

WINTER 2023  
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DAVID M. RUBENSTEIN  
RARE BOOK &  
MANUSCRIPT LIBRARY

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David M. Rubenstein Rare Book &  
Manuscript Library

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**On the cover:** Passage from Proust on three hinged boards with orange and green handmade papers, and repositionable, velcro-backed adjectives, by Eve Kosofsky Sedgwick circa 2005.

**Above left:** View of the *James Van Der Zee and Michael Francis Blake* exhibition in the Rubenstein Library's Photography Gallery from 2021.

**Opposite:** Wood carving inside Rubenstein Library's Gothic Reading Room

### STAY CONNECTED

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Find us online at [library.duke.edu/rubenstein](https://library.duke.edu/rubenstein) and check out our blog at [blogs.library.duke.edu/rubenstein](https://blogs.library.duke.edu/rubenstein).

# Welcome

In this issue, we celebrate the opening of the Eve Kosofsky Sedgwick papers. Sedgwick was one of the founders of queer theory and an inspiration to many, both within and beyond the academy. As a faculty



member in Duke's English Department (1988–1997), her work helped establish this institution as an intellectual leader in the critical study of sexuality. H. A. Sedgwick placed her papers in the Sallie Bingham Center for Women's History and Culture, where they are now available to the public. We are grateful to the Eve Kosofsky Sedgwick Foundation for funding a travel grant program that will enable new generations to learn from her life and work.

In memory of our colleague Sara Seten Berghausen, this issue also highlights the role of the curator. Building a collection requires vision, empathy, discernment, timing, expertise, and passion. Sara, a Duke alumna, had worked at the Duke Libraries for more than twenty years. At the time of her passing, she was Associate Curator for the Rubenstein Library. In that role, she worked to strengthen and share the RL's remarkable Economists' Papers Archive and literary and theater history holdings. Sara delighted in building collections and in sharing them. Donors and researchers deeply respected her expertise and were also drawn to her warm and lively personality. I invite you to read more about her in these pages. Accompanying articles explore curatorial design decisions, curatorial vision, and recent acquisitions.

I'd like to thank Harry H. Harkins, Jr., for generously sponsoring *RL Magazine* and hastening our return to a print format. His thoughtful gift will enable us to reach new readers.

I hope you are inspired to visit the Rubenstein Library soon, either in-person or online. There's always more to discover.

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

NAOMI 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
- History of Medicine Collections
- Human Rights Archive
- John Hope Franklin Center for African and African American History and Culture
- John W. Hartman Center for Sales, Advertising and Marketing History
- Sallie Bingham Center for Women's History and Culture

# NOTE ON THE TYPE

## DIVERSITY BY DESIGN

**MEG BROWN**

Head, Exhibition Services and E. Rhodes and  
Leona B. Carpenter Foundation Exhibits Librarian

**A**s part of Duke Libraries' commitment to diversity, equity, and inclusion, our Exhibition Program is considering how design decisions have played a part in supporting systemic racism. For example, the vast majority of type designers have been white (and male). Prior to 2021, our “go-to” fonts for library exhibits were **Calibri** and **Garamond**, widely used typefaces that were readable and, we thought, not making a statement. But were we in fact making a statement by choosing something standard and familiar?

In 2021 we committed to exclusively using fonts developed by designers from under-represented groups for two years. As a result, we now have multiple families of fonts by women and creatives of color, including the typefaces **Freight Sans** (which you're reading *right now!*) and **Halyard**, our new “go-to” fonts. Going forward, the program will continue to highlight the creators of the design elements we use and make diversity in design a part of our permanent practice.

We want to share a few examples of design choices made for recent library exhibits and highlight the design professionals who created the fonts we chose. Their work often goes unnoticed, yet it is an essential—and intentional—part of the whole.

**“WHEN AN INDUSTRY IS DOMINATED BY  
A SINGLE RACE AND GENDER, THIS NOT  
ONLY CREATES A LACK OF DIVERSITY IN  
PEOPLES AND EXPERIENCES BUT IDEAS  
AND CREATIONS AS WELL.”**

**TRÉ SEALS**

Type designer and founder of Vocal Type Co.



## Beyond Supply & Demand: Duke Economics Students Present 100 Years of American Women's Suffrage (2021)

Our goal to support BIPOC creators aligned perfectly with an exhibition on Women's Suffrage. Tré Seals' font, inspired by lettering used in the American suffrage movement, was an ideal choice.

**DESIGNER** Tré Seals

**FONT** **CARRIE**

Tré Seals is an award-winning designer and founder of Vocal Type Co., a type foundry specifically for “creatives of color... and women... who feel they don't have a say in their industry.” Carrie was inspired by signs used in a 1915 American suffrage parade led by suffrage leader Carrie Chapman Catt.



## James Van Der Zee and Michael Francis Blake: Picturing Blackness in the 1920s (2021)

This exhibition explored the portrait work of two Black photographers working in different cities in the early twentieth century at the height of the “New Negro Movement.” Blake’s postcard portraits of the “Lowcountry” inhabitants of Charleston, South Carolina, juxtaposed with Van Der Zee’s “Big City” subjects in Harlem, New York, reflect a shared ethos of the cultural ferment of the Harlem Renaissance at its height: to document a dignified image of cultural blackness, foster racial pride, and promote an aesthetic refusal to submit to the laws of Jim Crow. The two fonts selected resonated with the message of racial pride and conveyed the modern feel we wanted for the show.

**DESIGNERS** Joshua Darden and Tré Seals

**FONTS** **Freight Sans** (paragraph text and smaller title font) and **RUBEN** (larger title font)

Joshua Darden has been a typeface designer for over thirty years, co-founding the Scanjam Design Company and the Hoefler Type Foundry, and founding Darden Studio. Darden is considered by *Fonts in Use* to be the first Black typeface designer, having created his first typeface at the age of fifteen. In 2005 Darden created the font superfamily Freight, which was chosen as the official font of the National Museum of African American History & Culture.





# “GOOD TYPOGRAPHY IS AWARE OF ITS TIME AND PLACE BUT FUNCTIONING FAR INTO THE FUTURE.”

JOSHUA DARDEN

Type designer and founder of Darden Studio

## Our History, Our Voice: Latinx at Duke/Nuestra Historia, Nuestra Voz: Latinas/os/es/x (2022)

The *Our History/Nuestra Historia* exhibition created new opportunities. Using the University Archives and oral histories, the curators for the first time publicly explore the complex story of Latinx presence at Duke. All elements in the exhibition were in both English and Spanish. The student curators from Dr. Cecilia Márquez’s Latinx Social Movements course were invited to choose the fonts, selecting *Eva* and *Inter Sans*.

**DESIGNERS** Alfonso García and the Latinotype Team and Tré Seals

**FONTS** *Inter Sans* (paragraph text) and *EVA* (titles)

Alfonso García is the founder of Tipos Del Oeste, a foundry in Argentina. The Latinotype foundry was introduced in 2007 and considered the first digital foundry in Chile: “Our goal is to design new typefaces remixing diverse influences related to our South American identity (most often known as ‘Latino’).” Together in 2021 they crafted *Inter Sans*, a font inspired by removing the serifs from the famous font *Rockwell*.

Like *Carrie*, *Eva* was inspired by suffrage banners. This type is named for *Eva Perón*, the First Lady of Argentina from 1946 to 1952 and a politician, suffragist, and activist.

Opposite Top: View of the *Beyond Supply & Demand* exhibition in the Jerry and Bruce Chappell Family Gallery.

Opposite Bottom: Introductory panel for the *James Van Der Zee and Michael Francis Blake* exhibition featuring the *Freight Sans* and *Ruben* fonts, as well as the panel featuring *James Van Der Zee*’s biographical information.

Left: View of the *Our History, Our Voice* exhibition in the Jerry and Bruce Chappell Family Gallery.



## Learn more:

*Design + Diversity* at Eye on Design: [bit.ly/3bLuncx](https://bit.ly/3bLuncx)

*Type Choice, Political Choice* by Agyi Archer: [bit.ly/3AgtMcm](https://bit.ly/3AgtMcm)

What is really notable, in fact, in the context of this unparalleled lack of institutional support or even nominal tolerance at any official site

# Work and Love Are *Impossible* To Tell Apart

THE EVE KOSOFKY  
SEDGWICK PAPERS

Laura Micham

Director, Sally Bingham Center for  
Women's History and Culture and  
Curator, Gender and Sexuality History  
Collections

Right: Detail from the manuscript essay, "Censorship & Homophobia," by Eve Kosofsky Sedgwick, published in 2014. The publisher, printer, and binder Sarah McCarry discovered the manuscript during her work helping to prepare the collection to come to Duke.

of the culture, is the very fact of the lesbian + gay movement's present stature and visibility. I was reminded of this again reading last week's cover story in Newsweek about political correctness on campus (and more on that issue in a minute): it appalled me, but also made me proud, that that not atypically vacuous + vicious article treated the <sup>rather enigmatic</sup> anti-homophobic ~~dispute~~ momentum that has painfully been nurtured beyond its infancy on a few U.S. campuses, as if it were all but the law of the land. Unlike the antiracist, antisexist, anti-ableist components that Newsweek also ascribes to "politically <sup>correct</sup> ideology," this one not only isn't the law of the land but in most cases must go directly against it. What the gay movement has had to depend on in place of any state support whatever is, quite simply, speech. It is speech and visibility that legitimate us. It is speech and visibility that <sup>give</sup> ~~make~~ us any political power we have. It is speech and visibility that <sup>approximately</sup> make us threatening. It is our <sup>new</sup> speech and <sup>assertive</sup> visibility that have fueled the <sup>recent</sup> epidemic of homophobic violence. The stunning impact of a group like ACT UP comes, not in the first place from the moral gravity of its program of civil disobedience, but rather from its skill at making the rage, loss, and even pleasure of a large group of people visible, ~~and~~ audible, graphically



The Sallie Bingham Center for Women's History and Culture is pleased to announce that the Eve Kosofsky Sedgwick Papers are now available and open for research. Sedgwick (1950–2009) was a poet, artist, literary critic, and teacher. As a faculty member in the English Department at Duke from 1988 to 1997, her work helped establish this institution as an intellectual leader in the critical study of sexuality.

Sedgwick is best known as one of the founders of queer theory, a field of critical theory that emerged in the early 1990s. Her calls for reparative work and for reading practices grounded



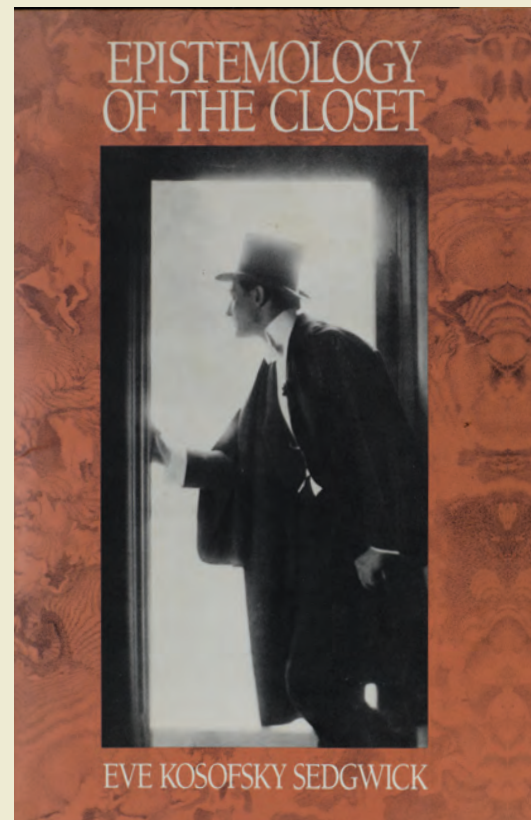
in affect and performance have transformed our understandings of intimacy, identity, and politics. She published several groundbreaking books, including *Between Men: English Literature and Male Homosocial Desire* (1985), *Epistemology of the Closet* (1990), and *Tendencies* (1993). Her works and her collection reflect an interest in a range of issues including queer performativity; experimental critical writing; the works of Marcel Proust; non-Lacanian psychoanalysis; artists' books;

Buddhism and pedagogy; and material culture, especially textiles and texture.

The Eve Kosofsky Sedgwick Papers document Sedgwick's scholarly career, her artistic expression, and her personal life. Researchers will find Sedgwick's writings and speeches as well as the writings of others; her notebooks and calendars; research, teaching, and activism files; event and travel files; correspondence, photographs, and memorabilia; legal, medical, and financial materials; and books and other published material. The collection also includes Sedgwick's art such as works on paper, textile, clay, glass, ceramic, and other works which are currently being carefully housed by the Libraries' Conservation Services Department.

Above: Eve Kosofsky Sedgwick, Durham, NC, 1992. Photographed by H. A. Sedgwick.

Right: Cover of Eve Kosofsky Sedgwick's *Epistemology of the Closet* (University of California Press, 1990).



**"It is hard to overestimate the significance of the Sedgwick collection, not only for those of us who have a vested interest in Eve's contributions to queer theory and literary studies, but for Duke itself. Sedgwick helped put the humanities at Duke on the map and her approach to literature, language, and art is foundational to the way we understand this domain of knowledge in the twenty-first century. But more than this, what excites me about the collection is that it offers materials—letters, memorabilia, as well as Eve's own art work—that speak to the everyday routines of an ordinary life lived by an extraordinary person. It allows us learn new ways to keep learning from Eve."**

*Robyn Wiegman, Professor of Literature and Gender, Sexuality, and Feminist Studies, and former Margaret Taylor Smith Director of Women's Studies, delivering the 9th Annual Eve Kosofsky Sedgwick Memorial Lecture at Boston University, 2019.*

The Eve Kosofsky Sedgwick Papers join an extensive body of collections documenting the work of theorists, poets, and writers such as Kathy Acker, Dorothy Allison, Ann Barr Snitow, Chris Kraus, Kate Millett, Robin Morgan, Minnie Bruce Pratt, Alix Kates Shulman, and Meredith Tax.

In order to facilitate the use of the collection, the Eve Kosofsky Sedgwick Foundation is generously funding research travel grants. The Eve Kosofsky Sedgwick Grants will support academic research aimed at producing publications and dissertations as well as a wide range of other creative projects, such as educational initiatives, exhibitions, films, multimedia products, and other artistic works. The grants are administered by the Sallie Bingham Center for Women's History and Culture, and we look forward to hosting our first recipients later this year.

It is truly thrilling to us in the Rubenstein Library, as well as to faculty and students across the university, that Eve Kosofsky Sedgwick's papers have come back to Duke. During her time

here she left an indelible mark on our community, and her work continues to have a significant effect in shaping the lives and thought of many people.

Bottom Left: Hand-built purple ceramic vessel by Eve Kosofsky Sedgwick, circa 2001. Photographed by Kevin Ryan.

Bottom Right: Text from Proust printed on joined strips of beige, mustard and rust-colored shibori fabrics, circa 2005.

Opposite: Passage from Proust on three hinged boards with orange and green handmade papers, and repositionable, velcro-backed adjectives, circa 2005.





I suddenly discerned at my feet, crouching among the rocks for protection against the heat, the marine goddesses for whom Elstir had lain in wait and whom he had surprised there, beneath a dark glaze as lovely as Leonardo would have painted, the marvellous shadows, sheltering furively, nimble and silent, ready at the first glimmer of light to slip behind the stone, to hide in a cranny, and prompt, once the menacing ray had passed, to return to the rock or the seaweed over whose torpid slumbers they seemed to be keeping vigil.

I **silent** ly discerned at my feet, **nimble** among the rocks for protection against the heat, the **lovely** goddesses for whom Elstir had lain in wait and whom he had surprised there, beneath **powdered** glaze as **gleaming**, as Leonardo would have painted, the **deep** shadows, sheltering **moistly**, **abstracted** and **blue** , ready at the first glimmer of light to slip behind the stone, to hide in a cranny, and prompt, once the **hyacinthin** ray had passed, to return to the rock or the seaweed over whose **torpid** slumbers they seemed to be keeping vigil, beneath the sun

changed  
lightfoot  
menacing  
viscous  
marine  
sudden  
playful  
etiolated  
attentive

"I am delighted that the Eve Kosofsky Sedgwick papers are now open to researchers at Duke and elsewhere. I am very grateful to Laura Micham, the Director of the Sallie Bingham Center, for her helpful guidance over the ten years that were spent in organizing these papers. Her patient, continuing interest and her firm commitment to keeping together all the various threads of Eve's work were central to my decision to place Eve's papers at Duke. Moreover, Eve's papers have found the perfect home within the Sallie Bingham Center, and more broadly, the Rubenstein Library. The Bingham Center's collections as well as those in other areas of Rubenstein Library intersect in so many potentially fruitful ways with the cross-disciplinary nature of Eve's work. The close collaboration that exists among the curators of these collections will greatly help researchers to realize this potential.

The Eve Kosofsky Sedgwick Foundation is looking forward to a long and productive collaboration with the Sallie Bingham Center in finding multiple ways to promote understanding of Eve's work, awareness of her collection of papers, books, and works of art, and opportunities to explore this collection. We are excited that this summer marks the first round of annual travel grants to support non-Duke researchers in coming to Durham to work with Eve's papers. The Foundation is funding these grants, while the Sallie Bingham Center is administering the program. We look forward to many more such collaborations in the future."

*H. A. Sedgwick, President of the Eve Kosofsky Sedgwick Foundation*

"What I'm proudest of, I guess, is having a life where work and love are impossible to tell apart."

*Eve Kosofsky Sedgwick*



# WHAT A WOMAN CAN DO WITH A CAMERA

THE LISA UNGER  
BASKIN COLLECTION  
OF PHOTOGRAPHS



**Paula Jeannet**

VISUAL MATERIALS  
PROCESSING ARCHIVIST



In 1897, the professional photographer Frances Benjamin Johnson (1864–1952) published an article in *The Ladies Home Journal*, “What a woman can do with a camera.” In it, she encourages women seeking to earn their own living to try photography, and lays out what is needed to start a studio and run a business. She ends by emphasizing, “a woman needs only the courage to enter a profession suitable to her talents and within her powers of accomplishment”—words that ring with the excitement felt by many women emboldened by societal changes to do more, say more, and move more freely.

That same energy is at work in the collection of photographs, assembled over many years by Lisa Unger Baskin, which forms one component of her rare book, manuscript, and artifact collection on women’s history. Approximately two-thirds of the over 500 photographs were taken by professional female photographers, chiefly from the 1860s to the 1910s. In addition, many of the images are also of women. Some feature well-known actors, artists, and suffragists, but the majority are unnamed women, many conventionally posed for studio portraits, but who also show up in offices and factories, in coal mines, on athletic teams, and in dorm rooms. In some images they express a new sense of self-determination, facing the camera in unconventional dress or uniforms, often with diplomas, guns, tools, and bicycles.

The nineteenth- and early twentieth-century professional women photographers represented in this collection operated small studios all over the United States and Canada, with a good number also from England and Sweden, many working alongside and learning from a male relative, before taking over the business as partners died or moved on. Others courageously started independent businesses. They often strategically identified as artists rather than photographers and designed elaborate logos to match. While some operated for only a few years—photography studios tended to pop up and disappear quickly—other women stayed in the profession and in their communities for decades, like “Miss Libby,” who ran her own studio in Norway, Maine, from 1885 to 1947.

One woman whose life reflects the changing scope of women’s work is Rosa Vreeland, who also went by the name R. E. Vreeland and Mrs. Vreeland Whitlock. Based in Kansas, she started her own studio, adding several others, including one in Colorado. In time she was joined by her husband, and later operated a studio with her son. Recognizing the importance of being able to move to where the business was, she fitted out a traveling train car as a studio. Vreeland’s legacy includes many

well-made portraits, a string of unique self-promotions that trace her career as well as her independent attitude, and the careers of several other women photographers she trained.

At the turn of the twentieth century, women all over the world took advantage of new freedoms. The photographs in the Baskin collection offer insights into societal changes that led women to see and be seen in a different light—in this case, via the camera lens.



For more information on the photographs and the photographers, please visit the collection guide, which includes an item-level listing of photographs: [bit.ly/BaskinPhotos](https://bit.ly/BaskinPhotos).

More information on the Lisa Unger Baskin collection as a whole can be found at: [bit.ly/BaskinCollection](https://bit.ly/BaskinCollection).

Above: Back of photograph mounted on card stock; note painter’s palette at top of mountain, and the name of the studio “operator in charge” at bottom.

Opposite Top: Nine unidentified women in bloomer uniforms, one holding a basketball and one a triangular flag with 1907–08 on it, circa 1908, gelatin silver on card mount. The location and institution are currently unknown.

Opposite Left: Three unidentified women in graduation gowns and false mustaches, circa 1889, albumen on card mount.

Opposite Right: Unidentified woman in dark dress and hat, standing next to bicycle, circa 1907, gelatin silver on card mount. Handwritten in pencil: “To Lisa, if I had a bicycle built for two, I would ride off with you anywhere! With love, Jean.”



# FUTURE ENGINEERS IN THE ARCHIVE

**BROOKE CUTHRIE, RESEARCH SERVICES LIBRARIAN**

**T**he medical instruments in the Rubenstein Library’s collections are important teaching tools for understanding the history of medicine and how that history informs medical practice today. Many modern medical instruments are so ubiquitous to our patient experience that we may not question how and why those devices came into being. Despite their familiarity, these instruments have a story to tell—a story that students in Duke’s Pre-College Program set out to explore in the classroom this summer.

The Duke Pre-College Program provides advanced learning opportunities to middle and high school students in a college classroom setting, including “Engineering Solutions for Global Health: The Human-Centered Design Process.” Taught by Erika Chelales, a Ph.D. candidate in Biomedical Engineering affiliated with the Center for Global Women’s Health Technologies at Duke, the course introduces students in grades 9-11 to the human-centered design process, an approach that centers the needs of real people. Using projects that address women’s



healthcare needs, students consider the role of ethics in design and the importance of including multiple stakeholder perspectives. By the end of the course, students design and build a prototype of their own engineering solution.

In the Rubenstein Library's classroom, students are encouraged to manipulate the many parts of an eighteenth-century microscope, speculate about the use of unfamiliar items like an ether mask, and consider the materials used in manufacturing a contraceptive sponge. The class session highlights the history of women's healthcare and the instruments that play a role in that history. It begins with an introduction to this history as told through books and archival documents, from early French midwifery texts to Durham YWCA flyers, providing a historical foundation for later analyzing the instruments.

Students focus their analysis on both the physical properties of the item—its material, shape, texture, and weight—as well as the human side of an instrument's creation and use. Students think carefully about who designed the instrument and why, whether the design process included (or omitted) the voices of medical practitioners and patients, and what the instrument can tell us about women's experiences with medical care. Using examples like the Dalkon Shield intrauterine device and vaginal speculum, we consider the real people who were both helped and harmed as new instruments were developed. These examples provide an avenue for discussing how design can impact people and how instruments have or have not changed over time.

Students from Duke's Pre-College Program shared that, "The library visit has been one of the most informative experiences



at this camp. We were able to delve into some fascinating parts of history and I enjoyed every part of it." Another said, "I found the entire session engaging. I am grateful that I got to experience something like this." Several students mentioned how useful it was to put current technology into historical perspective and that the session "inspired me to learn more on my own." Working with college and high school STEM students to connect their interests to special collections has been a rewarding experience, and the Rubenstein Library continues to find new and exciting ways to partner with STEM programs across campus.

Opposite: Screw-barrel microscope, 18th century. Part of the History of Medicine Artifacts Collection. Gift of Josiah Charles Trent.

Above: Sanitary health sponge with container, circa 1910–1930. Part of the Lisa Unger Baskin Collection.

Below: *Abrégé de l'art des accouchements...* by Angélique Marguerite Le Boursier du Coudray, 1777. Part of the Lisa Unger Baskin Collection.



# New & Noteworthy

## *Proceedings of the National Negro Conference, 1909*

The John Hope Franklin Research Center for African and African American History and Culture has acquired the *Proceedings of the National Negro Conference, 1909*. The 1909 Conference met to address issues raised by the 1908 Springfield Race Riot, in which a white mob violently attacked and destroyed Black neighborhoods and lynched two Black men. The meetings were organized with the intention of founding an organization that recognized “the most neglected side of the Negro’s welfare is his right to civil and political equality” and sought as “its main object the preservation of these rights.” Notable presenters at the conference included W. E. B. Du Bois, Bishop Alexander Walters, and Ida B. Wells-Barnett. Wells-Barnett delivered an important lecture entitled, “Lynching, Our National Crime.” This conference led to the organization of the NAACP.

Proceedings of the  
National Negro Conference  
1909

New York  
May 31 and June 1

LYNCHING OUR NATIONAL CRIME  
Mrs. Ida Wells-Barnett  
of  
Chicago

The lynchings record for a quarter of a century marks the thoughtful study of the American people. It presents three salient facts:  
First: Lynching is color line murder.  
Second: Crimes against women in the extreme, not the average.  
Third: It is a national crime and requires a national remedy.  
Proof that lynching follows the color line is to be found in the statistics which have been kept for the past several years. During the few years preceding this time about a majority of white women. Later, however, as law courts and authorities judicially extended the law to the Negro, lynchings rapidly abated and its victims became few and far between.  
Went a new mob movement started in the South. This colored vote by intimidation and murder. Thousands of Klans, “White Citizens,” “Knights of the Golden Circle,” etc., spread a reign of terror, by beating, shooting,

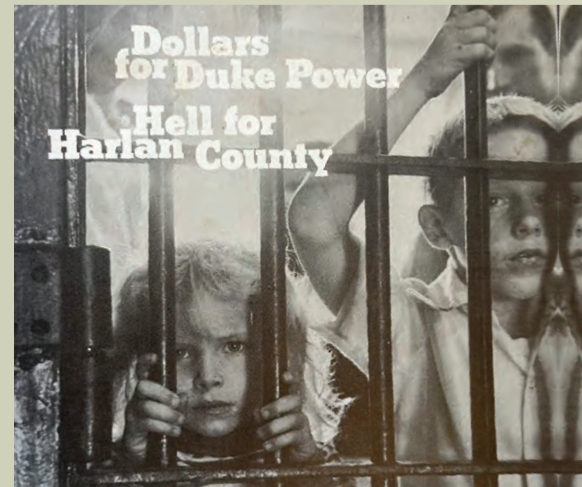
174



## Symonds, Elizabeth. *Humming Birds*. Pengethly, [circa 1830]

A collection of forty-nine original graphite, watercolor, and gouache drawings of hummingbirds created by nineteenth-century ornithological artist Elizabeth Symonds of Pengethly. Hummingbirds were an exotic marvel in the nineteenth century for their ability to hover with wingbeats too fast for the eye to see and for the exotic colors of their plumage.

Gift of Jett Greenberg.



## Archive of photographer Earl Dotter

The Archive of Documentary Arts has acquired the archive of Earl Dotter, a photographer committed to documenting Americans at work. Beginning in the Appalachian coalfields in the late 1960s and continuing to the present, he has helped show the challenges of the American workplace. The archive documents victims of brown lung sustained from cotton production, the conditions faced by auto workers, the commercial fishing industry in New England, the work of medical personnel, and the labor of migrant farm workers.

## League of Women Shoppers. *My Wartime Price Diary*. New York, NY: League of Women Shoppers, Inc., circa 1942

The John W. Hartman Center for Sales, Advertising & Marketing History and the Sallie Bingham Center for Women’s History and Culture have acquired *My Wartime Price Diary*. Published by the Advertising Mobilization Committee of the League of Women Shoppers, this work contained blank pages where shoppers could record their personal buying history and prices paid. The League of Women Shoppers documented adherence to wartime price controls and advocated for the wages of store employees with the slogan, “Use Your Buying Power for Justice.”





# Exhibits

The Rubenstein Library has a regular schedule of events and exhibits. For more information and a full listing of events, see: [library.duke.edu/rubenstein](http://library.duke.edu/rubenstein)



**MARY DUKE BIDDLE ROOM**  
FEBRUARY 10 – AUGUST 1, 2023

The Rise of Black Advertising  
Professionals and Consumers

**MICHAEL AND KAREN STONE FAMILY GALLERY**  
APRIL 10 – OCTOBER 1, 2023

Rosetta Reitz's Musical Archive of Care

**JOSIAH CHARLES TRENT HISTORY OF MEDICINE ROOM** ➔  
APRIL 17 – OCTOBER 1, 2023

The Horrors and Heroes of Hiroshima



**JERRY AND BRUCE CHAPPELL FAMILY GALLERY**  
DECEMBER 19, 2022 – JUNE 4, 2023

The Library Uncovered: Behind the Scenes  
with Technical Services



**PHOTOGRAPHY GALLERY**  
APRIL 22 – OCTOBER 1, 2023

Residue: The Early Coal Mining Photographs of Earl Dotter



## THE RUBENSTEIN LIBRARY

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# In Memoriam

## Remembering Our Friend, Sara Seten Berghausen

*By Aaron Welborn, Director of Communications*

On Monday, December 5, 2022, the Duke University Libraries lost a longtime colleague and treasured friend. Sara Seten Berghausen, Associate Curator of Collections in the Rubenstein Library, passed away at the age of 53 after a heroic fight with cancer. She will be deeply and greatly missed by many in Durham, at Duke, and especially here in the Libraries.



Sara had a long career at Duke—so long that her email address was simply sara@duke.edu. She worked here for just over two decades, during which time her curiosity and expertise led her to hold positions across this organization.

She could boast degrees from both ends of Tobacco Road, including two from Duke—a bachelor’s in Comparative Area Studies and Russian (1991) and a master’s in Russian Literature (1993). Sara made many lifelong friendships while a student here, most importantly her future husband Alexander (Sasha) Berghausen, whom she met when they both played as undergraduates in the Duke Symphony Orchestra. They married in 1993. She added a second master’s from UNC’s School of Information and Library Science in 1996.

After graduating from UNC, Sara spent several years working for the library systems at the University of Chicago and University of Texas at Austin before returning to Duke in

2001 as Librarian for Literature and Theater Studies, a post she held until 2014. In 2012, she was promoted to Head of the Humanities Section. Since 2014, she had served as Associate Curator in the Rubenstein Rare Book & Manuscript Library. It was a job she loved, as anyone who spent five minutes in a classroom with her could tell.

Her portfolio as curator included the Economists’ Papers Archive, where she worked with a number of Nobel Prize winners, and wide-ranging literary collections. The latter spanned a multitude of fascinating and notable collecting areas, covering a broad swath of British and American literary history, comic books, science fiction, utopian literature, and Southern writers, including a number with strong Duke connections, such as William Styron, Fred Chappell, Reynolds Price, Michael Malone, Anne Tyler, and Allan Gurganus. Sara loved working with scholars, writers, authors, and theoreticians to preserve their papers and develop curricula and public programming around them. Collection donors and researchers deeply respected her expertise and were drawn to her warm and lively personality.

As Sara’s supervisor and friend, Andy Armacost, put it: “Sara had strong relationships across campus and in the Duke community. In her time in the Duke University Libraries she helped our library, our campus, and our town feel a little more connected. She helped librarians, students, faculty, and the community to better know each other.”

Sara was also an active campus citizen. Among the many Duke extracurriculars she participated in, one of her favorites was the Common Experience Reading Committee, where she spent nearly fifteen years reading and debating which book the next class of Blue Devils should read. She had a gift for bringing people together over books and ideas, and she shared that gift freely, enthusiastically, and daily. She was a committed undergraduate academic advisor and provided advice and guidance to hundreds of students over her career. Sara also provided support to fellow working parents by helping to establish the parents@duke listserv in the early 2000s as a way to connect and find parenting resources within the Duke



community. It's no exaggeration to say that Sara bled Duke blue, and her insider perspective as a Duke alum made her an especially good librarian, advisor, and co-worker.

Sara was committed to social justice, and to Durham, and she led by example both at work and in the Triangle community. The list of nonprofit organizations for which she volunteered or served as a board member could fill a whole page. She greatly admired the work of the Equal Justice Initiative, and one of the highlights of her career was meeting founder Bryan Stevenson after his book *Just Mercy* was chosen as the summer reading pick for the Class of 2020, thanks to Sara's advocacy on the selection committee.



We wish to express our sympathy to Sara's family. She is survived by her husband Sasha; children Alexander, Ellen, and Jane; parents Charles and Nancy; and her brother Charles. Needless to say, she also leaves behind many friends in Durham, at Duke, around the country, and internationally.

Opposite: Sara Seten Berghausen as a Duke undergraduate (right), with future husband Sasha (center) and future sister-in-law Beth, celebrating a Duke men's basketball team victory, 1991. Photo courtesy of Sasha Berghausen.

Top: Sara (left) with Exhibits Librarian Meg Brown, October 2015. Photo by Lisa Unger Baskin.

## Michael Malone, 1942–2022

By Deborah Jakubs, Ph.D., University Librarian Emerita

Another library friend we lost this past year was one of North Carolina's literary leading lights. Michael Malone, former Duke professor of Theater Studies and English, award-winning novelist, television writer, crafter of mysteries, and gifted teacher, died on August 19, 2022. He was the author of fourteen works of fiction, including *Handling Sin*, *Uncivil Seasons*, and *Dingley Falls*, as well as numerous short stories, plays, musicals, and nonfiction. Malone gained success and renown as the head writer for the daytime soap opera *One Life to Live*, winning an Emmy in 1994. He won the Edgar Allen Poe Award and the O'Henry Award for his short fiction.



Malone and his wife Maureen Quilligan, the R. Florence Brinkley Distinguished Professor of English Emerita, were enthusiastic library users and supporters from the moment they arrived at Duke in 2000. That appreciation ultimately led Malone to give his papers to the Rubenstein Library in 2008.

Among his many passions, Malone was an unabashed fan of Charles Dickens. For many years, a popular local holiday tradition was his two-man performance of *A Christmas Carol* with friend and fellow writer Allan Gurganus (whose papers are also held by the Rubenstein). Upon Malone's passing, Gurganus noted that his friend "was so many people... You're not sure which Michael to mourn. You feel like you're losing more than one person." Malone's papers in the Rubenstein Library bear out the truth of that assessment, preserving the legacy of a writer and teacher who was as multifaceted and memorable as any Dickens character himself.



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## BLACK LIVES IN ARCHIVES DAY 2023

# I GOT A STORY TO TELL: BLACK LIVES IN PRINT 2.0

**DATE** Monday, April 3 **TIME** 11 AM – 2 PM

**LOCATION** Gothic Reading Room, Rubenstein Library

Please join us for our second Black Lives in Archives Day. Visitors will be able to browse special selections from the Rubenstein Library's collections, chat with library staff, and explore Black primary source materials. From rare first editions by Sojourner Truth to published works exploring Black life in Durham to publications by Black students at Duke, the event will give attendees a hands-on experience with the richness of Black print culture!

Free and open to the public.