

WINTER 2016 VOLUME 4 ISSUE 1

DAVID M. RUBENSTEIN
RARE BOOK &
MANUSCRIPT LIBRARY

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DUKE UNIVERSITY



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In this Issue

- 4 A Tour of the David M. Rubenstein
Rare Book & Manuscript Library
- 10 Heralding the Way
The Lisa Unger Baskin Collection
- 14 Adopt a Book!
- 16 One Person, One Vote
*The Legacy of SNCC and the Fight for
Voting Rights*
- 18 Animating Anatomical
Flapbooks
- 20 Hill/Garvey Archive Joins the
Franklin Center Collections
- 23 Exhibits and Events Calendar

On the Cover: Illustration inspired by Jacopo Philippo Bergomensis' *De Claris Mulieribus* (1497) from the Lisa Unger Baskin Collection. Original image, featuring a woodcut of the Italian humanist Isotta Nogarola (1418–1466), above left.

DUKE UNIVERSITY
LIBRARIES

Welcome



to the Rubenstein Library!

After three years of construction, it has been wonderful to welcome students, scholars, and visitors to the newly renovated David M. Rubenstein Rare Book & Manuscript Library. The result of all of our shared dreaming and effort has exceeded my expectations. Our public spaces are light and open and allow visitors to see our collections in action. The quality of our research and teaching spaces has elevated the experience of coming to the Rubenstein. Each space is equipped for twenty-first century scholarship. Our expanded galleries are beautiful and enable us to show a greater range of materials and to include

a wider variety of curatorial voices. The Holsti-Anderson Family Assembly Room seems to be always in use—bringing people together from across the university for a broad range of academic programs. Our new secure stacks have a place for everything—from miniature books to the “Largest Sheet of Paper Ever Made and Printed.”

As we had hoped, the new Rubenstein Library is already allowing us to do new things. Students work on group research projects in the new collaborative research rooms. Faculty are inspired to create new classes based on Rubenstein collections and find that they need to rethink how they are teaching. Grant-funded project teams have moved into our collaborative workspaces to be close to primary sources and library experts. And visiting scholars and artists now have rooms of their own in the tower.

All of us in the Duke University Libraries are grateful to the donors whose generosity has enabled us to create a special collections library designed around access.

As you will see in this issue, we have still more to celebrate—from new collections, to innovative digital initiatives, to exciting programs. The extraordinary Lisa Unger Baskin Collection arrived last spring in 620 crates, and it has been a revelation to get to know that collection as we unpack it for cataloging. We are grateful to Lisa for her generosity in sharing her expertise as we do so. Robert Hill has also been generous with his time as we begin to process his collection of Marcus Garvey materials. We are excited to be partnering with the Student Nonviolent Coordinating Committee Legacy Project and the Center for Documentary Studies to preserve and promote critical aspects Civil Rights history.

We begin the new year grateful for a new home and new possibilities.

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

Naomi L. Nelson

Associate University Librarian

Director, David M. Rubenstein Rare Book & Manuscript Library



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

Throughout this academic year we have been celebrating the opening of the renovated Rubenstein Library.

David M. Rubenstein's historic \$13.6 million gift to the Duke University Libraries in 2011 enabled the renovation of the original library buildings on West Campus to create a model special collections library. This project was the final phase of the Perkins Project, an ambitious initiative to renovate and reimagine Duke's West Campus libraries. Construction began in the spring of 2013, and the new Rubenstein Library opened to the public on August 24, 2015.

Our goal was to make the rare and unique materials in the Rubenstein Library more visible and to showcase the ways in which faculty and students are using them in research and teaching. We wanted to bring down the walls and encourage scholars, students, and the public to engage with the Rubenstein Library's rich holdings. The new building was designed for the modern researcher, featuring new technologies, spaces for collaborative research initiatives, and expanded venues for public scholarship. The Rubenstein Library now has a building that is worthy of the remarkable collections it holds.



A Tour of the David M. Rubenstein Rare Book

BY NAOMI L. NELSON

Associate University Librarian and Director of the Rubenstein Library





1 The newly expanded Photography Gallery with its custom-designed walls and lighting provides a more appropriate showcase for the Archive of Documentary Art's growing collections of documentary photography. From this gallery, visitors can see into the reading room, classrooms and assembly room.

2 The iconic Gothic Reading Room, long a favorite among undergraduate students, was completely refinished with an eye to preserving its distinctive character. It is open 24 hours a day as a quiet study space. The books shelved in this room are all Duke University Press publications.

3 The Holsti-Anderson Family Assembly Room provides a much needed space for public programming on West campus. The room is equipped so that it can easily host film screenings, panel discussions, workshops, lectures, and receptions. It also has lecture capture and teleconferencing capabilities.

4 The Beckstett Classroom is designed for undergraduate classes and features an overhead document camera, which allows a wide variety of items to be projected for class inspection and discussion.

5 The renovation preserved the iconic character of the Mary Duke Biddle Room and added exhibition cases, creating a secure gallery where more fragile materials might safely be displayed. The exhibition for the opening—*Dreamers and Dissenters*—highlighted visionary women and men who did something new, broke the rules, or demanded a world better than their own. It included books, manuscripts and photographs from the Lisa Unger Baskin Collection, as well as Virginia Woolf's desk. David Rubenstein also loaned one of his copies of the Thirteenth Amendment.

6 Two cold storage units provide the cooler temperatures needed to preserve color photography. Space is available to add a third unit in the future.

& Manuscript Library





7

Collection Care

The Rubenstein Library collects all formats of materials, from manuscripts and books, to photographs and audiovisual recordings, to ephemera and artifacts. We need shelving and environments appropriate for each.



8



9

7 The Rubenstein Library's new secure, climate-controlled stacks are at the center of the building, where they can be most protected. The renovation increased onsite collection storage space by 32 percent.

8 The Rubenstein Library now has specialized storage for a variety of formats. This 6' x 10' flat file and the rolled storage above can accommodate oversized broadsides, maps, posters, and architectural drawings.

9 New shelving easily accommodates larger artifacts. These items are from the Duke University Archives and the History of Medicine Collections.



10 The reading room can accommodate 32 researchers, nearly doubling our previous capacity. Researchers have been delighted with the adjustable chairs, wide tables, and built-in outlets and USB ports. The ceiling in the reading room was specially designed to reflect the gothic architecture on West Campus. During the fall semester, research visits to the Rubenstein Library increased by 30 percent.

11 New group consultation rooms within the reading room enable small groups to work together on projects with appropriate oversight by Research Services staff members.



10

Research

The Rubenstein Library's new reading room is conveniently located on the first level near the tower entrance. All of our materials must be consulted in this monitored reading room. A large window allows visitors passing through the building to see students and researchers at work.



13



12

Teaching

The renovation created the first dedicated classrooms for the Rubenstein Library. Each year, 150 classes visit the Rubenstein Library to explore materials related to their courses. Access to expanded classroom spaces has allowed the Library to develop the Archives Alive program, courses based on Rubenstein Library collections that meet all semester in the Library.



11

12 The Harkins Seminar Room supports the many more intensive upper-level classes that use the Rubenstein Library's collections. Its location next to the new Paleography and Papyrology Reference Room makes it ideal for classes needing to use the papyrus and early manuscript collections.

13 New collaborative project rooms on the third floor provide dedicated space for project teams using Rubenstein Library materials. One room is being used for the Mellon-funded Student Nonviolent Coordinating Committee Digital Gateway project. Next door, former Ambassador Jack Matlock is working with a graduate assistant on an initiative funded by the Carnegie Foundation to use his archive to generate new scholarship and analysis.




14 The Michael and Karen Stone Family Gallery is adjacent to the Biddle Room. It is intended to showcase collection highlights and new acquisitions. The first show explored print culture in the British colonies and included an extremely rare copy of the Bay Psalm Book, "America's First Book," on loan from David Rubenstein. The exhibit also features rare early maps and atlases of North America from Mike Stone's extensive map collection, including several that he has donated to the Rubenstein Library.

15 Right outside the Gothic Reading Room is the Ahmadiieh Family Commons, another space popular with students. It features a permanent exhibition on Duke history curated by the Duke University Archives staff. Interactive monitors allow visitors to scroll through Duke history.

16 The Josiah Charles Trent History of Medicine Room is also adjacent to the Biddle Room. The Trent Room has been greatly enlarged and completely redesigned so that it might better showcase Dr. Trent's remarkable collection.



17 The Chappell Family Gallery is near the main library entrance. Its opening exhibition used materials from the History of Medicine Collections to explore ways that human anatomy has been represented, beginning with the groundbreaking work of Andreas Vesalius in 1543 and concluding with digital representations created in 2015. The Chappell Family Gallery features a projection system that can project still or moving images on the wall or floor.

After many years of planning and three years of construction, the David M. Rubenstein Rare Book & Manuscript Library is finally in its new home. I invite you to visit and to see for yourself how students, faculty, and scholars are using the twenty centuries of human history preserved in our collections. 



Public Scholarship

Increasingly, faculty and students want to share their research through exhibitions and public programming. The renovation has more than doubled the Rubenstein Library's exhibition space and has also added a new, and much-needed, assembly room.



Baltimore native David M. Rubenstein is co founder and co chief executive officer of The Carlyle Group, a global alternative asset manager. He graduated magna cum laude from Duke in 1970 and serves as chair of the university's Board of Trustees. He and his wife, Alice Rogoff Rubenstein, have three grown children.

Rubenstein's appreciation for historical documents is well known, as is his support for the libraries, museums, archives, and other cultural institutions that preserve them. In 2007, he purchased the last privately owned copy of the Magna Carta and placed it on permanent loan to the National Archives in Washington, D.C., so that the public could view the document. In 2014, he purchased one of only eleven surviving copies of the Bay Psalm Book, known as "America's First Book." He has arranged for the Bay Psalm Book to be exhibited by the Rubenstein Library, the Library of Congress, the Smithsonian, and other institutions so that the public might have a chance to see this rare work. He has generously loaned two other documents from his private collection to the Rubenstein Library for exhibition: a manuscript copy of the Thirteenth Amendment and an early printed copy of the Emancipation Proclamation.

THE LISA UNGER BASKIN COLLECTION

Heralding the

BY LAURA MICHAM

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

Last year, the Rubenstein Library announced a major acquisition. Comprising more than 10,000 rare books and thousands of manuscripts, journals, items of ephemera, and artifacts, the Lisa Unger Baskin Collection is a transformative body of material focusing on women's work in all its diversity. Carefully assembled over four decades by noted bibliophile, activist, and collector Lisa Unger Baskin, it was the most significant collection on women's history material still in private hands.

The materials range from a 1240 manuscript documenting a respite home for women in Italy to letters by the anarchist Emma Goldman from the early twentieth century. Many well-known monuments of women's history and literature are represented, as well as lesser-known works produced by female scholars, printers, publishers, scientists, artists and political activists.

In Baskin's own words, the unifying thread binding everything together is that "women have always been productive and working people, and this history essentially has been hidden."

The work to process this extraordinary collection has begun and will take several years to complete. Materials will become available as soon as they have been cataloged. To provide a sense of the range and depth of the collection, we offer a few selected highlights. We hope the materials shown here will encourage you to visit and explore the Lisa Unger Baskin Collection for yourself.



Annie Schlechter

Way

Early Works

Baskin considers the early works in her collection to be its heart. The collection contains two copies of the pseudo-Petrarchian text *Vite dei Pontefici e Imperatori Romani* (1478), one of the first books typeset by women. Other rarities include a beautiful 1546 book of hours printed for Louise de Bourbon by Yolande de Bonhomme, and a magnificent copy of Marguerite de Navarre's *Marguerites de la Marguerite des princesses* (1549), a landmark of French poetry written by the first "modern" woman.



Suffrage and Anti-Slavery

Baskin placed an early emphasis on the British and American suffrage and anti-slavery movements in her collecting. The collection includes important materials related to the leadership of these movements—such as correspondence by Susan B. Anthony, Lucy Stone, Elizabeth Cady Stanton, Lucretia Mott and Lydia Maria Child. One high point is the most complete run known of Susan B. Anthony's *The Revolution* (1868–1872), the first women's rights weekly journal. Materials documenting the abolition movement include a supportive blurb by Harriett Beecher Stowe for Sojourner Truth's autobiography (1853). Truth personally requested that Stowe write the blurb, which she incorporated in later editions of her book.

Opposite: Lisa Unger Baskin's collection at home, before moving to Duke.

Opposite, background: "Southern Celestial Hemisphere," from Margaret Bryan's *A Compendious System of Astronomy* (1799).

Clockwise from left: *Vite dei Pontefici e Imperatori Romani* (1478); carte-de-visite of Sojourner Truth (1864); *The Revolution*, Vol. 1, No. 5; portrait of Susan B. Anthony.

Background: Manuscript blurb for Truth's *Narrative*, by Harriet Beecher Stowe (1853).



Artists and Makers

Painters, illustrators, bookbinders, metalworkers, embroiderers, calligraphers, and graphic designers are just some of the artists and designers represented in the collection. Exquisite, highly decorated bindings can be found by the celebrated turn-of-the-century British binders Sarah Prideaux, Katharine Adams, and Sybil Pye, as well as the Guild of Women Book Binders. There is also an extensive body of early photographs by women, offering a unique window on the history of photography and women's contributions to it.

Literature

Baskin acquired some of the most important works of American literature, which speak to the craft of writing and the connections between creative women. One notable landmark is a first edition of *The Tenth Muse Lately Sprung Up in America* (1650) by Anne Bradstreet, the first female writer in the British North American colonies to be published. Another is a signed first edition of Phillis Wheatley's *Poems on Various Subjects Religious and Moral* (1773), the first work published by an African American. Perhaps the most iconic item in the Baskin Collection is Virginia Woolf's custom-made writing desk. The desk provides a tangible expression of the "room of one's own" that Woolf famously invoked in her 1929 essay of the same name.



Annie Schlechter



Now On Exhibit

Heralding the Way to a New World: Exploring Women in Science and Medicine through the Lisa Unger Baskin Collection

January 20 – May 20, 2016, Michael and Karen Stone Family Gallery, Rubenstein Library

In celebration of the arrival of the Baskin Collection, this exhibit includes a selection of print and manuscript items documenting unknown and under recognized contributions of women to medicine and science. The exhibit takes its title from a quote by Florence Nightingale: "Rather, ten times, die in the surf, heralding the way to a new world, than stand idly on the shore." A more comprehensive Baskin Collection exhibit will be presented once the majority of cataloging is complete.



Get Involved

Truly interdisciplinary, the Lisa Unger Baskin Collection will attract researchers from around the world and be used by students and scholars studying the arts, literature, history, medicine, science, photography, gender/sexuality, religion, activism, education, African American culture, women's studies, and the law. Support from alumni and friends made this acquisition possible. The Duke University Libraries would like to thank the E. Rhodes and Leona B. Carpenter Foundation for providing the lead gift in honor of Mrs. Carpenter. We welcome additional gifts to support cataloging, conservation, and other work that will expand access to the collection. [RL](#)

Science and Medicine

The collection provides a lens to explore the under-documented history of women in science and medicine. One example is the first book on obstetrics to be published by a woman (1642) by Louise Bourgeois. Bourgeois was an official midwife for the French court. Her most famous patient was Marie de Medici, Queen of France. Her lectures were translated into Dutch, German, and English, underscoring the breadth of her reputation across Europe. Other examples include two volumes by Dutch artist and naturalist Maria Sibylla Merian, who transformed the field of entomology by being the first to depict the process of metamorphosis in the field. During her career, Merian raised the artistic standard of natural history illustration, describing and depicting the life cycles of 186 insect species from direct observation.

Baskin Collection Website

Other notable items, including links to all of the materials cataloged to date, can be found at: library.duke.edu/rubenstein/ingham/lisa-unger-baskin

See more #lisabaskincoll online

We will be tweeting as we catalog the Baskin Collection using the hashtag #lisabaskincoll. Follow us on Twitter (@rubensteinlib) to see more!



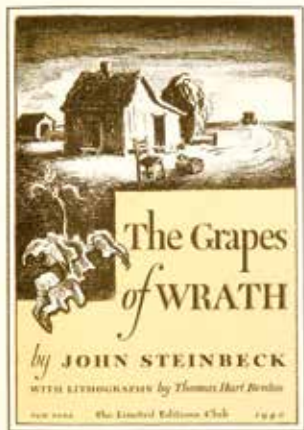
Opposite, clockwise from top left: Kelmscott Press edition of *Amis and Amile* (1894), binding by Katharine Adams, embroidered pouch by May Morris; Virginia Woolf's writing desk; signed first edition of Phillis Wheatley's *Poems* (1773).

Clockwise from top left: Louise Bourgeois Boursier, from her *Observations diverses* (1642); illustration from Maria Sibylla Merian's *De europaeische insecten* (c. 1730).

Adopt a Book!


BY HENRY HÉBERT

Conservator for Special Collections



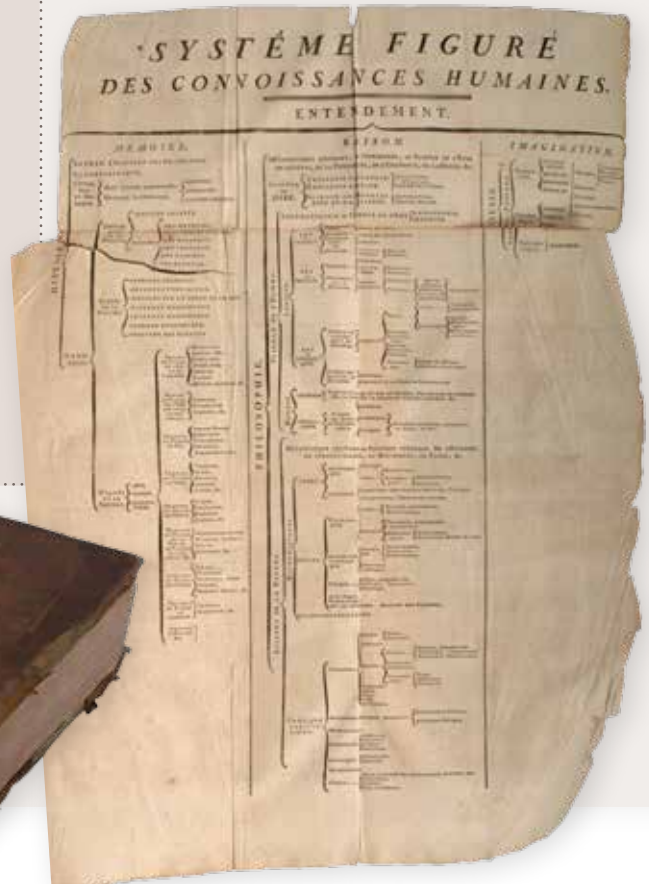
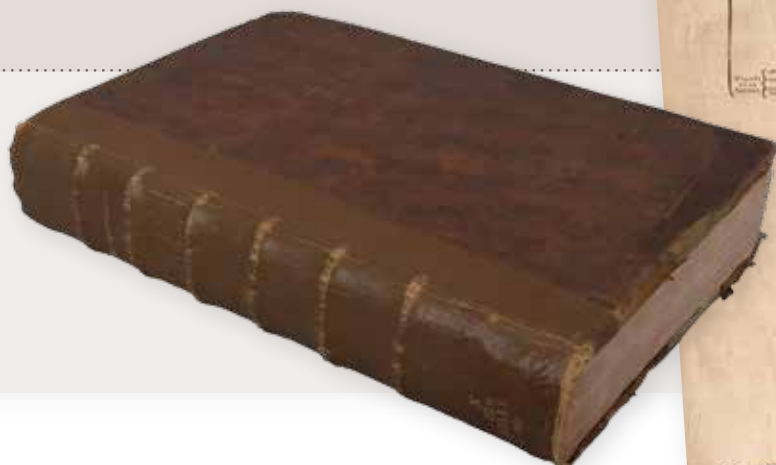
Last spring the Duke University Libraries launched an Adopt-a-Book Program, inviting donors to adopt the costs of conservation treatment for an item in the collection. The library chooses items for adoption based on value, use by the academic community, and condition. The list includes books, manuscripts, and artifacts related to a wide range of topics and interests. In the past year, donors have enabled much needed conservation on a signed first edition of Phillis Wheatley's *Poems* (1773), a first edition of John Steinbeck's *The Grapes of Wrath* (at left), and a Duke basketball signed by the 1992 NCAA championship team.

Adoption costs start at \$150. Each adopter is recognized on the program's website and in an electronic bookplate attached to the item's catalog record. Many adoptors choose to use their adoption to honor a family member or friend. Adoptions can also be a unique alternative birthday or holiday gift. The program is one of the best ways to give a gift that will endure.

More information and a list of collection materials in need of adoption are available on our website: library.duke.edu/about/adopt-book-program. 

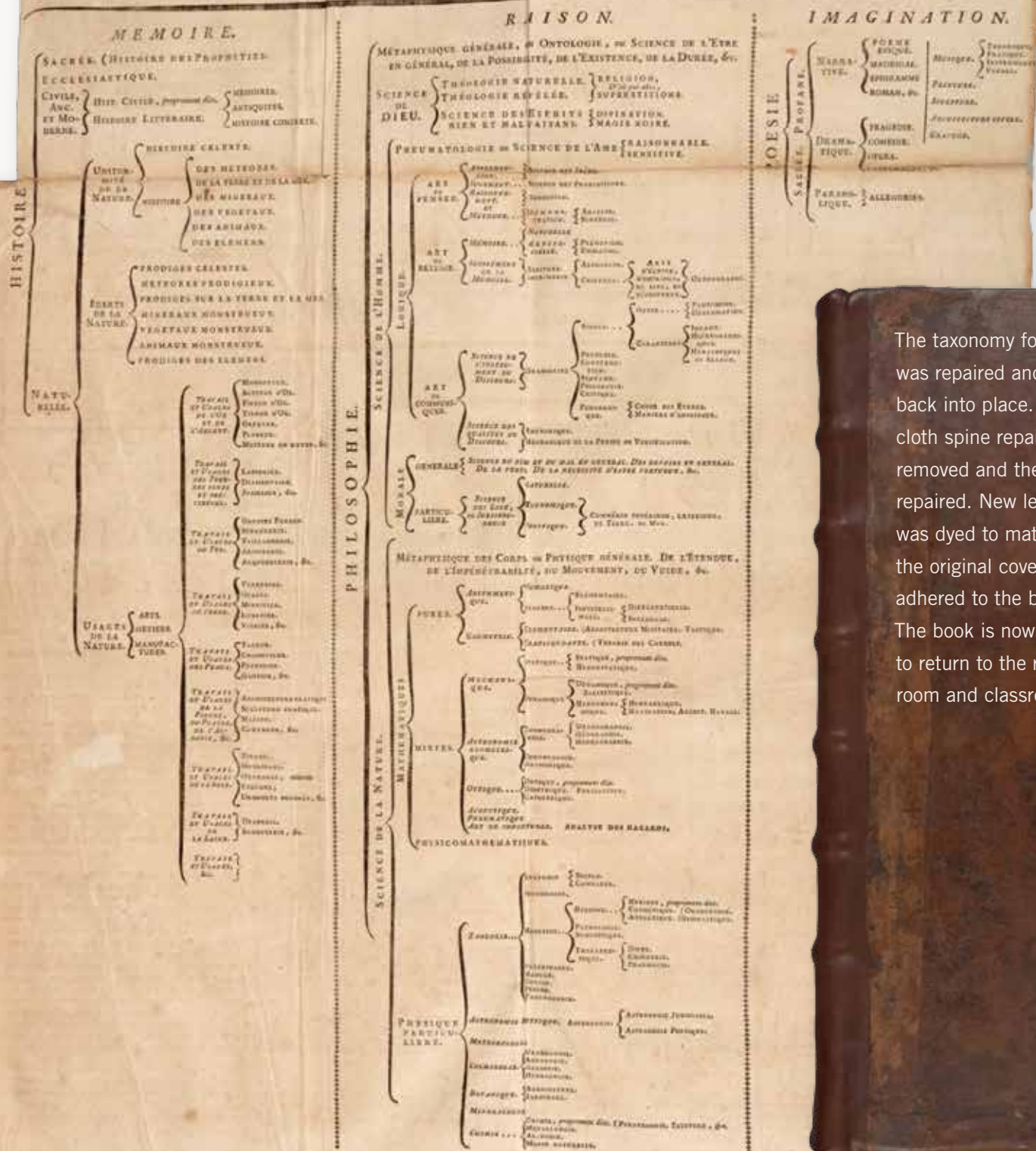
Before and After

The first volume of Diderot's *Encyclopédie* (1751) was adopted by Rebecca Williams T'82 and is currently being treated by Erin Hammeke, Senior Conservator for Special Collections. This large volume sees extensive use in the reading room, particularly for the large fold-out page of a taxonomy tree of human knowledge, which represents the intellectual plan of the encyclopedia and documents shifts in thought during the Enlightenment. The fold-out page was in poor condition from sometimes careless refolding. Additionally, the volume had some sewing problems and unsightly previous repairs.



*SYSTÈME FIGURÉ DES CONNOISSANCES HUMAINES.

ENTENDEMENT.



The taxonomy fold-out was repaired and folded back into place. The cloth spine repairs were removed and the sewing repaired. New leather was dyed to match the original covers and adhered to the book. The book is now ready to return to the reading room and classroom.

SNCC organizers set up a polling station in Greenwood, Mississippi, for the 1963 Freedom Vote election. © 1976 Matt Herron/Take Stock



Victoria Gray of the Mississippi Freedom Democratic Party on the floor of the 1964 Democratic National Convention in Atlantic City, New Jersey. © 1976 George Ballis/Take Stock



ONE PERSON ONE VOTE

THE LEGACY OF SNCC AND THE FIGHT FOR VOTING RIGHTS

By Karlyn Forner, Project Director, One Person, One Vote Project

On March 7, 1965, jarring images of state troopers beating African American marchers on a bridge in Selma, Alabama, were broadcast into living rooms across the United States. At the heart of the confrontation was black Americans' right to the ballot box. The fight for voting rights, however, began long before that fateful Bloody Sunday. Fifty years later, the Student Nonviolent Coordinating Committee (SNCC) Legacy Project, Duke University Libraries, and the Center for Documentary Studies, have launched a new documentary website, *One Person, One Vote: the Legacy of SNCC and the Fight for Voting Rights* (onevotesncc.org) to tell the story.

In the 1960s, young activists in the Student Nonviolent Coordinating Committee united with local communities in the Deep South to build a grassroots movement for change. In the crucible of extreme violence, SNCC (pronounced "snick") organized side-by-side with black residents to take control of their lives and communities, demanding one person, one vote.

"At a deeper level than the immediate political concern with voter registration," SNCC activist and Visiting Activist Scholar, Charlie Cobb explains, "SNCC's work was about cultivating new local

leadership and reinforcing existing leadership."

Sharecroppers and maids, World War II veterans and high school students, young SNCC activists and seasoned mentors were the heroes of the struggle for voting rights. Together they forged a movement that not only transformed the lives of ordinary people, but transformed the nation. The Voting Rights Act of 1965 was the testimony to their struggle.

One Person, One Vote weaves together these grassroots stories of the movement with digitized primary sources—documents, oral histories, photographs, and more—held in the Rubenstein Library and at repositories across the country. SNCC activists came to Duke's campus as Visiting Activist Scholars and took the lead in interpreting the organization's documentary legacy. Working collaboratively with undergraduate and graduate students, archivists, and historians, they provided the framework for understanding who SNCC was, what they did, and why they did it.

One Person, One Vote uses the stories of individuals to tell the story of voting rights. Over one hundred profiles highlight individual activists and use oral histories, photographs, and letters to

bring their activism to life. Meanwhile, an interactive timeline provides a chronology of SNCC's history, and a map focuses on how local conditions shaped SNCC's organizing work. Users can also watch short audiovisual pieces that explore important aspects of the movement in greater depth.

The *One Person, One Vote* site is the pilot initiative of a larger collaboration between Duke University and the SNCC Legacy Project to explore and document SNCC's historic struggle for equal political, social, and economic opportunity for all Americans and to develop ongoing programs that contribute to a more civil and inclusive democracy in the twenty-first century. In March 2015, The Andrew W. Mellon Foundation awarded the partnership a \$604,000 grant to expand the scope of the website. The *SNCC Digital Gateway: Learn from the Past, Organize for the Future, Make Democracy Work* (coming December 2016) will focus on how SNCC organized black communities to take control of their political and economic lives, highlight how activists and local people changed approaches to fit shifting circumstances, and grew together through these experiences. The project is currently underway, and many of the students from the One Person, One Vote project have returned to continue the work and learn more about the history of SNCC. The team has made its home in the newly renovated collaborative workspaces of the Rubenstein Library, designed for group projects working with archives and special collections.

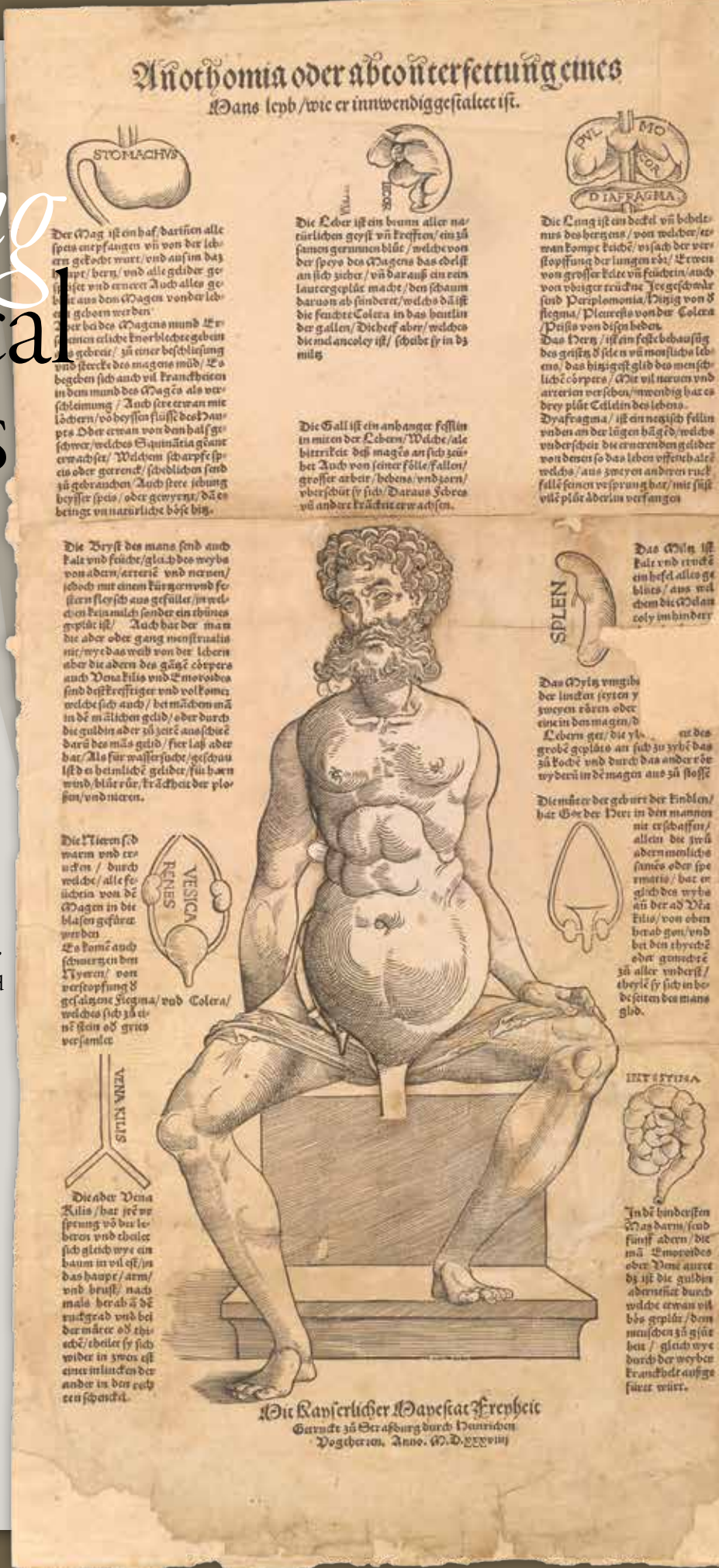
Visit the One Person, One Vote site:
onevotesncc.org

Anatomical Flapbooks

Curator, History of Medicine Collections

Anatomical fugitive sheets are some of the most extraordinary items ever printed. These sheets, which date from the early sixteenth to the mid-seventeenth centuries, are single sheets, similar to broadsides. They depict human bodies through the use of overlays or flaps that can be lifted to reveal the organs within. In the mid-nineteenth century, a detailed descriptive bibliography of anatomical illustration written by Ludwig Choulant referred to such items as *fliegende Blätter*, or “flying sheets.” Remarkably, five hundred years later, flying sheets continue to exist in various institutions with many of the overlays intact. The History of Medicine Collections is fortunate to have ten of them.

Scholars speculate about the original intent of these items. One theory is that barber-surgeons or medical students would have used the sheets for educational purposes, to learn what was inside the human body, as a kind of virtual autopsy. Other scholars suggest they were hung in apothecary shops or purchased and kept by individuals interested in knowing more about the body. The sheets were printed in Latin as well as in the vernacular. Our own holdings include anatomical fugitive sheets printed in various languages, including German and Italian.





The success of *Animated Anatomies*, an exhibition in 2011 of anatomical flap materials, sparked discussions within the Duke University Libraries about how to digitize these intriguing items and make them available to a wider audience while maintaining their interactive nature. The Duke Medical Center Library had previously undertaken a similar project to digitize the *Four Seasons*, a unique set of four engravings dating to the seventeenth century. However, the goal in this case was expanded to make the digital surrogates interactive across multiple devices, platforms, and browsers.

Generous funding from the Elon Clark Endowment, an endowment supporting publication and digitization efforts for the History of Medicine Collections, made it possible to develop a new interface and to digitize all ten fugitive sheets. The first step was to ensure that each sheet had been properly cataloged. With this metadata in hand, the sheets then received a thorough review and treatment by Conservation

staff. Next, the Digital Production Center team painstakingly photographed each overlay individually. Meanwhile, a local web design firm, Cuberis, created the code that allows the overlays or flaps to be moved up or down. Finally, the Digital Collections staff put the code and the images together, making the sheets easily available and accessible to the public.

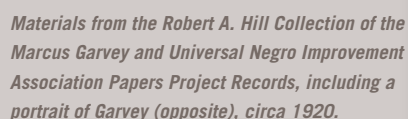
The new interactive digital collection brings Duke's anatomical fugitive sheets to a wider audience, to those interested not only in the history of medicine, but also in visual studies, the history of printing, European history, and more. While we always encourage researchers to come in to view items in person, we hope that this digital resource will allow an even wider audience to discover and explore these remarkable medical publications for themselves. **RL**

Find the digital collection at:
library.duke.edu/digitalcollections/rubenstein_fugitivesheets/

The John Hope Franklin Research Center has acquired the Professor Robert A. Hill Collection of the Marcus Garvey and Universal Negro Improvement Association Papers Project Records. Hill is a renowned historian and expert on Garvey and his impact throughout the African Diaspora. The collection includes materials collected to prepare the twelve-volume *Marcus Garvey and Universal Negro Improvement Association Papers*, which began publication in 1983, with Hill has serving as editor. The published series bring together the authoritative collection of edited and annotated documents related to Garvey and UNIA.

Washington's autobiography, he founded the Universal Negro Improvement Association (UNIA), a pan-Africanist movement seeking to unite people of African descent across the globe. Arriving in the United States in 1916, Garvey made the burgeoning hamlet of Harlem, New York, the American headquarters of the UNIA and continued to spread his philosophy of self-help, economic solidarity, and the reclamation and resettlement of African Americans to their ancestral homeland in Africa.

Known for leading parades in regal attire and for his failed efforts to develop a black-owned cruise line, Garvey was a polarizing figure among established African American leaders, like W. E. B. Du Bois and Walter White, and organizations like the nascent NAACP and Urban League. The elite African American intellectual class was advocating for interracial cooperation in the fight against systemic racism and poverty. In contrast, Garvey and the UNIA became popular among everyday African Americans, many of whom had newly arrived in New York from the oppressive Jim Crow South. But his influence was not limited to America. He established UNIA branches throughout the Caribbean, Europe, and Africa. When Garvey died in 1940, his documentary legacy was fragmented largely because his movement had been global in scope.





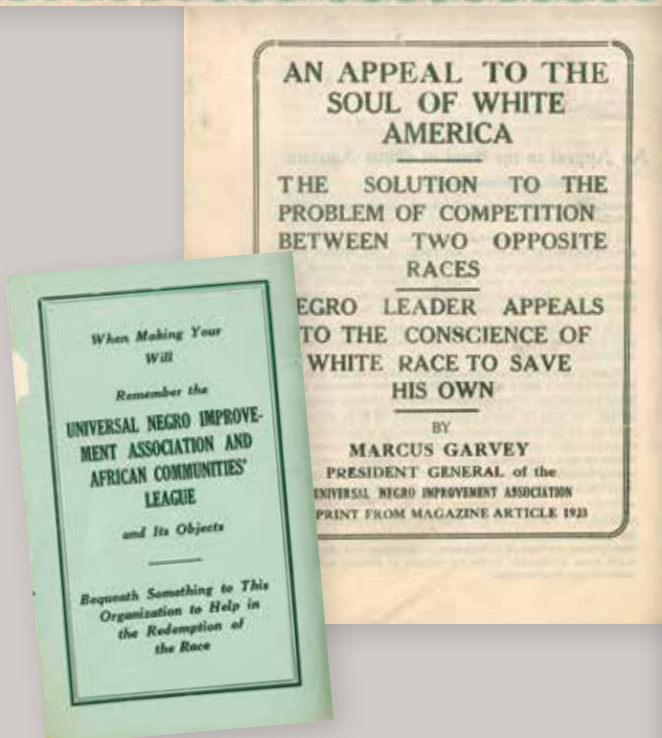
Hill was commissioned by the National Historic and Preservation Commission to edit the *Marcus Garvey and Universal Negro Improvement Association Papers* series. The collection of documents assembled to develop the series, however, became more than simply an archive on Garvey and the UNIA. It expanded into a number of related subjects, including the history of Rastafari culture, global pan-Africanist movements, the history of the black press, and other materials documenting the African Diaspora.



Professor Hill, who like Garvey was born in Jamaica, was first introduced to Garvey while a senior in high school. But even in Jamaica, Garvey's impact was not fully recognized because of the country's colonial rule. It was not until Hill was able to work with a set of orphaned records from the New York UNIA branch (archived at the Schomburg Center for Black Culture) that he determined to further document Garvey and his influence.

While researching and collecting materials related to Garvey in the 1970s, Hill was commissioned by the National Historic and Preservation Commission to edit the *Marcus Garvey and Universal Negro Improvement Association Papers* series. The collection of documents assembled to develop the series, however, became more than simply an archive on Garvey and the UNIA. It expanded into a number of related subjects, including the history of Rastafari culture, global pan-Africanist movements, the history of the black press, and other materials documenting the African Diaspora. Given its size and scope, many of the collection's materials were not included in the published editions.

Today the Robert A. Hill Collection of the Marcus Garvey and Universal Negro Improvement Association Papers Project Records is the largest research collection documenting Garvey and his followers. It includes over four hundred boxes, currently being prepared for research use. Once the processing is complete, the collection will be open to students, scholars, and the general public. The Hill Collection continues the Franklin Research Center's collecting interests in the black intellectual tradition, pan-Africanism, transnationalism, and diaspora studies. **RL**



Events and Exhibits

FEBRUARY 9

Scientists, Midwives and Healers in the Lisa Unger Baskin Collection

4:00 p.m., *Holsti-Anderson Family Assembly Room*

A lecture by Dr. Thomas Robisheaux on three remarkable women in science and medicine whose works are preserved in the Lisa Unger Baskin Collection.

MARCH 3

Virginia Woolf: Writing Surfaces and Writing Depths

4:00 p.m., *Holsti-Anderson Family Assembly Room*

Dr. Leslie Kathleen Hankins '72, (Cornell College; past president of the International Virginia Woolf Society) will give a talk on the various writing surfaces used by Woolf throughout her life, including the desk now on display in the Rubenstein Library that was acquired as part of the Lisa Unger Baskin Collection.

MARCH 7

Trent History of Medicine Lecture Series

5:30 p.m., *Holsti-Anderson Family Assembly Room*

"'This is a Christian institution and we will tolerate no Jews here': The Brooklyn Interns Hazing Episodes." Dr. Edward C. Halperin (Chancellor for Health Affairs and Chief Executive Officer at New York Medical College and Provost for Biomedical Affairs at Touro College) will describe the assaults on the Jewish interns of Kings County Hospital in 1916 and 1927 and the implications of these assaults for the contemporary debate on immigration and higher education.

MARCH 9

Archiving Activism: A Dialogue with Veterans of the Student Nonviolent Coordinating Committee

6:00 p.m., *Franklin Humanities Institute, Smith Warehouse*

A panel discussion with Charles E. Cobb, Jr., Judy Richardson and Maria Varela.

MARCH 21

Exhibition Opening: Faith in Action: In the Footsteps of Abraham Joshua Heschel

6:00 p.m., *Holsti-Anderson Family Assembly Room*

Reception featuring Susannah Heschel and Eric Meyers.

MARCH 29

Heschel on Religion, Politics, and Civil Rights in Israel-Palestine

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

An exploration of the Abraham Joshua Heschel Papers and the tension between religion and human rights by visiting scholar Anat Biletzki.

APRIL 11

Celebration of the 60th Anniversary of the Trent Collection

4:00 p.m., *Holsti-Anderson Family Assembly Room*

Anniversary celebration of one of the foundational History of Medicine Collections.

APRIL 15

Celebrating the history of the Duke University Chapel

4:00 p.m., *Chappell Family Gallery and Holsti-Anderson Family Assembly Room*

The Duke Chapel and the Duke University Archives celebrate the history of one of Duke's most iconic buildings.

APRIL 19

Rights! Camera! Action! Film Series: *From Swastikas to Jim Crow: Jewish Refugee Scholars in the American South* (2000)

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

Exhibits

CHAPPELL FAMILY GALLERY

MARCH 18–JUNE 19

An Iconic Identity: Stories and Voices of Duke University Chapel

Curated by Andrew Klumpp, D'14

MARY DUKE BIDDLE ROOM

MARCH 19–JULY 24

Faith in Action: In the Footsteps of Abraham Joshua Heschel

Curated by Adrienne Krone, Department of Religion



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.

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

STONE FAMILY GALLERY

JANUARY 20 – MAY 20

Heralding the Way to a New World: Exploring Women in Science and Medicine through the Lisa Unger Baskin Collection

Curated by Laura Micham, Director of the Sallie Bingham Center, and Bingham Center Intern Jennifer Scott

PHOTOGRAPHY GALLERY

MARCH 5–JUNE 26

Where We Live: A North Carolina Portrait
Photographs by Alex Harris, Amanda Berg, Rachel Boillot, and Jennifer Stratton

April 28, 4:00 p.m., reception and artists' talk, *Holsti-Anderson Family Assembly Room*.



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AMERICA'S FIRST BOOK & THE EMANCIPATION PROCLAMATION



For a limited time, library visitors are invited to enjoy an up-close look at two landmark documents of American history.

Commonly known as the Bay Psalm Book, the *Whole Booke of Psalmes* (1640) is one of the rarest books in the world and has the distinction of being the first book published in what is now the United States. From the 1,700 copies originally printed, only eleven survive.

Also on display: one of the earliest official printings of the Emancipation Proclamation. Exceedingly rare—one of only three known copies of this edition—the document includes its original transmittal letter by Secretary of State William H. Seward. It was printed only days after the Proclamation became law.

Both items belong to David M. Rubenstein '70, who generously made them available for the public to view.

Now on display

Mary Duke Biddle Room, Rubenstein Library
Monday – Friday, 9:00 a.m. – 5:00 p.m.