of necessity into some sort of imagination beyond our daily life.” Considering its essential and enduring importance, she believes “poetry is the soul of a place.” In today’s turbulent times, poetry has renewed relevance, she noted: “The arts in general form a sort of resistance of their own. That is what I want to be a part of.”

Beinecke Online and in the Media

In the News

Wall Street Journal: “Yale set to reopen its renovated Beinecke Rare Book & Manuscript Library”; Brenda Cronin; July 21, 2016

New Haven Register: “Yale’s Beinecke Rare Book and Manuscript Library to reopen after major renovation”; Ed Stannard; August 27, 2016

_____: “2 new exhibits due at restored Beinecke Rare Book & Manuscript Library”; Joe Amarante; September 1, 2016

Yale Daily News: “Beinecke reopens after renovation”; Finnegan Schick and William Reid; September 7, 2016

YaleNews: “Beinecke Library reopens, a ‘gem’ for scholars and students”; Mike Cummings; September 8, 2016

American School & University: “Renovated library reopens at Yale University”; Mike Kennedy; September 9, 2016

Newcriterion.com: “The critic’s notebook”; Editors; September 12, 2016

News 8: “World’s elite library, Beinecke back open again”; Scott McDonnell; September 20, 2016

Dailymail.co.uk: “Is the Voynich Manuscript a hoax? ‘The world’s most mysterious book’ may not contain a secret code after all”; Libby Plummer and Abigail Beall; September 23, 2016

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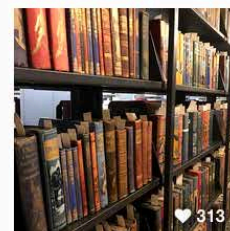
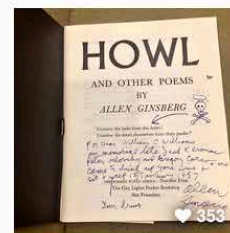
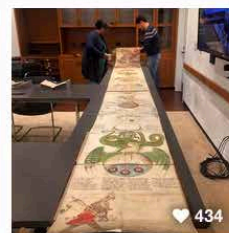
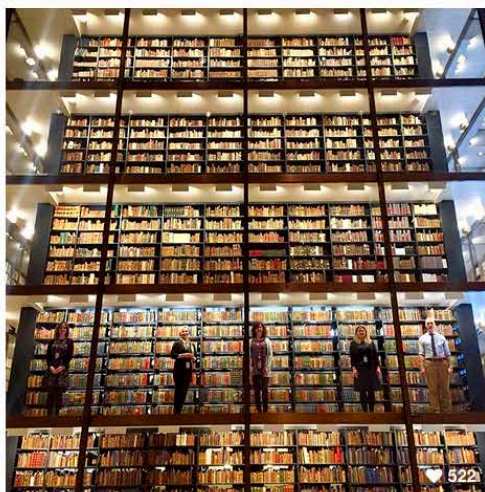
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Most liked posts



Digital and Social Media Statistics

Beinecke Website
(beinecke.library.yale.edu)

710,041 users
2,871,640 page views
1,140,405 page views of the digital library

Top ten countries of origin for website visitors

United States
United Kingdom
Germany
Canada
Japan
Russia
Italy
France
Australia
Spain

Social Media

13,541 Facebook followers
10,449 Twitter followers
6,292 Instagram followers

Top ten states of origin for website visitors

Connecticut
California
New York
Texas
Massachusetts
Florida
Illinois
Pennsylvania
New Jersey
North Carolina

Loans

Sixteen outgoing loans began during 2016–2017, involving sixty-nine objects.

To Venues outside Yale

Albuquerque Museum of Art and History, New Mexico (*Mabel Dodge Luhan & Company: American Moderns and the West*)

Burchfield Penney Art Center, Buffalo, New York (*Mabel Dodge Luhan & Company: American Moderns and the West*)

Kensington Palace, Historic Royal Palaces, London (*Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World*)

Metropolitan Museum of Art, New York (*Jerusalem 1000–1400: Every People under Heaven*)

Middlebury College Museum of Art, Vermont (*American Faces: A Cultural History of Portraiture and Identity*)

Museum of Modern Art, New York (*Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction*)

Peabody Essex Museum, Salem, Massachusetts (*American Impressionist: Childe Hassam and the Isles of Shoals*)

Pequot Library, Southport, Connecticut (*Poe and Witches – Gazing at the Dark Side*)

To Yale Venues

Robert B. Haas Family Arts Library (*Indie Photobook Library*)

Lewis Walpole Library (*Character Mongers, or, Trading in People on Paper in the Long 18th Century*)

Sterling Memorial Library (*An American Orientalist: The Life and Legacy of Edward E. Salisbury*)

Yale Center for British Art (*Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World*; Kahn building reinstallation; and *Spreading Canvas: Eighteenth-Century British Marine Painting*)

Yale University Art Gallery (*Art and Industry in Early America: Rhode Island Furniture, 1650–1830*; and *Yosemite: Exploring the Incomparable Valley*)

Library Staff

The Beinecke Library gratefully acknowledges all of its staff members in the 2016–17 fiscal year.

Access Services

Rebecca Aldi, Library Services Assistant

Sara Azam, Library Services Assistant

Mary Ellen Budney, Library Services Assistant

June Can, Library Services Assistant

Paul Civitelli, Library Services Assistant

Dolores Colon, Library Services Assistant

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Anna Franz, Assistant Head of Access Services

Laurie Klein, Library Services Assistant

Anthony Lee, Library Services Assistant

Ingrid Lennon-Pressey, Library Services Assistant

Anne Marie Menta, Library Services Assistant

John Monahan, Library Services Assistant

Yasmin Ramadan, Library Services Assistant

Jeffrey Rao, Library Services Assistant

Matthew Rowe, Library Services Assistant

Natalia Sciarini, Assistant Head of Access Services for Collection Management

Adrienne Sharpe, Library Services Assistant

Administration

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Denise Cusanelli, Financial Assistant

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Michael Kelleher, Program Director, Windham-Campbell Literature Prizes

Robin Mooring, Manager of Finance and Administration

Michael Morand, Public Relations and Communications Officer

Edwin C. Schroeder, Director; and Associate University Librarian

Sandra Stein, Associate Director, Finance and Administration

Allison Van Rhee, Senior Administrative Assistant and Fellowship Coordinator

Collections, Research, and Education

Melissa Barton, Curator of Prose and Drama, Collection of American Literature

Raymond Clemens, Curator, Early Books and Manuscripts

Elizabeth Frengel, Head of Research Services

Olivia Hillmer, Exhibitions Coordinator

Kathryn James, Curator, Early Modern Books and Manuscripts and Osborn Collection

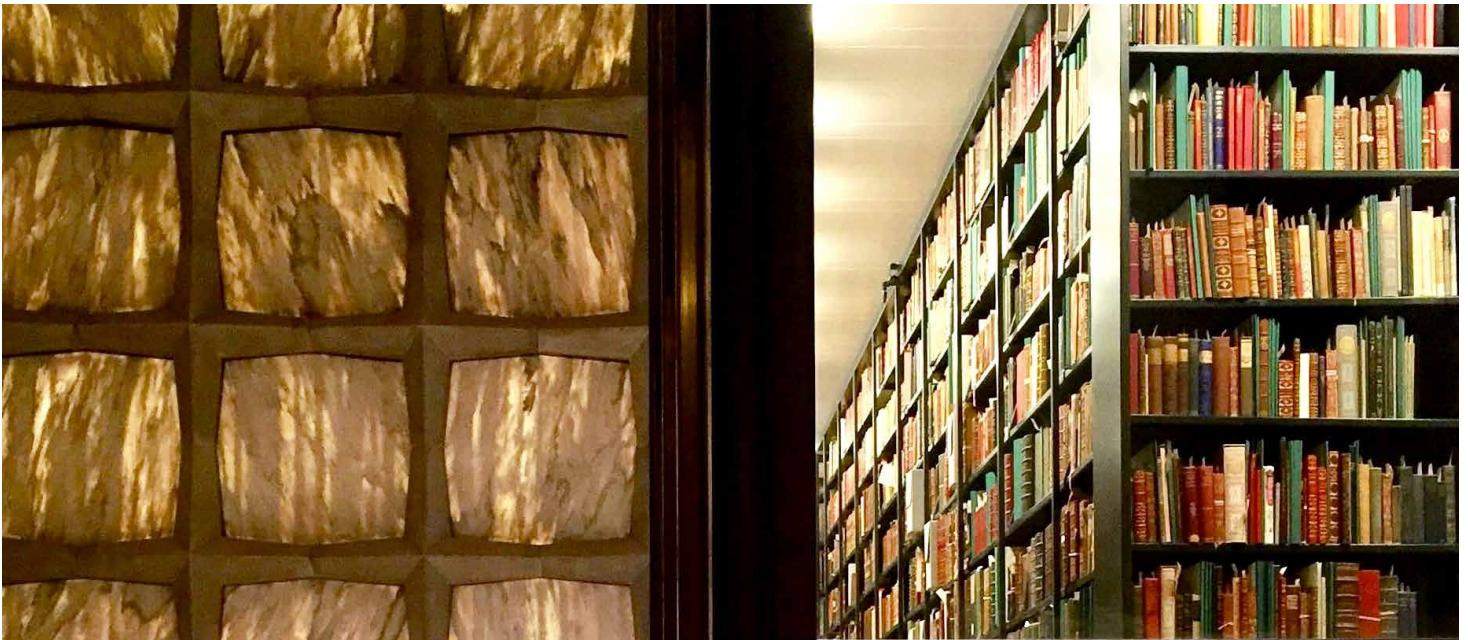
Margit Kaye, Library Services Assistant, Map Collection

Nancy Kuhl, Curator of Poetry, Collection of American Literature

George Miles, Curator, Collection of Western Americana

Kevin Repp, Curator, Modern European Books and Manuscripts

Timothy Young, Curator, Modern Books and Manuscripts



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 Rebecca Hirsch, Head of Digital Services
 Clifford Johnson, Digital Catalog Assistant
 Meredith Miller, Senior Photographer

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 Carol Esposito, Custodian
 Carmen Gambardella, Equipment
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 Guy Godfrey, Custodian
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 Ralph Mannarino, Facilities Manager
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 Jerzy Grabowski, Workstation Support
 Dave Hicking, Head of Technology

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 Stephanie Noel Bredbenner, Archivist
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 Alison Clemens, Archivist
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 Rosemary Davis, Accessioning Archivist
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 Tina Evans, Archives Assistant

Afua Ferdnace, Archivist
 Jim Fisher, Archives Assistant
 Michael Forstrom, Archivist
 Jennifer Garcia, Archives Assistant
 Leigh Golden, Archives Assistant
 Matthew Gorham, Assistant Head for
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 Alice Prael, Archivist
 Gabriela Redwine, Archivist
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 Karen M. Spicher, Archivist
 Molly Wheeler, Archivist

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 Renee L. Cawley, Archives Assistant
 Rebecca Hatcher, Preservation Librarian

Printed Acquisitions Unit

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 Julie Cohen, Acquisitions Assistant
 Eric Friede, Head of Printed Acquisitions
 Eileen Hackett, Acquisitions Assistant
 Karen-Lynn M. Marinuzzi, Acquisitions
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 Lawrence Martins, Acquisitions Assistant
 Amelia C. Prozano, Acquisitions Assistant
 Maria E. Rossi, Acquisitions Assistant
 Art Trager, Binding Assistant

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 Herbert Johnson, Security Officer
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 Renee Mills, Lead Security Officer
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 Janis Panza-Voss, Security Officer
 Barry Rosenbloom, Security Officer
 Ralph Sordilli, Security Officer
 William Van Pelt, Security Officer

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Matthew Beacom, Head of Technical
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 Thomas Crocco, Materials Assistant

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