

# BEINECKE ILLUMINATED

No. 6, 2019–20 Annual Report



Front cover: Photograph of the sculpture garden by Iwan Baan.

Back cover: Dr. Walter Evans, Melissa Barton, and Edwin C. Schroeder reviewing the Walter O. Evans Collection of Frederick Douglass and Douglass Family Papers.

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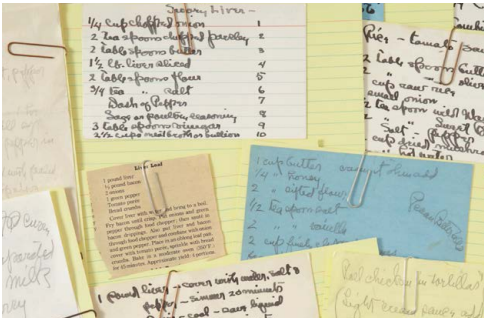
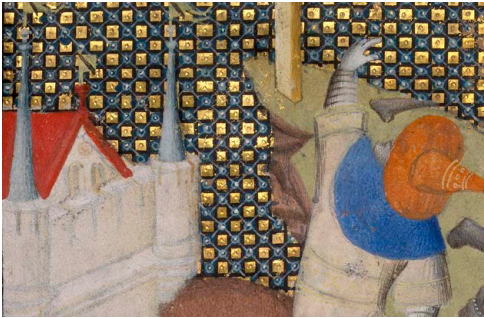
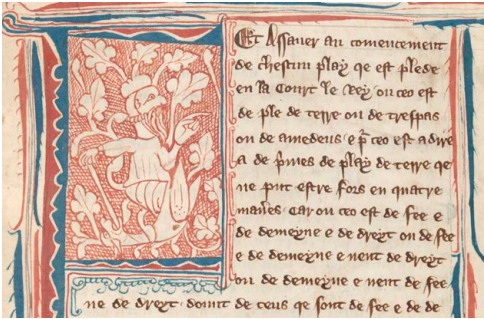
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*Beinecke Rare Book & Manuscript Library*



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## From the Director

The 2019–20 academic year was my ninth as director of the Beinecke Library and my thirtieth year with the Yale Library. While it is a truism that no two of those years were the same, it is especially true that 2019–20 was a year like no other, with extraordinary challenges of a scale greater than most of us have seen in our professional lives.

Amid the challenges, one thing remained the same: The Beinecke Library staff pursued their work and fulfilled the library's mission with enthusiasm, diligence, creativity, and good cheer. My colleagues cared for our patrons and my colleagues cared for each other. Every statistic and story in this annual report is a testimony to their success and a tribute to their labor.

The first half of the year, and continuing through January, was not radically different from prior years. Attendance for exhibitions and events remained at a robust level, on par with the museums and other leading cultural attractions of campus and New Haven. Classroom usage remained vibrant, with thousands of Yale students engaging with primary source materials in courses from a very wide range of departments and schools. The reading room was busy, both with fellows, drawn from near and far, doing intensive research extending over many weeks or months and with many other students and scholars coming for one or a few days.

A special highlight of the fall and early winter was the Beinecke Library's expanded partnership with campus colleagues at the Yale Center for British Art, for their exhibition *Unto This Last: Two Hundred Years of John Ruskin*, and the Yale University Art Gallery and the Yale Peabody Museum, for the gallery's exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*. The Ruskin exhibition included 37 items from the library, and the Indigenous North American art exhibition included 16 items, with more to be rotated in at a future date. These major endeavors offer a template for even more collaborations by the library and museums in the future. The art gallery show, importantly, was curated by indigenous students – another model for all of the institutions to take inspiration from in the years ahead.

Then late January and February brought ominous portents and ever more incessant news bulletins. The full reality of the COVID-19 pandemic in our region and nation led to the



closure of our physical facilities in mid-March along with the rest of campus and virtually every other similar institution in the land. As you will read in these pages, Beinecke Library staff rose to the occasion and made the most of working from home to deliver excellent service in an online-only environment.

Curatorial staff supported, and often delivered, online instruction for classes. Access and digital services staff added tens of thousands of new images to our already robust digital library. Communications staff further strengthened our dynamic social media presence and added substantial new content to our website and YouTube channel to serve long-standing and new audiences alike. Facilities and security staff kept the facilities safe and prepared for eventual phased reopening. Technical services staff continued to work on cataloging. And scores of staff, some of whose regular roles were hard to replicate remotely, joined together for a new transcription project that promises to yield great dividends for researchers in the future.

The last month or so of this academic year brought new challenges, and new opportunities, following the murder of George Floyd and the impressive civil action by millions of Americans who came together to say that Black lives matter and to call for action against systemic racism.

With the Yale community and our neighbors, the Beinecke Library mourned the deaths of George Floyd, Ahmaud Arbery, Breonna Taylor, and so many others. We affirmed: Black lives matter.

Anti-Black racism, state violence, and systems of oppression are real across four centuries in America, over time and in this time. Progress is only possible when Black voices and stories are seen, heard, centered, and honored. As a library, we committed to act in solidarity and to struggle against white supremacy, racism, and prejudice.

Our work flows, in part, from our collections. The James Weldon Johnson Memorial Collection, named for a forceful leader for liberation and against racist violence, includes Grace Nail Johnson's and his papers along with founding archives entrusted by Langston Hughes, Zora Neale Hurston, W.E.B. Du Bois, Gwendolyn Bennett, and many more. Its establishment made Yale Library special collections, beginning in 1941, a place where the voices and stories of Black American writers can be heard and seen and shared across generations. The trust these writers placed in the library obligates us to do even more to honor their lives and legacies.

Scores of archives have joined the original collection over the decades to the present time, including papers of Lloyd Richards, Dorothy Porter Wesley, Toi Derricotte, and Yusef Komunyakaa. Beinecke Library continued in 2019–20 to expand the James Weldon Johnson Memorial Collection with historic and contemporary material. Black voices and stories are also being included and are increasing in other curatorial areas. Access has grown through research and teaching, exhibitions, the digital library, and social media.

As a librarian, I give great importance to writers and to words. Library collections offer resources for learning, reflection, renewal, and advocacy. Their power is witnessed when works of Hughes, Johnson, and others are read, recited, and sung in the streets and shared online, on air, and in print.

Words are essential. Without action, they are insufficient. Racism is systemic and institutionalized. My colleagues and I began this past academic year examining our work and practices more fully and more critically to determine what we can do, how we must change, and how we will hold ourselves accountable. We intensified our work to center Black voices in teaching and research, exhibitions, and digital media. That work will continue and it will grow.

I close this introduction with one final, personal note. The 2019–20 academic year was my penultimate year of service to Yale, as I have decided to retire in August 2021 at the conclusion of my second five-year term as director. I am excited to take on the challenges and opportunities for my final year as director in 2020–21. Most importantly, I am confident in the Beinecke Library's ability to thrive in the years ahead, whatever the challenges, thanks to all that the library staff accomplished in 2019–20, a year truly like no other.



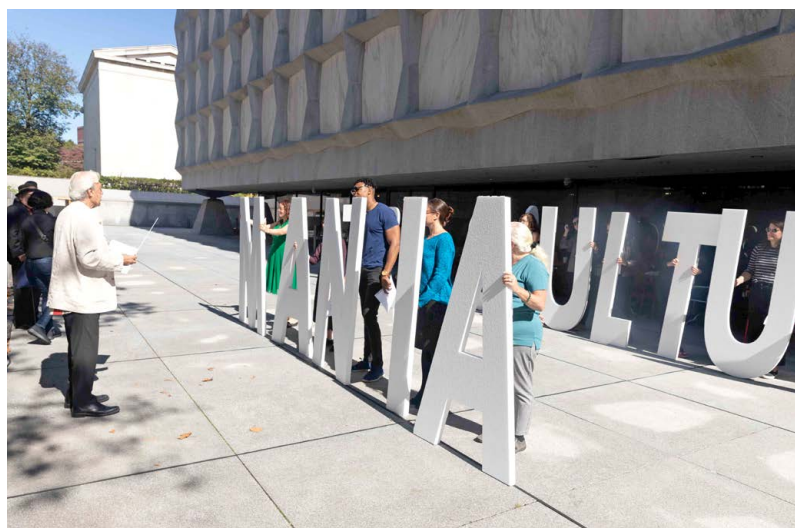
Edwin C. Schroeder

## Exhibitions and Events

### Beyond Words: Experimental Poetry & the Avant-Garde

Kevin Repp, curator of European modern books and manuscripts, organized the main fall exhibition at the library, on view from August 30 to December 15, 2019.

Repp shared his vision for the exhibition by framing the questions it addressed: “Words are at the heart and soul of poetry. Whether summoned in hours of deep contemplation, snatched from momentary flashes of inspiration, or allowed to tumble out freely in the absence of conscious intervention, words combine to give a poem shape and substance: in the mind, the voice, on the





page. From traditional lines of alexandrine verse to the latest experimental forms, they remain the essential element, carriers of sense, sound, cadence, meaning. So what is poetry beyond words?"

The works in the *Beyond Words* exhibition challenged visitors to ask that question. How? Not necessarily by leaving words behind, though some of them certainly do this too. Lettrist hypergraphies blast the written word to bits. Not even vowels and consonants are safe in Gil Wolman's megapneumies, or the cri-rythmes of François Dufrêne, or the recording sessions of Henri Chopin. But in most cases words abound, giving shape and substance to nearly all the compositions of experimental poetry that were on display. Just as words have always done in poetry? Not quite. Even when they seem to make up the entire poem, words are by no means the only (or even the primary) compositional element. Typography, layout, color (of ink or paint), even the material supports on which these words appear (paper, canvas, wood, iron, magnetic tape, to name a few) all come into play. But don't such elements belong to words? Aren't they simply part of them, an incidental part at that, subordinate but necessary for words to take concrete physical form and hence be read or heard? Well, no. Typography, layout, ink, material supports may be necessary for words to appear on a page, but they can also be deployed for other purposes, even at cross-purposes, striking out at words, challenging their sense, altering or entirely subverting their meaning.

*Beyond Words* explored just a small part of this vast universe. Giving little more than a brief nod to the revolutionary work and significance of the historical avant-garde, the exhibition focused almost exclusively on postwar Continental Europe. The experimental poetry of postwar Europe not only asks, but demands, that viewers take a

closer look at words, pry into them, beneath them, behind, above, and around them, in order to see what they are made of. Only then can people begin to grasp their meaning and explore possibilities that (also) lie beyond them. Drawn from rich archival holdings at the Beinecke Library, the works on display told only part of the story. As readers continue to grapple with text, image, and sound in another age of new media and technological revolutions, it seemed well worth delving deeper into this past, much as the postwar avant-garde looked to Futurism, Dada, and Constructivism in confronting the challenges of their own day.

### Drafting Monique Wittig

Monique Wittig's papers came to the Beinecke Library in 2014. They cover her life and work, focusing mainly on the period from the mid-1970s forward. Among the material are drafts of writings, important letters from Mary McCarthy, Marguerite Duras, and Wittig's publishers, and substantial files covering her teaching and later works, including the film *The Girl*, created with Sande Zeig.

Morgane Cadieu, associate professor in Yale's Department of French, selected key documents that showed the progress of Wittig's life and work for an exhibition in the Beinecke Library from August 30 to December 15, 2019. The exhibition was on view in conjunction with an international conference held at Yale on October 10–11, 2019.

Wittig (1935–2003) was an influential feminist writer who explored the intersections of gender roles, sexuality, language, and literary form. Her first novel, *L'Opopanax*, published in 1964, was awarded the Prix Médicis, and *Les Guérillères*, from 1969, became a touchstone for revolutionary expression, a source of ideas for many major feminist and lesbian thinkers and writers.



In May 1970, Wittig co-authored the manifesto of the French feminist movement; in 1973 she published *Le Corps lesbien* (The Lesbian Body); and in 1975 she and her long-time partner Sande Zeig published *Brouillon pour un dictionnaire des amantes* (Lesbian Peoples: Material for a Dictionary).

She joined the faculty at the University of Arizona in 1990, and her collected essays, in the volume *The Straight Mind* (1992), made her work available to a wider audience and influenced feminist theory around the world.

### Subscribed: The Manuscript in Britain, 1500-1800

“Was the pen ever mightier than the sword?” With that probing question about the power of the word, Kathryn James, curator of early modern books & manuscripts and the Osborn collection, opened the Beinecke’s main spring-term exhibition on January 18 of this year. Titled *Subscribed: The Manuscript in Britain, 1500–1800*, the exhibition itself soon encountered an unexpected external force, the COVID-19 virus.

The pandemic caused the three-part show to close to the public on March 8, more than a month ahead of schedule and just days before the shutdown of the Beinecke and most other campus public spaces. Thanks to the prompt arrangement of video and other digital content, *Subscribed* remained accessible online following the termination of public access.

As James stated: “This exhibition looks closely at the hand-written text in early modern Britain, and asks what it has to tell us about power, wit, and the questions we should ask of the manuscript past.” *Subscribed* consisted of three simultaneous, thematically related exhibitions.

#### *Paper-businesses: Manuscript and Power in Early Modern England*

Curated by James, the main segment of the exhibition explored the marshaling of formatting, including scripts, in sixteenth- to eighteenth-century documents that framed and influenced the personal and the political spheres. In handwritten chronicles of personal and monarchical history alike, the exhibition reveals a medium of control.

A highlight was a “visually resplendent statement of political orthodoxy,” a manuscript genealogy of the monarchs of England, dated 1592, which imposed a celebratory, supposedly stable quality on a period actually marked by uncertainties and turbulence. In the private sphere, other illustrated formats demonstrated the “means by which the state controlled its resources, including the records of its citizens” such as the births and deaths in parish records or transfers of property of all kinds among individuals. The exhibition suggests that literature, like penmanship, became a related medium of social influence, both domestically and abroad through exported texts and documents.

#### *Pastime with Good Company: Writing and Leisure in Early Modern England*

This aspect of *Subscribed* addressed the subject of literary fun of various kinds in the early modern period. Curated by graduate student Eve Houghton, Department of English, the exhibition drew on popular forms like satire, commonplace books, jokes, epigrams, amateur theatricals, and other student leisure activities of a collaborative nature. Many students, including the young John Milton, wrote serious or satirical elegies for departed servants, a popular pastime.

This division of the exhibition thus addressed a relatively neglected sphere in the study of

manuscript tradition, the “subterranean” world of popular, collaborative formats not often considered literary despite their social component. The exhibition, in analyzing several objects in the Beinecke’s Osborn collection, explored boundaries: which groups, including university students, enjoyed the privilege of writing and sharing private jokes? Who, on the contrary, became the object of satire and raillery?

### *The Critics’ Gallery: The Manuscript as Critical Object*

In an unusual example of broad participation, eighteen scholars, primarily affiliated with Yale, were invited to curate a vitrine, each examining a document from a Yale collection for important revelations. The objects studied here range from the Italian Renaissance and colonial America to a work of Virginia Woolf, and include multiple texts produced in England between the sixteenth and eighteenth centuries. In consonance with the general theme of *Subscribed*, several scholars focused on physical aspects such as handwriting, page layout, and the uses of various inks, with provocative results. They reveal uses, imitations, and misuses of historical scripts; forgery and misappropriation; suppression and censorship; and their authors’ or annotators’ sometimes covert strategies.

## Pop-Up Exhibits

Since reopening after renovation in 2016, the Beinecke Library has had a program of temporary exhibits on the mezzanine, with two cases that permit short-term displays of collection material related to special events and historic anniversaries. The program remained vibrant from July 2019 through the academic year until the exhibition hall was closed due to the pandemic.

### Temporary exhibits this year included:

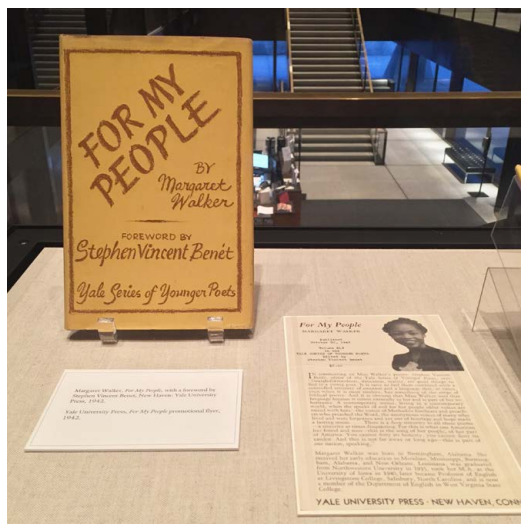
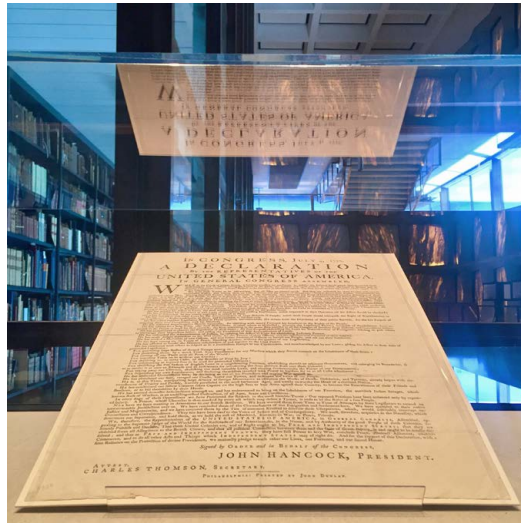
The annual display around the Independence Day holiday of the Dunlap Broadside, first printing of the U.S. Declaration of Independence, along with the first printing of Frederick Douglass’s 1852 speech, “What, to the American slave, is your fourth of July,” as well as the first printing of the *Life of William Grimes*, 1825, and the *Report of the Woman’s Rights Convention*, held at Seneca Falls, New York, 1848.

A display in October 2019, organized by Rafaella Donatich ’19, to celebrate the centennial of The Yale Series of Younger Poets, featuring materials

related to Margaret Walker from the Stephen Vincent Benét and Rosemary Benét Papers. Walker was selected by Stephen Vincent Benét for publication in the series in 1942.

Around Thanksgiving, a display juxtaposing the first national proclamation of the holiday by President George Washington in 1789, with materials from the papers of Native American storyteller Joseph Bruchac related to his 1996 book, *The Circle of Thanks*.

For the weeks in late December and early January between major building-wide exhibitions, a display of highlights of American history from winters past, including: Thomas Paine’s *Common Sense*, from January 1776, and *The American Crisis*, from December 1776; the pen used by Abraham Lincoln to sign the Emancipation Proclamation at the Executive Mansion, Washington, D.C., on January 1, 1863; and an announcement for a talk by Frederick Douglass on the Emancipation Proclamation at the Cooper Institute, New York, New York, 1863. In conjunction with the display, Joanne Freeman, Class of 1954 Professor of History





## Public Attendance and Events

The Beinecke Library welcomed 127,493 visitors to 121 Wall Street from July 1, 2019, through March 11, 2020, people who came as individuals to enjoy the building and see exhibitions and attend events; on group tours organized by the Yale Visitor Center, campus partners, or the library itself; and to use the reading room and classrooms. The building was closed to the public in early March 2020, due to the pandemic.

The library hosts scores of events, free and open to the public, each year at 121 Wall Street. In 2019–20, these included – in addition to the annual Windham–Campbell Festival – more than one hundred tours, talks, and more, such as:

- 33 introductory tours for the public on Saturdays
- 14 lectures and readings
- 17 “Mondays at Beinecke” gallery talks and teas
- 10 concerts
- 4 conferences and symposia
- 3 pop-up exhibitions of collections materials in the reading room or classrooms
- 2 exhibition opening celebrations
- 1 “Public Poem” performance at the library and in the streets of New Haven



The library also hosted dozens of academic and professional seminars and events with partners on campus and beyond, as well as numerous special tours for public schools, Yale alumni, and library and museum groups, and co-sponsored scholarly events held at other departments and cultural heritage institutions at Yale.

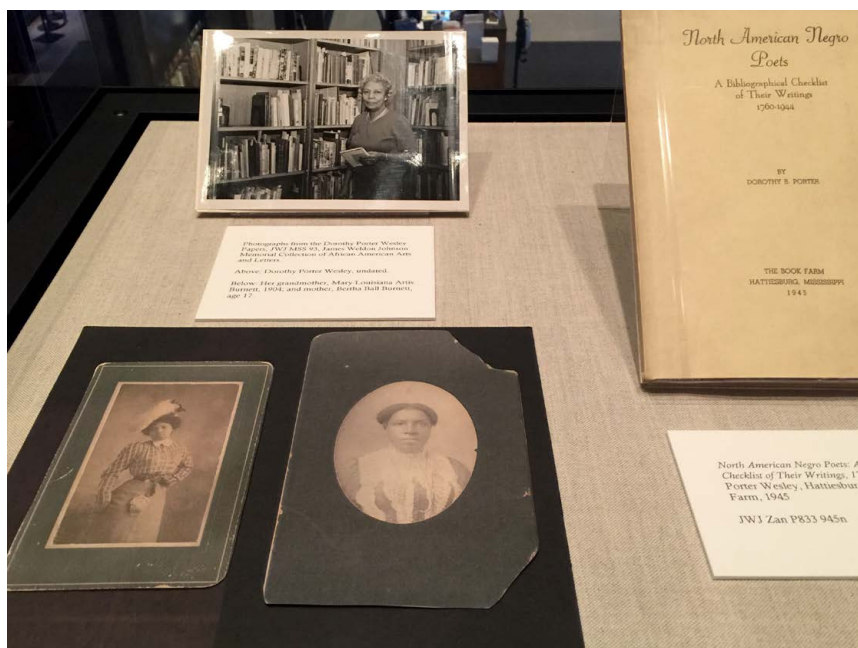
Two scheduled spring events, the annual Yale Student Poets Reading and a lecture by curatorial assistant Eve Houghton, were delivered virtually by video on the library’s YouTube channel. In lieu of other scheduled onsite events in the spring, the Beinecke Library expanded its digital programming, including a new video series of *Creativity in Isolation*, with eighteen episodes featuring writers and artists whose work is in the collections.



at Yale, recorded readings of excerpts from Paine's writings for the library's YouTube channel.

For Black History Month, February 2020, a selection of books, photographs, a demonstration record, and comics drawn from the James Weldon Johnson Memorial Collection to showcase historian Carter G. Woodson and librarian Dorothy Porter Wesley, as well as *Golden Legacy Illustrated History Magazine*.

A display in March 2020, in conjunction with a new production of *A Raisin in the Sun* at the Yale Repertory Theatre, of correspondence between playwright Lorraine Hansberry and poet Langston Hughes regarding her use of a line from his poem *Harlem* as the title of her play, along with a program from the play's world premiere in January 1957 at the Shubert Theatre in New Haven and Hughes's invitation to the Broadway premiere in March 1957.



## 344 Winchester Avenue and Technical Services

### Processing Poet Wayne Koestenbaum's Archive

The Beinecke Library acquired poet Wayne Koestenbaum's literary archive a few years ago. As part of the acquisition, Koestenbaum offered to help process his papers so they could be available to researchers more quickly. He provided the library with spreadsheets of information detailed enough to guide scholars through hundreds of folders of correspondence, journals, notes, drafts, unpublished work, photographs, and ephemera dating back to his childhood.

"The Beinecke's librarians are at the forefront of archival science, and they believe in getting writers' papers to scholars sooner rather than later," said Koestenbaum, Distinguished Professor of English at the City University of New York's Graduate Center. "Not being world-famous—I'm not Gertrude Stein, or Ezra Pound, or a contemporary equivalent—I was concerned about how long a thorough processing of my papers might take. I had the energy and the knowledge to provide Yale with my archive in an organized state with the contents clearly identified so it could be available in the reading room as soon as possible."

"My archive is a memory lane of mental calories spent," Koestenbaum said. "I don't know how I ever had the energy to push a book to completion. All that striving itself seems a performance equal



to the performance represented by a published text. It made me realize that more of my life has passed than hasn't, and that I can't reproduce the amount of energy that all those materials in the archive represent."

The occasional reflection on his own mortality notwithstanding, Koestenbaum said he had fun with the project, which he completed in two installments. The first batch arrived at the library in late 2017; the second at the end of May 2019. Together, it consisted of 139 linear feet of material housed in 136 boxes.

Koestenbaum noted that many trial flights are buried in these folders of unpublished poetry and prose from 1993 to 2000, including "Sticky Goalie," "Breeze on Penis," "Peephole Slurs," "I Like

Hospitals,” “The Prim and the Quick,” and “Poem for Hervé Guibert.”

The spreadsheets provide the basis for a finding aid—a tool that contains indexed information to help scholars navigate an archive. The archive is expected to open for research this fall.

“Wayne provided a much higher level of useful detail than we could have otherwise produced,” Michael Rush, assistant head of the manuscript unit for accessioning, said. “The archive’s organization very much reflects him. If I had gone to his apartment and simply scooped up all the papers, the archive would not possess that personal quality. Researchers will benefit from all of the context he provided.”

Koestenbaum said he appreciates that the library’s staff was so quick to embrace his efforts and responsive to his requests for help. “It made the work so much easier. Really, the whole staff was a treat to work with.”

## Beinecke Digital Library: Growing Even during Quarantine

While physical facilities may have closed on March 16, 2020, due to the pandemic, staff throughout Yale Library worked remotely to provide services to students, faculty, the scholarly community beyond, and the public. Digital collections and exhibitions

are always key services for teaching and research, and became ever more essential this year.

Rising to the challenge, Beinecke Library Digital Services Unit and Access Services staff strengthened the digital resources available for scholarly and public audiences alike. From April 1 to June 30, 2020, the Beinecke Library added 146,813 images to the already robust Beinecke Digital Library.

The additions included thousands of images from archival collections such as the Langston Hughes Papers and the Thornton Wilder Papers that were among the most-requested archives by researchers in the reading room over the years; in addition, items from other collections are now represented for the first time online. As one indicator of the scope of resources being made accessible through the digital library, there were 11,000 new images from 114 total items in just the Langston Hughes Papers alone.

The process of adding images began before shutdown and was accelerated as staff moved to working remotely. Thanks to an effort begun two years ago, it is possible to convert PDF pages that had been scanned on demand to fulfill patron requests into TIFF files that can be uploaded to the digital library and made accessible on that online platform. The PDF scans represent resources from throughout the library collections, with thousands of complete folders of archival material from hundreds of collections.

### Digital Services Unit

New digital images taken **46,693**

### Manuscript Unit

Manuscript accessions **567**

Manuscript linear feet accessioned **862**

Manuscript items accessioned **1,633**

Computer media

submitted for digital accessioning **992**

digitally accessioned **520**

Items/collections cataloged (records) **1,335**

Collections processed (linear feet) **1,474**

### Preservation and Collection Management Unit

Volumes boxed in CMI boxes **3,897**

### Printed Acquisitions Unit

Total titles acquired **7,149**

Total volumes acquired **10,481**

Monograph titles acquired **6,252**

Monograph volumes **6,745**

Serial titles **897**

Serial volumes **3,736**

### Rare Book Cataloging Unit

Total titles cataloged **13,675**

Total pieces cataloged **20,942**

Monograph titles cataloged **6,413**

Monograph pieces cataloged **6,882**

Serial titles cataloged **1,477**

Serial pieces cataloged **6,727**

### Out of the Archives, onto Zoom: Teaching Online with Special Collections

With colleagues throughout the Yale University Library and across the university, Beinecke Library staff worked, in the wake of the physical campus's closure due to the COVID-19 pandemic, with Yale faculty and students in the extraordinary efforts to transition rapidly to online teaching and learning for academic continuity through what remained of the spring semester.

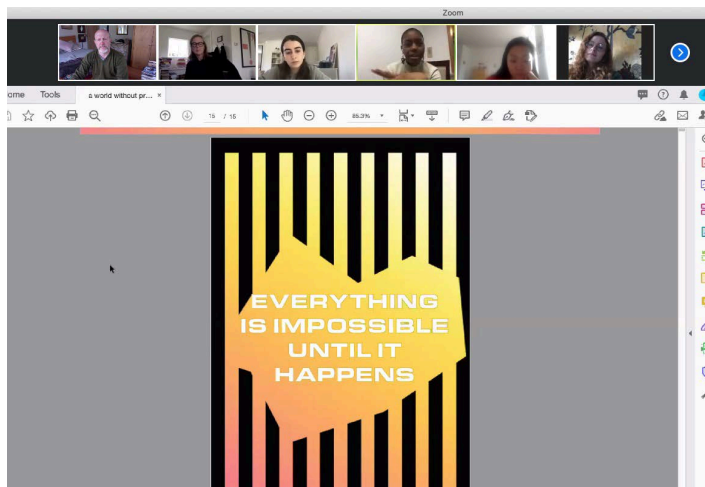
The 2020 spring semester had five Beinecke Library intensive courses – those with all or most of their sessions planned to be held in the classrooms in the library's building at 121 Wall Street. Scores of other classes had scheduled one or a few sessions in the library to engage with primary source materials in person.

Kathryn James, curator of early modern books and manuscripts, worked closely, for example, with Peter Stallybrass, visiting professor in English, on ENGL 588, "Material Texts," his course focused on the material culture of reading, writing, and printing from 1400 to 1900 in England and America. Students in the class did hands-on research, drawing on the extraordinary collections of manuscripts and printed texts in the Beinecke Library. The course offered students an opportunity to explore archives and develop publishable projects relevant to their future research.

Stallybrass took the "Material Texts" course to Zoom "with aplomb," James said, "drawing on the Beinecke Library's digital collections – and those of our companion institutions, particularly the University of Pennsylvania and Folger Shakespeare Library. It's been an amazing thing to see the rare book community around the world at work in the moment, and I think makes visible to students that to research in a library like the Beinecke Library is to take part in a much larger and incredibly generous intellectual community."

Beinecke Library staff members worked to support many other classes that had been scheduled to visit the library and to work hands-on with primary source materials.

All of the Beinecke Library staff involved with the moment's transition to online teaching noted that they reflected critically on what might be gained, and what could be lost, during a time without on-site, hands-on instruction. While most



of their focus necessarily was on making it through the unforeseen challenges of the spring 2020 semester, they also reflected on what the experience may portend for the future of special collections-based learning.

### In Ottoman Turkish Manuscripts, Yale Students Found Delicious Mysteries

Since summer 2018, Ozgen Felek has passed many illuminating hours in the Beinecke Rare Book & Manuscript Library's reading room poring over Yale's collections of Ottoman Turkish manuscripts, which are uncataloged and little studied. The 568 manuscripts are stored inside nondescript boxes. For Felek, a scholar of Ottoman language and culture, opening the boxes was like unwrapping hundreds of gifts. "It was heaven," she said.

Felek, a lector in Ottoman Turkish in Yale's Department of Near Eastern Languages and Civilizations, incorporated the manuscripts into "Reading and Research in Ottoman History and Literature," a course she taught with support from Roberta Dougherty, Sterling's librarian for Middle East studies. Each of her ten students – including seven graduate students – chose a manuscript to research.

"I wanted my students to have the opportunity to study Ottoman Turkish in the context of these fascinating sources," said Felek, a native of western Turkey and an accomplished artist of Islamic illumination and miniature painting. "Their work enhanced our understanding of the manuscripts, and I'm deeply impressed by what they discovered." The manuscripts date from the mid-fifteenth to

the early twentieth century. Held in three distinct collections, they encompass nineteen genres, including history, poetry, mysticism, Islamic law, religious sermons, and dictionaries.

Fatos Karadeniz, a senior majoring in molecular, cellular, and developmental biology, studied Turkish MSS Supplement 6, a medical guide to herbal remedies originally written by Muhammed bin Ali in 1689–1690.

Yale’s version of the guide is estimated to date to the mid-eighteenth century. “Muhammed bin Ali’s primary goal was to make this information accessible to people who lived in the Ottoman Empire, as Europeans would come to markets and sell these plants and remedies at much higher prices,” Karadeniz said. She noted that the manuscript’s entry for St. John’s wort, which people today use to treat mild depression, advises that the plant can “strengthen nerves,” although she was not certain whether this referenced physical nerves or temperament. “At the end, it was noted that only a competent physician should use this plant because it’s so strong and that beginners should absolutely not touch it,” she said.

Eda Uzunlar, a sophomore political science major and first-generation Turkish immigrant, examined the tiniest of the manuscripts: a 4.6 cm by 7.5 cm “untitled booklet on magic and prayers.” The booklet’s date and author are unknown, Uzunlar explained. “It’s like a little book of mystery,” she said.

The booklet’s author provides readers two versions of prayers – one to recite, and one to wear pinned to their clothing – reflecting an eclectic mix of concerns. There are prayers for curing headaches, and talismans for preventing bad luck, tying the tongues of one’s enemies, and becoming cuter, said Uzunlar.

She expressed gratitude to Felek, Dougherty, and her classmates for their work. “This class and this booklet offered me a little piece of culture and history that I wasn’t aware of before,” Uzunlar said.



## Classroom statistics

(Note: these statistics reflect activity on site through March 13, 2020)

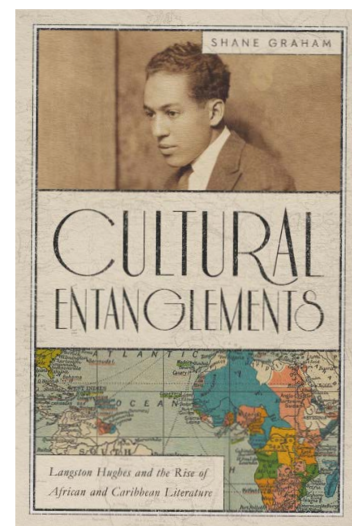
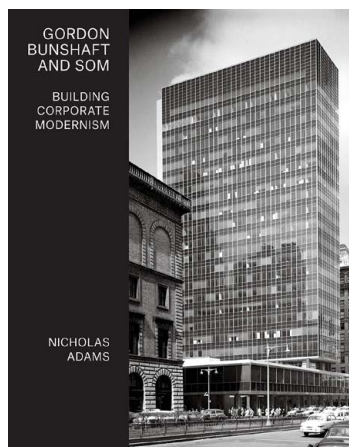
370	classroom sessions
50+	academic departments and professional schools
4,746	items in classrooms

## Ten most frequently used items in the classrooms

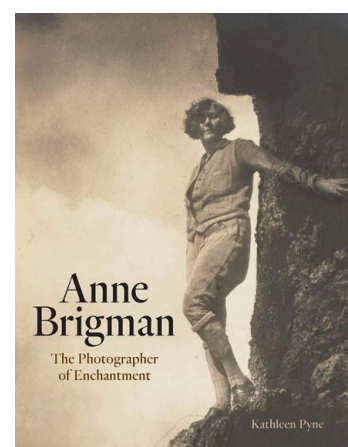
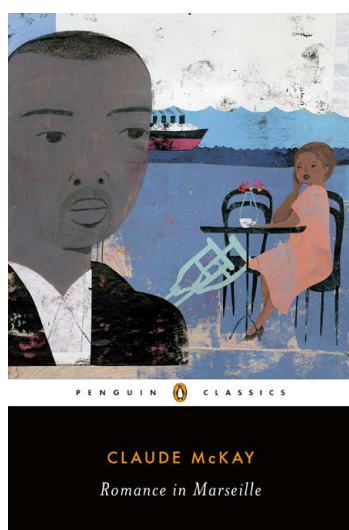
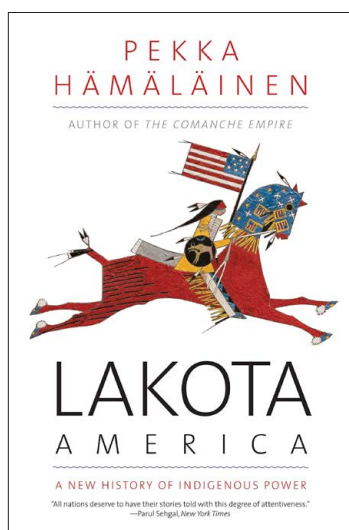
- Jonathan Edwards Collection (GEN MSS 151 Box 21, all by Ken Minkema’s class)
- al-Qur’ān, [1834 or 1835]. (Hartford Seminary Arabic MSS 1262)
- James Weldon Johnson and Grace Neil Johnson papers (JWJ MSS 49 Box 50, Autobiography of Ex-Colored Man, draft)
- Divinia Commedia, ca. 1385–1400 (Beinecke MS 428)
- Guide psychogéographique de Paris / par G.-E. Debord. (2004 +93)
- Wycliffe New Testament, ca. 1400 (Beinecke MS 125)
- Bauhausbücher (Eisenman +S19, vols 1-10)
- Emily Dickinson collection, 1853–1960. YCAL MSS 200 Box 1
- Declaration of Independence, 1776 (1977 Folio 13)
- Internationale situationniste (2008 +S53)

## New Scholarship, Briefly Noted

- Adams, Nicholas. *Gordon Bunshaft and SOM: Building Corporate Modernism*. New Haven: Yale University Press, 2019.
- Ahearn, Barry. *Pound, Frost, Moore, and Poetic Precision: Science in Modernist American Poetry*. London: Palgrave Macmillan, 2020.
- Amao, Damarice. *Dora Maar*. Los Angeles: J. Paul Getty Museum, 2020.
- Anderson, Elizabeth. *Material Spirituality in Modernist Women's Writing*. New York: Bloomsbury Academic, 2020.
- Barrie, J.M. *The Collected Peter Pan*. Oxford: Oxford University Press, 2020.
- Batt, Jennifer. *Class, Patronage, and Poetry in Hanoverian England: Stephen Duck, the Famous Threshing Poet*. Oxford: Oxford University Press, 2020.
- Beyreis, David C. *Blood in the Borderlands: Conflict, Kinship, and the Bent Family, 1821–1920*. Lincoln: University of Nebraska Press, 2020.
- Blain, Virginia. *Caroline Bowles Southey, 1786–1854: The Making of a Woman Writer*. London: Routledge, 2018.
- Carlà-Uhink, Filippo, and Anja Wieber. *Orientalism and the Reception of Powerful Women from the Ancient World*. London: Bloomsbury Academic, 2020.
- Carlisle, Clare. *Spinoza's Ethics*. Princeton: Princeton University Press, 2020.
- Carlyle, Thomas, et al. *Essays on Literature*. Berkeley: University of California Press, 2020.
- Chambers, Matthew. *London and the Modernist Bookshop*. Cambridge: Cambridge University Press, 2020.
- Cheney, Matthew. *Modernist Crisis and the Pedagogy of Form*. New York: Bloomsbury Academic, 2020.
- Collins, Jeffrey. *In the Shadow of Leviathan: John Locke and the Politics of Conscience*. Cambridge: Cambridge University Press, 2020.
- Crawford, Matthew R., and Nicholas J. Zola. *The Gospel of Tatian: Exploring the Nature and Text of the Diatessaron*. London: T&T Clark, 2020.
- Defoe, Daniel. *The Life and Strange Surprising Adventures of Robinson Crusoe*. Lewisburg: Bucknell University Press, 2020.
- Denissen, Diana. *Middle English Devotional Compilations: Composing Imaginative Variations in Late Medieval England*. Cardiff: University of Wales Press, 2019.
- Dineen-Wimberly, Ingrid. *The Allure of Blackness among Mixed-Race Americans, 1862–1916*. Lincoln: University of Nebraska Press, 2019.
- Du Graf, Laure, et al. *Yale French Studies: Existentialism 70 Years After*. New Haven: Yale University Press
- Durkin, Hannah. *Josephine Baker and Katherine Dunham: Dances in Literature and Cinema*. Champaign: University of Illinois Press, 2019.
- Egan, Gerald. *Fashion and Authorship: Literary Production and Cultural Style from the Eighteenth to the Twenty-First Century*. London: Palgrave Macmillan, 2020.
- Eggert, Paul. *The Word and the Reader in Literary Studies*. Cambridge: Cambridge University Press, 2019.
- El Shamsy, Ahmed. *Rediscovering the Islamic Classics: How Editors and Print Culture Transformed an Intellectual Tradition*. Princeton: Princeton University Press, 2020.
- Emmons, Paul, et al. *Ceilings and Dreams: The Architecture of Levity*. London: Routledge, 2019.
- Evans, Brad. *Ephemeral Bibelots: How an International Fad Buried American Modernism*. Baltimore: John Hopkins University Press, 2019.
- Farber, Paul M. *A Wall of Our Own: An American History of the Berlin Wall*. Chapel Hill: University of North Carolina Press, 2020.
- Flynn, Catherine. *James Joyce and the Matter of Paris*. Cambridge: Cambridge University Press, 2019.
- Fordham, Helen. *George Seldes' War for the Public Good: Weaponizing a Free Press*. London: Palgrave Pivot, 2019.
- Gaff, Alan D., ed. *From the Halls of the Montezumas: Mexican War Dispatches from James L. Frenner, Writing under the Pen Name "Mustang"*. Denton: University of North Texas Press, 2019.
- Garcia, Edgar. *Signs of the Americas: A Poetics of Pictography, Hieroglyphics, and Khipu*. Chicago: University of Chicago Press, 2020.
- Gaston, Paul L. *A Concordance to Conrad's The Arrow of Gold*. Abingdon: Routledge, 2020.
- Graham, Shane. *Cultural Entanglements: Langston Hughes and the Rise of African and Caribbean Literature*. Charlottesville: University of Virginia Press, 2020.
- Groom, Nick. *El vampiro: Una nueva historia*. Madrid: Desperta Ferro Ediciones, 2020.
- Hämäläinen, Pekka. *Lakota America: A New History of Indigenous Power*. New Haven: Yale University Press, 2019.
- Havens, Hilary. *Revising the Eighteenth-Century Novel: Authorship from Manuscript to Print*. Cambridge: Cambridge University Press, 2019.
- Helfand, Jessica. *Face: A Visual Odyssey*. Cambridge: MIT Press, 2019.
- Hernández, Cándida Ferrero, and Linda G. Jones. *Propaganda and (un)covered identities in treatises and sermons: Christians, Jews, and Muslims in the premodern Mediterranean*. Barcelona: Servei de Publicacions de la Universitat Autònoma de Barcelona, 2020.
- James, Kathryn. *English Paleography and Manuscript Culture, 1500–1800*. New Haven: Yale University Press, 2020.
- James, Winston. *Holding Aloft the Banner of Ethiopia: Caribbean Radicalism in Early-Twentieth-Century America*. Brooklyn: Verso, 2020.
- Kanitz, Lori A. *A Literary Shema: Annie Dillard's Judeo-Christian Vision and Voice*. Eugene: Pickwick Publications, 2020.
- Keymer, Thomas. *Poetics of the Pillory: English Literature and Seditious Libel, 1660–1820*. Oxford: Oxford University Press, 2019.
- Kirchhelle, Claas. *Pyrrhic Progress: The History of Antibiotics in Anglo-American Food Production*. New Brunswick: Rutgers University Press, 2020.
- Klinck, Anne L. *The Voices of Medieval English Lyric: An Anthology of Poems ca 1150–1530*. Montreal: McGill-Queens University Press, 2019.



- Koscak, Stephanie E. *Monarchy, Print Culture, and Reverence in Early Modern England: Picturing Royal Subjects*. London: Routledge, 2020.
- Kraebel, Andrew. *Biblical Commentary and Translation in Later Medieval England: Experiments in Interpretation*. Cambridge: Cambridge University Press, 2020.
- Lancaster, Rosemary. *Women Writing on the French Riviera: Travellers and Trendsetters, 1870–1970* (Faux Titre, vol. 42). Leiden: Brill/Rodopi, 2020.
- Lewis, Cara L. *Dynamic Form: How Intermediality Made Modernism*. Ithaca: Cornell University Press, 2020.
- Livesey, James Gerard. *Provincializing Global History: Money, Ideas, and Things in the Languedoc, 1680–1830*. New Haven: Yale University Press, 2020.
- Marsh, Ben. *Unraveled Dreams: Silk and the Atlantic World, 1500–1840*. Cambridge: Cambridge University Press, 2020.
- Martinek, Jason, and Elizabeth Carolyn Miller. *Teaching William Morris*. Lanham, Md.: Fairleigh Dickinson University Press, 2019.
- Martinez, David. *Life of the Indigenous Mind: Vine Deloria Jr. and the Birth of the Red Power Movement*. Lincoln: University of Nebraska Press, 2019.
- McKay, Claude. *Romance in Marseille*. London: Penguin Classics, 2020.
- More, Thomas. *The Essential Works of Thomas More*. New Haven: Yale University Press, 2020.
- Morris, Roy, Jr. *Gertrude Stein Has Arrived*. Baltimore: Johns Hopkins University Press, 2019.
- Munro, Lucy. *Shakespeare in the Theatre: The King's Men*. New York: The Arden Shakespeare, 2020.
- Nichols, Roger. *Poulenc: A Biography*. New Haven: Yale University Press, 2020.
- Norquay, Glenda. *Robert Louis Stevenson, Literary Networks and Transatlantic Publishing in the 1890s: The Author Incorporated*. New York: Anthem Press, 2020.
- Nowlin, Michael. *Literary Ambition and the African American Novel*. Cambridge: Cambridge University Press, 2019.
- Nurhussein, Nadia. *Black Land: Imperial Ethiopianism and African America*. Princeton: Princeton University Press, 2019.
- Olsen, Thomas G. *Tales for Shakespeare*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2020.
- Pearsall, Sarah. *Polygamy: An Early American History*. New Haven: Yale University Press, 2019.
- Plank, Geoffrey. *Atlantic Wars: From the Fifteenth Century to the Age of Revolution*. Oxford: Oxford University Press, 2020.
- Pyne, Kathleen. *Anne Brigman: The Photographer of Enchantment*. New Haven: Yale University Press, 2020.
- Rabinovitch, Celia. *Duchamp's Pipe: A Chess Romance – Marcel Duchamp and George Koltanowski*. Berkeley: North Atlantic Books, 2020.
- Rausser, Amelia. *The Age of Undress: Art, Fashion, and the Classical Ideal in the 1790s*. New Haven: Yale University Press, 2020.
- Refini, Eugenio. *The Vernacular Aristotle: Translation as Reception in Medieval and Renaissance Italy*. Cambridge: Cambridge University Press, 2020.
- Riley, Peter. *Whitman, Melville, Crane, and the Labors of American Poetry*. Oxford: Oxford University Press, 2019.
- Rogers, Dorothy G. *Women Philosophers Volume I: Education and Activism in Nineteenth-Century America*. New York: Bloomsbury Academic, 2020.
- Sanchez, Virginia. *Pleas and Petitions: Hispano Culture and Legislative Conflict in Territorial Colorado*. Boulder: University Press of Colorado, 2020.
- Scolieri, Paul. *Ted Shawn: His Life, Writings, and Dances*. Oxford: Oxford University Press, 2019.
- Seggerman, Alex. *Modernism on the Nile: Art in Egypt between the Islamic and the Contemporary*. Chapel Hill: UNC Press, 2019.
- Seita, Sophie. *Provisional Avant-Gardes: Little Magazine Communities from Dada to Digital*. Stanford: Stanford University Press, 2019.
- Smith, Jeremy J. *Transforming Early English: The Reinvention of Early English and Older Scots*. Cambridge: Cambridge University Press, 2020.
- Stern, Tiffany. *Rethinking Theatrical Documents in Shakespeare's England*. London: Bloomsbury Publishing, 2019.
- Sutton, Katie. *Sex Between Body and Mind: Psychoanalysis and Sexology in the German-speaking World, 1890s–1930s*. Ann Arbor: University of Michigan Press, 2019.
- Taylor, Benedict. *Rethinking Mendelssohn*. Oxford: Oxford University Press, 2020.
- Tibbetts, John C. *The Furies of Marjorie Bowen*. Jefferson: McFarland, 2019.
- Treharne, Elaine, and Claude Willan. *Text Technologies: A History*. Stanford: Stanford University Press, 2019.
- Vine, Angus. *Miscellaneous Order: Manuscript Culture and the Early Modern Organization of Knowledge*. Oxford: Oxford University Press, 2019.
- Vinzent, Jutta. *From Space in Modern Art to a Spatial Art History: Reassessing Constructivism Through the Publication Circle, 1937*. Berlin: De Gruyter Oldenbourg, 2019.
- Wood, Laurie M. *Archipelago of Justice: Law in France's Early Modern Empire*. New Haven: Yale University Press, 2020.
- Woodside, Martin. *Frontiers of Boyhood: Imagining America, Past and Future*. Norman: University of Oklahoma Press, 2020.
- Working, Lauren. *The Making of an Imperial Polity: Civility and America in the Jacobean Metropolis*. Cambridge: Cambridge University Press, 2020.



## Fellowships

“Each year the Beinecke Library’s collections draw scholars, critics, and artists from around campus and from around the world,” Lucy Mulrone, associate director for collections, research, and education, has noted. “We think of the Beinecke Library not as a mere warehouse for primary sources, but as a hub for the humanities. A space for contemplation and a nexus for original scholarship, the Beinecke Library also serves as a catalyst for creative work in fiction, poetry, book arts, and documentary film.”

As part of its core mission, the Beinecke Library offers fellowships to support research in a wide range of fields, from literary and cultural studies to the history of science, music, theater, and art; the history of the book, of photography, graphic design, and architecture; as well as social, intellectual, and political history. The collections are particularly strong in medieval, Renaissance, and eighteenth-century Europe; American literature; Western Americana; nineteenth-century imperialism; African American culture; British literature; gay, lesbian, and transgender studies; transatlantic Modernism; postwar counterculture; contemporary American poetry.

The Beinecke Library’s Fellowship Program has a track record of supporting scholars who go on to publish significant contributions in their fields. Moreover, the fellows contribute to the atmosphere of scholarly exploration and convivial intellectual exchange for which the library is known. Intersecting with student researchers and Yale faculty, the Beinecke Library Fellows are integral to the intellectual community of one of the world’s most important cultural heritage institutions.

The following list includes all fellows who had planned to conduct research with collections in the library at some time in 2019–2020. For those who had to postpone their research due to the pandemic, their fellowships will be honored at a time when conditions permit their work to be done in the library.

## Reading room statistics

(Note: the reading room was open through March 13, 2020)

6,084	reading room visits
1,766	unique patrons
12,433	items paged from the collections
933	of the patrons were Yale affiliates
833	were from other institutions
2,008	new registrations by research readers, of whom
1,075	were Yale affiliates and
933	were from other institutions

## Ten most frequently used collections in the reading room

Langston Hughes Papers  
Alfred Stieglitz/Georgia O’Keeffe Archive  
Richard Wright Papers  
Joseph Brodsky Papers  
Katherine S. Dreier Papers / Société Anonyme Archive  
James Weldon Johnson and Grace Nail Johnson Papers  
Edith Wharton Collection  
Gertrude Stein and Alice B. Toklas Papers  
Thornton Wilder Papers  
Ezra Pound Papers





## Short-Term Visiting Postdoctoral Research Fellows

Faith Acker, Northern Virginia Community College  
*Servants and Tradesmen in English Renaissance Poetry and Culture (1600–1660)*  
James M. Osborn Fellowship

Daniel Burge, University of Alabama  
*A Struggle against Fate: The Opponents of Manifest Destiny and the Collapse of the Continental Dream, 1848–1872*  
Archibald Hanna, Jr. Fellowship

John Condren, University of Oxford  
*Louis XIV and the Peace of Italy: French Policy towards the Principi padani, 1659–1701*  
Jackson Brothers Fellowship

Tobias Daniels, Ludwig-Maximilians-Universität Munich  
*The Spinelli Archive and the Pazzi Conspiracy*  
John D. and Rose H. Jackson Fellowship

Amy Elkins, Macalester College  
*Crafting Modernity: Disorientation and the Politics of Art-Making in Women's Literature, 1925–2017*  
Edith and Richard French Fellowship

James Freeman, Cambridge University  
*The Past and its Presentation: Scholarly Apparatus in the 'Polychronicon' of Ranulph Higden*  
Toshiyuki Takamiya Fellowship

Carolin Görgen, Université Paris VII  
*The California Camera Club, 1890–1900: The Emergence of a Californian Cultural Identity through Collective Photographic Practices*  
Archibald Hanna, Jr. Fellowship

Colette Guldemann, University of Pretoria  
*Letters to Langston: Forging "Africa" within Black Atlantic Exchange*  
Donald C. Gallup Fellowship

Katie Hindmarch-Watson, Johns Hopkins University  
*Listening to Britain: Voices over the Wire and Wireless in the Twilight of Empire, 1920–1945*  
H.D. Fellowship in English or American literature

Karla Kelsey, Susquehanna University  
*Mina Loy's Recombinant Selves*  
H.D. Fellowship in English or American literature

Peter Lindfield, Manchester Metropolitan University  
*Faking the Past: Antiquarian Material Culture*  
James M. Osborn Fellowship

Michael Nowlin, University of Victoria  
*James Weldon Johnson: A Portrait of the Artist as a Race Man*  
Donald C. Gallup Fellowship

Liesl Olson, Newberry Library  
*Eye to Eye: Friendship, Art, and Collaboration in Mid-century America*  
Donald C. Gallup Fellowship

Justy Phillips and Margaret Woodward, University of Tasmania and Charles Sturt University  
*Erratic Ecologies: A Field Guide*  
Ruth Stephan Fellowship

Pasquale Massimo Pinto, University of Bari Aldo Moro  
*The Legacy of the Forger: The Manuscripts of Constantine Simonidis in the Beinecke Library*  
Toshiyuki Takamiya Fellowship

Sebastian Sobecki, University of Groningen  
*Government Scribes and Middle English Literature, 1400–1475*  
H. P. Kraus Fellowship

Christopher Townsend, Royal Holloway, University of London  
*Bryher, 'Close Up' and the Media Industry*  
H.D. Fellowship in English or American literature

David Winters, University of Cambridge  
*A Critical Biography of James Purdy*  
Donald C. Gallup Fellowship

Phil Withington, University of Sheffield  
*Practical Humanism and Everyday Life in Early Modern England*  
James M. Osborn Fellowship

## Semester-Long Visiting Postdoctoral Research Scholars

Alison Bumke, University of Nottingham  
*Contemplating Melancholy: Women's Writing of the English Civil War*  
Edith and Richard French Fellowship

Garrett Davidson, College of Charleston  
*Paratextual Reading and Audition Notices in Arabic Manuscripts*  
H. P. Kraus Fellowship

Jay Grossman, Northwestern University  
*F. O. Matthiessen: A Translated Life*  
Donald C. Gallup Fellowship

Gabriel Zacrais, State University of Campinas  
*Rethinking the Situationist International*  
A. Bartlett Giamatti Fellowship

## Yearlong Visiting Research Fellows

Laurie Arnold, Gonzaga University  
Frederick W. Beinecke Senior Research Fellow  
2019–2020 Academic Year

Meredith McGill, Rutgers University  
Distinguished Fellow in the Humanities, Material Cultures: Reading, Writing, Research  
2019–2020 Academic Year

## Yale Graduate Student Research Fellows

Heather Burtman, Yale Divinity School  
*Kathryn Hulme: On Religion, Literature, and the Conforming Norm*

Clio Doyle, Renaissance Studies  
*Dissertation Research at the Beinecke*

Samantha Godwin, Yale Law School  
*Liberal Democratic Education and Problems of Pluralism and Individualism*

Victoria Martinez, Yale School of Art  
*Visually Reimagining and Responding to the Situationist International Archives*

Alexander McCargar, Yale School of Drama  
*Representations of the Other and Self-critique in European Opera and Performance of the 17th–18th centuries*

Shayne McGregor, Department of English  
*Collegiate Black Literature Study from 1930 to 1968*

Stephanie Ranks, Department of English  
*“From the Object to the Sensorium”: Methods of Intimacy in the Wayfaring Reader*

Connor Williams, Department of History  
*A Race on the Frontier: African American Lives, Labors, and Communities in Northern California, 1850–1915*

Colin Young, Department of the History of Art  
*Desert Places: The Visual Culture of the Prairies and Pampas across the Nineteenth Century*

### Summer 2020 Yale Fellowships Awarded

It is customary to note summer fellowships in the annual report of the year they were awarded, as with the lists that follow. Note that these Yale students were not able to undertake their fellowships in summer 2020, given the library building’s closure. These fellowships will be honored for each at a time when they are able to work in the reading room.

### Yale Pre-Prospectus Research Fellows

Elizabeth Buckheit, Department of History  
*Biblical, Natural, and Civil Law in Early Modern Europe*

Ben Card, Department of English  
*The Material Culture of English Religious Controversy, 1560–1690*

Tatyana Castillo-Ramos, Department of Religious Studies  
*Chavez y La Virgen: How Cesar Chavez Utilized Religious Symbols to Lead the Farmworker’s Movement*

Elliott Cramer, Department of History  
*Ezra Stiles, Historian*

Jessikah Díaz, Department of English  
*Delicate Fibers: Alexander Pope and the Fibrous Universe*

Michaela Haffner, Department of the History of Art  
*Seeking the Cure: The Visual Culture of Health and Medicine at the Turn of the Century*

Eva Landsberg, Department of History  
*Political Economy in the 18th-century British Atlantic*

Kate McNally, Department of Anthropology  
*Ghost Nets in the Archives: How British Imperial Conceptions of Space Haunt the Modern North Atlantic Ocean*

Jessica Modi, Department of African American Studies  
*African American Periodical Culture during the Mid-Century*

Renata Nagy, Department of Renaissance Studies  
*Natural History Across Different Media in Early Modern Europe*

Ciru Wainaina, Department of English  
*Synesthetic Aesthetics: Multi-sensory Sound in Caribbean and African American Poetry*

### Summer 2020 Yale Graduate and Professional School Fellows

Rebecca Adelsheim, School of Drama  
*Queer Theater: Tennessee Williams to Today*

Bianca Dang, Department of History  
*“This country is exceedingly fertile”: Emigration, Gendered Landholding, and Haitian and African American Visions of Rural Autonomy, 1818–1874*

Harry Fink, Yale Divinity School  
*Nature and Its Limits in the Late Middle Ages*

Daniel Graves, Department of Classics  
*Constructing a National Identity: Thomas Jefferson, Anglo-Saxon, and the Classics*

Nabil Harb, School of Art  
*Remaining Roots: Resistant Memories in a Colonized Landscape*

Trina Hyun, Department of English  
*“Buzz”: Sounds of the Divine and the Dirty in Early Modern Devotion*

Bianca Ibarlucea, School of Art  
*Colonized Voice: Typography and Printing in Colonial Mexico City*

Cheng Li, Department of East Asian Languages and Literatures  
*Arboreal Nation: Trees and the Making of Modern China*

Ana Pacheco Lobo Loureiro, School of Art  
*Brazilian Words in Freedom*

Amina Mohammed, Department of Slavic Languages and Literatures  
*The Body Eclectic: Negrophilia, Russophilia, and the Making of Modernism*

Joseph Morgan, Department of Classics  
*Documenting Ptolemaic Epistolary Networks*

Anna Sagström, School of Art  
*A Dive into US Union and Labor History through the Beinecke Collections*

Emily Sigman, Jackson Institute for Global Affairs  
*Global Cocoa Stories: Linking Cocoa’s Past, Present and Future*

## Recent Acquisitions, Briefly Noted

### Early Books and Manuscripts

The Stephen Keynes Collection. Keynes (1927–2017) was an avid collector of medieval manuscripts in midlife, though he began his career as a banker. He was the great-grandson of Charles Darwin. The 13 codices and 39 fragments and documents in the Keynes collection build on the medieval manuscript collection at the Beinecke Library. Purchased on the James Marshall and Marie-Louise Osborn Fund and the Edwin J. Beinecke Fund.

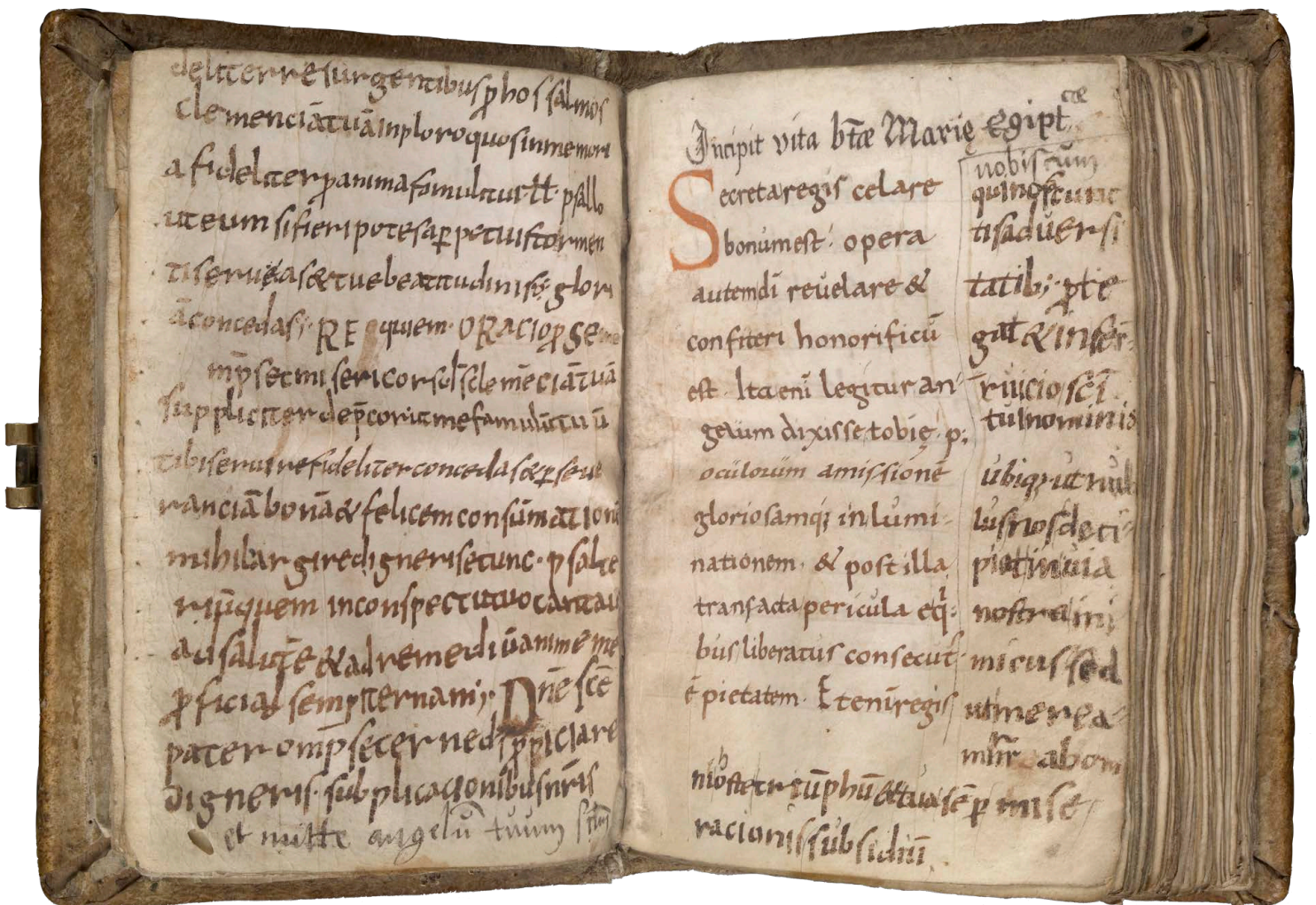
Some of the Keynes manuscripts:

- ▼ St. Sophronius, *Vita B. Mariae Aegyptiacae; Canones Cartaginenses*. France, mid-ninth century. Very few manuscripts survive from the Carolingian era in North American libraries. This charming small volume was clearly meant for a monk to read in the privacy of his cell as part of his personal devotion.

Gospel Lectionary, in Latin. Central Italy, mid-twelfth century. MS on vellum, 144 leaves, 273 x 178 mm, complete, handsomely written by two scribes in a good rounded late Carolingian script.

Rabanus Maurus, *Super IV Libros Regum*. Rhineland, Steinfeld Abbey, ca. 1160–1190. Bound in the original Romanesque binding of tawed leather over thick wooden boards, blank vellum pastedowns, the edges are beveled and flush with the edges of the leaves of the manuscript, contemporary title and shelfmark on the upper cover.

Glossed Psalter, in Latin. Austria, probably Lambach Abbey, third quarter of twelfth century. MS on vellum, 189 leaves, 272 x 190 mm, lacking four leaves near the end of the volume (stubs remain) but otherwise complete, 17 lines of central biblical text written in a good Romanesque script in brown ink, the gloss ruled independently and written in a smaller script.



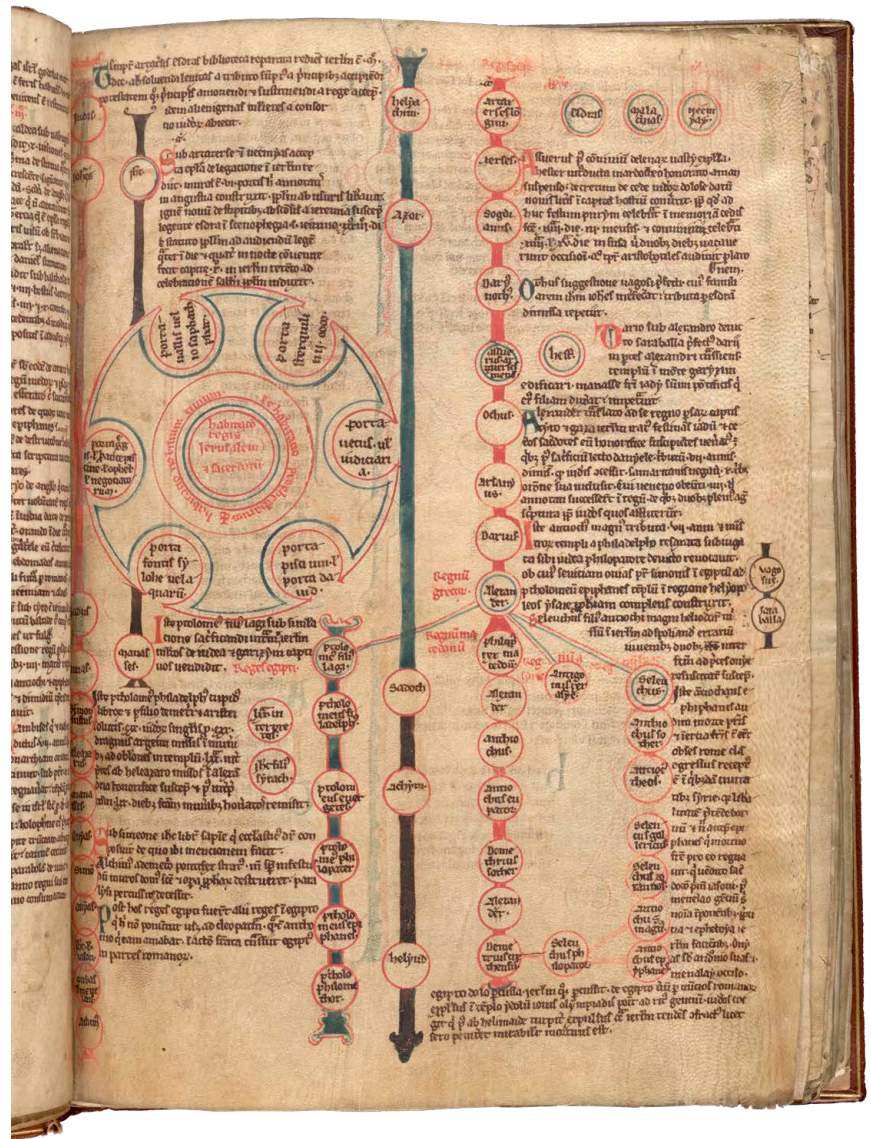
► Peter Comestor, *Historia Scholastica*, with Peter of Poitiers, *Compendium Historiae in Genealogia Christi*, Pseudo-Methodius, *Prophesies*, and Hugh of St. Victor, *Allegoriae*. England, second quarter of the thirteenth century. The *Historia* was very popular because it enabled the reader to find elements of biblical history quickly and easily. The *Historia Scholastica* was a summary of biblical history from creation to the Incarnation. The round figure on the left is a diagram/map of Jerusalem with each smaller roundel representing one of the gates that secured the city.

Statutes of England, beginning with Magna Carta, and other Statutes. England, early fourteenth century. MS on vellum, 169 leaves, 211 x 135 mm, single columns of 30 lines written in a cursive chancery hand, large and attractive blue and red penwork initials, some including grotesques, lacking some leaves and the lower outer corner of the last 24 leaves cut away.

Walter of Henley, *Husebunderie*, in French and Middle English, with the Statutes of England and other legal tracts in Latin and French. England, early fourteenth century. This is an estate manager's handbook, no doubt made for someone concerned not only with the cultivation and care of crops and animals, but also with conveyancing, accounting, and law. The volume enhances our collection of Middle English and Anglo-Norman materials.

Alkardianus, *Geomancia*, in the Latin translation sometimes attributed to Bernard Silvester, and other texts on alchemy, geomancy, astrology, divination, and science, in Latin. Germany, fourteenth century. This book complements the deep alchemical materials in the Mellon Alchemical Collection. MS on paper, tall agenda format, 65 leaves, 415 x 160 mm, probably lacking the first leaf and perhaps other leaves, written in various hands, several diagrams and drawings; various textual lacunae introduced by the scribes suggest an imperfect exemplar, bound in a contemporary limp vellum wallet-style wrapper, lettered on the upper cover, stained, and the vellum binding cockled and worn, but in entirely original condition.

Anglo-Saxon Sacramentary, in Latin. England, eleventh century. A rare survival of an important script that will be instrumental for teaching English paleography at Yale. Half of a vellum leaf, 170 x 247 mm, written in a large English Caroline script, single columns, 15 lines, dark brown ink, a few words in uncials touched with red.



Deed of John, Abbot of the Monastery of St. Silvester, Nonantola, Italy. Nonantola, dated 17 June 1123. Abbot John acting on the advice of his fellow monks grants an enfeoffment in Sarmita and Oliveto, half to Arard, son of Alberic de Sarmita, and to Arard's brothers Albert and Maginard called Carbone, and the other half to Roland and his brothers Sismund and Alberic, sons of Aldrath. This present document was read near the church of St. Laurence at Colina.

Gratian, *Decretum*. France, thirteenth century. Table of Affinity with two large courtly lovers and 25 small figures. These tables were used to determine the prohibited degrees of kinship between potential marriage partners. If one was too closely related to one's intended spouse, it was necessary for the couple to receive permission from the papacy to marry legally.



► Book of Hours. Paris, ca. 1400. Two miniatures from a MS on vellum: Christ carrying the cross within a stylized landscape against a diapered patterned background; and the Flagellation with Christ and his tormentors beneath a fine architectural canopy, each trimmed to the frame of the miniature, 103 x 60 mm, very fine quality and in excellent condition.

Additional acquisitions included:

► Greek Inscribed Lead Curse Tablet. A dramatic ca. fifth-century invocation of divine intervention to disrupt judicial court proceedings in the Greek Classical era. This tablet sought to prevent an opponent from testifying in court against the petitioner. Such tablets were dropped into wells or tombs in order to increase proximity to the dead. This tablet was acquired, in part, to demonstrate writing on metal. Purchased on the Herman W. Liebert Book Fund.

The Paleographical Album of Pierre-Camille Le Moine, a compilation of fragments from medieval codices on vellum and paper, some decorated and illuminated, in French and Latin. France, Lorraine, tenth to eighteenth century. Le Moine (1723–1800) was among the first to attempt to teach archivists how to categorize medieval materials according to various categories, which are represented in the sections of the compilation. Le Moine took examples from the manuscripts he was working

on in Toul, France, and incorporated them into his handbook. As such, it demonstrates the birth of bibliographic science and contains early medieval fragments that are deserving of study in their own right. Purchased on the Edwin J. Beinecke Fund.

Mechthild de Hackeborn. *Liber specialis gratiae* (extracts, with other works). Northern Germany or Netherlands, second half of the fifteenth century. A fine, early Renaissance Latin manuscript containing excerpts from the third and fourth books of the “*Liber specialis gratiae*” of St. Mechthild de Hackeborn (1240–1298). This work of visionary



bridal mysticism was widely read in early modern times, especially in areas of the *Devotio moderna*; nine editions were printed in the sixteenth century. Purchased on the Herman W. Liebert Book Fund.

English Bible (with prologues). Oxford, thirteenth century. A Paris Bible made in England for the English market, likely for a mendicant scholar. The Bible has extensive commentary in a pre-1500 hand. Remarkably well illustrated for such a small study Bible. Once ubiquitous, Paris Bibles are becoming more difficult to locate, especially those made for the English rather than the French market. From the James Stevens Cox collection. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Book of Hours, Use of Sarum, with rubrics in Scottish. Although made in the Netherlands (to judge from the illuminations), this book of hours was intended for the English market and, unusually, has Scottish rubrics. There are only five books of hours that have preserved Scottish texts; this was the last one in private hands before being acquired by the Beinecke. From the James Stevens Cox collection. Purchased on the James Marshall and Marie-Louise Osborn Fund.

### Early Modern Books and Manuscripts and the Osborn Collection

This year, the Osborn and Early Modern collections completed the final installment of the Pillone Library purchase, a set of thirteen volumes with fore-edges painted in the sixteenth century by a cousin of Titian. Purchased on the Charles Rosenbloom Fund..

Other significant acquisitions included:

Johann Neudörffer, *Ein Gesprächbüchlein zweyer schüler, Wie einer den andern im zierlichen schreyben untherweyst* (Nuremberg, 1549). The first edition of this introduction to the art of writing by the celebrated German writing master Johann Neudörffer. Purchased on the Henny and Rudolf Engelbarts Fund.

Baltasar Gracian y Morales, *Arte de ingenio, tratado de la agudeza* (Madrid, 1642). First edition of the formative treatise on literary aesthetics by the Spanish Jesuit and baroque author Baltasar Gracian. Purchased on the Edwin J. Beinecke Fund.

The manuscript part for a contemporary analogue to Shakespeare's *Henry IV, Part I*, known as the "Tapster" manuscript because the scene depicts the tapster of an inn in conversation with two thieves.

England (perhaps Oxford or London), 1580s–1620. Purchased on the James Marshall and Marie-Louise Osborn Fund.

A late seventeenth-century English manuscript miscellany kept by a nonconformist minister, with three book inventories, two for collections kept by women, one by a mother for her daughter. Purchased on the James Marshall and Marie-Louise Osborn Fund.

A copy of the first edition of Regiomontanus's famous astronomical calendar, annotated by an early reader and with a working metal pointer and intact volvelles. Venice: Peter Liechtenstein, 1514. Purchased on the Dr. Herman H. Goldstein Fund.

Madame de La Fayette, *La Princesse de Clèves* (Paris: Claude Barbin, 1678). The rare first edition of this important text, considered by some to mark the first instance of the modern novel. Acquired with other works of seventeenth-century French literature and drama at auction, and in consultation with Assistant Professor Christophe Schuwey, Yale Department of French. Purchased on the Walter L. Pforzheimer Fund.

### Modern European Books and Manuscripts

Leonor Fini Papers. Original artwork, manuscripts, correspondence, and photographs document the life and career of the artist, designer, author, and illustrator Leonor Fini, best known for her powerful depictions of women and her close relations with the Surrealist movement from the 1930s into the postwar era. From early sketchbooks of fashion designs to drawings and prints of her work as painter, theater designer, and book artist, thousands of original pieces are complemented by a nearly complete photographic record of Fini's paintings, further supported by business correspondence and records covering virtually the entirety of her career. Correspondence also documents Fini's close and at times intimate relations with a broad range of artists, writers, and intellectuals from across Europe and North America. Over one hundred photo albums further capture the extent of Fini's immersion in this milieu, with photographs of these and other figures, including Leonora Carrington, Salvador Dalí, Max Ernst, Federico Fellini, Charles Henri Ford, Jean Genet, Yves Klein, René Magritte, Meret Oppenheim, and Jean-Paul Sartre, some of them taken by well-known photographers such as Man Ray and George Platt Lynes. Manuscripts include multiple working drafts of Fini's three novels, *Rogomelec*, *Mourmour*:

*Contes pour enfants velus*, and *Onéiropompe*, as well as film scenarios, essays, and drafts. A substantial print component includes a complete set of Fini's illustrated and artist books. Purchased on the Edwin J. Beinecke Fund.

Polish Avant-Garde Collection. A substantial collection of serials, catalogs, anthologies, and books of avant-garde poetry produced in Poland from the late 1910s through the mid-1930s includes rare volumes of Polish Futurism and Constructivism as well as collaborations with Parisian circles of Dada and Surrealism in these years. Reviews such as *Almanach Nowej Sztuki*, *Praesens*, *Reflektor*, and *Meteor* fill important gaps in Beinecke's holdings alongside otherwise nearly unobtainable works by authors such as Jan Brzekowski, Tytus Czyzewski, Jalu Kurek, Tadeusz Peiper, Julian Przyboś, and many more. Purchased on the Edwin J. Beinecke Fund.

Antoine Spennato Collection of Jacques Spacagna. Original artwork, correspondence, artist books, exhibition catalogs, posters, and print ephemera documenting the career of Lettrist artist and visual poet Jacques Spacagna. At the heart of the collection are more than 50 original works of visual poetry by Spacagna and other Lettrists, including an important large-format screen print by Isidore Isou, complemented by significant additions to Beinecke's holdings of avant-garde reviews, and 46 sound recordings. The manuscript component contains a dossier for one of Spacagna's exhibitions, fully documented by the print component, as well as a small collection of personal correspondence. A fine complement to the library's Lemaître, Wolman, and Chopin papers. Purchased on the Edwin J. Beinecke Fund.

Jean Genet Manuscripts. A heavily corrected working draft of Jean Genet's *Querelle de Brest* is among several important manuscripts by the French poet, playwright, novelist, and activist acquired from the collection of Geneviève and Jean-Paul Kahn. Still bearing the working title "Tonnerre de Brest," the 396-page manuscript contains references to episodes in Genet's life that informed the novel and its characters, previously seen only by the editor of Gallimard's *Pléiade* edition. Also acquired was a batch of Genet's candid correspondence with his editor relating to the publication of *Querelle*, *Héliogabale*, *Pompe funèbre*, and *Journal du Voleur*, for which Beinecke also obtained corrected proofs for both the first clandestine and second Gallimard edition. Heavily

annotated in Genet's own hand, the proofs of *Journal du Voleur* give an inside look into its vexed publishing history, particularly the author's initial decision to self-censor homoerotic passages. Purchased on the Edwin J. Beinecke Fund.

Documentary Scrapbooks on the Surrealist Movement. Compiled by the artist and author of *The History of Surrealist Painting* Marcel Jean, these four volumes bring together rare and often unrecorded catalogs, tracts, flyers, and invitations, to provide a comprehensive documentation of Surrealist exhibitions, polemics, and political activities between 1921 and 1939. Engagement with the anti-fascist alliance Contre-Attaque and the Spanish Civil War is also well documented, particularly by original correspondence, including five autograph letters signed by Georges Bataille. Purchased on the Edwin J. Beinecke Fund.

Maquettes for Iliasz's *La Maigre*. Acquired from the collection of Paul Destribats, the original production materials for Iliasz's collaboration with Pablo Picasso on this exquisite artist book include notes, working drafts, collages, and heavily corrected proofs documenting the process of painstaking composition of what Iliasz considered to be the definitive step in the mature art of his precise typographic "architecture." Included with the maquettes is copy 2 of *La Maigre*, specially printed for Picasso's partner, Françoise Gilot. Originally obtained by Destribats from Hélène Iliasz, the *La Maigre* maquettes rejoin the extensive archive of production materials for Iliasz's *Poésie de mots inconnus*, which came to Beinecke from the same source via a different route in 2010. Purchased on the Edwin J. Beinecke Fund.

Futurist Letters to Guillaume Apollinaire. A collection of 78 letters and 61 postcards written to Apollinaire by poets, artists, and writers of the Italian avant-garde illuminate a close working relationship that profoundly shaped artistic movements across Europe between 1905 and 1918. Among the correspondents are leading Futurists, including F.T. Marinetti, Umberto Boccioni, Gino Severini, Ardengo Soffici, Giovanni Papini, and others. Purchased on the Edwin J. Beinecke Fund.

Three Italian Photographers. Major additions to the growing collections of three photographers deepened the Beinecke's holdings of transnational social movements and protest culture since the 1960s. New material includes 200 prints by Paola Agosti on Italian immigrant communities in Argentina and women workers in Cuba; 380 new

prints by Fausto Giaccone documenting anti-war protests, youth festivals, and marches against militarism and nuclear power; and Tano D'Amico's 250 photographs of demonstrations for the rights of the homeless in Rome. Purchased on the Edwin J. Beinecke Fund and the Edith and Richard French Fund.

### General Collection

B. D. Bozorth, "We Are the Students of Fislerville (Revised)" broadside, circa 1856. [No publisher; no place printed on item, but present-day Clayton, N.J.] An original poem by an instructor at this school, wherein students are asked to sing their promises to abstain from (among many things) tobacco, cursing, swearing, and drinking rum. This unique copy also served as a letter (or draft) from Bozorth to an E. L. Cowart, Esq., asking for assistance in finding a better-paying, permanent teaching position. Purchased on the Jockey Hollow Fund.

S. E. Hinton, *The Outsiders*. Uncorrected proof of U.S. edition and first published UK edition. A rare pair of iterations of the novel that reshaped publishing for young adult readers and has never gone out of print in fifty-three years (while making it onto numerous "best of" and "most challenged/banned books" lists). Purchased on the Jockey Hollow Fund.

The Wonderful Game of Oz, Parker Brothers, 1921. A fine survival of an iconic game in original box and complete with all original pieces (though the figurines for play are wooden, rather than pewter as in the first edition). Players moved along the Yellow Brick Road, encountering a cast of characters from the Oz book series, while advancing by rolls of dice marked on their faces with the letters W I Z A R D. Purchased on the Mary Flagler Cary Fund.

Edward Gorey collection. A set of twenty cards based on Gorey's tarot-like images created as segment called "The Awful Vista of the Year: The Fantod Pack" of his macabre "Chthonian Christmas" feature in the December 1966 issue of *Esquire*. The cards were first issued as a pirated deck in 1969 by Owl Press. In addition, thirty published titles by Gorey, to give his unique worldview a strong foothold at Yale. Titles include *Mélange Funeste*, *The Betrayed Confidence*, and *Les Passementeries Horribles*. Purchased on the Mary Flagler Cary Fund and Edwin J. Beinecke Book Fund.

Collection of book projects made at Central Connecticut State University from the late 1950s through the mid-1990s. This assortment of ninety-three design projects, created by students of Sanford Rich, a former professor of graphic design at CCSU, show the development in technology of printing over several decades. Each item was designed and printed by the student who took part in Rich's course, from creation of content to assessment of design and print budget to selection of paper and binding. Titles include *Innervisions*, *Favorites*, *Sniglettes*, *Tattle tales*, and many others. Purchased on the Edwin J. Beinecke Book Fund.

[Thomas Artus, sieur d'Embry?], *Les Herma-phrodites. A tous accords*. N.p.: n.d., [1605] and *L'isle des Hermaphrodites*, n.p.: n.d. Two editions of the enigmatic allegoric travel "memoir," both likely from 1605, though one (or both?) may be pirated. These join the 1724 edition at Beinecke Library and should allow for close examination to determine clues to the bibliographic genealogy of the work. The imaginary tale recounts a voyager's visit to an island occupied by dual-gendered humans. While the book serves as an early modern-era document about gender display, it was most likely originally intended primarily as a biting satire — pointing out the dualistic political nature of the ruling classes in seventeenth-century France. Purchased on the Edwin J. Beinecke Book Fund.

*Sluggo!* (Austin, Texas): Sluggo, 1977–1981. Issues 1–7. A set of all published issues of the music zine edited by Nick West and E.A. Srere — along with *Jokes for Joker / Year of the Yuks* calendar for 1981 and a black-and-white offset-printed poster announcing "Sluggo! now on sale." While early issues were focused on music and reviews of recordings and gigs, columnists wrote on religion, science, politics, and local gossip. *Sluggo!* played a role in the expanding Austin scene as it gained national attention as a hotbed of musical and artistic production. Purchased on the Edwin J. Beinecke Book Fund.

"Kippers and Wippers." A pamphlet volume, along with a separately published book, *Expurgatio oder Ehrenrettung der armen Kipper und Wipper* (Frankfurt, 1622) by the pseudonymous Cniphardus Wipperius, covering aspects of the financial crisis that occurred at the beginning of the Thirty Years' War. Kippers (coin clippers) and Wippers (scale manipulators) ran riot during the period to debase coinage in order to supply funds for war efforts. These publications include



accusations, recriminations, and analysis from the points of view of law, politics, and culture. Purchased on the Edwin J. Beinecke Book Fund.

*Dreadnought Hoax* image, February 1910.

Contemporary mezzotint photograph of a group of young friends in blackface, including Horace de Vere Cole (who organized the hoax), Duncan Grant, and Virginia Stephen (later Woolf), dressed as members of the court of Abyssinia, as a ruse orchestrated to tour the famously guarded HMS *Dreadnought* in London. The annotated photograph is accompanied by a letter written by Cole—documentation of a well-known but still examined incident intersecting race, privilege, performance, and Modernism. Purchased on the Chauncey Brewster Tinker Fund.

Slavery relief albums, ca. 1828. A pair of volumes compiled for sale to raise funds for the Female Society for the Relief of British Negro Slaves, filled with manuscript transcriptions of poems, pamphlets, reports, extracts, engravings, and other printed items focused on raising awareness and assistance for enslaved persons in the British colonies. Purchased on the Chauncey Brewster Tinker Fund.

### Western and General Americana

*Andrew Wilson papers concerning New Madrid, Louisiana Territory, 1794–1881 (bulk 1794–1819).* Letters, documents, and a manuscript map which document the establishment of New Madrid, the first permanent American settlement west of the Mississippi, from the perspective of one of its earliest settlers. Andrew Wilson (ca. 1750–1819) was a Scottish immigrant and Presbyterian minister who came to New Madrid with the city's founder, George Morgan, in 1789. By 1806, he was Recorder, Judge of Probate, and Notary Public. Wilson crossed the Mississippi on the bleeding edge of American expansion. His life in New Madrid spanned Spanish colonial rule, the French takeover, the Louisiana Purchase, the District of Louisiana, the Louisiana Territory, and possibly Missouri Territory, all of which complicated his land claims to no end. As the papers document, his initial optimism about New Madrid gave way to intractable land disputes and frustrations. Two highlights of the archive are a 1794 survey of Wilson's land, perhaps the earliest surviving survey made west of the Mississippi, and a manuscript plan, "New Madrid" in 1794 and 1803, in Wilson's hand, "taken from an old plan begun

in 1794." Purchased on the Frederick W. & Carrie S. Beinecke Fund.

*Herman Vaill Papers: diaries, notebooks, ledgers, and correspondence.* 1816–1870. Born in Litchfield, Connecticut, in 1794, Herman Vaill studied under Dr. Lyman Beecher. His personal papers document five decades of his preaching in Georgia, Connecticut, and New York. An ardent supporter of abolition and temperance, Vaill meticulously recorded his daily activities including meetings, professional and social, as well as notes on his sermons, his secular lectures, and his teaching. The papers include over 150 letters to his wife, Fiona. Among his correspondents were the abolitionist John Brown, whom Vaill instructed as a teenager at Morris Academy in Litchfield; temperance and woman's rights advocate Elizabeth Cady Stanton; and Elias Boudinot, the Cherokee leader whom Vaill taught at the Foreign Mission School in Cornwall, Connecticut. In 1825, when Boudinot and Vaill's sister-in-law, Harriett Gold, announced their intention to wed, Vaill opposed the marriage but later reconciled with Gold and Boudinot. A remarkably detailed record of Presbyterian religious life and thought in the early nineteenth century. Purchased on the Walter Jennings Memorial Fund.

*Edwin Osgood Carnes, "Journal of a Voyage on the U.S.S. Ohio," December 14, 1846–May 7, 1849.* Midshipman E. O. Carnes boarded the *U.S.S. Ohio* in Boston on December 14, 1846. Over the next two and half years, Carnes maintained an extensive log of his experiences fighting in the Mexican War, escorting U.S. diplomats to Brazil, and sailing to San Francisco at the outset of the Gold Rush. After serving in Commodore Matthew Perry's naval campaign against Vera Cruz, Carnes and the *Ohio* escorted Ambassador George Tod to Rio de Janeiro, then sailed to Valparaiso, Chile, where Commodore Thomas ap Catesby Jones made the *Ohio* the flagship of the Pacific Squadron and set sail for San Francisco. Carnes provides detailed descriptions of combat, of life at sea, and of fellow sailors. The journal joins a small collection of Carnes family papers acquired in 2014 that includes 15 letters from Carnes describing his service in the Pacific Squadron. Purchased on the Frederick W. and Carrie S. Beinecke Fund

*Henry L. Sommer, Watercolors and drawings of army life during and after the Utah Expedition, also known as the "Mormon War," ca. 1858–1859.* Sommer (ca. 1829–1894) was a German-American artist

who served in the United States Army from 1857 through 1868. Three watercolors and five pencil drawings by Sommer depict scenes related to the United States Army's Utah Expedition, a campaign intended to awe the leadership of the Church of Jesus Christ of Latter-day Saints into conforming to federal expectations concerning the governance of Utah Territory. Purchased on the MacKinnon Family Fund.

*A collection of more than five hundred business licenses and 700 tax receipts issued by Montana Territory from 1865 to 1881.* Shortly after Montana became a territory in 1864, the legislature adopted a law subjecting virtually every profession to a license fee. The forms that recorded the payment of license fees are among the earliest examples of Montana printing but were rarely preserved after the license expired. The current collection, assembled over decades by a dealer in Western ephemera, provides a unique opportunity to study the economic development of early Montana. The licenses and receipts document businesses from a dozen towns across the territory, from saloons to gambling halls, dance houses, theaters, merchants, butchers, doctors, assayers, lawyers, and more. Purchased on the William Robertson Coe Fund.

*Family album of tintypes of identified members of the Sac & Fox of the Mississippi, ca. 1870s.* A cloth photo album containing fourteen sixth-plate tintypes and one carte-de-visite portrait of Native Americans, most of whom are identified by name on the album mounts. Although more research is required about the individuals depicted in the album, many if not all appear to belong to the Sac and Fox of the Mississippi community, which in 1867 was relocated from a reservation in Kansas to new homes between the Cimarron and North Canadian rivers in Indian Territory. Though Native Americans were frequently photographed by Euro-American artists who intended to sell prints in Eastern markets, this album appears to have been a family heirloom passed to Richard Duncan (Wa Pe Ka Ka Que) who was born in 1875. It may represent family members of his parents' generation. Purchased on the Walter McClintock Memorial Fund.

*Henry Ridinger, "Diary of a Range Rider in Colorado as well as His Time Living Among the Osages in Indian Territory. Colorado: 1878; Indian Territory: 1880-1882."* Henry Ridinger (1851-1938) was born in Iowa or Illinois. His family moved to

Kansas in 1857, and he left home at the age of eleven. He worked as a range rider, herding cattle in Colorado, Kansas, and Indian Territory in the 1870s and 1880s. He later became a hay farmer in Lincoln County, Nebraska. His diary describes his work as a cattle hand in Colorado, visits to Navajo settlements, working in the hay trade, and his time among Osage Indians, including their construction of buildings, hunting, fishing, agriculture, as well as their religious and funerary ceremonies. Ridinger also records interactions with Pawnee, Cherokee, Ute, and Waco communities. Purchased on the Frederick W. & Carrie S. Beinecke Fund.

*Noriko Sawada correspondence with Haruko Fujioka, 1938-1948.* On December 19, 1938, fifteen-year-old Noriko Sawada, a junior at California's Garden Grove High School, began a "pen-pal" correspondence with Haruko Fujioka, a student in Hilo, Hawaii. Over the course of the next decade, in forty-three letters and seven greeting cards, Sawada shared the details of her life, including her incarceration at Santa Anita racetrack and later at Poston Relocation Center in Arizona. The letters continue after Sawada leaves Poston on March 21, 1945, to work for the War Relocation Authority in San Francisco helping other internees to return to their homes in the Bay Area. The final letters in the collection celebrate the tenth anniversary of her friendship with Fujioka and describe her new job at a law firm where she eventually met her future husband, labor organizer Harry Bridges. Purchased on the Frederick W. and Carrie S. Beinecke Fund.

*263 handmade artists' books distributed by Ediciones Vigía, an independent publishing house in Matanzas, Cuba (1992-2018).* Since 1985, Rolando Estévez Jordán, Alfredo Zaldívar, and Agustína Ponce Valdéz have been working collaboratively with writers, artists, and volunteers to publish handmade books that combine art, literature, and movable parts. Today, the artists and volunteers at Vigía are recognized internationally for their ability to creatively repurpose materials and craft unique, interactive works of book art that feature the work of both Cuban and non-Cuban writers and poets. Vigía uses repurposed materials such as paper from the local butcher, yarn, fabric, leaves, dried flowers, tin foil, and various other materials to build a limited number of volumes – a maximum of 200 issues of each book published. Purchased on the Edwin J. Beinecke Fund.

200 photographic portraits made by Diné artist Will Wilson, ca. 2017–2019. Diné photographer Wilson studied at Oberlin College and the University of New Mexico. Since 2014, he has supervised the photography program in the School of Arts, Design and Media Arts at Santa Fe Community College, New Mexico. In August 2012, Wilson founded the Critical Indigenous Photographic Exchange as a response to the portraits of Native Americans made by Edward Curtis in the early twentieth century. Wilson makes portraits using a wet plate collodion process developed in the nineteenth century that produces unique tintypes on sheets of aluminum. With his subjects' permission, he scans the tintype before giving the original to the sitter. From the scans he makes exhibition prints using twenty-first-century inkjet printers. The 200 portraits acquired this year are part of a three-year agreement with the artist to create a "Beinecke Edition" of his work. Purchased on the Walter McClintock Memorial Fund.

### Yale Collection of American Literature

▶ Walter O. Evans Collection of Frederick Douglass and Douglass Family Papers. Scrapbooks, correspondence, and assorted family papers relating to the great abolitionist and his three sons, Lewis Henry Douglass, Frederick Douglass, Jr., and Charles Douglass. The scrapbooks include newspaper clippings, correspondence, and ephemera from Douglass's later life and the lives of his children. Purchased on the James Weldon Johnson Memorial Collection Fund, Frederick W. and Carrie S. Beinecke Fund for Western Americana, and the Edwin J. Beinecke Fund.

Walter O. Evans Collection of Ollie Harrington Artwork. A collection of approximately 200 original drawings of editorial cartoons by the brilliant and under-studied Oliver Wendell "Ollie" Harrington. Harrington attended the Yale School of Fine Arts, and his satirical cartoons appeared in many African American newspapers, including *The New York Amsterdam News*, *The Pittsburgh Courier*, and *The Chicago Defender*. Gift of Walter O. and Linda Evans.

Letters and printed material relating to Edith Wharton. Letters from Wharton to friends including over 100 letters to Marie Lee Childe dated 1907–1935. The letters will be added to the Edith Wharton Collection. Gift of an anonymous donor.

Augusta Savage. *Gamin*, maquette in plaster. A small maquette of Savage's celebrated bust of a young boy, which helped her win a Rosenwald Fellowship funding travel to Paris in 1929. Purchased on the James Weldon Johnson Memorial Fund.

Vince Peranio Papers. Scripts, production material including concept art, blueprints, photographs, and other papers by or relating to Vincent Peranio, an art director for the screen who collaborated with John Waters and David Simon. Purchased on the Sinclair Lewis Fund.

John Irving. Collection of books and other printed material. Includes 140 volumes of first and rare editions. Purchased on the Sinclair Lewis Fund.

Larry Kramer Papers. Addition. Correspondence, writings, personal papers, research files, audiotapes, videotapes, and other papers by or relating to Larry Kramer. Includes papers collected by Arthur Kramer relating to his brother, including letters from Larry Kramer to Arthur Kramer from the early years of Larry's adult life. Purchased on the Edwin J. Beinecke Fund.

Diary relating to Alexander Twilight. Diary of a pupil of Twilight spanning the years 1828–1834. Twilight was a Vermont-based African American educator and the first African American to earn a bachelor's degree. Purchased on the Edwin J. Beinecke Fund.



Redd Foxx scripts. Scripts annotated and used by the comedian in various performances, chiefly in the television show *Sanford and Son*. Purchased on the Edwin J. Beinecke Fund.

*Jazz News*. Eleven issues of the Paris periodical, spanning 1948–1950. Purchased on the Edwin J. Beinecke Fund.

Nearly fifty pamphlets, booklets, and broadsides related to Booker T. Washington and Tuskegee Institute, including many printed at the Tuskegee Steam Press. Purchased on the James Weldon Johnson Memorial Fund.

Tereze Glück Papers – a small collection of journals, manuscripts, little magazines, and correspondence. Tereze Glück was known as a vice president at Citibank, but she also wrote “May You Live in Interesting Times,” which won the 1994 Iowa Short Fiction Award. Tereze was the sister of former U.S. Poet Laureate and Yale Rosenkranz Writer-in-Residence Louise Glück; the papers include hundreds of letters to Tereze from Louise and other members of the Glück family. Gift of Abigail Savage.

A collection of letters from *New Yorker* editor Katharine Angell White to journalist Janet Malcolm. Purchased on the Ruth Stephan Endowment Fund.

*Telephone Directory of the Connecticut Telephone Company, Hartford Division*. Hartford: Case, Lockwood & Brainard Co., September 1880. The second telephone directory produced for the city of Hartford, and the first to list Samuel Clemens’s occupation as “author.” The directory is likely the fourth phone book ever printed, after two produced in New Haven in 1878 and the first Hartford directory of June 1, 1879. Purchased on the Benét Family Endowment Fund.

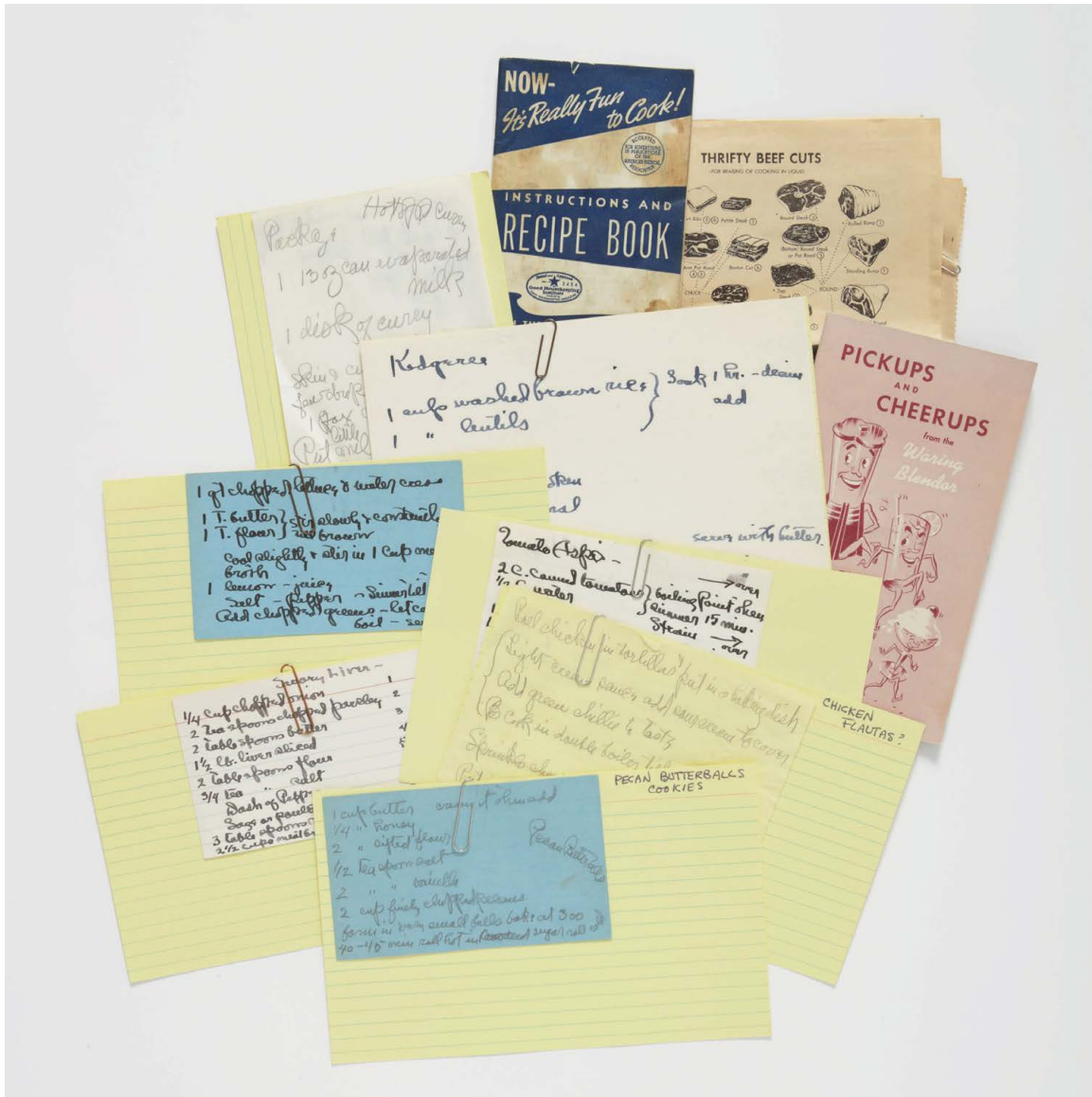
Papers of the Backwoods Broadsides Chaplet Series, edited and published by Sylvester Pollet. Many outstanding American poets are represented in the collection, including Amiri Baraka, Cid Corman, Robert Creeley, Diane Di Prima, Joanne Kyger, James Laughlin, Carl Rakosi, Anne Waldman, and Rosemary Waldrop. The collection includes correspondence from each poet, proofs with poets’ corrections, publisher’s records, ephemera related to the poets and the series. Additionally, the collection includes correspondence from writers who did not submit works to the series, but were supportive of Pollet and his project, including Philip Booth, Lawrence Ferlinghetti, Grace Paley, and Gary Synder. Purchased on the Jack Callaway Fund.

A collection of manuscript drafts of some of Allen Ginsberg’s earliest poems, from 1949, apparently prepared for a reading; two of the poems are unpublished and several others differ from published versions. The manuscripts are from a time when Ginsberg was associated with Jack Kerouac and other Beat writers. The collection includes an early unpublished fragment in the hand of Jack Kerouac that was intended for, and in some form influenced, the text of *On the Road*. Purchased on the Edwin J. Beinecke Fund

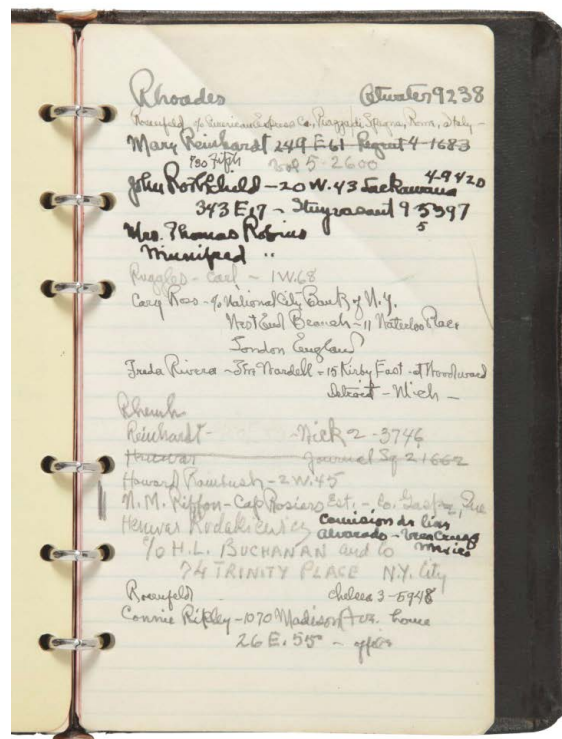
An addition to the Ron Padgett Papers; highlights include more than 80 handmade books, manuscript books, and small artworks from the late 1950s and 1960s, made by artists and poets including Ron and Pat Padgett, Ted Berrigan, James Schuyler, Frank O’Hara, Kenward Elmslie, Glen Baxter, Dick Gallup, Joe Brainard, Tom Veitch, George Schneeman, Alice Notley, and Lewis Warsh (many of these items were gifts from one listed artist/writer to another). The addition also includes a rich collection of early Padgett manuscripts, drawings, collages, and correspondence from the high school years (late 1950s) through the 1970s. The core of the addition represents Padgett’s most recent output, including manuscripts, correspondence, personal files, teaching notes, readings, and other aspects of Padgett’s multifaceted work. Purchased on the Edwin J. Beinecke Fund.

The Donald Dickinson Papers related to Langston Hughes, a small collection of correspondence, ephemeral publications and translations, and research documents from the papers of the early Hughes bibliographer. The collection includes correspondence with Hughes, Arna Bontemps, Donald Gallup, Carl Van Vechten, and others. The printed works include rare Hughes publications not currently in the Beinecke’s collection. The papers are a gift from the family of Donald Dickinson.

An unpublished seven-page manifesto against slavery and slaveholders by James L. Bowers, a conductor on the Underground Railroad accused of assisting slaves in escaping to the North in 1858. The manifesto provides us with much information not included in any other published accounts, such as proposals made to the Eastern Shore slaveholders and the names of many slaves and free blacks who had mysteriously disappeared during that time. Purchased on the Walter Jennings Memorial Fund.



▶ ▶ A group of important Georgia O'Keeffe manuscripts and photographs from the collection of Juan Hamilton, including: O'Keeffe's personal recipe card file, featuring approximately 300 recipes in O'Keeffe's hand and in other hands assembled from the 1950s to the 1970s; an address book, begun about 1926, which O'Keeffe and Alfred Stieglitz shared; and an archive of published and unpublished manuscript writings by O'Keeffe spanning decades and locations, and ranging in topics from "My Eyes and Paintings" to "My First Trip to New York" and "Abstract Paintings." Purchased on the Ezra Pound Archive Fund and Donald Windham and Sandy M. Campbell Fund.



## Windham-Campbell Prize

In September, Yale University honored the 2019 recipients of the Windham-Campbell Prizes at the annual literary festival on campus and in New Haven, a highlight of the local cultural calendar. The 2019 recipients of the Windham-Campbell Prizes were: in fiction, Danielle McLaughlin (Ireland) and David Chariandy (Canada); in poetry, Kwame Dawes (United States/Jamaica/Ghana) and Ishion Hutchinson (Jamaica); in drama, Patricia Cornelius (Australia) and Young Jean Lee (United States); in nonfiction, Rebecca Solnit (United States) and Raghu Karnad (India).

The Windham-Campbell 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 independently of financial concerns. The Windham-Campbell Prizes are administered by the Beinecke Library, which houses the Donald Windham and Sandy M. Campbell papers. Recipients, honored for their literary achievement or promise, receive a \$165,000 individual prize to support their writing.

The three-day festival opened on September 18 with Eileen Myles as the 2019 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.

2019 recipients

On March 19, 2020, the university announced the 2020 recipients of the Windham-Campbell Prizes: in fiction, Yiyun Lee (United States/China) and Namwali Serpell (Zambia); in nonfiction, Maria Tumarkin (Australia) and Anne Boyer (United States); in poetry, Bhanu Kapil (United Kingdom/India) and Jonah Mixon-Webster (United States); and in drama, Julia Cho (United States) and Aleshea Harris (United States).

## Beinecke Online and in the Media

### In the News

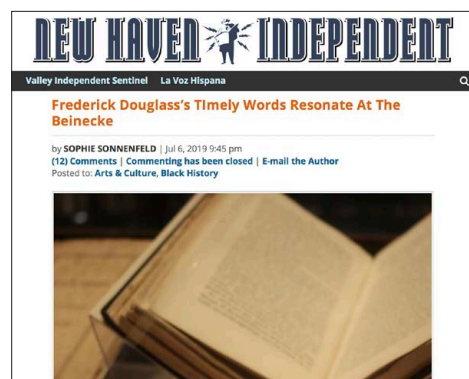
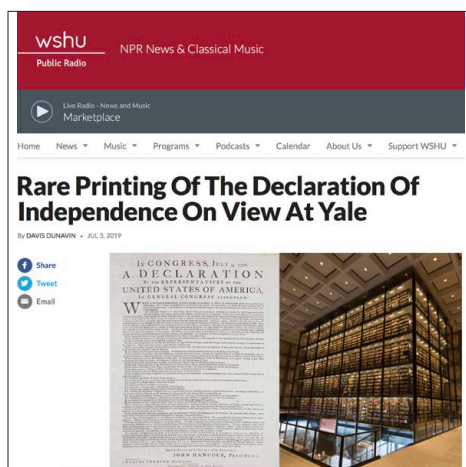
*WSHU*: “Rare Printing Of The Declaration of Independence On View At Yale”; Davis Dunavin; July 3, 2019

*Los Angeles Review of Books*: “Stonewall, Before and After: An Interview with Samuel R. Delany”; Alex Wermer-Colan; July 6, 2019

*New Haven Independent*: “Frederick Douglass’s Timely Words Resonate At The Beinecke”; Sophie Sonnenfeld; July 6, 2019

*Connecticut Public Radio*: “Yale Hosts Reading Of Rare Copy Of Declaration Of Independence”; Lauren Smith; July 10, 2019

*Directions Magazine*: “New Ways to Use Old Maps”; Diana Sinton; July 10, 2019



*Bomb Magazine*: “Modify and Deform: Jacqueline de Jong Interviewed”; Vere van Gool; July 18, 2019

*Hartford Courant*: “Harold Prince’s legendary Broadway career had Connecticut beginnings”; Christopher Arnott; August 2, 2019

*Chicago Tribune*: “A Tribune reporter wrote the hit play ‘Chicago’ after covering Cook County murder trials. Decades Later, we owe her an obituary”; Kori Rumore; August 8, 2019

*Yale News*: “Yale film scholar on Dziga Vertov, the enigma with a movie camera”; Kendall Teare; August 12, 2019

*The Washington Post*: “Why do people keep convincing themselves they’ve solved this medieval mystery?”; Lisa Fagin Davis; August 14, 2019

*Art Fix Daily*: “Powerful and Poignant Exhibition at Yale Shows How the Work of 19th-Century Thinker and Artist John Ruskin Still Resonates”; August 26, 2019

*Yale News*: “Medieval literature without borders: New classes rethink the Middle Ages”; Kendall Teare; August 29, 2019

*Martha Stewart*: “Four of the Most Stunning Libraries Across the Country”; Erica Sloan; September 4, 2019

*Los Angeles Review of Books*: “Against Active Forgetting: On John Hersey’s ‘The Algiers Motel Incident’”; Danielle McGuire; September 10, 2019

*Yale Daily News*: “Women’s Faculty Forum discusses women at Yale, past and future”; Julia Brown; September 11, 2019

*Yale News*: “Poet Wayne Koestenbaum’s archive ‘a memory land of mental calories spent’”; Mike Cummings; September 11, 2019

*Yale News*: “Windham-Campbell Literary Festival features readings, talks, and a dance party”; Mike Cummings; September 16, 2019

*Yale News*: “Yale Libraries, Law School celebrate Constitution Day 2019”; September 16, 2019

*New Haven Independent*: “Beinecke Goes ‘Beyond Words’”; Brian Slattery; September 17, 2019

*Yale Daily News*: “YCBA exhibit celebrates John Ruskin”; Alex Martin; September 18, 2019

*Family Traveler*: “10 Best Family Activities in New Haven, Connecticut”; Jeffery James Dinan; September 19, 2019

*Yale Daily News*: “Beinecke presents ‘Beyond Words: Experimental Poetry and the Avant-Garde’”; Neha Middela; September 19, 2019

*The Reed College Quest*: “The Rovings and Ramblings of Reed English Majors”; Dan Primka; September 20, 2019

*Republican-American*: “Going far beyond words at Yale show”; Alan Bisbort; September 21, 2019

*Wallpaper*: “Library architecture and design: A worldwide guide”; September 24, 2019

*The Sewanee Purple*: “‘Obsessed with Gossip’: Dr. Maha Jafri Receives AAUW Fellowship”; Richard Pryor III; September 25, 2019

*WPKN Radio*: “Kevin Repp Beinecke Beyond Words”; September 26, 2019



*Yale Daily News*: “Yale hosts Windham-Campbell Festival”; Carrie Zhou and Marisol Carty; September 26, 2019

*New York Times*: “Debbie Does Dress”; Penelope Greene; September 28, 2019

*Republican American*: “Reviving Ruskin: Yale center celebrates 200th year of artist’s birth”; Tracey O’Shaughnessy; September 28, 2019

*The Nation*: “The Force of Looking”; Robyn Creswell; September 30, 2019

*Archinect*: “The Origin Story of Skidmore, Owings, and Merrill”; Sean Joyner; October 1, 2019

*Yale Daily News*: “Yale hosts international conference on Jonathan Edwards Scholarship”; Jack Devlin; October 3, 2019

*i-D*: “3 Feminist Artists to Discover at Frieze London”; Sarah Moroz; October 4, 2019

*Canadian Jewish News*: “The Ketubah: A Document of Devotion, Part One”; Mark Mietkiewicz; October 17, 2019

*Yale News*: “Yale Younger Poets prizewinners and judges discuss the honor and their craft”; Susan Gonzales; October 17, 2019

*Crime Reads*: “The Strange Story of Richard Wright’s Lost Crime Novel, *Savage Holiday*”; Michael Gonzales; October 23, 2019

*Connecticut Magazine*: “A new Yale exhibition takes a closer look at Indigenous peoples in art history”; Andrea Valluzzo; October 24, 2019

*The Yale Herald*: “David (Jhave) Johnston’s Machine Poetry”; Camden Smithro; October 28, 2019

*Yale News*: “Exploring James Baldwin’s celebrity and mystery at the Beinecke”; Brita Belli; October 28, 2019

*Daily Nutmeg New Haven*: “Word Processing”; October 30, 2019

*Yale Daily News*: “Into the archives!”; Megana Mysore; October 31, 2019

*The Bibliophile*: “Ray Clemens and Diane Ducharme on the greatest book collector of all time”; November 2019

*Yale News*: “‘From East to West’ traces 170-year history of Yale’s Chinese Collection”; Tricia Carey; November 1, 2019

*Zip06*: “In All Their Glory”; Pem McNney; November 6, 2019

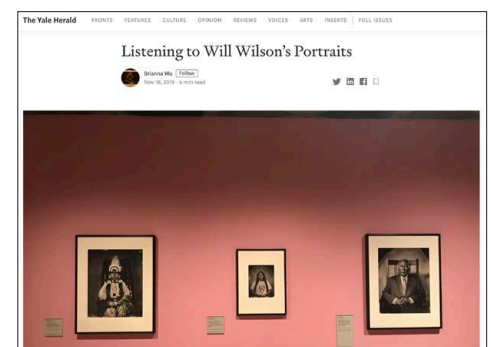
*New Haven Independent*: “YUAG Walks the Walk”; Brian Slattery; November 8, 2019

*Yale News*: “‘Shape, contour, and respect’ – 200 years of Indigenous art on view at Yale”; Mike Cummings; November 11, 2019

*New Haven Register*: “An eye-ful, Yale exhibit breathes new life into indigenous art”; Judy Birke; November 13, 2019

*Yale News*: “How one man’s family photo archive led to a global ‘family’ album”; Susan Gonzales; November 15, 2019

*The Yale Herald*: “Listening to Will Wilson’s Portraits”; Briana Wu; November 18, 2019

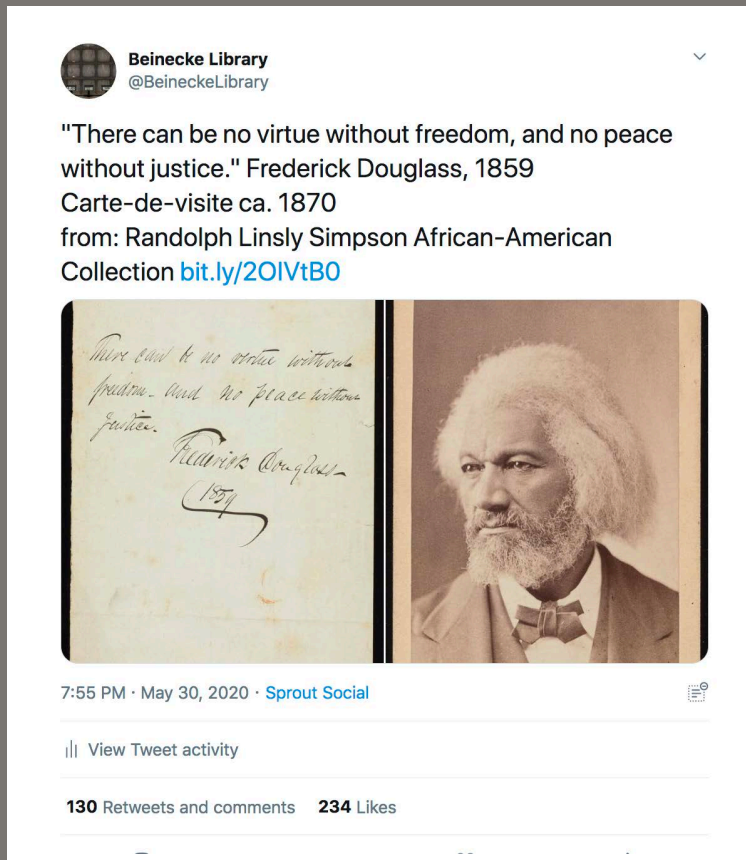


*Yale Daily News*: “Yale celebrates North American Indigenous Peoples Month”; Alayna Lee & Audrey Steinkamp; November 19, 2019

*Hyperallergic*: “The polymathic mind of John Ruskin”; Mark Scroggins; November 30, 2019

*Republican American*: “175th anniversary of the Waterbury American: News for the People”; Tracey O’Shaughnessy; December 14, 2019

*Los Angeles Review of Books*: “Promiscuous Autobiography on Facebook: An Interview with Samuel R. Delany, Part II”; Alex Wermer-Colan; January 10, 2020



## Digital and social media statistics

### Beinecke website

([beinecke.library.yale.edu](https://beinecke.library.yale.edu))

511,235 users  
2,481,275 page views  
1,129,212 page views  
of the digital library

### Top ten countries of origin for website visitors

United States  
United Kingdom  
Canada  
Italy  
Germany  
Japan  
France  
Spain  
India  
Brazil

### Social media

20,663 Facebook followers  
30,738 Twitter followers  
18,095 Instagram followers

### Top ten states of origin for website visitors

Connecticut  
California  
New York  
Texas  
Massachusetts  
Illinois  
Pennsylvania  
Virginia  
Florida  
New Jersey

*The Boston Globe*: "Museums need new models for exhibiting indigenous art. Yale starts by thanking the objects"; Murray Whyte; January 12, 2020

*The Hartford Courant*: "Connecticut celebrates Martin Luther King Jr. with music, films, dance, community days and more"; Susan Dunne; January 13, 2020

*YaleNews*: "Celebrating the legacy of Martin Luther King Jr."; Susan Gonzalez; January 16, 2020

*Yale Daily News*: "Yale community celebrates MLK Day"; Brooke Alviar; January 20, 2020

*Book Riot*: "8 Notable Library Bequests by Famous Authors"; Elisa Shoenberger; January 21, 2020

*YaleNews*: "Beinecke exhibit explores memes, monarchs and the mundane in England"; Annie Radillo; January 22, 2020

*ASU Now*: "3 lives, many letters, 1 friendship"; January 23, 2020

*Artnet*: "Museums Have Stumbled When It Comes to Curating Native American Art. These Students Are Modeling a New Way Forward"; Sarah Cascone; January 24, 2020

*Print Magazine*: "A Yiddish Avant Garde"; January 28, 2020

*Architectural Record*: "Discovery: An Unknown Painting by Gordon Bunshaft"; Nicholas Adams; February 2020

*Art Forum*: "Rachel Churner on the Late Style of Eileen Myles and Yvonne Rainer"; February 2020

*Independent.ie*: "The ultimate New England travel guide: Where to go, what to eat and how to get there"; Caitlin McBride; February 5, 2020

*Zip06*: "From the Political to the Personal, the Poignant to the Puerile, Handwriting Reveals Hearts, Minds, Souls"; Pem McNerney; February 5, 2020

*Archidose*: "A Daily Dose of Architecture Books: Gordon Bunshaft and SOM"; February 6, 2020

*Vulture*: "The Best New Novel Is 'Romance in Marseille' by Claude McKay"; Molly Young; February 6, 2020

*Republican American*: "Revealing raunchy aspects of 'literati'"; Tracey O'Shaughnessy; February 8, 2020

*Worth*: "The Cure for the Winter Blues? Planning a New England Road Trip"; Richard Bradley; February 10, 2020

*HudsonValley360*: "Clark Art Institute's research and academic program presents Lecture on the Collages of Henri Chopin"; February 12, 2020

*Poets & Writers*: "At Home With Elizabeth Bishop"; Adrienne Raphel; February 12, 2020



*Undark*: “The Strange Quest to Crack the Voynich Code”; Jillian Foley; February 12, 2020

*The New York Times*: “Frederick Koch, Who Spurned Family Business, Dies at 86”; Katharine Q. Seelye; February 13, 2020

*Salon*: “The strange quest to crack the Voynich code”; Jillian Foley; February 16, 2020

*The Atlantic*: “The Voynich Manuscript: Weird, Incomprehensible, and Valuable”; Jillian Foley; February 16, 2020

*YaleNews*: “At Yale, you can now study Hebrew and Arabic—in the same course”; Susan Gonzalez; February 18, 2020

*Jacobin*: “Frederick Douglass Railed Against Economic Inequality”; Frederick Douglass; February 20, 2020



*Yale Daily News*: “Pop-up exhibit celebrates Black History Month”; Annie Radillo; February 27, 2020

*Art Daily*: “Property from the estates of Georgia O’Keeffe & Alfred Stieglitz drive Sotheby’s \$17.2 million auction in New York”; March 2020

*Princeton Magazine*: “Kennedy Center Education Artist-in-Residence Mo Willems Presents LUNCH DOODLES!”; March 2020

*True West Magazine*: “Eyewitness to History”; Stuart Rosebrook; March 2020

*ACRL Insider*: “2020 ACRL Section Award Recipients Announced”; March 6, 2020

*The New Yorker*: “Cooking from Georgia O’Keeffe’s Recipes”; Rachel Syme; March 6, 2020

*Town and Country Magazine*: “Georgia O’Keeffe’s Recipes Sold at Auction and Give a Glimpse Into the Mind of a Geni”; Joshua David Stein; March 6, 2020

*Sunset Magazine*: “Georgia O’Keeffe’s Collection of Handwritten Recipes Sold to Yale Library”; Ellen Fort; March 9, 2020

*Secret London*: “Libraries In London: 14 Brilliant, Book-Filled Spots To Visit”; Alex Landon; March 10, 2020

*American Theatre*: “Aleshea Harris, Julia Cho Among This Year’s Windham-Campbell Prize Honorees”; March 19, 2020

*Literary Hub*: “Yiyun Li and Aleshea Harris are among this year’s Windham-Campbell Prize winners”; Kerri Arsenault; March 19, 2020

*The Guardian*: “Eight authors share \$1m prize as writers face coronavirus uncertainty”; Alison Flood; March 19, 2020

*The Guardian*: “Maria Tumarkin on winning the 2020 Windham Campbell: ‘It feels like a complicated gift’”; Jessica Alice; March 19, 2020

*YaleNews*: “Women’s voices dominate the 2020 Windham-Campbell Prizes”; Mike Cummings; March 19, 2020

*Artsy*: “Frida Kahlo and Georgia O’Keeffe’s Formative Friendship”; Karen Chernick; March 20, 2020

*National Endowment for the Humanities*: “Preserving the Great American Opera”; Jennifer Hambrick; Spring 2020

*Yale Daily News*: “Eight writers honored with Windham-Campbell Prize”; Emily Tian; March 22, 2020

*YaleNews*: “Yale leaders talk about COVID-19: FAS Dean Tamar Szabó Gendler”; March 22, 2020

*YaleNews*: “Keep your mind sharp while social distancing: These Yale resources can help”; Peter Cunningham; March 23, 2020

*Face2Face Africa*: “Zambian writer Namwali Serpell wins \$165,000 Windham-Campbell Prize”; Mohammed Awal; March 25, 2020

*YaleNews*: “Yale University Press makes online resources available to students for free”; Mike Cummings; March 26, 2020

*Hartford Courant*: “Social distancing during the coronavirus outbreak? Art lovers can still check out their favorite local museums and galleries with these virtual tours”; Susan Dunne; March 30, 2020

*Interior Design*: “10 Highlights from Pace Gallery’s Virtual Saul Steinberg Exhibition”; Osman Can Yerebakan; April 2, 2020

*Le Monde*: “Voyage immobile avec Ingrid Taillandier à la bibliothèque Beinecke, aux Etats-Unis”; Isabelle Regnier; April 7, 2020

*Connecticut Post*: “A list of online destinations for arts, entertainment and learning in CT”; April 17, 2020

*Modern Daily Knitting*: “Knit to This: A Pivot, in the Basement”; Ann Shayne; April 18, 2020

*Yale Daily News*: “Yale Library responds to coronavirus pandemic”; Freya Savla; April 24, 2020

*Yale Alumni Magazine*: “The digital Dark Ages | Features | Yale Alumni Magazine”; Veronique Greenwood; May/June, 2020

*Austin Kleon*: “The calm of collage”; Austin Kleon; May 1, 2020

*Los Angeles Review of Books*: “The Bullet/The Amulet”; Wendy Moffat; May 3, 2020

*ArchDaily*: “Spotlight: Gordon Bunshaft”; Patrick Lynch; May 9, 2020

*The New Yorker*: “A Forgotten Twentieth-Century Photographer’s Wild Portraits of Women in Nature”; Sarah Blackwood; May 11, 2020

*Cassidy Cash*: “Ep 109: 16th Century Playing Cards with Kathryn James”; Cassidy Cash; May 18, 2020

*Connecticut Magazine*: “Things to do (virtually) in Connecticut in June”; Mike Wollschlager; May 22, 2020

*YaleNews*: “Celebrating Juneteenth with the Solomon Sir Jones films”; June 19, 2020



## Loans

Eight loans began during the 2019–20 year, including 92 items.

### To Venues outside Yale

Barbican Art Gallery, London, United Kingdom (*Into the Night: Cabarets and Clubs in Modern Art*)

Bowdoin College Museum of Art, Brunswick, Maine (*Rufus Porter’s Curious World: Art and Invention in America, 1815–1860*)

Pequot Library, Southport, Connecticut (*Riot, Sedition, and Insurrection: Media and the Road to the American Revolutionary War*)

Watts Gallery, Surrey, United Kingdom (*Unto this Last: Two Hundred Years of John Ruskin*)

### To Yale Venues

Walpole Library (*Artful Nature: Fashion and Theatricality, 1770–1830*)

Yale Center for British Art (*Unto this Last: Two Hundred Years of John Ruskin*)

Yale University Art Gallery (*Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art and Asian Gallery rotation*)

## Library Staff

The Beinecke Library gratefully acknowledges all of its staff members in the 2019–20 fiscal year.

### Access Services

Rebecca Aldi, Library Services Assistant  
 June Can, Library Services Assistant  
 Paul Civitelli, Library Services Assistant  
 Dolores Colon, Library Services Assistant  
 Moira Fitzgerald, Head of Access Services  
 Anna Franz, Assistant Head of Access Services  
 Anthony Lee, Library Services Assistant  
 Ingrid Lennon-Pressey, Library Services Assistant  
 Anne Marie Menta, Library Services Assistant  
 John Monahan, Library Services Assistant  
 Angela Moore, Public Services Assistant  
 Yasmin Ramadan, Library Services Assistant  
 Matthew Rowe, Library Services Assistant  
 Natalia Sciarini, Assistant Head of Access Services for Collection Management  
 Adrienne Sharpe, Library Services Assistant  
 Jessica Tubis, Library Services Assistant

### Administration

Jen Castellon, Events Coordinator  
 Tubyez Cropper, Communications Associate  
 Denise Cusanelli, Financial Assistant  
 Megan Eckerle, Program Manager, Windham-Campbell Literature Prizes  
 Jerzy Grabowski, Workstation Support  
 Lynn Ieronimo, Associate Director for Operations and Administration  
 Michael Kelleher, Program Director, Windham-Campbell Literature Prizes  
 Robin Mooring, Manager of Finance and Administration  
 Michael Morand, Communications Director  
 Edwin C. Schroeder, Director; and Associate University Librarian  
 Allison Van Rhee, Senior Administrative Assistant and Fellowship Coordinator  
 Sams Wilson, Senior Administrative Assistant

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Melissa Barton, Curator of Prose and Drama, Collection of American Literature  
 Raymond Clemens, Curator, Early Books and Manuscripts  
 Megan Czekaj, Exhibits Technician  
 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  
 Ivory Lee, Senior Administrative Assistant  
 George Miles, Curator, Collection of Western Americana

Lucy Mulrone, Associate Director for Collections, Research, and Education  
 Sara Powell, Research Librarian  
 Kevin Repp, Curator, Modern European Books and Manuscripts  
 Timothy Young, Curator, Modern Books and Manuscripts

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 Julie Dowe, IT Systems Coordinator  
 David Driscoll, Senior Photographer  
 Stephen Goeman, Catalog Assistant  
 Robert Halloran, Senior Photographer  
 Rebecca Hirsch, Head of Digital Services  
 Clifford Johnson, Digital Catalog Assistant  
 Tracy MacMath, Web Application Developer  
 Meredith Miller, Senior Photographer

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 Melissa Brooks, Custodian  
 Carol Esposito, Custodian  
 Carmen Gambardella, Equipment Mechanic  
 Guy Godfrey, Custodian  
 Preston Greco, Custodian  
 John Griffin, Custodian  
 Ralph Mannarino, Facilities Manager  
 Ron Maschio, Custodian  
 Brian Persico, Equipment Mechanic  
 Clifford White, Custodian

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 Susan Brady, Archivist  
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 Ashley Cale, Archives Assistant  
 Mark Custer, Archivist/Metadata Coordinator  
 Rosemary Davis, Accessioning Archivist  
 Gabriela De Jesus, Archives Assistant  
 Ellen Doon, Head of Manuscript Unit  
 Diane Ducharme, Archivist  
 Tina Evans, Archives Assistant  
 Jim Fisher, Archives Assistant  
 Michael Forstrom, Archivist  
 Leigh Golden, Archives Assistant  
 Matthew Gorham, Assistant Head for Processing  
 Monika Lehman, Archivist  
 Sarah Lerner, Project Archivist for Western Americana  
 Janet Lopes, Archives Assistant  
 Matthew Mason, Archivist  
 Eve Neiger, Archivist  
 Alice Prael, Archivist  
 Gabriela Redwine, Archivist  
 Michael Rush, Assistant Head of Manuscript Unit  
 Karen M. Spicher, Archivist  
 Jessica Tai, Resident Processing Archivist

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 Rebecca Hatcher, Preservation Librarian  
 Jeffrey Rao, Archives Assistant

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 Cecillia Chu, Cataloging Assistant  
 Julie Cohen, Acquisitions Assistant  
 Thomas Crocco, Materials Assistant  
 Eric Friede, Head of Printed Acquisitions  
 Eileen Hackett, Acquisitions Assistant  
 Karen-Lynn M. Marinuzzi, Acquisitions Assistant  
 Lawrence Martins, Acquisitions Assistant  
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 Art Trager, Binding Assistant

### Rare Book Cataloging Unit

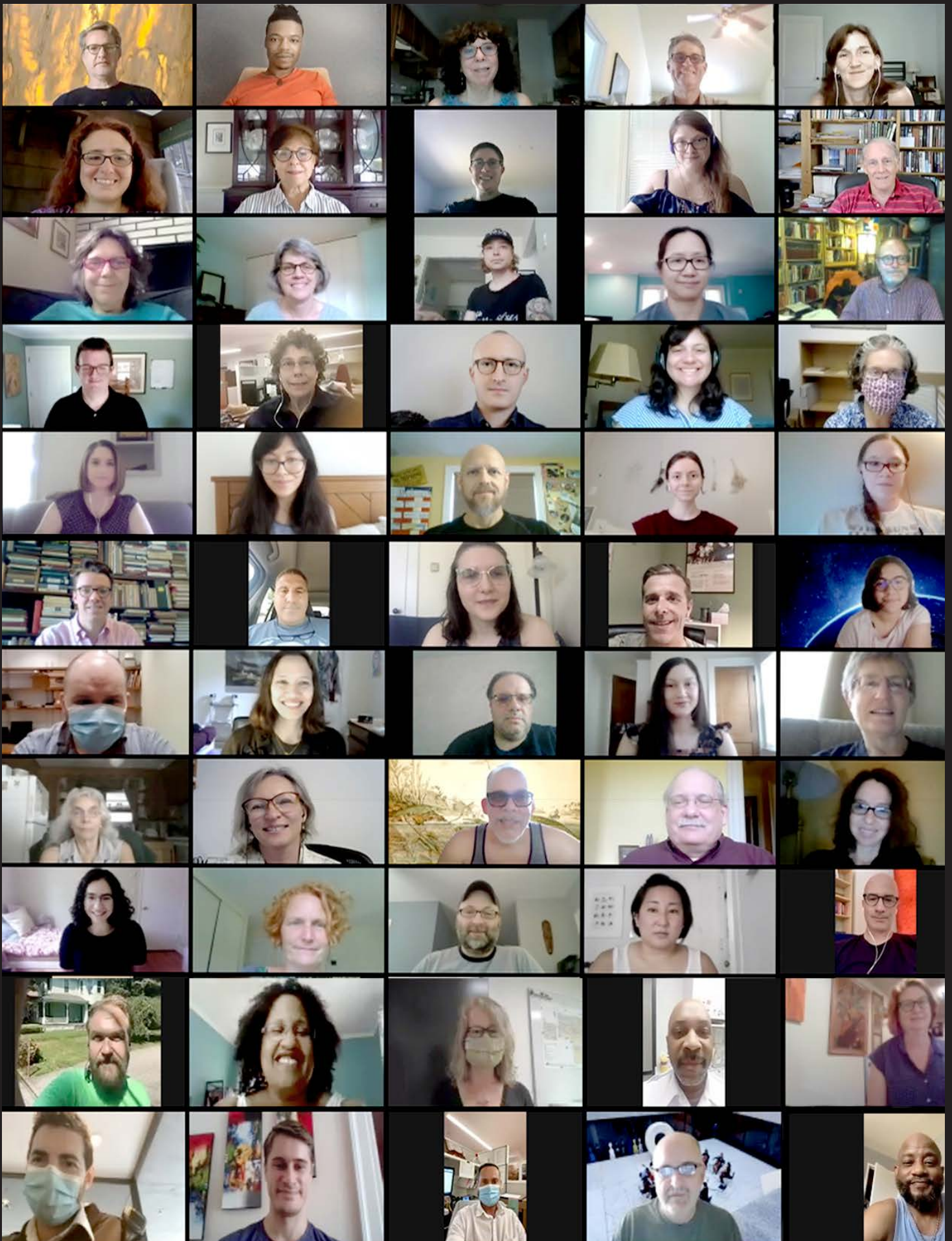
Judit Balassa, Catalog Assistant  
 Thomas Bolze, Catalog Librarian  
 Brenna Bychowski, Catalog/Metadata Librarian  
 Ruth Carruth, Catalog Assistant  
 Zoe Dobbs, Catalog/Metadata Librarian  
 Jane M. Gillis, Catalog Librarian  
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 Audrey Pearson, Acting Head of Rare Book Cataloging  
 Christopher Smith, Catalog Librarian  
 Stephen R. Young, Catalog Librarian

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 Andreus Locke, Transfer Coordinator



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