

BEINECKE ILLUMINATED

No. 4, 2017–18 Annual Report



Front cover: Unveiling on May 4, 2018, of the winning entry in a juried competition, open to Yale art and architecture students, in conjunction with the course 1968@50: Art, Architecture, and Cultures of Protest. The sculpture was on view on the mezzanine through May 12.

Back cover: Author Judy Blume visiting with her archives, recently acquired by the library

CONTRIBUTORS

The Beinecke Rare Book and Manuscript Library acknowledges the following for their assistance in creating and compiling the content in this annual report.

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Photographs by Tubyez Cropper, Mariah Kreutter, Mara Lavitt, Michael Morand, and Ryan Seffinger.

Design by Rebecca Martz, Office of the University Printer.

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Yale *Beinecke Rare Book & Manuscript Library*

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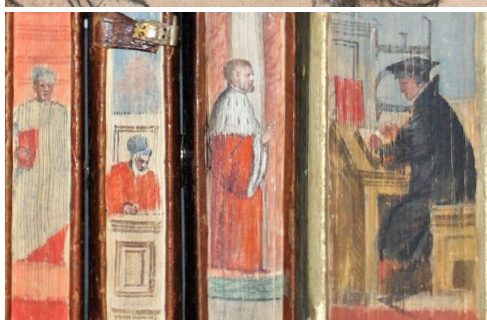
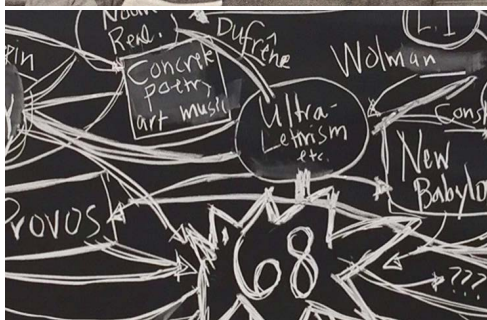
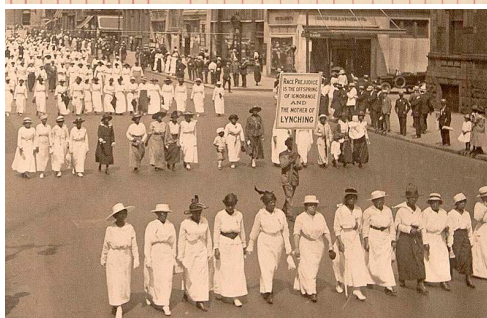
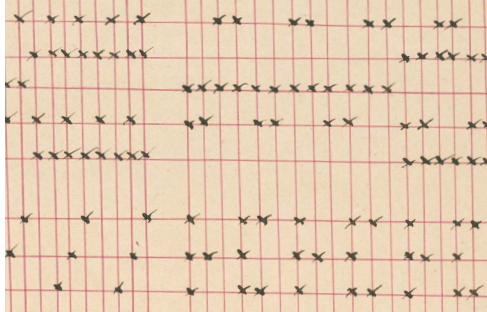
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From the Director



This report documents a dynamic year, the first full one in complete operation at 121 Wall Street since 2013–2014, after which renovations of the Bunshaft building began and our new state-of-the-art facility for technical services opened nearby.

Statistics tell some of the story: nearly 180,000 people came through the doors, and the website had 2.5 million page views; we acquired more than 17,000 printed volumes and cataloged nearly 20,000 rare book titles; almost 600 sessions were held in the expanded classrooms; and more than 2,300 new readers registered for research.

Behind all these numbers are people: an exceptional library staff, inquisitive students and scholars, eager public visitors, and dedicated donors and friends. This library is an extraordinary architectural icon, for sure, with an impressive collection of compelling documents of human culture. First and foremost, though, the Beinecke Library thrives thanks to the people who work here and those who come to engage the past, in the present, for the future in the reading room, classrooms, exhibition hall, and online.

This year we mourned the deaths, and celebrated the lives, of two Yale alumni, William Sperry Beinecke '36 and William Sherman Reese '77, both special friends of the library who demonstrated the power of people to shape and steward institutions in the service of society.

Bill Beinecke took great pride in what his father and uncles did to build this library and how it succeeded so well in meeting their aspirations as a center of scholarship, research, teaching, and public exhibitions. As a friend and as a Yale trustee, he made sure the library both maintained a secure fiscal foundation and kept growing in its reach.

Bill Reese was involved with the Beinecke Library from his undergraduate days and throughout his life, as an adviser, donor, agent, and friend. His contributions are inestimable. Few people have had as much impact on special collections at Yale. Time after time, things worked out according to an abiding formula: follow his advice and you came out the winner.

Bill Beinecke and Bill Reese exemplified the best of what the Beinecke Library has been, is now, and can be. Their legacies inspire my colleagues and me as we work to guide this place as an inspiration to all who enter in the years ahead.

Edwin C. Schroeder

Yale School of Architecture students Evan Sale and Davis Butner with Beinecke director E.C. Schroeder at the unveiling of their winning entry, "In ____ We Trust," in the competition "Lipstick, Revisited"

Takamiya Exhibition Illuminated the Making of the Medieval English Manuscript

A collection of medieval English manuscripts that had been in private hands was on view for the first time in the United States in the building-wide exhibition *Making the Medieval English Manuscript: The Takamiya Collection in the Beinecke Library* (September 1–December 10, 2017). Four Chaucer manuscripts, numerous devotional rolls, and works as varied as Boethius' *De consolazione philosophiae*, Langland's *Piers Plowman*, and a Middle English medical manuscript—all from the collection of scholar and collector Toshiyuki Takamiya—were displayed in the context of the Beinecke's own prior rich holdings of English and Continental manuscripts.

The exhibition was curated by Raymond Clemens, curator of early books and manuscripts; Diane Ducharme, archivist; and Yale graduate students Eric Ensley, Gina Hurley, Alexandra Reider, Joseph Stadolnik, and Emily Ulrich. And Clemens, Ducharme, and Ulrich authored the accompanying catalog, *A Gathering of Medieval English Manuscripts: The Takamiya Collection at the Beinecke Library*.

“With a rare combination of scholarly and antiquarian expertise, Professor Emeritus Takamiya of Keio University in Tokyo assembled an unrivaled

collection of medieval manuscripts over four decades,” Clemens said. “Held privately in Japan, the collection had been relatively unstudied in the West, and Professor Takamiya’s generous deposit of these manuscripts at the Beinecke Library in 2013 made a significant contribution to medieval scholarship at Yale University and internationally.”

The exhibition celebrated and showcased these medieval manuscripts, now permanently part of the Beinecke collections. They combined with the Beinecke’s existing holdings to make the library a vital center for scholars and the public to engage medieval English literature, history, and manuscript culture. “Chaucer remains widely read today, and the materials on view to the public illustrate the complexity of the medieval manuscript tradition,” Ducharme said. “The variety and beauty of the materials on display make this distant period more accessible to us.”

A series of talks, lectures, and conferences complemented the Takamiya Collection exhibition. Many of the library’s regular “Mondays at Beinecke” gallery talks drew on materials on display. Alexandra Gillespie, chair of the Department of English and Drama at the University of Toronto at Mississauga, delivered a lecture, “The Pardoner and the Printing Press,” in conjunction with the exhibition’s opening reception and a related conference, “Making the English Book.”



Exhibition curators
Raymond Clemens and
Diane Ducharme at a
“Mondays at Beinecke”
gallery talk



Exhibition curators Melissa Barton, Elizabeth Frengel, and Nancy Kuhl at the opening reception

Exhibition Showcased Collaboration as an Art Form

+ The Art of Collaboration (January 19–April 15, 2018) explored the excitement and power of how separate elements combine to make things that are new, beautiful, strange, and memorable. The show itself was a collaborative act by three curators—Melissa Barton, Elizabeth Frengel, and Nancy Kuhl—working together with colleagues across the library.

The exhibition considered exemplary works and the archival stories of their making, revealing the creative—and sometimes destructive—tensions that were parts of artistic collaboration. Items on view were drawn from the Betsy Beinecke Shirley Collection of American Children's Literature, the James Weldon Johnson Memorial Collection of African American Arts and Letters, and the Yale Collection of American Literature (YCAL).

"The works on view—including plays, children's books, novels, performance artworks, films, photographs, and more—demonstrate that collaboration itself is an art form," said Kuhl, curator of poetry in YCAL. "Collaboration is at the core of what a library like Beinecke is and does, so it was especially meaningful to Elizabeth, Melissa, and me to curate this exhibition together."

+ The Art of Collaboration comprised three discrete sections, each installed in a separate area of the library's exhibition space. Cases on the ground floor considered the much-beloved work

of a husband-and-wife team in "The Children's Books of Russell and Lillian Hoban." A story of the complexity of collaborative adaptation was explored in the curved cases at the top of each staircase in "Richard Wright's *Native Son* on Stage and Screen." And in "Studies in Creativity," the jewel-box vitrines on the mezzanine featured eighteen instances of American literary and artistic collaboration—from Gertrude Stein and Alice B. Toklas to August Wilson and Lloyd Richards—spanning more than one hundred years.

Show Examined How Text and Textiles "ask us to remember"

Text and Textile (May 3–August 12, 2018) explored the intersections of text and textile in literature and politics, from images of Eve spinning in a thirteenth-century manuscript to the mill girls of New England in the nineteenth century. The exhibition featured works in a wide variety of formats drawn from each of the Beinecke Library's curatorial areas, as well as items from the Yale Center for British Art, the Yale University Art Gallery, and the Manuscripts and Archives Department of Yale University Library.

Particular highlights included Gertrude Stein's waistcoat; manuscript patterns and loom cards from French Jacquard mills; the first folio edition of William Shakespeare's plays; the "Souper"



Exhibition curators Melina Moe, Katie Trumpener, and Kathryn James at the opening reception

paper dress by Andy Warhol; American samplers; Renaissance embroidered bindings; Christa Wolf's *Quilt Memories*; Zelda Fitzgerald's paper dolls for her daughter; Edith Wharton's manuscript drafts of *The House of Mirth*; an Incan quipu; poetry by Langston Hughes, Emily Dickinson, Susan Howe, and Walt Whitman; and the Kelmscott Chaucer by William Morris.

The exhibition was conceived by Kathryn James, curator of early modern books and manuscripts and the Osborn Collection at the Beinecke Library, and Katie Trumpener, Emily Sanford Professor of Comparative Literature and English at Yale. It was co-curated by James, Trumpener, and Melina Moe, research affiliate at the library.

In the introduction to a series of essays in the exhibition catalog, James framed the show in contexts both literary and historical:

In the myth of the Fates, three sisters oversee each thread of life. Clotho spins the thread, Lachesis measures, Atropos cuts.... Through the Fates, the thread of a life becomes its story.

Text and Textile traces the weave and entanglement of these threads of myth, labor, self, and memory. From the Fates through Walt Whitman, textile gives us mythologies of self or nation. The spindle of necessity spins for Eve, exiled from Eden, as it did for the workers at the Lowell textile mills or the New Haven corset factory or for Sleeping Beauty. The exhibition draws these threads together, allowing us to glimpse their

owners: a seventeenth-century girl embroiders her Bible in silver thread; Gertrude Stein wears the vest sewn by her lover; a widow in eighteenth-century America fashions a mourning band to mark her loss....

In holding the imprint of the body, textiles ask us to remember. In the wake of the unification of Germany, writer Christa Wolf constructed an artist's book from a fragile antique quilt she encountered, stitching it into a codex, binding petals, leaves, poems, newspaper clippings into an archive of decay. How, and does, this differ from the paper scraps of fan patterns that Jonathan Edwards uses to write his sermons, or the threadlike coils of hair kept in an envelope, wrapped in a first edition of Emily Dickinson's Poems? Text and Textile invites its viewers to examine the ways in which textile call us to a remembered or imagined body, childhood, past.

Mark Strand Memorial Reading

The Yale Collection of American Literature at the Beinecke Library hosted the inaugural Mark Strand Memorial Reading on February 7, 2018, with poet and scholar Rosanna Warren '76 launching the annual series, which brings accomplished American poets to Yale University for readings at the library.

The Strand Memorial Readings are endowed by Dr. Jeffrey V. Ravetch '73. As a Yale undergraduate double majoring in English and Molecular Biophysics and Biochemistry, Dr. Ravetch interacted with the Beinecke Library collections,



Jeffrey Ravetch and Nancy Kuhl

developing a lifelong passion for twentieth-century American poetry. Throughout his career in medical research, he has maintained his interest in American poetry and has become an avid collector of books in this field.

Dr. Ravetch's gift honors his friend and fellow Yale graduate, poet and visual artist Mark Strand '59 B.F.A. Strand was the author of numerous books and poetry collections including *Blizzard of One*, winner of the Pulitzer Prize; *Dark Harbor*; *The Story of Our Lives*; and *Reasons for Moving*. His many honors include Yale's Bollingen Prize for American Poetry, the Wallace Stevens Award, the Bobbitt Prize, and fellowships from the National Endowment for the Arts, the Academy of American Poets, and the MacArthur Foundation, among others. Shortly before his death in 2014, Mark Strand gave a reading at the Beinecke Library.

Rosanna Warren also has strong ties to the Beinecke Library, which is the home of the literary archives of her parents, writers Robert Penn Warren and Eleanor Clark. She is the author of books of prose and poetry including *Departure*, *Ghost in a Red Hat*, *Fables of the Self: Studies in Lyric Poetry*, and *The Art of Translation: Voices from the Field*.

Public Attendance and Events

The Beinecke Library welcomed 178,753 public visitors in 2017–2018, who came as individuals to see exhibitions and attend events, or on group tours organized by the Yale Visitor Center, campus partners, or the library itself.

The library hosts scores of events, free and open to the public, each year. In 2017–2018, these included—in addition to the annual Windham-Campbell Festival—more than one hundred tours, talks, and more, such as:

- 48 Introductory tours for the public on Saturdays
- 25 Lectures and readings
- 23 “Mondays at Beinecke” gallery talks and teas
- 6 Concerts
- 4 Conferences and symposia
- 3 Exhibition opening celebrations
- 3 Film screenings
- 3 Pop-up exhibitions of collections materials in the reading room or classrooms

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 school, Yale alumni, library, and museum groups.



Moira Fitzgerald leading a tour for Yale alumni



Display Marked Centennial of 1917 NAACP Silent Protest Parade

The Silent Protest Parade of July 28, 1917, one of the first major demonstrations for civil rights by African Americans, was the focus of a special display of four photographs by Underwood and Underwood and related manuscript materials, drawn from the James Weldon Johnson Memorial Collection of African American Arts and Letters (July 21–30, 2017).

In the wake of brutal episodes of mass racial violence in the city of East St. Louis, where between fifty and two hundred African Americans were murdered and six thousand were left homeless by arson attacks, the parade was conceived by James Weldon Johnson and organized by the National Association for the Advancement of Colored People (NAACP) with church and community leaders. About 10,000 African Americans silently marched banners down Fifth Avenue from 55th Street to Madison Square.

“The Silent Protest Parade is among the most important, yet too little remembered, early events in the long civil rights movement in the United

States,” said Melissa Barton, curator of prose and drama in the Yale Collection of American Literature. “As a library, we seek to inspire individuals to engage the past, in the present, for the future. One hundred years later, these photographs and the event they document continue to have much to say to our nation.”

The display, on view during the busiest month of the year for the Beinecke’s public exhibition areas, helped inform coverage of the centennial in local and national media.

The two temporary display cases have been well-used since they arrived after the library’s renovation and reopening in September 2016. Other pop-up displays this year included an exhibit of the first printing of the U.S. Declaration of Independence, on view before and after the July 4 holiday; a selection of holiday cards from the Langston Hughes Papers; and many temporary displays for events and conferences such as the Windham-Campbell Festival and the Mark Strand Memorial Reading.



Processing the Wilder Papers: Insights from an Archivist

Monika Lehman joined the Beinecke Library as a two-year term archivist in October 2016. Her work focuses on processing the Thornton Wilder Family Papers. She arranges and describes the papers, which comprise more than 174 linear feet of material.

The collection is made up of material created by and once belonging to the author Thornton Wilder, Class of 1920, and his family members: his parents, Amos and Isabella; his brother, Amos; his sisters, Charlotte, Isabel, and Janet; as well as extended family members including his sister-in-law, Catharine; his aunt Charlotte; and his nephew, Tappan Wilder, and niece, Catharine Dix Wilder Guiles. The collection also includes materials from the Wiggin and Dana law firm and the Freedman Dramatic Agency.

These materials highlight his family members' writings and demonstrate the reach of Wilder's various works through the contracts of adaptations of his writings and the productions of *Our Town* held in different languages all over the world. "With a collection this large and varied," Lehman said, "I describe a variety of materials from family

correspondence to legal agreements. I am sure that the size and diverse topics represented in the collection will provide a wealth of opportunities for researchers."

Lehman says she has enjoyed working at the Beinecke not only because of the collections but because of her colleagues: "Highlights of my time here include hearing about the weird, wonderful, and strange materials in the collection that my coworkers have come across and presented during "A Few of My Favorite Things" events; presenting at the Thornton Wilder Society conference with Melissa Barton in Peterborough, New Hampshire; and curating the Gallery 344 inaugural exhibition, *Wilder Women*. "There is a palpable atmosphere of sharing knowledge in every corner of the Beinecke from the reading room to Technical Services. I love the everyday joy of sharing exciting things I find in the collection, and colleagues do the same for me."

Reflecting on her time at Yale, Lehman adds that the Beinecke Library "gave me the opportunity to work on a large literary collection, something which I had only dreamed about in the past. I want to continue this type of work in my future career, bringing all that I have learned with me to all my future positions."

Isabella Niven Wilder
(seated in the middle, in
dark dress) with several
unidentified women

Catalog Boldly! Insights from 45 Years in Technical Services

Stephen Young was among the Yale University staff celebrated by President Peter Salovey and other university leaders at the annual Long Service Dinner on March 27, 2018. Young has spent forty-five years among the treasures of the Beinecke Library – first as catalog librarian; then as director, rare book division for three-plus decades; and now, as catalog librarian again.

“I’ve never been happier in my work life than I am now,” he shared. “I’m also in the interesting position of reporting to three colleagues I’ve trained. I’m delighted.” The rare book collections are close to his heart: “Every printed piece is a different puzzle to solve, and once its scholarly record is complete, it’s very satisfying, and fun.” His work is rich with everything from French revolutionary pamphlets, to seventeenth-century Latin broadsides, to a recent “emotionally impactful” discovery – a nineteenth-century catalog, with no known record, that describes slaves by first name and age. “An amazing find,” he says, “that also makes your hair stand on end.”

“Most of my career at Yale, I’ve been a rare book cataloger of printed material, not manuscripts, and that’s what I am now,” Young reflected. “Every day, I’m seeing different things that are of interest to

me for various reasons or that spark a new interest that I never knew I had. Yale is very strong in early printed books. We have quite a collection of incunabula, the earliest printed books. I cataloged many of those over the years. The materials range from the whole printed history of mankind.”

In a video prepared for the long service recognition program, Young shared two rules that have guided him and that he passes on to his fellow catalogers: (1) catalog boldly and (2) it’s better to ask for forgiveness than permission.



Stephen Young at the Long Service Dinner with Patricia Kane of the Yale University Art Gallery

Digital Services Unit

total digital images created	56,028
images created for patron requests	25,400

Manuscript Unit

Materials added	977
Manuscript linear feet accessioned	1,311
Manuscript items accessioned	1,633
Other format items accessioned	2,730
Computer media	
submitted for digital accessioning	2,616
digitally accessioned	2,327
Items/collections cataloged (records)	757
Collections processed (linear feet)	1,396

Preservation and Collection Management Unit

Volumes boxed in CMI boxes	5,896
Volumes of “1742 Library” conserved	51

Printed Acquisitions Unit

Total titles acquired	12,247
Total volumes acquired	17,300
Monograph titles acquired	11,537
Monograph volumes	12,606
Serial titles	710
Serial volumes	4,694

Rare Book Cataloging Unit

Titles cataloged	19,769
Total pieces cataloged	27,504

Learning Firsthand from the Collections in Expanded Classrooms

Downstairs at the library, through the doors off the natural light-filled lobby of the courtyard level, Yale faculty and students have been making increasing use of the expanded and reconfigured classrooms available since September 2016. Where there once were two, now there are four classrooms with state-of-the-art information technology and audio-visual equipment. New workrooms serve these classrooms and enable the library's access services staff to more effectively organize and stage collection items for use in course sessions on site.

In the fall semester of 2017–18, for example, the Beinecke Library was home to seven full-semester courses and regularly supported fifteen or more class sessions each week, with more than two hundred individual class sessions scheduled throughout the semester. These classes ranged from seminars for first-year students in Yale College to advanced graduate seminars offered by departments and schools including Spanish and Portuguese, English, Directed Studies, Divinity, History of Art, African American Studies, Music, Film and Media Studies, History, American Studies, and Art, among others.

"To teach directly from the object is the foundation of all art historical scholarship, and the richness of the Beinecke's collection supports that endeavor for my period of specialization in the way that few libraries anywhere in this country would," said Marisa Bass, assistant professor in the History of Art, whose course on the early modern book met at the library all semester. "The library's curators and staff have been immensely helpful and supportive at every step."

Teaching in the library can offer faculty special opportunities to teach holistically, as in Spanish 850, "The Literary Worlds of El Inca Garcilaso de la Vega," which was taught by Sterling Professor of Spanish Rolena Adorno. "When my students and I walk into our Beinecke Library classroom, we are literally stepping into the library of the major figure of Spanish letters we are studying, El Inca Garcilaso de la Vega," Adorno explained.

"As Yale's student body becomes increasingly diverse, so does the approximately 10% of each



first-year class that populates Directed Studies," said Kathryn Slanski, senior lecturer in Humanities and in Near Eastern Languages and Civilizations, and director of undergraduate studies for Directed Studies (DS). "There is nothing more empowering than to put these materials into the hands of students from all imaginable backgrounds right at the beginning of their university careers."

"Interacting with Yale faculty on a daily basis is truly what makes my position special," says Ingrid Lennon-Pressey, library services assistant at the Beinecke Library. "We want faculty members and their students to walk out of Beinecke thinking, 'Wow!' We are committed to making sure that each faculty member's choice of collection materials and presentations is exactly what's needed to make sure we get that reaction every time."

Collections and Class Illuminate the Global Turbulence of 1968

“Turbulent,” “shattering,” “unforgettable”: these are the words frequently used to describe the antiwar social justice struggles of 1968 that rattled many countries and forever changed the landscape at major universities around the globe. Fifty years later, Craig Buckley, assistant professor of the History of Art; Eeva-Liisa Pelkonen, associate professor in the School of Architecture; and Kevin Repp, curator of modern European books and manuscripts at the Beinecke, teamed up to teach “1968 at 50: Architecture, Art, and Cultures of Resistance around the Globe” – a course designed to examine the effect of this wave of protests on the present day.

Students handled archival literature while exploring one of the movement’s principal aspects: the deployment of art and architecture as resistance in many sites of social upheaval around the globe. In Paris, for example, students at the Ecole des Beaux-Arts occupied and shut down the school for weeks to demand changes in the antiquated curriculum, leading to a solution that remains the basis for current architectural teaching there.

“A lot of the protagonists were students, and many of the social uprisings were as a result of student-triggered activism,” says Pelkonen. Many of the complaints in 1968 were about financial and curricular issues. For the session on the city of New Haven, “Panthers & Lipstick: Yale in New Haven,”

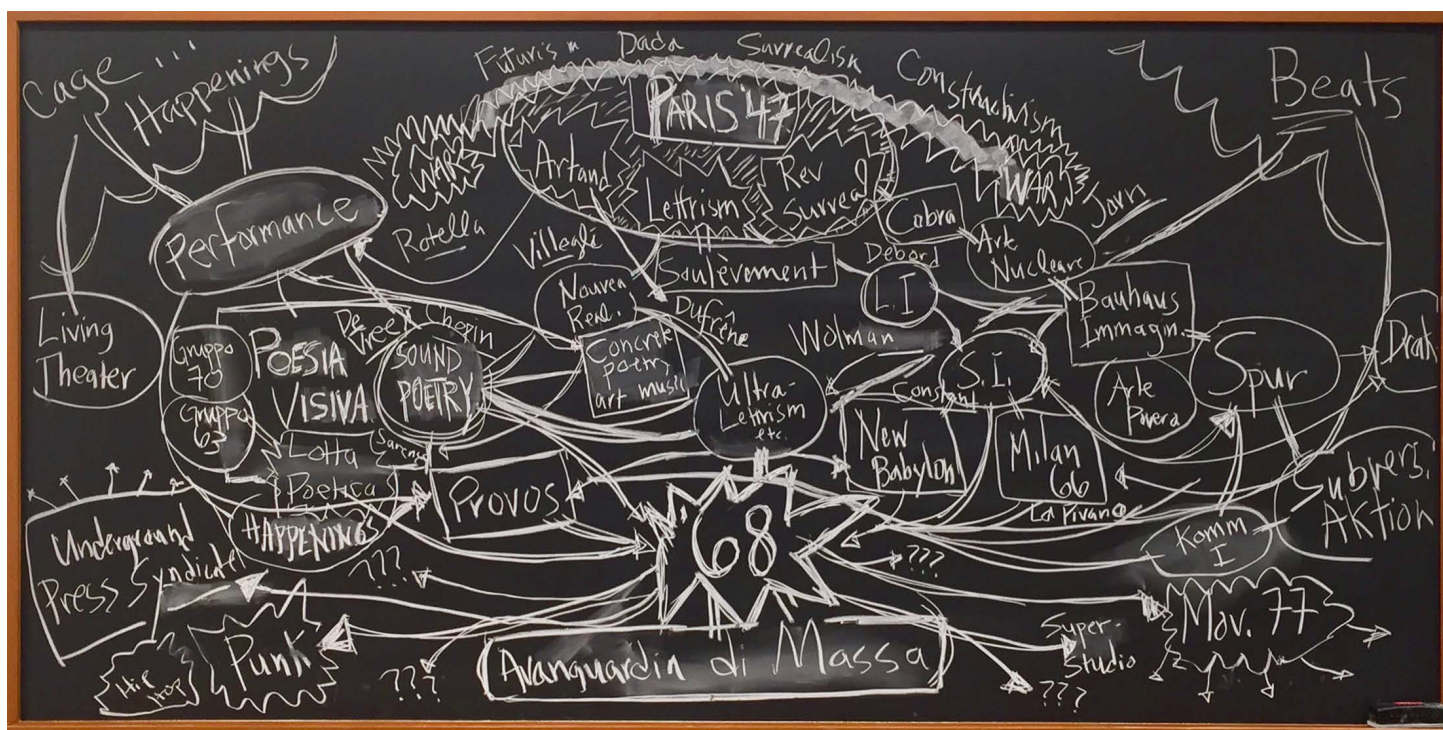
the faculty members delved into the history of the School of Architecture, the Black Panther Movement in New Haven, and the May Day rally. Facing an uncertain future, students waged a peaceful demonstration in which they carried the fake coffin of a starving student through the streets of New Haven.

Archives that are found at the Beinecke and at other libraries at Yale, says Buckley, gave students the capacity to change our view of the past by working on materials that have not been studied yet or are being seen in a different light. “Students are the link between what is going on in culture and politics today, and what is sitting in boxes in the archive. It is that connective tissue that is going to change the way we write about this date, and the way we think about its implications.”

“Did the world change with their social protests? I think it did, though not completely, of course, and not necessarily in the ways that many participants at the time had hoped,” says Repp. “But what they certainly did accomplish is to change our attitudes about diversity, alternative lifestyles, about the need to speak out and recover repressed voices.”

Repp, Buckley, and Pelkonen created programming to broaden the scope of inquiry to a global context while providing occasion for a detailed consideration of local events that unfolded on Yale’s campus and its vicinity. The students’ research findings were presented at a concluding, full-day symposium on May 4.

A chart drawn on chalkboard by curator Kevin Repp depicting postwar avant-garde collections in the Beinecke Library





Reading room statistics

9,135	reading room visits
2,364	unique patrons
16,106	items paged from the collections
1,214	of the patrons were Yale affiliates
1,150	were from other institutions
2,379	new registrations by research readers, of whom
1,172	were Yale affiliates and
1,207	were from other institutions

Classroom statistics

586	classroom sessions
50+	academic departments and professional schools
6,415	items in classrooms
7,447	students attending

Ten most frequently used collections in the reading room

Langston Hughes Papers
Alfred Stieglitz/Georgia O'Keeffe Archive
Ezra Pound Papers
Richard Wright Papers
Edith Wharton Collection
Czesław Miłosz Papers
Spinelli Archive
H.D. Papers
Richard Henry Pratt Papers
Gertrude Stein and Alice B. Toklas Papers

Eleven most frequently used items in the classrooms

<i>Hore Beate Marie ad vsum ecclesie Sarisburiensis</i> , 1530 (MS Vault More)
William Shakespeare, First Folio, 1623 (1978 +83)
Savoy Hours, between 1325 and 1350, 1350 and 1375 (Beinecke MS 390)
▲ Rothschild Canticles, ca. 1300 (Beinecke MS 404)
Pen used to sign the Emancipation Proclamation (GEN MSS 257)
Declaration of Independence, 1776 (1977 Folio 13)
Gradual, ca. 1430–39 (Beinecke MS 1184)
De Levis Hours, ca. 1410–20 (Beinecke MS 400)
Biblia Sacra, cum Prologo H. Heironymi, 13th century (Beinecke MS 793)
Biblia / das ist, Die gantze Heilige Schrifft deudsch, 1535 (MLn44 +C535)
Homer, <i>Iliad</i> , Book I, papyrus fragment, early 2nd century CE (P.CtYBR inv. 489)

Fellowships

Visiting Postdoctoral Research Fellows

Hilton Als, *The New Yorker Magazine*
Miss God: James Baldwin in America
Summer 2018
A. Bartlett Giamatti Fellowship

Alison Altstatt, University of Northern Iowa
English Liturgical Music Manuscripts in the Otto F. Ege Collection
May 1–31, 2018
H.P. Kraus Fellowship in early books and manuscripts

Kanika Batra, Texas Tech University
Claude McKay and the Fragmented History of Jamaican Sexuality
April 22–May 20, 2018
Donald C. Gallup Fellowship in American literature

Clare Bucknell, University of Oxford
Peter Pindar and the Forms of Satire
October 2–December 1, 2017
Frederick A. and Marion S. Pottle Fellowship in 18th-century British studies

Mark Byron, University of Sydney
Modernism and the Early Middle Ages
February 26–March 31, 2018
Donald C. Gallup Fellowship in American literature

Alice Friedman, Wellesley College
Poker Faces/Private Spaces: Houses for Unconventional Clients, 1907–2010
February 1–28, 2018
Beinecke Library Visiting Research Fellowship

Justin Gage, University of Arkansas
We Consider Ourselves as One: Creating a Native American Community and the Spread of the Ghost Dance
December 7, 2017–January 12, 2018
Archibald Hanna, Jr. Fellowship in American history

Scott Gwara, University of South Carolina
The Ege Archive and American Middle Class Connoisseurs of the Pre-Modern Book
April 30–May 31, 2018

H.P. Kraus Fellowship in illuminated manuscripts and early printed books

Neil Harris, Università degli Studi di Udine
Zornale of Francesco de Madiis
March 1–April 30, 2018

H.P. Kraus Fellowship in illuminated manuscripts and early printed books

Joseph Hone, University of Cambridge
Scribal Transmission and Jacobite Literary Culture
April 30–May 30, 2018

James M. Osborn Fellowship in English literature and history

Agnieszka Hudzik, University of Potsdam
Seduction as a Literary Strategy: Reconstructing Hermann Broch's Theory of Literature (Works, Manuscripts, Letters)
March 1–April 15, 2018
Hermann Broch Fellowship in modern German literature

Ivan Lupic, Stanford University
Shakespeare and the End of Editing
September 20–December 20, 2017
James M. Osborn Fellowship in English literature and history

Susan McCabe, University of Southern California
H.D. & Bryher: A Modernist Love Story
September 1–30, 2017

Elaine Murphy, University of Plymouth
Women and the Stuart Navy
April 1–30, 2018

Adrianna Paliyenko, Colby College
Rethinking Louisa Siefert's Body of Work
January 2–31, 2018
Beinecke Library Visiting Research Fellowship

Gillian Partington, Warwick University
Turning Pages
May 1–June 30, 2018
A. Bartlett Giamatti Fellowship

Christopher Roman, Kent State University
Transcription and Edition of Richard Miysn's Translation of Richard Rolle's Incendium Amoris
April 16–May 15, 2018

H.P. Kraus Fellowship in illuminated manuscripts and early printed books

Travis Ross, University of Utah
History Inc. — Hubert Howe Bancroft's History Company and the Problem of Selling the Past
February 1–April 30, 2018
Reese Fellowship in the Print Culture of the Americas

Julia Rudolph, North Carolina State University
The Search for Security: Mortgage, Law, and Culture in Britain 1689–1807
February 5–March 5, 2018
Frederick A. and Marion S. Pottle Fellowship in 18th-century British studies

Emily Senior, Birkbeck, University of London
Colonial Modernity and the Empire of Experiment
September 2–30, 2017
James M. Osborn Fellowship in English literature and history

Susan Valladares, University of Oxford
The Eighteenth-Century Stock Play
September 2–October 4, 2017
Frederick A. and Marion S. Pottle Fellowship in 18th-century British studies

Marzena Wozniak-Labieniec, University of Lodz
The Reception of the Works of Czesław Miłosz in the People's Republic of Poland in the Light of Censorship Records (1960–1990)
April 17–May 31, 2018
Czesław Miłosz Fellowship

Visiting Graduate Student Fellows

Anne Boemler, Northwestern University
Sion's Muse: Literary Communities in Renaissance Devotional Verse
July 1–28, 2018

Lee Ann Custer, University of Pennsylvania
The Voids of New York: Spaces of the Modern Metropolis in American Art from Chase to O'Keeffe
June 1–29, 2018

Gavin Doyle, Trinity College Dublin
Queering the Green Atlantic: Intersections of Gender, Sexuality, and Ethnicity in Irish-American Literature and Culture
June 11–July 9, 2018

Sophia Farmer, University of Wisconsin-Madison
Of Flesh and Metal: The Artificial Yet Living Being in Futurist Art and Literature
June 4–August 31, 2018

Alyssa Hunziker, University of Florida
Empire's Intersections: U.S. Settler Colonialism, Imperialism, and Indigeneity
June 1–July 31, 2018

Hannah Jeans, University of York
Women, Letters, and News Cultures in the Seventeenth Century
July 2–27, 2018

E. Bennet Jones, Northwestern University
The Indians Say: Settler Colonialism and the Scientific Study of Animals in America, 1722 to 1860
July 1–28, 2018

Matthew Kilbane, Cornell University
The Lyric Archive: Poetry, Media, and Music 1930–1950
June 4–July 3, 2018

Eleanor Russell, University of Cambridge
A Cultural Approach to the Economic and Political Activities of Elite European Merchant Companies, ca. 1390–1558
July 1–August 31, 2018

Yale Graduate and Professional School Student Research Fellows

Stewart Atkins
The Creation of Character in Francisco de Quevedo's Biographies
July 1–August 31, 2018

Victoria Baena
Some (other) Versions of Pastoral: The Problem of the Provinces in the Realist Novel
July 30–August 26, 2018

Timothy Byram
The Convert and the Suffering Servant: The Structure of Martyrdom through the History of American Protestant Missions
June 4–August 3, 2018

Carlotta Chenoweth
The Illiterate Text: Literacy and Soviet Literature, 1918–1928
July 1–August 31, 2018

Kyle Conrau-Lewis
Beinecke Library Research Fellowship
January 15–June 1, 2018

Gina Hurley
Out of Bounds: Confessional Space and Community in Middle English Literature
January 15–March 16, 2018

Annie Killian
Middle English and French Religious Lyrics in the Beinecke Collection
April 2–May 26, 2018

Rosa McElheny
Sound and Visual Poetry
June 4–July 3, 2018

Margaret McGowan
A Natural History of Form: Description and the Rise of the British Novel
June 4–July 27, 2018

Ingrid Nordgaard
The Cosmopolitan Potential of the North: Mir iskusstva and Nationalist Aesthetics
January 22–March 19, 2018

Soomin Shon
Experiments in Abstract Children's Illustration Books
June 18–August 17, 2018

Jensen Suther
Traces of Irony in the Yale Zaubenberg-Manuskript
June 1–August 1, 2018

Arthur Wang
Ethics after the Human
May 25–June 22, 2018

Yale Graduate Student Pre-Prospectus Research Fellows

Pranav Jain
Low-Church Thought and Religion in England, ca. 1680–1720
June 1–30, 2018

Bennett Parten
The Idea of Jubilee in Slavery and Freedom
June 1–29, 2018

Hector Peralta
Charting San Diego's Waters: Rhetoric, Reservations, and Indigenous Resistance
June 1–July 6, 2018

Lidia Plaza
The British Empire in the Early-Modern Period
June 1–29, 2018

Teanu Reid
Following the Money: "Cash" in the Early Anglo-Atlantic World
May 29–June 29, 2018

Taylor Rose
Toxicity, Pollution, and American Indian Activism
June 1–29, 2018

Connor Williams
Processes and Practices of African American Community Formations in the Small Towns of Northern California from 1850 to 1915
July 1–31, 2018

Teona Williams
A History of Black Agrarianism in the Twentieth Century
June 1–July 5, 2018

Early Books and Manuscripts

In addition to the Middle English books acquired in 2017 from Professor Toshiyuki Takamiya, the library also acquired his collection of Latin manuscripts with English provenance and a significant collection of fragments, almost all in Latin. These Latin manuscripts complement the Middle English manuscripts and significantly enhance the stature of the Beinecke as a significant place to conduct research on medieval England. Purchased on the Edwin J. Beinecke Book Fund.

Fragment from the Gutenberg Bible (1455) printed on vellum. This bi-folium will complement the Yale Gutenberg Bible, which is printed on paper. The vellum fragment will give scientists the opportunity to study the differences in ink manufacture between the two writing supports. Purchased on the Corwith, Fletcher, and Liebert Funds.

Antonine Itinerary. Originally composed in the third century CE, this is a list of distances between Roman cities calculated in days of travel. Likely compiled from signposts outside each town indicating how far away other towns were located, this was the ancient world's most common form of mapping. This is a fifteenth-century copy and the only copy to come to market in this century. Purchased on the Edwin J. Beinecke Book Fund.

Early Modern Books and Manuscripts and the Osborn Collection

Philip Sidney, *The Defence of Poesie* (1595). The unauthorized first edition of *An Apologie for Poetrie*, STC 22534.5. Acquired for the Beinecke by William S. Reese at the Swann Galleries sale, March 8, 2018, on the Arthur Rosenbloom Fund, the last item he assisted the library in acquiring.

▼ Thirteen volumes from the Pillone Library, with fore-edge paintings by Cesare Vecellio, a cousin of Titian, commissioned in the late sixteenth century by Odorico Pillone. Purchased on the Charles Rosenbloom Fund.

Sixteenth-century manuscript of German lute tablature. Purchased on the Edwin J. Beinecke Fund.

A very early menu, printed for a restaurant in revolutionary Paris, ca. 1791. Purchased on the Robert W. Small Fund.

The papers of the family and descendants of Walter Steuart, of Stirling, Scotland, containing correspondence and accounts from the sixteenth through the twentieth century, and of particular interest for the family's eighteenth-century business interests in the coffee trade in Dominica and in the East Indies trade. Acquired from the owner on the James Marshall and Marie-Louise Osborn Fund.



Many annotated books, including William Lambarde's own annotated copy of *Archaionomia* (1568), a contemporary reader's extensively annotated copy of Samuel Johnson's *Dictionary of the English Language* (1755), and a copy of the 1714 edition of Isaac Newton's *Principia*, annotated by a contemporary mathematician. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Manuscript volume of notes on physics, with hand-colored diagrams of the Ptolemaic, Copernican, and Tychoonic systems, kept by a student at the University of Paris in 1701. Purchased on the George Henry Nettleton Fund.

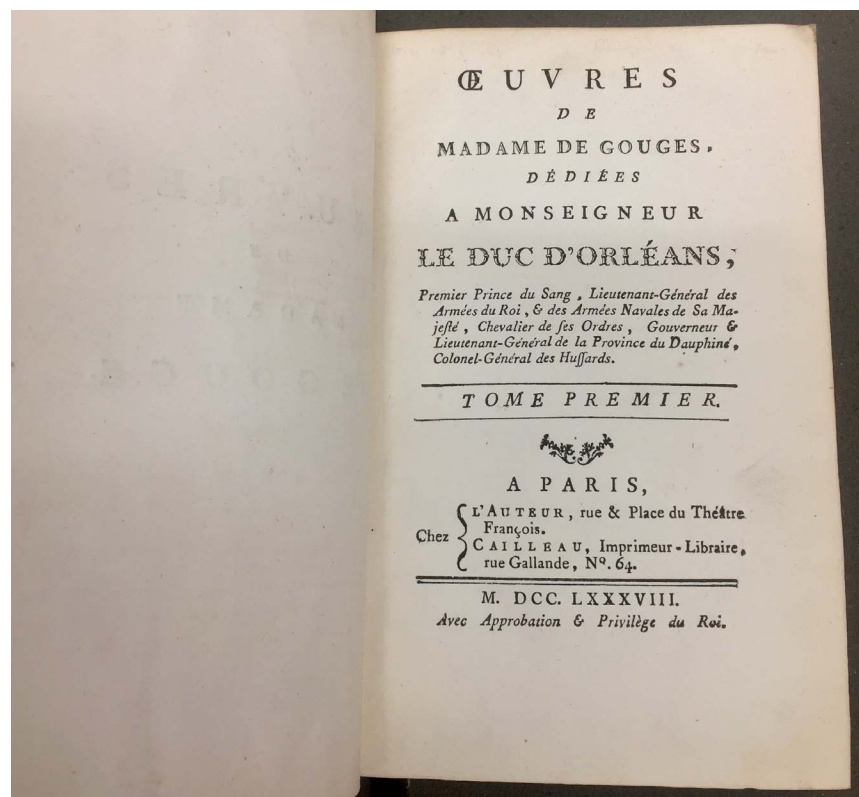
► Collection of works by the French Revolution-era playwright and political activist Olympe de Gouges, author of *Déclaration des droits de la femme et de la citoyenne* (1791) and of the play *L'Esclavage des noirs*, staged at the Théâtre-Français. Purchased on the Edwin J. Beinecke Fund.

Modern European Books and Manuscripts

Ila Zdanevich (Iliazd), *Odezhda* (St. Petersburg, 1912). 36 leaves. Heavily corrected typescript and manuscript of "The Clothing Manifesto," perhaps Iliazd's first venture into experimental poetry, showing affinities to F.T. Marinetti and Aleksei Kruchenykh as well as influences of the Russian Symbolists. A rare survival from an early period of creative flux, the manuscript complements the Beinecke's extensive archival and print holdings by one of the most important figures in experimental poetry and modernist typography of the first half of the twentieth century. Purchased on the Frederick W. Hilles Fund.

Kazimir Malevich, *Suprematizm: 34 risunka*. Vitebsk: Unovis, 1920. A unique copy of Malevich's foundational work, *34 Drawings* explores the dynamism of geometric shapes key to Suprematist art and language: the square, the circle, and the cross. Owned by Lazar Khidekel, Malevich's star student at the UNOVIS art school, the copy includes Khidekel's penciled annotations and contains just 30 of Malevich's 34 historic lithographs, which are presented in a different order from the final published version. Khidekel was one of just two students in the Poligraphic Studio led by El Lissitzky at the UNOVIS school in Vitebsk, from which the book ultimately emerged in late 1920. Lissitzky had by this time moved on to St. Petersburg, and it is highly likely that Khidekel and his fellow student, Ilya Chashnik, played a major role in the production

of *34 Drawings*. Perhaps representing an earlier stage in its production, or possibly Khidekel's personal preference, the copy offers a glimpse of the inner workings of UNOVIS at a crucial moment in the history of the Soviet avant-garde. Purchased on the Edwin J. Beinecke Fund.



A Collection of Nineteenth-Century Parisian Bookshop Posters. A rare window onto readership, book distribution, and the graphic arts from the age of French Romanticism to the *fin de siècle*, the collection includes 140 posters, mostly signed by designers, many of them by famous artists and illustrators such as J.J. Grandville, Gustave Doré, Jules Chéret, Albert Robida, and Paul Gavarni. Advertising subscriptions for serially published almanacs, dictionaries, children's encyclopedias, fashion and caricature magazines, as well as novels by Victor Hugo, Alexandre Dumas, Eugène Sue, Gil Blas, Casanova, Cervantes, E.T.A. Hoffmann, and many others, these posters are colorful, large, and designed to catch the eye. The importance placed on such ephemera is obvious, as for example in a poster designed by Grandville for one of his books which includes variant illustrations produced for the market. From woodcuts and typeset layouts to elaborate chromolithographs, the collection also documents technical developments that shaped commercial, literary, and artistic revolutions throughout the nineteenth century. Purchased on the Edwin J. Beinecke Fund.

▼ **Lamberto Pignotti Papers.** Manuscripts, maquettes and production materials, original works, correspondence, and much more documenting the career of one of Italy's leading experimental poets. A founding member of the *Gruppo 70*, Pignotti is one of the pioneers of *Poesia Visiva*, a stunning combination of text and image scavenged from mass media in a bold attempt to formalize – and criticize, defamiliarize – what Marshall McLuhan called the modern “folklore” of postwar society. Close to Umberto Eco, Pignotti was recruited to teach experimental courses on the iconography of mass media in the 1970s, and the files of images selected and “curated” by his students offer unique insight into the cross between semiotics, art, and radical protest in an explosive era. Purchased on the Edwin J. Beinecke Fund.

Vincenzo Sparagna Papers and *Frigidaire* Archive. Combining the burgeoning art of subversive comics, political reportage, coverage of art and music, and creative pranks, *Frigidaire* is an iconic magazine of the generation that came of age in the late 1970s, for whom it has become a household word on a par with the *National Lampoon*. Editor and publisher of the magazine for many decades, Vincenzo Sparagna got his start as the son of a painter and a leader of the radical student

movement of the 1960s. The archive documents this development as well as the activities of the group of artists, pranksters, and subversives around *Frigidaire* with a wealth of original artwork, manuscripts, correspondence, and complete runs of all of *Frigidaire* and all its companion zines. Compiled as documentation for reportage, an archive of more than 10,000 photographs covers not only art, music, and counterculture, but also incursions into Soviet-occupied Afghanistan in the 1980s and the bloody Mafia wars in Italy of the 1990s. Purchased on the Edwin J. Beinecke Fund.

Serge Vandercam Papers. Photographs, correspondence, maquettes, sketchbooks, and documents from one of the founding members of the CoBrA movement. A photographer, cinematographer, and painter, Vandercam contributed to leading periodicals of the Belgian avant-garde in the 1950s and 1960s. His collaborations with poets, above all Marcel Broodthaers and Christian Dotremont, with whom Vandercam can be seen creating collective “four-handed paintings,” are well documented and a particular highlight of this small archive. Purchased on the Edwin J. Beinecke Fund.

Camille Doucet Correspondence. More than 11,000 letters from the likes of Charles Baudelaire, Théodore de Banville, Sarah Bernhardt, Hector



Berlioz, Alexandre Dumas, Théophile Gautier, Jacques Offenbach, George Sand, Emile Zola, and thousands of others provide a key source for scholarship on theatrical, artistic, and social life in Paris from the Second Empire until the late nineteenth century. Playwright, poet, and denizen of the Parisian salons, Camille Doucet was appointed General Director of the Theater under Napoleon III. Doucet played a crucial role in political assignments to the theater, but he also set the stage for the flourishing *cafés concerts* by signing the abolition of legal privilege of performance for the theater. As “Perpetual Secretary” of the *Académie française*, Doucet continued to exert strong influence over the running of the theaters until his death in 1893. Purchased on the Edwin J. Beinecke Fund.

Clara Goldschmidt Notebooks. 28 autograph notebooks kept by militant and novelist Clara Goldschmidt, who was also André Malraux’s first wife. Goldschmidt met Malraux working for the avant-garde journal *L’Action*, and the couple married in October 1921. While sharing a commitment to political activism – both participated in the Spanish Civil War – both indulged in affairs, and the marriage was not an easy one. Fleeing from Nazi persecution, Goldschmidt spent the Second World War in hiding, first in Paris and later in the Southwest of France. In addition to notes and drafts of essays on art and literature, her notebooks contain manuscripts for several autobiographical works published in the postwar era: *La maison ne fait pas crédit* (1947), *Et pourtant j’étais libre* (1979), *Le bruit de nos pas* (6 vols., 1963–80), and *Rahel, ma grande soeur* (1980). Purchased on the Edwin J. Beinecke Fund.

General Collection

Judy Blume Papers. An archive spanning more than four decades that documents the writing of more than twenty published books by an author uniquely beloved by generations of readers. In addition to manuscript material, the archive also documents the reception of Blume’s work, from incidents of censorship to grateful letters from legions of fans. Purchased on the Edwin J. Beinecke Book Fund and the Jockey Hollow Fund.

Simon Cutts Constructed Archive. A survey of the writings of the influential publisher of Coracle Press, arranged and described by the poet himself, making the archive a work in its own right. The

papers join those of Cutt’s partner, Erica Van Horne, already at the library. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Iliazd and Alberto Giacometti, *Les douze portraits du célèbre Orbandale*, 1962. The “black tulip” for the Beinecke’s collection of the works of Iliazd – his collaboration with the artist Alberto Giacometti. This portfolio completes the list of Iliazd works held by the library. Purchased on the Edwin J. Beinecke Book Fund.

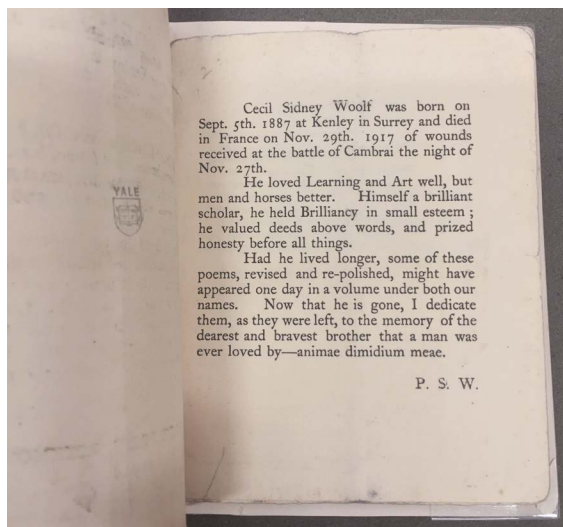
Barbara Hammer Papers. The archive of one of the key visionaries of modern filmmaking. Hammer has made more than eighty moving image works in a career that spans four decades – including the groundbreaking *Dyketactics*, *Nitrate Kisses*, and *Tender Fictions*. Her work is documented in notebooks, journals, manuscripts, correspondence, photographs, and audiovisual media. Purchased on the Edwin J. Beinecke Book Fund.

Harijan, 1933–34. Fifty-two of the first fifty-three issues of this “Journal of Ghandian Thought,” Mohandas K. Ghandi’s English-language weekly aimed at reforming the treatment of the “untouchables” in Indian society. The successor to *Young India*, it includes contributions by Rabindranath Tagore and B.R. Ambedkar. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Irish Homestead, 1898–1905. Eight years of bound volumes of this weekly publication of the Irish Agricultural Organisation Society. While providing news of interest to farmers, it also contains poems and stories, including the first published works by James Joyce – “The Sisters,” “Eveline,” and “After the Race” – thus filling a lacuna in Yale’s otherwise complete collection of Joyce’s printed works. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Wayne Koestenbaum Papers. The collected manuscripts, notebooks, diaries, teaching materials, compositions, and personal papers of the noted polymath poet and performer. Included are materials relating to books of poetry, novels, biographies, memoirs, and performances. Purchased on the Edwin J. Beinecke Book Fund.

Lockwood, F. & R. *The Traveller’s Tour Through the United States*, 1822. An amusement sometimes cited as the first American board game. The goal is to traverse the Eastern seaboard states and end up in New Orleans, earning points by naming cities along the way. Purchased on the Mary Flagler Cary Fund.



Stevenson, Robert Louis. *L'île au Trésor* (Treasure Island), 1885. A charming association copy of one of the most famous adventures books ever written. Inscribed by Stevenson's stepson, Lloyd Osbourne, to Osbourne's own son, Sammy, with the jubilant claim that he (Lloyd Osbourne) was the inspiration for the novel. Purchased on the Chauncey Brewster Tinker Prize Fund.

▲ Woolf, C.N. Sidney. *Poems*, 1918. The second book printed by the Hogarth Press, being a collection of poems by the brother of Leonard Woolf, killed in action in November 1917. An extremely rare book held by only a handful of research institutions. Purchased on the James Marshall and Marie-Louise Osborn Fund.

Western and General Americana

A contemporary manuscript of Juan de Ugarte's report of February 25, 1699, describing to the Spanish Crown the first sixteen months of the first permanent mission in California. Purchased on the Frederick W. and Carrie S. Beinecke Fund for Western Americana.

► Espinosa y Tello, José. *Memorias Sobre las Observaciones Astronomicas hechas por los Navegantes Españoles de Distintos Lugares del Globo* (Madrid, 1809), the first published account of Alejandro Malaspina's exploration of the Pacific Ocean from 1789 to 1794. Purchased on the Frederick W. and Carrie S. Beinecke Fund for Western Americana.

A revealing trove of correspondence from George Q. Cannon, the principal adviser to four leaders of the Church of Jesus Christ of Latter-day Saints and the key figure in managing Mormon relations

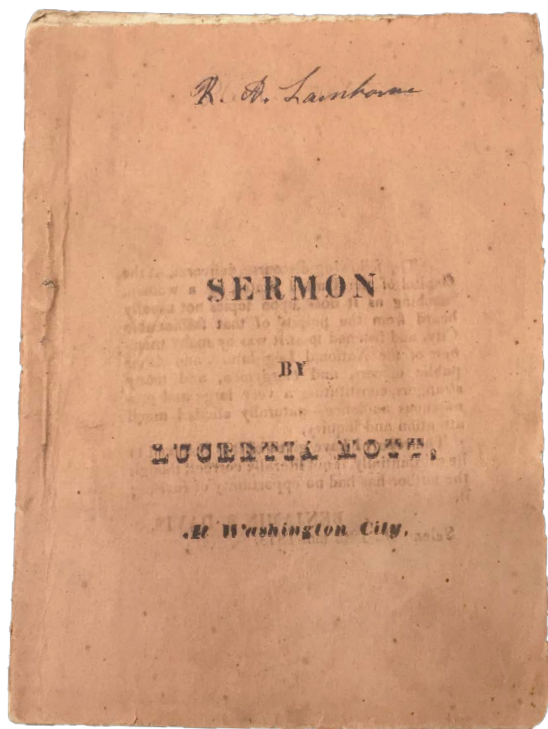
with the federal government from 1850 through 1890. Previously unavailable to scholars, this file of three dozen letters to one of his plural wives reveals much about his travels on behalf of the church as well as the dynamics of a polygamous marriage. Purchased on the MacKinnon Family Fund.

A collection of family papers reveals much about development on the northern plains in the late nineteenth century. In the 1870s, Charles and Sara Kindred moved from Pennsylvania to Minnesota, where Mr. Kindred worked for the Great Northern Railway, the Canadian Pacific Railway, and the Northern Pacific Railway. The couple invested heavily in Minnesota and Dakota lands, and their papers provide great insight into the development of the northern plains in the 1880s and 1890s as well as into Mr. Kindred's participation in Republican party politics. Purchased on the Frederick W. and Carrie S. Beinecke Fund for Western Americana.

Several major additions to photography collections, including: (i) set of 363 images made by San Francisco photographer Alfred Hart between

Continuacion de las observaciones meteorológicas &c.				
Días del mes de Octubre.	Barómetro inglés de Nairne.	Termómetro de Fahrenheit.	Horas.	Vientos y grados de fuerza.
12	19	71.7	8 m. ^a	Calma.
		76.0	12 dia.	Idem.
		79.5	4 t. ^e	O. fresquito.
		75.7	8 n. ^e	Idem.
		73.0	8 m. ^a	Calma.
		76.0	12 dia.	Idem.
		79.8	4 t. ^e	OSO. fresquito.
		73.2	8 n. ^e	OSO. bonancible.
		72.0	8 m. ^a	Calma.
		76.0	12 dia.	Idem.
		76.3	4 t. ^e	O. fresquito.
		73.7	8 n. ^e	Calma.
		71.5	8 m. ^a	S. ventolinas.
		75.0	12 dia.	Calma.
		77.4	4 t. ^e	OSO. fresquito.
		74.7	8 n. ^e	Idem.
		72.5	8 m. ^a	S. bonancible.
		78.7	12 dia.	Idem.
		77.6	4 t. ^e	O. fresquito.
		74.5	8 n. ^e	Idem.
		76.2	8 m. ^a	OSO. floxito.
		77.3	12 dia.	OSO. fresquito.
		80.3	4 t. ^e	O. fresquito.
		77.4	8 n. ^e	O. bonancible.
		74.0	8 m. ^a	S. calmoso.
		76.8	12 dia.	OSO. fresquito.
		79.2	4 t. ^e	Idem.
		73.5	8 n. ^e	Calma.

1 Luna llena el 22 á las 7½ de la tarde.



1865 and 1869 documenting the construction of the Central Pacific Railroad; (ii) one of the most complete sets of photographs made between 1865 and 1869 by Alfred Hart; (iii) a large body of work by John Willis documenting the protests against the Dakota Access Pipeline staged at the Standing Rock Indian Reservation; (iv) 300 exhibition prints, to be acquired over three years, by the Navajo photographer Will Wilson; and (v) Kim Stringfellow's photographs of the Mohave Valley and Salton Sea. Purchased on the Frederick W. and Carrie S. Beinecke Fund for Western Americana.

A small but significant group of Jonathan Edwards correspondence and family papers from his time at Stockbridge, 1752–56. Purchased on the Beinecke Rare Book & Capital Reserve Fund.

A Map of the Military Lands and 20 Townships in the Western Part of New York [ca. 1790], a rare, early map of western New York, was accompanied by an untitled, printed atlas of the military tract towns of New York state [ca. 1793–94] whose manuscript annotations suggest it was used by a local surveyor or real estate speculator. Purchased on the William Robertson Coe Fund No. 3.

The fourth known copy of Henry Heald's *A Western Tour, in a Series of Letters Written During a Journey through Pennsylvania, Ohio, Indiana, and into the States of Illinois and Kentucky* [Wilmington, Delaware, 1819?], accompanied by a 58-page manuscript journal kept by Henry's cousin Jacob

Heald during the same tour. Purchased on the Frederick W. and Carrie S. Beinecke Fund for Western Americana.

♦ The third recorded copy of Lucretia Mott's earliest solo publication, *A Sermon Delivered in the Unitarian Church in the City of Washington* (Salem, Ohio, 1843). Purchased on the Hall Park McCullough Fund.

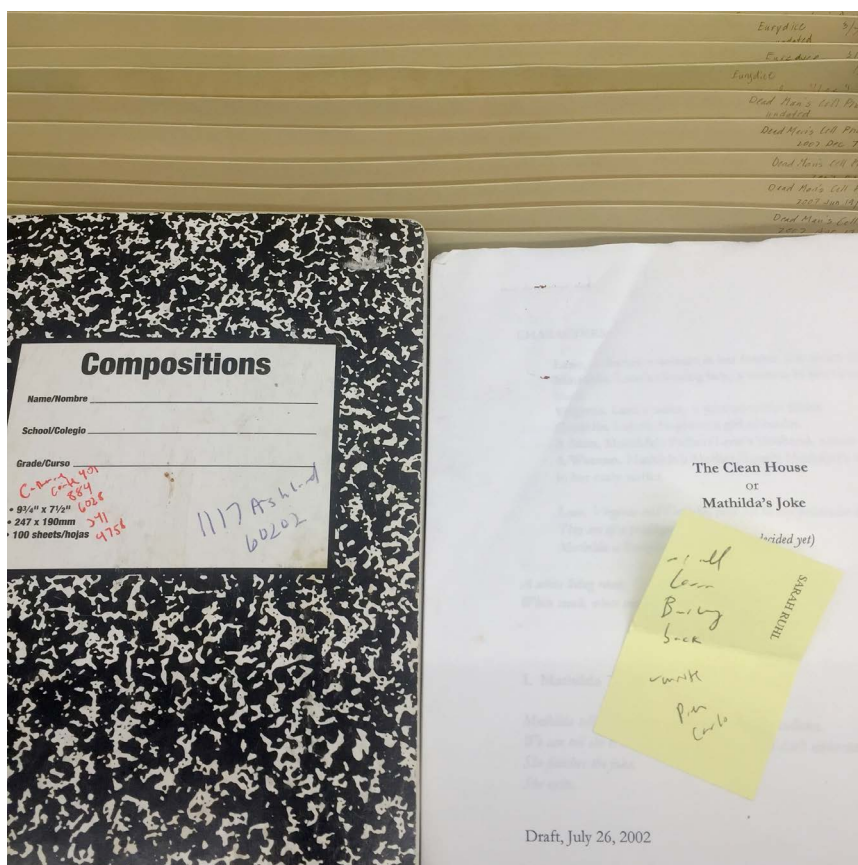
Yale Collection of American Literature

Aldrich, Mildred. Collection of books by Aldrich and others from the library of Clara Smith Steichen, with pasted and laid in photos, clippings, and documents including drawings, postcards, photo and sketches by Edward Steichen, and letters by Aldrich, Ellen Terry, Gordon Craig, and others. Gift of Francesca Calderone-Steichen.

Bernhardt, Melvin. Papers. Scripts, printed material, photographs, and audiovisual material from the noted theater director. Gift of Jeff Woodman.

Caesar, Sid. Scripts from his various television programs. Gift of Karen Caesar.

Café Society photograph collection. Purchased on the James Weldon Johnson Memorial Collection Fund.



Campbell, E. Simms. Artwork for “New York World’s Fair, 1939.” Purchased on the Lydia Winston Malbin Archives Fund.

Frederick Douglass and William L. Thomas correspondence. Gift of the Thomas Stevenson Whitman Family.

Drucker, Johanna. Papers of writer, artist, scholar, and bookmaker. Purchased on the Edwin J. Beinecke Fund.

Ravi Goel Collection on Frederick Taber Cooper. Cooper (1864–1937) was an author and editor who worked with Conrad Richter, Frank Norris, and others. Gift of Ravi D. Goel, Yale 1993.

Grenfell Press Collection. Papers, production records, and publications by leading arts and literary fine press. Purchased on the Edwin J. Beinecke Fund.

Jones, Lois Mailou. Artworks (2 watercolors and 1 crayon sketch) by African American artist and illustrator. Purchased on the Alfred Z. Baker, Jr. Fund.

Kingsbury, Anne. Textile and mixed media artworks exploring domestic work and received stories. Purchased on the Ruth Stephan Fund.

Meyer, Thomas. Papers of poet, translator, and publisher with Jonathan Williams of the Jargon Society. Purchased on the Danford N. Barney, Jr., Elinor and Leonard Bernheim Fund, Jack Callaway Fund (BRBL).

Milch, David. Papers. Scripts, photographs, and research files of the creator of *NYPD Blue* and *Deadwood*. Gift of David Milch, Yale 1996, and Rita Stern.

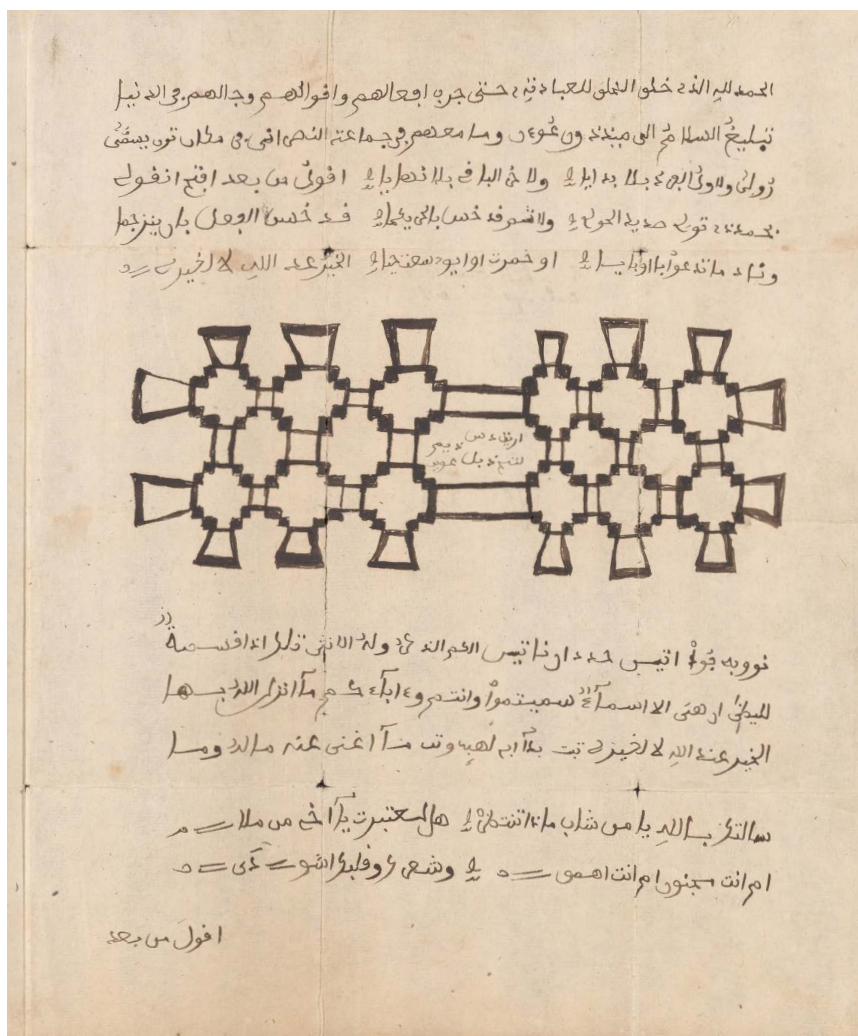
Miller, Henry. Manuscript of *Black Spring*. Purchased on the Edwin J. Beinecke Fund.

Myles, Eileen. Papers of poet/writer. Purchased on the Edwin J. Beinecke Fund.

National Ubu Roi Bake-Off Collection. Collection of scripts submitted by participants in Paula Vogel’s national writing event. Various gifts.

Jeffrey V. Ravetch Collection of Mark Strand. Collection of books and broadsides by Bollingen Prize-winning American poet. Gift of Jeffrey V. Ravetch.

♦ Ruhl, Sarah. Papers, including drafts of plays and other writings and teaching files. Purchased on the Adele Gutman Nathan Theatrical Collection Fund.



▲ Said, Omar ibn. Manuscript in Arabic by the African scholar, enslaved in the United States in the nineteenth century. Received as part of the establishment of the Andover Newton Seminary at Yale Divinity School.

Seldes, Marian. Collection of scripts relating to the Tony Award-winning actress. Purchased on the Adele Gutman Nathan Theatrical Collection Fund.

Frank Stanford Family Papers. Papers relating to poet Frank Stanford and the Stanford family. Gift of the Stanford Family.

Van Vechten, Carl. Letters to Saul Mauriber. Mauriber was Van Vechten’s assistant. Purchased on the Edwin J. Beinecke Fund.

White, Charles. Etchings. Purchased on the Alfred Z. Baker, Jr. Fund.

Windham-Campbell Prizes and Festival



In September Yale University honored the 2017 recipients of the Windham-Campbell Prizes at the annual literary festival on campus and in New Haven that has become a highlight of the local cultural calendar at the start of each academic year. The 2017 winners, pictured above, were: in fiction, André Alexis (Canada/Trinidad and Tobago) and Erna Brodber (Jamaica); in nonfiction, Maya Jasanoff (United States) and Ashleigh Young (New Zealand); in poetry, Ali Cobby Eckermann (Yankunytjatjara Aboriginal/Australia) and Carolyn Forché (United States); and in drama, Marina Carr (Ireland) and Ike Holter (United States). It was the first year that prizes were awarded in poetry.

The prizes were established in 2013 by novelist and memoirist Donald Windham in memory of his partner of forty years, Sandy M. Campbell, to call attention to literary achievement and provide writers working in English with the opportunity to focus on their work independent of financial concerns. The Windham-Campbell Prizes are administered by the Beinecke Library, which houses the Donald Windham and Sandy M. Campbell papers. 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 13 with Karl Ove Knausgård as the 2017 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.

Also in September, Yale University Press published *Devotion* by Patti Smith, who was the 2016 Windham-Campbell Lecturer. The book is the first in the *Why I Write* series based on the Windham-Campbell Lectures.

On March 7, 2018, the university announced the 2018 recipients of the Windham-Campbell Prizes: in drama, Lucas Hnath (United States) and Suzan-Lori Parks (United States); in nonfiction, Sarah Bakewell (United Kingdom) and Olivia Laing (United Kingdom); in fiction, John Keene (United States) and Jennifer Nansubuga Makumbi (Uganda/United Kingdom); and in poetry, Lorna Goodison (Jamaica) and Cathy Park Hong (United States).

In the News

New Haven Register: “Yale’s Beinecke Library has original copy of Declaration of Independence”; July 1, 2017

The Block Island Times: “Remembering Jim Stevenson”; Peter Voskamp; July 7, 2017

Commonweal: “Prophet of Harlem: the conversion of Claude McKay”; Griffin Oleynick; July 7, 2017

The Public: “Looking backward: Gordon Bunshaft, 1962”; July 11, 2017

Connecticut Explored: “Site lines: black abolitionists speak”; Cora Murray and Whitney Bayers; July 26, 2017

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ArtsLife: “Georgia O’Keefe: all’origine dei fiori dipinti. A New York le visioni delle Hawaii”; Davide Landoni; May 30, 2018

The Great Falls Tribune: “Keeper of history in Fort Benton dies”; Kristen Inbody; May 30, 2018

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YaleNews: “New Haven sixth graders visit Yale with their undergraduate mentors”; Kendall Teare; June 13, 2018

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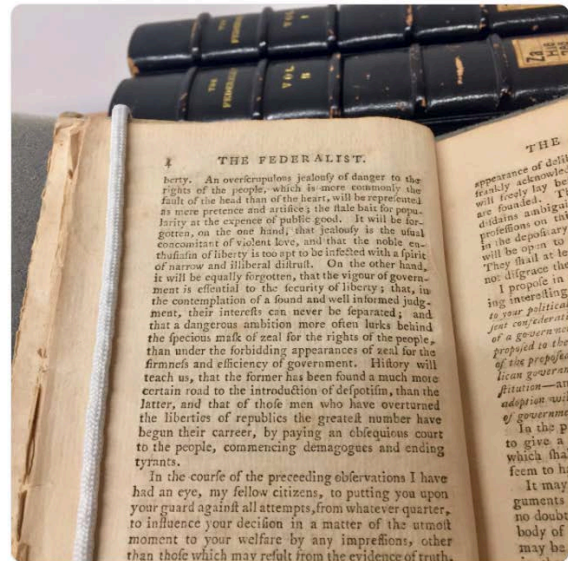
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Following

"History will teach us ... that of those men who have overturned the liberties of republics, the greatest number have begun their career by paying an obsequious court to the people; commencing demagogues, and ending tyrants." The Federalist
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Digital and Social Media Statistics

Beinecke Website

(beinecke.library.yale.edu)

597,707 users
2,551,923 page views
986,889 page views of the digital library

Social Media

17,438 Facebook followers
16,391 Twitter followers
9,458 Instagram followers

Top ten countries of origin for website visitors

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

Top ten states of origin for website visitors

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

Loans

Nine outgoing loans began during 2017–2018, involving thirty-two items.

To Venues outside Yale

American Philosophical Society Museum, Philadelphia, Pennsylvania (*In Franklin's Footsteps: 275 Years at the American Philosophical Society*)

Art Institute of Chicago, Illinois (*Tarsila do Amaral: Inventing Modern Art in Brazil*)

Bard Graduate Center Gallery, New York, New York (*John Lockwood Kipling: Arts & Crafts in the Punjab and London*)

Miami University Art Museum, Oxford, Ohio (*Telling A People's Story: African-American Children's Illustrated Literature*)

Mystic Seaport Museum, Connecticut (*Science, Myth, and Mystery: The Vinland Map Saga*)

Pequot Library, Southport, Connecticut (*Pages from Pequot: Living in the New World*)

To Yale Venues

Irving S. Gilmore Music Library (*Treasures of Guitar and Lute Music from the Gilmore Music Library*)

Yale Center for British Art (*The Paston Treasure: Microcosm of the Known World*)

Yale Peabody Museum of Natural History (*Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations*)

Library Staff

The Beinecke Library gratefully acknowledges all of its staff members in the 2017–18 fiscal year.

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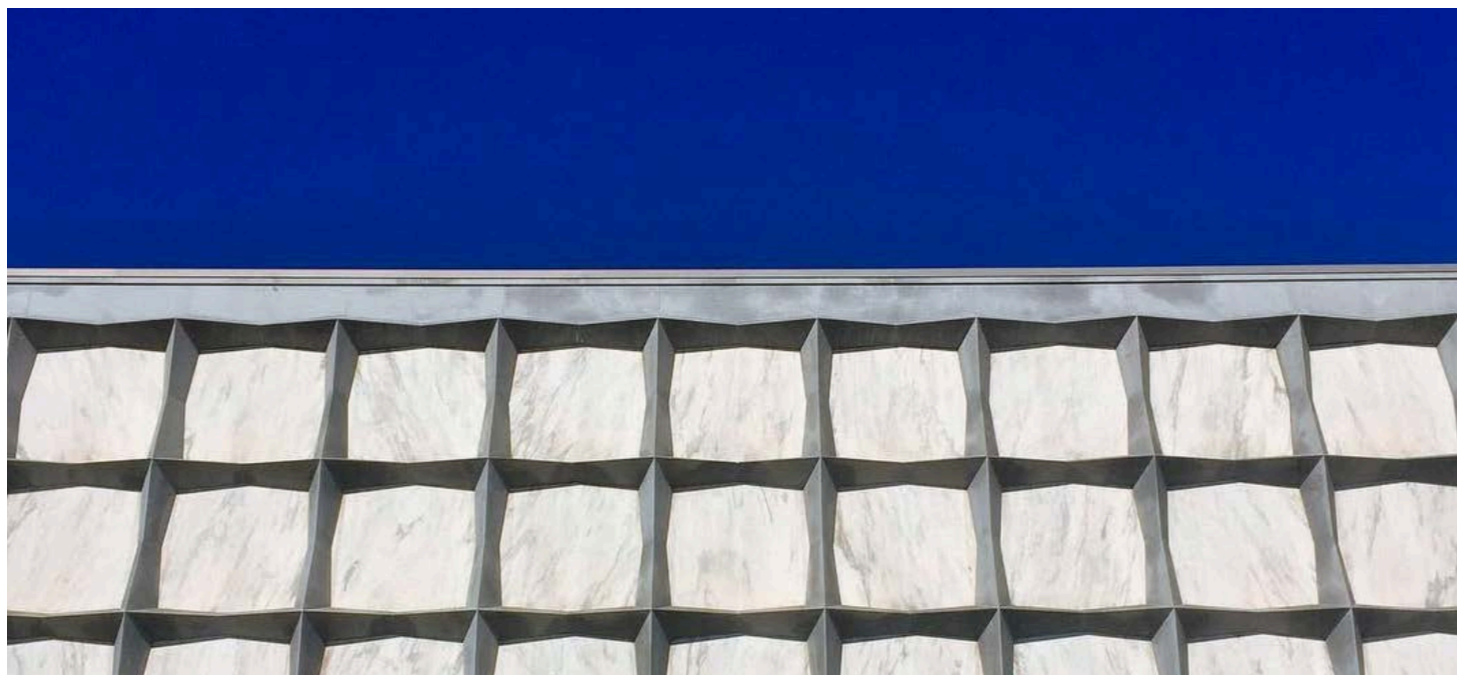
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