

SUMMER 2017 VOLUME 6 ISSUE 1

DAVID M. RUBENSTEIN
RARE BOOK &
MANUSCRIPT LIBRARY

RL

DUKE UNIVERSITY

LOOK OUT!
HERE HE
COMES--AND
**BULLETS
WON'T
STOP HIM!**

GUEST-STARRING:
THE ARMORED MIGHT OF
IRON MAN!



RL

1140 3 New York Ave., NW.
Washington City,
July 24th, 1873.
My Dear Doctor -
I am informed by Mr.
Whitman, lately a patient of mine, now
on a visit to Canada, that he intends
to avail himself of your counsel and

David M. Rubenstein Rare Book & Manuscript Library

Rita DiGiallonardo Holloway University Librarian
& Vice Provost for Library Affairs
Deborah Jakubs

Associate University Librarian and
Director of the Rubenstein Library
Naomi L. Nelson

Director of Communications
Aaron Welborn

RL Magazine is published twice yearly by the David
M. Rubenstein Rare Book & Manuscript Library, Duke
University Libraries, Durham, NC, 27708. It is distributed
to friends and colleagues of the Rubenstein Library. Letters
to the editor, inquiries, and changes of address should be
sent to the Rubenstein Library Publications, Box 90185,
Duke University, Durham, NC 27708.

Copyright 2017 Duke University Libraries.
Photography by Mark Zupan except where otherwise noted.
Designed by Pam Chastain Design, Durham, NC.
Printed by Telepathic Graphics.
Printed on recycled paper.

Find us online:
library.duke.edu/rubenstein

Check out our blog:
blogs.library.duke.edu/rubenstein

Like us on Facebook:
facebook.com/rubensteinlibrary

Follow us on Twitter:
@rubensteinlib

In this Issue

- 4 With Great Collections
Come Great Responsibilities
- 7 I Sing the Body Electric
Walt Whitman and the Body
- 10 The North American Indian
Adopt this Book
- 12 Inspiration & Practical Experience
Student Reflections on Working
in the Rubenstein
- 14 Duke Students Take Their Shot
- 16 New and Noteworthy
Recent Acquisitions in American History
- 18 Styron's Nat Turner, Fifty Years On
- 19 Exhibits and Events Calendar

On the Cover: Detail from the cover of *Cage* (vol. 1, no. 17),
New York: Marvel Comics, 1993. Edwin and Terry Murray
Collection.

Above Left: Detail from a July 1873 letter from Dr. William
Drinkard to Dr. Matthew Grier describing poet Walt Whitman's
health. Walt Whitman papers, Vol. 122.

DUKE UNIVERSITY
LIBRARIES

Welcome



After a busy summer with a record number of researchers in the Rubenstein Library reading room, we are now welcoming students back to campus. The Duke University Libraries bustle with energy.

Within the Rubenstein Library, students will find collections documenting human experience in all its diversity. They might pause to view the current exhibition highlighting Walt Whitman's explorations of the physicality of the human body. Or search the catalog to find early issues of path-breaking comic books such as *Black Canary* and *Cage*. They might page through the stunning photographs in Edward Curtis' monumental

The North American Indian or request to see boxes of William Styron's papers to trace the development of his acclaimed and controversial novel *The Confessions of Nat Turner*. They might sign up for a Spring Breakthrough course that challenges them to tap their inner Lin-Manuel Miranda or to try out historic recipes as a way of exploring American culinary history.

A few students will experience our collections from the other side of the desk—as employees of the Rubenstein Library. In this issue, we share the reflections of four seniors who graduated in May on both the inspirational and practical aspects of working in the Rubenstein.

We look forward to a new year filled with exploration and discovery.

A handwritten signature in dark ink, appearing to read 'Naomi L. Nelson'.

Naomi L. Nelson

Associate University Librarian

Director, David M. Rubenstein Rare Book & Manuscript Library



Our Mission

The David M. Rubenstein Rare Book & Manuscript Library builds distinctive collections of original materials and preserves them for use on campus and around the world. In support of Duke University's mission of "knowledge in service to society," we collect a diversity of voices in a wide range of formats, with a focus on our signature areas of strength. Our innovative use of technology, expert description and cataloging, tailored reference and instructional services, and engaging public programming provide a variety of ways to discover our holdings.

We invite students, scholars, and the general public to explore the world through our unique collections.

Signature Collections

- Archive of Documentary Arts
- Duke University Archives
- Economists' Papers Archive
- John Hope Franklin Center for African and African American History and Culture
- John W. Hartman Center for Sales, Advertising and Marketing History
- History of Medicine Collections
- Human Rights Archive
- Sallie Bingham Center for Women's History and Culture

With Great Collections *Come Great Responsibilities*

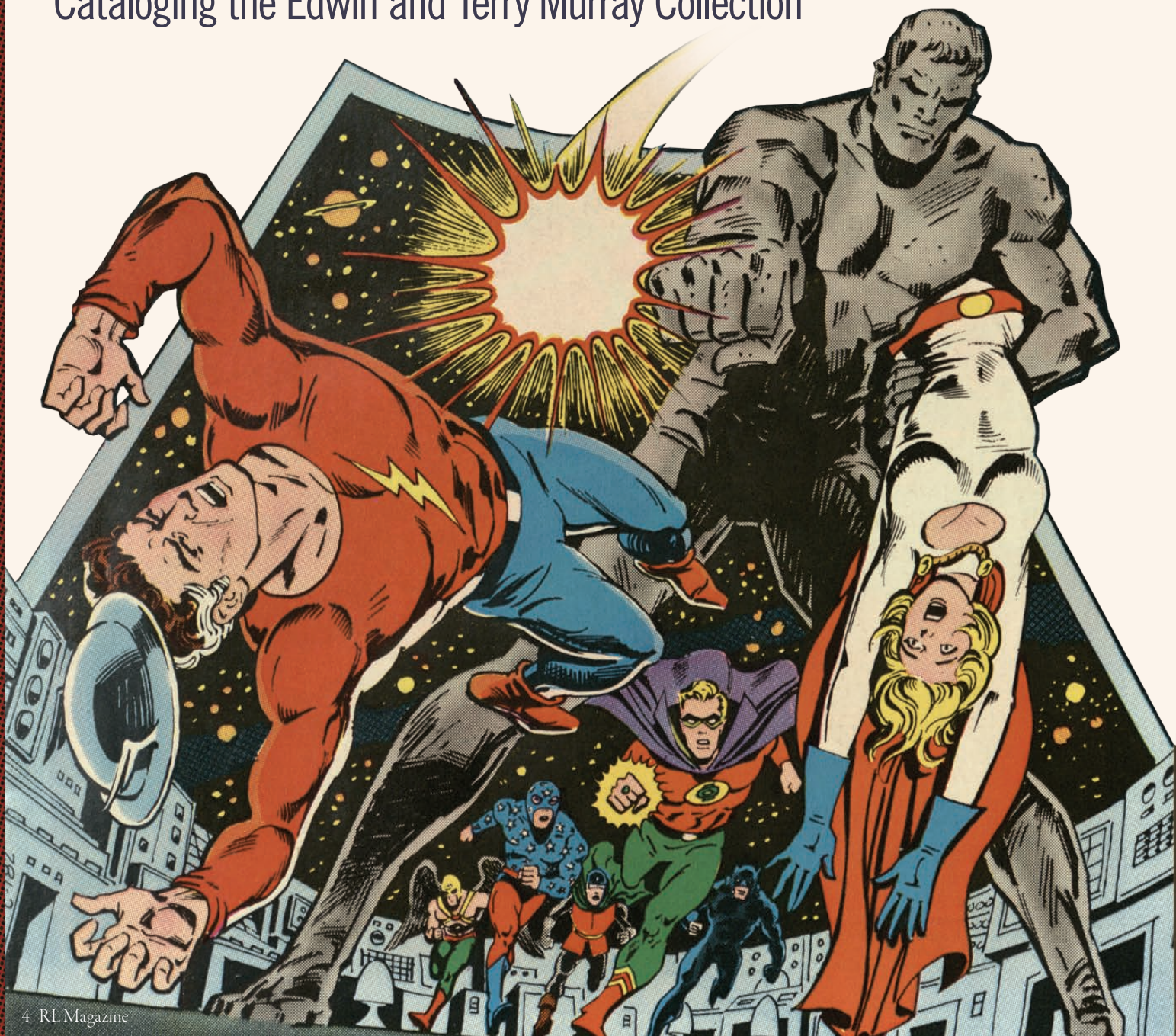
BY LIZ ADAMS

Special Collections Cataloger

AND RICH MURRAY

*Catalog Librarian for Spanish &
Portuguese Languages and Rare Books*

Cataloging the Edwin and Terry Murray Collection



When we talk about comics, we often talk about aesthetics: the brightly colored covers and outrageous costumes; the onomatopoeic language bursting out of speech bubbles; and the multi-paneled, precise layouts of text and illustration. What we talk about less frequently are the social and historical contexts of comics. From Batman battling Nazi troops during World War II to the Watchmen confronting the Cold War to Barbara Gordon taking on the world, comics showcase the hopes, fears, and realities of the time in which they were created.

The Rubenstein Library's Edwin and Terry Murray Collection includes approximately 3,500 monographic and serial comic book titles, comprising some 50,000 items in all. The collection came to the Rubenstein Library in 2002 as an exciting gift from Edwin (T'72) and Terry Murray, residents of Durham and lifelong comics collectors. Their collection spans over fifty years, with some of the earliest issues dating to the 1930s. It contains a broad array of genres, including detective and mystery stories, westerns, Disney characters, and superhero comics. With the Murrays' gift, Duke University suddenly held one of the largest collections of comic books in North America.

When the collection first arrived, it was processed as an archival collection, with a collection guide that described and listed the contents of each box. In 2016, a team of library staff from across library departments embarked on an ambitious project to create detailed catalog records for each title that would allow new audiences to find and explore them. To date, we've added over 1,100 titles to the Duke library catalog.

Because of the rich research possibilities comics present, and the increasing role of sequential art and visual culture in scholarship, each title in the collection is being cataloged individually, including the names of writers, artists, and other creators, as well as extensive subject analysis. This allows users to search and find materials by character, subject, genre, and even demographic group represented.

Holy Name Authority File, Batman!

An important part of our comic book cataloging is standardizing the names of those who contribute to comic books—authors, colorists, pencillers, and inkers—and adding them to a database called the Name Authority File (NAF) maintained by the Library of Congress. This so-called authority work is something we do in concert with libraries across the world. Every name in the NAF must be unique, which makes it easier for

researchers to locate all materials illustrated or authored by a particular person. Standardizing names also benefits libraries: we can see exactly what we hold and where there's room for growth.

Doing authority work for the comics project is exciting, as we have been able to credit authors and artists, including women, whose contributions previously went unrecorded. A change in NAF policy has also allowed us to add the

names of fictitious characters to the authority file, including Barbara Gordon, a former Batgirl, feminist, and disability rights icon in the DC Comics universe. In addition to Barbara, we have contributed villains, family members of superheroes, and other prominent feminist characters. To date, we have added around 600 names through this project.



Opposite and top: *All-Star Comics* (vol. 12, no. 59), New York: DC Comics, 1976.

Above left: *Flash Comics* (no. 92), New York: DC Comics, 1948. The cover shows Black Canary, one of the first female superheroes, and notes that this is her first feature.

Above right: *Donald Duck* (no. 60), New York: Dell Publishing Co., Inc., 1952.

WALT WHITMAN AND THE BODY

I Sing the Body Electric

BY ARIANNE HARTSELL-GUNDY

Head, Humanities Section and Librarian for Literature and Theater Studies

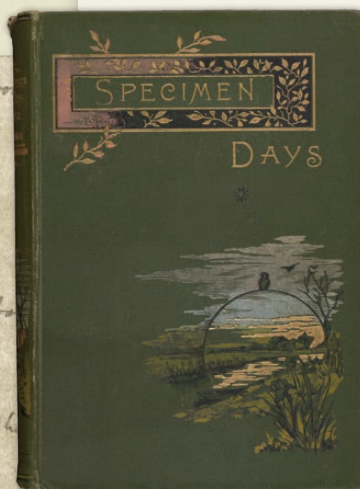
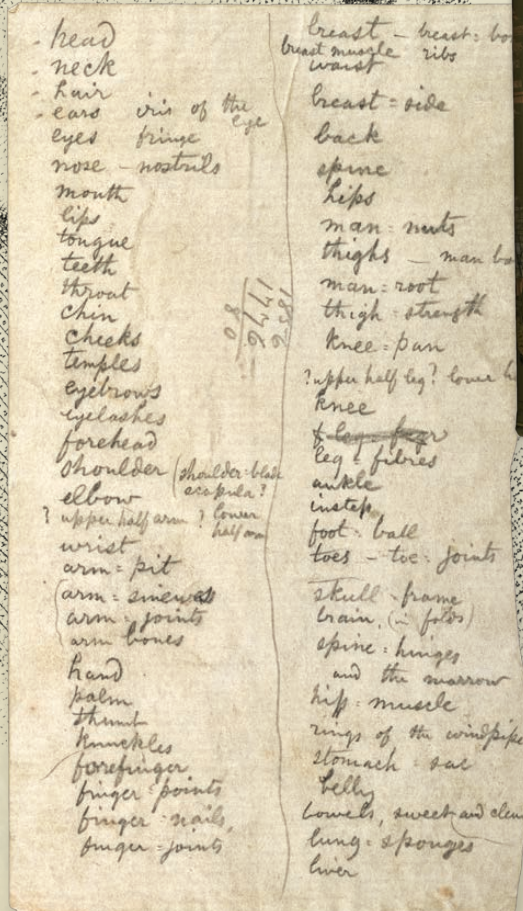
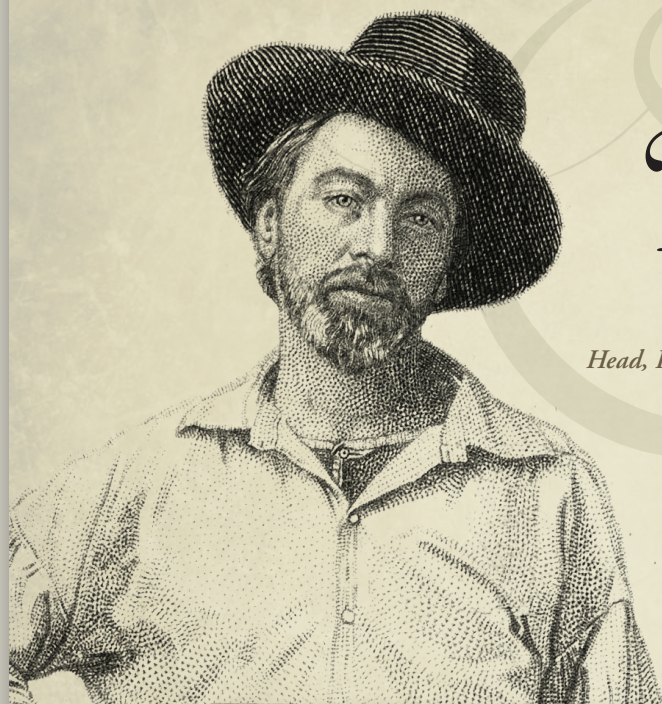
The Rubenstein Library holds one of the most significant collections of Walt Whitman manuscripts and publications in the world. The collection spans from 1841 to 1940, with the majority of items dating

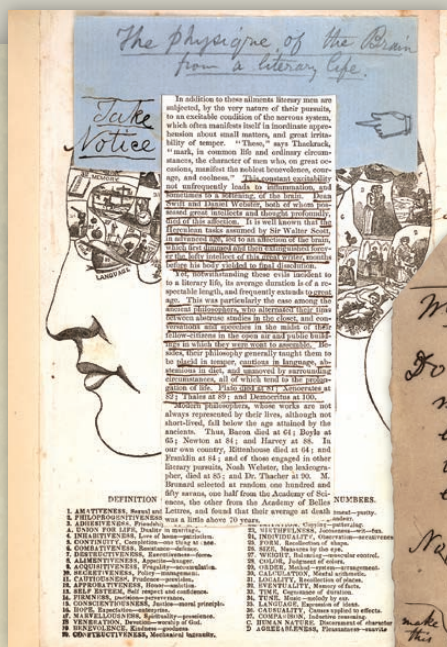
1841-1891, and was acquired through a series of substantial donations made in the mid-twentieth century by Dr. and Mrs. Josiah C. Trent. It includes letters to and from Whitman, newspaper and journal article clippings that Whitman collected and annotated himself, portraits and photographs of the poet, as well as manuscript and

printed versions of his poetry and prose dating from Whitman's career in journalism to the end of his life.

Whitman was such an expansive writer, and the Whitman Papers in the Rubenstein Library are so rich and varied, that one could almost choose a topic at random and find plenty of points of connection to the poet's life and writings. I recently had the great pleasure of co-curating an exhibit on the Whitman Papers with Kodi Saylor, a library field experience student from UNC. Because there is such a strong physicality to much of Whitman's poetry,

Samuel Hollyer's engraved portrait of Whitman from a daguerreotype by Gabriel Harrison, 1854. Manuscript list of the parts of the body, undated. Walt Whitman's *Specimen Days*, London: Walter Scott, 1887.





Manuscripts from the Walt Whitman papers and W. Curtis Taylor's portrait of "Whitman with Butterfly," ca. 1877.

The Body -
 My what did do you
 suppose is the Body?
 Do you suppose this
 matter that has always
 excited - this meat,
 bread, fruit that is
 eaten, is the body?
 No. There are but the
 visible parts of the
 body, materials that
 have existed in some
 way for billions of years -
 now enter into the
 form of the body
 ? But there is the real
 body too, not visible



we ultimately decided the exhibit should focus on Whitman's musings about the human body in the context of his literary work, his life, and the world he lived in. The resulting exhibit—"I Sing the Body Electric": Walt Whitman and the Body—will be on display in the Mary Duke Biddle Room through early November.

The exhibit begins by looking at the poetry itself in order to get a sense of how Whitman used language about the body to express ideas about humanity, nature, spirituality, and sexuality. We selected manuscripts and printed copies of poems such as "I Sing the Body Electric" and "This Compost," as well as various fragments and notes in Whitman's hand. One can learn much about his writing process by looking at his many revisions as well as the notes and lists he would write before he began composing the poems. One of the more interesting is a list of various body parts.

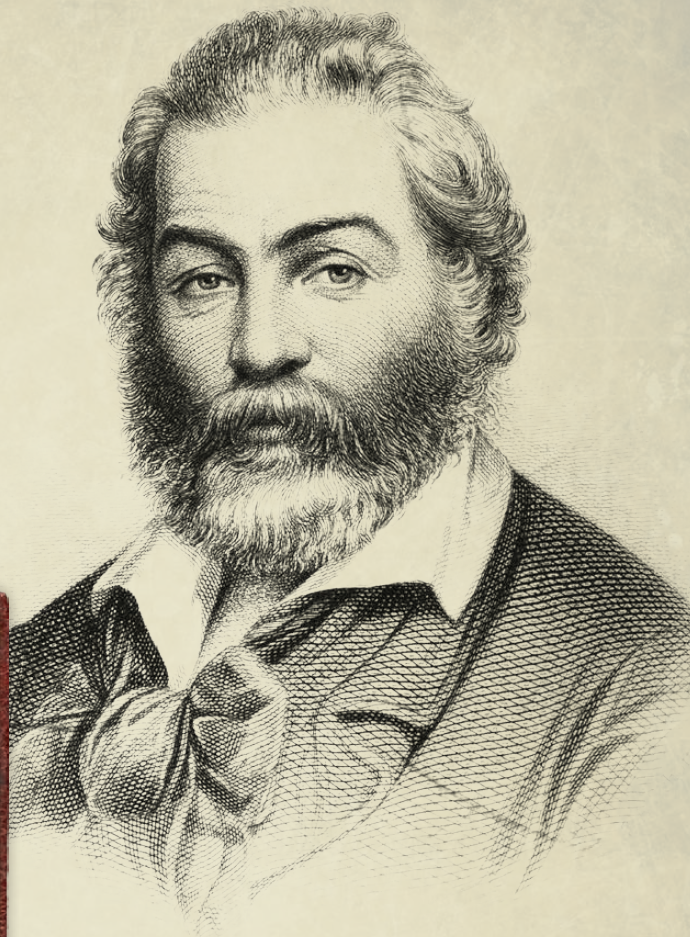
Whitman was ahead of his time in the attention he paid to cultivating his public persona. His poetry frequently examined the connection of the physical and spiritual, and he often used physical descriptions of himself as part of his own mythologizing. In his early years, he portrayed himself as virile and healthy, as can be seen in the first page of *Song of Myself*: "I, now thirty-seven years old in perfect health begin, / Hoping to cease not till death." Despite this self-styled persona, Whitman suffered from poor health for much of his life. Among the items on display are writings in which Whitman contemplates his health and mortality, as well as prescriptions to treat his various ailments. We also have included a series of portraits of the poet to provide a sense of how his body aged.

As evidenced by the large number of clippings he collected, Whitman was keenly interested in many of the new theories and inventions of his time. This interest extended to a fascination with health fads and pseudosciences. The exhibit includes a facsimile from a manual he wrote under the pen name Mose Veslor entitled "Manly Health and Training, with Off-Hand Hints Toward their Condition." Visitors can also

The Word is become Flesh.

view an electric machine that was used to deliver electric charges to the legs, similar to the one Whitman used, and Whitman's phrenology report which analyzed the poet's character based on features of his head.

The American Civil War had a profound effect on Whitman, and shaped the ways he approached the human body, suffering, and death in his work. One part of this exhibit explores the



~~must commence a page~~ *(Write full)*
 this piece runs from this page
 to page 100 inclusive, & must have
 "Song of Myself" for the running head
over the odd pages
 Plate to face this page 34
 Song of Myself

1
 I CELEBRATE myself, and sing myself,
 And what I assume you shall assume,
 For every atom belonging to me as good belongs to you.

I loafe and invite my Soul,
 I lean and loafe at my ease, observing a spear of sum-
 mer grass.

My tongue, every atom of my blood, form'd from this
 soil, this air,

Born here of parents born here, from parents the same,
 and their parents the same,

I, now thirty years old, in perfect health, begin,
 Hoping to cease not till death.

Creeds and schools in abeyance,
 (Retiring back a while, sufficed at what they are, but
 never forgotten.)

I harbor for good or bad, (I permit to speak, at every
 hazard,
 Nature now without check, with original energy.

Houses and rooms are full of perfumes, the shelves
 are crowded with perfumes,
 I breathe the fragrance myself, and know it and like it,
 The distillation would intoxicate me also, but I shall
 not let it.

role he played in the American Civil War and how it changed him. Among the items on display are letters exchanged with some of the soldiers he visited in hospitals, a passage from *Specimen Days* about a graphic wound suffered by one of these soldiers, and a draft of a letter meant to be sent to newspaper editors in regards to prisoner exchanges.

The materials highlighted in this exhibit offer just a glimpse of the Walt Whitman Papers at the Rubenstein Library. Researchers and other interested parties are encouraged to visit the Rubenstein Library reading room and explore this great body of work in person. **R**



Far left: Page and detail from an author's proof of *Leaves of Grass*, undated.

Near left: Davis & Kidder Patent Magneto-Electric Machine for Nervous Diseases, after 1854. History of Medicine artifacts collection.

Above right: Portrait of Whitman by Stephen Alonzo Scoff after an oil portrait by Charles W. Hine, 1860.



ADOPT THIS BOOK

BY BETH DOYLE

*Leona B. Carpenter Senior Conservator,
Head of Conservation Services Department*


The North

American Indian

“He has not only seen their vigorous outward existence, but has caught glimpses, such as few white men ever catch, into that strange spiritual and mental life of theirs, from whose innermost recesses all white men are forever barred.” So wrote Theodore Roosevelt in the foreword of Edward S. Curtis’s magnum opus, *The North American Indian*. Consisting of twenty volumes of text and images accompanied by twenty portfolios of photogravures, this work was printed and sold by subscription between 1907 and 1930.

With backing from President Roosevelt and funding from J. Pierpont Morgan, Curtis worked for nearly forty years, visiting and photographing tribes in the forty-eight states and Alaska. It was Curtis’s goal to collect data on all aspects of the Native American experience, including their environment, customs, habitations, and history. Following Morgan’s advice, he published only five hundred sets of his work.

Critics have argued that Curtis’s methodology was far from objective, accusing him of having staged scenes for his photographs. Regardless of his techniques, it is certain that Curtis awakened interest in the plight of Native Americans among his contemporaries. His work has since helped modern tribes reconnect with their ancestors’ rituals and preserve their cultural heritage.

The North American Indian is a cornerstone of the Rubenstein Library’s extensive collection of documentary photography and photography books. Two of our volumes already have a custom enclosure, leaving eighteen still in need of housing. Each volume is available for individual adoption for \$250. However, if you are interested in completing the work by adopting all eighteen volumes, the group is available for \$4,500. 



JIVAROA, BOLIVIA



THE MARIKUPA, ARIZONA



ARIZONA, U.S.A.

Learn more and see a list of materials in need of adoption on our website: library.duke.edu/about/adopt-a-book-program.

Inspiration and

Each year the Rubenstein Library employs twenty undergraduate students, and for most it is their first real job. These students are essential to the efficient operations of the library. They assist in the reading room, rehouse material, and bring valuable language skills to projects. Through their work, students learn about our collections, best practices when handling rare material, and how to successfully navigate a professional workplace. It is a pleasure to watch them develop their academic interests over the course of their time here at Duke and exciting to see them finish their degrees and move on to new careers. (Of course, we love when one or two decide to pursue graduate studies in library science as a result of their work here!) This year we asked four graduating student workers to reflect on their time in the Rubenstein Library. As we bid farewell to this year's exceptional group of seniors, we wish each of them all the best for the future!

Madeline Hayley Snipes

Major: Medieval and Renaissance Studies

Hometown: Fishers, Indiana

My first introduction to the Rubenstein Library was a presentation of History of Medicine books and artifacts as part of a class on Magic, Religion, and Science since 1400. I decided then that I wanted to work in such a fascinating place.



Working in the Rubenstein Library shifted the way I think about books and contemporary claims that the internet is the repository of all meaningful – and a great deal of meaningless – information. Some information truly is rare, and it is an offense to the nature of these artifacts to reduce them to the information they contain. Archival materials are more than information – they are a tangible, awe-inspiring link to the past that far exceeds what can be conveyed through a screen. Books can be art and artifact, not merely a story contained within a relatively disposable physical shell. My entire life I have loved and adored books without being able to account for the appeal of their physicality. But no account needs to be made when you are holding a family Bible that has been loved and passed down through the generations, complete with annotations and dedicatory inscriptions.

Over the past two years, I have learned how libraries operate and how to do archival research. I have developed

pride in our collections and a sense of ownership in helping to maintain them and make them available to the public. Most importantly, I have met many truly wonderful and supportive people. It is thanks to them that I leave college happier and with more confidence than when I entered.

Tanya Thomas

Major: International Comparative Studies

Hometown: Miramar, Florida

Working at the Rubenstein Library has been one of the highlights of my time at Duke. I majored in ICS with a concentration in Latin America and the Caribbean, and helping with the Radio Haiti Archive added another dimension to my studies. I got to hear the history I was learning about come alive in the form of decades-old recordings. When I walked into my job at the Technical Services department in Smith Warehouse, it felt like I was traveling across time and space, to a street in Port-au-Prince or to a field in L'Artibonite, listening to the real and personal effects of the global issues I was learning about. It was one thing for me to learn about the disastrous effects of USAID's program in the 1980s to eradicate and replace Haiti's native Creole pig, the essential livestock of so many farmers in Haiti. But it was another thing for me to hear the voices of the farmers who demanded to know how they were going to feed their children



Practical Experience

after this failed intervention. As someone who wants to enter the healthcare field as a physician, this testimony and others like it served as a lesson with implications beyond policy-making. Our decisions almost always affect other people, and the effects can last literally for generations to come. Sometimes it's easy to see the world and the decisions we make as a collection of hypotheticals, but the stories of the people who will be affected by them are real. My time at the Rubenstein Library was simultaneously a reprieve from my life as a student and a source of many of the lessons from Duke that I will carry with me.

Adam Michael Lemon

Major: Political Science and History

Hometown: Spokane, Washington

I interviewed for a job at the Rubenstein Library during my first week of classes in August of

2013. As someone who has been obsessed with history and has read compulsively since I was young, a job at the special collections library

seemed like the ideal fit. At the time, the Rubenstein Library was in its temporary renovation quarters on the third floor of Perkins Library. I have had four different bosses during my time here, and it has been a pleasure day-in and day-out.

My work shifts tended to be in the afternoons, and my primary tasks were packing and unpacking deliveries from



offsite storage and ensuring that the reserves area ran efficiently. The job could get monotonous at times, but working at the Rubenstein Library provided a quiet respite where I could decompress and collect my thoughts. I spent dozens of hours shelving boxes while holding political debates in my head, thinking about trends in world history and how they impact the present, or brainstorming whether Louis XIV or the Roman Republic would be a better political model for a post-zombie apocalypse society.

Occasional run-ins with rare works of historical significance kept any semblance of monotony at bay. When I found a first edition of a work from my favorite philosopher, John Stuart Mill, or read from a sixteenth-century quarto of Caesar's *Gallic Wars* between shipments, I felt just as amazed at the wondrous wealth of knowledge the Rubenstein Library possessed as I did on my first wide-eyed tour of the stacks four years ago.

Ben Heuser

Major: Political Science and German

Hometown: Manchester, Michigan

During my time at the Rubenstein Library, I had a wide range of responsibilities. Some of the areas in which I worked included the organization of Civil War-era newspapers, the assurance of quality acquisitions during the summer months, and general assistance while reprocessing the Edwin and Terry Murray comic book collection.

I started working at the Rubenstein Library as a processing assistant during the second semester of my junior year. I had returned from a semester abroad

and found the idea of getting to work with such an incredible array of material fascinating. The hours I spent in the processing bay in Smith Warehouse and at the library itself on West Campus were invaluable. This time afforded me the opportunity

to hone my attention to detail while also encouraging me to take on a broader perspective of each project. (It is no easy task dealing with

tens of thousands of comic books, after all). The skill of observing a workflow and breaking it down proved crucial in my final years as a Duke student and will undoubtedly remain vital as I continue into the professional world.

While a future in research libraries is probably not in the cards for me, the opportunity to work at the Rubenstein piqued my interest in academia. Seeing such an incredible collection of works across all manner of disciplines made me realize how much I had learned and how much more there still is to explore.

My time at the Rubenstein Library has truly been a blessing, and I am thankful to have been a small part of the team for these four years. To be surrounded by such storied works of art and history kept by such knowledgeable and passionate staff has been both exciting and humbling. It has also been a constant reminder that it's in books and works of history that I feel most at home.

RL



Duke Students Take Their Shot

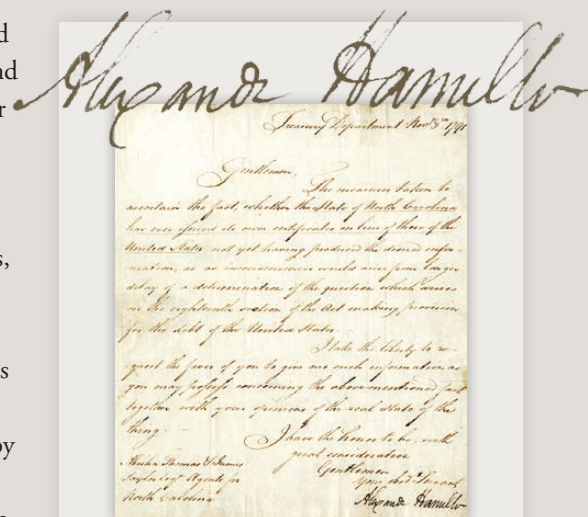
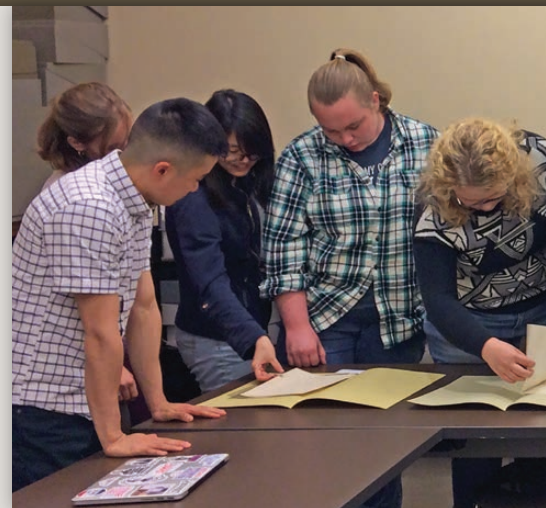
BY ELIZABETH BRAMM DUNN *Research Services Librarian*

Instead of hitting the beach this year, about a hundred Duke students took part in Spring Breakthrough, a pilot project that paired them with some of the university's most engaging professors to study unusual topics for one week without grades or pressure. In one course—Hamilton: Music, History and Politics—students took their shot at creating the pieces that Lin-Manuel Miranda *should* have included in his hit musical. Led by associate provost and public policy professor Noah Pickus, the course integrated primary source

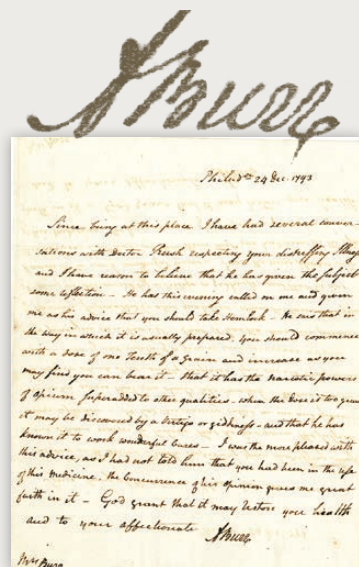
on the project. Mira Pickus contributed her musical knowledge, enthusiasm, and insight into the interests of the younger generation. Trudi Abel, a professional historian and Rubenstein librarian who designs and facilitates Archives Alive courses based on primary sources, envisioned a way to take pedagogical advantage of the musical's popularity with students. Fellow Research Services Librarian Kate Collins and I met with the class and displayed letters written by Alexander Hamilton, Aaron Burr, and Eliza Schuyler Hamilton's father, Philip.

Students reported that holding and reading actual eighteenth-century documents was a highlight of their week. The original texts—these and the digital facsimiles identified by our librarian colleague Carson Holloway—served as inspiration for the songs.

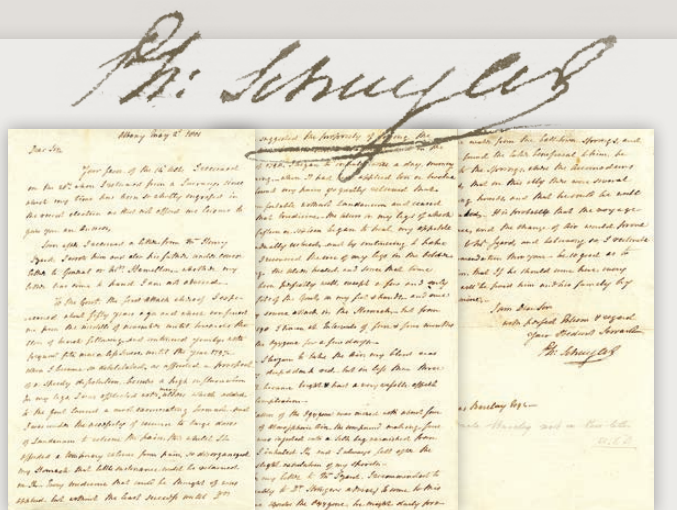
Professor Pickus explored the contemporary resonance of issues facing our country's founders—including the power struggle between wealthy elites



Alexander Hamilton to Abisha Thomas and James Taylor, November 3, 1791, Alexander Hamilton Letters.



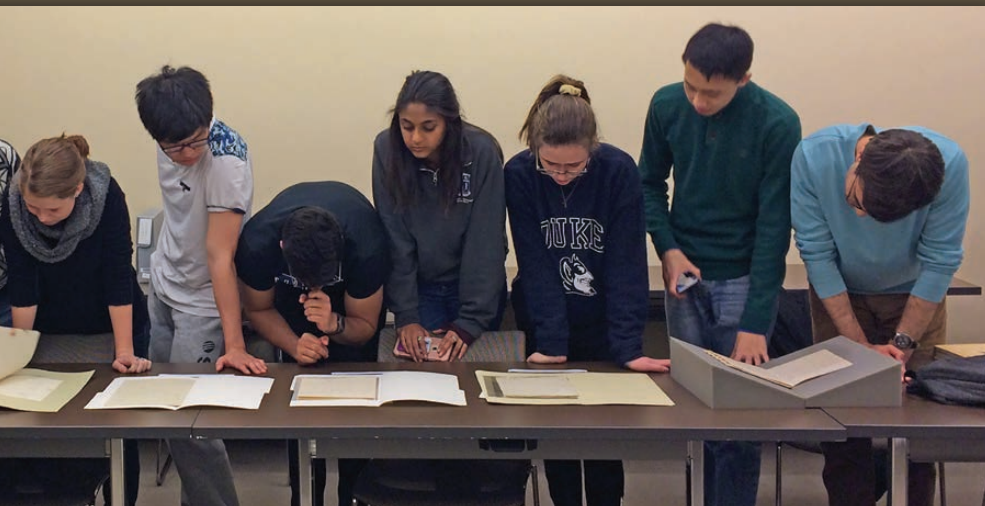
Aaron Burr to Mrs. Burr, Philadelphia, Dec. 24, 1793, Aaron Burr Letter, Trent Manuscripts Collection.



Philip John Schuyler to Thomas Barclay, Esq., Albany, May 2, 1801, Philip John Schuyler Letter, Trent Manuscripts Collection.

research, history, and the arts into a transformative weeklong experience.

Pickus acknowledges that his daughter and wife urged him to take



and lowborn strivers, what it means to be an American, and whether immigrants can or should shed birthplace culture to become authentic American citizens. Pickus also guided the students in teasing out the historical truth from the musical's creative license. Trained in public policy and ethics, he assembled a team of faculty and advanced students with complementary skills to provide instruction in musical theory and spoken word composition.

After reading Aaron and Theodosia Burr's correspondence, first-year students Tristan Malhotra and Sonali Mehta concluded that the Burr romance was far more interesting than Alexander Hamilton's love life. The Burrs' daughter, also named Theodosia, was Aaron's delight, especially after her mother's death from cancer. With his support, she became the first woman in the country to receive the equivalent of a college education. Malhotra and Mehta's spoken word song "The Cuter Colonial Couple" movingly explores the family's relationships.

Sophomore Alan Ko fell in love with Duke history while participating last summer in the University Archives-sponsored course Duke History Revisited. Professor Pickus agreed to let Alan examine a different origin story: that of Duke University. Alan chose the moment when William Preston Few approaches a cigar-chomping James B.

Duke to ask for an endowment of \$40 million. His rap, to the rhythm of Lil' Wayne's "A Milli," concludes:

J. B.:

*And I be the founder now I got loose pockets
And I want my legacy to skyrocket
But I would like for you just to pay me in name
Duke Universit-ay that's my only claim*

Few:

*Kids will come from Jersey to China
To seek "Erudito et Religio"
Hey J. B., why not give it a go?
They don't see yet, but they will one day
They'll fear us*

The students worked very hard, learned a great deal, and enjoyed every aspect of their special spring break experience. It was such a success, in fact, that plans are underway for a Rubenstein-centered Spring Breakthrough class in 2018. Inspired by our popular Rubenstein Test Kitchen blogposts, next year's class will give students an opportunity to explore historic foodways through the Rubenstein Library's handwritten and published recipes and to cook dishes in the Brodhead Center's demonstration kitchen. **RL**

The Cuter Colonial Couple: Aaron Burr and Theodosia Prevost

Lyrics by Sonali Mehta and Tristan Malhorta

A: Need to be with you
T: I can't feel your hand on mine
A: You can't leave, it can't be time
T: I'm afraid I'm out of time
(excerpt)

History Had Its Eyes on You: Thomas Jefferson and Eliza Schuyler

Lyrics by Bre Bradham and Jake Wong

Now look around, at our young nation,
They say you cheated the common man
But that's not how your history began
You were born a common man
(excerpt)

The Coming Nightmare: Alexander Hamilton and Thomas Jefferson

Lyrics by Della Tao, Eddie Yang, and Elizabeth Allen

The cries of the rabble we must reject
The order of the country we must protect
Jefferson, don't you see?
You live in a fantasy.
(excerpt)

With Affection: Thomas Jefferson and Angelica (Schuyler) Church

Lyrics by Micki Harlson, Katie Freedy, Elle Eshleman

I've been waiting on my doorstep,
Counting days for your letter to arrive
Hours passing by with bated breath
Then I see your writing and feel alive.
(excerpt)

Universi-tay: William Preston Few and J.B. Duke

Lyrics by Alan Ko

My name ain't Harvard and I ain't no nerd
But our Duke grads gone be bright
Future presidents, tycoons, and playwrights
Gonna flow outta Duke Universi-ay
(excerpt)

New Acquisitions



Laurent-Pierre de Jussieu, *Simon de Nantua*, Paris, 1818

This unassuming schoolbook has a remarkable provenance. *Simon de Nantua*, written by the French moralist Laurent-Pierre de Jussieu and published in Paris in 1818, tells the story of its title character, a travelling merchant who trades as much in wisdom as in goods. Thomas Jefferson received the book in 1819 along with a number of other books from his Paris booksellers DeBures Freres. (It is one of the books he purchased after selling much of his library to the Library of Congress in 1815.) According to an invoice, Jefferson paid three francs for the book, which bears his ownership mark on page 17, signified in this case by the block letter “T” written in ink in front of the publisher’s signature mark “1*.” According to James A. Bear, Jefferson employed this system of ownership

African American History Marketing and Promotional Posters, 1967-1984

In response to the Civil Rights movement of the mid-twentieth century, many advertisers began to see the African American market in a new light—as important customers. Advertising campaigns were developed over the next few decades celebrating African and African American heritage as a method of advertising products. The Rubenstein Library’s Hartman Center for Sales,

Advertising & Marketing History and John Hope Franklin Research Center for African and African American History and Culture jointly acquired this collection of 48 items showcasing black Americans through advertisements and political campaigns aimed at African Americans from the 1970s through the 1990s. Collected by a former public relations representative associated with the NAACP, this collection represents some NAACP marketing work and

includes biographical sketches of African American writers, scientists, professional athletes, soldiers, civil rights workers, entertainers, and other historical figures. Notable advertising campaigns include Budweiser’s “Great Kings of Africa” series, Pepsi Cola’s “The Black Presence” series, and the CIBA-GEIGY Corporation’s “Exceptional Black Scientists” series. Also included are a number of posters produced by and for the NAACP’s campaigns to reduce poverty and school

marks, with slight variations, over a period of about fifty years.

In a letter to Philadelphia publisher Mathew Carey, Jefferson praised the “school book” as “undoubtedly one of the best for young learners to read that I have ever known,” and even considered having the book translated into English, “so valuable” would it be “to our Elementary

schools.” After Jefferson’s death, the book was among those sold at auction by Nathaniel Poor and is included in Poor’s catalog of Jefferson’s books. Later in its history, this volume was owned by President William Taft. Nearly two hundred years after its publication it seems that there are only two copies held by libraries in the United States, and both of these copies have a Jefferson

connection.

The Duke

copy is

Jefferson’s

own copy, and the other copy is held by the University of Virginia. Jefferson in 1825 recommended a number of items to the University of Virginia library, of which this was one.



Exceptional Black Scientists



Dr. Jennie R. Patrick (born 1949), Chemical Engineer

Dr. Jennie R. Patrick is the first black woman in the United States to earn a doctoral degree in chemical engineering. When asked what attracted her to this field, she replies that it challenged her natural curiosity to understand why things function as they do. She credits her interest in learning to two of the best teachers she ever had, neither of whom attended school beyond the sixth grade. Those teachers were her parents, who advocated education as Dr. Patrick's ticket away from the hardships they had faced. It is a lesson she has taken to heart. Dr. Patrick conducts research as a staff chemical engineer at the General Electric Company in Schenectady, New York. Preparation for her scientific career began in a segregated school in rural Alabama. She studied at Tuskegee Institute, and went on to receive a bachelor of science degree in chemical engineering from the University of California at Berkeley, and a doctoral degree in this field from the Massachusetts Institute of Technology. Dr. Patrick's doctoral research led to new insights into the behavior of vapor explosions of superheated liquid mixtures. In her work at General Electric,

Dr. Patrick applies the technique of supercritical extraction to the separation and purification of both liquid and solid mixtures. This research promises to result in energy conservation and pollution control. Committed to the education of minority youth, Dr. Patrick travels the country encouraging high school and college students to pursue scientific and technical careers. Active on the National Council for Children and Television, Dr. Patrick is involved with developing television programs that depict positive role models of minority professionals working in technical areas. She stepped in front of the cameras herself as a role model in "Sounds of Science," a motivational film produced for middle school students. Dr. Patrick counsels young people to develop a firmly-defined self image, encouraging them "not to let others establish your potential." The realization of some of Dr. Patrick's potential has been acknowledged by many awards, including the National Organization of Black Chemists and Chemical Engineers Outstanding Women in Science and Engineering Award.

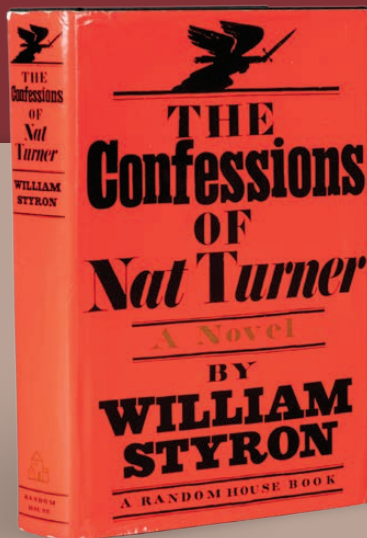
Number 12 in a series from CIBA-GEIGY Corporation

Gift of Elizabeth and Alfred Brand

*Reviewed by Thomas Gillan,
Rubenstein Library volunteer,
Ph.D. candidate, College of
William & Mary*

dropout rates and increase voter registration and membership in the NAACP.

*Reviewed by Jacqueline Reid
Wachholz, Director, John
W. Hartman Center for Sales,
Advertising & Marketing
History*



Styron's Nat Turner, Fifty Years On

JAMES L. W. WEST III

Edwin Erle Sparks Professor of English,
Penn State University

The Rubenstein Library houses extensive collections of the papers of Professor William Blackburn, Styron's mentor during his undergraduate years, and of Robert D. Loomis (T'48), Styron's friend and long-time editor at Random House. These collections contain correspondence with Styron, both personal and professional, and photographs from various periods of his life.

Above: The original dust jacket for the 1967 Random House first edition, designed by Paul Bacon.

Right: Styron's annotations on the endpapers of *The Southampton Insurrection* (1900), William S. Drewry's account of the Nat Turner rebellion.

William Styron's novel *The Confessions of Nat Turner* was first published a little more than fifty years ago, on October 9, 1967. In the novel Styron (T'47) sought to enter into the mind of Nat Turner, a charismatic black slave who led a bloody rebellion in Southampton County, Virginia, in August of 1831. Styron merged his own voice with Nat's, narrating in the first person and using language and knowledge that Nat likely did not possess.


Styron's book was praised for its audacity and attacked for its effrontery. *The Confessions of Nat Turner* won the Pulitzer Prize for fiction in 1968 but in that same year was subjected to heavy criticism in a volume called *William Styron's Nat Turner: Ten Black Writers Respond*. Styron's novel has remained in print continuously since 1967: it occupies an important place in the literary record of the late 1960s, a turbulent period of American history. The novel retains its edge today and still inspires strong reactions and polemics.

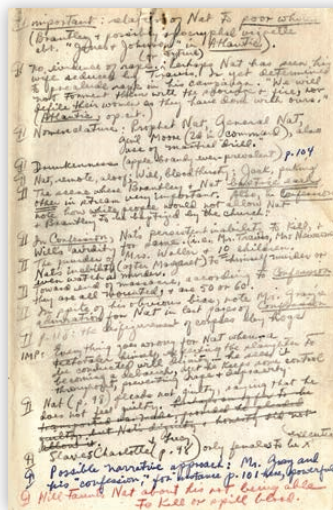
The Rubenstein Library holds an extensive collection of Styron's papers, including manuscripts, typescripts, proofs, correspondence, translations, photographs, scrapbooks, and clippings. The centerpiece of the collection is the autograph manuscript of *Sophie's Choice* (1979), Styron's bestselling novel about the Holocaust and its aftermath. Also among the holdings are the working papers for *Darkness Visible* (1990), Styron's first-person account of his descent into (and subsequent recovery from) a period of acute depression.

The Styron collection includes much material relating to *The Confessions of Nat Turner*. Among the items are Styron's annotated copy of William S. Drewry's *The Southampton Insurrection* (1900), the first attempt by a historian to set down a record of the rebellion. The collection also holds a letter from Styron to his father dated May 1, 1951, in which the author reveals for the first time his intention to write a novel about the rebellion, which took place not far from Newport News, Virginia, his hometown.

Styron died in 2006. He is having a vigorous literary afterlife.

Five books have been published from his literary remains—most recently a volume of selected letters edited by his wife, Rose Styron, and an edition of his collected nonfiction edited by the author of this article. Styron's daughter Alexandra, a novelist herself, has published a revealing memoir of the author entitled *Reading My Father* (2011). Other books are contemplated, including an edition of *The Way of the Warrior*, the novel on which Styron was working at his death. The extant manuscripts of this unfinished novel are at the Rubenstein Library.

All of these publications derive, in ways great and small, from the Styron papers, one of the most comprehensive literary archives in existence for a writer of his generation. 



Recent Posthumously Published Books by William Styron

Havenas in Camelot: Personal Essays. Random House, 2008.

The Suicide Run: Five Tales of the Marine Corps. Random House, 2009.

Letters to My Father. Louisiana State University Press, 2009.

Selected Letters of William Styron. Random House, 2012.

My Generation: Collected Nonfiction. Random House, 2015.

Events and Exhibits

EVENTS

SEPTEMBER 19

Music & the Movement

7:30 p.m., *Elder Student Union, North Carolina Central University*

A roundtable discussion with five veteran civil rights activists about the power of the music.

SEPTEMBER 21

Human Rights in Haiti and the Diaspora

7:00-9:00 p.m., *Holsti-Anderson Family Assembly Room*

A dialogue with Juny McCalla, Executive Director of the National Coalition for Haitian Rights and Michèle Montas, formerly the head of the newsroom at Radio Haiti.

SEPTEMBER 28

Dream of a House: The Passions and Preoccupations of Reynolds Price

5:00-7:00 p.m., *Holsti-Anderson Family Assembly Room*

Exhibit reception, talk, and book signing with photographer Alex Harris.

OCTOBER 18

Celebrating the Robert A. Hill Collection: "The Remains of the Name: The Origin of the Harlem Renaissance in the Discourse of Egyptomania"

5:00 p.m., *Holsti-Anderson Family Assembly Room*

Lecture presented by Professor Robert Hill, emeritus professor of history, UCLA.

OCTOBER 19

Chronicling Marcus Garvey and the UNIA: The Process of Research and Writing the African Diaspora

12:00 p.m., *Ahmadieh Family Conference Room, John Hope Franklin Center for Interdisciplinary and International Study*

A conversation with Professor Robert A. Hill and Professor Michaeline Crichlow.

OCTOBER 25

Trent History of Medicine Lecture Series: Race, Medicine, Authorship and the "Discovery" of Sickle Cell Disease

5:00 p.m., *Holsti-Anderson Family Assembly Room*

A lecture by Dr. Todd Savitt, East Carolina University.

NOVEMBER 1

Currents of Change: Migration, Transit and Outcomes in the Mediterranean

12:00-1:00 p.m., *Holsti-Anderson Family Assembly Room*

Dialogue with Malta-based Darrin Zammit Lupi, a photojournalist and humanitarian who has been participating in and documenting sea migration in the Mediterranean region for over ten years.

NOVEMBER 4

Zine Machine Printed Matter Festival

11:00 a.m.-6:00 p.m., *Durham Armory*

Join zinesters, comic artists, indie book writers, and assorted DIY printed matter makers at this annual event in downtown Durham.

For information about these events and exhibits, please call 919-660-5822 or visit our website at library.duke.edu/rubenstein/news

EXHIBITS

MARY DUKE BIDDLE ROOM

JULY 26 – OCTOBER 28

"I Sing the Body Electric": Walt Whitman and the Body

NOVEMBER 3 – MARCH 10, 2018

Yasak/Banned: Political Cartoons from Late Ottoman and Republican Turkey

PHOTOGRAPHY GALLERY

JULY 14 – NOVEMBER 5

Dream of a House: The Passions and Preoccupations of Reynolds Price

NOVEMBER 10 – FEBRUARY 10, 2018

Manifest: Photographs by Wendel White.

SPERLING EXHIBIT CASES

JULY 14 – OCTOBER 30

Reynolds Price: A Life of Arts and Letters

JERRY AND BRUCE CHAPPELL FAMILY GALLERY

OCTOBER 18 – FEBRUARY 15, 2018

Humans of Paris: Picturing Social Life in the Nineteenth Century

STONE FAMILY GALLERY ONGOING

Newly Acquired and Newly Accessible: Selections from the David M. Rubenstein Rare Book & Manuscript Library

JOSHUA CHARLES TRENT HISTORY OF MEDICINE ROOM

JULY 26 – OCTOBER 28

Walt Whitman and Medicine



The Rubenstein Library welcomes your support for collections, services, and programs. Your gifts play an important role in expanding our holdings, preserving historic documents and artifacts, and promoting intellectual inquiry at Duke. For information on giving, contact Tom Hadzor, Associate University Librarian for Development for Duke University Libraries, at 919-660-5940 or t.hadzor@duke.edu.



David M. Rubenstein Rare Book & Manuscript Library
Box 90185
Duke University
Durham, NC 27708

Return Service Requested

NonProfit Org
U.S. Postage Paid
Durham, N.C.
Permit No. 60

Introducing the SNCC Digital Gateway

A new documentary website—*SNCC Digital Gateway: Learn from the Past, Organize for the Future, Make Democracy Work* (snccdigital.org)—is now freely available worldwide. Made possible by the generous support of The Andrew W. Mellon foundation, the *SNCC Digital Gateway* tells the story of how young activists in SNCC united with local people in the Deep South to build a grassroots movement for change that empowered the black community and transformed the nation. This project is a product of the collaboration between the Student Nonviolent Coordinating Committee (SNCC) Legacy Project, Duke's Center for Documentary Studies, and the Duke University Libraries.

