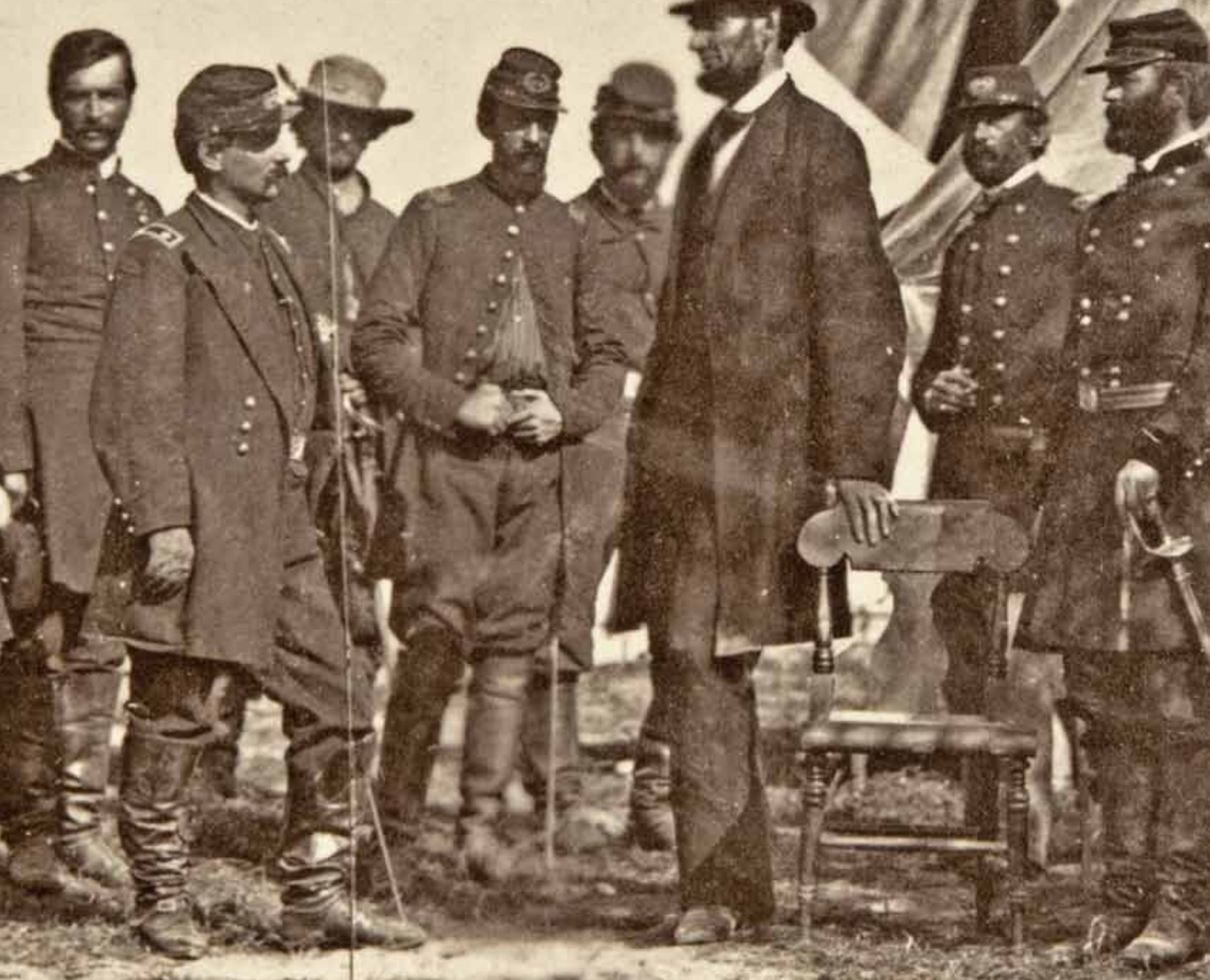


SUMMER 2013 VOLUME 2 ISSUE 1

DAVID M. RUBENSTEIN
RARE BOOK &
MANUSCRIPT LIBRARY

RL

DUKE UNIVERSITY



SUMMER 2013

VOLUME 2 ISSUE 1

RL



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On the Cover: Detail from "President Lincoln on
Battle-Field at Antietam," published in Alexander Gardner's
Photographic Sketch Book of the Civil War, 1866.

Left: Artwork by Doris Duke, 1924.

DUKE UNIVERSITY
LIBRARIES

Welcome



The first phase of the Rubenstein Library renovation is complete! We've moved our staff, services, and collections to temporary quarters, and we are open for business as usual.

Our temporary space on the third floor of Perkins Library includes secure collection storage, and we have filled this area with 17,600 linear feet of materials, thirty-nine map cabinets, and the four volumes of the double-elephant folio edition

of John James Audubon's *Birds of America*. The rest of our onsite collections (the equivalent of sixty semi-trailer loads of books and boxes) are now safely stored in Duke's secure, climate-controlled Library Service Center. Each box was reviewed to verify that the materials within could travel safely. Books going offsite (more than 113,000) were carefully packed in cardboard trays by size so that they would be supported and protected during their journey. Catalog records and finding aids were updated to ensure that materials could be located and paged for researchers as soon as we reopened. Staff accompanied the materials every step of the way, ensuring that they were safe and handled appropriately.

The last items to move were the thirty-two portraits of prominent men and women in Duke history hanging in the Gothic Reading Room. Because of the scale of the room, scaffolding was needed to reach them. The art movers rebacked the canvases, vacuumed the gilded frames, and replaced the hardware. The paintings now hang on the walls of our temporary space, allowing staff and visitors the rare opportunity to stand eye-to-eye with Duke's founders, presidents, and notable figures.

Both our staff and our researchers have settled into our temporary spaces. We are making good use of our dedicated and well-equipped classroom and the opportunity to have all of our West Campus staff co-located adjacent to the reading room. All of our materials remain open to researchers, and our research volume this year is up 20 percent over the past year.

The initial stages of construction began in June. Now we start the countdown to our opening celebrations in 2015.

Naomi Nelson

Director

David M. Rubenstein Rare Book & Manuscript Library



The David M. Rubenstein Rare Book & Manuscript Library is a place of exploration and discovery.

The materials in our collections introduce new perspectives, challenge preconceptions, and provide a tangible connection to our shared past. Scholars and students from around the world have used the library's rich holdings to write new histories, explore significant lives, study ecological change, trace the evolution of texts, understand cultural shifts, and create new art and literature. Today Rubenstein holds more than 350,000 rare books and over 10,000 manuscript collections. Together they document more than twenty centuries of human history and culture.

The Rubenstein Library's holdings include eight signature collections:

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

Blue and Gray, ICONS OF CIVIL

**KIRSTON JOHNSON, CURATOR, ARCHIVE
OF DOCUMENTARY ARTS**

Some of the most celebrated, recognizable, and graphic images of the American Civil War come from Alexander Gardner's *Photographic Sketch Book* of the Civil War and George N. Barnard's *Photographic Views of Sherman's Campaign*, both published in 1866. Among the most important pictorial records of the conflict, together they shed a stark light on the destruction witnessed during the war and its aftermath. As legendary examples of early American photography—and recent additions to the Rubenstein Library's Archive of Documentary Arts—these albums also help us to understand the history of documentary photography and the emergence of the widespread documentation of war.

The one hundred original albumen prints in Gardner's *Sketch Book*, each accompanied by a page of letterpress description, were selected from over 3,000 negatives. Gardner specifically credited each image to the particular photographer responsible, highlighting the work of some of the most distinguished American photographers of the day, including Timothy O'Sullivan, William Pywell, David Knox, and others. The photographs are organized chronologically and show battle locations, encampments, troop headquarters, officers and enlisted men, soldiers in the field under fire, corpses, and the ruins left after the battles.



Middle: "A Fancy Group, in Front of Petersburg," August 1864. Gardner, *Sketch Book*.

Bottom: "Rebel Works in Front of Atlanta, GA, No. 4." Barnard, *Photographic Views*.

Background: "Rebel Works in Front of Atlanta, GA, No. 1." Barnard, *Photographic Views*.

Black and White

WAR PHOTOGRAPHY



In recent decades, scholars have uncovered evidence that Gardner and his associates may have staged some of the images in his *Sketch Book*, in some cases rearranging parts of a site and even moving corpses. The image captions are more poetic than journalistic, highlighting the human significance of the photographers' work.

George Barnard's *Photographic Views of Sherman's Campaign* was issued in an edition of between 100 and 150 copies and contains a total of sixty-one original albumen prints from negatives taken between the winter of 1864 and the summer of 1866. It is widely considered Barnard's masterpiece and a landmark in the history of American landscape photography.

Top: "Rebel Works in Front of Atlanta, GA, No. 1." Barnard, *Photographic Views*.

Background: "Rebel Works in Front of Atlanta, GA, No. 4." Barnard, *Photographic Views*.





SHERMAN AND HIS GENERALS

MR. W. J. BARNARD, PHOTOGRAPHER, 111 N. 3RD ST. ATLANTA, GA.
 MR. J. H. BARNARD, PHOTOGRAPHER, 111 N. 3RD ST. ATLANTA, GA.
 MR. J. H. BARNARD, PHOTOGRAPHER, 111 N. 3RD ST. ATLANTA, GA.
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THE POTTER HOUSE ATLANTA



CITY OF ATLANTA, GA, No. 2.

Top "Sherman and His Generals." Barnard, Photographic Views.

Bottom Left: "The Potter House, Atlanta." Barnard, Photographic Views.

Bottom Right: "City of Atlanta, GA, No. 2." Barnard, Photographic Views.

FEATURE STORY

Top: "Field Telegraph, Battery Wagon," September 1864. Gardner, *Sketch Book*.

Bottom: "Ruins of Arsenal, Richmond, Virginia," April 1863. Gardner, *Sketch Book*.

Background: "A Fancy Group, in Front of Petersburg," August 1864. Gardner, *Sketch Book*.



Field Telegraph, Battery Wagon



Ruins of Arsenal, Richmond, Virginia





COMMISSARY DEPARTMENT, HEAD-QUARTERS ARMY OF THE POTOMAC

Feb. 1864. Gardner, *Sketch Book*

Top: "Commissary Department, Head-Quarters Army of the Potomac," February 1864. Gardner, *Sketch Book*.

Middle Left: "A Burial Party, Cold Harbor, Virginia," April 1865. Gardner, *Sketch Book*.

Middle Right: "A Sharpshooter's Last Sleep, Gettysburg, Pennsylvania," July 1863. Gardner, *Sketch Book*.

Bottom: "President Lincoln on Battle-Field at Antietam," October 1862. Gardner, *Sketch Book*.

The Archive's rare and complete copy of *Photographic Views* begins with a single studio portrait of Sherman and seven of his generals taken by Mathew Brady in Washington in May 1865. The remaining sixty images by Barnard are of locations that figured prominently in the campaign. In a series of haunting images, the album records the trail of destruction left across the Confederacy by General William T. Sherman's army during his famous March to the Sea from 1864 to 1865.

Gardner's *Sketch Book* and Barnard's *Photographic Views* represent important additions to the Archive of Documentary Arts. Along with Edward S. Curtis's *North American Indian*, Alfred Stieglitz's *Camera Work*, Robert Frank's *The Americans*, and other iconic photographic works in our collections, these albums provide researchers with the opportunity to understand the evolution of documentary photography and early photographic processes.

The Rubenstein Library is grateful to the B. H. Breslauer Foundation for their generous support of the acquisition of Gardner's *Sketch Book*. [RL](#)



A BURIAL PARTY, COLD HARBOR, VIRGINIA

April 1865. Gardner, *Sketch Book*



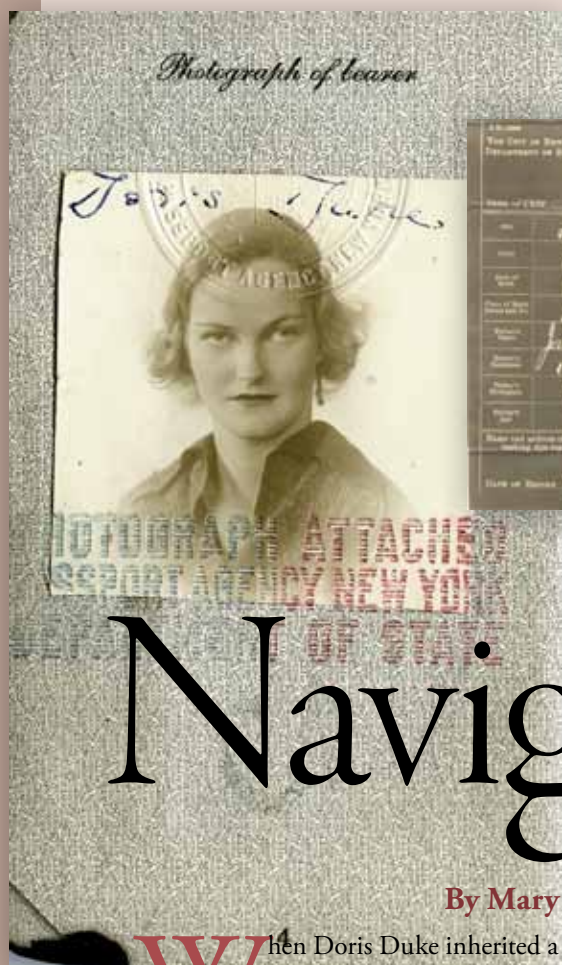
A SHARPSHOOTER'S LAST SLEEP, GETTYSBURG, PENNSYLVANIA

July 1863. Gardner, *Sketch Book*



PRESIDENT LINCOLN ON BATTLE-FIELD OF ANTIETAM

Oct. 1862. Gardner, *Sketch Book*



Navigating a Life

By Mary Samouelian, Doris Duke Collection Archivist

When Doris Duke inherited a fortune from her father, James B. Duke, at the mere age of twelve, the press dubbed her “the richest girl in the world.” The label stuck, as did the commonly held view of her as a glamorous, eccentric heiress.

But the 1,100 linear feet of materials that make up the Doris Duke Collection, all of which are now open for research, paint a more complex picture of a woman who did big things in her life, including donating over \$400 million of her personal fortune to a range of charitable causes. The Doris Duke who emerges in her papers refused to be defined by wealth or social expectations.

Over the past three years, the Duke University Libraries have implemented innovative new tools to enhance the accessibility and utility of this remarkable collection, which was donated to the university by the Doris Duke Charitable Foundation in 2009.

During the development of a 2011 library exhibition, *Philanthropist, Environmentalist, Collector: Doris Duke and Her Estates*, we created an interactive map of Doris’s 1938 journey through the Middle East. Researchers can “follow” her online and view historical photographs and documents related to the various cities she visited to acquire furnishings

and artwork for Shangri La, her Islamic-inspired seasonal home in Hawaii.

In response to researcher feedback, we also developed a “biographical portal” to the Doris Duke Collection using the latest archival technologies and standards. The portal includes an interactive timeline and biography illustrated with digitized letters, photos, and other documents from the collection. The portal also links to all collections within the Rubenstein Library that contain materials related to Doris Duke’s life, for those wishing to dig deeper. There’s even a quick quiz that lets you test your Doris Duke knowledge.

Many researchers have expressed interest in images of Doris Duke. Approximately 3,500 of the 12,000 photographs in the collection have been digitized and can be viewed directly within the online finding aid.

All of these tools are currently available through the Rubenstein Library’s website and will also take center stage in the upcoming exhibition *Doris Duke’s Shangri La: Architecture, Landscape, and Islamic Art*, at Duke’s Nasher Museum of Art August 29 – January 5, 2014. The exhibition will travel to venues across the country, including the Norton Museum of Art, the Los Angeles Municipal Art Gallery, and the Honolulu Museum of Art. 



Photographs, documents, and artifacts from the Doris Duke Collection, including her birth certificate, passport, and an article she wrote as a war correspondent during World War II.



Exploring the Doris Duke Collection



Doris Duke's 1938 Journey to the Middle East:
bit.ly/dorisdukemap

Biographical Portal for Doris Duke:
bit.ly/dorisdukeportal

Inventory of the Doris Duke Photograph
Collection, 1870-2006:
bit.ly/dorisdukephotos

Shangri La Center for Islamic Arts and Cultures:
shangrilahawaii.org

DOCUMENTING

The Southern Poverty



"These relatively rare materials will finally be made available to scholars who research America's radical right."

Will Hansen, Assistant Curator of Collections

The *National Review* has praised the Southern Poverty Law Center's Intelligence Project as "one of the most respected anti-terror organizations in the world."

Started in 1981 as Klanwatch, in 1998 it expanded its mission to monitor hate groups and other extremists throughout the United States and expose their activities to law enforcement agencies, the media, and the public. The Project posts its investigative findings on the Hatewatch blog and in the *Intelligence Report*, an award-winning quarterly journal. The Project has crippled some of the country's most notorious hate groups by suing them for murders and other violent acts committed by their members.

As a part of its work, the Intelligence Project collects flyers, brochures, letters, and other materials printed and published by the groups it monitors. In April, the SPLC donated materials collected over the past thirty years to the Rubenstein Library's Human Rights Archive. The collection includes nearly ninety boxes of periodicals, pamphlets, and other documents from many types of extremist groups, including neo-Nazis, the Ku Klux Klan, white nationalists, neo-Confederates, racist skinheads, black separatists, border vigilantes, and others.


Heidi Beirich, director of the SPLC's Intelligence Project, is pleased that "these relatively rare materials will finally be made

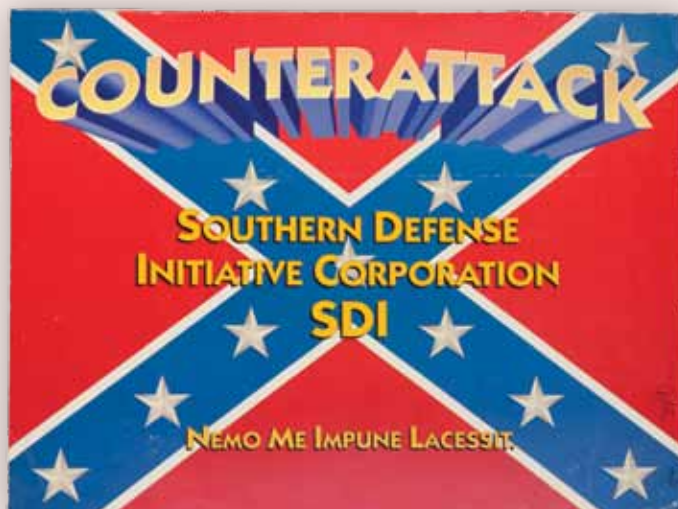


HATE

Law Center's Intelligence Project

available to scholars who research America's radical right." The collection will allow researchers to examine the histories of hate groups and the efforts to monitor and infiltrate them. It joins the Human Rights Archive's rich collections on social movements in the United States and the Rubenstein Library's large collection of materials documenting the Ku Klux Klan from the 1860s to the present.

The collection will be made available to researchers after being prepared for use by Rubenstein Library staff. 



One Photographer, One Community, Forty Years

Paul Kwilecki

By Kirston Johnson, Curator,
Archive of Documentary Arts -

For over four decades, documentary photographer Paul Kwilecki focused his lens solely on daily life in Decatur County, Georgia, creating an extensive archive comprised of thousands of black-and-white prints, negatives, notes, and journals. Kwilecki was born in Bainbridge, Georgia, in 1928 and lived there until his death in 2009. He inherited the family hardware store but sold it to follow his passion for photography. Self-taught, his only connection to the wider world of photography was through the letters he wrote to Ansel Adams, John Szarkowski, and other leading photographers and art historians.


In one letter to Ansel Adams he explained, “I am taking my 35mm camera into places around here no cameras have ever gone. Into shanties, into tawdry, small-town cafes (not the Robert Frank kind, the south-Georgia, bible-belt kind), into kitchens and hallways of farm houses, and there, in the middle of things these people live with, I make their pictures.”

The Paul Kwilecki Photographs and Papers were one of the founding collections in the Rubenstein Library’s Archive of Documentary Arts. The Duke University Libraries recently published a digital collection of Kwilecki’s photographs, allowing the public to explore the broad range of daily life captured in these images of Bainbridge and rural Decatur County. From the tobacco workers in the fields to the tombstones in the cemeteries to the emotional dramas played out in Flint River baptisms and religious





social events, Kwilecki documented everything in an effort to capture and understand the human experience.

In April 2013, the University of North Carolina Press published *One Place: Paul Kwilecki and Four Decades of Photographs from Decatur County, Georgia*. Edited and with an introduction by Tom Rankin, Director of the Center for Documentary Studies at Duke, *One Place* highlights Kwilecki's life and work in a selection of more than two hundred photographs and selected prose from the Paul Kwilecki Photographs and Papers in the Archive of Documentary Arts. The Center for Documentary Studies has also curated an exhibit to complement the book, on display in the Center's Gallery through October 2013. 



Paul Kwilecki Digital Collection,
Duke University Libraries
library.duke.edu/digitalcollections/kwilecki

The Power of This Seminar: *Archives, Activists, and*

By Laura Micham, Merle Hoffman Director, Sallie Bingham Center for Women's History and Culture

Professor Kathy Rudy's syllabus for the Women's Studies Senior Seminar begins, "This class gives you the opportunity to assess, reflect on, and galvanize your experiences as a Women's Studies major at

Duke." In 2012, Professor Rudy created a new model for this capstone course. She invited students to revisit the texts they had encountered in previous women's studies classes, research the U.S. women's movement of the 1970s using the collections in the Sallie Bingham Center for Women's History and Culture, and conduct interviews with activists. The students were asked to make connections between the theories they had spent four years reading and the realities of feminist lives in the 1970s. At the end of that semester, it was clear that

this combination of reflection, research, and engagement had been a huge success.

This spring, Professor Rudy continued the partnership with the Bingham Center with a focus on activism specifically in Durham around gender, race, class, and sexuality, extending the timeframe to 1960-1990. She framed this experience by asking, "How could the essays and theories they so love travel not into the future, but just across Broad Street, Buchanan, Main, and Mangum, outside the walls of East Campus and into the Durham community?" In addition to conducting research projects using Bingham Center collections documenting Durham-based activism, students reached into the community through a series of



Top Left: Women's Studies seniors, Lauren Sanders, Diana Ruiz, and Deja Beamon at the April 3 panel event.

Bottom Left: Donna Giles, Mandy Carter, Steve Schewel, speakers at the April 3 panel event in the Durham County Public Library.

Center: Judy Winston, Mandy Carter, Elana Freedom during the Women's Peace Walk from Durham, NC, to Seneca, NY, in 1983.



three panel presentations co-organized by the Bingham Center, Durham County Library, and Duke's Program in Women's Studies. Entitled "The Power of This Story," the series enlisted a wide range of activists including Joanne Abel, Barb Smalley, David Jolly, Jeanette Stokes, Kat Turner, Betsy Barton, Mandy Carter, Steve Schewel, and Donna Giles.

Panelists and audience members shared a range of stories about their experiences such as participating in the first LGBT Pride marches in Durham, attending lesbian dances held in the basement of the YWCA, and being present for the Duke vigil following the assassination of Martin

Engagement

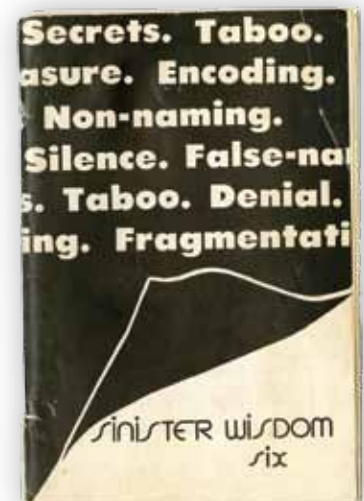
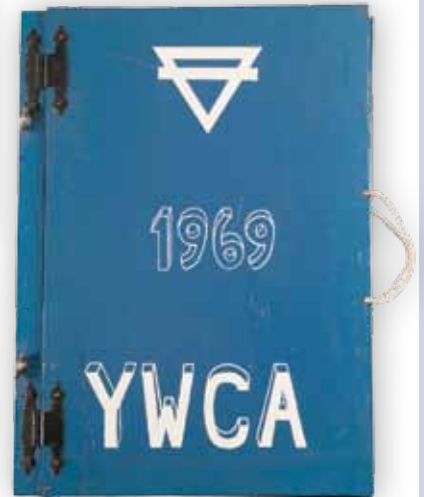
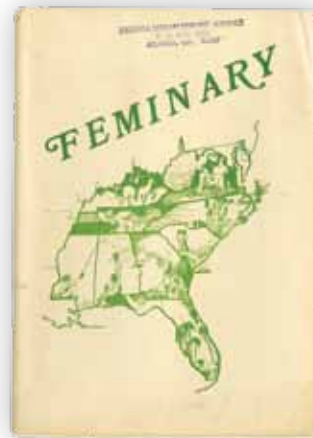
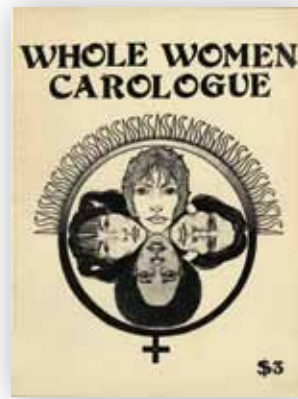


Luther King, Jr. in 1968 (an event that brought attention to the need to improve working conditions of service workers at Duke).

Reflecting on this semester-long experience, Professor Rudy observed, “The resources my students find in the Sallie Bingham Center deepen their experiences in Women’s Studies in many different ways. Perhaps the most poignant lesson they learn is about who ‘gets to’ make change in the world.

Students almost always show up for a course with the belief that feminist theory is something done by professionals and famous academics. In the archives they encounter diaries and letters and notebooks of everyday women and men changing the world around them. As one student put it last semester, ‘these materials make me think what I do could be important too.’”

Inspired by the activists and the students, the Bingham Center and Women’s Studies Program have already begun to plan activities and programming around next year’s senior seminar. RL



Bodies in Motion

Photographs from Duke's Sports Information Office

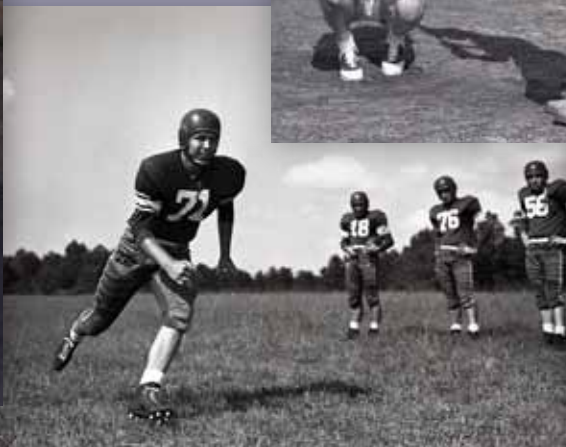
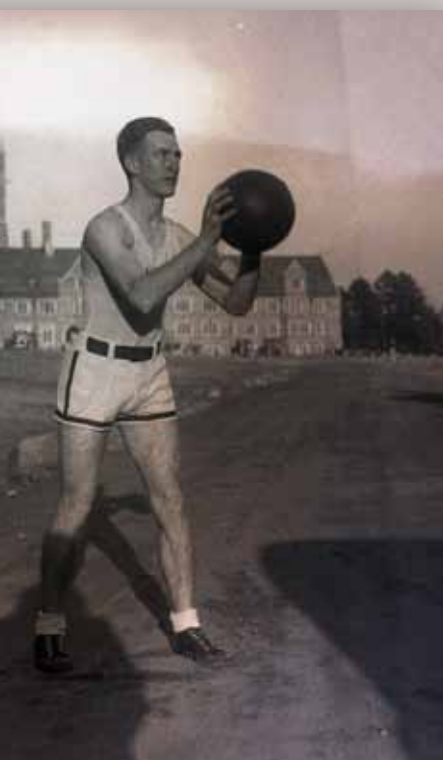


By Valerie Gillispie, Duke University Archivist

Athletics at Duke stretch back to the early days of Trinity College in Randolph County, when college boys played pickup games of baseball and football. Duke's University Archives has long held an assortment of these early sports photographs, as well as more recent team and individual photos. Our collection turned out to be only the tip of the iceberg, however. Recently Duke's Sports Information Office transferred almost 100 boxes of photographs, slides, and negatives, which had been carefully stored in the basement of Card Gymnasium.

The images document not only athletics at Duke, but student life in general. Through studying them, we learn that football players in the 1920s helped work on the construction of West Campus. We can almost feel what it was like to watch a heated boxing match in the basement of the Ark in the 1930s. And we smile to see the male cheerleaders' Duke-branded bellbottoms in the 1970s and applaud the emergence of women's sports during the same decade. The images include typical team photographs, posed action shots, individual head shots, game photographs, and images of legendary coaches like Cap Card and Wallace Wade.

The negatives, photos, and slides span the 1920s to the early 2000s. The condition for most of the materials is good, but some of the negatives have begun to decay. The University Archives seeks financial sponsorship that will enable us to stabilize images at risk and fully describe and digitize these university treasures. **RL**



Acquisitions

Morrie Camhi Archive

California photographer Morrie Camhi is known for his perceptive portrayals of people. His projects include *The Farmworkers*; *ESPEJO: Reflections of the Mexican American*; *AD:vantage*; *Faces and Facets: The Jews of Greece*; and *The Prison Experience*. *Part of the Archive of Documentary Arts*

Peter Diamond Papers

Nobel Prize winning economist Peter Diamond is perhaps best known for his analysis of U.S. social security policy. He is currently an Institute Professor at MIT. *Part of the Economists Papers Project*

Thelma Porter Scrapbook

This scrapbook documents the experiences of an African American performer living in Hawaii as a member of the “Original Dixie Minstrels,” including the troupe’s trip to Japan and China in late 1930s. The show was a variety show, rather than a minstrel show in the traditional sense, and Porter was frequently billed as “the personality girl.” *Part of the John Hope Franklin Research Center for African and African American History and Culture*

Alvin Achenbaum Papers

Lauded as the “Albert Einstein of Advertising,” “the Oracle of Marketing,” and one of the original “Mad Men,” Achenbaum was one of the most influential advertising figures of the twentieth century. He played an instrumental role in highly successful marketing campaigns for Hallmark, Kraft, Toyota, and the U.S. Department of Defense, among many others, and pioneered new ways of thinking about agency client relationships and compensation arrangements. *Part of the John W. Hartman Center for Sales, Advertising, and Marketing History*

The Anglo-African Magazine, vol. 1 (1859)

This rare and pioneering periodical contains the first published short story by an African American woman, Frances E. W. Watkins’s “The Two Offers,” and a serialized portion of the first novel by an African American published in the United States, *Blake, or the Huts of America*, by Martin R. Delany. *Part of the John Hope Franklin Research Center for African and African American History and Culture*

Anatomical Fugitive Sheets (c. 1540-50)

This pair of sixteenth century anatomical fugitive sheets published in Antwerp features hand colored illustrations of male and female figures. The sheets include one full moveable flap revealing internal organs, with corresponding text in Latin. No other copies are known. *Part of the History of Medicine Collections*



RADIO IN THE RWANDAN GENOCIDE

By Clare Callahan, Graduate Student Assistant

The International Monitor Institute records in the Rubenstein Library’s Human Rights Archive include audio recordings and transcripts of radio broadcasts from the 1994 Rwandan genocide, translated from Kinyarwanda into French and English. Radio was a powerful weapon used to incite and direct the Rwandan genocide, which killed some 800,000 Tutsis and moderate Hutus that year. The majority of radio broadcasts in the collection are from the privately-owned Radio Télévision Libre des Milles Collines. The broadcasts vividly dramatize the way in which efforts to direct the extermination of the Tutsi population were paralleled by efforts to claim authority over the telling of history. The recordings and transcripts reveal a struggle over the “truth” and the political necessity of storytelling.



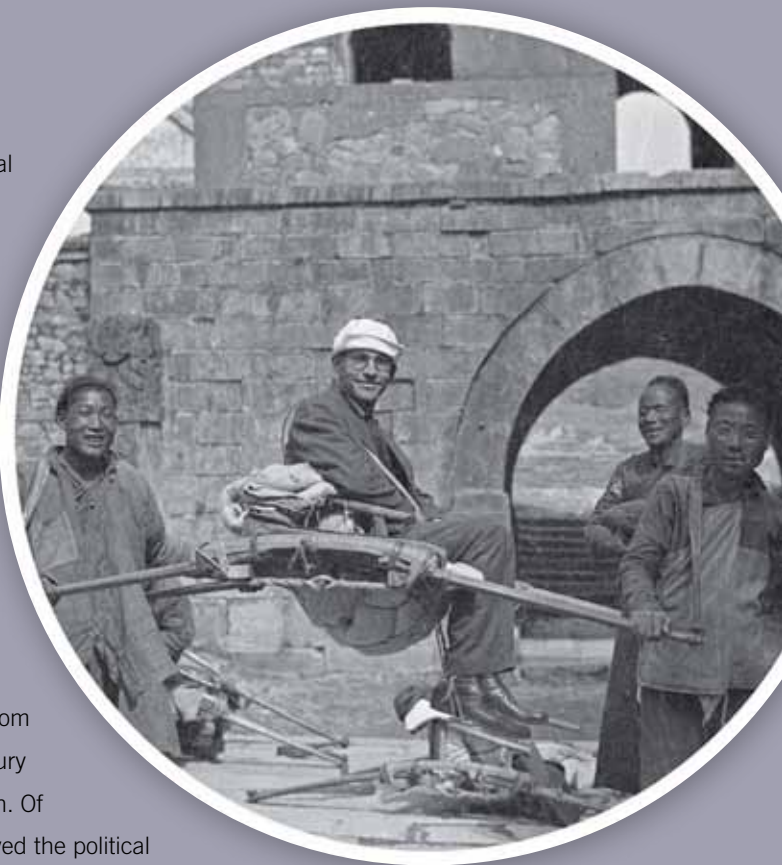
Rediscovered Papers of a Game Theory Pioneer

A project on the history of Mathematica Policy Research recently unearthed a historical treasure—a cache of personal papers, professional files, and correspondence by celebrated economist and mathematician Oskar Morgenstern, a founder of Mathematica. They will now join the existing collection of Morgenstern Papers in the Economists' Papers Project at the Rubenstein Library.

Gamble Photos Exhibited in China

An exhibition of historical photographs from the Rubenstein Library's collections will be on display in China this year. *Beijing Through Sidney Gamble's Camera* will run June 16-30 and October 14-30 as part of the hundredth anniversary of the Capital Library of China in Beijing.

Photographs of China from the early twentieth century are relatively uncommon. Of those images that survived the political upheaval of the Cultural Revolution, most were taken by foreign travelers whose photos returned home with them. Such was the case with the Princeton sociologist and China scholar Sidney Gamble (1890-1968), whose amateur photographs captured ordinary scenes of urban and rural life, architecture, religious statuary, public events, funerals, and a cross-section of pre-revolutionary Chinese society. The entire collection of some 5,000 images has been digitized and is available on the Duke University Libraries website.



Don Draper and company were back this spring for the sixth season of *Mad Men* on AMC. Hoping to have some fun and also provide historical context for the show, the John W. Hartman Center for Sales, Advertising & Marketing History launched a series of weekly blog posts called "Mad Men Mondays." The posts feature actual historical advertisements that relate to the brands and products mentioned in the previous night's episode. Curious about what they found? Visit blogs.library.duke.edu/rubenstein and search for "Mad Men Mondays."

“Dear Haidee”

A Glimpse of a Slave Family in the Robert Anderson Papers

By John B. Gartrell, Director, John Hope Franklin Research Center
for African and African American History and Culture

ROBERT ANDERSON (1781-1859) OF VIRGINIA CLAIMED MANY TITLES

THROUGHOUT HIS LIFE: merchant, landowner, militia captain, politician. His early papers reveal an active citizen in the towns of Williamsburg and Yorktown. In one 1806 letter he passionately campaigned for election to the state’s legislature. In others, he solicited funds for the local church, supported education for local boys, and submitted editorials to the local newspaper. Tucked among these documents are a handful of letters that reveal another, less public title Anderson could claim: biological father of slaves.



On November 29, 1857, Anderson addressed a letter to a young girl named Haidee to inquire about the environment at her new boarding school in Eagleswood, New Jersey. He is curious to know about other students at the school and states that he wants Haidee to write to him every fortnight at a minimum. He instructs her to “be a good girl, learn your books, attentive to all your duties, and mind strictly what Mr. and Mrs. Weld tell you.” He adds that her siblings,


Nancy, Hannah, and Robert, all miss her. The connection between Anderson and Haidee is unclear in the letter, though he is certainly concerned about her well-being and misses her presence at home, closing with, “Your affectionate guardian, RoA.”

Haidee’s true relationship to Anderson is revealed in a later letter from one of the school’s co-directors, Angelina Grimke Weld, written to Anderson after Haidee did not return to school the following spring. Weld, her husband Theodore, and her

sister Sarah Grimke were noted abolitionists. They established the Eagleswood school in 1854 to be co-educational and open to students of any race. Weld writes: “First, let me answer your question as to whether Haidee’s slavery condition ‘was known’ here or not. It was *not known*, although her complexion betrayed the fact that she was of colored origin, as Masters are frequently the Fathers of their slaves.” Weld goes on to implore Anderson to emancipate Haidee and her siblings: “Don’t be satisfied with making a will to emancipate the fruit of your own body.” In that sentence, the link between Anderson and Haidee is fully illuminated—father and daughter, master and slave. Mixed race children born of master/slave relations were common but seldom acknowledged openly. Such written proof of paternity is rare.

This documentation is augmented by an 1858 letter addressed by Anderson to J.H. Allen of Massachusetts, another abolitionist and superintendent of a northern school. Anderson inquires if there is room for his son, Robert, whom he describes as a “bright and intelligent slave, born and raised in my family... He is seven eighth and a quarter white and is so fair that none suppose him tinged.” Anderson also offers his rationale for keeping Robert and his sisters enslaved: “In Virginia, emancipation amounts to exportation and as it regards these children... this latter option is not now desirable. Slaves can travel anywhere and return as such to this state but a like privilege is denied to free persons.”

Anderson did not free his enslaved children during his lifetime. Haidee was manumitted after his death in 1859, and Anderson’s will designated her as the legal owner of her mother and two sisters. His relationships with Haidee and Robert complicate our understanding of relationships within such slave families.

The Robert Anderson Papers join many other collections and publications within the Franklin Research Center that together document the slave family in all its varied forms. 

Events and Exhibits

25th Anniversary of the Sallie Bingham Center for Women's History and Culture

SEPTEMBER 17

Transforming Knowledge: a Reading with Dr. Jean Fox O'Barr

6:30 p.m., Lilly Library, Thomas Room

Co-sponsored by the Resource Center for Women in Ministry in the South

OCTOBER 28

The Archival is Political: Preserving Women's History at the Sallie Bingham Center

6:30 p.m., Helen Mills Theater, New York, NY

Jaclyn Friedman, co-founder and Executive Director of Women, Action & the Media, will facilitate a conversation with Merle Hoffman, president and CEO of Choices Women's Medical Center, and Eleanor Smeal, president of the Feminist Majority Foundation.

DECEMBER 4

40 Years Undaunted: Abortion Care and Advocacy by Ipas

6:00 p.m., Perkins Library Room 217

A conversation between Merle Hoffman, president and CEO of Choices Women's Medical Center, and Dr. Raffaella Schiavon, director of Ipas Mexico.

Rights! Camera! Action! Film Series

All screenings at 7 p.m. at the Franklin Humanities Institute Garage in Smith Warehouse

SEPTEMBER 19

"We Still Live Here / Âs Nutayuneân" (2010)

OCTOBER 8

The Undocumented (uncensored) (2013)

SEPTEMBER 26

Film Screening: *Reflections Unheard: Black Women in Civil Rights*

6:00 p.m., Smith Warehouse, FHI Garage

Discussion with director/producer Nevline Nnaji.

OCTOBER 16, 2013–JANUARY 26, 2014

Exhibition: Outrageous Ambitions: How a One-Room Schoolhouse Became a Research University

Perkins Gallery

Curated by the Duke University Archives.

OCTOBER 23

Trent History of Medicine Society Lecture by Jeremy Greene

5:30 pm, Perkins Library Room 217

OCTOBER 31

Haunted Library Screamfest

11:00am-1:00pm, Perkins Library Room 217

A special Halloween "eek"-bit and open house featuring some of the creepiest and most macabre items from the shadowy depths of the library's vaults.

NOVEMBER 7

Reception in honor of "Original Mad Man" Alvin Achenbaum

3:00-5:00 p.m., Perkins Library Room 318

NOVEMBER 7

Exhibition: Legendary: Inside the House Ballroom Scene

5:30 p.m., Juanita Kreps Gallery, Center for Documentary Studies

Celebrating the 2012 CDS/Honickman First Book Prize in Photography. Opening reception with winner Gerard H. Gaskin. Co-sponsored by the Archive of Documentary Arts.



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





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We're Renovating!

Renovation work on the David M. Rubenstein Rare Book & Manuscript Library is now under way. We invite you to learn more, follow our progress, and participate in this historic transformation. Visit the Rubenstein Library renovation website to find out more:
library.duke.edu/renovation



NEW LOCATION

While we renovate, Rubenstein Library staff, collections, and services will be temporarily located on the third floor of Perkins Library. We're open as usual for classes and research. Come visit!