In this Issue

4 With Great Collections Come Great Responsibilities

7 I Sing the Body Electric
Walt Whitman and the Body

10 The North American Indian
Adopt this Book

12 Inspiration & Practical Experience
Student Reflections on Working in the Rubenstein

14 Duke Students Take Their Shot

16 New and Noteworthy
Recent Acquisitions in American History

18 Styron’s Nat Turner, Fifty Years On

19 Exhibits and Events Calendar

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

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

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

Within the Rubenstein Library, students will find collections documenting human experience in all its diversity. They might pause to view the current exhibition highlighting Walt Whitman’s explorations of the physicality of the human body. Or search the catalog to find early issues of path-breaking comic books such as Black Canary and Cage. They might page through the stunning photographs in Edward Curtis’ monumental The North American Indian or request to see boxes of William Styron’s papers to trace the development of his acclaimed and controversial novel The Confessions of Nat Turner. They might sign up for a Spring Breakthrough course that challenges them to tap their inner Lin-Manuel Miranda or to try out historic recipes as a way of exploring American culinary history.

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

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

Naomi L. Nelson
Associate University Librarian
Director, David M. Rubenstein Rare Book & Manuscript Library

Our Mission

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

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

Signature Collections

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

Come Great Responsibilities

Cataloging the Edwin and Terry Murray Collection

BY LIZ ADAMS
Special Collections Cataloger

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

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

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

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

**Holy Name Authority File, Batman!**

An important part of our comic book cataloging is standardizing the names of those who contribute to comic books—authors, colorists, pencillers, and inkers—and adding them to a database called the Name Authority File (NAF) maintained by the Library of Congress. This so-called authority work is something we do in concert with libraries across the world. Every name in the NAF must be unique, which makes it easier for researchers to locate all materials illustrated or authored by a particular person. Standardizing names also benefits libraries: we can see exactly what we hold and where there’s room for growth.

Doing authority work for the comics project is exciting, as we have been able to credit authors and artists, including women, whose contributions previously went unrecorded. A change in NAF policy has also allowed us to add the names of fictitious characters to the authority file, including Barbara Gordon, a former Batgirl, feminist, and disability rights icon in the DC Comics universe. In addition to Barbara, we have contributed villains, family members of superheroes, and other prominent feminist characters. To date, we have added around 600 names through this project.
Let’s say you were a researcher interested in the role of female characters and creators in comics. Previously, you would have to know before you started which series would be relevant. Our collection guide would only tell you which titles the library held. Now, with this more descriptive approach, a whole new world of research possibilities opens up. Subject headings such as “Women superheroes” and “Women detectives” make it possible to show all the relevant titles and characters we have, from classic heroines like Wonder Woman and Black Canary to more obscure ones like Vampirella. Similarly, the inclusion of creators in catalog records enables researchers to find comics by women—women like Gail Simone, Jan Duursema, Amanda Conner, and dozens of others who helped shape the comics industry. Further, by sharing our catalog records on WorldCat (the international bibliographic database), we’re providing valuable information and enhancing access to these materials for users around the world.

This approach creates all kinds of research possibilities for interdisciplinary scholarship. Despite the popular image of comic books as insubstantial, disposable entertainment, in reality they’ve never been afraid to tackle social issues of the day. During World War II, Superman and Captain America fought the Nazis. In the 1970s, characters of color like Luke Cage and Storm starred in comics for the first time. Meanwhile, consciously feminist characters like Ms. Marvel and Power Girl joined TV’s Mary Richards and their comic book sister Wonder Woman to show the world the changing role of women in American society. In the 1990s, librarian Barbara Gordon, the former Batgirl, reinvented herself as an internet hacker and became a prominent representative of people with disabilities as the info-genius Oracle.

Comics also provide valuable research material in less explicit ways. You can tell a lot about the fashion, technology, language, and popular culture of an era just by looking at its comics. Researchers who visit the Rubenstein to use materials in the Bingham Center for Women’s History & Culture, the Franklin Research Center for African and African American History and Culture, and the Hartman Center for Sales, Advertising & Marketing History will all find material in the Murray collection to enrich their research.

Of course, this kind of intensive approach to cataloging involves time and effort. Catalogers and staff from throughout our technical service departments have joined the effort. The Murray Collection complements sequential art materials held in libraries across Duke, particularly Lilly Library on East Campus, where librarians have collected graphic novels and comic-strip collections for years.

The Rubenstein Library is grateful to Maryann (T’82, P’13) and Ron (P’13) Bruce for their support of the Murray comic book project. Their generous gift through our Adopt-a-Book Program has allowed us to rehouse the collection in archival quality comic book sleeves and envelopes, preserving 50,000 issues for future researchers to enjoy.
The Rubenstein Library holds one of the most significant collections of Walt Whitman manuscripts and publications in the world. The collection spans from 1841 to 1940, with the majority of items dating 1841-1891, and was acquired through a series of substantial donations made in the mid-twentieth century by Dr. and Mrs. Josiah C. Trent. It includes letters to and from Whitman, newspaper and journal article clippings that Whitman collected and annotated himself, portraits and photographs of the poet, as well as manuscript and printed versions of his poetry and prose dating from Whitman’s career in journalism to the end of his life.

Whitman was such an expansive writer, and the Whitman Papers in the Rubenstein Library are so rich and varied, that one could almost choose a topic at random and find plenty of points of connection to the poet’s life and writings. I recently had the great pleasure of co-curating an exhibit on the Whitman Papers with Kodi Saylor, a library field experience student from UNC. Because there is such a strong physicality to much of Whitman’s poetry, Samuel Hollyer’s engraved portrait of Whitman from a daguerreotype by Gabriel Harrison, 1854. Manuscript list of the parts of the body, undated. Walt Whitman’s Specimen Days, London: Walter Scott, 1887.
we ultimately decided the exhibit should focus on Whitman’s musings about the human body in the context of his literary work, his life, and the world he lived in. The resulting exhibit—"I Sing the Body Electric": Walt Whitman and the Body—will be on display in the Mary Duke Biddle Room through early November.

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

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

As evidenced by the large number of clippings he collected, Whitman was keenly interested in many of the new theories and inventions of his time. This interest extended to a fascination with health fads and pseudosciences. The exhibit includes a facsimile from a manual he wrote under the pen name Mose Veslor entitled “Manly Health and Training, with Off-Hand Hints Toward their Condition.” Visitors can also
view an electric machine that was used to deliver electric charges to the legs, similar to the one Whitman used, and Whitman’s phrenology report which analyzed the poet’s character based on features of his head.

The American Civil War had a profound effect on Whitman, and shaped the ways he approached the human body, suffering, and death in his work. One part of this exhibit explores the role he played in the American Civil War and how it changed him. Among the items on display are letters exchanged with some of the soldiers he visited in hospitals, a passage from *Specimen Days* about a graphic wound suffered by one of these soldiers, and a draft of a letter meant to be sent to newspaper editors in regards to prisoner exchanges.

The materials highlighted in this exhibit offer just a glimpse of the Walt Whitman Papers at the Rubenstein Library. Researchers and other interested parties are encouraged to visit the Rubenstein Library reading room and explore this great body of work in person.
ADOPT THIS BOOK
BY BETH DOYLE
Leona B. Carpenter Senior Conservator,
Head of Conservation Services Department

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

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

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

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

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

Inspiration and Practical Experience

Student Reflections on Working in the Rubenstein

Madeline Hayley Snipes
Major: Medieval and Renaissance Studies
Hometown: Fishers, Indiana

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

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

Over the past two years, I have learned how libraries operate and how to do archival research. I have developed pride in our collections and a sense of ownership in helping to maintain them and make them available to the public. Most importantly, I have met many truly wonderful and supportive people. It is thanks to them that I leave college happier and with more confidence than when I entered.

Tanya Thomas
Major: International Comparative Studies
Hometown: Miramar, Florida

Working at the Rubenstein Library has been one of the highlights of my time at Duke. I majored in ICS with a concentration in Latin America and the Caribbean, and helping with the Radio Haiti Archive added another dimension to my studies. I got to hear the history I was learning about come alive in the form of decades-old recordings. When I walked into my job at the Technical Services department in Smith Warehouse, it felt like I was traveling across time and space, to a street in Port-au-Prince or to a field in L’Artibonite, listening to the real and personal effects of the global issues I was learning about. It was one thing for me to learn about the disastrous effects of USAID’s program in the 1980s to eradicate and replace Haiti’s native Creole pig, the essential livestock of so many farmers in Haiti. But it was another thing for me to hear the voices of the farmers who demanded to know how they were going to feed their children.
after this failed intervention. As someone who wants to enter the healthcare field as a physician, this testimony and others like it served as a lesson with implications beyond policy-making. Our decisions almost always affect other people, and the effects can last literally for generations to come. Sometimes it’s easy to see the world and the decisions we make as a collection of hypotheticals, but the stories of the people who will be affected by them are real. My time at the Rubenstein Library was simultaneously a reprieve from my life as a student and a source of many of the lessons from Duke that I will carry with me.

Adam Michael Lemon
Major: Political Science and History
Hometown: Spokane, Washington

I interviewed for a job at the Rubenstein Library during my first week of classes in August of 2013. As someone who has been obsessed with history and has read compulsively since I was young, a job at the special collections library seemed like the ideal fit. At the time, the Rubenstein Library was in its temporary renovation quarters on the third floor of Perkins Library. I have had four different bosses during my time here, and it has been a pleasure day-in and day-out.

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

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

Ben Heuser
Major: Political Science and German
Hometown: Manchester, Michigan

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

I started working at the Rubenstein Library as a processing assistant during the second semester of my junior year. I had returned from a semester abroad and found the idea of getting to work with such an incredible array of material fascinating. The hours I spent in the processing bay in Smith Warehouse and at the library itself on West Campus were invaluable. This time afforded me the opportunity to hone my attention to detail while also encouraging me to take on a broader perspective of each project. (It is no easy task dealing with tens of thousands of comic books, after all). The skill of observing a workflow and breaking it down proved crucial in my final years as a Duke student and will undoubtedly remain vital as I continue into the professional world.

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

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

BY ELIZABETH BRAMM DUNN Research Services Librarian

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

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

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

Professor Pickus explored the contemporary resonance of issues facing our country’s founders—including the power struggle between wealthy elites...
and lowborn strivers, what it means to be an American, and whether immigrants can or should shed birthplace culture to become authentic American citizens. Pickus also guided the students in teasing out the historical truth from the musical’s creative license. Trained in public policy and ethics, he assembled a team of faculty and advanced students with complementary skills to provide instruction in musical theory and spoken word composition.

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

Sophomore Alan Ko fell in love with Duke history while participating last summer in the University Archives-sponsored course Duke History Revisited. Professor Pickus agreed to let Alan examine a different origin story: that of Duke University. Alan chose the moment when William Preston Few approaches a cigar-chomping James B. Duke to ask for an endowment of $40 million. His rap, to the rhythm of Lil’ Wayne’s “A Milli,” concludes:

**J. B.:**
And I be the founder now I got loose pockets
And I want my legacy to skyrocket
But I would like for you just to pay me in name
Duke Universi-tay that’s my only claim

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

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

In response to the Civil Rights movement of the mid-twentieth century, many advertisers began to see the African American market in a new light—as important customers. Advertising campaigns were developed over the next few decades celebrating African and African American heritage as a method of advertising products. The Rubenstein Library’s Hartman Center for Sales, Advertising & Marketing History and John Hope Franklin Research Center for African and African American History and Culture jointly acquired this collection of 48 items showcasing black Americans through advertisements and political campaigns aimed at African Americans from the 1970s through the 1990s. Collected by a former public relations representative associated with the NAACP, this collection represents some NAACP marketing work and includes biographical sketches of African American writers, scientists, professional athletes, soldiers, civil rights workers, entertainers, and other historical figures. Notable advertising campaigns include Budweiser’s “Great Kings of Africa” series, Pepsi Cola’s “The Black Presence” series, and the CIBA-GEIGY Corporation’s “Exceptional Black Scientists” series. Also included are a number of posters produced by and for the NAACP’s campaigns to reduce poverty and school

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

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

In a letter to Philadelphia publisher Mathew Carey, Jefferson praised the "school book" as "undoubtedly one of the best for young learners to read that I have ever known," and even considered having the book translated into English, "so valuable" would it be "to our Elementary schools." After Jefferson's death, the book was among those sold at auction by Nathaniel Poor and is included in Poor's catalog of Jefferson's books. Later in its history, this volume was owned by President William Taft. Nearly two hundred years after its publication it seems that there are only two copies held by libraries in the United States, and both of these copies have a Jefferson connection. The Duke copy is Jefferson's own copy, and the other copy is held by the University of Virginia. Jefferson in 1825 recommended a number of items to the University of Virginia library, of which this was one.

Gift of Elizabeth and Alfred Brand

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

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

Reviewed by Jacqueline Reid Wachholz, Director, John W. Hartman Center for Sales, Advertising & Marketing History
William Styron’s novel *The Confessions of Nat Turner* was first published a little more than fifty years ago, on October 9, 1967. In the novel Styron (T’47) sought to enter into the mind of Nat Turner, a charismatic black slave who led a bloody rebellion in Southampton County, Virginia, in August of 1831. Styron merged his own voice with Nat’s, narrating in the first person and using language and knowledge that Nat likely did not possess.

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

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

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

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

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

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

**SEPTEMBER 19**
Music & the Movement
7:30 p.m., Elder Student Union, North Carolina Central University
A roundtable discussion with five veteran civil rights activists about the power of the music.

**SEPTEMBER 21**
Human Rights in Haiti and the Diaspora
7:00-9:00 p.m., Holsti-Anderson Family Assembly Room
A dialogue with Juny McCalla, Executive Director of the National Coalition for Haitian Rights and Michèle Montas, formerly the head of the newsroom at Radio Haiti.

**SEPTEMBER 28**
Dream of a House: The Passions and Preoccupations of Reynolds Price
5:00-7:00 p.m., Holsti-Anderson Family Assembly Room
Exhibit reception, talk, and book signing with photographer Alex Harris.

**OCTOBER 18**
Celebrating the Robert A. Hill Collection: “The Remains of the Name: The Origin of the Harlem Renaissance in the Discourse of Egyptomania”
5:00 p.m., Holsti-Anderson Family Assembly Room
Lecture presented by Professor Robert Hill, emeritus professor of history, UCLA.

**OCTOBER 19**
Chronicling Marcus Garvey and the UNIA: The Process of Research and Writing the African Diaspora
12:00 p.m., Ahmadieh Family Conference Room, John Hope Franklin Center for Interdisciplinary and International Study
A conversation with Professor Robert A. Hill and Professor Michaeline Crichlow.

**OCTOBER 25**
Trent History of Medicine Lecture Series: Race, Medicine, Authorship and the “Discovery” of Sickle Cell Disease
5:00 p.m., Holsti-Anderson Family Assembly Room
A lecture by Dr. Todd Savitt, East Carolina University.

**NOVEMBER 1**
Currents of Change: Migration, Transit and Outcomes in the Mediterranean
12:00-1:00 p.m., Holsti-Anderson Family Assembly Room
Dialogue with Malta-based Darrin Zammit Lupi, a photojournalist and humanitarian who has been participating in and documenting sea migration in the Mediterranean region for over ten years.

**NOVEMBER 4**
Zine Machine Printed Matter Festival
11:00 a.m-6:00 p.m., Durham Armory
Join zinesters, comic artists, indie book writers, and assorted DIY printed matter makers at this annual event in downtown Durham.

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

**EXHIBITS**

**MARY DUKE BIDDLE ROOM**

**JULY 26 – OCTOBER 28**
“I Sing the Body Electric”: Walt Whitman and the Body

**NOVEMBER 3 – MARCH 10, 2018**
Yasak/Banned: Political Cartoons from Late Ottoman and Republican Turkey

**PHOTOGRAPHY GALLERY**

**JULY 14 – NOVEMBER 5**
Dream of a House: The Passions and Preoccupations of Reynolds Price

**NOVEMBER 10 – FEBRUARY 10, 2018**
Manifest: Photographs by Wendel White

**SPERLING EXHIBIT CASES**

**JULY 14 – OCTOBER 30**
Reynolds Price: A Life of Arts and Letters

**JERRY AND BRUCE CHAPPELL FAMILY GALLERY**

**OCTOBER 18 – FEBRUARY 15, 2018**
Humans of Paris: Picturing Social Life in the Nineteenth Century

**STONE FAMILY GALLERY**

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

**JOSIAH CHARLES TRENT HISTORY OF MEDICINE ROOM**

**JULY 26 – OCTOBER 28**
Walt Whitman and Medicine

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Introducing the SNCC Digital Gateway

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