

# BEINECKE ILLUMINATED

Number 2, Summer 2015



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**Yale** *Beinecke Rare Book & Manuscript Library*



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### Number 2, Summer 2015

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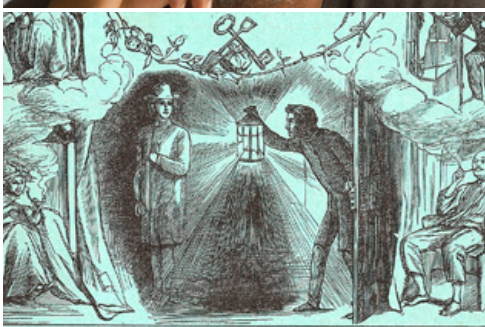
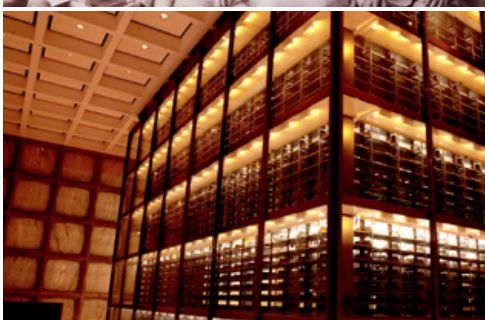
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## From the Director

This edition of *Beinecke Illuminated* arrives during a period of transition at the library. Our iconic building officially closed on May 19 for a major renovation. The building's mechanical systems will be replaced. Its fire protection and security systems will be upgraded. Two large classrooms will be added to the building's courtyard level. An article on the renovation in this issue of the newsletter provides further details. The building will reopen in September 2016 fully equipped for another fifty years as a world-class center of research and learning.

As of this writing, work crews have started preparing the building for construction. Fencing is being installed around the library's perimeter. A temporary roof will be constructed over the sculpture garden, which will be dismantled this summer and sent offsite for restoration.

It is important to note that while our primary building is closed, the library remains open for business, through a reading room and classroom in Sterling Memorial Library. Although most, but not all, of our collections remain accessible, requests to use material must be placed two business days in advance.

Our staff has worked tirelessly to prepare the library for closure. We moved several miles' worth of collection materials to offsite shelving and emptied the stack tower of its 180,000 volumes. In April our Technical Services Department—the staff responsible for cataloging, processing, and digitizing our collections—moved into a new custom-designed headquarters in New Haven's Science Park. Our curatorial staff, including yours truly, has occupied temporary offices in Sterling Memorial Library. Despite any resulting logistical challenges, we will continue providing our patrons excellent service.

As this newsletter shows, the renovation preparation has not monopolized our time. The library hosted numerous classes and events each week. The reading room remained as busy as ever. That the preparations rarely disrupted the research, teaching, and learning is a credit to the professionalism of our staff.

In this issue you will learn about some fascinating additions to our collections, including an unmatched collection of nineteenth-century American photography. A recent visiting fellow describes her research in the Western Americana Collection. You will meet poet Nathaniel Mackey, the 2015 winner of the prestigious Bollingen Prize for American Poetry, which is administered by the library.

We appreciate your support during this period of transition at the Beinecke. We look forward to celebrating the building's reopening with you in the fall of 2016.

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

Edwin C. Schroeder

*Cover:* The Beinecke's stack tower received an interior layer of Masonite to protect the glass during a top-to-bottom renovation of the six-story structure (see also p. 15).

*Editor*  
Michael Cummings

*Publication Design*  
Rebecca Martz, Office of the University Printer

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## A Commitment to Education: Teaching and Learning at the Beinecke

The students of Professor David Kastan's English 125 class file into classroom 39, where early editions of Edmund Spenser's *The Faerie Queene* await.

They take their seats and begin inspecting the old volumes, laid out in foam cradles on the tables in front of them.

"Spenser could have handled this one, think of that," Kastan says, pointing to a first edition.

He urges his students to touch the books. He explains that the sturdy paper was made of rags. He points out volumes with early bindings.

Freshman Erica Wachs notices something strange about the edition in front of her.

"Why does it say Shakespeare here?" she says, pointing to a signature written in the margins.

"It's a forgery," says Kastan.

He tells the students about the infamous Shakespeare forgeries of William Henry Ireland, including this copy of *The Faerie Queene*, housed at the Beinecke.

"It's a perfectly good book, otherwise," Kastan says.

They study the various editions, examining the paratext—the material that accompanies a literary work's primary text, such as the table of contents, foreword, and dedication. They compare the dedications in the first and second editions. They note that the stanzas are unnumbered in early editions. A letter Spenser wrote to Sir Walter Raleigh appears in different places in the various editions. Some editions leave it out entirely.

"These earlier books raise not just material questions, but critical questions," Kastan says. "What do these differences tell readers? Why add stanza numbers? Who made that decision? Do the differing dedications matter?"

He holds up a Norton Critical Edition of Spenser's poetry that his students have been using.

"You miss something if this is your only sense of what it means to read *The Faerie Queene*," he says.

\*\*\*

In the press release announcing the grand opening of the Beinecke Library, architect Gordon Bunshaft outlined the three principles that governed his design of the building: to provide the conditions necessary to preserve rare books and manuscripts; to create a research center for scholars; and to dramatize the fact that the library houses priceless treasures. Absent is any mention of using the library for teaching.



Bunshaft's principles were consistent with the traditional mission of a rare book library, which focused on acquiring and preserving collection material. This conferred on such libraries the image of glittering treasure boxes. That mission, while appropriate in many respects, ignored Yale University's commitment to education.

Over the past two decades, the library's staff and leadership have reworked and expanded the Beinecke's mission. Two classrooms were added to the library's courtyard level in the late 1990s to accommodate Yale classes. In 2009, at the urging of Kastan and other faculty members, the library ended a policy that had prohibited students from handling collection material during class sessions.

The transition has involved far more than hosting classes and inviting students to turn pages. The library began to emphasize the importance of developing a rich variety of programming—fellowships, lectures, readings, musical performances, conferences, master classes—to draw people to the collections and help them explore the ideas and evidence they contain.

These efforts have made the Beinecke a vital center of teaching and learning at the heart of Yale's campus. Every day when classes are in session, students and faculty visit the library to work with the collections.

The library hosted about 200 classes during the spring 2015 semester. Students, graduate and undergraduate, engaged with a remarkably broad range of material. Over the course of several weeks, classes studied Walt Whitman's correspondence, medieval prayer rolls, early copies of *The Canterbury Tales*, contemporary artists' books, elaborate children's pop-up books, and items concerning slavery and the experience of Native Americans, among a wide assortment of other material.

"I think it is probably the most important resource I have on campus," says Rebekah Ahrendt, an associate professor in the Department of Music. "It is remarkable to have this phenomenal collection with so many items that remain to be explored, studied, and discovered that I can use to create a very valuable experience for my students."

Ahrendt has taught a semester-long graduate course at the Beinecke and brought undergraduates to the library for individual class sessions.

"The undergraduates are always amazed," she said. "It provides graduate students the chance to consider all of the in-house possibilities for research and dissertations."

\*\*\*

The same week that the English 125 students toiled with *The Faerie Queene*, the students of Professor Kishwar Rizvi's course *Orientalism in Art and Literature* studied the elephant folios of *Description de l'Egypte*, the remarkable multi-volume French study of Egyptian civilization and natural history performed during Napoleon's expedition to Egypt.

Rizvi's class is studying Egypt under the French occupation. The *Description de l'Egypte* allows the students to view Egypt through the perspective of the hundreds of French scholars and scientists who conducted the study.

Rizvi, an associate professor of art history, lifts open one of the study's double elephant folios on Egyptian antiquities. Her six students huddle around her as she begins turning the pages.

"I want to find the color plates," she says.

"Oh yes," Rizvi says, smiling. "Here it is."

She opens a page to a stunning engraving of the interior of the temple at Karnak rendered in vibrant colors.

Students snap pictures of the engraving with their smartphones.



"It's so crazy that Yale has these," someone whispers.

A student crawls underneath the table and emerges on the other side to view the image from a different angle.

Rizvi notes that the temple in the engraving appeared much differently to the French scholars who had visited the ruin.

"They're trying to reconstruct and imagine," she says. "It's enchanting. It's filled with myth and wonder."

Earlier the class examined an engraving of the Rosetta Stone in one of the volumes on language. The image, located in another of the study's double elephant folios, was nearly photographic in its quality.

Rizvi urged her students to consider why the study's largest volumes – the double elephant folios – were dedicated to antiquities and language.

"It shows the emphasis that they placed on those subjects," she said.

\*\*\*

The renovation will move the library even further away from the "treasure box" idea. Two classrooms being added on the courtyard level, one



on either side of the access services desk across from the reading room, will allow the library to accommodate more classes, conferences, and other programming.

One of the new classrooms will be equipped as a laboratory space where students and researchers can get their hands dirty while studying the materials of the book—experimenting with inks, learning techniques for making paper and parchment, or attempting various printing methods. The classroom will be equipped with a printing press and a sink—an exciting feature in a building where beverages are restricted outside the lounge.

“I was so excited to see the plans for the wet room,” Ahrendt said. “Having that hands-on experience helps you to understand the material.”

\*\*\*

Students tend to linger in the classrooms after their classes end to pore over the material on display.

The double elephant folio of Egyptian antiquities got a thorough going over as the students searched in vain for more color engravings.

“It’s amazing to have the chance to come down here and have access to materials that most people would never imagine they’d have access to,” says Nathaniel Barbour, a freshman who plans to major in physics. “Every time we come here, we see something fascinating.”

A handful of Kastan’s students had a second look at Ireland’s Shakespeare forgery.

“It is such a great experience and it’s a really unique opportunity to study historical evidence that other people don’t get to see,” says Ruth Dannehy, a sophomore in Kastan’s class.

She mentions having had the chance to see the beautifully illuminated Devonshire Chaucer, a highlight from the Takamiya collection of medieval manuscripts on deposit at the Beinecke, during a session of Kastan’s class a few weeks earlier.

“Experiences like that connect us to history in a way that would be impossible if we were just studying our textbooks,” she says. “And they’re always a lot of fun.”

## Recent Acquisitions

### A Magnificent Prize: Beinecke Acquires the Meserve-Kunhardt Collection

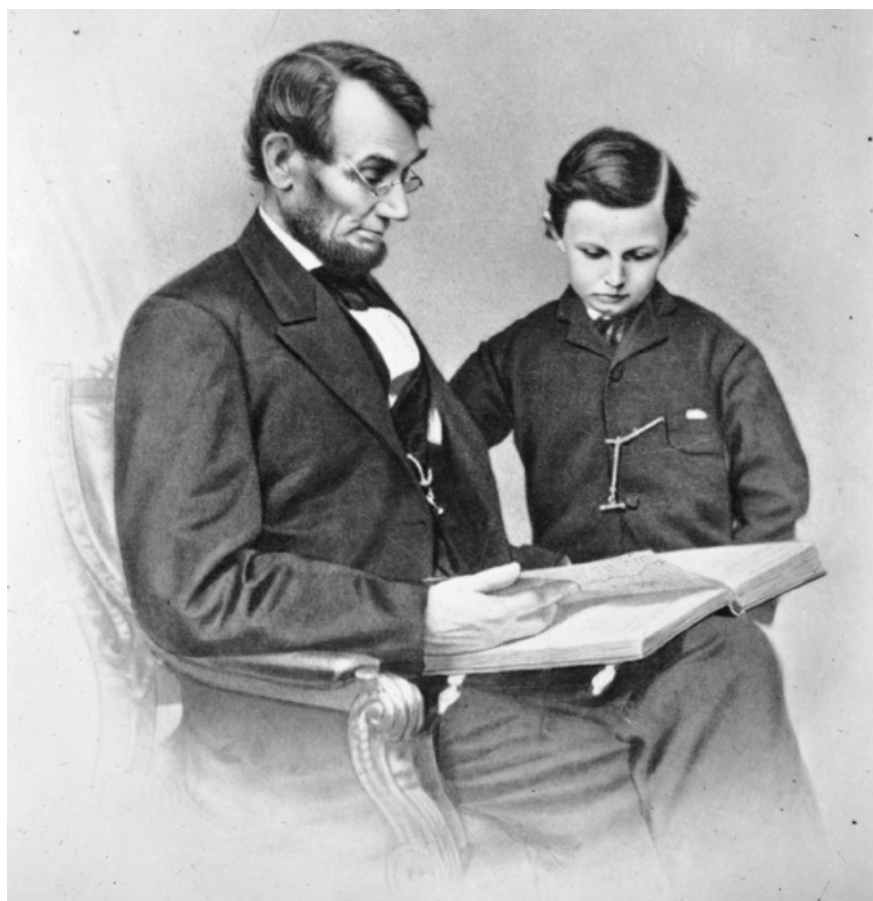
William Neal Meserve survived the bloodiest battles of the American Civil War. A Union officer, he was wounded twice at Antietam and served in the Overland Campaign, Ulysses S. Grant’s brutal thrust into Virginia. He recorded his wartime experiences in a series of small notebooks.

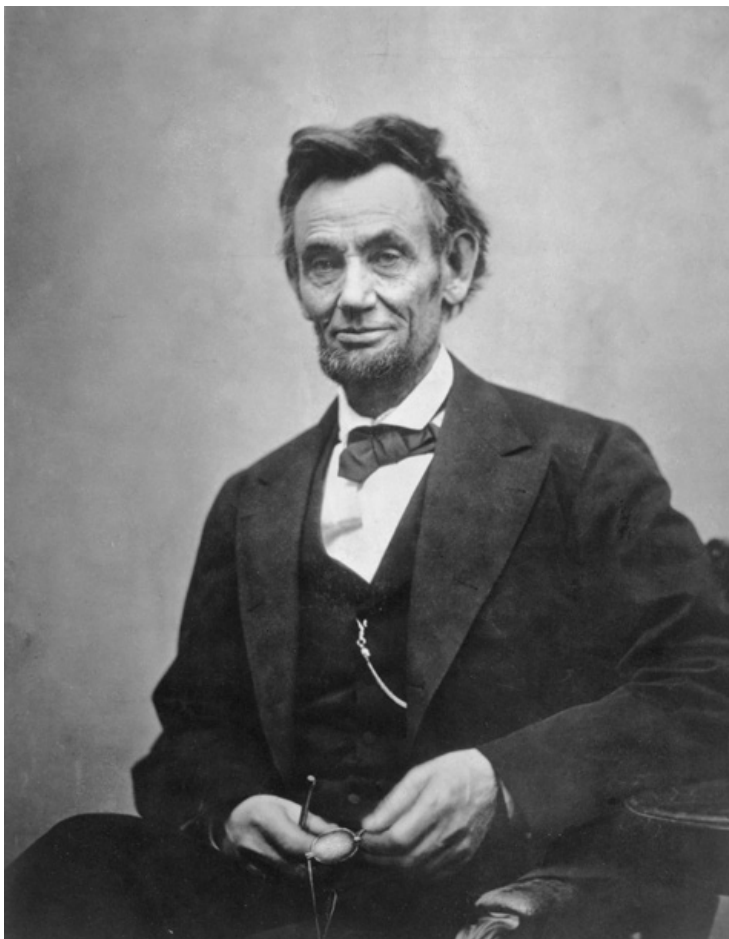
Possibly suffering from post-traumatic stress disorder, William abandoned his family after the war to become an itinerant preacher.

In 1897 his son, Frederick Hill Meserve, contacted him in hope of forging a connection. Frederick proposed they collaborate on publishing William’s war diary. The father would transcribe the text. The son would collect photographs to illustrate it.

This father-son project produced two large volumes and spawned one of the truly great collections of nineteenth-century American photography.

With the help of his daughter, Dorothy Meserve Kunhardt, Frederick would spend sixty





years building a vast collection of prints and negatives, including the definitive assemblage of images of Abraham Lincoln.

The Beinecke Library recently acquired the Meserve-Kunhardt Collection, which currently contains more than 73,000 items, including 57,000 photographic prints, as well as thousands of books, pamphlets, maps, and theater broadsides.

It is no longer possible for any individual or institution to assemble such a collection. Even with an unlimited budget and decades of staff time, there are many thousands of images that can no longer be found on the market.

“This collection is a magnificent prize for Yale to attain,” says David Blight, the Class of 1954 Professor of American History at Yale University. “It consists of unmatched Lincoln material and much else. Scholars of America in the nineteenth and twentieth centuries, especially of photography, will find a dazzling array of material for their research.”

The collection chronicles American history from the Civil War through the end of the nineteenth century and traces the emergence of photography as a distinctively modern medium of record and of art. Most of the photographers who were active in nineteenth-century America, including Alexander Gardner and his circle, Timothy H. O’Sullivan, and Mathew Brady, are represented.

There are tens of thousands of portraits of American politicians, army officers (of both the Union and Confederate forces), writers, entertainers, scientists, African Americans (including the children of freed slaves pictured to the left), and Native Americans. A daguerreotype of Susan B. Anthony hints at the great number of women whose portraits appear in the collection.

“It is not an exaggeration to describe this collection as one of America’s first and richest national portrait galleries, but that description doesn’t encompass the many rare, often unique, images of Civil War battlefields and views of Washington, D.C., New York, and other American cities,” says Laura Wexler, professor of Women’s, Gender, and Sexuality Studies and American Studies at Yale.

The Lincoln photographs are the collection’s highlight.

Frederick Hill Meserve became determined to acquire every photograph of the beloved president. His collection provided the images used on the 1909 Lincoln penny, the engraving on the \$5 bill, the statue in the Lincoln Memorial, and the giant carving on Mount Rushmore.





The Lincoln photographs include Mathew Brady's 1860 "Cooper Union" portrait, an Alexander Gardner photograph of Lincoln delivering his second inaugural address, and Gardner's February 1865 portrait, in which the president's careworn appearance reveals the toll that four years of war had taken on him.

The Lincoln archive is more than a collection of images. Dorothy Meserve Kunhardt, who was a successful children's author and creator of *Pat the Bunny*, obtained 600 volumes from the library in Lincoln's house in Springfield. She also acquired Lincoln's family scrapbooks.

Yale is one of a small number of institutions that possess the facilities and technical expertise to care for such a large and consequential collection and make it accessible for teaching and scholarship. That capacity was considerably strengthened in 2011 by the establishment of the Institute for the Preservation of Cultural Heritage. The institute unites the vast resources of Yale's museums and libraries with the scientific and technological expertise of the university's academic departments to advance conservation science.

## The Paula Vogel Papers

Paula Vogel, a winner of the Pulitzer Prize for Drama, is the first female playwright to have her literary archive included in the Yale Collection of American Literature, where she joins luminaries such as Eugene O'Neill, Thornton Wilder, and John Guare.

"It is difficult for a playwright to think of her script in the chaos of production as anything but ephemeral," said Vogel. "It is a significant honor for my work to be preserved in the remarkable company of Beinecke writers and artists."

Vogel has written more than a dozen plays, including the 1992 Obie Award-winning *Baltimore Waltz*; *How I Learned to Drive* (1997), which won her second Obie, the Pulitzer Prize, the Lortel Prize, the Drama Desk Award, and the Outer Critics Circle Award; *Desdemona, A Play About a Handkerchief* (1979); *The Mineola Twins* (1996); and *The Long Christmas Ride Home* (2003).

Vogel's archive includes drafts of most of her plays, teaching files, and drafts of work by students from her many years teaching; also included are about 200 computer disks and five computers. These digital files include photographs,

The Meserve-Kunhardt Collection complements the Beinecke's already significant collections of American photography. The library houses internationally recognized holdings in photography of the American West and pictures of Native Americans and African Americans. It has copies of two of the most important albums of Civil War photography, Alexander Gardner's *Photographic Sketch Book of the Civil War* and George Barnard's *Photographic Views of Sherman's Campaign*. Additionally, the Beinecke houses deep archives of important contemporary American photographers such as Lee Friedlander, Robert Adams, David Plowden, Eve Arnold, and Inge Morath.

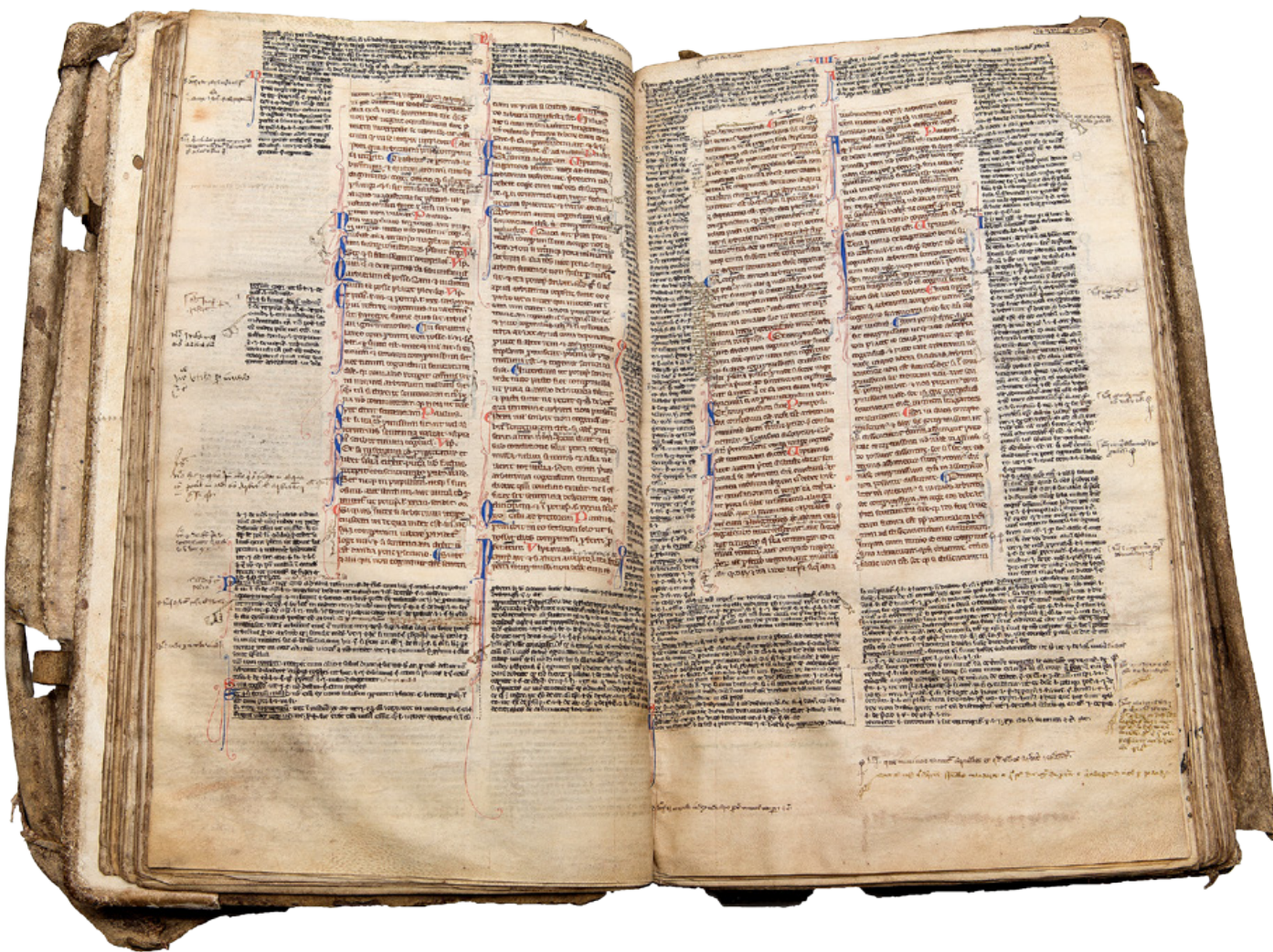
The acquisition was made possible, in part, by a generous donation from the Rice Family Foundation.

The collection is expected to come to Yale in the fall and portions of it will be available for research by the summer of 2016. While the majority of the collection will be housed at the Beinecke, a selection of large-format formal portraits and other images will become part of the Yale University Art Gallery's permanent collection.



documents, and e-mail correspondence with theater critics and practitioners, including Sarah Ruhl, Bert States, David Savran, and Amy Bloom, as well as numerous theater companies that have produced Vogel's works.

As director of playwriting at Brown University for twenty-four years, Vogel mentored numerous playwrights who have gone on to great acclaim, including Sarah Ruhl, Nilo Cruz, Lynn Nottage, and Quiara Alegria Hudes. In 2008 Vogel joined the faculty of Yale School of Drama as chair of the playwriting program, a post she held until 2012. She is currently playwright in residence at Yale Repertory Theatre, and she continues to teach at Yale.



## The Digest of Justinian

The Beinecke's recently acquired thirteenth-century French copy of the *Digest of Justinian* contains remarkable evidence of the transmission and teaching of Roman law in the medieval period. Page after page of the manuscript features the annotations of medieval scholars who were working to unravel the wisdom of Rome's finest legal minds.

"*Justinian's Digest* is one of the most important law books ever published, collecting the wisdom of generations of Roman lawyers," says Anders Winroth, Yale's Forst Family Professor of History. "In this manuscript, we can see firsthand how medieval jurists were working to make sense of what still is an extremely challenging and difficult text by commenting on it in the margins. This book contains secrets that will take years of study to reveal."

The *Digest of Justinian*, published in 529, is a compilation of the best passages by major commentators on Roman law, including Papinian, Paulus, Ulpian, Modestinus, and Gaius. It is one of three primary texts that compose the *Corpus Juris Civilis*, an effort to codify and compile Roman

law into a single, comprehensive collection that was ordered by the Byzantine emperor Justinian I.

The two other texts are the *Code of Justinian* and the *Institutes of Justinian*. The *Code*, published in 529 and revised in 534, is a compilation of the enactments and promulgations that composed Roman law. The *Institutes*, published in 535, is a textbook for students of law and provides a summary of the *Digest*.

The Beinecke Justinian is a fascinating copy for many reasons beyond the successive layers of marginal writing. The book has been fragmented (many folios have been cut from each quire). It also possesses an unusual chemise binding made from sheepskin, originally dyed a deep red. The binding fits over the wood boards and has become detached from them, making it appear like a book jacket or cover. Chemise bindings are extremely rare; the Beinecke has two of the four that have come to market this century.

Largely unknown in the West after its compilation, the *Corpus Juris Civilis* was rediscovered in Italy during the eleventh century and was copied and disseminated anew. The reintroduction of Roman law revolutionized canon and secular law practice and theory in the later Middle Ages.



## The Loud Family Papers

In 1973 the nature of television programming changed with the broadcast of the twelve-episode PBS series *An American Family*. Detailing the daily life of the Loud family of Santa Barbara, California, the program was a new type of documentary, aimed at examining the contemporary family. The response from viewers, as millions tuned in to watch each episode, proved that it was much more than that. It became a sensation that paved the way for today's "reality TV."

The Louds – Bill, Patricia (Pat), and their children, Lance, Kevin, Grant, Delilah, and Michele – have lived private as well as public lives in the forty-plus years following the program's original broadcast. Pat Loud wrote a memoir, *A Woman's Story*, while Lance Loud, the eldest child, went on to a career in music and journalism.

The family kept key documents about their lives and their experience as the subjects of a landmark television program. Lance, who died in 2001, kept the most complete archive, focusing on his career.

The Beinecke acquired the Lance Loud and Loud family papers in 2014 and has recently



finished cataloging them. Housed in thirty boxes, the papers include clippings files, fan letters, press kits, and related documentation of the reception of the show by critics and viewers, as well as family photo albums. Lance Loud's papers include drafts of his articles and interviews, promotional material for his band, the Mumps, and memorabilia included in the recent book *Lance Out Loud*, edited by Pat Loud.



### Top 10 Most Requested Archival Collections, January – May 2015

#### Collection (Requests)

Langston Hughes papers (147)

Ezra Pound papers (101)

Richard Wright papers (93)

Czesław Miłosz papers (72)

Katherine S. Dreier papers / Société Anonyme archive (66)

Gertrude Stein and Alice B. Toklas papers (65)

Edith Wharton papers (56)

John Hersey papers (53)

Living Theatre records (36)

Susan Howe papers (33)

## Looking for the Native Students' Voices in the Western Americana Collection: An Appreciation by a Visiting Fellow

CRISTINA STANCIU

I arrived at the Beinecke in December 2014 with the excitement of the assistant professor contemplating the freedom and privilege of four weeks of uninterrupted research in one of the best libraries in the world. During my Beinecke fellowship, I would complete research in the Western Americana Collection for two chapters of my current book project on Native American and New Immigrant responses to Americanization discourses and practices.

Exhausted but elated, I stepped into the reading room feeling the same awe and excitement I had felt on my first visit to the library as a graduate student about eight years earlier. (Later, as I waded through boxes and boxes of the Richard Henry Pratt papers—in 1879 Pratt founded the infamous off-reservation boarding school for Native American students in Carlisle, Pennsylvania—I found notes I had taken years before and somehow left in a box.)

I planned to revisit the Pratt papers, an impressive collection of about 100 boxes of materials. Several scholars in Native studies had examined these boxes before; as a literary scholar, I looked especially for the Native students' work (from student debates on political issues to original compositions by students, letters home, and the occasional poems) in my attempt to shift the scholarly conversation on boarding schools from an institutional framework of analysis to one centered on Native students' cultural production, compliance, and occasional resistance to their forced acculturation.

At the end of this journey, I would find countless other Native student publications and contributions to the debates over Americanization and acculturation at the end of the nineteenth century and beginning of the twentieth century thanks, in part, to the diligence of the Beinecke's impeccable staff and the expertise of George Miles, Western Americana curator extraordinaire.

Although I had examined several boxes years before, this time around, searching systematically through Pratt's letters and scrapbooks uncovered unexpected revelations. Students whose cursory



writing I had identified previously in the Carlisle publications emerged as writers with stronger contours as they narrated (in letters) their lives after they left the institution.

There were also the predictable occurrences of the ideologically charged correspondence on the imminent total transformation of the Native students, which an institution like Carlisle Indian Industrial School professed. As I read letter after letter addressed to “our dear school father” [Pratt] by former students at Carlisle, I could not help but think of how contemporary Native scholars of education might feel reading through these

*Top:* Chiricahua Apaches four months after arriving at the Carlisle Indian Industrial School

*Above:* Captain Richard Henry Pratt and students at the Carlisle Indian Industrial School



documents as they continue to argue for “rhetorical sovereignty” (what Ojibwe scholar Scott Lyons calls “the inherent right and ability of peoples to determine their communicative needs and desires...to decide for themselves the goals, modes, styles, and languages of public discourse”). But the anger triggered by this otherwise expected rhetoric was tampered – for this researcher, at least – by the rhetorical power and possibility offered by the students’ expressive work, both their writing and other artistic expression (drawings and paintings).

The Carlisle Indian Industrial School, however, offers a more complicated legacy: on the one hand, the official narrative, i.e. the institutional, bureaucratic, cold pro-Americanization stance; on the other, the Native children’s responses to these pressures to Americanize, expressing through words and images not only negotiated and mediated compliance but also occasional resistance.

Looking at publications and manuscripts produced by the Carlisle Indian Industrial School alongside documents from similar institutions in the Western Americana Collection – both federally sponsored off-reservation boarding schools and on-reservation mission schools – revealed a similar propensity for documenting the institutions’ respective campaigns to “civilize” and “Americanize” Native children (and their families) through print culture at the same time as they used print culture to advertise the institutions and their progressive goals. Flags and patriotic symbols often accompanied the literature, pamphlets, and promotional materials of mission or boarding schools throughout the United States. The patriotic tropes also became part and parcel of the students’ expression, through words or images.

*Oglala Light*, for instance, published at Oglala Boarding School (1900–1920) in Pine Ridge, South Dakota, was edited and printed by the students. It offered a similar celebratory tone to Carlisle in the students’ letters, as well as a similar interest in the students’ literary education to that of Carlisle (like *The Indian Helper* or *The Red Man and Helper*, just a few of the Carlisle publications, many issues of *Oglala Light* published poems, notes about students’ literary societies or the school’s “Literary Department”).

In my previous work on Carlisle poetry, I studied a good number of poems published in Carlisle publications; yet never before have I come across a poem as heart-wrenching as the poem written by a father (Clarence Three Stars) whose child (Louisa Three Stars) had died a year after she returned from the Oglala Boarding School.

The transcription below is mine, and the poem itself warrants no further explication (*Oglala Light* Vol. 9. No 1, March 1908, p. 25):

You and I seek for education,  
In spite of old things,  
Leaving Father and Mother,  
Other relatives, friends,  
And everything that seems  
Endear to us, tho we went  
(This is sacrificing) leaving  
All for education, no matter  
What comes in our way  
We endure it all altho  
We die; that is what we  
Did, Louisa, I know it.

You and I long for education,  
A thing that is leading on  
To where? I asked. I answer,  
Perhaps to a better land.  
This is another definition  
Of the word I give, but it seems,  
It is pointing that way.  
You and I see it, I know  
For sure, because the Great Spirit  
Seems to whisper it to my ears,  
From time to time, day by day,  
Giving us courage to continue  
And endure it all, altho we  
Die, and that is what we did,  
Louisa, I know it.

– Clarence Three Stars

Besides the army of efficient librarians who make the researcher’s life so easy, I was very lucky to finally meet George Miles, whose encyclopedic knowledge and advice made my stay so much more productive than I anticipated. George introduced me to a number of materials from the Pacific Northwest (the A.W. Smith papers), letters, class assignments, and Native art produced by students in the Southwest (the Elizabeth Willis DeHuff Collection of American Indian Art), which complemented nicely my initial focus on Carlisle Indian Industrial School.

*Cristina Stanciu’s research was supported by The Reese Fellowship in American Bibliography 2014–2015.*

*Cristina is an assistant professor of English at Virginia Commonwealth University and a 2015–2016 AAUW (American Association of University Women) postdoctoral fellow. She is co-editor (with Kristina Ackley) of Laura Cornelius Kellogg: Our Democracy and the American Indian and Other Works, published in spring 2015 by Syracuse University Press.*



### Gutenberg

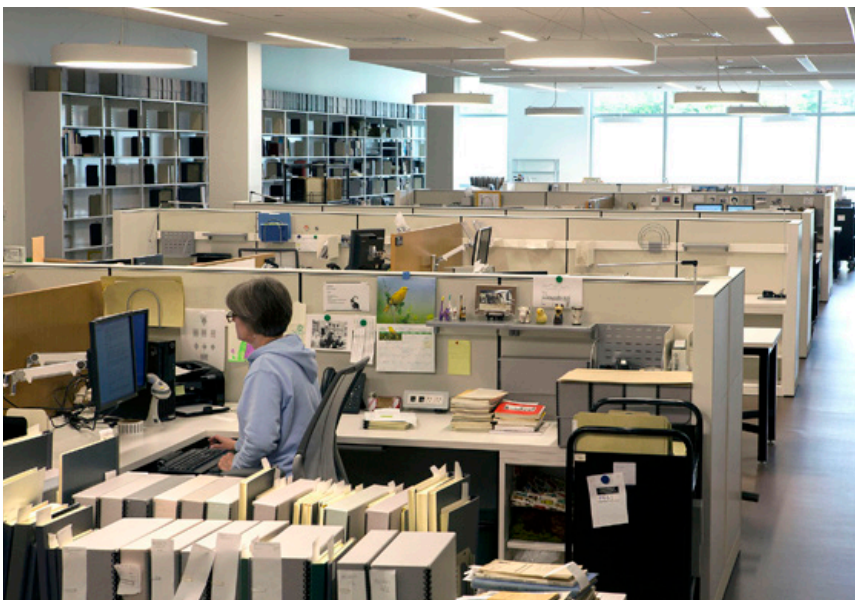
Yale's copy of the Gutenberg Bible, one of twenty-one complete copies known to exist, was removed from its display case and transferred to the Yale University Art Gallery, where it will be on display throughout the Beinecke renovation.

Additionally, about a dozen paintings from the library's collections were loaned to the Art Gallery. Five are on display in the American galleries: Florine Stettheimer's *Carl Van Vechten and Studio Party*; Marsden Hartley's *Collection of numbers, designs, and letters*; Hartley's *Abstract arrangement of American Indian symbols*; and his *Portrait of Berlin*.



### Audubon

The double-elephant folios of John J. Audubon's *The Birds of America* on display at the Beinecke were moved to a temporary nest at Yale's Peabody Museum of Natural History. Henry Walcott Farnam, a Yale professor, philanthropist, and civic reformer, bequeathed this set to the university in 1934.



### 344 Winchester

The Beinecke's Technical Services Department, the staff members responsible for cataloging, processing, and digitizing the library's collections, has moved into a new headquarters located on Winchester Avenue in New Haven's Science Park.

The site, which once housed a U.S. Repeating Arms plant, was designed to accommodate the specialized work of processing and preserving manuscripts, archives, and printed materials. Construction began in August 2014.





### Stack Tower

The stack tower's 180,000 volumes were moved to secure areas of the Wall Street building. It took about a month to clear the tower via its single, cramped elevator. The tower will receive a floor-by-floor restoration.



### Temporary Reading Room

The Beinecke has opened a temporary reading room in Sterling Memorial Library to provide researchers access to the library's collections throughout the renovation. The reading room operates Monday through Friday, 9 a.m. to 4:45 p.m. It is located in the Franke Family Reading Room, immediately to the left of Sterling Memorial Library's main entrance.

Because of constraints caused by the renovation, paging collection material will take longer than usual. Researchers must request collection material online at least two business days in advance of their visit. Some material may be temporarily unavailable.

*More information: [beineckelibraryrenovation.yale.edu](http://beineckelibraryrenovation.yale.edu)*



## Literary Prizes

### Bollingen Prize for Poetry 2015

Nathaniel Mackey is the 2015 winner of the Bollingen Prize for Poetry, the most prestigious honor available to American poets. The prize, administered by the Beinecke, is awarded every two years for the best volume of poetry published in those years or for a poet's lifetime achievement in his or her art.

Of Mackey's work, the three-member judging committee said: "Nathaniel Mackey's decades-long serial work—'Songs of the Andoumboulou' and 'Mu'—constitutes one of the most important poetic achievements of our time."

Mackey, who teaches creative writing at Duke University, has published numerous books of poetry, including the National Book Award-winning *Splay Anthem* (2006), *Nod House* (2011), *Whatsaid Serif* (1998), and *Eroding Witness* (1985), which was chosen for the National Poetry Series. His most recent book, *Outer Pradesh*, was published in 2014.

*More information: [bollingen.yale.edu](http://bollingen.yale.edu)*

### Q&A with Prizewinner Nathaniel Mackey

**What was your reaction upon hearing that you'd won the prize?**

I was extremely surprised and also a bit disbelieving. I'd received a similar phone call less than a year before telling me I'd won the Ruth Lilly Poetry Prize. It just didn't seem possible I'd been awarded another major prize, one with an even longer history no less. My surprise and my disbelief were mixed, of course, with great delight. I felt very happy and very fortunate to see my work receive the appreciation the prize represents.

**Does this prize have any particular significance to you?**

Yes, it does. It's a prize whose history I'm familiar with and whose recipients include many of the most prominent American poets from the past sixty-plus years. It's a great honor to join so distinguished a group.

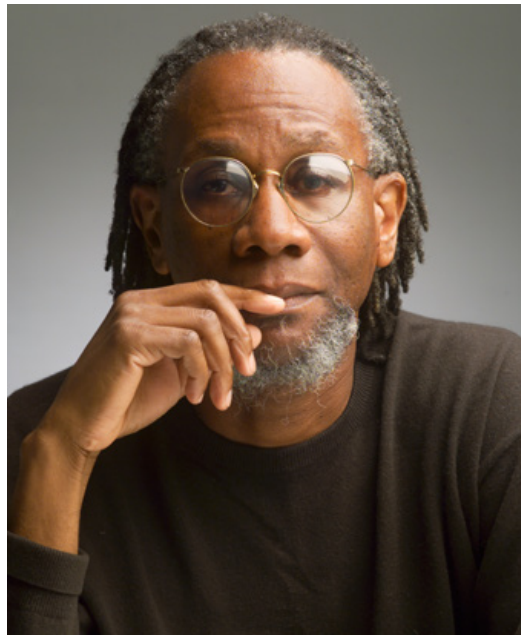


### Of the past Bollingen winners, who has had the greatest influence on your work?

William Carlos Williams among the earlier winners, Jay Wright among the more recent.

### How have William Carlos Williams and Jay Wright influenced your work?

Williams was my introduction to modern poetry, my first influence really. I happened upon “Pictures from Brueghel” as a teenager in high school and I’ve read his work with great engagement ever since. His inclusion of colloquial diction in work that ranged away from the colloquial was an influence, as were the prospects for an ongoing poem represented by “Paterson” and the possibilities of typographic display signaled by his late, triadic-line, “variable-foot” work, the sort of diagonal drift it gives the poem. Wright’s work I came to a bit later, while I was in college, and I’ve continued to read it with great engagement as well. His turn toward a more mythological, more ritual concept or approach in books like *Dimensions of History* and *The Double Invention of Komo* had a great impact on me. His invocation of African cosmologies, mythologies, and thought systems, the extraordinarily wide compass of his work—its cross-cultural weave, its geographic reach, its recourse to historical and ethnographic texts, its employment of various poetic forms and even song forms—and the strong spiritual questing it’s freighted with have been an inspiration. I’ve also benefited from the correspondence with him that I initiated in 1980.



### Do you have any new work coming out that you would like people to know about?

Yes, I have a book of poems called *Blue Fasa* that New Directions released in May. The five poems in the chapbook *Outer Pradesh* that was cited for the prize are in fact the poems that open the book, which continues to weave the serial poems “Mu” and “Song of the Andoumboulou.” It concludes with “Song of the Andoumboulou: 110.” I’m currently working on the book of poems that will follow it, which is called *Tej Bet*, and the fifth volume of my serial novel or series of novels *From a Broken Bottle Traces of Perfume Still Emanate*, which is called *Late Arcade*.

## Windham-Campbell Literature Prizes

The 2015 Donald Windham-Sandy M. Campbell Literature Prizes were awarded to nine writers in three categories—fiction, nonfiction, and drama. Honored for their literary achievements as well as their potential, the winners will each receive \$150,000 to support their work.

The 2015 winners are: in fiction, Teju Cole (Nigeria/U.S.), Helon Habila (Nigeria), and Ivan Vladislavić (South Africa); in nonfiction, Edmund de Waal (U.K.), Geoff Dyer (U.K.), and John Jeremiah Sullivan (U.S.); and in drama, Jackie Sibblies Drury (U.S.), Helen Edmundson (U.K.), and Debbie Tucker Green (U.K.).

The winners will gather from around the world at Yale on September 28 to receive their awards and participate in an international literary festival celebrating their work.

More information: [windhamcampbell.org](http://windhamcampbell.org)





## Who Will Give Six Pence?

ELIZABETH FRENGEL

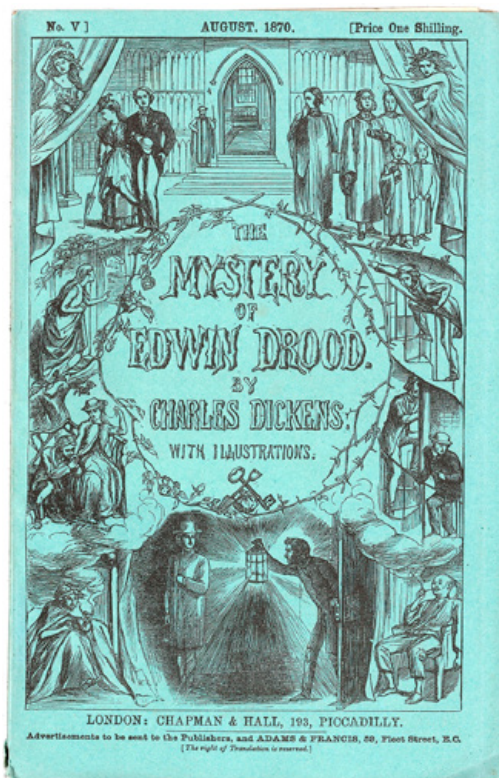
*The Mystery of Edwin Drood* was the last (and unfinished) novel by one of Britain's best-loved authors, Charles Dickens. The novel was in the process of being issued in installments, when, after a full day's work on *Drood*, Dickens died suddenly of a stroke in June 1870 at his home at Gad's Hill.

Chapman & Hall, Dickens's publisher, saw a problem. Or perhaps an opportunity. Only six numbers had been made ready for publication. Knowing that the September 1870 installment would be the last – and that the mystery of Edwin Drood would remain unsolved – Chapman & Hall raised the price of the final installment by six pence. The material evidence of the last-minute price hike, shown in the cover detail of the installment of September 1870, makes an interesting suggestion to scholars of the material text about what might have been concerning to the publisher, which now had Dickens's death, an unfinished serial, and an unsolved mystery on its hands.

Dickens revolutionized the concept of publishing books in parts, starting with *The Pickwick Papers*, in 1836–1837. Not easy for the author, each installment had to present instantly recognizable characters, move the plot forward, and pick up the threads of multiple story lines, all while building suspense. But the practice was a boon for readers, who, at one shilling per installment, could more easily afford to buy the book in parts. Publishers benefited, too, from the advertising space that they could sell in the front and back of each installment.

Demonstrating his virtuosity (or perhaps his determination), Dickens did not follow the writerly rule of his contemporary, Anthony Trollope, who vowed that he would not publish the first word of a book in parts until he had written the last.

The Beinecke Library holds a wonderful collection of Dickens materials, including original artwork by Phiz and Sam Luke Fildes and others, for the early illustrated editions. The collection was given to Yale by Richard Gimbel and is described completely in *Dickens and Dickensiana: A Catalogue of the Richard Gimbel Collection in the Yale University Library*, by John Podeschi (Yale University Press, 1980).



Elizabeth Frengel is the Beinecke's research services librarian. Her blog, "From the Research Files," explores some of the intriguing finds that cross her desk. Visit the blog at [beinecke.library.yale.edu/research-files](http://beinecke.library.yale.edu/research-files).





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