

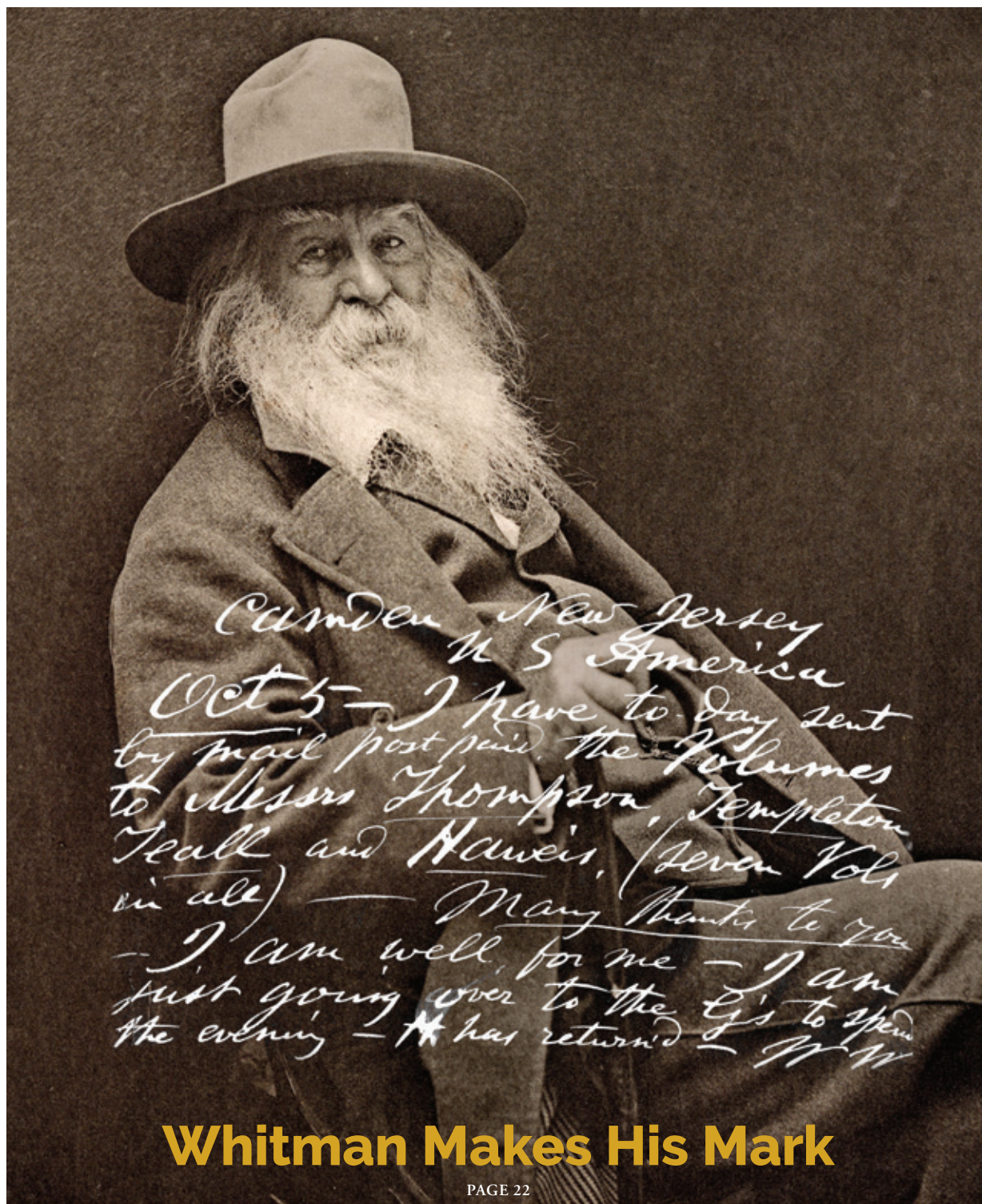


DUKE UNIVERSITY

Libraries

SPRING-SUMMER 2019

VOLUME 32, NO. 2



Whitman Makes His Mark

PAGE 22

Free to Be 1G: How the Libraries Support First-Generation Students at Duke

PAGE 17

WHEAT
SITUATION

POULTRY
AND
EGG
SITUATION

COTTON
AND
WOOL
SITUATION

TOBACCO
SITUATION

U. S. BUREAU
OF
AGRICULTURAL
ECONOMICS

DAIRY
SITUATION

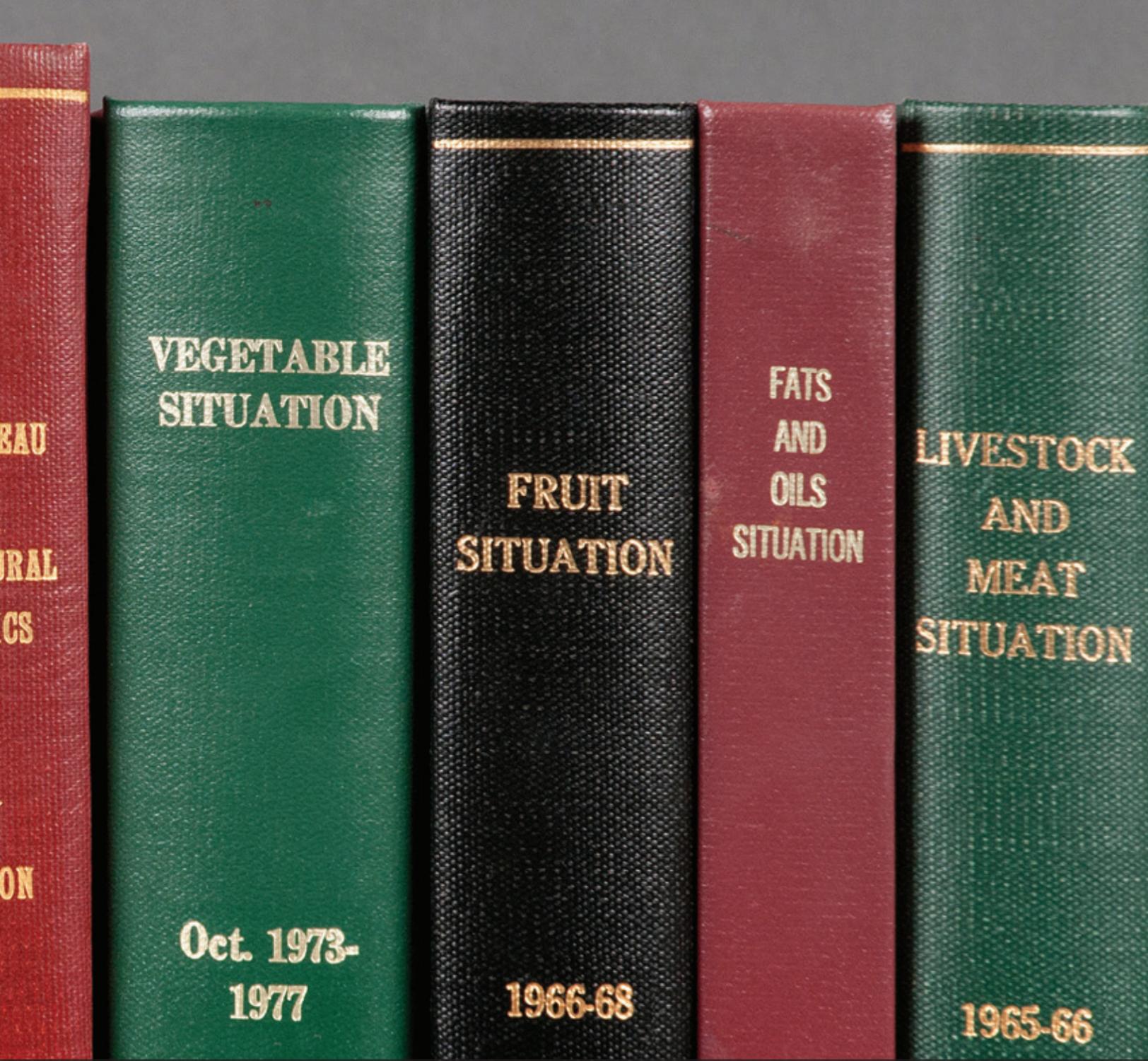
Aug. 1977-

1978-80

Dec. 1980

WHAT'S THE SITUATION?

Wandering the stacks in Perkins Library, you stumble on some curiosities. Take this quizzical series of titles. What are they, and why do we have them?



VEGETABLE
SITUATION

Oct. 1973-
1977

FRUIT
SITUATION

1966-68

FATS
AND
OILS
SITUATION

LIVESTOCK
AND
MEAT
SITUATION

1965-66

TO ANSWER THAT, it helps to know that the U.S. government is the largest publisher in the world. Every year, the U.S. Government Publishing Office generates mountains of official reports and statistics. As a designated Federal Depository Library since 1890, Duke has received millions of them over the years.

According to Ryan Denniston, Librarian for Public Policy and Political Science, historical agricultural data sets like these are useful to anyone doing economic research. "They go into more granular detail about particular commodities than the larger agricultural census that comes out every five years," he says. In fact, Denniston relied on some of these very volumes while researching his own Duke doctoral dissertation (Class of 2010), which examined the impacts of globalization on tobacco and hog farming in North Carolina.

Today, most official government statistics are issued online, for easier public access. But if you're interested in historical trends and data, Denniston says, you have to go to the stacks. That remains the situation.

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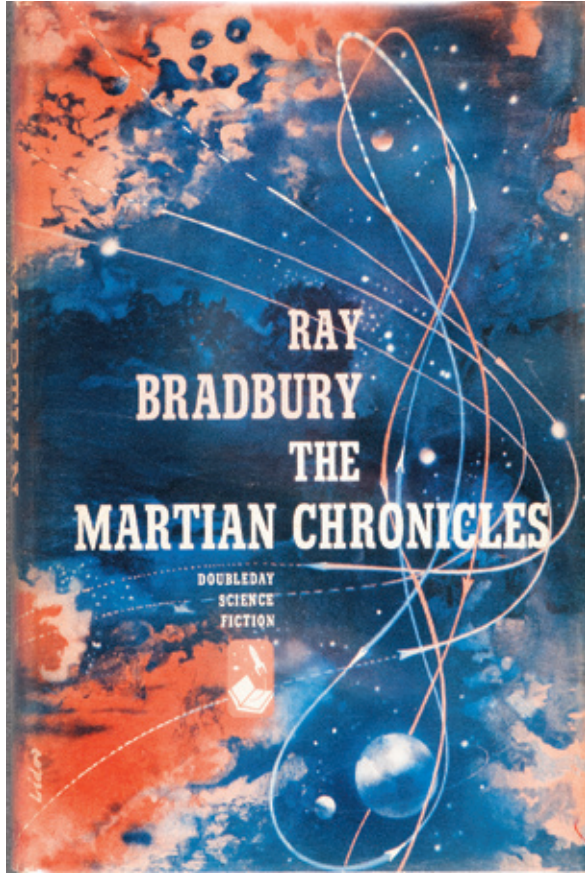
On the cover: Photograph of Walt Whitman taken by George Collins Cox, 1887. David M. Rubenstein Rare Book & Manuscript Library. See p. 22 for more.



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Around the Libraries



Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection

Current Exhibits

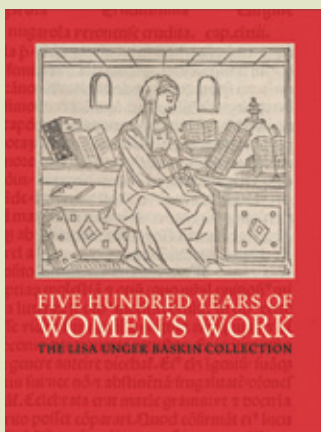
Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection

FEBRUARY 28 – JUNE 15, 2019

Mary Duke Biddle Room

Women's work. The phrase usually conjures up domestic duties or occupations largely associated with women—such as teaching, nursing, or housekeeping. The Lisa Unger

Baskin Collection upends those associations. By bringing together materials from across the centuries, Baskin reveals what has been hidden—that Western women have long pursued a startling range of careers and vocations and that through their work they have supported themselves, their families, and the causes they believed in. This exhibition provides a first glimpse of the diversity and depth of the collection, revealing the lives of women both famous and forgotten.



Black Students Matter: Taking Over Allen in '69

FEBRUARY 6 – JULY 10, 2019

Jerry and Bruce Chappell Family Gallery

The year 2019 marks the fiftieth anniversary of the Allen Building Takeover, a staged protest in which student occupiers brought attention to overlooked African American issues on campus. This exhibit examines the takeover through first-hand materials housed in the University Archives, providing a space where visitors can reflect on the tumultuous events of the 1960s, as well as the lingering specter of racism that continues to affect higher education.

To Survive on this Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults

FEBRUARY 23 – JUNE 2, 2019

Rubenstein Library Photography Gallery

Representations of older transgender people are nearly absent from our culture, and those that do exist are often one-dimensional. For over five years, photographer Jess T. Dugan and social worker Vanessa Fabbre traveled throughout the U.S. photographing subjects whose lived experiences exist within the complex intersections of gender identity, age, race, ethnicity, sexuality, socioeconomic class, and geographic location. The resulting portraits and narratives offer a poignant reflection on what it means to live authentically despite seemingly insurmountable odds.

Lucy Dong



**View the Libraries' exhibits online at
library.duke.edu/exhibits**



Upcoming Exhibits

Senses of Venice

JULY 12 – NOVEMBER 3, 2019

Chappell Family Gallery

This immersive exhibition takes viewers inside the first accurate map of Venice, created by Ludovico Ughi in 1729, along with sensational narratives about the city, its noteworthy personalities, and its relevance within the Grand Tour. Venice was a stopping point on the tour, usually during Carnival, when tourists could attend lavish parties, witness public festivals and rituals, and participate in extravagant games and fairs—a magical moment in a city floating on water.

Photo-Texts: A Survey of the Rubenstein Library's Photobook Collection

JUNE 29 – JANUARY 2020

Mary Duke Biddle Room

The Rubenstein Library holds a large collection of photobooks. This exhibition explores those books that contain both photography and texts, displaying a wide variety of themes that can be found throughout the collection.

The Sweet Flypaper of Life

JUNE 8 – OCTOBER 27, 2019

Rubenstein Library Photography Gallery

This exhibition offers a unique opportunity to celebrate and study the classic collaborative photobook, *The Sweet Flypaper of Life*, by Roy DeCarava and Langston Hughes. For this special exhibit, all 106 pages from the recent reprinting of the book will be installed in the Photography Gallery to allow viewers to examine the entire sequence of the book's 141 photographs, as well as the relationships from page to page between Hughes's text and DeCarava's images.



"Positive Care and Legitimate Remedy": Lydia Pinkham's Vegetable Compound Company

JUNE 18 – OCTOBER 6, 2019

Trent History of Medicine Room

This exhibit tells the story of Lydia Pinkham's Vegetable Compound—an herbal medicine first used in the nineteenth century by women to relieve "female complaints"—as well as its social impact and marketing strategies from 1875 to the 1920s.



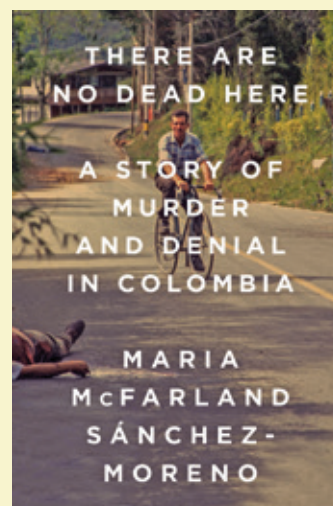
Maria McFarland Sánchez-Moreno

Printer's Devil: Recommended Duke Reads

A new book about the rise of paramilitaries in Colombia has been awarded the Méndez Human Rights Book Award, sponsored by the Rubenstein Library's Human Rights Archive and the Duke Human Rights Center at the Franklin Humanities Institute.

Maria McFarland Sánchez-Moreno is the author of *There Are No Dead Here: A Story of Murder and Denial in Colombia* (Nation Books, 2018). The book takes a deep dive into key human rights cases that exposed the murderous nexus between right-wing paramilitaries, drug lords, and Colombia's military and political establishment. Through dogged reporting, in part as a Human Rights Watch researcher, McFarland unravels the links that led to the murders of Colombian rights investigators by powerful interests that reached as high as military leadership and even the Colombian presidency.

McFarland visited Duke on February 26 to receive the award, which is named in honor of Juan E. Méndez, who devoted his life to the defense of human rights. Established in 2008, the prize honors the best current nonfiction books published in English on human rights, democracy and social justice in contemporary Latin America.



"So many Colombians have spent their lives in constant fear of death, of losing their families and homes, of being kidnapped. They have also lived knowing that, if they made certain choices—to take the bribe, join the local gang, or simply look away from their neighbors' and leaders' crimes—they could not only protect themselves and their families but also, perhaps, acquire wealth and power beyond their wildest dreams.... Living in a world shaped by these desires, opportunities, and fears, perhaps it is no surprise that some people grow as twisted and knotty as seaside trees battered by powerful, unpredictable winds. What is more surprising is that so many do not, and that, incredibly, a few go on to engage in acts of tremendous, if largely forgotten, heroism."

Lilly Librarian Wins Blakely Award

Deborah Jakubs, University Librarian (left) poses with this year's nominees for the Florence Blakely Award (left to right): Nelda Webb, Yunyi Wang, Cory Lown, and Jeff Kosokoff. The Blakely Award is the highest staff honor conferred by the Duke University Libraries. It recognizes extraordinary performance that far exceeds individual goals or expectations, and it is presented annually to an individual who is innovative, benefits the Duke community, and effectively promotes access to information. This year's award was presented to Yunyi Wang, Access and Delivery Services Manager at Lilly Library. Yunyi has mentored hundreds of student workers over the years at Lilly, many of whom wrote testimonials on her behalf. She has been known to time her student workers with a stopwatch, so the recognition committee presented her with a new one!



Q&A

My Duke Library A Student Perspective

Tyler Goldberger (T'19) is a senior studying History, Spanish, and Jewish Studies. He just finished writing his double honors thesis on Spain's difficulty in commemorating all of the victims of the Spanish Civil War and Franco's dictatorship, and the work of the Asociación para la Recuperación de la Memoria Histórica to actively confront this history. Before he graduated, we asked him to share a few reflections on his experience using the library these last four years.

How has the library impacted your Duke experience?

The Duke Libraries have provided me with incredible opportunities to perform well in my classes and conduct research. As a low-SES (socioeconomic status) student, I thought I would struggle with purchasing the necessary books to excel in my coursework. However, through the help of the library staff and search queries, I have never had to pay for a textbook, reducing my financial burden and allowing me to concentrate fully on my classes. Through the library system, especially through interlibrary loan, I have also been able to retrieve necessary primary and secondary sources for various research projects over my four years. Duke's library system has greatly enhanced my academic journey, and I am so thankful for all of the resources it has provided me.

What's something you've discovered in the library?

The library has allowed me to really learn what research is all about. Before entering the library, my vision of research was limited to high school experiences that really just made me synthesize secondary sources. Since coming to Duke, I have realized that research is alive, especially with the incredible resources provided by the Rubenstein Library. I have had the opportunity to engage with local election results in Durham, abolitionist pamphlets from the nineteenth century, human rights policy in Spain, and so much more!

What's a favorite library space or service, and why?

The "Chat with a Librarian" function on library.duke.edu has been extremely helpful. There have been many times when I am stuck somewhere but need to know the various resources that exist at the library. This service has saved me time and has helped me locate great sources for a project or personal research.

Tyler's library pro tip:

Utilize the specialist librarians. They will help you formulate questions and find resources for your next great research project!



Tyler Goldberger

Books Both Rare and Commonplace



According to a recent analysis of the uniqueness and overlap of library holdings across North and South Carolina, the number of books held by only a single college or university library in the Carolinas:

3,847,178



Miles of shelving those unique titles represent:

60



Titles commonly held by ten or more libraries:

308,109



Miles of shelving those unique titles represent:

61



Mike Truell

That's Good Advice

Lee Sorensen, Librarian for Visual Studies and Dance, was recently honored with the Award for Excellence in Advising, presented annually by the dean of Duke's Trinity College of Arts & Sciences. The award honors faculty and staff advisers who help guide undergraduates during their first two years at Duke. According to the student testimonials submitted in support of his nomination, Sorensen "takes a genuine interest in getting to know his advisees and looking out for their best interest" and "always wanted to check up on how [each one is] doing as a person and not just as a student." Sorensen is one of ten Duke Libraries staff who also serve as pre-major advisers, on top of their regular library duties.



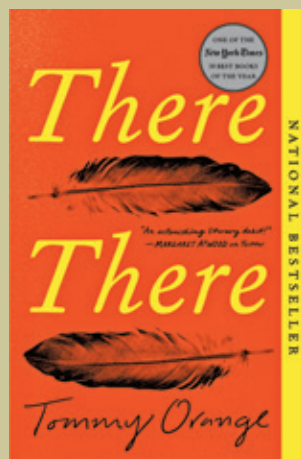
War in Black and White

From the Revolutionary War to the present day, African Americans have fought and participated in every U.S. conflict. At times, military service offered opportunities for advancement and escape from discrimination. Other times, however, racially discriminatory practices followed black soldiers into service.

Maynard Miller was a Staff Sergeant with the 3540th and 3524th Quartermaster Truck Company, an African American company stationed in occupied Japan in 1946. The photograph above shows Miller and four of his compatriots who brought the issue of discriminatory swimming pool access to the attention of their commanding officer. The soldiers were tasked, they noted, with defending democracy against the threat of authoritarianism. Yet it did not seem as if democracy always defended them.

The photo and letter are part of a seventy-page photo album Miller brought back from the war that was later acquired by the Rubenstein Library's John Hope Franklin Research Center. It's one of eight African American soldiers' photograph albums recently digitized by the Duke Libraries that allow us to witness the complexities of history through the lens of black soldiers themselves. From debates over segregated combat units to the creation of an all-female, all African American band, the eight photograph albums—all freely available through our website—offer fascinating insights into the African American military experience across several decades and continents.

Lucy Dong



There, There Selected as Common Experience Book

Each year, the Duke Common Experience Program selects a summer reading assignment for the incoming freshmen class, providing new students with the common ground of a shared intellectual experience. For the Class of 2023, the committee selected *There, There*, a powerful novel by Tommy Orange of urban Native Americans confronting alcoholism, depression, and unemployment. The choice coincides with a major art exhibit scheduled later this year at the Nasher Museum of Art—*Art for a New Understanding: Native Voices*—featuring modern works by Native American artists.



Word for Word

On February 27, some two hundred invited guests gathered in the Gothic Reading Room to celebrate the public unveiling of the Lisa Unger Baskin Collection, one of the largest and most significant archival collections on women's history anywhere, documenting the work and intellectual contributions of women from the Renaissance to the modern era. It was a blockbuster opening for our largest library exhibit to date, and it marked the first time the public has been able to see the diversity and depth of the collection since Lisa Unger Baskin began assembling it almost fifty years ago.

Since its arrival at Duke in 2015, the Baskin Collection has attracted scores of researchers to the Rubenstein Library reading room—both from Duke and beyond. New Duke courses inspired by the collection have also begun to emerge. As Baskin herself predicted when she selected Duke to be the repository for her collection, it has become “an integral part of the university where it is helping to transform and enlarge the notion of what history is about.”

The full-color, 160-page exhibition catalogue is now available for sale through Oak Knoll Books. Visit oakknoll.com for details.

“The word is out. If you want to examine the history of European midwifery, the role of women in the British and American antislavery movements, the longstanding place of women in printmaking, or literally thousands of other issues involving gender and the worlds of work, science, art, and public discourse, head to Duke.”

Edward J. Balleisen, Vice Provost for Interdisciplinary Studies at Duke, speaking at the exhibit opening for *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection*

Locus Collection

Tracks the Stars and Universe of Sci-Fi

By Aaron Welborn

The David M. Rubenstein Rare Book & Manuscript Library at Duke University has acquired the archives of the Locus Science Fiction Foundation, publisher of *Locus*, the preeminent trade magazine for the science fiction and fantasy publishing field.

The massive collection—which arrived in almost a thousand boxes—includes first editions of numerous landmarks of science fiction and fantasy, along with correspondence from some of the genre’s best-known practitioners, including Isaac Asimov, Arthur C. Clarke, Ursula K. Le Guin, Harlan

Ellison, Octavia E. Butler, James Tiptree, Jr. (Alice Sheldon), Dean Koontz, Robert A. Heinlein, and hundreds more.

Locus started out in 1968 as a one-sheet science fiction and fantasy fanzine. Since then, it has evolved into the most trusted news magazine in science fiction and fantasy publishing, with in-depth reviews, author interviews, forthcoming book announcements, convention coverage, and comprehensive listings of all science fiction books published in English. It

also administers the prestigious annual Locus Awards, first presented in 1971, which recognize excellence in science fiction and fantasy.

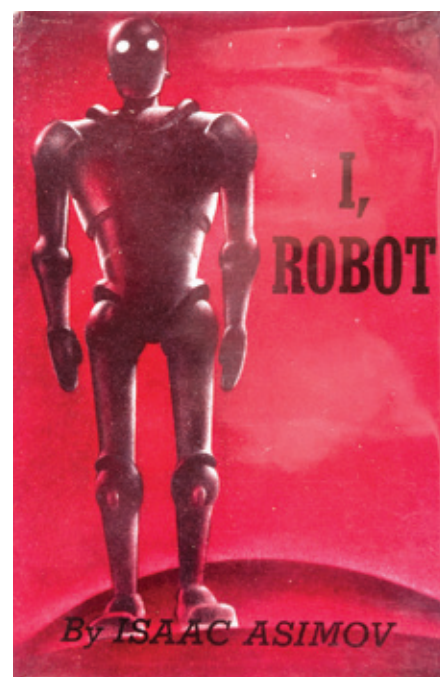
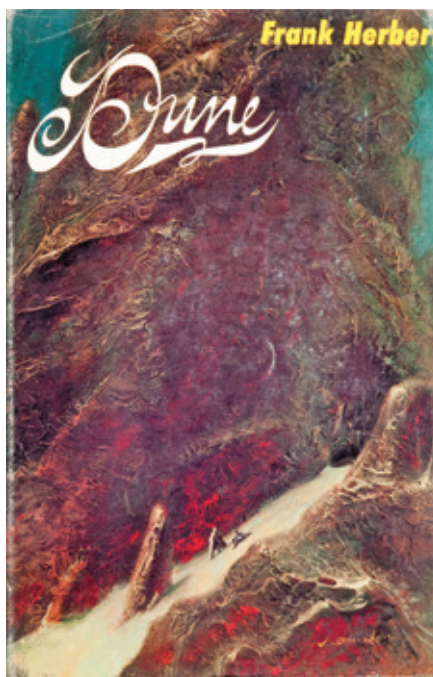
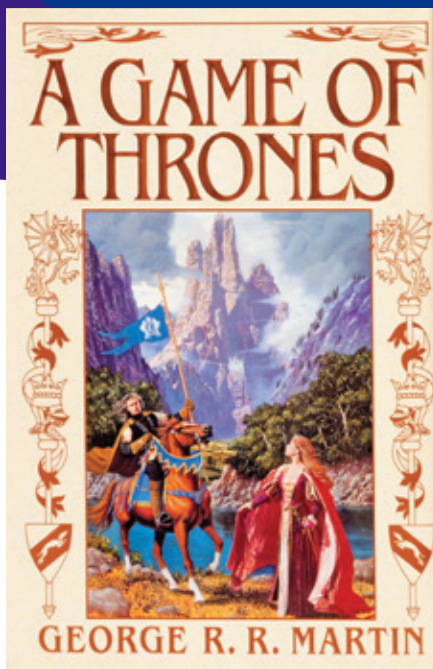
Over the course of five decades in print, the magazine’s editors and staff have collected and



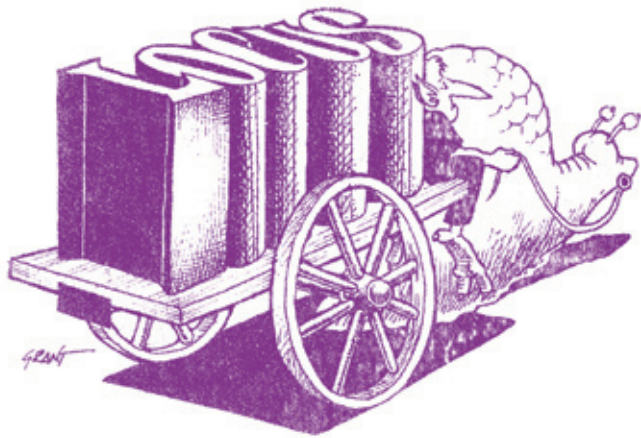


saved correspondence, clippings, and books by and about science fiction, fantasy, and horror writers. What emerges from this trove of material is a tapestry of a diverse and thriving community of writers, publishers, and editors, all working to create new and modern genres of speculative literature.

Of the magazine's original three co-founders—Charles N. Brown, Ed Meskys, and Dave Vanderwerf—only Brown remained after the magazine's first year. He would continue to edit the publication until his death in 2009, earning the magazine some thirty Hugo Awards in the process and becoming a colorful and influential figure in the publishing world. A tireless advocate for speculative fiction, Brown was also a voluminous correspondent and friend to many of the writers featured in the magazine. Many of



The collection includes some 16,000 rare and noteworthy monuments of science fiction and fantasy, many in their original dust jackets.



Historical literary treasures abound in the *Locus* collection, from full runs of the pulps to vintage first editions to contemporary works.



them wrote to him over the years to share personal and professional news, or to quibble about inaccuracies and suggest corrections. The letters are often friendly, personal, humorous, and occasionally sassy.

Reacting to a recent issue of *Locus* that featured one of her short stories, the science fiction writer Octavia E. Butler wrote, “I am Octavia E. Butler in all my stories, novels, and letters. How is it that I’ve lost my E in three places in *Locus* #292? Three places! You owe me three E’s. That’s a scream, isn’t it?”

One also finds frequent remembrances and retrospectives of departed members of the *Locus* community, such as Ursula K. Le Guin’s poignant reflections on the passing of Philip K. Dick. After Brown’s own death, the magazine continued publication under the auspices of the *Locus* Science Fiction Foundation, a registered nonprofit. The magazine launched a digital edition in January 2011 and has published both in print and online ever since.

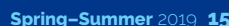
In addition to the correspondence, story drafts, and other manuscript material, the collection includes some 16,000 rare and noteworthy monuments of science fiction and fantasy from Brown’s extensive personal library, such as first editions of Isaac Asimov’s *I, Robot*, Ray Bradbury’s *The Martian Chronicles*, Robert E. Howard’s *Conan the Barbarian*, J. R. R. Tolkien’s *Lord of the Rings* trilogy, Frank Herbert’s *Dune*, and hundreds more.

“Historical literary treasures abound in the *Locus* collection, from full runs of the pulps to vintage first editions to contemporary works,” said Liza Groen Trombi, Publisher and Editor-in-Chief of *Locus Magazine*.

“And its preservation is deeply important. It is the product of decades of collecting and curating, starting in the 1940s, the Golden Age of science fiction, when *Locus*’s founding publisher Charles N. Brown was an avid reader with a deep love of genre, through his time working within the science fiction field, and up to the present day under the current *Locus* staff. Housing those core works in an institution where they’ll be both accessible to scholars and researchers at the same time as they are carefully preserved is a goal that I and the *Locus* Science Fiction Foundation board of directors had long had. I am very happy to see them in the dedicated care of the curators and librarians at Duke.”



The collection is already being used in courses at Duke. Students in Professor Michael D'Alessandro's class on utopias and dystopias in American literature recently examined some of the *Locus* materials first-hand.





In its new home in the Rubenstein Library, the Locus collection complements existing collection strengths in the areas of science fiction and popular literature, including the Glenn R. Negley Collection of Utopian Literature, and the Edwin and Terry Murray Collection of Pulp Culture.

“The opportunity to acquire the Locus Foundation library is a tremendous one for Duke,” said Sara Seten Berghausen, Associate Curator of Collections in the Rubenstein Library. “Because it’s a carefully curated collection of the most important and influential works of science fiction of the last

several decades—most in their original dust jackets, with fantastic artwork—it complements perfectly our existing collection of utopian literature from the early modern period through the mid-twentieth century.”

Berghausen notes that Brown and *Locus* created not only this collection, but a community of writers, and those relationships are documented

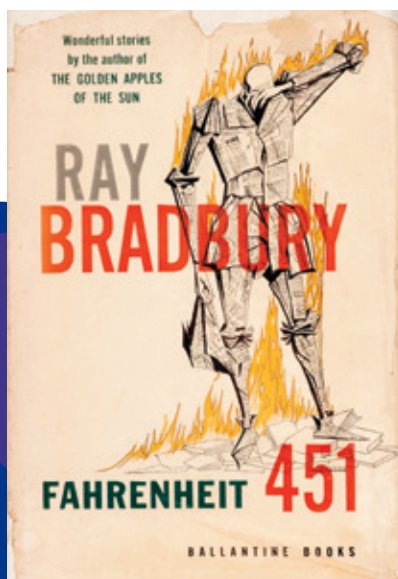
Locus started out as a one-sheet science fiction and fantasy fanzine and grew into the most trusted news magazine in science fiction and fantasy publishing.

throughout the archival collection as well. “The research and teaching possibilities are almost unlimited,” she said. “From political theory to history, art, anthropology and gender studies, there are materials in the collection that could enrich the study of so many topics.”

The collection is already being used in courses at Duke. This semester, English professor Michael D’Alessandro brought his class on utopias and dystopias in American literature to the Rubenstein Library to examine some of the *Locus* materials first-hand.

“It’s a curious strength Duke has that I didn’t expect,” said D’Alessandro. “I taught this course previously at Harvard, and even the archives there didn’t have anything like this collection, which adds a whole new breadth and depth to the class.”

Aaron Welborn is the Director of Communications for the Duke University Libraries.



Free to Be 1G

How the Libraries Support First-Generation Students at Duke

By Aaron Welborn

Taking an Uber to class, networking with classmates who already run their own start-ups, and Instagramming your spring break beach trip to Oman. This is the life of a Duke University student.

This is also the life of a Duke student: staying on campus during spring break because you can't afford to fly home, skipping dinner out with friends because the restaurant doesn't take food points, and reassuring your frantic mom that you're not in trouble when she gets an email saying you made the dean's list. (True story.)

To the casual observer on the quad, the divide isn't obvious between students who come to Duke from backgrounds of wealth and privilege and those who are the first in their families to go to college. But when you get them talking, first-generation undergrads—many of whom refer to themselves as “1G”—speak candidly about how different the Duke experience can be, depending on which side of the divide you come from.

Growing up in the western North Carolina town of Lenoir, Tiffany de Guzman had always heard about Duke. But she never imagined she would get in. Only one person from her high school had ever attended Duke. Almost everyone else entered the workforce after graduation, or else enrolled in community college.

But when a generous financial aid offer came through, the decision was easy. Tiffany was Durham-bound.



Jared Lazarus

When you get them talking, first-generation undergrads—many of whom refer to themselves as “1G”—speak candidly about how different the Duke experience can be, depending on which side of the divide you come from.

Free to Be 1G

Many 1G challenges are common student challenges. In other words, services aimed at helping first-generation students actually promise to help *all Duke students* succeed. So why not do it?

Now a senior double-majoring in Political Science and Italian, she is one of approximately 650 first-generation college students at Duke. Like many of them, she felt a little overwhelmed when she first arrived on campus. It's a common feeling among college freshmen everywhere. But unlike many of their peers, students like Tiffany can't always rely on family to help them navigate the myriad guidelines and financial challenges encountered in college.

"That's one thing that's different for a lot of 1G students," Tiffany said. "Growing up, teachers were really important to me as a source of advice and guidance. So I came to Duke seeking that kind of support figure."

Luckily she found one in Lee Sorensen. Based in Lilly Library, Lee is Duke's librarian for Visual Studies and Dance, and he happened to be paired up with Tiffany as her pre-major advisor. When her initial plan to major in engineering turned out to be the wrong fit, Lee encouraged her to take classes

she was interested in but might not have considered, which ultimately led to her double major.

"Lee was great," Tiffany said. "It made it less overwhelming to know someone in the Libraries and have him as my advisor. We still stay in touch. I actually have a closer relationship with Lee than I do with my major advisor."

Tiffany's case isn't unusual. One of the biggest differences between first-generation students and their peers isn't necessarily material wealth, but information capital. Duke isn't an open book, and it's not always clear where to go for help. Early experiences with supportive upperclassmen, faculty, or staff can be key lifelines for gaining information and learning how to succeed in a demanding academic environment.

During the past year, the Duke University Libraries have been exploring ways to provide more support for 1G students at Duke. Some of the strategies library staff have identified or implemented are simple adjustments that require nothing more than a healthy dose of perspective. Others involve budgetary resources or calls for philanthropic support.

Perhaps the most surprising thing we've discovered in the process is this: many 1G challenges are common student challenges. In other words, services aimed at helping first-generation students actually promise to help *all Duke students* succeed. So why not do it?



Jared Lazarus



With its need-blind admissions policy, Duke has made it a priority to attract students from all socio-economic backgrounds. And by almost any measure, the university's recruitment efforts have succeeded. According to Duke's Office of Access and Equity, which serves first-generation and low-income students on campus, 1G students now comprise approximately 10 percent of the total undergraduate population. That translates to roughly 170 students in each class. Of those, about 20 percent of 1G students (60 incoming freshmen) are offered admission to the prestigious Rubenstein Scholars, a merit-based program created in 2016 that offers a full scholarship and additional funding for services, such as parental



Tiffany de Guzman

visits. The university also partners with KIPP, Questbridge, the American Talent Initiative, and other organizations that connect high-achieving, low-income students with selective universities. In recent years, the university has invested heavily in building an ecosystem of supportive offices and people across campus to help familiarize 1G students with college life.

The Libraries are a vital part of that support system. Recently, a team of library staff conducted six focus groups with 1G students to better understand the unique challenges they face. The interviews were revealing. Did the students ever feel like people around them knew things about college that they didn't? The question was met with knowing smiles, nods, and cathartic laughter.

"Was there an info session I missed?" one student said she often felt like asking. "Have you been told your whole life you have to do this?"

Another sore spot was the cost of textbooks. When a night out with friends feels like a splurge, a single engineering text that costs \$300 can be a major source of stress, on top of the financial anxiety many 1G students already feel.

One student joked, "I've never researched so hard as when I'm looking for a digital version of a textbook."

For Arianne Hartsell-Gundy, Librarian for Literature and Theater Studies, comments like these hit home. She was a first-generation college student herself. She can identify with the feeling of being an "outsider" on campus, and how hard it can be to overcome the academic, social, economic, and cultural barriers that many 1G students face.

"That's the way I often felt as an undergrad," said Arianne. "There's a big information gap." Arianne grew up in Missouri and attended the University of Missouri on scholarship. She made the most of it, and she appreciates the opportunities she had. But she almost missed out on one of the most memorable experiences of her life—studying abroad in France—until an advisor casually informed her that her scholarship would cover the cost.

Now Arianne leads a cross-departmental team of library staff working to expand services for 1G students. The team collaborated with the Libraries' Assessment and User Experience department to conduct an in-depth study on ways the Libraries could improve the learning experience of these students.

Their findings revealed several areas of low-hanging fruit. Take textbooks, for example. Two years ago, the Libraries piloted a program to purchase



Arianne Hartsell-Gundy (left), Librarian for Literature and Theater Studies, with Student Success Intern Megan Boland



Les Todd



Jared Lazarus

textbooks for the hundred largest classes at Duke and let students check them out for a few hours at a time. The service proved hugely popular. In the 2017-2018 academic year, the Libraries purchased 290 textbooks, which were checked out some 2,597 times. This year, at the recommendation of Arianne and her team, the service was expanded and promoted heavily. Checkouts are already exceeding last year's pace, and the year isn't even over. The service benefits all students in those high-enrollment classes, but especially first-generation and low-income students.

Another finding was that many 1G students arrive at Duke without any experience of using an academic library, let alone a system as large and complex as Duke's. Even fundamental research skills like locating a book in the stacks can take time to puzzle out if you've never been introduced to the Library of Congress classification system.

Such difficulties are certainly not limited to 1G students. Many international students at Duke—who make up almost 20 percent of the combined graduate and undergraduate student population—also face difficulties learning their way around the library.

In response, the 1G library team encouraged staff and students who work at library service desks not to assume that individuals know how to read a call

number and to consider accompanying library users to the stacks as a matter of course, rather than waiting to be asked. Such a small change of perspective and employee training can make a big difference to the entire student body, not just 1G students.

Other ideas and recommendations the team came up with—several of which have already been implemented—include participating in Duke’s pre-orientation sessions for 1G students, recruiting 1G students to serve on the Libraries’ student advisory boards, advertising library jobs on Duke’s 1G student listserv, and collaborating with campus partners like the Academic Advising Center, Career Center, Writing Studio, and others to promote library resources to 1G students.

One of the top recommendations coming out of the Libraries’ 1G study was to create a dedicated position that would focus on providing outreach not only to Duke’s growing number of 1G students but also to other underrepresented groups, such as international students. This spring, thanks to a generous gift from library supporter Deborah Spears (G’87), the Libraries hired our first Student Success Intern. Megan Boland is a graduate student in UNC-Chapel Hill’s School of Information and Library Science. Under Arianne’s supervision, Megan has been working to build connections, develop programs, and promote the Libraries as both an academic and a non-academic partner in support of student success.

“I truly believe that first-generation students bring important perspectives to higher education, and that libraries can play a unique role in facilitating their acclimation to college,” said Megan.

“Collaboration between staff, faculty, students, and other key stakeholders is essential in creating a welcoming and inclusive environment.”

During Duke’s spring break, Megan helped to plan a “Spring Tea Break” for students who were staying on campus to gather in a relaxing and helpful environment. She also conducted a focus group with the leadership of Duke LIFE, a student group for 1G and low-income Duke students, on how to design campus spaces especially for first-generation students.


The intern position is funded for two years. An additional recent donation by library supporter

Maria Tassopoulos (T’89) will supplement 1G outreach efforts and may be used to increase awareness of textbook affordability issues. Generous gifts like these increase the Libraries’ ability to improve the academic experiences of 1G students, which has a positive effect on improving student success in general.

It should go without saying that there are benefits to attending a private university with an \$8.5 billion endowment. Gleaming new residence halls, access to phenomenal faculty, smaller classes, a veritable buffet of dining options, and of course awe-inspiring libraries are just the tip of the iceberg.

And yet for all its abundance, the rarefied environment of a place like Duke can undermine first-generation and underrepresented students’ sense that they belong here. Like it or not, Duke remains a place of pervasive wealth, where money and status are a part of daily life. In this respect, the university is no different from its peers. Wealthy students are a fixture at elite colleges across the country, and the challenges at Duke are similar to issues faced by students at many top private universities.

But research shows that a sense of belonging really matters, influencing students’ academic as well as social experience of college. Many low-income and first-generation students today embrace their identities. As a result, the conversation—at Duke, as throughout the world of higher education—has shifted from one that expects those students to assimilate to one that listens to them and uses their insights to create a better educational environment for everyone.

When students from less-advantaged backgrounds aren’t worrying about fitting in or affording textbooks for their classes, they can spend more time taking advantage of everything a Duke education has to offer. And so can the next generation after them. 

Aaron Welborn is the Director of Communications for the Duke University Libraries.

For all its abundance, the rarefied environment of a place like Duke can undermine first-generation and underrepresented students’ sense that they belong here.

1

~~must commence a page. I think this~~
 this piece runs from this page
 to page 100 inclusive, & must have
 "Song of Myself" for the running head
over the odd pages
 Plate to face this page

34

Song of Myself

2

1
 I CELEBRATE myself, *and sing myself.*
 And what I assume you shall assume,
 For every atom belonging to me as good belongs to
 you.

I loafe and invite my Soul,
 I lean and loafe at my ease, observing a spear of sum-
 mer grass.

My tongue, every atom of my blood, form'd from this
 soil, this air,

Born here of parents born here, from parents the same,
 and their parents the same,

seven I, *now* thirty ~~or~~ years old, in perfect health, begin,
 Hoping to cease not till death.

"Creeds and schools in abeyance,
 (Retiring back a while, sufficed at what they are, but
 never forgotten.)

I harbor, for good or bad, (I permit to speak, at every
 hazard,

Nature now without check, with original energy.

Houses and rooms are full of perfumes, the shelves
 are crowded with perfumes;

I breathe the fragrance myself, and know it and like it;
 The distillation would intoxicate me also, but I shall
 not let it.

4

Whitman Makes His Mark

What history can tell us through a single document

By Keegan Trofatter

Walt Whitman was born two hundred years ago this spring (May 31, 1819) in West Hills, New York. In honor of his bicentennial, this is a page from the printer's proof of the 1881 edition of *Leaves of Grass*, the most famous work of America's most famous poet. The proof is riddled throughout with corrections, additions, instructions to the printer, and re-ordered page numbers, all in Whitman's own hand. It is one of thousands of original manuscripts, printed works, and other "Whitmaniana" (including a lock of the poet's hair) given to Duke by Dr. and Mrs. Josiah Charles Trent in 1942 and housed in the Rubenstein Rare Book & Manuscript Library. Today it stands as one of the largest and most important Whitman collections in the world.

1 In 1855, at the age of thirty-six, Whitman self-published the first edition of *Leaves of Grass*. Over the course of twenty-seven years and nine different editions, the collection expanded from the twelve original, untitled poems to over four hundred complete ones. Not only did Whitman add more poems with each subsequent edition, but he meticulously and continuously revised them all. When interviewed about the publication of the 1881 edition, Whitman said, "This edition will complete the plan which I had outlined from the beginning. It will be the whole expression of the design which I had in my mind." (As it turned out, he went to work one final time to publish what is now known as the "deathbed edition" of 1891-92.) Here Whitman instructs the printer that he wants the title of the section to appear as "the running head over the odd pages." It's just one of many examples of the poet's perfectionism and desire to control every aspect of the way his life's work was presented. Apparently Whitman loved this part of the editorial process. He writes in a note to himself, "Having been in Boston the last two months seeing to the 'materialization' of my completed 'Leaves of Grass'—first deciding on the kind of type, size of page, head-lines, consecutive arrangement of pieces; then the composition, proof reading, electrotyping, which all went on smoothly, and with sufficient rapidity. Indeed I quite enjoyed the work, (have felt the last few days as though I should like to shoulder a similar job once or twice every year)."

2 Whitman's best known poem, "Song of Myself," was not titled as such until the 1881 edition of *Leaves of Grass*. In previous editions it was titled, "Poem of Walt Whitman, an American," or simply the author's name, "Walt Whitman." Here, in this line of penned cursive, we can see the stroke of inspiration when Whitman settled on the final title for the piece for which he is best remembered. It is interesting to note an edit further down the page where Whitman lengthens the first line "I celebrate myself," by adding "and sing myself," bringing the poem in parallel with the title. Whitman once wrote, "My Poems, when complete, should be A Unity." These mirrored inclusions of "song" and "singing" are just one step the poet took to unify his work along cohesive themes.

3 For efficiency's sake, Whitman used a previous printed edition of *Leaves of Grass* as the basis for his edits to the 1881 version. He literally cut and pasted lines from different pages together. In some cases, he even excised individual words and wrote in substitutions, leaving rectangular holes in the manuscript. This cutting may have also stemmed from his desire to regroup the poems into subtitled sections and clusters, a formal device he had been experimenting with. In fact, in the course of regrouping the poems, many of them did not make the final cut. The 1881 edition of *Leaves of Grass* saw thirty-nine previously published poems left out and seventeen new ones inserted.

4 Of all the edits Whitman made throughout the printer's proof, hundreds are mere changes of punctuation. We can see him cutting em dashes and commas from the lines, or in some cases relocating them, changing the rhythm of the verse and placing the emphasis on new phrases. Though we are left to wonder about his sudden aversion to the comma, perhaps the words of a contemporary critic can provide insight. A review in the *Washington Daily National Intelligencer* from 1856 reads, "Walt Whitman is a printer by trade, whose punctuation is as loose as his morality, and who no more minds his ems than his p's and q's." While this may seem a harsh (and oddly specific) critique, it is exemplary of the public's fascination with Whitman as a celebrity writer. The bard offered the world a bold, mysterious portrait of an artist and invited readers to question his work, from the controversial thematic elements to the smallest of stylistic choices.

Keegan Trofatter (T'19) is an English major and student worker in the Library Development and Communications department.

Dancing to the Beat

of Her Own Books

**Alumna Honors
Dance Mentor and
Duke Memories
with Library Gift**

By Keegan Trofatter



Barbara Figge Fox

“I was really out on the edges during my time at Duke,” said Barbara Figge Fox (WC’61). “Dance helped me survive. It was my saving grace.”

The former English major and Woman’s College graduate recalls her experience as a student dancer at a time when campus life looked quite different than it does now.

“Duke back then was a hat-and-glove society,” she said. “The ‘Duke Duchess’ was your typical Southern belle, wearing lots of make-up and nice clothes. There was a dress code, too. We weren’t allowed to wear pants unless we were covered up with a trench coat. Now imagine us dancers: black tights, leotards, and trench coats on top. We didn’t look like everyone else, but we learned not to care. It was a valuable lesson in non-conformity.”

Fox speaks fondly about the small cohort of dancers in the Terpsichorean Club—of which she was the president—calling the band her “little refuge.” It is clear dance held a special place in her life. Perhaps that is why she made a promise to herself she would one day support the dance program at Duke.

Recently Fox made a \$10,000 gift to the Libraries, hoping to support the research of other Duke students who share her passion by adding titles to the dance collection in Lilly Library. After all, dance was not

simply how she spent most of her free time; it also became the focal point of her academics.

"I was taking a number of classes on the Renaissance: French, English, and Music," Fox said. "I'd become interested in how movement during this time affected each of these subjects. Scholars study this now, but it was an entirely new concept at the time. I was lucky to have professors, such as the brilliant William Blackburn (English), who supported my exploration of this concept."

However, exploration had its obstacles. At the time, there was a lack of dance criticism and research available to those interested. In response, Fox accumulated books to form a dance reference library out of her own pocket. Fox remembers it was a joy when the Libraries honored her "puny" collection by awarding her one of the student book collecting prizes, an award program that still continues to this day.

"We didn't have a lot of support, but we had a lot of freedom," she chuckles, remembering the nights of choreography done in her dorm's hallways past curfew.

Though there was no official Dance Program at the time, and Fox and her peers received no credit for their classes and performances, she makes a point to say the dance instruction was excellent. She praises the teachings of M. Dorrance, Barbara Dickinson, Clay Taliaferro, and—most importantly—her mentor and advisor to the Dance Club, Julia Wray.

"Primarily I'm making this gift in honor of Julia. She was a quiet, contemplative teacher. She brought invaluable experience with the pioneers of modern dance—Martha Graham, Doris Humphrey, Jose Limon—to inspire me and several generations of Duke women."

Fox notes that Wray influenced her personally, encouraging her parents to send her to the American Dance Festival in the summer of 1960. She also cites Wray as being instrumental in bringing ADF to Durham, where it remains to this day.

After graduation, Fox used all she had learned of dance, writing, and music to shape her professional career as a dance critic. She spent two decades on the staff of *U.S. 1 Newspaper*, Princeton's business and entertainment journal, where she transitioned from dance writing to business reporting. She also served on the board of the Dance Critic Association.

The memory which stands out the most, however, is when she received an NEA fellowship in 1980 to return to Durham for the three-week Dance Critics Conference hosted by ADF—twenty years after her summer as an ADF dance student.

"It was a searing, wonderful, and horrible experience," she recalled, "which solidified my position and ambition as a dance writer."

Fox hopes her gift to the Libraries—the largest charitable contribution she has ever made—will honor her mentors and memories by shaping and supporting the academic curiosities of other students like her: not just dancers, but all Duke students who dance. As the mother and grandmother of Duke graduates, she also hopes to inspire new generations to delight in the art form she has long held dear.




Above: Fox with her mother, Rosalie Figge, at Duke when Fox was an undergraduate.

Left: The Terpsichorean Club's entry in the 1959 *Chanticleer* shows Fox's mentor and advisor Julia Wray (standing, in black), in whose honor Fox made her recent gift to the Libraries.

Below: Fox at the American Dance Festival in 1960.



Lee Sorenson, Librarian for Visual Studies and Dance, had this to say about Fox's gift: "This donation represents the most delightful of challenges—the chance to do something big with a subject area where publication numbers each year are modest. It is particularly appreciated now with the recent arrival of several new dance faculty who have their own special interests, and I have been in discussions with the department on how best to use Ms. Fox's spectacular gift." 

Keegan Trofatter (T'19) is an English major and student worker in the Library Development and Communications department.



Just Before Show Time

Great exhibits are easy to enjoy and appreciate, but they are anything but easy to produce. A lot of deliberation, manual labor, and old-fashioned stagecraft goes into every exhibit you see at the library. That is especially true of our new exhibit, *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection*, on display through June 15. It's the largest exhibit we've ever done. It was co-curated by the collector herself, Lisa Unger Baskin (left), Naomi Nelson (center), and Lauren Reno (not pictured), with Exhibits Librarian Meg Brown (in back) overseeing the installation. After its debut at Duke, the exhibit will travel to New York's Grolier Club, the oldest bibliophilic society in America, where it will be on display December 11 – February 8, 2020.

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Read more inside about how the Libraries Annual Fund is supporting first-generation students at Duke (p.17).