

Memories of North Korean Scenery

Hamhŭng sipkyŏngdo, Kwanbuk sipkyŏngdo 함흥십경도, 관북십경도 [Ten scenes at Hamhŭng and ten more scenes of the northern borders of Korea]. On double leaves, Korean thread binding. [1882].

Chris Marker, *Coréennes*. Aux éditions du Seuil, [1959].

This collection of twenty paintings reveals the beauty of the northern region of the Chosŏn dynasty, which today is the territory of North Korea. For this album, the Hamgyŏng Province governor Nam Kyu-man (1629–1711) selected ten scenic spots in Hamhŭng and another ten locales in Kwanbuk, the birthplace of the founding king of the Chosŏn dynasty. A painter was commissioned to depict the topography and landmarks of each location. The paintings were then paired with Nam Kyu-man's prose, which can be seen on the upper part of each album leaf. The practice of pairing beautiful landmarks with an official commentary was popular until the end of the Chosŏn period, and many copies of these works were produced. A similar album from the eighteenth-century entitled *Ten Views of Hamhŭng and the Ten Views of Kwanbuk* is held in the collection of the National Museum of Korea.

Chris Marker (1921–2012) was a writer, documentary film director, photographer, and multimedia artist. A passionate anti-imperialist, his 1953 film on colonial perceptions of African art entitled *Statues Also Die* (codirected with Alain Resnais) stirred controversy in France due to its critique of colonialism. In 1957, Marker was part of a small delegation of journalists invited to visit North Korea. His book, *Coréennes*, was the result of that trip. In it we see an open view of everyday life in North Korea after the devastating war and shortly before the border between North and South Korea was closed. More than 120 photogravures combine images with poetry, ancient maps, Korean tales, and comic book images. Marker's fascination with the North Korean people and their culture can be felt in his words: "But that all of history, with its rasps and its blood sweats, has not yet done away with the human smile.... Upon reflection, this meeting was worth a cable: FROM OUR SPECIAL CORRESPONDENT IN PYONGYANG STOP LIFE IS STILL SWEET STOP PHOTO FOLLOWS."

Jude Yang, Librarian for Korean Studies

Heroes and Immortals

Gōketsu Karuta 豪傑カルタ [Playing cards of great men]. Japan, c. 1930–1940.

Ren Xiong, 任熊, 1820–1857. *Lie xian jiu pai* 列僊酒牌 [Drinking cards illustrating Daoist immortals]. China, 1854.

These playing cards from China and Japan were created nearly a century apart and for drastically different purposes. On the right is a type of *iroha karuta*, a Japanese matching game for children that works with images of heroes, including many famous samurai and ninja, such as Ieyasu 家康, Benkei 弁慶, and Tomoe Gozen 巴御前. In this game, players compete by capturing as many figure cards as possible. A reader will pull a proverb card and read it aloud, then players will race to grab the matching hero image card based on corresponding *hiragana* syllables. The player with the most cards wins!

The cards from China (left) were painted by the prolific artist Ren Xiong and carved by Cai Zhao 蔡照 to be used in a drinking game intended to raise the spirits of guests and to urge them to drink more wine at feasts. This album of cards features 48 Daoist immortals among them Laozi 老子, Ge Hong 葛洪, Chang'e 嫦娥. Each is accompanied by different drinking rules.

Michael Meng, Librarian for Chinese Studies

Haruko Nakamura, Librarian for Japanese Studies

Jewish Languages at Intersections of Cultures and Histories

Four anonymous works on divination, palmistry, and dream interpretation. Possibly copied in Istanbul, c. 1750.

יונגוואלד [*Young Forest: Journal by Young Workers*], published by the Yiddish section of the All-Union Leninist Young Communist League. Moscow, 1927.

Alexandre Dumas, אלכונתי די מונתי כריסתו [*The Count of Monte Christo*], translated from the French into Judeo-Arabic by Jacob Chemla. Sousse, c. 1940.

אויף דער פריי [*Af der Frey = Free Again*], published by the liberated Jews in the Stuttgart Displaced Person Center. Stuttgart, 1946/47.

Dora Teitelboim, די באלאדע פון ליטל-ראק [*The Ballad about Little Rock*], illustrations by Olli Harrington. With a dedication by the author to Langston Hughes. Paris, 1959.

The five items in this case reflect the vastly different experiences of Jews on four continents, yet they all have something in common: all are written or printed in Hebrew letters but composed in a Jewish language other than Hebrew: Ladino (Judeo-Spanish), Yiddish, or Judeo-Arabic. Even though created by Jews for Jews, four of these items show the strong connections these Jews had with the cultures of their non-Jewish neighbors and reveal the intersections of their experiences.

The issue of *Af der Frey*, the Yiddish newspaper of the Jewish Displaced Persons camp in Stuttgart, however, epitomizes a distinct moment within Jewish histories. Between 1945 and 1957, around 200,000 Holocaust survivors were housed in such camps in Germany. *Af der Frey*, with its pictures of newborn babies alongside articles that document the atrocities inmates suffered accentuates the unimaginable watershed at which these Jews stood in their own personal histories.

Konstanze H. Kunst, Librarian for Judaic Studies

Censorship in Early Modern Europe

סדר עולם רבה [וזוטא. מגלת תענית. ספר הקבלה להראב"ה. זכרון דברי רומי. דברי מלכי ישראל בבית השני].

[Collection of Hebrew chronicles: Great Order of the World; Small Order of the World; Scroll of Fasting; The Book of Tradition by Abraham Ibn Daud with his appended Chronicle of Rome and Chronicle of the Kings of Israel During the Second Temple]. Mantua: [Shemu'el ben Me'ir Laṭif], 274 [1513].

The Savoy Hours. Paris, between 1325 and 1350, 1350–1375.

Desiderius Erasmus. *Epistola nuncupatoria ad Carolum Caesarem...* [Open Letter to the Emperor Charles V...]. Alcalá de Henares, Spain, 1525.

Jacobus Mediolanensis, *Stimulis amoris, etc.* [The Pricking of Love.] England, between 1400 and 1450.

Pedro Mexía. *Silva de varia lecion...* [A Miscellany of Several Lessons]. Seville, 1587.

Censorship is the attempt to bring physical materials into ideological correctness either through alteration or by outright ban. In the modern world, the tendency has been to ban an entire book, even if only a few sentences are deemed offensive. In earlier times, however, many works could be made acceptable by removal of only the offending parts. Frequently, Jewish works were censored by Christians. No fewer than six Christian censors approved the expurgation of *Zikhron Divrei Romi*, a sixteenth-century polemic against Christianity.

The prayerbook shown here was made for Blanche of Burgundy (d. 1348), countess of Savoy and granddaughter of St. Louis of France. The image of St. Agatha having her breasts severed has been entirely effaced. Although the scene might have been too sexualized for Victorian viewers, it was commonly depicted in medieval imagery.

In the third book, a letter to Charles V, Erasmus gives some unpopular advice about resolving the growing religious conflict among Charles's territories. The fourth book illustrates informal censorship that likely took place after the English Reformation in England. The *Stimulis amoris* described the love of the soul for God in language that was orthodox in the Middle Ages but may have struck an early modern reader as too "Catholic." On one page, an eighteenth-century hand wrote: "This Book is all damned nonsense [sic]."

The fifth book on view, *A Miscellany of Several Lessons* by Renaissance humanist and historian Pedro Mexía, is an encyclopedia of knowledge drawn from classical and contemporary sources. Here, a paragraph and several pages have been removed.

Ray Clemens, Curator of Early Books and Manuscripts

Family Drama with George Sand at Nohant

Selections from the Maurice Sand Papers, including stage scenery and a poster for his puppet theater plus a map of the family estate at Nohant. [c. 1834–1862].

“Dossier sur Jean Clésinger-Sand (Nini).” Solange Clésinger Sand Papers. [undated].

Life at Nohant, the country estate of French author George Sand, was creative, lively, and complex, as these selections from the papers of two of her children demonstrate. Her son Maurice (shown in the photo at right), master of wit and satire, wrote and produced plays for his elaborate puppet theater, which later moved with him to Paris after his mother’s death. Maurice’s hand-drawn map of the estate and environs may be taken with a grain of salt – sketches of bizarre and spurious “discoveries” poking fun at local amateur naturalists are a highlight of the collection. His sister, Solange, played an active role in creative life at the estate, writing poems and novels that were preserved in manuscripts in her papers. As the “black sheep” of the family, however, Solange’s tempestuous marriage to artist Auguste Clésinger made for less pleasant drama at Nohant. The dossier at far right records George Sand’s anguished response to an ugly battle for custody of her granddaughter Jeanne (or Nini). Unfortunately the child, born in 1849, died from scarlet fever in 1855.

Kevin Repp, Curator of Modern European Books and Manuscripts

Gide and Allégret in Africa

Selections from the Marc Allégret Papers, including field notebooks from his “voyage to Congo” with André Gide, depiction of African dance in a draft of Gide’s *Retour du Tschad*, and an exchange over editorial choices in the portrayal of indigenous African cultures.

In July 1925, filmmaker Marc Allégret departed France for a tour of the colony of French Equatorial Africa (now the sovereign nations of Gabon, Chad, the Central African Republic, and the Republic of Congo) with his lover and companion, novelist André Gide. What began as a voyeuristic quest for exotic beauty in “the heart of the Jungle,” slowly grew into a more complex appreciation for indigenous cultures and a biting critique of the European colonial enterprise. Allégret’s field notebooks (at right) often describe brutal treatment (and, in this case, the death) of colonized laborers, which later inspired Gide’s demands for political reform (far right) and frustrated attempts to understand local culture on its own terms. Scolded for shameful exoticism in his portrayal of African dance, Allégret defends his 1927 film *Voyage au Congo* in an angry exchange of letters with a French missionary (center right): “As far as ‘what should be veiled’ is concerned (what a revealing phrase and what barbs I could draw from it), I don’t think you assume a very professional point of view.”

Kevin Repp, Curator of Modern European Books and Manuscripts

By and for the Working Class

Arbeiter-Illustrierte-Zeitung (A.I.Z.) [The workers' illustrated newspaper] 9, no. 6 (1930).

Der Arbeiter-Fotograf [The worker photographer] 6, nos. 7 and 9 (1932).

John Heartfield's photomontages are often seen framed in collections of modernist art, but rarely are they shown alongside news and commentary written for German workers, who originally were their intended audience. "Whoever reads bourgeois papers goes blind and deaf. Away with bandages that make you stupid!" the caption reads for the item on view at left, published in *A.I.Z.* a few years before Adolf Hitler's rise to power. Photographs were anything but "objective," *A.I.Z.* warned, encouraged by the response to Heartfield's doctored images. The camera lens could be weaponized in the political struggle – both for and against the working class. Better yet, workers themselves could capture their own vision of everyday life and class struggle. Published by the same editors, *Der Arbeiter-Fotograf* (at right) gives practical advice on how to achieve effective images that, like Heartfield's, could also be published in *A.I.Z.* – by and for the working class.

Kevin Repp, Curator of Modern European Books and Manuscripts

On the Road with Sartre

Selections from Simone de Beauvoir's letters to Claude Lanzmann. [1952–1966].

Accompanying a defiant Jean-Paul Sartre on his trips as existentialist “ambassador” to adversarial nations at the height of decolonization and the Cold War, Simone de Beauvoir sent hundreds of letters, postcards, and telegrams to her lover, Claude Lanzmann, keeping him apprised of their movements. One can imagine to what heights her “little sherpa” guided Beauvoir from the playful and affectionate tone of the letters, which often are infused with a sense of longing and impatience. For her part, Beauvoir offers a rather different version of the legendary peregrinations of the famous philosopher, André Camus, in her letters in return (if one is able to read her notoriously difficult handwriting). Written in late 1955, the examples on view give a blow-by-blow account of the couple's final travel days in the Soviet Union and their arrival in Communist China.

Kevin Repp, Curator of Modern European Books and Manuscripts

Guy and Michèle

Selections from the Michèle Bernstein papers. [1958–1964].

A small group of letters, photos, poems, and printing proofs offers an intriguing glimpse of the powerful presence of Michèle Bernstein behind the scenes at crucial moments in the Situationist International. Bernstein, who often was obscured by the towering figure of Guy Debord, speaks through letters and poems. “And so, since this morning, I am more optimistic because of you, because of what we have to do, of all the talents I know in myself,” Debord writes in a letter filled with news about his latest encounters with Asger Jorn, Raoul Vaneigem, Henri Lefèvre, and others. He also confesses to a bout of heavy drinking brought on by sudden anguish in the wake of Michèle’s recent departure. A version of Debord different from his standard historical depiction comes out in these letters: here he is open, unguarded, even insecure. Like the proofs of *Internationale Situationniste* bearing corrections in the hands of both Bernstein and Debord (above) and a series of “love poems” written in a fit of jealousy, they shed light on the impact, both private and public, of Guy and Michèle’s complex relationship.

Kevin Repp, Curator of Modern European Books and Manuscripts

A River Runs Through It

Edouard Glissant, manuscript of *La Lézarde* (1957–1958).

The original manuscript of Edouard Glissant’s first novel traces a journey of discovery (and self-discovery) quite different from the one taken by André Gide and Marc Allégret in their *Voyage au Congo* (in another display case downstairs). Here, it is the colonized inhabitants of a Caribbean island themselves who traverse a fantastical landscape along the banks of the river Lézarde [“lizard” – as well as “crack” – in French]. Seeking freedom and clarity in a moment of revolutionary reckoning, the characters in the novel discover that the river has a power of its own as it forces them to follow dense tangles of a rich, complex, uncanny past. Filled with false starts, sideways turns, amendments, deletions, and maps, Glissant’s messy working manuscript of *La Lézarde* is, itself, a kind of labyrinth that mirrors the passion and uncertainty of the search for a new identity in postcolonial Martinique.

Kevin Repp, Curator of Modern European Books and Manuscripts

Theater as Sorcery

Rose the Dog puppet and drafts and ephemera of *La Divina Caricatura*, 2013.

Lee Breuer Papers.

Lee Breuer was a theater director, writer, and cofounder of the theater collective Mabou Mines. He was noted for his off-kilter adaptations that frequently combined spectacle, music, and puppetry. Among his works were *The Gospel at Colonus*, a mashup of the Oedipus tale and Black gospel traditions, *Peter and Wendy*, and *Mabou Mines DollHouse*, coadapted from Ibsen with and starring Maude Mitchell, Breuer's spouse and artistic partner. Critics and audiences loved Breuer's antic collage style, described by Laura Collins-Hughes in the *New York Times* as a gift for "colliding the comic with the tragic, the classical with the vernacular" to create "a rapturous, cacophonous beauty," ... "theater as sorcery."

La Divina Caricatura, first produced in 2013, takes inspiration from Dante's *Divine Comedy* as it explores the intimate relationship between a man and his dog. Of Rose the Dog, one of the Bunraku-style puppets in the play, Collins-Hughes rhapsodized: "She has floppy ears, eyes of exquisite sadness and an operatic tendency toward ecstasy, anguish, and other big emotions."

Melissa Barton, Curator of American Literature

A Crazy Game

Jacqueline Woodson, published book and drafts of *This Is the Rope* (2013);
photograph of Woodson reading to children. Jacqueline Woodson Papers.

The papers of Jacqueline Woodson, author of over 50 books for adults, teenagers, and children, joined the James Weldon Johnson Memorial Collection in 2021. They include drafts of numerous works in many stages of production. Comparing the rough draft with the published version of Woodson's 2013 picture book *This Is the Rope* reveals a compelling change. In the early draft, the protagonist's brothers steal her rope to play a game of Cops and Robbers; in the final version, the activity is simply referred to as "a crazy game" little boys play. Scholars might analyze the political implications of omitting this statement. Woodson also makes direct reference to a family reunion being held at Brooklyn's Prospect Park in the rough draft, but she changed it to "the park up the street" in the final version. This generalization makes the protagonist seem like a local member of any neighborhood and allows for the neighborhood to be potentially more relatable for the children reading her book.

Zia Tollette Yale '23, with Melissa Barton, Curator of American Literature

Elizabeth Catlett in Mexico

Elizabeth Catlett, portfolio by Lithografos Unidos, c. 1973. Left to right: *Black Is Beautiful*, 1972; *Skipping Rope*, 1958; *Black Woman Speaks*, 1960; *Mother and Son*, 1971; *Black Maternity*, 1959.

This portfolio of lithographs by Elizabeth Catlett, printed around 1973, illustrates the distribution of this Black American artist's work in Mexico. Catlett was a graphic artist and sculptor who worked in wood and stone. She is perhaps best known for her *Negro Woman* series (1946–1947), linocut portraits celebrating African American women. In 1946, Catlett relocated on a fellowship to Mexico City, where she worked with the leftist Taller de Gráfica Popular [People's Graphic Workshop]. Eventually, she settled in Cuernavaca for the rest of her long life, but her work remained engaged with Black American life and activism. She was surveilled by the United States government, and in 1962 the State Department barred her from returning to the U.S. for nearly ten years. These lithographs reflect some of the hallmarks of Catlett's work: portraiture stripped down yet sculptural and stylized, depicting women and mothers.

Melissa Barton, Curator of American Literature

Three Takes on Ellison's *Invisible Man*

Gordon Parks, study sets of photographs for *Man Emerging*, *Emerging Man*, and *The Invisible Man*, 1952.

The narrator of Ralph Ellison's novel *Invisible Man* tells his story from underground in a retreat of his own construction. At the novel's end, he decides it is time to leave his hole: "Having tried to give pattern to the chaos which lives within the pattern of your certainties, I must come out, I must emerge."

In 1952, the year the novel was published, Ellison collaborated with photographer Gordon Parks on a series of images that staged scenes from the novel. A selection of these photographs appeared in *Life* magazine, where Parks was a staff photographer. The article, entitled "A Man Becomes Invisible," appeared in the August 25, 1952, issue and included just four photographs. The complete suite was published in 2016 by the Gordon Parks Foundation. The three versions on view were captured in a single photo shoot. Titled *Man Emerging*, *Emerging Man*, and *The Invisible Man*, they suggest different interpretations of the novel's final scene. The third image, with the narrator lifting away the manhole cover – used as the lead image in the *Life* feature – stresses the more tentative aspects of his emergence. The second, in which the narrator gazes directly at the viewer, invokes the novel's famous final line: "Who knows but that, on the lower frequencies, I speak for you?"

Melissa Barton, Curator of American Literature

Katherine Dunham on Tour

Katherine Dunham, notebook, photograph, and letters to Dorothy Gray, 1948–1958.
Katherine Dunham Collection.

Dancer, choreographer, and anthropologist Katherine Dunham is often celebrated for incorporating folk forms and themes from the Caribbean and West Africa into modern dance practice. Dunham studied anthropology at the University of Chicago and conducted field research in Jamaica, Martinique, Trinidad, and Haiti with a Rosenwald Fellowship. For more than 20 years (1940s–1960s), Dunham’s dance company toured in nearly 60 countries. A recently acquired group of papers includes correspondence with Dunham’s friend Dorothy Gray. They affectionately refer to one another as “Dorf” (for Dorothy) and “Calf” (Katherine). Their letters reveal much about the business end of Dunham’s struggles to keep her company afloat and fed in the lean postwar years. Gray helped manage Dunham’s affairs while the company was abroad, frequently finding food for the dancers.

Dunham’s concert dance career led her away from academic anthropology, but a notebook from a residency in Tokyo suggests that her ethnographic eye remained alert. She writes, “Long walk—job men upholstering in dry moat around wall of emperor’s mother’s house. The wizened little man who brings meat from Yoshi-hash sits on the doorstep after his long climb up.”

Melissa Barton, Curator of American Literature

Louis Armstrong and Duke Ellington

Romare Bearden, *Homage to Duke & Louie*. Color lithograph, [1970s].

In the 1930s, African American artist Romare Bearden trained as a painter at the Art Students League in New York City, where he spent time with key artists of the Harlem Renaissance, including Jacob Lawrence and Augusta Savage. After serving in the U.S. Army during World War II, he returned to France to study at the Sorbonne. Back in New York during the 1960s, he was a founding member of Spiral, a group of Black artists that met at Bearden's studio to discuss their work and their shared commitment to civil rights. During this period Bearden experimented with collage — combining paint, colored paper, and images from magazines, some of which he enlarged or altered using mechanical reproduction methods similar to photocopying. *Homage to Duke & Louie*, recently acquired by the Beinecke Library, is a color lithograph depicting collaged portraits of Louis Armstrong and Duke Ellington, an African mask, a piano keyboard played by a Black hand, and a blank sheet of staff paper.

Nancy Kuhl, Curator of American Literature

Breaking Bread with Friends and Loved Ones

Georgia O’Keeffe, Recipe file with examples in the artist’s hand, 1950s–1970s; Myron Wood, photograph of Georgia O’Keeffe at her home in Abiquiu, New Mexico, 1980. *Georgia O’Keeffe Writings and Other Papers*.

Research about the creative work and biography of American painter Georgia O’Keeffe has long been supported by her robust archive at the Beinecke Library. O’Keeffe donated her papers and those of her husband, photographer Alfred Stieglitz, to the Beinecke Library over several decades. In 2020, the Beinecke Library was thrilled to have an opportunity to add additional archival materials that had belonged to a friend of O’Keeffe’s. These included personal papers (such as an address book from 1920s New York that offers details about the circle of artists and writers O’Keeffe and Stieglitz knew at that dynamic time and place in American art history) and drafts of writings covering topics as varied as painting, the southwestern landscape, the artist’s home, and her thoughts about dogs. This group of recently acquired documents offer new and expanded views of O’Keeffe’s life and creativity. The recipe file on view provides manuscript records and ephemeral documents related to the creative, aesthetic, and social experiences of cooking, eating, and breaking bread with friends and loved ones.

Nancy Kuhl, Curator of American Literature

A Plea for Subscribers

Subscription circular for the *North Star* [1850]; *Autographs for Freedom*, edited by Julia Griffiths, 1853 and 1854.

On view is what might be the only surviving copy of a plea for subscribers and financial support for the *North Star*, a newspaper founded in 1847 by orator, abolitionist, and statesman Frederick Douglass. Issued in the newspaper's third year, the circular includes a handwritten addition by the paper's business manager, British abolitionist Julia Griffiths. The circular calls for each existing subscriber to "exert him or herself to obtain at least one additional subscriber to our list." Griffiths's note to one subscriber refers to his "friendly patronage," reminds him of his subscription fee for the next volume, and urges that "payment should be made in advance." Though much remains unknown about the Griffiths and Douglass collaboration, Douglass later credited her with doubling the paper's subscriptions at a crucial moment in its development. Though the year 1850 saw the publication in jeopardy, the *North Star* survived, and Douglass continued to publish it and subsequent newspapers for the next 13 years. A founding member of the Rochester Ladies Anti-Slavery Society, Griffiths edited collections of signed abolitionist texts for that organization in support of the "dissemination of light and truth on the subject of slavery throughout the country."

Nancy Kuhl, Curator of American Literature

Berssenbrugge and Sze

Annotated manuscript and typescript drafts, journals, correspondence, and books.
Mei-Mei Berssenbrugge Papers and Arthur Sze Papers.

It is easy to imagine a poet alone at a desk drafting work in isolation. Archives in the Yale Collection of American Literature often reveal social aspects of poets' creative practices. Edited drafts of poems can show poets seeking feedback from trusted friends; letters and notes highlight inspiring exchanges; inscribed books document encouragement and gratitude. The warm and generous conversation shared by poets and friends Mei-Mei Berssenbrugge and Arthur Sze is evident in their literary archives, both of which were recently acquired by the Beinecke Library. Where the papers of these two poets overlap, scholars and students will find opportunities to explore each poet's writing as well as their creative collaboration and poetic community. The archives of Berssenbrugge and Sze, both prominent Asian American poets, also represent an important expansion of the Beinecke Library's collections, which have, until recently, offered few opportunities to explore deep archival collections related to the work of Asian American writers.

Gabby Colangelo Yale '22, with Nancy Kuhl, Curator of American Literature

Erratic Ecologies Field Station

Justy Phillips and Margaret Woodward, *Erratic Ecologies Field Station*, 2019.

62 copper-foiled episodes; two lengths of solid copper bar; one block of quarried Stony Creek granite; one archival blueprint; copper plate used in printing; water-tight field research box.

During their tenure as Ruth Stephan Research Fellows at the Beinecke Library, scholar-artists Justy Phillips and Margaret Woodward documented their wide-ranging research – as well as their physical, intellectual, and emotional experiences – with an editioned, interactive artwork, *Erratic Ecologies Field Station*. Employing the language of various scientific and humanistic disciplines, Phillips and Woodward each used the field station’s individual cards to record aspects of their daily experience over the 31 days of their October 2019 fellowship. Cards can be viewed individually in a purpose-built viewer crafted from highly conductive copper paired with granite quarried from the Connecticut shoreline. The work also includes a large-scale blueprint charting Beinecke Library collections consulted, field trips, and other research-related activities. Together the cards and viewer become calendar and diary, reading machine, and research report; the blueprint serves as map, guide, and survey.

Nancy Kuhl, Curator of American Literature

John Ashbery Collages

Postcard collection, paper ephemera, and scissors; collages including *Fjord* (1972), *Seaport* (1948), and *Notre Dame des Neiges* (1972). John Ashbery Collection of Artwork and Objects.

American poet John Ashbery was celebrated throughout his long career as an innovative and dynamic writer. He was also an accomplished collage artist whose work was frequently exhibited at galleries and featured in arts magazines. Through the generosity of Ashbery's husband, David Kermani, the Beinecke Library has acquired several of the poet's collages and a substantial process archive that includes postcards, illustrations, clippings, and paper ephemera that the poet-artist used to make his compelling visual works. The collection also includes Ashbery's scissors — a decorative antique pair that once belonged to the mother of another prominent American poet, James Merrill. Ashbery's collages explore images and themes that fascinated the poet throughout his writing career including European art, family history, and American popular culture. The poet's works and art-making materials provide new views of his creative practice and opportunities to consider complex relationships between visual materials and the language of poetry.

Nancy Kuhl, Curator of American Literature

Native American Art of the Twentieth Century

Stephen Mopope, Kiowa (1898–1974), Preliminary sketches. Stephen Mopope Drawings.

Kiowa Indian Art: Watercolor Paintings in Color by the Indians of Oklahoma. Nice, 1929.

Dwayne Wilcox, Lakota, Drawings from the John Willis Collection of Lakota Art, 2008–2019.

Throughout the Americas, Indigenous communities have maintained their sovereign identities and cultural trajectories. In the twentieth century, Native American artists built upon traditional practices while responding to contemporary challenges and opportunities.

Kiowa painter, dancer, and flute player Stephen Mopope (Qued Koi) was born in 1898. While attending school in Anadarko, Oklahoma, Mopope and fellow Kiowas Spencer Asah, James Auchiah, Jack Hokeah, Lois Smoky, and Monroe Tsatoke were encouraged to develop their art practices. They went on to study with Oscar Jacobson at the University of Oklahoma. In 1928, Jacobson, a graduate of Yale's School of Art, entered watercolors by the "Kiowa Six" in the First International Art Exposition in Prague, where they received international acclaim. In 1932 they were exhibited at the Venice Biennale. Mopope's sketches, purchased by Yale from his granddaughter, Vanessa Jennings, include sketches for scenes and figures used in larger works, such as murals.

Kiowa Indian Art, a portfolio of 24 pochoir prints published after the Prague exposition, is one of six portfolios of contemporary Native American art issued by C. Szwedzicki between 1929 and 1952. [On view: front cover, Monroe Tsatoke, Kiowa (1904–1937); *The Love Call: Jack Hokeah, Kiowa (1901–1969)*; Stephen Mopope, Kiowa (1898–1974), *Buffalo Dance*, and *Eagle Dance*; Monroe Tsatoke, *Dance of the Dog Soldiers*.

Lakota artist Dwayne Wilcox adapts conventions of late nineteenth-century "ledger art" to comment on contemporary issues. [On view: *After a Long Day of Clubbing, Dog Tired; Its Miller Time; Going out Shopping*; and *Department of Indigenous Studies*.]

George Miles, Curator of Western Americana

A Diverse North American West

African Americans in California Gold Country. Sugg-McDonald Family Papers.

Japanese Americans in the Imperial Valley. Hideko Kitamura Matsushima photo album.

Since photography's invention, its potential for crafting and preserving family identity and history has been recognized across the world. The images shown here reveal the diverse peoples who have found homes in the North American West and the families, biological and social, that sustained them.

William and Mary Sugg settled in Sonora, California, in the 1850s. Three generations of their family lived in a house now listed on the National Register of Historic Places.

Hideko Kitamura Matsushima (1922–1995) was born in Acacia, California, a daughter of schoolteacher Yukiye Nishiuchi Kitamura (1895–1974) and Yoshimasa Kitamura (1887–1967), a farmer and farm manager in the state's Imperial Valley.

George Miles, Curator of Western Americana

Introducing Printing to New Mexico

A sammelband of three legal treatises reprinted for Padre Antonio José Martínez by Jesús María Baca (Taos, NM, 1838[?]-1843).

José María Alvarez, *Instituciones de derecho real de Castilla y de Indias*. . . . A. José Martínez, *en Taos de Nuevo Mexico, en cuya imprenta fue reimpresso, á cargo de J.M.B.* (Taos, 1842).

These volumes in contemporary bindings represent portions of four titles produced in Taos, New Mexico, on the printing press of Padre Antonio José Martínez. All four titles are reprints of legal treatises regarding the laws of Castile and the Council of the Indies. Martínez owned the first press in New Mexico, which arrived via the Santa Fe Trail in the 1830s. Trained as a lawyer as well as a priest, Martínez employed Jesús María Baca to print texts for a school he founded to empower residents to counter abuse from central authorities, both national and clerical. The publications were produced in small quantities over multiple years. From the examples shown here, as well as copies at other institutions, they appear to have been bound idiosyncratically, reflecting individual owners' interests. While few copies of these early New Mexico imprints survive, Yale has one of the country's most extensive collections.

George Miles, Curator of Western Americana

Personal Narratives of Life in the West

Henry Ridinger (1851–1938), Manuscript diary, Colorado, Kansas, Oklahoma, 1878–1882.

Margarita López y Galarza de la Vega Linsley (1916–2000), “Happiness Is Being Mexican.” Photocopy of a typescript. California, 1983.

Historians of the American West have long relied upon diaries, autobiographies, and memoirs to understand the experiences that characterized the region. Henry Ridinger’s diary describes a cowboy’s life in Colorado, Navajo settlements, the hay trade, and travel to Indian Territory, where he recounts life with Osage Indians. His records describe interactions with Pawnee, Cherokee, Ute, and Waco people and include copies of early treaties with France and Spain that members of the tribes showed him.

Margarita López y Galarza de la Vega Linsley emigrated with her family from Jalcoctán, Mexico, to Sacramento, California, in 1920. She earned both a bachelor’s and master’s degree from UCLA, USC, and University of California, Berkeley, and worked as a health educator for L.A. County General Hospital, Kaiser Permanente, and the World Health Organization. She describes her youth, her mother’s role in the household, and the program of Americanization at her elementary school. Other sections portray her career as an educator. The text is accompanied by a manuscript note from 1984 in which she describes writing her memoir.

George Miles, Curator of Western Americana

Tulsa

Colored Teachers' Normal for Creek and Seminole Nations. Muskogee, Oklahoma, 1907.

Mary E. Jones Parrish, *Events of the Tulsa Disaster* [Tulsa, Oklahoma, 1922(?)].

A. J. Smitherman, *A Descriptive Poem of the Tulsa Riot and Massacre* [Tulsa, Oklahoma, 1921(?)].

The city and county of Tulsa, Oklahoma, have a complex history. Osage have lived in the region since the 1600s. In 1836, Muscogee Creek exiled from the southeast arrived, bringing with them enslaved African Americans. By 1920, Tulsa hosted extensive populations of whites and African Americans, who together created a prosperous community. In 1921, complexity and prosperity were overturned by racial violence. White residents murdered hundreds of African Americans and burned over 1,250 homes as well as businesses and civic buildings, but the history of the massacre was long obscured by Tulsa officials.

A pamphlet promoting a program to prepare African American women to teach Native American children reveals the intertwined history of Native Americans and African Americans in Oklahoma. It belonged to Anita Stigger, whose husband's clothing store was destroyed in the massacre. Mary E. Jones Parrish compiled the fullest contemporary account of the massacre, including eye-witness testimony and a partial list of property losses. The printing plant and home of A. J. Smitherman, editor and publisher of the *Tulsa Star*, were destroyed in the massacre.

George Miles, Curator of Western Americana

Learning from Maps

Alexander Keith Johnston, Map of Africa. Lithograph, with added hand-coloring. Edinburgh and Glasgow, 1849.

Zhongguo gu hang hai tu 中國古航海圖 [Ancient Chinese navigation maps]. China, [c. 1800–1841].

The map of Africa (left) indicates the extent of European knowledge (or, rather, the ignorance) of the geography of the continent of Africa. For example, Lake Victoria (or Nam Lolwe, 'Nnalubaale, or Nyanza, as it is named in various local languages), is absent, as it was not documented by a European explorer until 1858. It is notable that many of the place names included are in local languages, though the vast empty areas in the interior, then unknown to Europeans, were certainly not devoid of local populations or names.

The volume of 122 unique Chinese navigation maps (right) has attracted great attention from maritime historians around the world. Based on the shapes of mountains and flows of currents 山形水勢, these black-and-white brush-painting maps recorded how the Chinese sailors navigated the coastal area from as far away as Japan's west coast to the Siam Gulf during the early nineteenth century, if not much earlier.

Roberta L. Dougherty, Librarian for Middle East Studies

Michael Meng, Librarian for Chinese Studies

Omar ibn Said

Unknown photographer, Half-length formal portrait of “Uncle Moreau” (Omar ibn Said). Ambrotype, in embossed case. Probably North Carolina, c. 1850. Randolph Linsly Simpson African-American Collection.

Omar ibn Said, Letter to John Owen in Raleigh, North Carolina. Arabic (Fulani script) on paper. North Carolina, c. 1819.

The subject of the photograph (shown in facsimile created from the original ambrotype) is identified in a penciled note inserted inside the back of the case, reading: “Uncle Moreau’ a slave of great notoriety, of North Carolina, a scholar who once wrote me a letter in Arabic & sent me his picture, a sketch of his life.” The letter was written some 30 years before the image was made. About 1807, Omar, a Muslim scholar born in Futa Toro (in present-day Senegal), was enslaved and trafficked to South Carolina. After escaping from his first enslaver, he was imprisoned in North Carolina. His literacy was revealed when he wrote on the walls of his cell in Arabic. He eventually became the property of James Owen (1784–1865) of North Carolina, who, despite perceiving that Omar was an educated man, kept him enslaved the rest of his life. Omar’s 1831 autobiography is the only known surviving Arabic-language slave narrative written in the United States. It has been published several times but the original manuscript was thought to have been lost until 1995, when it was acquired by collector Derrick J. Beard. In 2017, it entered the collection of the Library of Congress.

The letter on view was addressed to Owen’s brother John (1787–1841), a future governor of North Carolina. It was forwarded to Francis Scott Key (1779–1843) in Washington, DC, by a mutual friend of Key and Owen, the North Carolina judge John Lewis Taylor (1769–1829), who sought to obtain a translation. Key then forwarded it to Moses Stuart (1780–1852) at Andover Theological Seminary, who at that time was America’s chief scholar of Hebrew and Arabic. Omar quotes from several Quranic verses and classical works of Arabic grammar, framing the name of his enslaver “Jim” in an ornamental band similar to those often found in West African Qur’an manuscripts, and expressing his wish to see his home in Futa Toro again.

Roberta L. Dougherty, Librarian for Middle East Studies

Libertarian Desire

Al-Raghbah al-ibahiyah [Libertarian desire]. Periodical, in Arabic and French. Paris, 1973–1975.

Faradis: Majallah tuna bi-hurr al-hasah al-taskiliyah; revue du poésie moderne [Paradise: a magazine of freedom of fine-arts expression; a review of modern poetry]. Periodical, in Arabic and French. Köln, 1990.

Mustapha Khayati Papers.

On view are examples of two surrealist literary periodicals published in the late twentieth century by the Iraqi-French poet and journalist Abd al-Qadir al-Janabi (born 1944). *Al-Raghbah al-ibahiyah*, banned in Arabic-speaking countries, was known for publishing transgressive and surrealist texts. *Faradis*, published in Cologne, Germany, after the end of the Saddam Hussein regime in Iraq, had similar goals. Both periodicals featured contributions from modern Arab poets and artists including George Henein, Adonis, and Sargon Boulus. These copies come from the papers of Tunisian situationist political philosopher and social critic Mustapha Khayati (born c. 1940); the copies of *al-Raghbah al-ibahiyah* on display are the only ones known to be held in any Western library. Al-Janabi continues to translate European poetry and publish collections of his own.

Roberta L. Dougherty, Librarian for Middle East Studies

Popular Press in 1930s Paris

Police Magazine. Paris: [s.n., 1930–1939].

Voilà: l'hebdomadaire du reportage. Paris: Voila, 1930–[c. 1940 ?].

The growth of literacy across many levels of society in the nineteenth and twentieth centuries led to new forms of publications, such as sensational magazines that covered scandals and reported bizarre stories. *Police Magazine* and *Voilà*, a pair of weeklies published in France in the 1930s, recorded broad views of popular culture. These magazines, appearing either every Saturday or Sunday – the days off from work for most of the laboring class – provided a mix of odd news items and tales of horrific crimes, along with humor and titillating snaps of young women intended to illustrate health and beauty trends. Frequently found in their pages were exposés of queer spaces and culture, such as one showing drag performers in the “barrio Chino” of Barcelona.

Timothy Young, Curator of Modern Books and Manuscripts

Resistance on the Isle of Jersey

Selections from the Claude Cahun and Suzanne Malherbe Papers.

Over the past several decades, the work of Claude Cahun [Lucy Schwob] and Marcel Moore [Suzanne Malherbe] has been reintroduced into our broadened understanding of modernism, representation, and artistic creation. Among the surviving archival materials documenting their work is a small group that covers their lives on the Isle of Jersey in the 1940s. Shown here are propaganda letters they distributed clandestinely during the Nazi occupation of the island – anti-Nazi texts that they risked their lives to place in public. Also on view is a letter sent from Cahun to Moore while they were imprisoned for their activities in 1944. The lives of the artist couple have been explored in a number of recent exhibitions and publications, including the 2020 volume *Paper Bullets: Two Artists Who Risked Their Lives to Defy the Nazis* by Jeffrey H. Jackson (Algonquin Books of Chapel Hill), based on research carried out at Yale.

Timothy Young, Curator of Modern Books and Manuscripts

LeRoy Scott and Madame X

Selections from the LeRoy Scott Papers, 1921–1997.

The arc of history as recorded in archives documenting human creativity includes persons whose legacies are not as widely known as other, more famous contributors. LeRoy Scott (1917–2009), a gay rights activist and performer, who used the drag name Madame X, left a rich collection of papers that trace Scott's longtime involvement with LGBTQ issues. The six boxes of material that document Scott's life include early educational records, examples of artwork, and records of participation with such groups as the Corduroy Club and the Mattachine Society.

On view are gossipy news columns that appeared in the Corduroy Club newsletter under the signature "Madame X," photographic collages of Scott with friends and performers, and an essay expounding on the quality of life for "A Senior in a Gay Environment."

Timothy Young, Curator of Modern Books and Manuscripts

Jewish Ceremonials

Photographs after *Ten Drawings of Jewish Ceremonials* by Simeon Solomon.
London: Cundall, Downes, and Co., for the Photographic Institution, 1862.

This rare portfolio (only one other copy is recorded in an institution) was produced by Simeon Solomon, a celebrated artist who was a favorite of Pre-Raphaelite artists and whose star burned brightly and quickly. Solomon's talents were evident at an early age and, while he was never considered an official member of the Pre-Raphaelite brotherhood, he was admired by such artists as Dante Gabriel Rossetti and Edward Burne-Jones. His burgeoning career was compromised following an arrest for attempted sodomy. While he retained a coterie of admirers and collectors of his work, he fell into diminished circumstances and died in a London workhouse (an institution for impoverished persons) in 1905.

The ten events depicted in this volume were printed using photographic processes after original drawings. The promise of photography as a means to reproduce artwork was explored by publishers in the middle of the nineteenth century, but the practice waned by the 1880s, when more efficient photomechanical printing processes became more widespread. On view are *Marriage*, *Mourning*, and *Sabbath Eve*.

Timothy Young, Curator of Modern Books and Manuscripts

Visionary Filmmaker

Costumes from the Barbara Hammer Papers, 1920–2018.

Vintage Beinecke film (Courtesy: Florrie Burke and Electronic Arts Intermix).

Barbara Hammer, whose work in film over five decades pioneered new pathways for lesbian visibility, often created outfits she wore when giving lectures or introducing her films at screenings. Five of her handmade outfits are on view. As she prepared her papers for transfer to the Beinecke Library in 2018, she made a special work to document the occasion. Titled *Vintage Beinecke*, this short film created with stop-action motion brings Hammer's work full circle. She stars in the film and shows off her witty handmade costumes that address feminist issues embedded in her films while demonstrating the joy and humor that run through her life's work.

Timothy Young, Curator of Modern Books and Manuscripts

Fakes, Frauds, and Forgeries

Kōnstantinos Simōnidēs, *Forgery of an unidentified text by Homer: manuscript*. Greece, c. 1850.

Tyrtaeus (supposedly). *Elegies*. Greece, between 1800 and 1900.

The Spanish Forger (France). *Epistolary, Cistercian use*. Spain, between 1500 and 1550.

Caleb Wing, *Miniatures*. England, c. 1846–1864.

Kōnstantinos Simōnidēs, *Golden Bulls of the Emperors Theodosius II, Michael III, and Romanus III*. Greece, between 1800 and 1900.

The Beinecke Library has intentionally (and, at times, unintentionally) acquired forgeries to illustrate the perspective of one age concerning the primary sources of an earlier time. Some forgeries are obvious to the modern eye, while others, such as the Vinland Map, are still under debate. One of the most famous forgers – who was known as such during his lifetime and yet still fooled many people – was Constantin Simonides (c. 1820–c. 1867). The first two rolls on view were made by Simonides; the first, the *Iliad*, was famously sold to the great manuscript collector Sir Thomas Phillipps (1792–1872), who debated with himself about whether he should purchase it from a known forger; the second roll, also purchased by Phillipps, is a collection of supposedly third-century poems written in boustrophedon, an archaic practice of writing poetry with lines alternating from left to right and then right to left (the term *boustrophedon* derives from the way an ox plows a field). Unfortunately for Phillipps, poetry was no longer written in boustrophedon in the third century. The third item is a codex by the so-called Spanish Forger (late 19th–early 20th century), who was neither Spanish nor a forger in the strict sense. He or she was French and took genuine medieval manuscripts to which they added medieval-styled illuminations. This is one of the few Spanish Forger codices available for research, as most surviving pieces are single fragments. The small book of hours is medieval, but includes miniatures composed by Caleb Wing (fl. 1826–1860), who acted as a human camera, copying manuscripts for scholars who needed to use manuscripts at the British Museum but could not travel to see the manuscript for themselves. This set of illuminations from a fifteenth-century book of hours was made to replace illuminations that were cut from the volume. The last object is a charter, a final forgery created by Constantine Simonides.

Ray Clemens, Curator of Early Books and Manuscripts

Two Collectors

Geoffrey Chaucer, *Canterbury Tales*. England, c. 1440–1460.

Peter Abelard, *Historia calamitatum* and *Epistolae* (with Héloïse). France, c. 1350.

Toshiyuki Takamiya (b. 1944), a professor of English literature at Keio University in Tokyo, began collecting primarily English manuscripts and printed books while he was a doctoral student at Cambridge. By collecting vernacular materials at a time when those in Latin were in fashion, he built the largest private collection of English literary texts held privately in the late twentieth century. Among his medieval manuscripts that the Beinecke Library acquired in 2017 are the last three copies of Chaucer's *Canterbury Tales* known to be in private hands, among them, the decorated Devonshire Chaucer (at left).

Martin Schøyen (b. 1940) expanded on a collection of medieval manuscripts inherited from his father and built a significant structure to house the materials. He was particularly interested in collecting examples of paleography (ancient manuscript hands) from every world culture and period. The Beinecke Library has acquired a number of his Western manuscripts and has benefited from his attention to noncanonical literary texts, such as the letters of Abelard and Héloïse (on view at right) acquired in 2014.

Ray Clemens, Curator of Early Books and Manuscripts