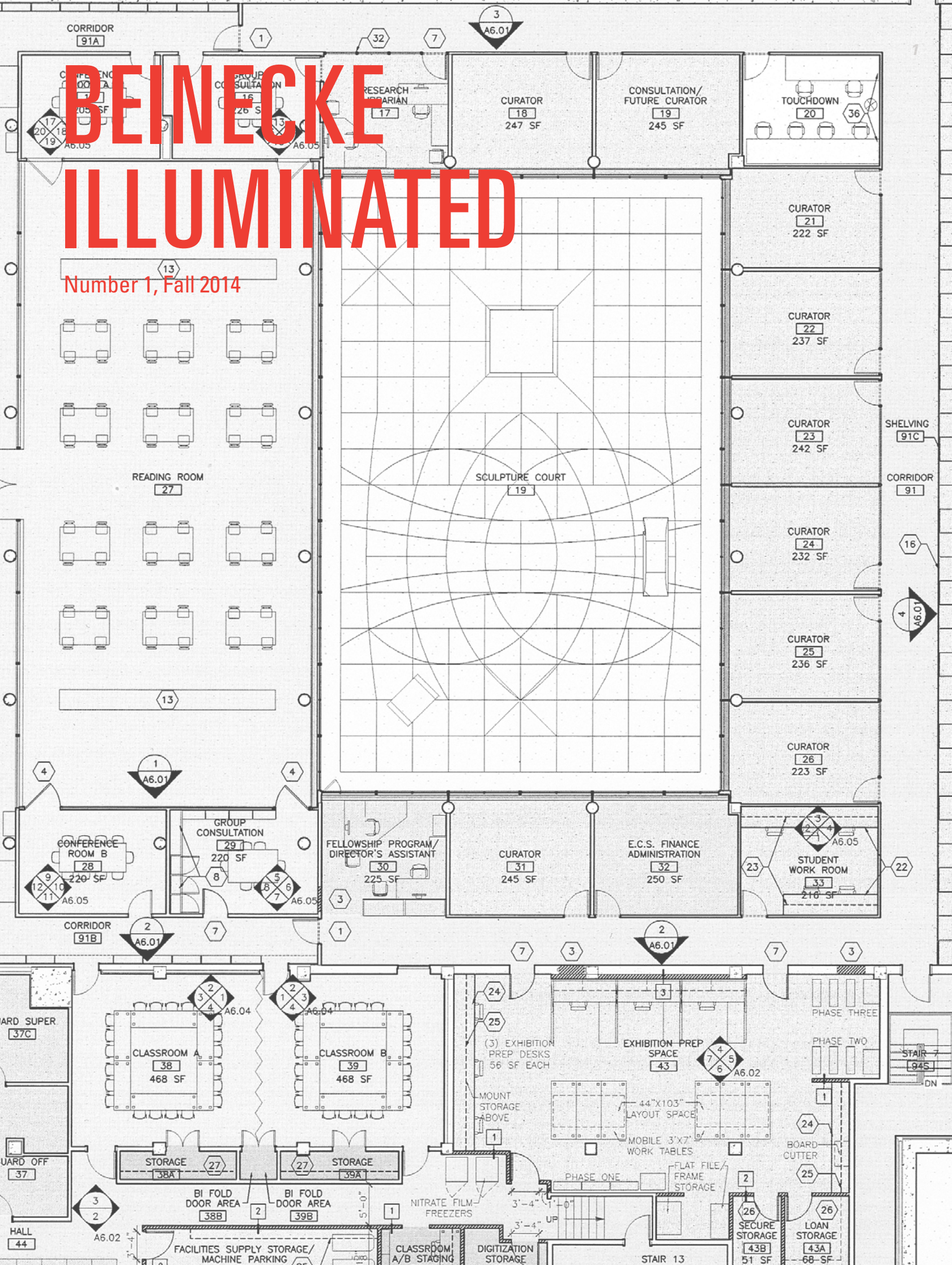


BEINECKE ILLUMINATED

Number 1, Fall 2014



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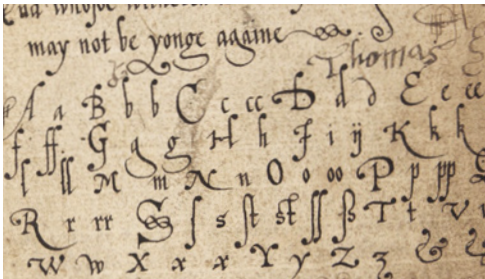
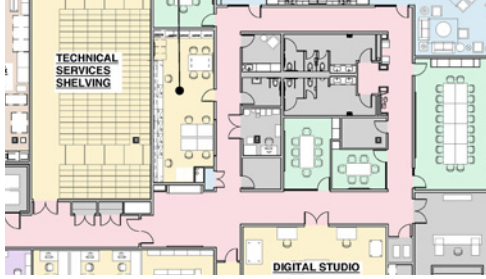
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Yale *Beinecke Rare Book & Manuscript Library*



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From the Director

Welcome to the inaugural edition of *Beinecke Illuminated*, the newsletter of the Beinecke Rare Book & Manuscript Library. As the title suggests, we hope these pages shed light on the work of our staff and the scholars who engage with our collections.

We have chosen an eventful time to launch a newsletter. As you may know, the library's building will close in May for sixteen months to undergo a major renovation to replace its mechanical systems and enhance its facilities for research and education. Preparations for the closure are well under way. Staff members are tackling the mammoth task of relocating thousands of linear feet of collection material to our offsite shelving facility. We are meeting researchers' needs despite longer than normal retrieval times for some collection materials. In addition, we are hosting more classes than ever, as more and more Yale undergraduate and graduate students visit the library to use our collections each semester.

Work began in August on a new headquarters for the Technical Services Department, the folks responsible for cataloging, processing, digitizing, and preserving our collections. The new, purpose-built space, located about a mile from the library, will be completed in time for staff to move in ahead of the Wall Street building's closure on May 19, the day after Yale commencement ceremonies. At that time, we will open a temporary reading room and a classroom in Sterling Memorial Library so that researchers and students have access to our collections throughout the renovation.

As you can imagine, negotiating these challenges takes an extraordinary amount of planning, effort, and, at times, patience. The entire process has served as a reminder of the talent, dedication, and professionalism of our staff. This first issue of *Beinecke Illuminated* describes these efforts and explains how the renovation will enhance the library's ability to promote teaching and learning.

This issue also features highlights of recent acquisitions and scholarship from the collections. A former visiting fellow describes his experiences in the reading room sifting through the Beinecke's voluminous Robert Louis Stevenson archives. British novelist Jim Crace, a 2014 Windham-Campbell Prize recipient, describes the thrill of learning that he had won this international literary award administered by the library.

We hope you enjoy this account of an exciting and eventful period at the library. We deeply appreciate your support as we prepare for another fifty years as a world-class center of research and scholarship.

A handwritten signature in black ink, appearing to read 'Edwin C. Schroeder'. The signature is fluid and cursive, with a large initial 'E' and 'S'.

Edwin C. Schroeder

Cover: Detail, floor plan of the renovated courtyard level (see also p. 5)

Editor
Michael Cummings
Public Relations Manager

Publication Design
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Beinecke Renovation: Preparing for the Next Fifty Years

Over the past fifty years, the Beinecke Library's marble-and-granite facade has become an iconic presence at the heart of Yale University's campus. While the library's primary architectural features – the translucent marble panels, the glass stack tower, the Noguchi sculpture garden – appear as they did when the building opened in 1963, other facets of architect Gordon Bunshaft's modernist masterpiece have been adapted to meet challenges created by an ever expanding collection, changing technology, and the evolving nature of the library's mission.

In the 1990s, two classrooms were added on the courtyard level, the card-catalog room behind the service desk was removed, and compact shelving was installed in the basement stacks. In recent years, extensive maintenance work included rewiring the building, renovating the exterior plaza, and replacing the roof.

The library has now embarked on a major renovation to prepare for another fifty years as a world-class center of scholarship and learning. The building will close for sixteen months immediately following commencement in May 2015. There will be no public events or exhibitions during the closure. But researchers, faculty, and students will have access to the collections throughout the renovation via a temporary reading room in the Franke Periodical Reading Room in Sterling Memorial Library. A temporary classroom in Sterling's International Room will allow Yale faculty to continue teaching with Beinecke collection materials.

The bulk of the \$70 million project involves replacing the mechanical infrastructure – particularly the heating and cooling systems – much of which is original to the building. Machinery in the sub-basement, including room-sized air handlers and chillers, will be replaced with state-of-the-art equipment. Thousands of feet of pipes and ductwork will be replaced, and the security and fire-suppression systems will be upgraded. Two classrooms will be added on the courtyard level.

Library staff have already been at work since April, relocating five miles worth of collection material – the equivalent of about 255,000 books – to the Yale University Library Shelving Facility or to secure areas in the library's basement stacks. Construction began in August on an acre-sized space in New Haven's Science Park that will become the permanent headquarters for the Beinecke's Technical Services Department, which is

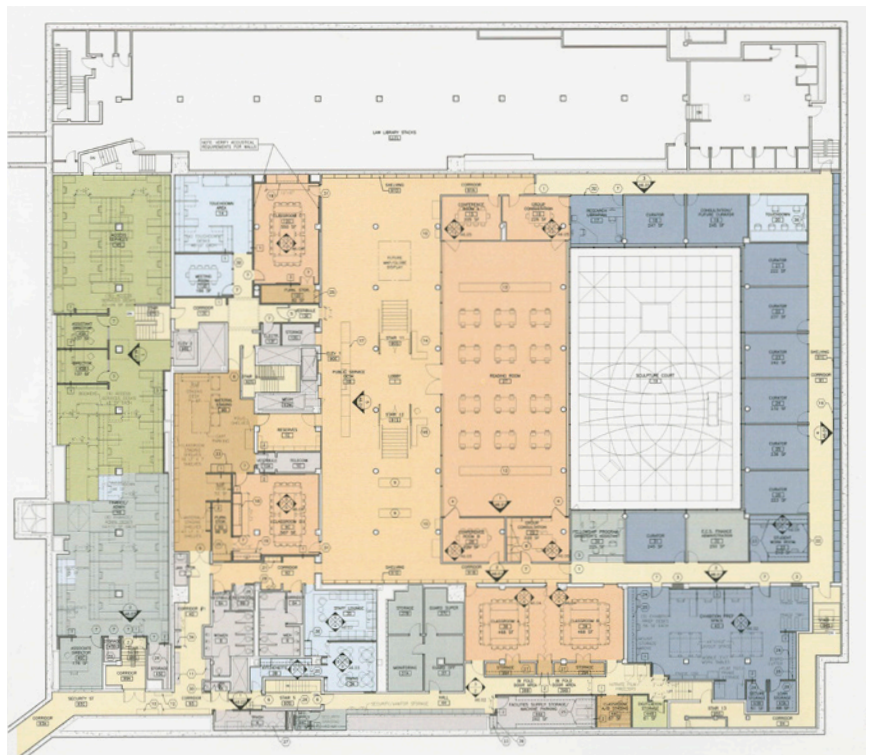
responsible for cataloging, archival processing, and digitizing the collections. The new facility will also house several units of the Yale University Library's Preservation Department. It will be completed in early spring, and Technical Services staff will relocate there ahead of the library building's closure.

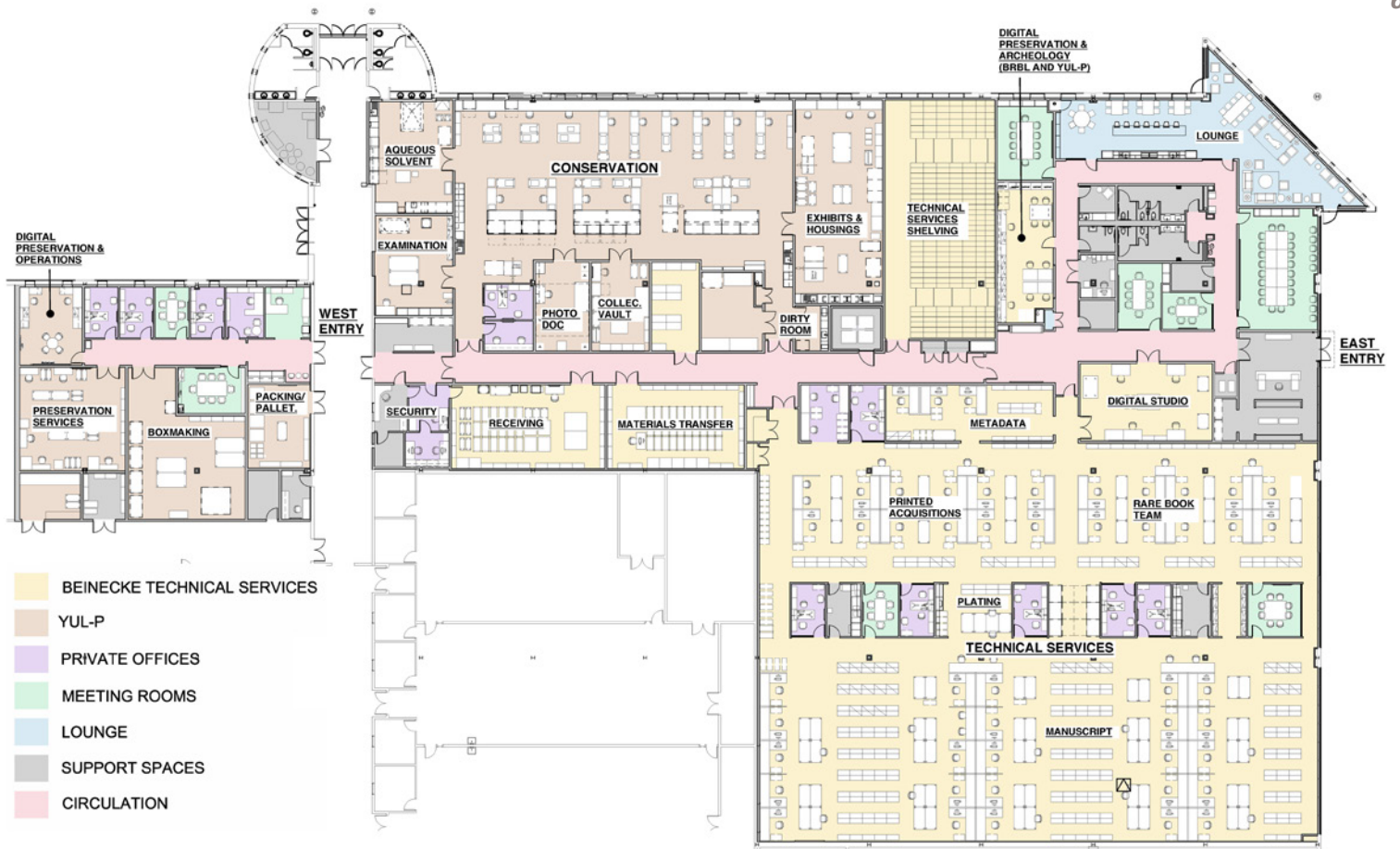
The two new classrooms, each about 600 square feet, will significantly expand opportunities for Yale students to engage with the Beinecke's collections. By accommodating seminars, small lectures, and workshops, the classrooms will allow the library the option to configure its two existing classrooms as a large hall for undergraduate lecture courses. One of the new classrooms will be fitted as a laboratory space for teaching and research focused on the book as artifact. All will be equipped with the latest audiovisual tools, allowing classes to view materials housed at other institutions and closely examine the physical structures of books and manuscripts. In addition, four new consulting spaces will give researchers and students the ability to privately discuss collection materials with each other and with library staff. The renovation project will also provide expanded space for the preparation of the library's public exhibitions.

When it reopens in September 2016, the Beinecke Library will largely appear the same to visitors, its marble panels, granite trusses, and bronze fixtures cleaned and refurbished, the sculpture garden restored and waterproofed. The look and character of Bunshaft's "treasure box" vision will be fully preserved.

More information: beineckelibraryrenovation.yale.edu

Floor plan of the renovated courtyard level, with two new classrooms across from the reading room





New Headquarters for Technical Services

The new headquarters for the Beinecke's Technical Services Department, opening next spring in New Haven's Science Park, will be no ordinary office space. Located about a mile from the library's iconic building, the space has been custom designed to accommodate the specialized work of processing and preserving manuscripts, archives, and printed materials. It occupies a single floor, so staff will not have to carry materials on stairs or elevators. A loading dock, a feature missing from the Wall Street building, will facilitate the secure transfer of collection material.

At about 43,000 square feet, the space is large enough to consolidate operations that currently occur in three locations. In addition to Technical Services, it will house three units from Yale University Library's Preservation Department: Preservation Services, Digital Preservation Services, and Conservation & Exhibition Services. Sharing space with the Preservation Department will put Beinecke staff in close proximity to the people and operations dedicated to the physical care of the library's collections.



Top: Floor plan of the new facility in New Haven's Science Park

Above: This acre-sized space will house the Beinecke's Technical Services Department and units of the Yale Library's Preservation Department.

Renovating an Architectural Landmark: Q&A with Architect William Mahalko

Library staff are working closely with HBRA Architects to preserve the library's look and character. William Mahalko, a senior associate at the firm, is the lead architect on the project.

When did you first discover the Beinecke?

I had been aware of the Beinecke for some years, but only through photos. In 2007, Hammond Beeby Rupert Ainge (now HBRA Architects) was selected to guide the restoration, and I had the opportunity to experience the Beinecke in person. As with most visitors, the translucent marble walls and glass stacks left an indelible impression.

How do you approach renovating an architectural landmark like the Beinecke?

Carefully and respectfully. We were given the responsibility of treating the building itself as a work of art. The original architects had meticulously considered every detail, and the building was executed with a remarkably high level of craftsmanship and rich palette of materials. We've approached the significant interior spaces with a view toward preservation of those finishes and materials wherever possible. Back-of-house spaces, less visible to the public, offer more flexibility for modification but will still be sympathetic to the overall aesthetic character.

As part of our research process, we made use of original drawings, photos, correspondence, and laboratory analysis of existing materials. In the case of the sculpture court, construction progress photos from 1963 and historic correspondence obtained from the Noguchi Foundation have provided an invaluable supplement to the original drawings.

What are the biggest challenges?

Architecturally, one challenge is accommodating the evolving operations of the Beinecke without diminishing the formal clarity of the building. The original architectural, structural, and mechanical systems were very tightly intertwined, which makes modification difficult.

Another issue is integrating upgraded mechanical, fire-suppression, and security systems while minimizing visual clutter.

Also, resolving conflicting requirements for optimal environmental conditions for the collections, the building, and human occupancy. For example, the translucent marble wall panels have

an insulating value similar to single-pane glass, so, during cold weather, condensation can occur on the panels if the interior relative humidity is maintained at the level required for the collections.

What is most exciting about the project?

Helping to prepare an iconic building and world-respected institution for their next fifty years. Also, having a glimpse into the optimistic "Mad Men" era of 1960s modernism.

What have you learned about the building during the process?

A renewed appreciation for the level of integration possible between architecture, sculpture, furnishings, lighting, and dramatic display of the collection. Experiencing the backlit marble walls and warm glow of the glass tower never gets old.



By the Numbers

5 miles of collection material relocated in advance of the closure

16 months closed, starting May 2015

48 hours needed to deliver collection material to the temporary reading room in Sterling Memorial Library

500 classes hosted in the past academic year

130,000+ visitors last year

180,000 volumes in the stack tower, which will be emptied prior to construction

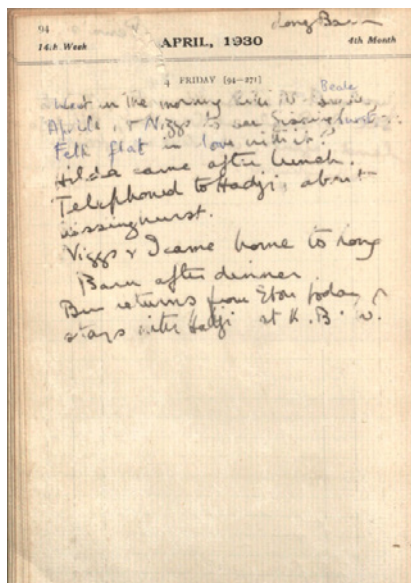
Recent Acquisitions

Vita Sackville-West and Harold Nicolson

The papers of writers Vita Sackville-West and Harold Nicolson are an exciting addition to the Beinecke Library's deep holdings of twentieth-century British literary collections.

An accomplished novelist, poet, and gardener, Sackville-West is remembered for her exuberant aristocratic lifestyle and her affair with Virginia Woolf. Nicolson was a diplomat, novelist, and historian. They remained a committed couple throughout their nearly fifty-year marriage while each pursued other passionate relationships. The couple's papers consist of archives that were until recently stored at Sissinghurst Castle, their magnificent estate and garden in the Weald of Kent in England. Among the records is a note from Sackville-West following her first visit to Sissinghurst (pictured to the left). "Fell flat in love with it!" she wrote.

Chauncey Brewster Tinker Prize Fund, Frederick W. Hilles Fund, Hubert Amer McGuire Memorial Fund



Tyndale Bibles

William Tyndale, an English scholar and key figure in the Protestant Reformation, was the first to translate the Bible into English from the original Hebrew and Greek texts. His are among the most rare and influential works in the English language. The Beinecke has acquired two of these landmark works: Tyndale's translation of the Pentateuch – the first five books of the Old Testament – published in 1534, and his translation of the New Testament, published in 1536. Fewer than a dozen of each are known to exist.

Charles J. Rosenbloom Fund / Pentateuch: Lathrop Colgate Harper Fund



Mo Willems

Author and illustrator Mo Willems has created some of the most beloved characters in contemporary children's literature, including Elephant and Piggie, Knuffle Bunny, and the irascible Pigeon. Willems's original sketches, notebooks, and book drafts have joined a growing collection at the Beinecke documenting the reading and imaginative lives of American children.

Willems, 46, began his career as a staff writer for *Sesame Street*, earning six Emmy awards. His first publication for children, *Don't Let the Pigeon Drive the Bus!*, was named a Caldecott Honor Book in 2004.

Jockey Hollow Fund

Gianfranco Sanguinetti

Sanguinetti, an Italian writer and activist, was a prominent figure in the avant-garde Situationist International (SI) protest movement of the 1960s and 1970s. The archive features more than 650 letters between Sanguinetti and SI founder Guy Debord. The majority of these letters have never been published. The archive is part of the Beinecke's collection development initiative to document the postwar avant-garde and counterculture in Europe. Major archival acquisitions include the Bismuth-Lemaître papers, Gil J. Wolman papers, Jacqueline de Jong papers, Henri Chopin papers, and Gianni Bertini papers.

Edwin J. Beinecke Fund



Olivetán Gradual

The Olivetan Gradual is a lavishly illuminated, fifteenth-century liturgical book containing the musical components of the Mass in written notation. It was donated to the Beinecke by Susan Weil, whose husband, Kenneth M. Weil, graduated from Yale in 1945. Mrs. Weil's gift reflects her husband's affection for Yale and her appreciation of the artistry found in medieval manuscripts.

Graduals were immensely practical items, intended to be sight-read, usually by multiple people in an ensemble performance. Massive, leather-bound, and covered in metalwork, the Olivetan Gradual is a book of great aesthetic and functional significance. Its pages feature the geometric regularity and simplicity of medieval musical notation. The accompanying text boasts beautifully decorated initials in red and blue ink, some on gold grounds. Five miniatures depicting religious subjects are distributed throughout the manuscript.



Cave Canem Foundation Records / Cornelius Eady Archive

The Cave Canem Foundation was established in 1996 by poets Toi Derricotte and Cornelius Eady to "remedy the under-representation and isolation of African American poets in Master of Fine Arts programs and writing workshops across the United States." Through its commitment to supporting emerging poets, the foundation has become a pioneering force in shaping twenty-first-century African American letters. An incomparable chronicle of the African American poetry community of the past two decades, the foundation's records contain paper and born-digital office files, correspondence, financial reports, and operational materials documenting such activities



as fundraising, governance, programming, and publication projects. The Beinecke has also recently acquired the archives of Cave Canem cofounder Cornelius Eady, an award-winning poet, dramatist, and literary activist.

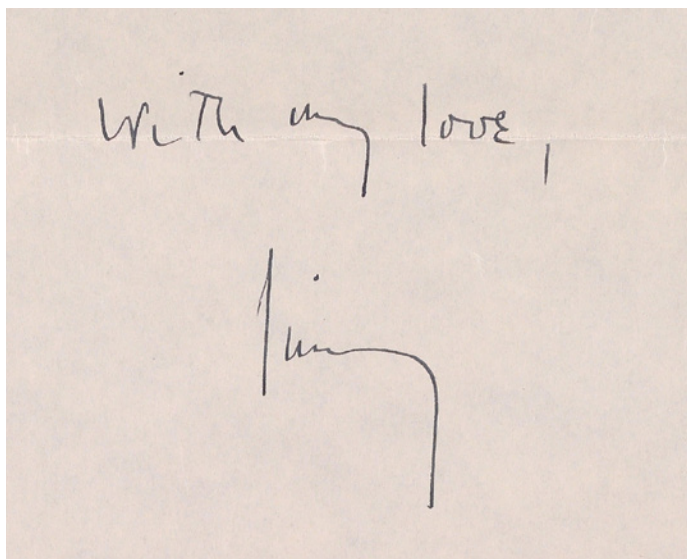
Edwin J. Beinecke Fund

James Baldwin

The library has acquired 103 letters from writer James Baldwin to his friends Mary Painter and Eugene Lerner, and to his assistant and biographer David Leeming. The letters to Painter cover the period of Baldwin's rise to prominence – from 1954, when his play *The Amen Corner* was performed at Howard University, to 1964, just after the publication of his novel *Another Country*. The letters to Lerner and Leeming date from 1965 to 1977. Writing primarily from Istanbul, Baldwin recounts visits from Marlon Brando, among others, and refers to the development of his fourth novel, *Tell Me How Long the Train's Been Gone*.

This acquisition augments the Beinecke's collection of Baldwin's early manuscripts and papers.

Edwin J. Beinecke Book Fund, Sinclair Lewis Fund



Scholarship at the Beinecke: Fellowships

In support of its mission to promote scholarship, the Beinecke Library provides dozens of fellowships each year to graduate and professional students and postdoctoral scholars in a wide variety of fields. The program, which has a strong record of supporting scholars who have published significant contributions in their fields, also helps sustain the Beinecke's vibrant atmosphere of intellectual exploration and exchange.

Fellowships that support research by Yale graduate and professional students will continue throughout the renovation. The fellowship program for visiting scholars, however, will be suspended until the 2016–2017 academic year.

More information on fellowships, including application deadlines, is available on the library's website: beinecke.library.yale.edu/programs-events/fellowship-program.

Robert Louis Stevenson, undated

Rummaging through a Beinecke Treasure Chest: An Appreciation by a Visiting Fellow

ROBERT-LOUIS ABRAHAMSON



I arrived in New Haven in October 2013 as a Beinecke Fellow, meeting up with my colleague Richard Dury, who had himself been a Beinecke Fellow a few years earlier. We were there to conduct research for our five-volume edition of Robert Louis Stevenson's *Essays* (Edinburgh University Press). For me this was an important moment: a kind of obligatory *rite de passage* that all serious Stevenson scholars must experience, since the Beinecke holds the largest collection of Stevenson archives in the world.

Every day for four weeks, Richard and I would arrive at the library as it opened; greet the security guards and then, downstairs, the librarians; order our books for the day; and then enter the reading room to join the dawn chorus of MacBooks chiming their opening notes. (Everyone working in the reading room seemed to be working on a MacBook.)

Looking through the material in the boxes from the Stevenson archives was like being allowed to rummage through treasure chests. You might find original copies of letters you had known before only in printed books, the handwriting (and occasional drawings) adding an extra dimension to understanding the mood of the writer at the time. You might find letters from Stevenson's

correspondents that helped you see a biographical or literary moment from a new perspective. (This happened to me, for instance, when I read a letter from Stevenson's editor Leslie Stephen, from 1876—written in a miniscule hand in what now comes across as mauve ink—in which Stephen went out of his way gently to explain his view of “Forest Notes,” a contrast to the way Stevenson reported this letter to a friend, resentful at what he took to be Stephen's offhand dismissal of the essay.)

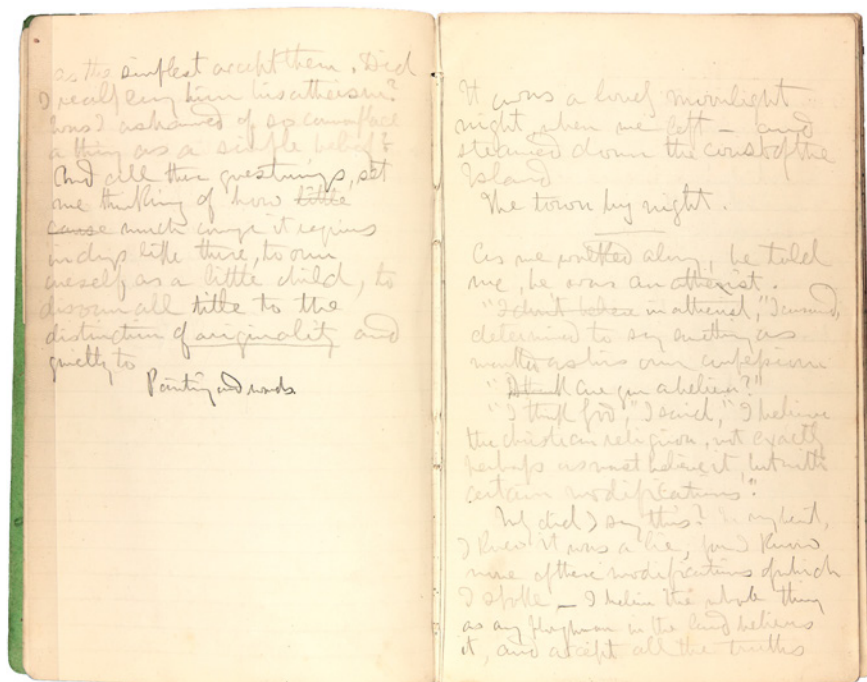
But whatever you found in these wonderful boxes, you knew you were almost certainly not going to discover anything new. You knew you were preceded here by other Stevenson scholars, most notably Roger Swearingen and Ernest Mehw, who sometimes left notes clarifying difficulties or offering further background information.

“People work together,” as Robert Frost said, “whether they work together or apart.” And this is certainly true of the community of Stevenson scholars. Since Richard and I were the ones at the Beinecke at the moment, we saw part of our job as being on call to help other Stevenson scholars. We had, for instance, an e-mail from a colleague who had been at the Beinecke earlier in the year, asking if we could please check the letters from Sidney Colvin to Fanny Stevenson from the spring of 1895 to see if he refers to such and such a detail. Our colleague remembered having seen this detail but could not find her note on it.

Another colleague wrote to ask us if we could examine the fragment of one of Stevenson's unpublished stories. She had a pdf copy of the manuscript pages but needed an on-the-spot check to confirm some punctuation.

Left: Robert Louis Stevenson, undated, by Kerry & Jones Photographers

Below: The Edwin J. Beinecke Collection of Robert Louis Stevenson includes the writer's notebooks, in which he wrote drafts of his poetry and prose.

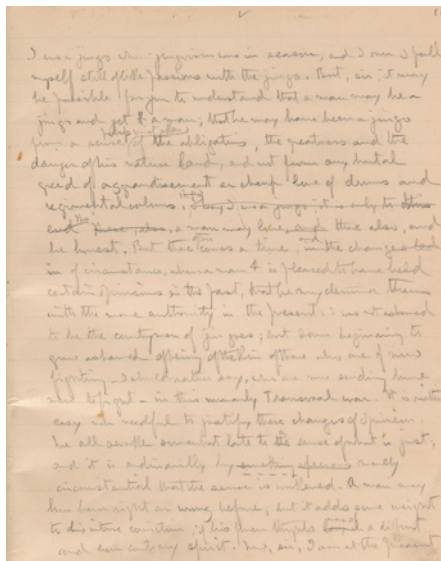


And Richard and I formed our own small community as we sat, one in front of the other, working on our own materials, but often nudging each other for help in making out indecipherable words in Stevenson's manuscripts or sharing something that shed light on the composition history of one of the essays. Sometimes we just sent e-mail messages to each other, though we were working not three feet apart.

I was also pleased to be able to give a talk in the library about Augustus Saint-Gaudens's medallion of Stevenson, standing in front of two different copies of the medallion and addressing a receptive audience, who responded with helpful and enlightening comments afterward.

While we were there, the Beinecke was celebrating its fiftieth anniversary, and so we had the added bonus of attending a series of talks, concerts, and receptions. And back in England I continued my connection with the library at a reception in Bedford Square, London, featuring several talks by Beinecke librarians.

Let me sum up the experience by quoting something Richard Dury said as we were leaving: the Beinecke is "the most friendly and efficient library I have ever been to. The material comes so quickly.



It's also the best place for reproductions: they turn your request around in about ten days, for a very reasonable cost."

I am proud to join the long list of visitors over the years who offer their gratitude for all that the Beinecke does.

Robert-Louis Abrahamson's research was supported by an A. Bartlett Giamatti Fellowship in 2013.

A draft of a brief essay by Stevenson arguing for an end to the First Anglo-Boer War in southern Africa

Scholarship at the Beinecke: Publications

Painting a Map of Sixteenth-Century Mexico City: Land, Writing, and Native Rule

Yale University Press

Drawn in the mid-sixteenth century, the Codex Reese is one of the oldest maps of Mexico City, which until 1521 had been the Aztec capital Tenochtitlan. The six-by-three-foot map records the indigenous owners of 121 individually marked parcels of land and the crops they grew. It depicts Luis del Velasco, the second viceroy of New Spain, as well as five indigenous governors who helped administer the city from 1538 through 1565.

The Beinecke acquired the map in 1975 from William Reese, a Yale undergraduate who was just beginning a career as an antiquarian bookseller. It has yielded a wealth of information about the artistic, linguistic, and material culture of the indigenous people after the Spanish conquest. A distinguished team of specialists in history, art history, linguistics, and conservation science worked together for nearly a decade to produce *Painting a Map of Sixteenth-Century Mexico City*, which

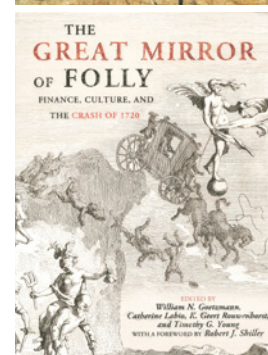
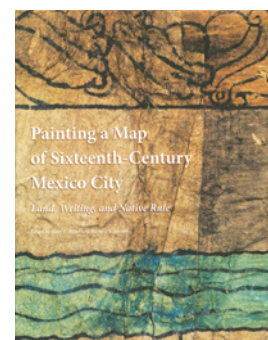
publishes the complete map for the first time and explores the situation of the indigenous people of Mexico City and their interactions with Europeans in the sixteenth century.

The book was edited by Mary E. Miller, Sterling Professor of the History of Art and former Dean of Yale College; and Barbara E. Mundy, associate professor of art history at Fordham University.

The Great Mirror of Folly: Finance, Culture, and the Crash of 1720

Yale University Press

The world's first global stock market bubble burst in 1720, destroying the dreams and fortunes of speculators in London, Paris, and Amsterdam. Their folly and misfortune inspired the publication of *Het groote Tafereel de Dwaasheid* (*The Great Mirror of Folly*), an extraordinary collection of Dutch satirical prints, plays, poetry, commentary, and financial prospectuses that provides a unique and lavish record of the financial crisis and its cultural dimensions.



This book of the same title is a wide-ranging interdisciplinary collaboration that uncovers the meaning and influence of the *Tafereel* and the profound, lasting, and multifaceted impact of the crash of 1720 on European cultures and financial markets. It includes a chapter by Timothy Young, the Beinecke's curator of Modern Books and Manuscripts, on the library's "proto-Tafereel," a collection of original documents matching many of those reprinted in the *Tafereel*.

Wall Street Journal columnist Jason Zweig dubbed the book "the most visually stunning and, in my opinion, one of the most important investing books of the past year."

The book was edited by William N. Goetzmann, Edwin J. Beinecke Professor of Finance and Management Studies at Yale SOM; Catherine Labio, associate professor of English at the University of Colorado, Boulder; K. Geert Rouwenhorst, Robert B. and Candice J. Haas Professor of Corporate Finance at Yale SOM; and Timothy G. Young.

Both Yale University Press books can be purchased at yalepress.yale.edu/yupbooks.

ALSO FROM THE COLLECTIONS

Croswell Bowen: A Writer's Life, a Daughter's Portrait
by Betsy Connor Bowen

Potomac Books Inc.

This is the life story of a journalist who wrote his way through the major events of the mid-twentieth century. While tracing the trajectory of Croswell Bowen's personal life, his daughter, Betsy Connor Bowen, follows the path left by her father as he wrote about the Wall Street crash of 1929, the Great Depression, World War II, the McCarthy era, the presidency of John F. Kennedy, and the Vietnam War.

Collection consulted: Croswell Bowen papers

The Tortured Life of Scofield Thayer
by James Dempsey

University Press of Florida

As publisher and editor of *The Dial* literary magazine from 1920 to 1926, Scofield Thayer was gatekeeper and guide for the modernist movement. This book looks beyond the public figure to reveal a paradoxical man fraught with indecision and insatiable appetites, and deeply conflicted about the artistic movement to which he was benefactor and patron.

Collection consulted: Dial/Scofield Thayer papers

The Lesbian Muse and Poetic Identity, 1889–1930
by Sarah Parker

Pickering & Chatto

Throughout history the poetic muse has tended to be female, the poet male. This dynamic caused problems for late Victorian and twentieth-century women poets; how could the muse be reclaimed from the passive role of old? Parker looks at fin-de-siècle and modernist lyric poets to investigate how they overcame this challenge.

Collections consulted: Bryher papers and H.D. papers

A Heaven of Words: Last Journals, 1956–1984
by Glenway Wescott, edited by Jerry Rosco

University of Wisconsin Press

This collection of journal entries by the late writer Glenway Wescott landed the prize for Best Gay Biography/Memoir at the 2014 Lambda Literary Awards.

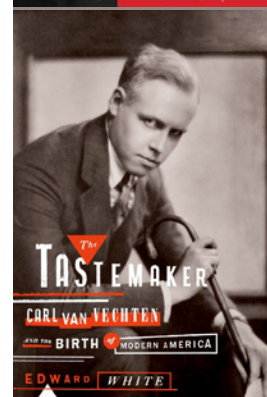
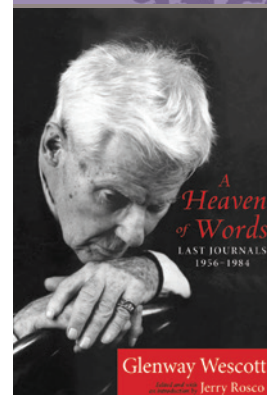
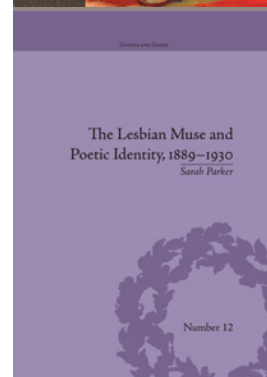
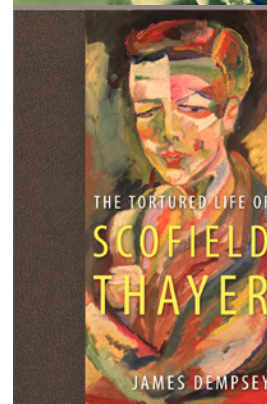
Collection consulted: Glenway Wescott papers

The Tastemaker: Carl Van Vechten and the Birth of Modern America
by Edward White

Farrar, Straus and Giroux

The Tastemaker explores the many lives of Carl Van Vechten, the most influential cultural impresario of the early twentieth century: a patron and dealmaker of the Harlem Renaissance, a photographer who captured the era's icons, and a novelist who created some of the Jazz Age's most salacious stories.

Collection consulted: Carl Van Vechten papers



Meeting the Challenges of the “Born-Digital” Age

Researchers at the Beinecke routinely pore over archival collections rich with notes, manuscripts, diary entries, and correspondence written in an author’s hand. Such handwritten papers are becoming artifacts of a bygone era now that most writers have traded pen and paper for computers and e-mail.

The Beinecke is adapting to meet the challenges of the boom in “born-digital” materials, such as Microsoft Word documents, digital photographs, websites, and e-mail messages. The library acquired its first pieces of digital media in 1989: three floppy disks in author Annie Dillard’s archives. Today the Beinecke has upwards of 150 collections containing digital media ranging from thousands of floppy disks and CDs to flash drives and computers that belonged to writers.

Since 1996 the Beinecke has had an archivist working part-time to solve challenges related to born-digital materials, but it wasn’t until May 2013 that the Beinecke hired a full-time digital archivist, Gabriela Redwine. Her task is shaped by five related questions:

- Which of the Beinecke’s holdings contain born-digital materials?
- What are the best ways to capture files from aging disks and preserve them for future use?
- How will researchers and staff want to use born-digital materials in their work?
- What training do Beinecke staff need to work with these materials and make them available to researchers?
- What are the possibilities for collaborating with other libraries, both on campus and beyond, whose collections include born-digital materials?

The work presents a raft of challenges. For example, Redwine must access, copy, and capture files that were created with outdated software on obsolete hardware, and she must do so while protecting the original files and metadata from alteration. Files may be corrupted or have deteriorated over time. The Beinecke’s ability to recover deleted files from an author’s old hard drive raises questions about privacy and intentionality that staff are working to address.

Born-digital materials also afford researchers many opportunities. They can offer a glimpse into the influence of technology on an author’s writing practice – from a correlation between a small



Larry Kramer’s papers include two early-model computers, floppy disks, lists of computer commands, as well as notes about the names of computer files and their contents.



Top 10 Most Requested Archival Collections, January–June 2014

Collection (Requests)

Langston Hughes papers (172)

Alfred Stieglitz/Georgia O’Keeffe archive (170)

Richard Wright papers (149)

Ezra Pound papers (105)

Ron Whyte papers (87)

Mabel Dodge Luhan papers (84)

Gertrude Stein/Alice B. Toklas papers (84)

Katherine S. Dreier Papers/Société Anonyme archive (82)

Robert Penn Warren papers (75)

Living Theatre records, circa 1947–2007 (61)

screen (typical of early computers) and the length of scenes in a play, to the frustrations of writers with technology. “How pleadingly this computer wants to give out!” American author Annie Dillard writes in a letter to a friend. “It gets confused—by having too much in mind—a lot sooner than I do; rebooting it several times a day, I feel I’m soothing a yellow-fever victim with wet cloths.” In addition to her paper materials, the Beinecke holds close to eighty of Dillard’s computer disks.

Like most people, writers tend to use analog and digital forms of technology in concert with each other. So far, all of the Beinecke’s born-digital materials are part of hybrid collections that include both paper and digital components, which can overlap in unexpected ways. For example, a small pink notebook found among Larry Kramer’s floppy disks contains lists of computer commands, as well as notes about the names of computer files and their contents. Under the heading “Word 4” Kramer, an American writer, activist, and cofounder of the Gay Men’s Health Crisis, wrote:

Gay1 -- +Gay ‘Power’ Here
NY Times Op-ed
13 Dec 78

The New York Times published Kramer’s op-ed “Gay ‘Power’ Here” in December 1978, a little more than two weeks after Harvey Milk, the gay rights activist, was shot and killed in San Francisco. The Beinecke has not yet processed the contents of the two computers and more than 200 disks in Kramer’s collection, so at this point the existence of a disk or file called “Gay1” that contains drafts of Kramer’s op-ed piece remains a tantalizing possibility.

Researchers can access the Beinecke’s available born-digital materials in the library’s reading room via a dedicated, secure laptop. In 2013 researchers examined born-digital materials in the archives of Henri Chopin, Marilynne Robinson, Joseph Brodsky, and James Welch.

Next steps for the Beinecke’s program include practical challenges such as establishing dedicated storage for born-digital materials and adapting acquisition procedures to account for the cost of digital storage, as well as more visionary initiatives aimed at developing creative ways to provide researchers with access to born-digital materials in the reading room and beyond.

Windham-Campbell Literature Prizes 2014

The Donald Windham-Sandy M. Campbell Literature Prizes call attention to literary achievement and provide writers with the opportunity to focus on their work independent of financial concerns. Prizewinners receive a citation and diploma together with an unrestricted grant of \$150,000.

The 2014 prizewinners are Pankaj Mishra and John Vaillant in nonfiction; Kia Corthron, Sam Holcroft, and Noëlle Janaczewska in drama; and Nadeem Aslam, Jim Crace, and Aminatta Forna in fiction. The eight prizewinners visited Yale in mid-September for the annual Windham-Campbell Prizes Literary Festival. They participated in master classes, readings, panel discussions, and a popular “literary speed-dating” event at the Beinecke. Renowned author Zadie Smith delivered the festival’s keynote address to a packed house at Sprague Hall.

Lifelong partners, Donald Windham and Sandy M. Campbell were avid book collectors, voracious readers, and friends with many of the most important literary figures of their time. Windham wrote memoirs, novels, plays, short stories, and a children’s book. Campbell was a stage actor who also penned unsigned book reviews for *The New Yorker* and contributed articles to *Harper’s Magazine* and other publications.

Windham, who was Campbell’s heir, left his estate to Yale to establish the Windham-Campbell Prizes endowment. The Donald Windham and Sandy M. Campbell papers are housed at the Beinecke, which administers the prizes.

More information: windhamcampbell.org

The 2014 winners of the Windham-Campbell Prizes, l. to r., Sam Holcroft, Nadeem Aslam, Noëlle Janaczewska, Jim Crace, Kia Corthron, Aminatta Forna, Pankaj Mishra, and John Vaillant



Q&A with Prizewinner Jim Crace

British author Jim Crace’s Windham-Campbell Prize citation states that his “ever-varied novels return us to the body, to ceremony, and to community in a disenchanted world, transforming the indifferent and the repugnant alike into things of beauty.” His latest novel, *Harvest*, was shortlisted for the Man Booker Prize. Here he describes the prize’s impact on his writing career.

Where were you when you learned about winning the Windham-Campbell Prize?

I was recklessly breaking the law by checking my messages while driving across country from Nottinghamshire, where I’d been giving a talk, to Worcestershire where we live. One e-mail and one voice mail invited me to phone an American number to “receive the good news.” It sounded like a scam – or evangelists. I took no notice until I got home to discover a third identical message on the house phone. Then curiosity got the better of prudence.

How did you feel when you heard the news?

I felt a little too fortunate. There’s a puritanical side to my nature, which makes me briefly uneasy when I strike lucky. But I mostly recovered from that after a couple of days.

How do you think winning the prize will affect your writing or your career?

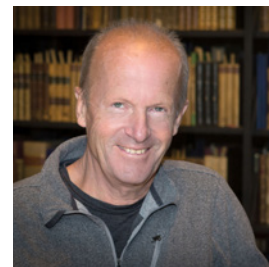
It has already helped to resurrect my writing life. I had thought of retiring. I felt I’d fallen out of love with word-processing for a profession and wanted to devote myself to more collaborative activities. What I needed, in fact, was just a break from fiction and not a divorce. News of the prize came just as I was accepting that fiction and I were handcuffed together and new ideas for future books were crowding at my shoulder.

Do you have any plans for the prize money?

It’ll provide my income for quite a while. There’s nothing I’m desperate to buy, though our new country garden doesn’t have a pond. I’m debating whether it’s acceptable for me to pour some of the prize money into a deep hole, together with several gallons of water, some marsh marigolds, and a few fish. The puritan says No. But my wife, Pam, says Yes.

Do you have any new work coming out that you’d like people to know about?

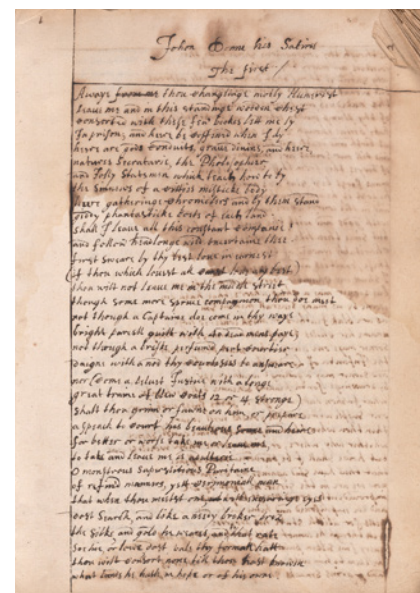
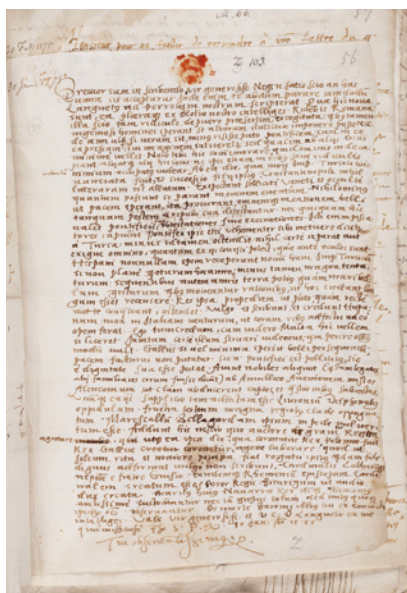
I have a play, a collection of Dishonest Essays, and a novel about a feral community in the pipeline – but I don’t expect to complete anything until next year. The prize money allows me to take my time without outside pressures. That’s something every writer values.



Current Exhibition

Reading English: An Exhibition Celebrating the James Marshall & Marie-Louise Osborn Collection

James Marshall Osborn began collecting English manuscripts in 1934 while pursuing a bachelor of literature degree at the University of Oxford. Four years later, Osborn and his wife, Marie-Louise, settled in New Haven, where he enjoyed a distinguished thirty-eight-year career as a scholar and literary critic at Yale. He brought his remarkable manuscript collection with him. Today, the James Marshall and Marie-Louise Osborn Collection of English Literary and Historical Manuscripts is renowned for its holdings in manuscripts, archives, and annotated books. It has had a formative influence on early modern British scholarship, just as its founder intended.



Reading English, on view at the Beinecke through December 15, celebrates the Osborn Collection's eightieth anniversary. The exhibition introduces the collection alongside its collector: scholar and collector of early modern British manuscripts; colleague and friend of literary critics Cleanth Brooks, William Wimsatt, Robert Penn Warren, Maynard Mack, and Wilmarth Lewis; and active participant in Yale's emergence as the leading center for literary criticism in twentieth-century America. Recent additions are displayed alongside items from the collection's inception. Drawn together, they emphasize both original strengths – early modern British poetry, commonplace books, letterbooks, and grand tour diaries, among other areas – and the development of the Osborn Collection over succeeding decades, through successive shifts in the rare book and scholarly landscapes. The exhibition also features selections from Osborn's personal archives documenting his studies at Oxford, his scholarly career, and his rich relationships with colleagues and friends, as well as his role as the proprietor of a successful dairy farm in Wallingford, Connecticut.

Osborn was born in Cleveland in 1906 and grew up in Ohio and Wisconsin, the son of a civil engineer. After graduating from Wesleyan University in 1928, he moved to New York City as an investment adviser with Guaranty Trust and married Marie-Louise Montgomery the following year. In 1932 he left Guaranty Trust to begin a master's in English literature at Columbia University. Two years later, he began his studies at Oxford.

From the beginning, Osborn's collection was intended to support scholarship: "My ambition to become a scholar preceded the concept of being a collector," he wrote, in a paper delivered at the Clark Library shortly before his death in 1976. "Manuscripts represent unique sources of evidence; therefore we acquire manuscripts."

The collection was also a commitment to the importance of those scholarly ecosystems that rare book and archival collections support. One testament to this was given by Cleanth Brooks, Osborn's colleague of almost forty years, in the edited typescript of the memorial address he gave for Osborn in 1976: "Jim's enduring memorial is, of course, the James Marshall and Marie-Louise Osborn Collection of books and manuscripts – that, and the many scholarly books that Jim himself wrote. I say his enduring memorial, because we, his friends, being mortal flesh and blood, will eventually perish, as carefully preserved books and manuscripts do not."

A SELECTION OF ITEMS ON VIEW

1 *Letters to Sir Philip Sidney from Various Places on the Continent, 1574–1581*

This collection contains sixty-five letters to the Elizabethan poet Sir Philip Sidney, all but one written between 1574 and 1576, during the last two years of his travels on the Continent and first year back in England. In Osborn's words, it was a "miracle that so much evidence exists concerning any major Elizabethan figure." *Osborn fa14*

2 *John Donne, Satires and Poems. England, ca. 1613*

The Osborn Collection has significant holdings related to John Donne. Sometimes these notebooks are coherent manuscript "editions" of the poems; in others, a reader has copied a poem alongside others circulating in the early seventeenth century. The variations – and similarities – between copies are an important source for scholarly editors in establishing the text of a poem. *Osborn b458*

3 *William Hill, Commonplace book. England, early 17th century*

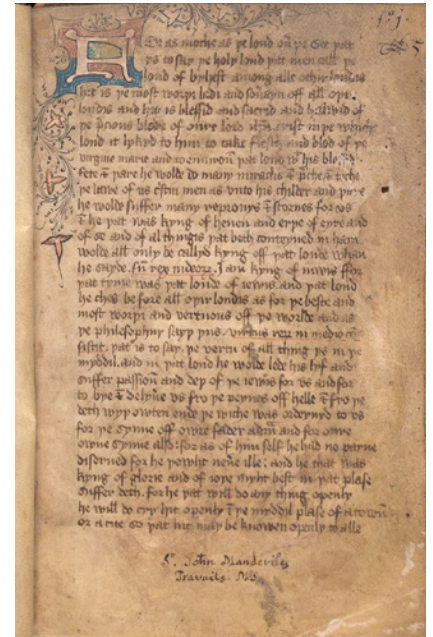
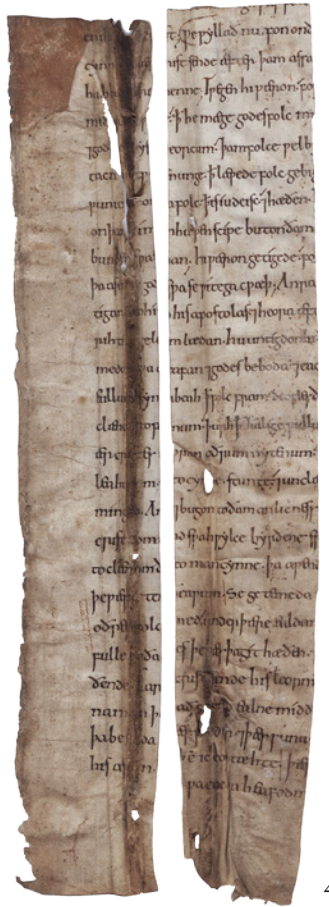
The Osborn Collection's notebooks, miscellanies, and commonplace books reveal early modern British readings of politics and culture in their most incidental and seemingly ephemeral moments. This extraordinarily ordinary volume shows how a reader might learn to read and write, and the formative exemplar texts that he or she might draw together from printed commonplace books, didactic literature, and other canonical or schoolbook sources. *Osborn b234*



4 **Aelfric, two adjacent strips from a homily for Palm Sunday. England, 11th century, first quarter**
Among the few fragments of Anglo-Saxon in a North American collection, these two parchment binding strips contain a few words from the homilies of Aelfric, Abbot of Eynsham, that date from around 1000. The fragments were found in a lumber-room adjacent to the presbytery library in Winchester. *Osborn fa26*

5 **Sir John Mandeville, *Travels*, in Middle English. England, ca. 1440**

A rare manuscript of Sir John Mandeville's *Travels* was added to the Osborn Collection in 2011. Believed to be a true account in the Middle Ages, the narrative follows a fictitious knight, Sir John Mandeville, who supposedly journeyed through Europe, the Middle East, Africa, and Asia. Originally written in Anglo-Norman and circulated between 1357 and 1371, the work is here translated into Middle English. *Osborn a55*



5

Upcoming Exhibitions

*Treasures from Japan in the
Yale University Libraries*

January 16–April 2, 2015

*Fun on the Titanic: Underground Art
and the East German State*

January 16–April 11, 2015

*Casting Shadows: Integration on
the American Stage*

January 16–April 18, 2015



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