University Librarian
Deborah Jakubs
Editor

B. Ilene Nelson

Members of the Library Advisory Board
Laurene Sperling (Chair) T’78; Jacob Maxwell Anderson T’02; H. Ross Arnold III T’67, L’76; Douglas G. Beckett T’74; Charles Kellogg Bobrinskoy T’81; Merilee Huser Bostock W’62; Sara H. Brandalome W’65; Alan J. Brod P’04; Jerry P. Chappell W’62; Faith P. Diamond T’84; Barbara L. Dugan P’02, ’05; Randolph R. Few Jr. BSE ’82; Gretchen Schroeder Fish W’68; John Hope Franklin; Geoffrey Freeman; Rita DiGIallonardo Holloway; Harold Honickman; Richard H. Jones T’73, P’07, ’08; Bradley J. Korman T’87; Steven H. Korman (Steve) P’87; Robert N. Laughlin, Jr. T’68; Matthew M. McKenna; Douglas Eric McNeely T’84; Martha Hamilton Morris W’65; Harsha Murthy ESQ T’81; Katherine Lilly Nicholas T’94; Reynolds Price T’55; Donna Sherry W’69, P’05; Adam Silver T’84; Timothy D. Warmath T’84; Victoria Bostock Waters T’85; Diana Williams-Shanks T’90; Tex Williams; William W. Wilson P’02

Members of the Executive Committee of the Friends of the Duke University Libraries
Andy Armacost; Paulleta Bracy; Barbara Collie; Macay Colvin; Leslie Dillon W’62; Sarah English W’68; Dale Gaddis W’66; Geraldine Larson W’71, P’03, ’06, ’08; Arthur Leopold T’12; Jacqueline Looney; Heidi Madden; Nancy Tuttle May; Leland Phelps P’68; Marion Robbey; Frances Rollins W’58, P’91, ’93; Ruth Ross W’68, P’92, ’98; Sally Schauman W’59; Mary Dunn Siedow; David Stein; John Valentine T’71; Ginger Wilson W’62; Kathy World W’72

Duke University Libraries (ISSN 0895-4909) is published twice a year by Duke University Libraries, Durham, NC 27708-0193 USA, (919) 660-5816. It is distributed to Duke University faculty members and library staff, to members of The Friends of the Duke University Libraries, and to other libraries. Letters to the editor, inquiries, and changes of address should be sent to the Editor, Duke University Libraries, Box 90193, Durham, NC 27708-0193 USA.


visit our online edition:
library.duke.edu/magazine/
Notes

Exhibits

Perkins Gallery
Through 13 December

SUSTAINABILITY AT DUKE:
leave your mark not your footprint

The concept of sustainability as we know it today owes its origins to the small hamlets of 14th century Germany, where villagers relied on extracting a sustainable yield from collectively-owned forests. History is punctuated with examples of cultures that have flourished or died off due to the economic, social and environmental sustainability of their daily behavior and decisions. This exhibit explores these issues and illustrates how members of the Duke community can create a more sustainable world.

15 December–21 February 2010
“Tt Take Up My Pen”: British Women Writers in the Nineteenth Century

Nineteenth century Britain—a world of progress and reform, discovery and innovation, industrialization and social upheaval—was also the era of the professional woman writer. Nineteenth century women, desiring to contribute to cultural discourse, to voice their opinions, and to tell their own stories, demanded a place beside men in the world of letters. This exhibit focuses on women’s writing as both a means of self-definition and a powerful tool for social change and highlights the tension between women’s domestic lives and their public contributions to nineteenth century discourse.

23 February–11 April
Abusing Power: Satirical Journals from the Special Collections Library

Duke’s outstanding collection of satirical magazines offers a panoramic view of international journalistic caricature from its origins in the 1830s to the present day. This show surveys the spectrum of comic journalism, examining the visual languages of graphic satire and investigating its rhetorical power.

The Perkins exhibit is curated by Neil McWilliam, Walter H. Annenberg Professor in the Department of Art, Art History & Visual Studies with the assistance of some of his students and coincides with an exhibition of

Sustainability at Duke

British Women Writers in the Nineteenth Century
Special Collections Gallery

Through 13 December

The Bathers: Photographs by Jennette Williams

Platinum prints of women in the ancient communal bathhouses of Budapest and Istanbul by Jennette Williams, a fine arts photography instructor at the School of Visual Arts in New York City. Williams has been selected to receive the fourth Center for Documentary Studies/Honickman First Book Prize in Photography for these photographs. She will discuss her work at the exhibit opening at 5:30pm on 12 November in the Biddle Rare Book Room at Perkins Library. The exhibit is co-sponsored by the Duke University Libraries and the Center for Documentary Studies at Duke University.

January/March 2010


Chatterley’s black and white photographs trace the life and career of blues musician Honeyboy Edwards, beginning at his birthplace in Shaw, Mississippi, continuing through the Mississippi Delta to New Orleans and then north to Chicago. Traveling by himself and with Honeyboy, Chatterley drove thousands of miles documenting the important places in Honeyboy’s life and career while also photographing the musician at night clubs, blues festivals, concerts, recording sessions and, private family celebrations.

by Daumier and his contemporaries against French monarch Louis-Philippe (1830-1848)—and compare them to cartoons of the Clinton and Bush presidencies. The Duke students working on the exhibit are enrolled in McWilliam’s visual studies course, “From Caricature to Comic Strip.”

Image from The Bathers: Photographs by Jennette Williams

Special Collections Biddle Rare Book Room Cases

October/December

What is Jazz? Selections from the Jazz Archive at the Special Collections Library

Photographs, posters, analytic prose, music manuscripts, and recorded audio, along with playing cards, album covers, and literary fiction are examples of materials the Archive collects in order to document jazz’s social and cultural history. By exploring some of the artifacts of jazz’s past, this exhibit provides one response to the question, “What is jazz?”

January/March 2010

“To Hear Those Voices”: John Hope Franklin on African American History

An exhibit of materials from the Rare Book, Manuscript, and Special Collections Library that draws from the life and career of John Hope Franklin to explore slavery, the Jim Crow era, civil rights, and African American intellectuals in the 20th century. The exhibit will launch a year-long celebration of the 15th anniversary of the Special Collections Library’s John Hope Franklin Research Center for African and African American History and Culture.

Generally, the Special Collections and Perkins galleries are open Monday–Saturday, 9am–9pm, and 10am–9pm on Sunday. Visit http://library.duke.edu/exhibits/ for more information or call 919.684.3009 to confirm hours.

View the Libraries’ exhibits online at http://library.duke.edu/exhibits/.
**Events**

**October 23**

**Middlesworth Award and Durden Prize Reception**
The Middlesworth Award and Durden Prize recognize Duke University students’ excellence in research, analysis and writing and their use of primary sources and rare materials held by the Rare Book, Manuscript, and Special Collections Library (Middlesworth Award) and the Libraries’ general collections (Durden Prize). Join us for refreshments and the opportunity to honor the 2009 Middlesworth Award and Durden Prize recipients and applicants. **Friday, 23 October, 3:30-4:30pm, Perkins Library, Biddle Rare Book Room**

**October 24**

**The Libraries Present Duke Moms and Dads!**
The Libraries’ annual Parents’ and Family Weekend program featuring a Duke first-year parent. This year’s guest is Rick Hoyle, a social psychologist and Duke professor of psychology and neuroscience and associate director of the Center for Child and Family Policy. Hoyle’s research focuses on the role of self in social behavior; most recently he has been studying the causes and consequences of success and failure at self-control. In this Parents’ Weekend talk titled “Work Hard, Play Hard: The Waxing and Waning of Students’ Self-Control,” he will address questions such as, Why do some students excel at academic work but struggle with maintaining a desirable weight? and Is playing hard actually “work” for some students? He will also propose strategies for maximizing control over personal behavior in a challenging social environment. **Saturday, 24 October, 11:00am, Perkins Library, Biddle Rare Book Room**

**Jean O’Barr**

**October 30–31**

**What Does It Mean to be an Educated Woman?**
The 4th biennial symposium of the Sallie Bingham Center for Women’s History and Culture will feature conversations on pedagogy, scholarship and activism in women’s education and pay tribute to the career of Jean O’Barr. Jean O’Barr came to Duke in 1969, teaching a course in African politics that fall in the aftermath of student protests on campus. O’Barr became director of continuing education in the fall of 1971, and in 1983 she was tapped to establish the Women’s Studies Program. For eighteen years she served as the Program’s director, teaching undergraduate and graduate courses, editing journals and books, and founding the Council on Women’s Studies for Duke alumnae. In 2000, she stepped down to join the Program in Education; she retired in the spring of 2008. O’Barr currently teaches the senior seminar for the Baldwin Scholars each fall.

The symposium will open with a keynote address by Lisa Lee, director of the Jane Addams Hull-House Museum, at 4:00pm on Friday, 30 October, at the White Lecture Hall on Duke’s East Campus. Programming on Saturday, which begins at 9:00am at Perkins Library, will include sessions on activism, scholarship, and pedagogy. For more information and to pre-register, call 919.660.5967 or go to [http://library.duke.edu/specialcollections/bingham/education-symposium](http://library.duke.edu/specialcollections/bingham/education-symposium)
November 4

Witnessing Iran: 1979 and 2009
A discussion of the changing role of the eyewitness account in the creation of historical narrative—with Iran as the context. Speakers will include:

• Mark Bowden, author of Guests of the Ayatollah: The First Battle in America’s War with Militant Islam. Bowden will talk about the interviews he conducted with hostages and hostage-takers involved in the 1979 Iranian hostage crisis as well as the accounts he received from military officials about the failed rescue attempt.

• Negar Mottahedeh, associate professor in the Literature Program. Based on her knowledge of social networks and new media, Mottahedeh will talk about their relevance for understanding current events in Iran, where Twitter and Facebook played a prominent role in spreading information about the unrest that followed Iran’s national election. Mottahedeh posts frequently on Twitter about developments in Iran.

The program will be moderated by Bruce Kuniholm, dean of the Sanford School of Public Policy and a member of both the U.S. State Department’s Bureau of Intelligence and Policy Planning Staff during the Carter administration. Kuniholm is an historian who does research on U.S. policy in the Middle East, U.S. diplomatic history, and national security.

Duke’s Rare Book, Manuscript, and Special Collections Library holds transcripts of the interviews Mark Bowden conducted as well as the interviews Tim Wells did with thirty-six of the 1979 hostages as part of his research for his book 444 Days: The Hostages Remember.

Wednesday, 4 November, 4:30pm, Perkins Library, room 217

November 20

Rare Music in the Rare Book Room

Friday, 20 November, 4:00pm, Perkins Library, Biddle Rare Book Room

November 12

Opening reception for The Bathers:
Photographs by Jennette Williams, with remarks by the photographer.

Thursday, 12 November, 5:30-7:30pm, Perkins Library, Biddle Rare Book Room

December 4

Rare Music in the Rare Book Room
“Flute Festivities,” featuring Rebecca Troxler, a noted performer and teacher of both modern and historic flutes. In a “master class”-style demonstration, Troxler will answer questions from the audience as she works with flute students, guiding them in the transition from playing modern flute to performing on an early instrument. Rebecca Troxler has been on the faculty of the Duke University Department of Music since 1981.

Friday, 4 December, 4:00pm, Perkins Library, Biddle Rare Book Room

“Viola: Child of the 20th Century,” November 20
Remember that Ad?

“Please, don’t squeeze the Charmin!”
“Double your pleasure; double your fun”—these memorable slogans and the products they promote have been beamed to Americans in 60, 30 and even 10-second spots since the introduction of television in the 1950s.

This summer the Duke Libraries launched a digital collection of 3,000 historic TV commercials from the Libraries’ Hartman Center for Sales, Advertising & Marketing History. The collection, called AdViews, is accessible through the Libraries’ website and iTunes U. AdViews received 265,000 hits on iTunes U in the first two weeks it was available.

The television commercials, dating back as far as the 1950s, are part of the Hartman Center’s D’Arcy Masius Benton & Bowles (DMB&B) advertising agency archive, which includes 12,000 commercials in total, some produced as recently as the late 1980s. AdViews users can do keyword searches for various product categories, brands, and time periods and trace the history of brands through the decades. The Libraries plan to make all 12,000 of the commercials available by the end of 2009.

The commercials pitch everything from shampoo and toys to dog food and coffee. New York agency DMB&B produced the ads for iconic American companies such as General Foods, Texaco and Kraft. In addition to showing what products Americans have been buying through the decades, the commercials also reveal a great deal about American society over the past 50 years, said former Procter & Gamble marketing executive George Grody, now a visiting professor at Duke.

“I was looking at some of the commercials that are now being digitized at Duke, and they almost provide a history of U.S. culture,” Grody said. “You can see how the roles of women have changed over the years, the role of the family has changed; African Americans in advertising in the late ‘60s, where they weren’t so present in the early ‘60s.”

The AdViews collection of commercials also tracks changes in advertising strategies. According to Hartman Center Director Jacqueline Reid, “The commercials from 30, 40 years ago were much more direct about selling you the product. The path to take was to appeal to the consumer and try to make them feel some social anxiety. Today I think commercials are quite different. You’re much more likely to see commercials that are meant to entertain.”

North Carolina Mutual Transfers Collections to North Carolina Central University and Duke University

Duke University and North Carolina Central University (NCCU) are the joint recipients of the historical archives of the North Carolina Mutual Life Insurance Company, the nation’s largest and oldest life insurance company with roots in the African American community.

The North Carolina Mutual collection includes thousands of business documents, newsletters, commercials, photography and books. It highlights a time in the early 20th century when Durham’s “Black Wall Street” thrived, allowing the black middle class access to home mortgages, small business loans and insurance during the Jim Crow era. The archives may be the largest assemblage of African American corporate material in the nation.

The North Carolina Mutual Collection will be administered by the North Carolina Central University Archives, Records and History Center and the Duke University Libraries’ John Hope Franklin Research Center for African and African American History and Culture. The documents will be housed at Duke’s Library Service Center, an off-site shelving facility that serves both institutions.
Doris Duke Comes Home

The press dubbed Doris Duke “the richest girl in the world” when she inherited a fortune from her father, Duke University founder James B. Duke, in 1925 at the age of twelve.

Doris Duke lived a colorful life, working briefly as both a reporter and a magazine writer, traveling throughout the world, surfing competitively, and pursuing her passions for the arts, horticulture, and causes such as environmental conservation and medical research.

Upon her death in 1993, Duke left the majority of her estate to the Doris Duke Charitable Foundation. The Foundation recently gave its historical archives to the Duke University Libraries. The archives, 800 linear feet of materials (an amount that, stacked vertically, would be four times taller than the Duke Chapel), includes photographs, architectural drawings, and motion picture footage of Doris Duke and the Duke family.

The papers will open new avenues of research about the Duke family, including their relationship with Horace Trumbauer, whose Philadelphia architectural firm designed Duke’s east and west campuses as well as many of the Duke family mansions.

Doris Duke’s papers, selected papers of James B. Duke, and records of the several charitable foundations she started during her lifetime make up a significant part of the archives. University Archivist Tim Pyatt said, “Most biographies of Doris Duke have focused on her glamorous lifestyle. What is often overlooked is how she continued the family’s pattern of philanthropy. She quietly gave away millions for numerous causes, including child welfare and the performing arts, and was an early champion of South East Asian art in the United States. She also increased the family fortune.”

Records of Duke’s Foundation for Southeast Asian Art and Culture, the Newport Restoration Foundation, and the Duke Gardens Foundation are in the archives now at the Duke Libraries as are documents related to the operation of her properties: Duke Farms, a 2,700-acre estate in Hillsborough, New Jersey, that her father created at the turn of the 20th century; Rough Point, the Duke family mansion in Newport, Rhode Island; and Shangri La, her home in Honolulu, Hawaii, where she exhibited her extensive collection of Islamic art.

“Most biographies of Doris Duke have focused on her glamorous lifestyle. What is often overlooked is how she continued the family’s pattern of philanthropy. She quietly gave away millions for numerous causes, including child welfare and the performing arts. . . . She also increased the family fortune.”

–University Archivist Tim Pyatt

All of the materials in the Doris Duke Charitable Foundation historical archives will be open for research in about two years when processing of the materials has been completed.

Headquartered in New York, the Doris Duke Charitable Foundation (www.ddcf.org) seeks to improve the quality of people’s lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke’s properties.
Heraldo Muñoz’s *The Dictator’s Shadow* Wins Second WOLA-Duke Book Award

*The Dictator’s Shadow: Life under Pinochet*, a memoir of dictatorship and exile and their long aftermath in Chile, has won the 2009 WOLA-Duke Book Award for Human Rights in Latin America. The author of the winning book, Heraldo Muñoz, will receive a $1,000 cash award and an invitation to receive the prize at WOLA’s headquarters later this year, as well as an invitation to give a reading at Duke.

WOLA, the human rights research and advocacy group established in 1974, and Duke University created the prize to honor the best current, non-fiction book published in English on human rights, democracy and social justice in contemporary Latin America.

Muñoz’s book, published by Perseus Books, explores Augusto Pinochet’s legacy of violence and corruption from a uniquely personal perspective. The author, currently Chile’s ambassador to the United Nations, was imprisoned and exiled by the Pinochet regime because of his political views and, in this poignant and wide-ranging memoir, recounts how Chileans brought the former dictator to account for some of his crimes.

---

Honoring with Books

During the gift-giving season, you can recognize the special people in your life with a contribution to the Duke University Libraries’ new Honoring with Books program.

When you make a $100 gift to Honoring with Books, an electronic bookplate, acknowledging the person you designate, will be added to the online catalog record of a book recently purchased for the Libraries’ collection. Your tribute will be seen by anyone who reads the entry for the book in the Libraries’ catalog at www.library.duke.edu.

Participating in the Honoring with Books program is as easy as filling out the form inside the back cover of this magazine.

Women’s Refugee Commission Donates Historical Archives to Duke University Libraries

The Women’s Refugee Commission, which was known until January 2009 as the Women’s Commission for Refugee Women and Children, has agreed to transfer its inactive physical archives, including memoranda, correspondence and publications dating back to its 1989 founding, to the Libraries’ Archive for Human Rights.

Commission archives contain documents related to the organization’s research, advocacy and evaluation roles on issues ranging from reproductive health to refugees with disabilities, to U.S. detention and asylum.

In 1994, the Commission’s groundbreaking study “Refugee Women and Reproductive Health: Reassessing Priorities,” the first comprehensive report on this issue, drew attention to the almost total lack of reproductive health services for refugees. Since then, the Women’s Refugee Commission has been in the forefront of advocacy efforts to improve policy, practice and funding for reproductive health. Since 2007, the Women’s Refugee Commission has led an international effort to find safer fuel alternatives to lessen/decrease risk the dangers—including rape and murder—that women and girls face when they leave refugee camps to collect firewood to cook meals for their families.

Actress/director Liv Ullmann, refugee experts Catherine O’Neill and Susan Martin, and others founded the Women’s Refugee Commission. Its board of directors and advisors includes women and men working at senior levels in human rights and refugee organizations, as well as in education, medicine, law, journalism, government and communications. Many of them are former refugees.

See www.library.duke.edu for more library news.
Knowledge Bytes

Health

Internet Sites Selected for the Readers of Duke University Libraries

Your Disease Risk
http://www.yourdiseaserisk.wustl.edu/
This useful site, created by the Harvard Center for Cancer Prevention and now hosted by the Washington University School of Medicine, allows users to determine their potential risks for various cancers, diabetes, osteoporosis, heart disease, and strokes by answering a few questions. Another section of the site lists eight ways to prevent disease and answers such commonly-asked questions as "What is prevention?" and "What is a screening test?" A "Community Action" link offers helpful ideas on supporting healthy lifestyles within a community, such as supporting nutrition programs in the local schools and supporting or starting a community garden.

RAND Compare
http://www.randcompare.org/
For those who are puzzled by proposed reforms to the U.S. health care system, this website is a great resource. The RAND Corporation, a non-profit institution that tackles tough policy problems across a broad spectrum, has created this website to provide factual information about this important and complex issue.

The link “U.S. Health Care Today” covers nine topics—consumer financial risk, patient experience, waste, reliability, and coverage—that are crucial to understanding the current state of the health care system. Another link, “Policy Options,” leads to information about the consequences of potential changes to insurance coverage, payment rules, and delivery of health services.

Health care policy proposals have been developed by Congress, governors, and state lawmakers as well as private organizations and coalitions. These proposals and their current status are found under the “Proposals” link. Click the “Analysis of Options” link to see a unique chart called the Policy Options Dashboard that outlines the effects various policy changes would have on the topics listed in the “U.S. Health Care Today” link.

MayoClinic.com: First Aid
http://www.mayoclinic.com/health/FirstAidIndex/FirstAidIndex
As part of its mission to serve as a reliable source of health information, the Mayo Clinic has created an extensive website containing information about diseases, conditions, and healthy lifestyles. Included is a basic guide to first aid that provides free and medically sound advice. The guide covers over thirty subjects, including the proper care for dislocations, burns, bruises, frostbite, animal bites, heart attacks, sunburn, toothache, and trauma. The section for each subject gives a description of the symptoms and clear directions for treatment.

Thanks to the Internet Scout Project (Copyright Internet Scout Project, 1994-2009. http://scout.cs.wisc.edu/) for identifying these sites. If you would like to recommend a Web site for inclusion in a future issue of Duke University Libraries, contact Joline Ezzell at joline.ezzell@duke.edu.
The Story of Two Books

by Jacob Dagger

But what began as a student protest was fed by the enthusiastic support of rioters across the city. Caught up in the moment, the Iranian students bound their captives, whom they suspected of spying, imprisoned them, and interrogated them.
The Writing of 444 Days: The Hostages Remember and Guests of the Ayatollah

In the spring of 2003, as many of journalist Mark Bowden’s reporter friends journeyed to Afghanistan to write about the progress of post-9/11 U.S. military initiatives or to Iraq to cover what would prove to be the last weeks of Saddam Hussein’s reign, Bowden had other plans.

Bowden, a national correspondent for The Atlantic Monthly, the author of the bestselling book Black Hawk Down, and a screenwriter on the blockbuster movie adaptation of that book, also hoped to travel to the Middle East to work on a story, but his destination was neither Afghanistan nor Iraq; to his colleagues’ surprise, he was instead headed to neighboring Iran.

Nearly three years earlier, at the urging of sources he had cultivated while writing Black Hawk Down, an account of a U.S. military mission in Mogadishu, Somalia, and Killing Pablo, about the hunt for Colombian drug kingpin Pablo Escobar, Bowden had begun work on a new project, a narrative of the 1979 Iranian hostage crisis. His sources, among them several men involved with Delta Force, the U.S. Army’s elite counterterrorism unit, believed they could give him unprecedented access to people and documents relating to the legendary unit’s first mission, a failed attempt to rescue the Americans who had been held hostage in Iran.

As Bowden began to read about the event, he realized that all of the books that had been published—personal narratives by former hostages, policy reviews by government officials, military histories—seemed incomplete, telling only small pieces of the story. He began to envision a book that would weave the various stories into a comprehensive account of the hostages’ 444-day ordeal, the rescue mission, and the political negotiations going on behind the scenes.

By 2003, Bowden was deep into the material. He had read all of the contemporary news articles detailing the crisis that he could find and had scoured memoirs written by former hostages. He had also begun tracking down former hostages and interviewing them about their experiences.

Early on, he had come across a copy of Tim Wells’s 444 Days: The Hostages Remember, a work of oral history published in 1985 that wove together passages from interviews with 27 former hostages. Bowden was amazed by both the number and depth of Wells’s interviews, but also curious about what might
have been left on the editing room floor. For example, there was a series of interviews with Bill Daugherty, a CIA officer who was harshly interrogated for months by his captors. “If you look in Tim’s book, there might be five or six sentences taken from Bill Daugherty,” Bowden says. “I said to myself, ‘to get those five or six sentences, he must have done an extensive interview.’”

Bowden noted that Wells, a Duke alumnus, had donated his tapes and transcripts, along with other research materials, to the University’s Rare Book, Manuscript, and Special Collections Library (RBMSCL). He scheduled a trip to Durham to see what else he might find in the Wells collection.

“It was like discovering hidden treasure,” Bowden recalls. “There were these long, involved interviews done with the hostages just a year or two after their release. Here I am tracking them down twenty years on, and here was the original stuff. Just an ocean of it.” He was especially pleased to find thorough interviews of hostages who had since passed away, or whom he had not been able to reach.

“I remember going to the woman who was working at the library there, telling her I wanted to copy the collection,” he says. Bowden pledged, when he was done with his own book, to donate his materials to the library so that they could sit alongside Wells’s for the convenience of future generations of researchers, a promise he followed through on soon after the publication of Guests of the Aятollah in 2006.

Together, the Wells and Bowden collections represent a wealth of firsthand information about the hostage crisis—in the form of taped interviews and transcriptions, but also artifacts like personal letters and diaries. The materials provide a fascinating look not just into the minds of the hostages and their captors, but also into how the research process works. “If somebody wants to write a full and complete history of the [Jimmy] Carter presidency, I don’t think they’ll be able to do it without going through the Duke University library,” Tim Wells says. “Not just because of me, but because of Mark and other contributions along the way.”

The Iranian hostage crisis, which began thirty years ago this fall, was a pivotal event in Carter’s presidency. On November 4, 1979, a group of Iranian students scaled the walls of the United States embassy in the capital city of Tehran and took hostage some sixty staff members. Their initial intention, members of the group later said, was simply to stage a short but highly visible protest to inform the world of America’s crimes against their country—among them the 1953 CIA-led coup that ousted Iran’s democratically elected government, subsequent American support of Mohammed Reza Shah Pahlavi’s violent regime, and the U.S.’s decision in October to admit the deposed shah, whom Iranian revolutionaries wished to bring to trial and punish, ostensibly for cancer treatment.

But what began as a student protest was fed by the enthusiastic support of rioters across the city. Caught up in the moment, the Iranian students bound their captives, whom they suspected of spying, imprisoned them, and interrogated them. Motivated by revolutionary zeal and by what they saw as the will of the Ayatollah Khomeini, they combed the embassy—or “spy den,” as they called it—for paperwork that they believed would prove their worst suspicions about the U.S. When all was said and done, they would hold fifty-two of the hostages for 444 days, releasing them only after Carter, their perceived arch-enemy, was replaced after his first term by Ronald Reagan, whom they believed, incorrectly it turned out, would be more sympathetic to their plight.

As all this was going on, American media outlets had few facts to report, often relying instead on rumor and
suspicion to fill their stories. Foreign diplomats were able to communicate, on and off, with three top U.S. officials who were held separately in the Iranian foreign ministry offices, and the hostage-takers staged a handful of media-friendly holiday “parties,” but for the most part, the hostages’ stories would not be told until after their release.

In January 1981, when the hostages were released, Tim Wells was just three-and-a-half years out of college, working as a paralegal for a Washington, DC, law firm. The hostage crisis, he recalls, “was one of the first major news stories in the world that I’d ever paid attention to.”

“The story ran for fourteen months, and then all of a sudden it was over, and everybody went home,” he says. “I thought it was one of the most intensely covered but virtually unknown stories ever to come along. Nobody really knew what happened to the hostages during those fourteen months other than the hostages and the terrorists.”

His curiosity was further piqued by a chance meeting with Bill Belk, a former hostage who had served as a state department communications and records officer in Tehran. Wells began to track down hostages to interview them about their experiences. Fortuitously, many of the former hostages, as state department employees, had remained in the Washington area, and Wells was able to find them fairly easily and without incurring much expense.

“One I got through with the Washington people,” he says, “I had to travel, particularly to see the military folks. I was pulling a credit card out of my pocket and hoping I could get a book contract and pay it back. My girlfriend thought I was crazy.”

His enthusiasm paid off. After compiling several hundred pages of manuscript, in which he interspersed brief historical synopses with firsthand hostage accounts, he sent his unsolicited draft to an editor at Harcourt Brace Jovanovich, Inc., whose work he admired; the editor purchased the book on the spot.

But as Mark Bowden would suspect years later, Wells’s 469-page book would represent just a fraction of the work Wells put into his interviews. Over the course of three years, he had talked to thirty-six of the former hostages, often speaking to the same person on multiple occasions. As he went, he typed up transcripts of the conversations, producing more than 5,000 pages of notes, all of which now reside at Duke’s Special Collections Library, along with his original tapes.

The first manila file folder in the Wells collection contains the yellowed transcript of an interview with Bill Gallegos, a 22-year-old marine guard at the time of the embassy takeover. The interview was completed on January 3, 1984, less than two years after his release:

“TIM: Can you give me a brief biographical sketch of what you were doing before you went to Tehran?

“BILL: I went to embassy school before I went to Tehran. Let’s see, I spent a year in Okinawa, Japan. And from there I went to Quantico, Virginia, to embassy school.”

As the conversation progresses, Wells asks his subject about whether he was aware of the risks he faced in Tehran:

“Every place that I put on the dream sheet was a hot spot,” Gallegos replies, referring to the list of preferred assignments he submitted prior to receiving his posting. “So—I wanted to go—I’m adventurous I guess.”

Wells walks Gallegos and the other former hostages through their stories patiently, allowing them time to finish thoughts before asking for specific details that will help him, as an oral historian, to recreate the scene for readers.

Joe Hall, a military attaché, talks about the early days
of captivity. “I mean I was really starting to feel gross. I hadn’t brushed my teeth. I hadn’t bathed. I was going on like four or five days in the same clothes by then. Hadn’t slept worth a darn…. ” “How about street noise at that time?” Wells asks.

The audio tapes of the interviews are fuzzy with age, but it’s intriguing the hear the former hostages’ voices coming through a quarter of a century later, calmly discussing their ordeal, at the time just a few years removed from the experience. Those are the words that Bowden heard when he visited the library to examine the Wells papers almost twenty years later.

Bowden’s research process was somewhat different than Wells’s. While Wells was primarily interested in collecting the firsthand accounts of the hostages, Bowden hoped to weave the hostages’ stories into a larger narrative. He began, with the help of a research assistant, by running a computer search and pulling all contemporary news articles that mentioned the crisis. At the Carter Center in Georgia, he found tapes of contemporary news broadcasts, which he had transcribed. He read every book he could get his hands on that dealt with the crisis.

Like Wells, he spoke to as many former hostages as he could locate, ultimately interviewing twenty-nine. But he also expanded the scope of his inquiry, tracking down several of the former hostage-takers, some of them who later served in government posts, to hear the other side of the story. His planned trip to Iran in 2003 was pushed back and then cancelled, but he did visit twice over the next two years, getting a feel for the rhythms of Tehran, and walking inside the old embassy.

In addition, he drew on his military contacts to learn about the failed rescue attempt—a topic that Wells had shied away from because it would have distracted him from the hostages’ story—and about roles played by the few CIA officers stationed at the embassy, information that Wells had not been able to pry loose at the time.

Bowden’s papers are revealing. The first five-and-a-half boxes, out of a total of nineteen, consist of bound news articles, drawn from an online database and organized by date. In the week after the crisis, there are 137 articles that discuss it. On January 19, 1981, the day before the hostages are released, there are 136.

Other boxes contain information about the rescue operation, a trial transcript from Roeder et al v. Iran, a class action suit filed by former hostages in U.S. court, a diplomatic chronology, and Xerox copies of several shredded and reassembled “spy den” documents, mostly innocuous files taken from the embassy by the Iranians and presented as evidence of U.S. spying.

There are six boxes of files on the hostages. For some hostages, there is little more than a typed and bound transcript, with lines numbered for easy reference. But for others, there are handwritten outlines and questions that Bowden has jotted down. There are things as mundane as Mapquest directions to former hostages’ houses alongside copies of more significant artifacts like diaries and letters written from captivity. Flipping through the files, you get a sense of the hugeness of the task Bowden faced in telling the story.

Bob Ode was a retired Foreign Service officer on temporary duty in Tehran when the students stormed the embassy. Among the items in his file is a copy of the Christmas
card, dated “December 27, 1979, 54th Day,” that he sent to his wife a month and a half after later. There is also a letter he sent to Sen. John Warner.

Ode, who died in 1995, had compiled a calendar of significant events, such as his captors’ return of his wedding ring on December 16, the forty-third day of his captivity. His wife gave copies of the calendar and Ode’s 114-page diary to Bowden.

Bowden dedicates a great deal of attention to timelines, to figuring out who was where, when, and with whom. On the outside of Bill Belk’s file, Bowden has jotted out a brief outline of Belk’s movements around the embassy complex while in captivity, tracing his path from the staff cottages to the ambassador’s residence, to the “Mushroom Inn,” a warehouse basement (where he was kept with fellow hostage Malcolm Kalp), to solitary confinement after an attempted escape, to the chancery basement (he was held with Donald Hohman), to an upper floor of the chancery. In many of the folders are loose typed sheets, copies of Wells’s original interview transcripts, often with notes and follow-up questions scrawled in the margins in Bowden’s handwriting.

After Bowden’s visit to the RBMSCL, he contacted Wells, who is now the editor of the Washington, DC Bar Association’s Washington Lawyer magazine, to make sure that there were no copyright issues involved in the use of his transcripts. “I worried that since I was using his work in a sense, that he might feel some sense of ownership,” Bowden says. “He could not have been more generous about it. It was something he’d done a long time ago, and he’d moved on. If it could be of use to me, it was great.”

Learn More

Also by Tim Wells:


Also by Mark Bowden:


Explore the Collections:
Tim Wells Papers, 1982-1986. Papers comprise 546 audiocassette tapes, including masters, sub-masters, and use copies; 83 tape transcripts; signed release waivers and consent forms; magazine clippings; manuscript of 444 Days: The Hostages Remember.

Mark Bowden Papers, circa 1979-2002. Transcripts of interviews with American hostages, Iranian hostage takers, and members of the military who were involved in the 1980 rescue attempt; bound news clippings

Further Reading:


Recommended Viewing:

From 2005 to 2008 Jacob Dagger ’03 was Clay Felker Fellow and Staff Writer at Duke Magazine. He is currently working as a freelance writer in Berkeley, CA.
With twenty-five digital collections on the Web, the Duke University Libraries are recognized for their leadership in the digitization of library materials. The Libraries are also establishing digitization procedures and standards and contributing to a national conversation on the possibilities and limitations of digital technology.

The Libraries' initial involvement with digitization was in some ways more the...
let’s face it. Library website interfaces that provide access to digital library resources generally aren’t as easy to use as they should be—especially when compared to commercial sites. Have you ever had trouble finding something on Amazon.com, Google, or YouTube? Probably not. You don’t have to read a manual or take a special class to know how to browse and search these sites. They just work. Why should library website interfaces be any different?

Libraries, including the Duke Libraries, have to keep pace with the rapidly evolving Web, which is constantly giving people new and more powerful interfaces for finding, creating, organizing, and sharing information. When you search our digital collections site, whether you’re doing research, seeking inspiration for artwork or photography, or simply satisfying your curiosity, we want the experience to be rewarding enough to keep library.duke.edu among your favorite sites. Here are a few features we’ve incorporated to keep people coming back:

A single search box. In one search, you can explore a topic across more than 20 collections with content ranging from consumer culture and advertising to women’s history.

Search refinements. As you browse and search the collections, you’ll often encounter hundreds or even thousands of results at a time. Like many online shopping sites, we provide several options that serve as refinements for narrowing your results—one step at a time—to help you pinpoint the items you seek.

continued on p. 21
How it all started...

continued from p. 18

consequence of serendipity than careful planning. But I like to think that once we began it was nimbleness and a willingness to take chances that led us to explore the new technology with the most ancient of our collections and, further, to do this before the Internet as we know it even existed.

In 1992 the Special Collections Library and Duke’s Department of Classical Studies were working on an NEH-funded project to preserve, photograph and better integrate the Library’s holdings of papyri into the research mainstream by entering records of our holdings into Duke’s online catalog. Our collection of around 1,400 Egyptian papyri, dating from the 12th century BCE to the 10th century of the present era, was an important documentary resource for Coptologists, Egyptologists, students of literature and religion and anyone else interested in ancient Egypt.

Although the materials were rare and unique, we approached the collection as simply another archival resource and created standard catalog records for the items. The project also required that all the pieces in the collection be photographed. We briefly discussed digital scanning (then in its infancy in libraries), but we eventually dismissed the process as being too complex and too expensive.

Concurrent with our papyrus project, the Research Libraries Group selected the Duke Libraries and eight other institutions with significant photography holdings to explore access and description issues for digital photography collections. Each institution submitted 1,000 images from its collections (in Duke’s case, the images were drawn from 14 different collections) on the general theme of the urban landscape. A Texas firm scanned the images and then set about creating an Internet-accessible database that would provide a framework for both describing and viewing the images.

But both the image and papyrus projects were overtaken by rapid advances in Internet technology. In

Giving Local Collections
Global Reach

continued from p. 18

- Create digital collections that are distinctive in terms of their content and/or the means of access they provide to their content;
- Provide digital access to library and archival materials at Duke, especially materials that reflect strengths in the Libraries’ collections and that are useful for teaching, learning, and research at Duke and elsewhere.

The digitized Walt Whitman manuscripts and the portfolio of documentary photographer William Gedney are two of the Libraries’ distinctive collections that are now readily accessible to the campus community and researchers worldwide. The Whitman collection includes manuscript drafts and revisions of his poetry and prose as well as proofs and published versions of his work from his early career in journalism up through the end of his life. The 5,000-item Gedney collection includes selections from the photographer’s finished prints, work prints, contact sheets, notes, notebooks, handmade photographic books, book dummies, and correspondence.

- Transform unique teaching and research materials of broad value held by Duke faculty members, departments, and programs into digital collections that are searchable and accessible over the Web.

The Americans in the Land of Lenin digital collection brings together photographs documenting the daily life in the Union of Soviet Socialist Republics from the personal

continued on p. 22
Opening the Door

Simple Web addresses. Each of the more than 50,000 items in the digital collections has its own Web address. This means that anyone can find our collections through any Web search engine; access isn’t limited to just those users who visit the Duke Libraries’ website. In fact, search engines drive almost 40% of the visits to our site. This also means that you can easily bookmark any item to return to later, cite, or share with friends and colleagues through social networking and bookmarking services like Facebook, Twitter, and StumbleUpon. These services have driven over 50,000 visits this year—nearly 10% of our inbound traffic—and are often the primary drivers to our most frequently viewed items.

Digital videos. Building on our initial success in creating digital collections of photos, printed advertisements, sheet music, and other materials, we have recently introduced our first two digital video collections: AdViews (thousands of vintage TV commercials) and the Diamonstein-Spielvogel Video Archive (over 100 interviews featuring cultural icons of the 1970s and 80s). These two new collections led us to explore two popular services—YouTube and iTunes—as delivery systems for library digital collections, and the impact has been tremendous. The Diamonstein-Spielvogel collection has attracted over

Three Most Frequently Linked-to Collections
Inbound links on July 31, 2009

<table>
<thead>
<tr>
<th>Collection</th>
<th>Inbound Links</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Emergence of Advertising in America</td>
<td>1,021</td>
</tr>
<tr>
<td>AdViews</td>
<td>3,525</td>
</tr>
<tr>
<td>AdAccess</td>
<td>4,252</td>
</tr>
</tbody>
</table>

is necessary, repairs or stabilizes them before they are scanned. The conservation treatment protects the materials from damage during digitization and preserves the physical items and their content to ensure their longevity after they’ve been scanned and returned to the stacks.

Following their stop in the conservation lab, materials are ready for digitization. Because the materials being digitized are often one-of-a-kind artifacts that may be in poor or delicate physical condition, it’s important that the electronic versions be of high quality, complete, and accurate representations of the physical object. Most digitization is done at Perkins Library in the Digital Production Center, where, depending on the items’ physical characteristics, they may be scanned on a flatbed scanner or photographed with an overhead camera. Some materials, such as film or audio recordings, may be digitized elsewhere if the appropriate equipment or expertise is not available in-house. Before the Digital Production Center staff releases the digital images, they do quality control, which includes everything from checking color accuracy to inspecting images for dust.

While it might seem that scanning and digitizing materials are the essence of what it takes to build a digital collection, this process

continued on p. 23
1993 everyone began talking about Mosaic, the first graphical browser for something called the “World Wide Web.” It became clear to us almost instantly that Mosaic offered a much more dynamic approach to sharing digital images from the papyrus collection. The potential for the image project was the same. After hundreds of hours of work, the Internet image database was nearly complete when someone hesitantly pointed out that if we used the Web we could do everything we had been trying to accomplish on our own and do it much better. The database was scrapped and the project disbanded, though each of the participating institutions took their images back and promptly created websites for them.

Moving the Duke Papyrus Archive to the Web sparked a revolution within the field of papyrology and led to the development increasingly sophisticated databases. Columbia University now hosts the Advanced Papyrological Information System, which has searchable digital images of virtually every important papyrus collection from around the world in addition to integrated access to important research and editorial tools. Similarly, the Urban Landscape images are now just one small part of the rapidly growing Duke Digital Collections.

With the success of these projects came the realization that many other collections were also good candidates for digitization—especially those that comprised unique resources and were either heavily used or of special interest to scholars and the public. Over the next few years, the Digital Scriptorium, the unit formed within the Special Collections Library to manage digital projects, undertook collaborations with the Library of Congress American Memory/National Digital Library, creating two sites, Historic American Sheet Music and the Emergence of Advertising in America, the latter drawing on primary research sources online.

- **Reformat and preserve** text, image, sound, and moving image collections that are not readily accessible in their current format or would be damaged by use in that format;

Prior to digitization, videos in the Diamonstein-Spielvogel Video Archive and television commercials in the AdViews collection were essentially inaccessible because researchers who wanted to see them had to request viewing copies, an expensive and time-consuming process. Transforming the interviews and commercials into highly-accessible digital collections has led to their viewing by hundreds of thousands of visitors, while protecting the original films and videos.

- **Contribute collaboratively** to national and international digital collections initiatives that benefit Duke and the larger research community

The Digital Collections Program participates in the Open Content Alliance, a permanent online archive of multilingual digitized text and multimedia material from institutions around the world. Duke has contributed The Chanticleer yearbooks from 1912-1960, as well as Utopian literature, advertising texts, and other materials.

We knew when we began the digitization program that in addition to articulating clear objectives, we also needed to define a rationale, an organizing principle, which
63,000 viewers in its first year online, and AdViews amassed an astounding half-million views in its first two weeks alone.

**Mobile and interactive access.** We have been looking beyond the traditional point-and-click navigational approach and anticipating increased access from devices other than desktops and laptops. This year we became the first library to offer image collections through an iPhone or iPod Touch interface. DukeMobile, a free iPhone ‘app’ with Duke maps, news, directories, and multimedia on-the-go, literally puts our digital collections into the palm of your hand—any time and any place. Another new interface, a ‘3D Wall,’ allows you to view hundreds of images together on a continuous plane while zooming in or out and scrolling quickly through the collections without having to wait for new web pages to load.

We’re excited about what we’ve done so far, but we’re just as excited about what’s ahead for the Digital Collections Program. We’re currently redesigning our Web interface to the digital collections, making changes that are more than cosmetic: Want a printable PDF of a piece of sheet music from 1850? You’ll soon be able to get it with a simple click. Want to flip effortlessly through that 100-page 19th-century cookbook? We’ll make it possible. We’ll provide new search capabilities, better

**Five Most Frequently Viewed Collections**

**Pageviews January 1 to July 31, 2009**

- **Ad*Access**: 549,664 pageviews
- **The Emergence of Advertising in America**: 223,650 pageviews
- **Historic American Sheet Music**: 138,023 pageviews
- **AdViews**: 70,711 pageviews
- **Sidney D. Gamble Photographs**: 66,210 pageviews

is still just part of the initial phase of the project. The next step, assembling metadata, the information about the materials being digitized, is detailed and complex work that establishes the collection’s value to users. Without metadata, a 5000-item digital collection would be as difficult to use as 5000 photographs dumped on a tabletop.

Creating the metadata entails deciding what information to collect about the individual items in the collection, how to organize and describe each item, and what kind of terminology to use to lead people to the materials in the collection. Applying metadata can include adding captions to images, keywords to vintage advertisements, plot summaries to videos, and many other forms of description, as well as grouping similar objects into categories that users can browse. Archivists, catalogers, and other staff who provide metadata for digital collections employ the same skills they have always used to describe and arrange more traditional library materials.

While digitized items and metadata are crucial to building a successful digital collection, the collection’s user interface is an equally important element: What will users see when they view the collection on the Libraries’ website? How will they perceive and use the digital objects? To optimize the user’s experience, the production team works with librarians and other subject specialists on campus to create contextual information about each collection and present it in a way that will engage users. For a collection
continued from p. 22

the collections of the Libraries’ John W. Hartman Center for Sales, Advertising and Marketing History. Subsequent partnerships with the Duke Endowment, the Institute for Museum and Library Services, the National Humanities Center, and others supported two more sites devoted to advertising, Ad*Access and Medicine and Madison Avenue, and another dedicated to the work of documentary photographer William Gedney.

While each project has provided lessons and led to advances in technology and project management, overall we have gained an understanding of the great opportunity digitized collections give us for sharing our resources with the world of scholars, students, and the general public. Because the most obvious candidates for digitization are often found in the unique resources in special collections libraries, it has been especially important to develop a common descriptive framework so that all the digitized materials—whether they are papyri, sheet music, documentary photographs, or journals and books—can be searched through a standardized user interface.

Steve Hensen is the head of Technical Services at the Rare Book, Manuscript and Special Collections Library.

Giving Local Collections Global Reach

continued from p. 22

would guide us in choosing from among many worthwhile projects the ones that would best support interdisciplinary research, visual studies, and global engagement at Duke. We considered these University priorities and the Libraries’ collecting strengths and arrived at four themes that would drive the development of digital collections: advertising and consumer culture, documentary photography and film, Duke University history, and transcultural experience.

In addition to selecting projects that fit all of the criteria, we are intentionally digitizing diverse formats and media types, including images, texts, film, video and audio. As of September 2009, we offer nearly 40,000 digital objects in a cross-searchable interface, all freely available to researchers on campus and worldwide. The following samples provide a sense of the diversity and richness of the Duke Libraries’ digital collections.

AdViews

AdViews provides access to a wide range of vintage brand advertising from television’s first four decades, the 1950s to the 1980s. When AdViews is completed in December 2009, it will include 12,000 commercials produced by D’Arcy Masius Benton & Bowles (DMB&B), a New York advertising firm founded in 1929. The DMB&B archives are held at Duke in the Hartman Center for Sales, Advertising & Marketing History, a research center in the Rare Book, Manuscript, and Special Collections Library.

Sam Reed and the Trumpet of Conscience

This collection documents the life and work of Durham, NC, activist and community organizer, Sam Reed, and The Trumpet of Conscience, which was both an organization and publication that he founded in Durham. From 1987 to 2000, the Trumpet of Conscience worked to promote social justice and improve race relations. The group’s mission was “To come together, to listen to one another, to strive toward reducing and eliminating the root causes of crime and divisiveness in our midst.”

The Sam Reed and the Trumpet of Conscience digital collection includes newsletters, planning documents, photographs, awards, speeches, and interviews created and collected by Sam Reed. These materials are held in the John Hope Franklin Research Center for African and African
ways to view, export, cite, and embed items, and tighter integration between the collections we’re hosting ourselves and the ones that reside on YouTube and elsewhere.

To increase the distribution of our digital collections, we employ tools such as syndication and aggregation. Syndication means storing and exposing our collections and data so you can find, search, and use them through any number of interfaces, not just our site, and not just Google. Aggregation lets us connect you to relevant information no matter where it resides. Our cross-collection searching is one example of aggregation, but aggregation offers the potential for searching beyond the holdings of a single institution. For example, imagine executing a single search to find digitized Civil War era documents held by ten university libraries (including Duke). Imagine finding an item in our site and in the same record seeing related items, blog posts, videos, and other resources pulled in from around the Web. The more connected our collections are to each other, to other libraries’ collections, and to resources on the open Web, the easier it will be for you to find them.

Sean Aery is a web designer at the Duke University Libraries.

of photographs, for example, we may offer biographical information about the photographer, descriptions of the equipment and processes he or she used, and essays discussing the time period and cultural setting in which the photos were taken as well as the significance of the collection.

Once the team has digitized items, created metadata to describe them, and designed the user interface to display them, the collection is almost ready for publication—after the completion of two final steps. First, the technology staff brings together the data and files, which may exist in a variety of formats in many locations, to create the single database that users will see. Then, the new digital collection is placed on a preproduction server, a staging area where library staff can view, test, and experiment with it, looking for any bugs, errors, or unfortunate surprises. Once the team decides that the collection is ready for the world, we move it to the production server and it “goes live.” We announce the new digital collection in many different ways, from official press releases to posts to blogs and social networking sites like Facebook and Twitter, and then watch with pride as users begin to discover and explore the digital collection we’ve built.

L to R: Michael Adamo is Digital Production Developer; Noah Huffman, Archivist for Metadata and Encoding; and Richard Murray, Metadata Librarian.
American History and Culture in the Rare Book, Manuscript, and Special Collections Library.

Sidney D. Gamble Photographs, 1917-1932

From 1908 to 1932, Sidney Gamble visited China four times, traveling throughout the country to collect data for social-economic surveys and to photograph urban and rural life, public events, architecture, religious statuary, and the countryside. A sociologist, renowned China scholar, and avid amateur photographer, Gamble used some of the pictures to illustrate his books. The Sidney D. Gamble Photographs digital collection of approximately 5,000 photographs represents the first comprehensive public presentation of this large body of work that also includes images of Korea, Japan, Hawaii, San Francisco, and Russia.

Digitization of the collection was performed using the original, highly-flammable nitrate negatives. The Sidney D. Gamble papers are part of the Archive of Documentary Arts in the Rare Book, Manuscript, and Special Collections Library.

To learn more about all of the Duke Libraries’ digital collections, visit the A to Z list of collections at http://library.duke.edu/digitalcollections/az-list.html.

Jill Katte is the Duke Libraries’ Digital Collections Program Coordinator.
Instructors in many academic disciplines have enriched their teaching by using digitized primary sources in the classroom. Recently, Duke librarians Lynn Eaton and Emily Daly worked with faculty member Keith Wilhite to provide instruction for his Writing 20 class entitled “ReWriting the 1950s.” Students explored the Libraries’ Ad*Access digital collection for an assignment that required them to create visual annotations of 1950s advertisements. According to Wilhite, the annotations provided a cultural context for the images the students selected and presented an ‘argument’ about the relationship between the image and 1950s’ U.S. culture.”

Check out the Ad*Access digital collection at http://library.duke.edu/digitalcollections/adaccess/
Ethiopian Manuscripts at Duke

“Blessed be the Lord, the God of our fathers, who let me finish the writing of the Zemmâre and the Mawâs’et in peace and well-being, for ever and ever. May it be!”

(Colophon of ms. Duke Eth. 83)

Magic scrolls, Psalters, prayers, and hymns are among the treasures in a collection of more than one hundred Ethiopian manuscripts at Duke’s Special Collections Library. Christianity was introduced in Ethiopia in the 4th century AD and established by Egyptian missionaries. The Ethiopian Christian church retained its connection to the Patriarch of Alexandria until the 20th century.

The manuscripts at Duke are representative of a worldwide diaspora of the Ethiopian Christian heritage that began in the second half of the twentieth century and continues today. While the removal of the manuscripts from Ethiopia is regrettable, Professor Lucas Van Rompay takes a pragmatic view:

As scholars, we cannot undo the process by which these objects left Ethiopia and arrived here, but we can in our own way halt their movement from their original environment. By giving these objects our respect and scholarly attention and by using all possible modern technologies—such as digitizing—we can help to ensure that they will be available for study and research by the international scholarly community as well as by Ethiopian Christians in Ethiopia and elsewhere.

Van Rompay, a member of Duke’s Department of Religion faculty, and Aaron Butts from the University of Chicago’s Department of Near Eastern Languages and Civilizations intend to do just that—increase visibility of the manuscripts in the Duke collection and make them more readily available. The manuscripts are certainly of value to biblical scholars and to students of early Christianity. However, scholars and students of African history, popular religion, and manuscript production (all the manuscripts are written on parchment and the bindings often have interesting and rare features) will also use them.

For the past two summers Van Rompay and Butts have been working with the manuscripts, preparing a catalogue of the Duke holdings that will be published in 2010. Their catalogue will supersede an unpublished description of manuscripts 1-29 compiled in 1979 by William F. Maconber, a well-known scholar of Syriac, Coptic, and Ethiopian Christianity; Maconber died in 2008.

The twenty-nine items Professor Maconber studied include seventeen magic scrolls as well as eight Psalters, one Gospel of John, two collections of prayers, and one collection of the Miracles of
the Virgin Mary. Van Rompay and Butts are cataloguing all of the manuscripts Duke has acquired since 1979 as well as the twenty-nine that Macomber described. Among the more recent acquisitions are additional magic scrolls (five with amulets), biblical texts, hymns, liturgical collections and devotional prayer books, hagiography, theological writings, and miscellaneous materials.

Most of the manuscripts date from the 19th or 20th centuries, with only a few originating as early as the 18th century. Yet, while the manuscripts are relatively recent, they are of interest to scholars because of their distinctive characteristics, the textual evidence they contain and the record of Ethiopian Christianity in the modern period that they provide.

The twenty-eight Psalter manuscripts offer much to explore, from textual patterns that almost certainly reflect local religious traditions to a variation in the content of some of the prayers to an occasional unique binding to a single illustrated Psalter. This Psalter, one of only two manuscripts in the collection with illustrations as old as the manuscripts themselves, has a carefully executed drawing of King David holding his harp. The other illustration, in one of the prayer book manuscripts, is a modest, but very fine drawing of the Archangel Michael, with crown and wings and carrying a staff. In both cases, there is a clear connection between the content of the manuscript and the illustration. The rarity and simple character of the illuminations are in keeping with the general nature of the Duke collection, evidence that these manuscripts must have belonged to, and been produced on behalf of, individuals or monastic or church congregations of limited means.

The eight hymn manuscripts in the Duke collection are among its highlights. Several were intended for liturgical use: their script is smaller than that of the other manuscripts, and there is interlinear musical annotation. One collection of hymns is attributed to Yared, the father of Ethiopian hymnography.
Ethiopic hymns are typically structured around the feasts of the liturgical year. Many of the hymns are based on the Bible, both Old and New Testament, and may be seen as liturgical commentaries on the Bible, not unlike the hymns of other Christian churches. The liturgical structure of two of the groups of hymns in the Duke collection is similar to hymn manuscripts in the British Library but with sufficient variation to merit more scholarly attention.

In the field of hagiography, the biography of saints and venerated persons, one noteworthy group of three manuscripts, Varsana Mikael, is a collection of texts related to the monthly feasts of the Archangel Michael. Each month typically includes a homily, a miracle, a salutation, and often an “explanation of the feast.” This collection is of interest, not only for its obvious links with Coptic and Christian-Arabic homilies about Michael, but also for the homilies’ attributions to church fathers of the early Christian age (Timothy of Alexandria, Epiphanius of Cyprus, and Severus of Antioch) as well as to later Ethiopian authors (John of Ethiopia and John of Aksum).

Duke’s forty-seven magic scrolls, also called prayer scrolls, many acquired bundled together, are of a recent date, although they are written in Ge’ez, a language no longer spoken in Ethiopia but which persists as the Ethiopian Church’s liturgical language. One of the most fascinating aspects of the scrolls is that, in contrast to the manuscripts, the prayers they contain address particular concerns of Ethiopian women, including illness, sterility, and unhappiness in love. Indeed, the prominence of women in these prayer scrolls raises questions that beg for further research.

With the publication of the Van Rompay and Butts catalogue, information about the Duke Ethiopian manuscript holdings will be available to anyone with access to the Internet. Digitization of the manuscripts, which is being discussed, will make the content of the manuscripts themselves available as well.

One of the most fascinating aspects of the scrolls is that, in contrast to the manuscripts, the prayers they contain address particular concerns of Ethiopian women, including illness, sterility, and unhappiness in love.
A film series featuring human rights themed documentaries preserved in the Full Frame Archive at the Duke University Libraries. Each program will include a panel discussion.

Perkins Library, Biddle Rare Book Room, 7pm (except 13 July)

Presented by the Duke Center for Human Rights, the Archive for Human Rights at the Special Collections Library, the John Hope Franklin Humanities Institute, and the Program in Arts of the Moving Image

November 3 No Umbrella and Please Vote for Me
No Umbrella Witness Fannie Lewis in action on November 2, 2004, as she struggles to manage a polling station in a predominantly African American precinct in Cleveland, Ohio.

Please Vote for Me A third grade class in central China has its first encounter with democracy when the students hold an election to select a class monitor.

January 26 Escuela
An all-American high school freshman’s experience is complicated by the fact that her Mexican-American family makes its living following the harvests from Texas to California.

March 16 Self-Made Man
The right-to-die debate goes west in this riveting portrait of a man and his family grappling with a darker side of rugged individualism.

July 13, Duke Gardens, Trouble the Water
A redemptive tale of two self-described street hustlers who survive Hurricane Katrina and become heroes.