

WINTER 2020 VOLUME 8 ISSUE 2

DAVID M. RUBENSTEIN
RARE BOOK &
MANUSCRIPT LIBRARY

RL

DUKE UNIVERSITY



WINTER 2020

VOLUME 8 ISSUE 2

RL



David M. Rubenstein Rare Book & Manuscript Library

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On the cover: Comparing picture quality on TV consoles, 1961 (Consumer Reports Archives). See p. 4 for more.

Above left: Seat belt test, 1960 (Consumer Reports Archives).

DUKE UNIVERSITY
LIBRARIES

Welcome



A colleague remarked the other day that the most important thing to bring to the Rubenstein Library is curiosity. I hope that the articles in this issue of *RL* inspire curiosity in you and a desire to learn more.

We are excited to announce that Consumer Reports has donated its extensive archive to the John W. Hartman Center for Sales, Advertising and Marketing History. The archive documents consumer activism from the early twentieth century to the present, including custom-made testing equipment, accusations of communism during the

McCarthy Era, and the science behind the recommendations. This issue highlights a number of other notable new additions.

Over the past year we've been celebrating the opening of the extraordinary Lisa Unger Baskin Collection. We were able to travel the exhibition *Five Hundred Years of Women's Work* to the Grolier Club in New York, allowing a much larger audience to experience it firsthand. Both the exhibit and the associated programming drew large crowds.

Meanwhile, rare and unique materials of all kinds are being incorporated into the Duke curriculum—from Anatomy Day, to the Games & Culture Lab, to a class on Theories and Practices of Data Visualization.

As we enter a new year, we look forward to seeing where curiosity leads.

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



Our Mission

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

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

Signature Collections

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

Consumer Reports

ARCHIVES COME TO DUKE

JACQUELINE REID WACHHOLZ, *Director, John W. Hartman Center for Sales, Advertising, and Marketing History*

The Rubenstein Library has acquired the archives of Consumer Reports, the mission-driven nonprofit consumer organization committed to creating a fair, safe, and transparent marketplace for consumers.

The massive collection—which spans some 2,800 linear feet and required two tractor trailers to transport to Durham—includes archival materials, books, serials, photographs, and artifacts documenting the history of the organization. Consumers Union was founded in 1936 by a group of Consumers Research Inc. employees involved in a labor strike against their employer. Founders Arthur Kallet and Colston Warne envisioned a consumer advocacy organization that would take a more activist approach than Consumer's Research and scientifically test common products and services, educate the public, and aid consumers “in their struggle as workers, to get an honest wage.”

Today, Consumer Reports, headquartered in Yonkers, New York, reviews approximately 2,500 products and services across more than one hundred categories, and it reaches tens of millions of people through print, digital, and broadcast media. Its flagship publication, *Consumer Reports* magazine, is one of the largest paid-circulation periodicals in the U.S. Because of its broad reach, the organization is also frequently the target of lawsuits by manufacturers whose products

have received negative reviews in the magazine.

The Consumer Reports Archives is made up of at least sixty-five unique collections that will be cataloged over the next four years and become available to researchers as this work is completed. As we become more familiar with the collections and the fascinating history of this organization, we are discovering intriguing items and events. Here are a few favorites.



The first issue of *Consumers Union Reports*

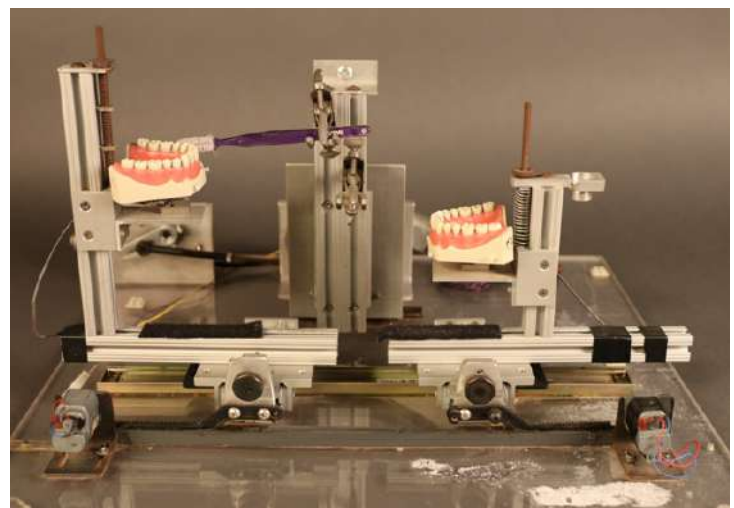
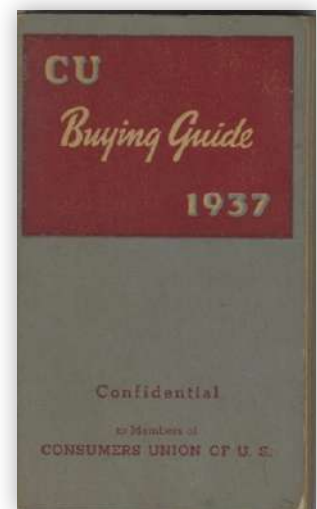
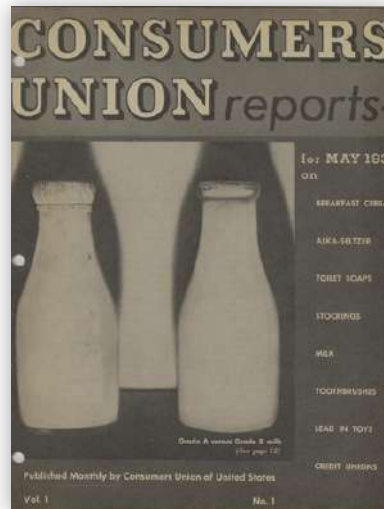
Three months after the organization formed, the first issue of *Consumers Union Reports* (May 1936) appeared. From a few thousand initial subscribers, the magazine quickly grew to a circulation of 37,000 by the end of its first year, and to 85,000 by 1939. Its rapid success was notable, given the opposition from the business community and the commercial press, which viewed the publication and the fledgling consumer movement it represented as a radical threat to corporate interests.

The first *Buying Guide*

Beginning in 1937, Consumers Union issued a yearly *Buying Guide* in place of a December issue of the magazine. Its compact size (6.5 inches tall and not quite 4 inches wide) was meant to encourage usage on the go, and was designed to fit into a purse or pocket. Product categories in the first *Buying Guide* included foods, toilet goods, drugs and medical, clothing and textiles, automotive, and household and miscellaneous equipment. Under each of those broad categories were page after page of very specific product types, like canned beans, tooth powders, and men's rubber galoshes. The drugs and medical section was broken up by ailment or part of the body, with symptoms, and then lists of acceptable and "not acceptable" products that might or might not cure or help with the problem. "Feminine Hygiene" is listed in this section, and is clarified to mean contraception. Much of that particular section describes the many dangers involved in using products such as Zonite or Lysol, which were evidently advertised as contraceptive methods.

Lipstick Lasting Tester

The Consumer Reports Archives includes forty-four carefully selected artifacts. Most of these items are testing equipment, and many were engineered and built in-house. The actual tests are based not only on government and industry standards but also on standards Consumer Reports scientists developed to recreate the experience a consumer would have with the product. The Lipstick Lasting Tester is a wide cylinder that has three rubber faces attached to it, each of which has lips that are smeared with lipstick as if it were applied by a



Above, clockwise from top left: *Consumers Union Reports* (May 1936); *Buying Guide* (December 1937); Lipstick Lasting Tester (undated); Toothbrush Tester (undated).



three-year-old child. One can imagine this apparatus rotating and rubbing against various surfaces to see how quickly the lipstick sample would rub off. Other intriguing contraptions include a razor blade tester, a toothbrush tester, and a condom tester.

Seat Belts

The first patented seat belt was invented in 1885 by American Edward J. Claghorn in order to keep tourists safe in taxis in New York City. In the mid-1930s several U.S. physicians began testing lap belts and urged manufacturers to provide seat belts in all cars. Still, it took decades for seat belts to become a standard feature in automobiles. In 1956 Consumer Reports tested aftermarket lap seat belts (ones that had to be installed after one purchased a car from an auto parts store) and determined that they were difficult to find in stock. Consumers Union installed them in a test car and buckled them around a “pelvis” form. A hydraulic device then applied measured force to the “pelvis.” Of the forty-three brands tested, only nine were judged acceptably safe. In 1958 Volvo invented the first three-point seat belt and made them standard equipment on their cars the following year.



WHERE DOES CU STAND?

A Statement by the Consumers Union Board of Directors

Occasionally, from some quarters—from people who have little firsthand acquaintance with our work or with the reports—there come questions such as these: "Aren't you people saving distrust of American business?" "Are you for or against the free enterprise system?" "What are you fellows up to?"

We find it difficult to understand the point of view which prompts such questions—and finds implied charge. So deeply is the philosophy of Consumers Union based on the free market, the competition of products, and the free choice of the consumer who wants to buy the best for his money—all mechanisms which are essential to the free enterprise system—that it is strictly obvious to us (and, we feel sure, to our readers who have been swift to for any length of time) where we fit into the scheme.

Businesses as a matter of course set up purchasing departments and testing laboratories, so come as they are in a position to do so, in order to get the best information they can on what they need to buy, and to get the best value for their money. The Government has its Bureau of Standards to test materials and products for its purpose. It appears to us unarguable that consumers have the right and the need to provide themselves with such as information service to help themselves in choosing in the free market. Today more than ever, with all the rich variety of products made available by our industrial system, it takes more education than any one person can amass for himself to choose wisely. Differences in products are now more technical than ever before, choice is wider and there are more new developments—electronic devices, new films, new plastics, chemical compounds for household and garden use, to name a few—so that the need of the consumer for expert advice is greater than it ever has been.

Freedom of enterprise includes freedom of scientific research, freedom for citizens to form voluntary groups for the pursuit of common purposes, and freedom of communication. The fundamental idea of Consumers Union is to bring impartial, scientific research to the service of the consumer. An organization like Consumers Union is hardly conceivable in other than a free enterprise society, in which the consumer has freedom of choice among a variety of brands and products, and in which the production of consumer goods is motivated by independent manufacturers and businessmen, not in response to governmental directions (except to some degree in times of national emergency) but in response to consumer demand in an open market. Consumers Union, like trade associations, organizations, even gathering agencies, professional societies, and the myriad of citizens' groups organized for the general welfare, is a characteristic organism of the American tendency to seek solutions to problems whenever possible through voluntary action.

To get back to our critics—can it be that they believe that technical information about products, while valuable in the hands of businessmen, is harmful in the possession of the ultimate buyer? We cannot believe that this could be the line of reasoning of anyone who believes in genuine competition and a free economy. We are confident that adequate information for individual consumers is essential to the healthy functioning of the whole economy, just as adequate information for citizens is essential to the proper functioning of our political democracy.

To make perfectly plain and positive as to where CU stands, the Board of Directors of Consumers Union has passed the following resolution as a statement of organization policy:

"In the present period of ideological conflict, the Board of Directors of Consumers Union reaffirms its faith in a democratic society in which the production of goods and services is guided by the free choice of consumers. It is our aim to strengthen our economy, and hence our democracy, by giving consumers impartial and accurate product information which will lead to wiser choices."

"We are opposed to communism, and all other forms of totalitarianism. We are opposed to the authoritarian guidance of production and consumption. As members of the Board of Directors, elected by the membership of Consumers Union, we wish to record our vigorous opposition to all such movements as tend to the best interests of American consumers."

"The success of our efforts depends fundamentally upon high-level national income, upon the existence of a broad variety of widely distributed brands, and upon the maintenance of a competitive marketplace in which the consumer can exercise complete freedom of choice. Such a marketplace is possible only in a democratic society."

"We feel, further, that our success will ultimately be measured not only by the direct assistance we give consumers, but even more by our influence in helping business to improve its products with consequent benefits to all consumers and to the nation's economy."

This resolution was adopted on December 4th, 1952 by the unanimous vote of all members of the Board of Directors of Consumers Union. Two members of the Board named since that date have added their signatures.

REPRINTED FROM CONSUMER REPORTS APRIL 1953

Un-American Activity Accusations

During Consumers Union's early days, it openly sympathized with labor interests and advocated on behalf of unionized workers who mass-produced the kinds of products featured in its pages. As a result, powerful corporate interests and politicians branded it as "anti-capitalist" and even communist. From 1944 to 1954, Consumers Union was blacklisted as a subversive organization by the House Un-American Activities Committee, a charge that was only lifted after years of legal protests. The organization's leadership, including economist Colston Warne and engineer Arthur Kallet (both of whose papers are included in the collection), suffered similar character attacks for their outspoken support of product safety standards, government regulations, and other measures—largely uncontroversial today—that put consumer interests over corporate profits. Pictured here are a statement published in the April 1953 *Consumer Reports* issue about the organization's stance on communism and a sworn statement signed by founder and president, Colston Warner, that he is not a communist.

The Consumer Reports Archives has already attracted the interest of researchers and Duke faculty. "Through the acquisition of this remarkable archive," noted Duke Vice Provost and historian Edward Balleisen, "we have further solidified the Rubenstein Library's status as a pivotal repository for the study of modern American capitalism. For historians and other social scientists who wish to research or teach about economic life during the American century, the *Consumer Reports* collection will beckon as an essential source of evidence about technological change, consumer culture, business-state relations, the evolving dynamics of consumer protection, and non-governmental arbiters of quality and value." R

Opposite page top: Seat Belt Tester (1962).

Opposite page bottom: Crash test (1962).

This page top: Statement by the Consumers Union Board of Directors (1953).

This page bottom: Colston Warne's affidavit to the House Committee on Un-American Activities (1953).

COLSTON E. WARNE
PRESIDENT
HELEN HALL
SECRETARY
BERNARD REIS
TREASURER

HUAC

consumers union of u.s. inc.
38 EAST FIRST STREET, NEW YORK 3, NEW YORK

AFFIDAVIT SUBMITTED TO THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES
IN REQUESTING THE REMOVAL OF THE NAME OF CONSUMERS UNION OF UNITED
STATES FROM THE GUIDE TO SUBVERSIVE ORGANIZATIONS AND PUBLICATIONS

COLSTON E. WARNE, being duly sworn, deposes and says:

(1) That he is president and a director of Consumers Union of
United States, a non-profit membership corporation, organized under
the laws of the State of New York;

(2) That he is not a member of the Communist Party or of any other organization
seeking the overthrow of the government of the United States by force and
violence.

Colston E. Warne
77 Dana St.
Andover, Mass

Sworn to and subscribed before me
this 28 day of April 1953

Charles H. Hilditch
Notary Public, Commonwealth of Massachusetts

MY COMMISSION EXPIRES

THE FOUNDATIONS OF DATA VISUALIZATION

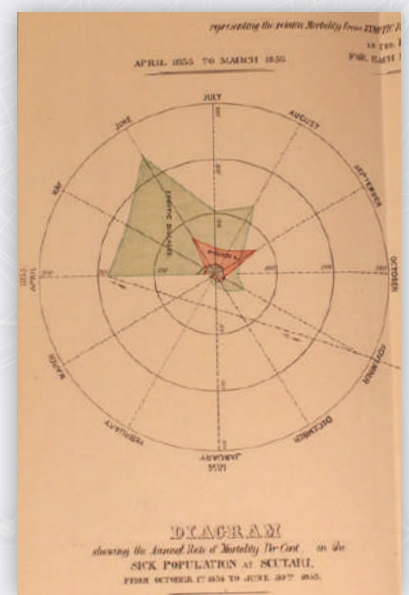
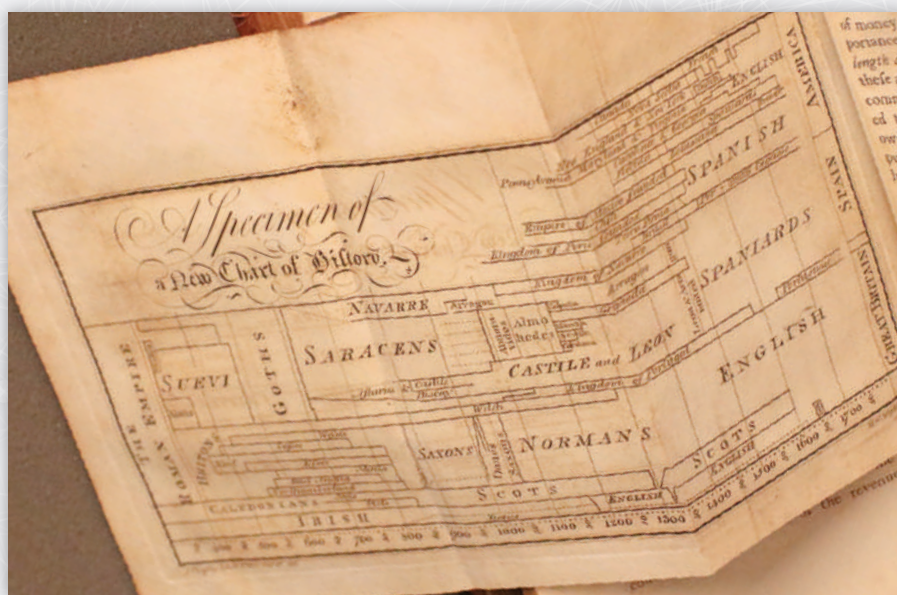
BROOKE GUTHRIE, *Research Services Librarian*

We see forms of data visualization everywhere—in the news, at work, in the classroom, at the doctor’s office—but how often do we stop to think about the origins of the charts, graphs, and maps that are so frequently used to share information? Each semester, Instructor Fiene Leunissen’s undergraduate course, “Theories and Practices of Data Visualization,” visits the Rubenstein Library to do just that. Leunissen, a research scholar with the Duke Art, Law, & Markets Initiative in the Department of Art, Art History, & Visual Studies, asks her students to critically analyze the history of data visualization through examples in the Rubenstein’s collections.

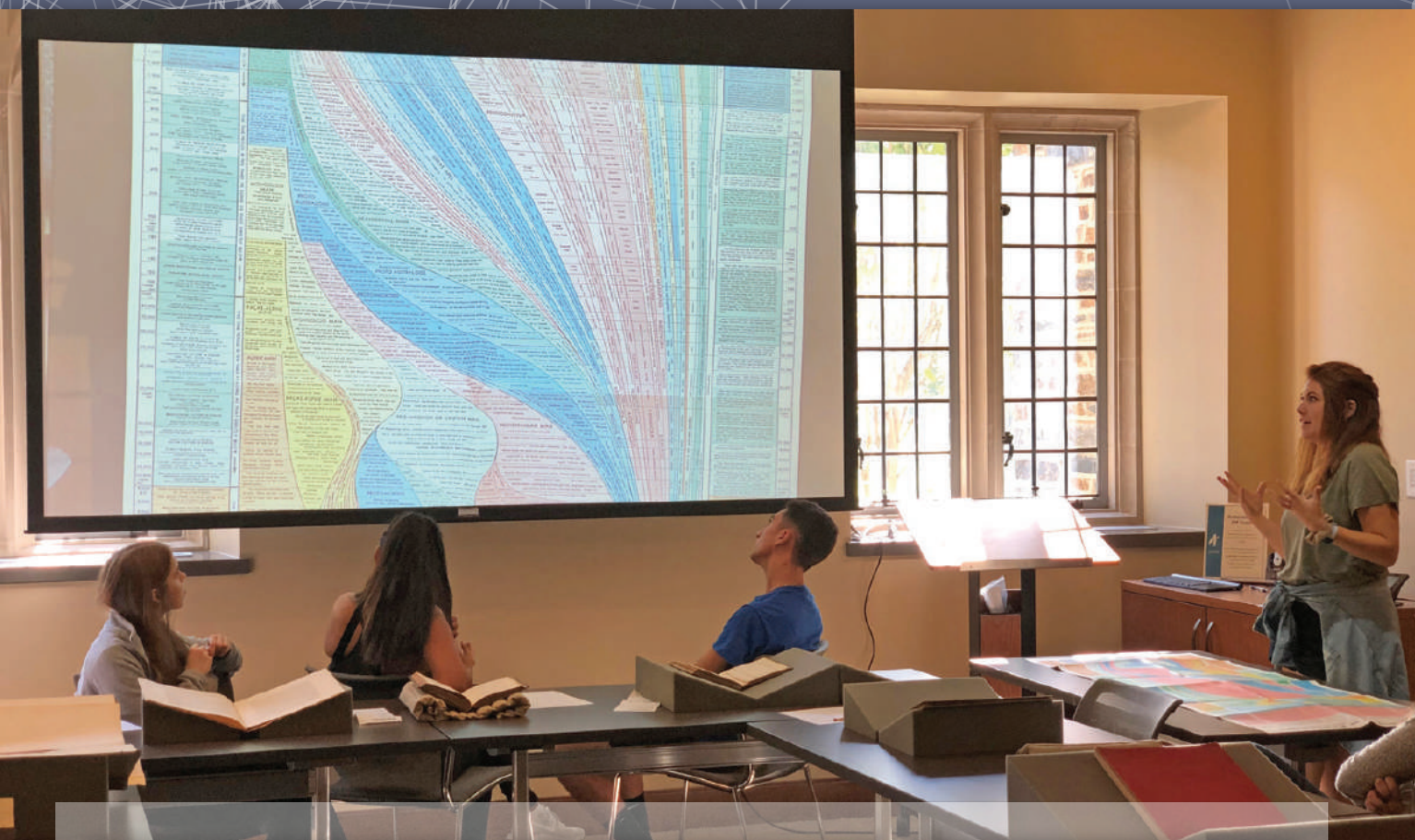
The Rubenstein holds many works that laid the foundation for the data visualizations of today. Joseph Priestley’s timelines and William Playfair’s innovative use of pie charts offer a glimpse at now-common visualizations

in their earliest forms. From Valentine Seaman’s attempt to understand the spread of yellow fever in late eighteenth-century New York to John Snow’s famous map tracing the source of the 1854 London cholera outbreak, the collections also include texts that pioneered the use of data visualization in medicine. Another highlight, *Mortality of the British Army* (1858), draws on data collected by Florence Nightingale during the Crimean War and includes striking visualizations designed by Nightingale in her effort to improve sanitary conditions in the military.

Further examples of data visualization in the Rubenstein are varied and extend well into the twentieth century. A souvenir book distributed by the Soviet Union at the 1939 New York World’s Fair publicizes the achievements of communism through eye-catching, easy-to-understand pictograms. Perhaps our largest visualization is a nearly five-foot-long, brightly colored chart called *The Histomap*



Left: *Lectures on History...* by Joseph Priestley (1803). Right: *Mortality of the British Army...* by Florence Nightingale (1858).



Top: Students discuss *The Histomap of Evolution* by John B. Sparks (1942). Bottom (left to right): Detail of map from *On the Mode of Communication of Cholera* by John Snow (1855); *USSR: An Album...* edited by Ivan V. Sautin and Ivan P. Ivanitsky (1939); *An Inquiry into the Permanent Causes...* by William Playfair (1805).

of *Evolution* (1942) which claims to show “ten thousand million years of evolution” in a single graphic.

Data visualizations, whether they show grim wartime statistics or the supposed successes of Soviet economic policy, warrant close scrutiny. During Leunissen’s class, students select one visualization for analysis and briefly present their findings. Students consider various aspects of a visualization in their analysis, including the creator, the intended purpose or message, the context of creation, and how people at the time would have understood these emerging methods of information.

The analysis inevitably leads students to question the neutrality of data visualizations. The Soviet Union souvenir book offers a clear example of data as propaganda. But

students also notice more subtle biases in the marginalization or exclusion of certain races, ethnicities, and socioeconomic classes in many of the visualizations. As the students also recognize, in a field dominated by men, women’s contributions to data visualization are often obscured. The students analyzing *Mortality of the British Army* regularly observe that you could read every word and never know that Florence Nightingale was essential to its creation.

Later in the semester, students use tools that did not exist in Nightingale’s time to create their own visualizations. Despite the years separating Playfair’s pie charts and today’s students, Fiene Leunissen pushes her students to recognize that visualizations from the past hold important lessons for the creators and consumers of visualizations today. ^{RU}

INTO THE EXCLUSION ZONE

Documenting the Chernobyl Nuclear Disaster

PATRICK STAWSKI

Human Rights Archivist


The HBO Miniseries *Chernobyl* has brought renewed attention to the April 26, 1986 nuclear accident that killed forty-two people, displaced over 60,000 people from their homes, and spread nuclear contamination across much of Europe and the Soviet Union. In 2009 and again in 2010, documentary photographer Petra Barth joined a group of photographers traveling into Ukraine's Exclusion Zone, an expansive landscape of devastation created by the 1986 explosion of the Chernobyl Nuclear Plant.

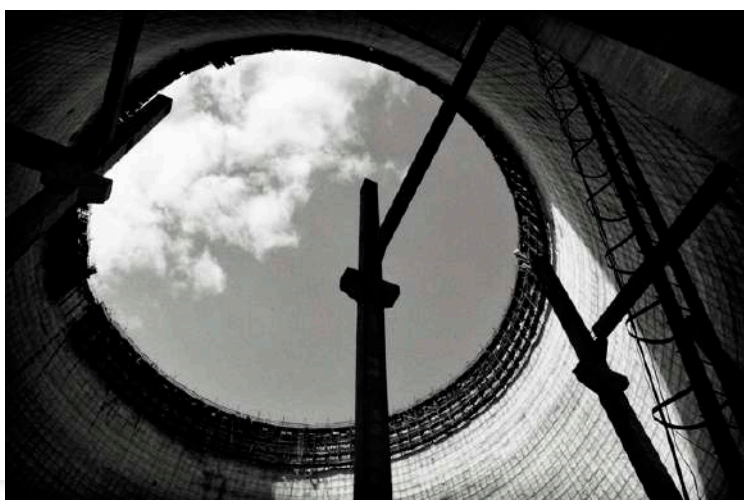
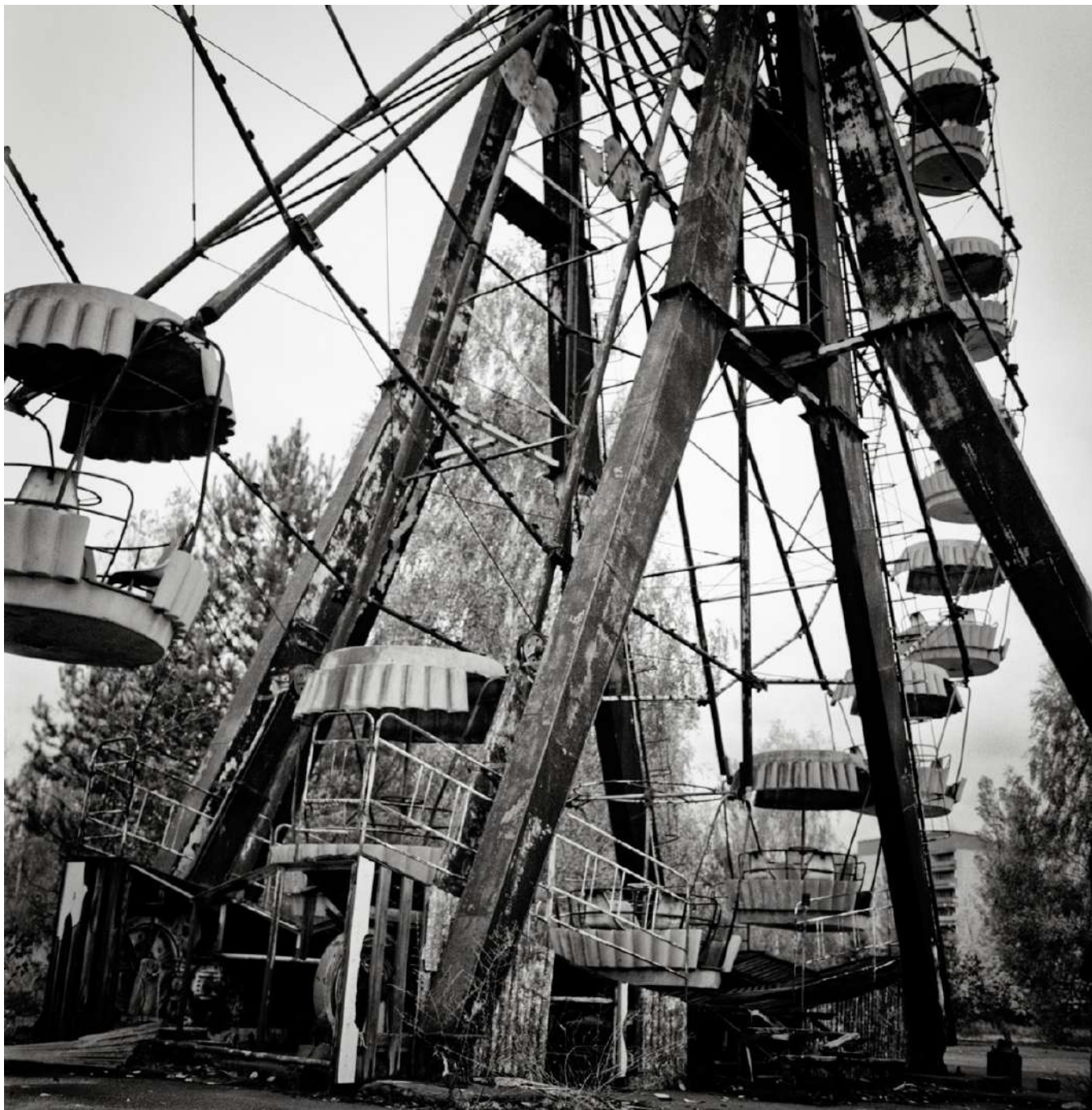
Barth's journey into the Exclusion Zone started in the inhabited villages and towns huddled just outside the zone. Once inside the zone, Barth and her group traversed eerily empty forests and wetlands, visited abruptly abandoned villages such as Opachychi, Paryshiv, and Pripyat, and finally reached the stark remains



of the Chernobyl plant and its reactors. Abandoned hospitals, amusement parks, schools, and farmhouses dotted the landscape. Barth's photos document people attempting to resettle the dangerous landscape as well as those living wearily on its edges as environmental refugees of nuclear contamination. Images of geiger

counters, hazmat suits, masks, and decontamination equipment attest to the continued precariousness and danger still present thirty years after the Chernobyl disaster and reveal the economic and policy failures that forced people to fend for an existence in this dangerous landscape.

The Rubenstein Library's Human Rights Archive has for many years partnered with Barth to preserve and share her work. She has curated a set of her images from the Exclusion Zone for Duke's collections. Her Chernobyl archive consists of ninety-two black-and-white digital inkjet prints and associated digital image files. 



Opposite page: Chernobyl,
Exclusion Zone.

Above: Amusement park,
Exclusion Zone, Prypiat.

Left: Cooling pool, Chernobyl,
Exclusion Zone.

Once inside the zone, Barth and her group traversed eerily empty forests and wetlands, visited abruptly abandoned villages such as Opachychi, Paryshiv, and Pripyat, and finally reached the stark remains of the Chernobyl plant and its reactors.



Above: Exclusion Zone,
near Paryshiv.

Left: Cultural center,
Exclusion Zone, Pripjat.



Barth's photos document people attempting to resettle the dangerous landscape as well as those living wearily on its edges as environmental refugees of nuclear contamination.



Above: Abandoned village, Exclusion Zone.

Left: Near the Chernobyl-2 site, Exclusion Zone.

PLAYING gAMES

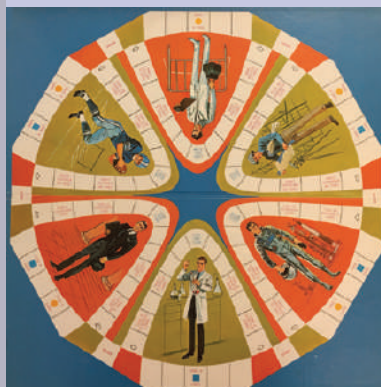
KATE COLLINS

Research Services Librarian

and

JOSHUA LARKIN-ROWLEY

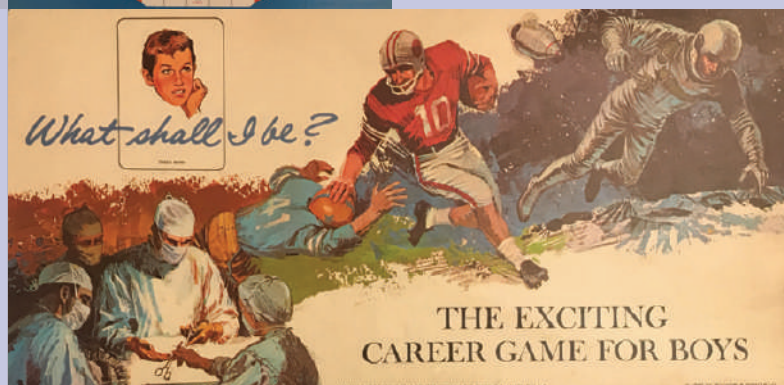
Hartman Center Reference Archivist

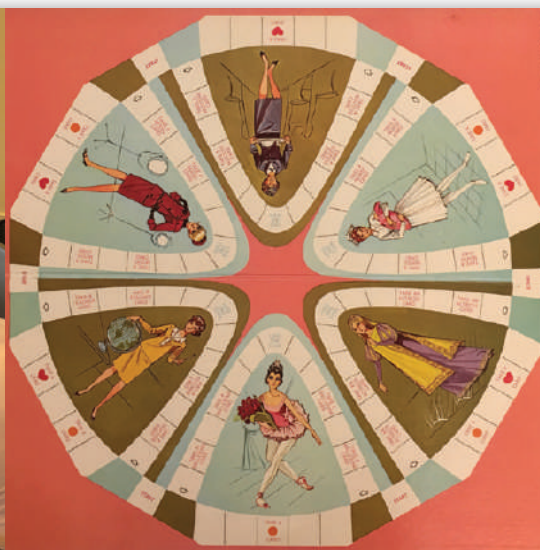


The new Games & Culture Lab at Duke has created a hub for faculty and students interested in looking at games as more than entertaining diversion.

The Lab is a physical and intellectual space for students to think about games critically by studying topics like the history of gaming, games' potential to create change, cultural representations in games, and game design and development.

At the Rubenstein Library, we've long considered games worthy of study, and our collections include a wide variety. We recently worked with two of the Lab's courses—"Games and Culture," taught by Drs. Shai Ginsburg and Leo Ching, and "The World of Gaming," taught by Dr. Nayoung Aimee Kwon—to introduce students to our game collections. Their students played some of the games, giving them a deeper understanding of the players' experience and the mechanics of game play. For example, they tried their hand at *Physogs* (a 1940s game designed to teach players about the pseudoscience of physiognomy), competed to buy household appliances in *Blondie Goes to Leisureland* (a promotional board game from Westinghouse), and





Opposite page top and middle: Box and board from *What Shall I Be: The Exciting Career Game for Boys* (1968).

Opposite page bottom and this page top: Students in Dr. Aimee Kwon's "The World of Gaming" course explore games at the Rubenstein Library.

Above and left: Box and board from *What Shall I Be: The Exciting Game of Career Girls* (1966).

Bottom left: Close-up of *Blacks & Whites: The Role Identity & Neighborhood Action Game* (1970).

Bottom right: Box from *Blacks & Whites: The Role Identity & Neighborhood Action Game* (1970).

At the Rubenstein Library, we've long considered games worthy of study, and our collections include a wide variety.

compared early editions of Dungeons and Dragons from the Edwin and Terry Murray Collection of Role-Playing Games with modern role-playing games.

The Rubenstein Library partnered with the Games & Culture Lab to host a game night last fall focused on games related to gender, race, and power. Students studied *What Shall I Be? The Exciting Career Game for Girls* to explore how children's board games reinforce gender roles, and *Black & White: The Role Identity & Neighborhood Action Game* as an example of a game that seeks to help players understand complex issues, in this case, racial discrimination in housing.

Students are often surprised to learn that the Rubenstein Library has board and card games, but they quickly become excited knowing that they have access to so many games here in the library. It is gratifying to be able to support the work of students, like those in the Games & Culture Lab, who come to our classroom and reading room to study games as a primary source and provide them with items that can be read, played, and analyzed. **RL**

500 Years of Women's Work

LAUREN RENO

Section Head, Rare Materials Cataloging

The Rubenstein Library exhibition *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection*, traveled to the Grolier Club in New York City this December following its initial opening in February 2019 at Duke. The exhibition premiered December 11, 2019, and ran through February 8, 2020. As Lisa Unger Baskin notes, the collection provides “evidence that women were working—indeed, had always been working.”



Top: Portrait of Susan B. Anthony from the Adelaide Johnson papers. Opposite page bottom right and this page left: A tour of the exhibit at the Grolier Club, led by Lisa Unger Baskin. Opposite page top right and this page right: *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection* installed at the Grolier Club.



Left: Chromolithograph illustration by Esther Faithfull Fleet in *Te Deum Laudamus*, published by her sister, Emily Faithfull (1868).
Top right: "Justice" march banner, Women's Social and Political Union, Ilford Chapter (1910).

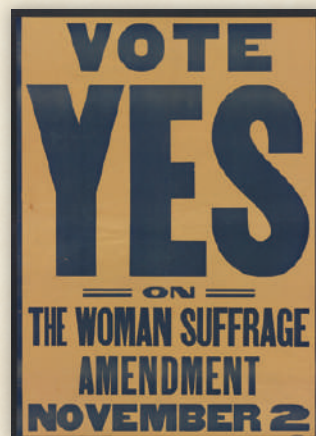
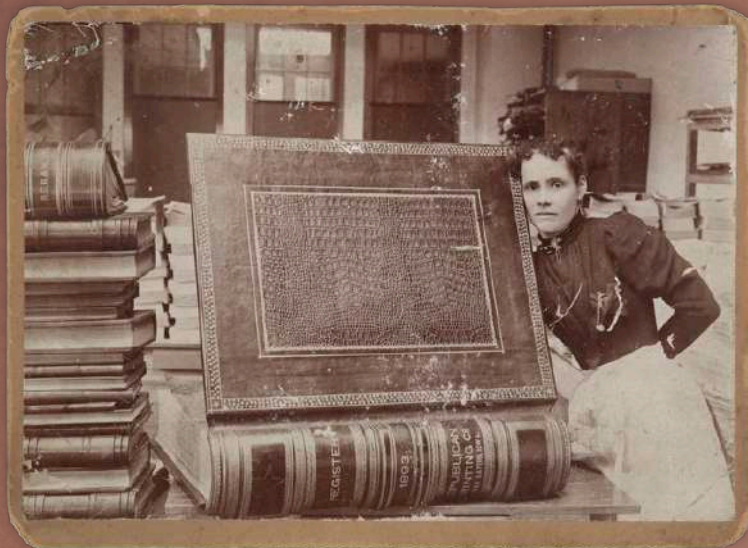
Lisa Unger Baskin placed this extraordinary collection of more 11,000 rare books and thousands of manuscripts, journals, pieces of ephemera, and artifacts with the Rubenstein Library's Sallie Bingham Center for Women's History and Culture in 2015. The collection, carefully assembled over forty-five years, documents women's work, broadly conceived, from the mid-fifteenth century to the mid-twentieth century.

The exhibition called attention to this hidden history of women's work and to their motivations, whether for a particular cause, artistic passion, or the necessity of making a living. Reflecting on the collection in a recent *National Geographic* article, Michele Norris observed,

"Examining women's work over centuries, not as it was portrayed in tapestries and paintings and literature, but rather as it was actually conducted, with callused hands and financial acumen and clever strategy, is enlightening and heartbreaking."

To celebrate the exhibition, the collection, and Unger Baskin's own work as collector, the Bingham Center and the Grolier Club hosted a symposium on "Women in the Book Arts" on January 21, 2020. The Lisa Unger Baskin Collection contains significant holdings of women in the book arts, including printers, illustrators, and artists from the fifteenth to twentieth centuries; nineteenth century book designers; and fine binders at

Top: Flora Curtright at the bindery of the Republican Printing Co., Cedar Rapids, Iowa (ca. 1893). Middle: The exhibition opening at the Rubenstein Library in February 2019. Bottom: *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection* installed at the Grolier Club.

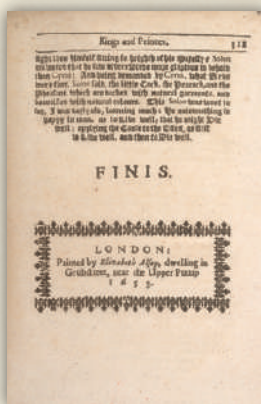
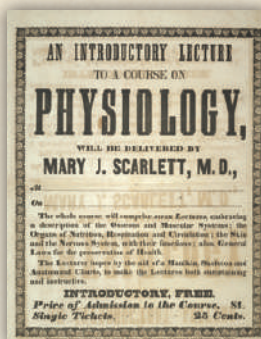


Top: This undated postcard of *Hiercheuse au Travail* was printed in Charleroi, Belgium. Middle: Dr. Nell Irvin Painter, artist and Edwards Professor of American History Emerita at Princeton University. Bottom left: This large poster was printed to get out the vote for the suffrage referenda held in Massachusetts, New York, and Pennsylvania on November 2, 1915. Bottom right: *I Sell the Shadow to Support the Substance* by Sojourner Truth (1864).

the turn of the twentieth century. The symposium began with a keynote by Dr. Nell Irvin Painter, artist and Edwards Professor of American History Emerita at Princeton University. It also featured remarks from Lisa Unger Baskin and two panels: “Women in Book History: Women as Creators and Consumers of Text;” and “The Future Is Female and So Is the Past: Revealing Women's History.” Unger Baskin also hosted five gallery tours while the exhibit was on display. **R**

More information about the collection, exhibit, and events are available at bit.ly/LisaBaskin.

Top left: This broadside promotes the free introductory lecture to a course on physiology being offered by Dr. Mary J. Scarlett, Professor of Anatomy at the Women's Medical College of Philadelphia (1858). Right: Colophon in *The Marrow of History* by Lodowick Lloyd, printed by Elizabeth Alsop (1653). Far right: Fine binding of blind- and gold-tooled red goatskin by Sybil Pye on an 1895 edition of *Aucassin & Nicolette* translated by Andrew Lang. Below left: Attendees at the symposium on “Women in the Books Arts.” Below right: A tour of the exhibit at the Grolier Club, led by Lisa Unger Baskin. Bottom: Eighteenth-century strike of plate 2 of Antoinette Stella's *L'entrée de l'Empereur Sigismond a Mantouë*, originally engraved in 1675.





Shakespeare, William. *Comedies, Histories and Tragedies*. Published according to the true Originall Copies. Edited by John Heminge and Henry Condell Folio. London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe of the Blacke Beare in Pauls Church-yard, 1632.

There were four folio editions issued of the collective works of Shakespeare's plays. They are recognized as authoritative sources for these pivotal texts. This second edition follows the first of 1632.

From the collection of Harry L. Dalton, received as a gift from Alfred and Elizabeth Brand.

Sykes, Percy Molesworth, Sir. Photographs taken by Lt. Col. Sir Percy Sykes to illustrate Chinese Turkestan, the Russian Pamirs and Osh. April-November, 1915.

Army officer, diplomat, explorer and author Percy Sykes (1867–1945) is



Russian Officials. (with Pamirski Peak in the background)

well-known for his long career as Consul-General in Persia. During his consulship, he undertook strategic exploratory and mapping expeditions. This photograph album

documents one such trip in the mountain passes of the Pamirs and along the southern edge of the Taklamakan desert. Illustrated with forty-eight original photographs.

Acquired in collaboration with the International Area Studies Department.





© Donna Van Der Zee

James Van Der Zee, self-portrait, 1930

James Van Der Zee Photographs

The John Hope Franklin Research Center for African and African American History and Culture has acquired two vintage and forty exhibition prints from Mrs. Donna Van Der Zee, manager of the archive of the late James Van Der Zee. During his career, Van Der Zee documented celebrity and everyday African Americans from his personal studio in Harlem, New York, for over fifty years.

Woodhull & Claflin's Weekly. Victoria C. Woodhull & Tennie C. Claflin. New York: 8 Feb. 1873–10 June 1876.

Woodhull & Claflin's Weekly (1870–1876) was a radical, woman-run newspaper in the second half of the nineteenth century. Victoria Woodhull and her sister, Tennessee Claflin, had worked as fortunetellers and clairvoyants and put their profits toward starting their newspaper and creating the first woman-run brokerage firm on Wall Street. The *Weekly* became one of America's most notorious publications and ultimately reached a national circulation of 20,000. It covered a wide array of topics, ranging from women's suffrage, sexual education, spiritualism, feminism, vegetarianism, anti-clericalism, communism, and free love. The *Weekly* was the first to publish an English translation of Marx and Engels' *Communist Manifesto* in the U.S. Woodhull became the first woman nominated to run for president of the United States.



Bouquet, Pierre-Jean-Louis, attributed. [Le Pillage du Cap, révolte de Saint-Domingue, 1793.]

This rare watercolor on paper captures an important event in the course of the Haitian revolution. Cap-Français (now Cap-Haïtien) is depicted in the aftermath of the defeat of the Republican forces of French Governor François-Thomas Galbaud du Fort following a three day battle June 20–22, 1793.

Acquired in cooperation with the International Area Studies Department and with support from the John Tate Lanning Endowment Fund and the Lucille Parker Fund.

Anatomy Day in the RL

Brooke Guthrie, Research Services Librarian

Each fall, one hundred first-year medical students from the Duke University School of Medicine fill the Rubenstein Library's Gothic Reading Room for Anatomy Day. Utilizing the rare books, manuscripts, and artifacts in the Rubenstein Library's History of Medicine Collections,

Anatomy Day introduces future physicians to the fascinating and often complicated history of anatomy. Students have the opportunity to turn the pages of Andreas Vesalius's revolutionary *De humani corporis fabrica septem* (1543), examine a beautifully illustrated Persian treatise on anatomy, and gently lift the layers of anatomical flap books.

In addition to

providing an overview of anatomical discovery through the centuries, Anatomy Day encourages students to engage with the more challenging aspects of this history. Guided by faculty and librarians, the materials are used to facilitate critical discussions about our efforts to understand the human body and to consider how past practices might conflict with current medical ethics. For many students, Anatomy Day offers a chance to both celebrate the successes of their field and reflect on the legacy of its complicated history. "I feel that it is the responsibility of a physician to know where medicine has come from—both to pay homage to those who have paved this path for us but also to understand the pains and sacrifices of the people who were wronged over the course of history during this pursuit of knowledge," said one first-year medical student. "Overall, I feel that learning

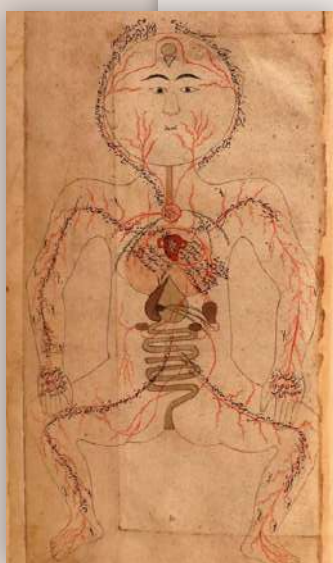
this history reaffirms the conviction to use this knowledge to help others, both to 'pay it forward' and to atone for the mistakes of the past."

Anatomy Day is part of a broader instruction program for medical students. Rubenstein Library instructors work throughout the year with medical school class sessions on the history of surgery and the history of obstetrics. The use of the History of Medicine Collections in undergraduate instruction is also growing as students and faculty use the

collections in new and exciting ways. For example, first-year students in "Writing 101: Disability and Representation" analyze medical texts, patient narratives, and government publications to better understand the experience of people with disabilities in American life. In another course, "Brains, Everywhere," students examine material stretching across five centuries to take an in-depth look at how our understanding of the brain has changed over time. Moving into a new decade, we look forward to

thinking creatively about the role our collections can continue to play in the classroom. **RL**

"Overall, I feel that learning this history reaffirms the conviction to use this knowledge to help others, both to 'pay it forward' and to atone for the mistakes of the past."



Left: Unidentified Persian text on human anatomy [1500-1699].

Above: Medical students discuss *De humani corporis fabrica* [1543] during Anatomy Day in Fall 2019.

Events and Exhibits

SELECTED EVENTS

FEBRUARY 19

On the Freedom Side: How Five Decades of Youth Activists Have Remixed American History

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

In her new book, Dr. Wesley Hogan, director of the Center for Documentary Studies at Duke, writes that the future of democracy belongs to young people. In her talk, Professor Hogan will discuss youth activism in the United States and around the world.

FEBRUARY 27

Exhibit Opening: Radio Haïti-Inter: Three Decades of Resistance

The Murthy Agora, Rubenstein Arts Center, 6:00 p.m.

Curator Laura Wagner will introduce viewers to the exhibit, which tells the story of how Radio

Haïti-Inter persevered in the face of government repression during dictatorship, military rule, and the democratic era.

FEBRUARY 28

Exhibit Lecture: Radio Haïti-Inter: Three Decades of Resistance

Ruby Lounge, Rubenstein Arts Center, 12:00 p.m.

Haitian-American singer-songwriter Leyla McCalla, director Kiyoko McCrae, and Radio Haiti archivist Laura Wagner join Duke professor Laurent Dubois for a wide-ranging discussion of their new multidisciplinary project, *Breaking the Thermometer to Hide the Fever*, which explores the legacy of Radio Haiti and the political assassination of its owner, Jean Dominique, in 2000.

MARCH 2

Juan E. Méndez Human Rights Book Award

Ahmadiieh Family Lecture Hall, Smith Warehouse, 5:00 p.m.

Carolyn Forché discusses her book *What We Know to Be True*, winner of the 2019 Méndez Book Award.

MARCH 4, 5, 6

Performance: Leyla McCalla, *Breaking the Thermometer to Hide the Fever*

Von Der Heyden, Rubenstein Arts Center, 8:00 p.m.

The multidisciplinary *Breaking the Thermometer to Hide the Fever*, commissioned and premiered by Duke Performances, amplifies source materials from the Radio Haiti Archive at Duke to lift up everyday voices of resistance and celebration in late-twentieth century Haiti.



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.

EXHIBITS

MARY DUKE BIDDLE ROOM

JANUARY 10 – JUNE 20, 2020

Tobaccoland

MICHAEL AND KAREN STONE FAMILY GALLERY

OCTOBER 29, 2019 – FEBRUARY 28, 2020

Forever Humboldt

JOSIAH CHARLES TRENT HISTORY OF MEDICINE ROOM

OCTOBER 29, 2019 – MARCH 28, 2020

Vaccination: 300 Years of Debate

JERRY AND BRUCE CHAPPELL FAMILY GALLERY

FEBRUARY 7 – JULY 21, 2020

Seeing the Invisible: 50 Years of Macromolecular Visualization

PHOTOGRAPHY GALLERY

NOVEMBER 2, 2019 – MARCH 1, 2020

Slow Burn: A Photodocument of Centralia, Pennsylvania, Photographs by Renée Jacobs

THE GROLIER CLUB (NEW YORK)

DECEMBER 11, 2019 – FEBRUARY 8, 2020

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

THE MURTHY AGORA AT THE RUBENSTEIN ARTS CENTER

FEBRUARY 27 – MARCH 10, 2020

Radio Haïti-Inter: Three Decades of Resistance

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



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Exhibition Catalogue Available

The full-color exhibition catalogue for *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection* is now on sale at Oak Knoll Books. Visit oakknoll.com for details.

By bringing together materials from across the centuries, Baskin reveals what has been hidden—that 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.

