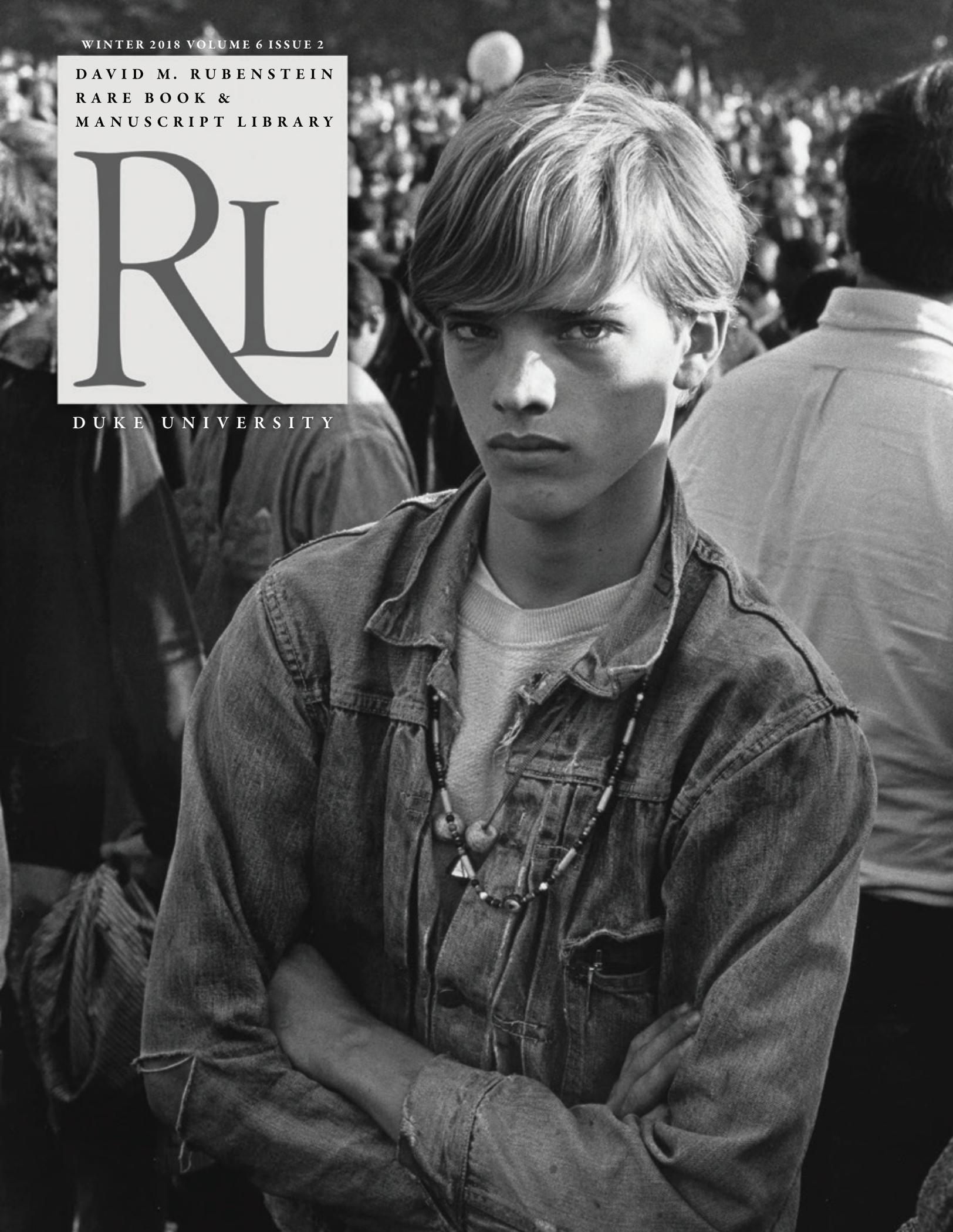


WINTER 2018 VOLUME 6 ISSUE 2

DAVID M. RUBENSTEIN  
RARE BOOK &  
MANUSCRIPT LIBRARY

RL

DUKE UNIVERSITY



# RL



David M. Rubenstein Rare Book & Manuscript Library

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On the cover: *San Francisco, 1967*. Photograph by William Gedney.

Above left: Detail from Ludovico Ughi’s eighteenth-century map of Venice. See p. 20 for more.

# Welcome



Reading through the articles this month, I was reminded of the importance of taking the long view. In this issue, we highlight several long-term partnerships and projects that have led to extraordinary outcomes. Our cover story traces the ways that collaboration between librarians, scholars, and curators over the course of a quarter century has raised William Gedney's photography to international acclaim. Over the course of decades, scholars Eleanore and Harold Jantz gave to the library both their collection and their generous support, enabling us to add to their collection and funding fellowships that bring researchers from around the world to Duke to use it. For almost twenty years, feminist icon Kate Millet's papers have been part

of the Bingham Center, where they continue to inspire and challenge students and scholars.

And the work continues. Professor Robert Hill spent a lifetime searching out primary sources documenting Marcus Garvey and the African Diaspora. The opening of his collection this year is the start of a new chapter as these materials are made publicly accessible for the first time. A team from the Sanford School for Public Policy has developed an exhibition tracing the remarkable career of Terry Sanford, just in time for his centenary. Faculty innovating in the classroom are increasingly reaching out to the Rubenstein Library to partner with them to develop new course formats, such as Story+.

We look forward to a new year full of promise and partnerships.

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

Naomi L. Nelson

Associate University Librarian

Director, David M. Rubenstein Rare Book & Manuscript Library



## Our Mission

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

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

## Signature Collections

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

# WILLIAM GEDNEY

This page: *Chicago, August 23, 1966.*

Opposite, clockwise from top right:

Advertisement for William Gedney exhibition at the Pavillon Populaire in Montpellier, France; view of the Gedney exhibition at the Pavillon Populaire; *Benares, 1970;*

*William Gedney: Only the Lonely, 1955–1984*, by Gilles Mora, Lisa McCarty, & Margaret Sartor (University of Texas Press, 2017).



# GOES GLOBAL

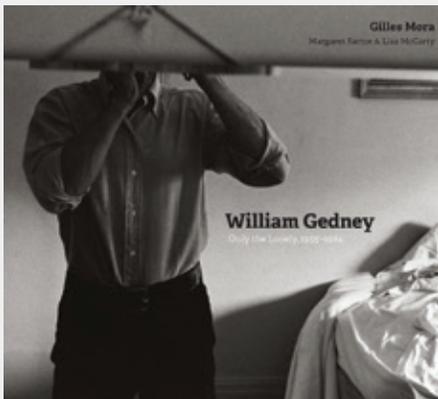
## A Case Study in Legacy Building

Lisa McCarty, Curator for the Archive of Documentary Arts

**T**he Rubenstein Library's Archive of Documentary Arts (ADA) holds photographs by over five hundred individual artists. For some of these we hold a career-length archive with negatives, prints, and related ephemera that document the artist's entire creative output. The stewardship of such materials requires

When this collection was donated to Duke in 1992, there was little demand for Gedney's work. Despite having a one-man show at MoMA, he was not widely known in his tragically short lifetime. So how did a little-known American photographer posthumously become a globally recognized artist? To understand this phenomenon, it is helpful to know more about Gedney himself, his archive, and how that archive has been purposefully mined and promoted by curators, scholars, and artists over the last twenty-five years to build an international legacy.

William Gedney (1932-1989) was born in New York and was based there for most of his life. He was active from the mid-1950s through the mid-1980s and photographed throughout the United States, as well as in India and Europe. He had an impressive resume which included Guggenheim and Fulbright Fellowships. His contemporaries included the celebrated photographers Diane Arbus and Lee Friedlander, whom Gedney knew well, yet he did not achieve or court commercial success in the ways that they did. His approach was also quite different from the school of New



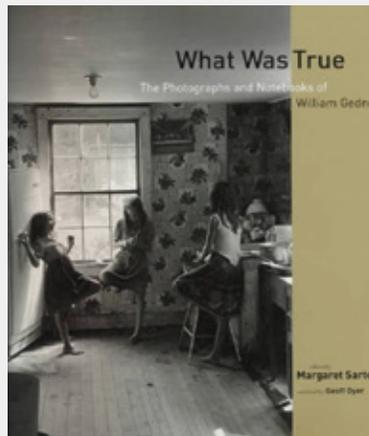
careful attention and sometimes provides a special opportunity to develop a global legacy. This has been especially true for William Gedney's archive, a collection of nearly 60,000 items which documents this now revered photographer's life and work. In 2017 alone, the ADA facilitated the exhibition of Gedney's work in five major venues around the world, including his first international career retrospective, which also yielded a comprehensive monograph that has been reviewed in *The New York Times* and *The Guardian*.





Above: *Cornett Girls, Kentucky, 1964 (Big Rock, Kentucky)*

Below right: *What Was True: The Photographs and Notebooks of William Gedney*, edited by Margaret Sartor and Geoff Dyer, (Norton & Co. & Center for Documentary Studies, 2000).



York street photographers with which he is associated. Over the course of his career, Gedney tended to focus on photographing specific communities in which he embedded himself in for extended periods of time.

Today Gedney is best known for his work documenting his own neighborhood in Brooklyn, a family of coalminers in eastern Kentucky, scenes of everyday life in Benares, India, and the youth counter-culture in San Francisco. For each of these major projects, Gedney spent months and sometimes years photographing and corresponding with the people he came to know in each place. Such a work ethic demonstrates Gedney's commitment, but also his long-term exploration of precariousness, both in his own life and the lives of others. To quote former MoMA curator John Szarkowski, Gedney photographed "people living precariously under difficulty. The pictures reward us with real knowledge of the lives of specific people....making it clear that individuals are more complex and interesting than the clichés." Gedney was both extremely prolific and meticulous. His life was cut short in 1989 when he died of AIDS at the age of 57. In the course of his thirty-year career he made roughly 3,000 finished, exhibition-quality prints, which were individually titled, numbered, and signed. The Gedney Collection contains approximately 76,000 unique images, which are represented on 2,112 contact sheets and over 19,000 work prints.

The Gedney Collection came to the Rubenstein Library in 1992 as a donation from the co-executors of his estate, which included his brother and his closest friends Lee and Maria Friedlander. In collaboration with a variety of Gedney advocates, the Library facilitated the first major wave of activity to promote his work. In



2000, Duke faculty member Margaret Sartor and writer Geoff Dyer co-edited the collection *What Was True: The Photographs and Notebooks of William Gedney*. Exhibitions at Duke's Center for Documentary Studies and the San Francisco Museum of Modern Art were organized to coincide with the book release. This surge of activity catapulted Gedney's reputation in the photography world. Individual Gedney prints, which he mostly donated or traded in his lifetime, began to sell commercially for several thousand dollars apiece. In many ways the book and exhibitions in the early 2000s established a legacy and commercial market for Gedney's work which did not exist before his work came to the Rubenstein.

Between 2000 and 2012, Gedney's images were among the most requested photographs in the Rubenstein's collection. They have been reproduced in exhibition catalogs, magazines, and photo history texts. The publication of a second book showcasing Gedney's work in 2013 marked a second spike in interest. *Iris Garden*, edited by contemporary photographer Alec Soth, features Gedney's photographs combined with text by the composer John Cage. The

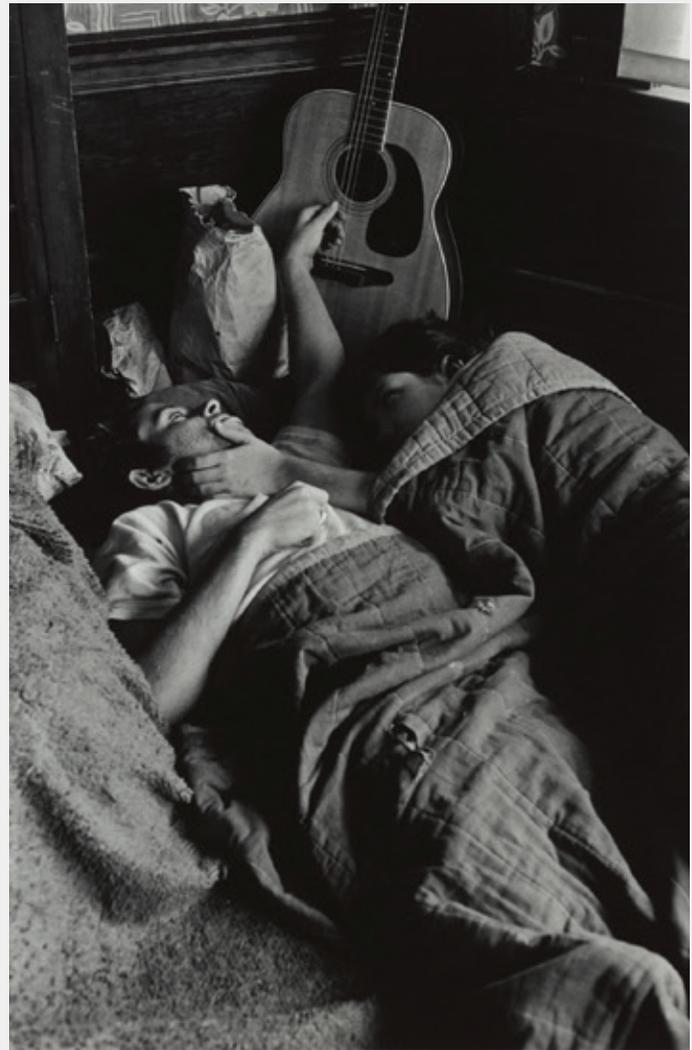
book was shortlisted for the photobook of the year by the Aperture Foundation and is now out of print. It introduced a new generation of photographers and curators to Gedney's work and spurred at least some of the widespread attention that Gedney is now receiving.

By 2014, as I was personally organizing an exhibition of Gedney's unpublished handmade books, the ADA was inundated with exhibition and publication requests. Between 2014 and

2017, William Gedney's work was featured in numerous print articles and web features including *Aperture*, the BBC, *The Guardian*, *The New York Times*, and *The New Yorker*. The ADA has collaborated with dedicated curators from around the world to develop exhibitions at the Metropolitan Museum of Art and Howard Greenberg Gallery in New York, the Jehangir Nicholson Art Foundation in Mumbai, and the Fotomuseum Winterthur in Zurich. The ADA also facilitated the first international retrospective of Gedney's work at the Pavillon Populaire in Montpellier, France, curated by Gilles Mora. This exhibition resulted in the publication of a third Gedney monograph co-edited by Gilles Mora,

Left: Views of Gedney exhibition at the Pavillon Populaire in Montpellier, France.

Below: No known title (1966–1967)



Margaret Sartor, and myself. The book and exhibition, *William Gedney: Only the Lonely 1955-1984* (Editions Hazan / University of Texas Press), serves as the most extensive exploration of Gedney's career to date.

In reflecting on the last three years, I can't help but think about William Gedney's precariousness, which could have easily been reflected in the life of his archive as well. Gedney's work might have been destroyed after his death if it weren't for the dedication of his chosen executors. Alternately, his work might have remained unsorted and unseen, if the Library had not dedicated resources to cataloging and digitizing it. But mere access does not guarantee use, as many scholars choose to highlight only the work of artists who have been validated in very specific ways. If it weren't for the many dedicated artists, curators, educators, and scholars who decided to write about, exhibit, publish and promote Gedney's work, his legacy would have remained precarious. Legacy building requires risk-taking, dedication, collaboration, and the faith of many, across oceans and across time. **RL**



Above: *Kentucky 1964, Johnny Cornett, Big Rock Holler.*

Right: Spread from *A Time of Youth*, 1969. Handmade book with silver gelatin prints.



# One Mustn't Forget

## The Marshall T. Meyer Endowment

BY PATRICK STAWSKI

*Human Rights Archivist*



The Rubenstein Library's Human Rights Archive (HRA) is pleased to announce the creation of a new endowment honoring the work and legacy of Marshall T. Meyer, the noted rabbi and activist whose papers are one of the foundational collections of the HRA. The endowment was made possible thanks to a \$1,000,000 pledge of support from Pablo Stalman.

Marshall Meyer spoke passionately and eloquently on the connections between human rights, history, and education. He argued that only through education can we come to understand the complexity of the challenges facing human rights and human dignity. He insisted that part of our responsibility in a democracy is a commitment to remember the past, no matter how onerous it may be, in order to pursue an enlightened future. "But we must talk about it; if we don't, we're guilty. You see one mustn't forget these things," said Meyer, referring to the atrocities and human rights violations committed by the military junta that ruled Argentina from 1976 to 1983. With the establishment of the Marshall T. Meyer Endowment, the Human Rights Archive honors and

"A person must be informed, not disinformed. And if you have the feeling that you are being disinformed then it is your job to study the issues involved."

Marshall Meyer,  
WFAS Interview 1986,  
Marshall T. Meyer Papers

expands upon his call for a human rights activism founded on education and historical awareness.

The Endowment supports the Marshall T. Meyer Human Rights Internship and Marshall T. Meyer Research Travel Grant programs. The Marshall T. Meyer Graduate Internship is an academic year-long position. Working under the

supervision of the Head of Manuscripts Processing and alongside other Rubenstein staff, the Meyer Intern is responsible for processing and organizing current and future human rights collections, thus making these materials accessible to scholars. The intern also works with the Human Rights Archivist to support instruction, outreach, and programming for the human rights collections. Heather McGowan, the 2016-17 Meyer intern, processed the large and complex archives of the International Center for Transitional Justice. Emma Evans, the 2018-19 Meyer intern, is processing the papers of Jerome Shestack, a lawyer and human rights activist who chaired the International League of Human Rights, served as President Jimmy Carter's Ambassador to the UN, and served as president of the American Bar Association.

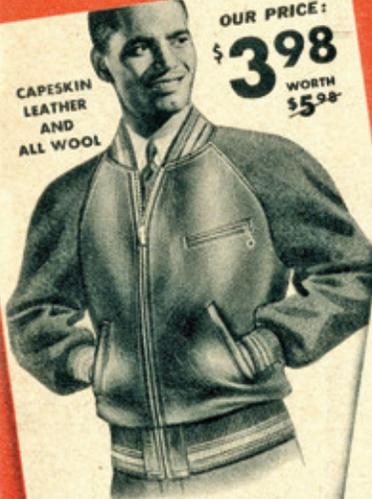
The Marshall T. Meyer Research Travel Grants program covers expenses up to \$2,000 for researchers traveling internationally and up to \$1,000 for researchers traveling within the U.S. Grant awardees have conducted research in a variety of topics, including southeast Asian refugees in the U.S., the human rights network in 1980s Nicaragua, and health as a human right. **R**

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**3 A 207**—Soft and warm. Smooth Rayon lining. Warmly interlined. Teal Blue, Wine or Gray... **\$6.98**

**COLORED MAIL ORDER CORP. of AMERICA** KANSAS CITY, MISSOURI

# Race & Ethnicity in Advertising

JACQUELINE WACHHOLZ

*Director of the John W. Hartman Center for Sales,  
Advertising & Marketing History*



Summer 2017 marked the first incarnation of Story+, a new initiative for humanities research and dynamic storytelling sponsored by Duke's Franklin Humanities Institute. Each project team consisted of a select group of Duke undergraduates, one graduate student mentor, and a "client," such as the NC Justice Center, the Duke Classics Lab, or the Rubenstein Library's Hartman Center for Sales, Advertising & Marketing History. The students on the Hartman Center's team included Lizzie Butcher, Jessica Chen, Cyan DeVeaux and graduate student mentor Meghan O'Neil.

The Hartman Center asked its Story+ team to create a digital resource for students and researchers that would serve as a portal for the Center's resources related to underrepresented racial and ethnic groups. The students arrived not knowing much about primary source research. After some orientation to the Center's collections and the process of requesting and reserving materials for research, the team dove in and got to work. They spent hours looking at collections that featured different perspectives in the advertising industry: personal and professional documents of people of color who worked in advertising; marketing research reports analyzing and interpreting minority groups as consumer segments; and depictions of race and ethnicity in print advertising. They met with Hartman Center staff to present research findings and website design ideas and received guidance from library staff on how to build a website using Omeka.



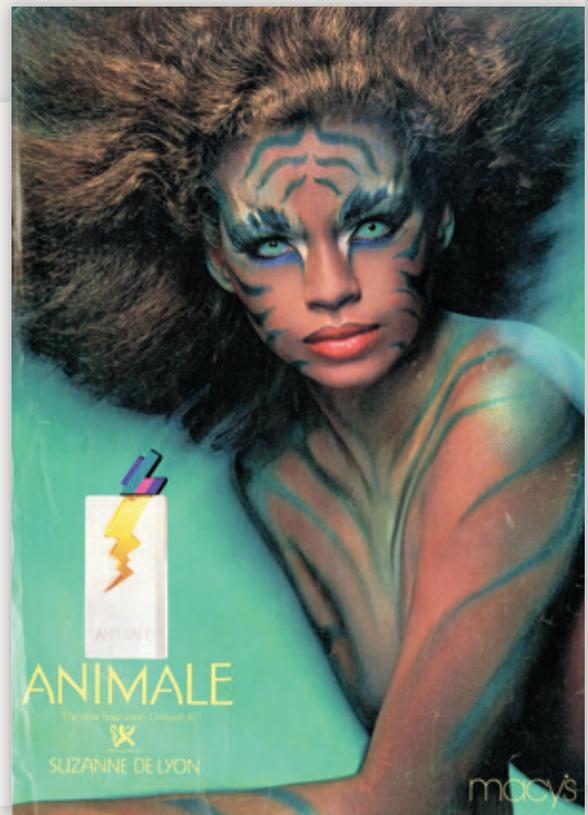
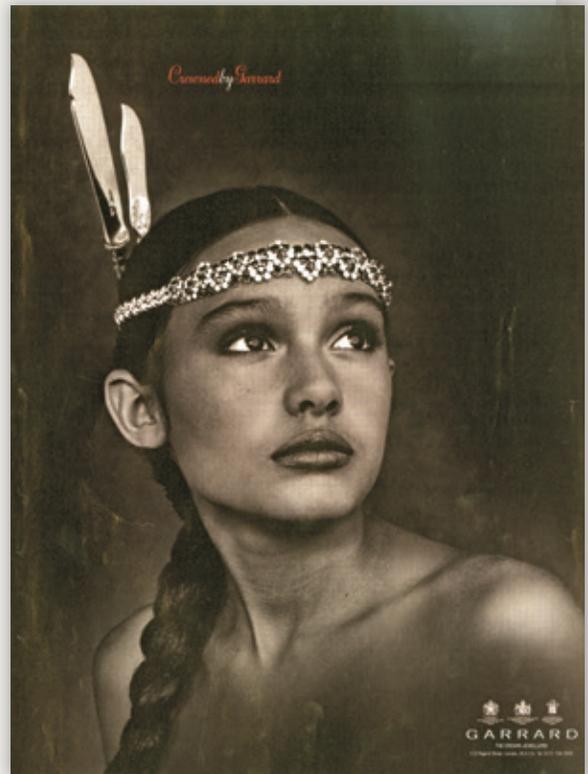
Opposite: Colored Mail Order Corporation of America catalog, 1939.

Above: Labels from the African American Cosmetics Labels Collection, nd.

In addition to links to the various pertinent collections and a gallery of images, the new website includes individual exhibits that each student created. The exhibits varied widely in topic. Lizzie Butcher described the “Black is Beautiful” movement in the 1960s and its effect on print advertisements, while Cyan DeVaux depicted the development of professionals of color working in advertising. Jessica Chen illustrated the evolution of marketing research focused on minorities, and the process taught her how to piece a narrative together by showcasing items from the collections and incorporating secondary sources for historical context.

Through the Story+ program and this project, students learned how to conduct archival research, work in a highly interdisciplinary team, and create a website with unique features. Their research and insights are now freely available to the public on the new Race & Ethnicity in Advertising website ([bit.ly/2Cuit40](http://bit.ly/2Cuit40)).

The Rubenstein Library will welcome new Story+ research teams this summer. We look forward to seeing what they will find! 



This page: Advertisements from the Jean Kilbourne papers.

BREAKING EVERY TABOO

# Remembering Kate Millett

LAURA MICHAM

*Merle Hoffman Director,  
Sallie Bingham Center for Women's  
History and Culture*

KELLY WOOTEN

*Research Services and Collection  
Development Librarian, Sallie Bingham  
Center for Women's History and Culture*

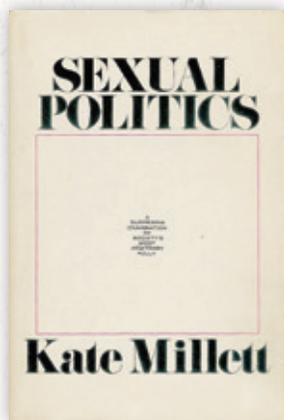
LAURIN PENLAND

*Technical Services Assistant*

**F**eminist icon Kate Millett passed away on September 6, 2017. In the wake of this loss, many have reflected on the significance of her contributions to the feminist movement, feminist theory, literature, the arts, LGBTQ activism, advocacy for mental health reform, and many other realms.



## Remembering Kate Millett



Previous page: Portrait (photographer unknown), ca. 1974. All images and materials from the Kate Millett papers.

Above: *Sexual Politics*, New York: Doubleday, 1970; brochure for Women's Liberation Cinema Company film, *Three Lives*, directed by Kate Millett, 1971.

Opposite, clockwise from top: Millett reads from *The Basement* at a meeting of The Woman's Salon in New York, ca. 1979; Millett directing her film, *Three Lives*, ca. 1970; "Kate and Betty Friedan eyeball to eyeball over the lavender menace, abortion march," March 1971; portrait by Ann Pollon, 1974; drawing from *Elegy for Sita*, 1976.

Her papers have been at the heart of the Bingham Center's collections since 2000, inspiring scholarship and enhancing our understanding of the world. The Kate Millett papers provide rich documentation of Millett's activities as a feminist activist, artist, filmmaker, and author. These materials reflect the intensely personal nature of much of Millett's work and the frequent fusion of her personal, political, and professional interests. Materials in the collection richly document feminism and women's social conditions around the globe, especially in France, Italy, and the Middle East—most notably Iran, where Millett traveled in the 1970s.

Kate Millett was born in 1934 in St. Paul, Minnesota. A founding member of the Noho Gallery in New York City, she created the Women's Art Colony Farm in Poughkeepsie in 1978 and showed her work internationally from 1963 to the end of her life. She was especially known for her sculpture, installation works, and pen and ink drawings. Millett's Columbia University dissertation, *Sexual Politics*, published by Doubleday in 1970, placed her at the forefront of the women's movement. Her other political works include *The Prostitution Papers* (1973), *The Basement* (1979), *Going to Iran* (1979) and *The Politics of Cruelty: An Essay on the Literature of Political Imprisonment* (1994). Journalist Liza Featherstone has asserted that "legal abortion, greater professional equality between the sexes, and a sexual freedom" were previously unimaginable before Millett's work.

Millett also wrote a series of memoirs that combine deeply felt personal revelation with trenchant political analysis. These include *Flying* (1974) about her early years; *Elegy for Sita* (1979), the story of a tragic romantic relationship; *The Loony Bin Trip* (1990), Millett's exposé of the mental health system; *A.D., A Memoir* (1995), in which she reflects on her early life; and *Mother Millett* (2002), a meditation on her upbringing in middle America, her experience as an activist, and becoming an outcast from the movements she helped to form and lead. In all of her books, Millett gave her readers the analytical tools and inspiration for creating a revolution.

On October 24, 2017, the Bingham Center hosted a program honoring Millett's legacy, co-sponsored by the Program in Gender, Sexuality & Feminist Studies and the Forum for Scholars and Publics. Faculty, graduate and undergraduate students, and library staff gathered to reflect on Millett's many contributions and her influence on their lives and work. After the program, attendees were invited to view Millett's papers and drawings on exhibit in the Michael and Karen Stone Family Gallery.

Kate Millett's words continue to resonate, such as these from *Sexual Politics*: "For to actually change the quality of life is to transform personality, and this cannot be done without freeing humanity from the tyranny of sexual-social category and conformity to sexual stereotype—as well as abolishing racial caste and economic class." Millett clearly lived out her own call to "dare everything... Break every taboo." The impact of her life and work cannot be overstated. R



Photograph by Freda Leinwand

“For to actually change the quality of life is to transform personality, and this cannot be done without freeing humanity from the tyranny of sexual-social category and conformity to sexual stereotype—as well as abolishing racial caste and economic class.”

*Your voice Sita, that I will never hear again.  
Except in my mind*





# DOCUMENTING THE AFRICAN DIASPORA

BY JOHN B. GARTRELL

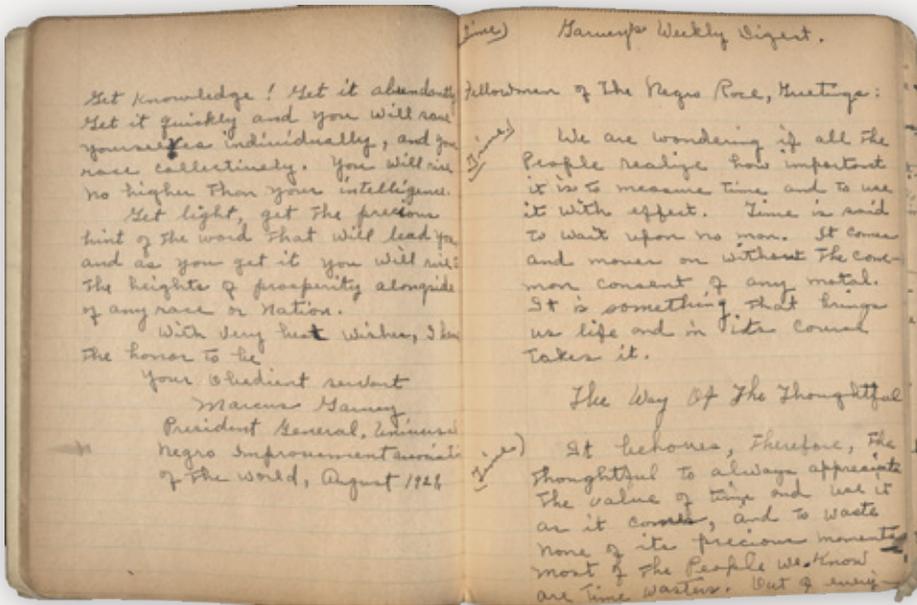
*Director, John Hope Franklin Research Center  
for African and African American History & Culture*

The Robert A. Hill Collection is now open for research in the Rubenstein Library. Born in Jamaica, Hill is a heralded scholar, activist, and emeritus professor of history at UCLA. A longtime professor of the history of the African Diaspora who also taught at Northwestern University and the Institute of the Black World, his writing and editing credits are prolific and include the thirteen-volume *Marcus Garvey and Universal Negro Improvement Association Papers* (University of California-Berkeley Press and Duke University Press).

Acquired in 2015, the collection was processed with generous support from the Floyd M. and Marguerite F. Riddick Endowment Fund. The processing project was led by project archivist Leah Kerr and her team of students, including Meggan Cashwell, the Franklin Research Center's graduate intern. With close to four hundred boxes arriving from Hill's campus office in California, organizing the materials was quite an undertaking.

The collection is anchored by the archive of the *Marcus Garvey and Universal Negro Improvement Association Papers* project. Through this publication, Hill has spent a lifetime researching the influence of Marcus Garvey and his movement. But in the time they worked with it, Kerr and her team discovered the deeper impact of Hill's research. It became clear that Hill wasn't simply researching Garvey, but uncovering as many people as possible connected with the web of Pan-African thought and activism.

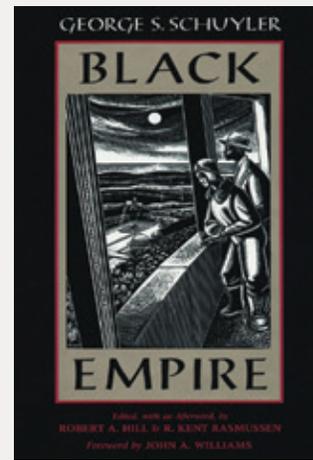
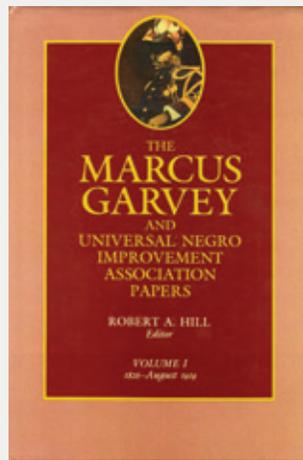
Researchers will find published and unpublished annotated research materials that Hill excavated from archives and private collections around the world. The collection documents the work of UNIA officials and the organization's followers in the U.S., Africa, and the Caribbean. There are also a number of original documents collected by Hill, including original stock certificates from Garvey's ill-fated Black Star Line project; letters from both of Garvey's wives, Amy Ashwood and



Opposite: Professor Robert A. Hill at a book signing for the release of Vol. II of the *Marcus Garvey and UNIA Papers*.

Left: Transcription of Marcus Garvey speeches by Elinor White Robinson, Garveyite and activist.

Below: Materials and publications from the Robert A. Hill Collection.



Amy Jacques Garvey; over sixty handwritten notebooks by Garveyite Elinor White Robinson dictating Garvey speeches and teachings; UNIA meeting programs; and Garvey publications like *The Negro World* and *The Blackman*.

Hill's additional scholarly research for works such as *Pan-African Biography: Its Relevance to the Study of African History* (1986) and *The FBI's RACON: Racial Conditions in America during WWII* (1995) are significant series within the collection. While researching the RACON publication, Hill gathered surveillance files from an FBI unit that tracked African Americans believed to be affiliated with radicalism. Another area of Hill's research was

the history of the Rastafari movement. He was able to track down two rare first edition copies of the Rastafari Bible, the *The Holy Piby*.

Taken together, this collection is an exciting addition to the Franklin Research Center's holdings. It provides a rich documentary record of the black experience with connections to Pan-Africanism, black intellectual thought, and black historiography. **R**

For more on the Hill collection, visit our website: [library.duke.edu/rubenstein/franklin](http://library.duke.edu/rubenstein/franklin).

# A Century of SANFORD

BY VALERIE GILLISPIE *University Archivist*



Last year marked the hundredth anniversary of the birth of Terry Sanford, a man who served North Carolina and Duke in extraordinary ways. After serving as governor of the state, Sanford came to Duke in 1970 as its president. With great skill, he moved Duke away from the turbulent 1960s into a period of growth and internationalization. By the time he retired, Duke enjoyed a new reputation as a top university, known for both academics and athletics. Not content to spend his retirement relaxing, Sanford successfully ran for Senate in 1986 and served until 1993. He passed away in 1998.

The Rubenstein Library holds two major collections of Sanford's papers. One collection centers on his senatorial career, and the other contains records from his presidency at Duke. This latter collection is enjoying renewed interest, both on the occasion of his centenary and because of Sanford's major impact on Duke University and its students.

Sanford's presidency began in the aftermath of the Allen Building Takeover and student unrest about the Vietnam War. Undergraduate researchers are currently



using the Sanford records to investigate how he responded to student activists, his communication with the student body, and the changes that were implemented during his tenure, including the establishment of what is now the Department of African and African American studies. Other students have researched the end of the Woman's College under Sanford's leadership, along with the structural and social changes that women experienced in the 1970s and 1980s. Sanford was a prolific correspondent, and his political skills are evident in the carefully worded and thoughtful letters he sent to students, faculty, alumni, and others.

Sanford's proposal to bring the Nixon Presidential Library to Duke was another major event of his presidency, and numerous files provide unparalleled insight into the debate. Sanford ran for President of the U.S. twice during his Duke presidency, and his campaign materials offer fascinating insights into American politics in the 1970s. Other researchers have focused on athletics under Sanford. Title IX was issued in 1972, and it was under Sanford that varsity women's athletic teams were first established. Sanford's tenure also coincided with the arrival of young new coach Mike Krzyzewski and Duke's rising profile in men's college basketball.

We even have K-12 students investigating Sanford. The John Hope Franklin Young Scholars Program, which offers young teenagers enrolled in Durham Public Schools the opportunity to do historical research, is focusing on Terry Sanford this year. Staff of the University Archives gave the students an overview of the papers as they began their project, and the students have now produced a music video about Sanford.

Interested in learning more about Terry Sanford? A team from the Sanford School for Public Policy is mounting an exhibit, "Terry Sanford: A Change Leader for Duke," opening in March 2018 in the Biddle Exhibit Suite. The exhibit will highlight some of the major accomplishments and legacies of Sanford's career, including the establishment of the public policy institute.

It's hard to find an area of campus Sanford did not influence in one way or another. His papers provide an endless source of discovery and insight into Duke University. Happy birthday, Uncle Terry! [R](#)

Opposite, left to right: Terry Sanford and his dog, Zoomy, undated; Sanford addressing Duke students at a Vietnam Moratorium demonstration, May 6, 1970.

This page, clockwise from top left: In Duke's Dope Shop with student, undated; visiting Trinity, North Carolina, during Duke's Sesquicentennial Celebration, 1988; in Washington, D.C., during his term as a U.S. senator, 1992; Sanford and Duke students, early 1980s.



# New and Noteworthy

## RECENT ACQUISITIONS

Ughi, Lodovico. *Iconografica rappresentazione della inclita Città di Venezia consacrata al Reggio Serenissimo Dominio Veneto*. Venice: Lodovico Furlanetto, [1739].

Ludovico Ughi's eighteenth-century topographical wall map of Venice was one of the largest published maps of the city. It was hailed for its accuracy and detail. This copy is in as-issued condition, with the sections of the map uncut and unassembled. When joined together, the eight-sheet map measures some 5 feet by 6 feet. The Ughi plan replaced Jacopo de' Barbari's famous 1500 bird's-eye view as the standard representation of Venice and became the basis of all later topographical representations of the city, up to the fall of the Republic in 1797.

## JUAN E. MÉNDEZ HUMAN RIGHTS BOOK AWARD

Duke University named Matt

Eisenbrandt's *Assassination of a Saint: The Plot to Murder Óscar Romero and the Quest to Bring His Killers to Justice* (University of California Press, 2017) the winner of the 2017 Méndez Book Award. *Assassination of a Saint* traces the thrilling story of how an international team of lawyers, private investigators, and human-

rights experts fought to bring justice for the slain archbishop. Eisenbrandt was a lawyer on the investigative team.

This award honors the leadership of Juan E. Méndez, who has devoted his life to the defense of human rights. First presented in 2008, this award selects among the best current non-fiction books published in English on human rights, democracy, and social justice in contemporary Latin America. Eisenbrandt will visit Duke

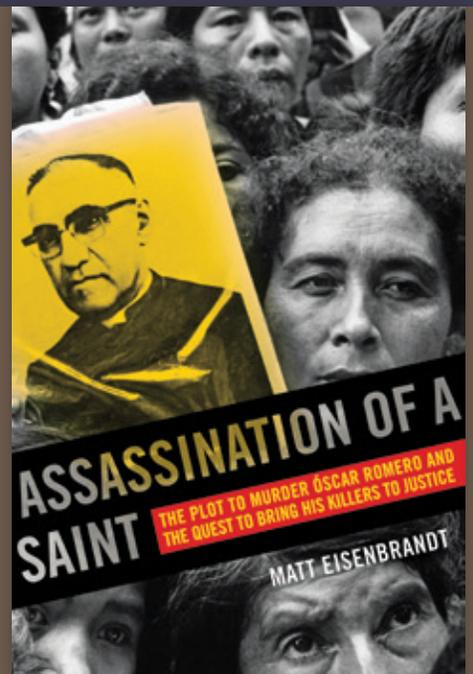




Photo by Roger Haile

Allan Gurganus

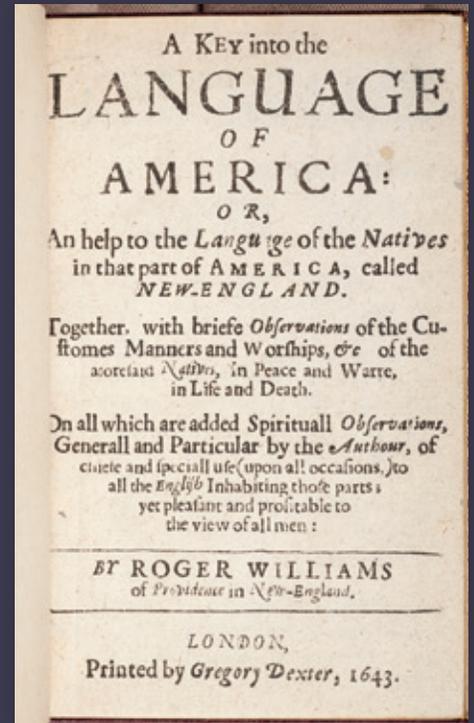
### Allan Gurganus Papers

The Rubenstein Library has acquired the papers of the award-winning writer Allan Gurganus. The author of novels and short stories such as *Oldest Living Confederate Widow Tells All* and *White People*, Gurganus has also been widely recognized for his essays and editorials.

His papers will be transferred over the next several years and include drafts, correspondence, and a selection of his original artwork. They will enrich an already robust collection of the papers of other authors in the southern literary tradition who have achieved national and international prominence, including Reynolds Price, Anne Tyler, Michael Malone, and William Styron.

**Williams, Roger.** *A Key into the Language of America: or, An help to the Language of the Natives in that part of America, called New England.* London: Gregory Dexter, 1643.

The first edition of Williams' first printed book. This landmark work in American history is the first English-Narragansett dictionary of note, and it testifies to Williams' interest in Native Americans. It was published in London while Williams



was negotiating the charter for Providence Plantations.

*Acquired with support from David M. Rubenstein T'70*



Matt Eisenbrandt

on March 20, 2018, to receive the award and discuss his book. The event is co-sponsored

by the Duke Human Rights Center @ FHI, the Center for Latin American and Caribbean Studies, and the Forum for Scholars and Publics.

## HARRY H. HARKINS JR. TRAVEL GRANTS

The Duke University Libraries are pleased to announce the new Harry Harkins Travel Grants. Named in honor of Harry H. Harkins Jr. (T'73), a longtime member of our Library Advisory Board, the grants will provide support for the use of rare LGBTQ+ collections held by Rubenstein Library. Previous generous gifts from Harkins have helped to build the Rubenstein's LGBTQ+ holdings, and this initiative will increase their impact.



Hillary Gatlin

## WELCOME HILLARY GATLIN!

In January, Hillary Gatlin joined the Duke University Archives as the Records Manager. In this new position, Hillary will work with offices across campus to ensure timely transfers of historical records, as well as advising on the disposition of other records. Hillary comes to the Rubenstein from Michigan State University, where she served as the University Records Manager. She received her master's degree in library and information science from the University of Pittsburgh.



Dr. Eleanore ("Elli") Jantz

# A Growing Legacy: The Jantz Collection

ANDREW ARMACOST

*Curator of Collections*

In July 2017 Dr. Eleanore ("Elli") Jantz, widow of Dr. Harold Jantz, passed away at the age of 104. In 1974, she and her husband donated their collection of German Baroque literature to Duke, and today it remains one of the most significant collections in the Rubenstein Library.

At the time of the donation, the Jantz collection contained over 3,500 works originally collected to support Harold's long academic career of research and teaching. The collection is strong in the age of Goethe and represents many years of antiquarian bookshop visits in postwar Germany. After Harold's passing in 1987, library staff worked with Elli to steward the collection over thirty years. During this period, with Elli's support and encouragement, we undertook conservation projects, considered new acquisitions, supported research fellowships, and received many additional collection gifts. Elli was an active partner in our collection-related projects, always interested in updates, and always working to consider the needs of scholars.

In time the collection grew to include Harold's academic papers, a collection of seventeenth-, eighteenth- and nineteenth-century manuscripts, works related to early New England, European works on America, American art, examples of American bindings, a collection of prints, engravings and broadsides, and many other related works. Today it includes well over 10,000 cataloged volumes.

Our time working with the Jantzes to preserve this collection and make it available has come to a close, but now we have new work to look forward to. In the coming years we will be cataloging the final portions of the collection and overseeing the last transfers of materials. We will continue to offer the Jantz research grant travel fellowships and make them available to support the full range of interests represented in the collection. We will also inaugurate the Rubenstein Library Jantz internships to train and support a new generation of scholars. These grants and internships support scholars and reflect the Jantzes' interest in teaching, education, and research. They are a fitting and lasting legacy to the life and work of Harold and Eleanore Jantz. **R**



Above: Ink-wash drawing by Johann Wolfgang von Goethe (1805–1814).

Right: Illustration from Eberhard Werner Happel's *Thesaurus exoticorum* (1688).



# Events and Exhibits

## EVENTS

**MARCH 14–16**

“Navigating the Web of Community: Archivists and the Ethics of Care,” Society of North Carolina Archivists Annual Meeting  
*Rubenstein Library*

**MARCH 20**

Juan E. Méndez Human Rights Book Award  
*Noon–1:00 p.m., Holsti-Anderson Family Assembly Room*  
Matt Eisenbrandt will discuss his book *Assassination of a Saint: The plot to murder Óscar Romero and the quest to bring his killers to justice* (University of California Press, 2017), the winner of the 2017 Méndez Book Award.

**MARCH 23–24**

SNCC Digital Gateway Project Closing events (snccdigital.org/conference/)  
The SNCC Legacy Project, Duke’s Center for Documentary Studies, and Duke University Libraries are hosting closing events for the SNCC Digital Gateway, a project made possible by the generous support of The Andrew W. Mellon Foundation.

**MARCH 23: DAY ONE**

Digital Humanities, Collaboration, and Creating New Knowledge  
*White Lecture Hall, East Campus, 9:00 a.m. – 7:00 p.m.*

In the morning, partners of the SNCC Digital Gateway Project will share the model they evolved to collaborate with activists, library

professionals, and scholars. In the afternoon, participants will engage in conversations with other practitioners about the nuts and bolts of undertaking respectful, collaborative digital humanities work. In the evening, a reception will be held in honor of a new exhibit featuring selections of SNCC collections found in Duke’s special collections.

**MARCH 24: DAY TWO**

Learn from the Past, Organize for the Future  
*North Carolina Central University, 9:00 a.m. – 5:30 p.m.*

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

Activists, community members, teachers, students, nonprofits, and scholars will explore how SNCC’s organizing can inform today’s struggles for self-determination, justice, and democracy. Ash-Lee Henderson (co-executive director of Highlander Research & Education Center), Derrick Johnson (president of the NAACP), and Phillip Agnew (co-founder of the Dream Defenders), will be a part of a day designed to build connections between activists of all ages and fuel the ongoing struggle.

## EXHIBITS

**MARY DUKE BIDDLE ROOM**

**MARCH 14, 2018 – JULY 28, 2018**

Terry Sanford: A Change Leader for Duke

**JERRY AND BRUCE CHAPPELL FAMILY GALLERY**

**FEBRUARY 22 – JUNE 17, 2018**

The Activist Archive: SNCC Collections in the Rubenstein Library



SNCC Collections



Terry Sanford: A Change Leader for Duke

**PHOTOGRAPHY GALLERY**

**FEBRUARY 17 – JUNE 3, 2018**

Manifest: Photographs by Wendel White

**MICHAEL AND KAREN STONE FAMILY GALLERY**

**ONGOING**

Highlights from the Rubenstein Library



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



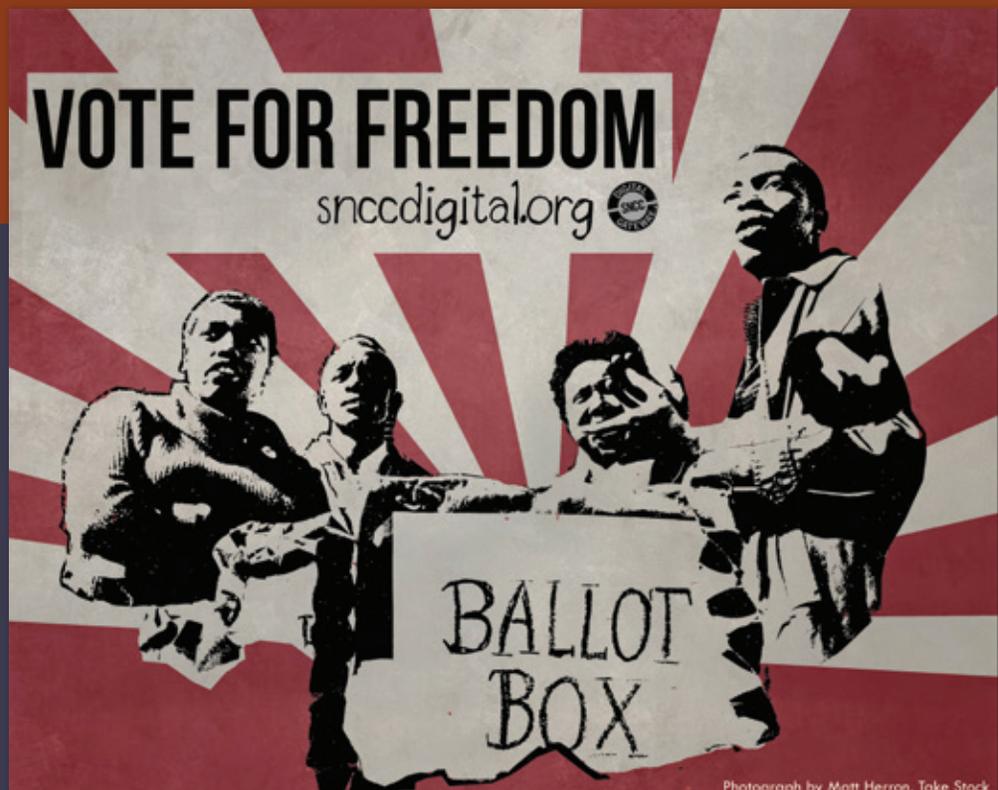
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# Introducing the SNCC Digital Gateway

A new documentary website—*SNCC Digital Gateway: Learn from the Past, Organize for the Future, Make Democracy Work* ([snccdigital.org](http://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.



Photograph by Matt Herron, Take Stock