



THE LEGACY MUSEUM

Benjamin F. Payton:
A Legacy in Art & History

APRIL 16, 2010



THE LEGACY MUSEUM

Dr. Jontyle Robinson, Curator

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THE LEGACY MUSEUM

The Department of Health and Human Services will award a planning grant so the school can pursue establishing a center for bioethics in research and health care. The center will serve as a museum of the study and support efforts to address its legacy and strengthen bioethics training - President William Jefferson Clinton, May 16, 1997

THE LEGACY MUSEUM had its genesis under the leadership of Dr. Benjamin F. Payton and the members of Legacy Committee for the Syphilis Study Apology as a way to honor the participants in the United States Public Health Service Study of Untreated Syphilis in the Negro Male in Macon County, Alabama. Plans included an exhibition that would place the study in context of Tuskegee University's history in medicine, science and public health, and exhibitions that would reveal how the study had impacted the lives and health of African Americans. A commissioned piece would be created that would serve to honor the contribution and memory of the 600 men who unknowingly participated in the longest non-therapeutic study in the history of the United States of America. Finally, displaying the rich art, artifact and archival collections would introduce students and the general public to the field of bioethics. Payton also had the questions to consider of alumni, faculty, staff and the Tuskegee community about the holdings formerly displayed in the George Washington Carver Museum prior to its transfer to the museum to the National Park Service in 1977 as the plans for this museum were discussed, particularly regarding the Historical Dioramas created by Charles C. Dawson, William E. Scott and Eric Lindren. The dioramas, a 20-sectioned work that portrays the contributions of African-Americans to world civilization, were donated to Tuskegee in 1945, after first being exhibited at the 1940 American Negro Exposition in Chicago, Ill. Dawson, a former student who was originally responsible for the themes and plans of the dioramas as well as co-supervisor of construction, installed them in the original Carver Museum.

The Carver Museum was opened after Carver's death in 1943 as a way of exhibiting the experiments, artifacts, art and handicraft of the famed scientist and educator, as well as other artwork donated to Tuskegee. A fire of undetermined origin destroyed the museum in 1947 and many of Carver's works were destroyed. Renovated and re-opened in the 1950s, Elaine Thomas, an artist in her own right, an alumna and daughter of artist and art instructor D'Equard Freeman, served as the curator until the transfer of the Museum to the National Park Service. During her tenure as curator, a new Art Gallery was opened in 1961 with an exhibition of paintings on loan from the Guggenheim Museum of Art and sculpture from the New York Segy Gallery Collection. Additions were made to the collection of Tuskegee (and several other HBCU's) with a donation from the Smithsonian of works by several African-American artists including works by William H. Johnson and the African Art collection was expanded with donations to the Museum from the Commodores, the internationally renowned recording group who got their start at Tuskegee.


With the determination that the Bioethics Center would be located in the old John A. Andrew building, it was further determined the old Infantile Paralysis Hospital would be the home of **THE LEGACY MUSEUM**. Opened in 1940 as one of the only facilities in the south for Negroes during the polio epidemic, it had served as the orthopedics unit and provided offices for hospital physicians. In disrepair since the closing of the hospital in 1987, the task of turning it into a museum seem almost impossible to everyone but Payton. Visits to established museums like the Holocaust Museum in Washington, D.C., the Birmingham Civil Rights Institute in Birmingham, Ala., the Addison Gallery on the campus of Philips Academy in Andover, Mass., and The Studio Museum of Harlem, along with meetings with consultants and University staff began to provide possibilities to the vision of Payton.

The use of the space was the first consideration, i.e., how to gut the existing facility for maximum usage. The Addison Gallery provided the best example. Housed in a building of similar design, the main exhibition gallery is located on the top level of the building, housing long-term exhibitions. The entrance level galleries were used for short-term exhibitions and the lower floor for storage and offices. The Birmingham Civil Rights Institute provided an excellent example of history and fine art combined with its permanent and changing exhibition spaces. The Holocaust Museum is an emotionally overwhelming experience, but it provided insight on use of space and exhibition design that allowed the patron to engage in as much of that emotional experience as was personally comfortable with an opportunity for reflection afterwards. The visits, consultations and meetings led to the interior design that is the Legacy Museum today.

The holdings of the University then became the next issue. In order to infuse a bioethical lens using the narrative form of ethical discourse as an example for interpretation, a complete inventory of the holdings would be necessary. The provenance of the piece, the biography of the artist and the period in which the piece was created could all potentially provide "the story" (the narrative) that would introduce the concepts of bioethics to an audience. The University, with assistance from the Bioethics Center, engaged the services of Jean Belt to this end and the inventory was completed in 2009.

The addition of the Lovette Washington Harper collection to the holdings in 2009 expanded exhibition possibilities. Dr. Susan Reverby, a member of the Legacy Committee, editor and author of





two books on the USPHS Syphilis Study donated items related to the study acquired during the course of her research, and these provided a starting point for a permanent exhibition placing the Study in historical context. A point was also reached where, if the vision was to be fulfilled completely, a professional museum curator was needed. The journey to this point had been attained with the assistance of consultants and extensive research, but the consistent leadership based in a professional understanding of museums and museum curation was needed. Dr. Jontyle Robinson has provided that needed insight.

Support was provided by many, including Elaine Thomas and Booker Conley, but Mrs. Thelma Payton's, First Lady of Tuskegee University, dedication to collection is worthy of note. Like that tiny grain of sand that coaxes the oyster until it creates a pearl, Mrs. Payton constantly reminded everyone that something had to be done with the art collection.

The vision has not been completely realized. There is conservation and preservation work still to be done, the design for a permanent exhibition and the memorial sculpture remain to be completed. However, thanks to the tenacity and determination of Dr. Benjamin F. Payton, the road is paved that leads to that end.

Cynthia Beavers Wilson

BENJAMIN F. PAYTON: *A Legacy in Art and History*



Dr. Jontyle Robinson,
Curator

THE **LEGACY MUSEUM** Collection is rich and varied and, in actuality, three collections in one. The first collection is African objects; the second is antiques and miscellaneous items; and the third is artwork.

Operating as double entendres, these selections reveal the important role of Payton in Tuskegee's history and highlight the Legacy Museum in art and history.

The African collection contains approximately 900 items. There are masks, regalia and personal adornment, objects created by artisans for their clients, objects that house spiritual beings used for divination, and objects that are used for rites of passage. There are also objects made for personal pleasure and everyday use. These include items used for household activities such as bowls,

utensils, rugs, headrests, chairs, hoes, hatchets and knives. Musical instruments figure prominently in the African collection including the balafon or marimba (xylophone) that is in this exhibition.

A Gelede Mask/headress from The Yoruba of Nigeria, created to honor women, has been included in this installation honoring Payton. Photographs are also included in the exhibit to capture the annual Gelede festival honoring the power of women. These are women who are significant to the Yoruba in their current lives, as ancestors (those that have made their transition), and as goddesses.

Another example from the African collection is the Ifa Divination tray. Also created by the Yoruba. In its ritual function, the Ifa Divination tray is marked by the head of Eshu. Eshu, the Yoruba trickster deity, is thought to deliver messages to and from the spirit world.

Other very fine examples include a Divination Bag (with fur, cowrie shell and bells), a Bamileke chair, an iron Asen altar from the Fon people, and an assertively rendered Central Post from a Lineage Meeting House. This ritual post with Two Male Figures, one atop the other, is an exceptionally powerful sculptural pair.

Last from the African collection is the Staff with Figure with Raised Arms, which was created by the Dogon of Mali and Burkina Faso and like the Asen altar, this staff has ritual purpose and meaning.

Among the antiques and miscellaneous items, the second category, is a group of ornately carved antique furniture and other items that probably belonged to the University's second president, Dr. Robert Russa Moton, and a carriage that supposedly belonged to Booker T. Washington, the University's founder.

Examples of furniture from this collection include the ornate desk with a scroll designs around the top and sides with caryatids mounted on claw and ball feet. Representing Tuskegee's early years, is Washington's carriage. There are photographs in the exhibit with a similar "doctor's buggy" in front of John A. Andrew Hospital. The photographs and the buggy demonstrate Tuskegee's bounteous legacies from generation to generation.

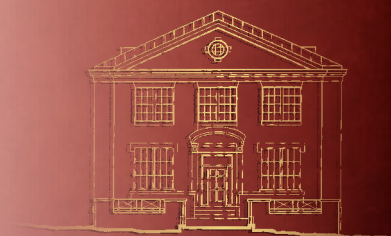
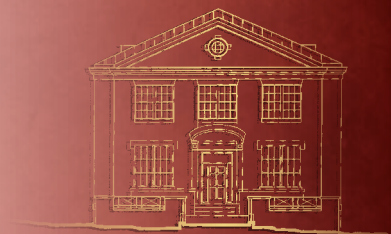
The Legacy Museum's collection of artwork, the third category, is stunning. Just a small portion is included in this exhibit and all are very fine examples. Among these examples are William A. Harper's "Landscape;" William H. Johnson's "London Bridge," "Harbor Scene," and "Untitled Farm Couple at Work;" Ernest Crichlow's "Portrait of Dr. Jennie Patrick;" J. Nolman's "Portrait of John A. Andrew;" and Maria Howard Weeden's "Old Rome."

Edmonia Lewis's masterpieces are the *sine quibus non* of the collection. "Awake/Asleep" and "The Old Arrow Maker and his Daughter" are significant works and represent the depth and breadth of the Legacy Museum's collections. These sculptural works along with the *bas relief* "Jennie Booth Moton" by Isaac Scott Hathaway and the "Bust" by Julian H. Harris reflect Tuskegee's longstanding involvement in and appreciation of the arts.

Finally, from this third category are two of 20 episodic dioramas designed to chronicle the contributions of African and African-American people to world civilization over a period of many centuries. These dioramas were presented to Tuskegee University and were originally housed in the George Washington Carver Museum as a permanent exhibit as a gift from the State of Illinois. They are a part of this celebration to remind us that The Legacy Museum collection needs conservation and restoration work.

Finally, Tuskegee University's spectacular, far-reaching and long-lasting legacy in public health, science and medicine is too expansive to recount in this exhibit. However, treasured historical moments are highlighted and complemented by the other Third Floor exhibition, "The United States Public Health Service Untreated Syphilis Study in the Negro Male, Macon County, Alabama 1932-1972." The portions of public health, science and medicine that are illustrated bind past, present and future.

Among these historical moments is Dr. Halle Tanner Dillon Johnson, hired as Tuskegee Institute's first physician. Johnson accepted Booker T. Washington's offer of \$600 a month, including lodging and meals, and arrived to begin her





service in August 1891, passing the Alabama State Medical Examination. The very fact that she sat for the examination caused a public stir in Montgomery, the state capital.

In her essay about the Lafayette Dispensary (an early pharmacy/clinic at Tuskegee), Johnson writes: "...that with proper encouragement, the Lafayette Dispensary will soon be a fountain of wealth to the weary and sick of Macon County."

In 1912, Dr. John A. Kenny established the John A. Andrew Memorial Hospital. Robert Robinson Taylor was the architect and the building and equipment cost \$50,000. The hospital, erected in 1913, was a gift of Mrs. Charles E. Mason in memory of her grandfather, John A. Andrew, former governor of Massachusetts. A portrait of Andrew by J. Nolman is also in the exhibition.

In 1941, Tuskegee Institute opened a polio center and it was funded by the March of Dimes. According to Dr. Naomi Rogers:

"The center's founding was the result of a new visibility of Black polio survivors and the growing political embarrassment around the policy of the Georgia Warm Springs polio rehabilitation center, which Franklin Roosevelt had founded in the 1920s before he became president and which had maintained a Whites-only policy of admission. This policy, reflecting the ubiquitous norm of race-segregated health facilities of the era, was also sustained by a persuasive scientific argument about polio itself: that Blacks were not susceptible to the disease."

Architect Louis Edwin Fry Sr. designed the Infantile Paralysis Hospital. His architectural drawings from Tuskegee University's Physical Plant Archives are included in this exhibit in addition to a wheel chair and braces that were used by Infantile Paralysis Hospital consumers.

The final historical events to be considered here will be HeLa Cell activities at Tuskegee and the premier National Center for Bioethics in Research and Health Care. In 1951, the cell strain HeLa was isolated at the Johns Hopkins University Hospital by George O. Gey and his colleagues from epithelial tissue obtained by biopsy from a patient with cervical adenocarcinoma, a black wom-

an named Henrietta Lacks. The code name HeLa, designating the cell strain, was derived from the first two letters of Henrietta Lacks' first and last names. After Jonas Salk developed his polio vaccine in 1952, the HeLa cell strain was selected as an alternative source of primate host cells and the National Foundation decided to establish a central source of supply of HeLa cultures to meet the anticipated need. The National Foundation for Infantile Paralysis wanted the HeLa cell project to conform to protocols that they were developing, and believed such conformity could be achieved best by a university having personnel and organization with experience in research and development projects. Dr. H. M. Weaver, director of Research for the National Foundation was acquainted with Tuskegee and especially with the Carver Research Foundation at Tuskegee. Dr. Basil O'Connor, founder and chief administrator, of the National Foundation, was chairman of the Board of Trustees at Tuskegee. His frequent visits to Tuskegee acquainted him with the facilities and staff at the Carver Foundation. The selection of Tuskegee to do the HeLa project may have been influenced by O'Connor's confidence in the quality of effort and cooperation at Tuskegee. The need for a central HeLa production laboratory was discussed. Dr. Russell Brown, director of the Carver Research Foundation, was placed in charge of this project and relinquished his Carver Research Foundation directorship to devote full-time efforts to the HeLa project. The project was awarded to Tuskegee with a grant from the National Foundation. Also, Dr. James H. M. Henderson was appointed to the HeLa project because of his interest and training in biology and especially his experience in plant tissue culture.

These aforementioned historical events, spanning three centuries, have catapulted Tuskegee University and its National Center for Bioethics in Research and Health Care to international prominence. The National Center for Bioethics is the nation's first bioethics center devoted to engaging the sciences, humanities, law and religious faiths in the exploration of the core moral issues which underlie research and medical treatment of African-Americans and other underserved people. The Center is an outgrowth of the 1997 Official Apology of President William Jefferson Clinton regarding The United States Public Health Service Untreated Syphilis Study in the Negro Male, Macon County, Alabama 1932-1972.



ABOVE:

Sankofa Bird (mythology from the Akan people of West Africa)

Dahomean cloth appliqué

Fon People - Republic of Benin (formerly Dahomey) - West Africa

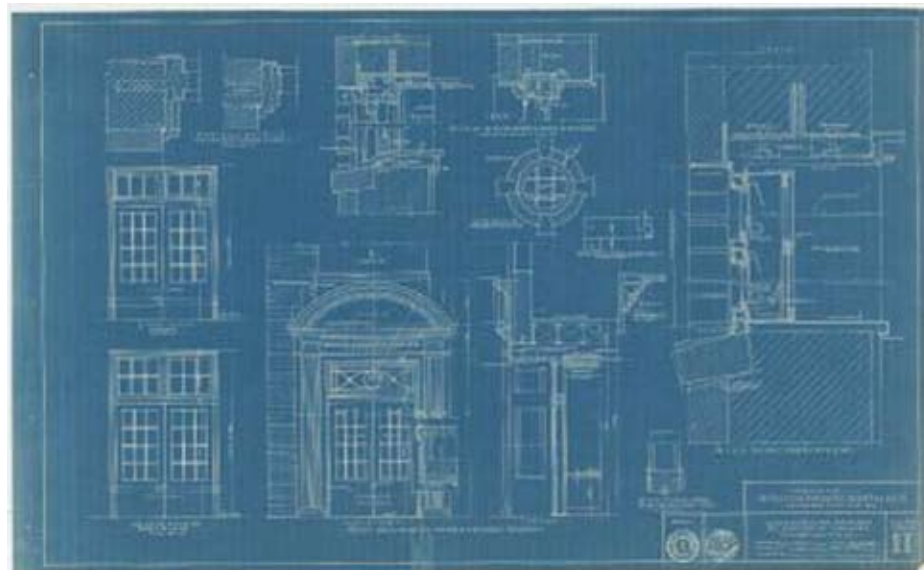
Tuskegee University Library Services

THELEGACYMUSEUM - The Lovette W. Harper Collection of African Art



Louis Fry
Kansas State University
University Archives
Department of Special
Collections
Manhattan, Kan.

Louis Edwin Fry was born on Jan. 10, 1903 in Texas, the son of Henry and Pleasant Fry. He graduated from Kansas State University on June 2, 1927 with a Bachelor of Science degree in Architectural Engineering. He graduated July 31, 1930 with a Master of Science degree in architectural engineering. In 1939, plans for the Infantile Paralysis Unit (IPU), were developed by Fry. The Front (South) and Rear (North) Elevations were drawn completely by hand by Fry to illustrate scale, material, roof pitch, window and door placement for the Unit which would be erected in 1944. Uncertain about his prospects for finding work as an architect, he was prepared to take a teaching job at the North Carolina Agricultural & Technical College in Greensboro, N.C. However, one of his professors found him a position with architect Albert Irving Cassell at Howard University in Washington, D.C., and from this connection his career as an architect flourished.



RIGHT:

Louis Edwin Fry, Architect
1939
“Details, Infantile Paralysis Hospital Unit:
(Predecessor of The Legacy Museum)
File No 8, Drawing 11
 $\frac{3}{4}'' = 1'-0''$ Scale Main Entrance Doorway
Tuskegee University
Physical Plant Archives



RIGHT:

Ifa Divination Tray (detail)
Wood
The Yoruba People of Nigeria
West Africa
Tuskegee University Library Services
THELEGACYMUSEUM Collection

Photo of classes 1891-1892 Women's Medical College of Pennsylvania

In 1891 it was rare for any woman to become a board-certified physician. However, Halle Tanner Dillon passed the Alabama State Medical Examination and even the *New York Times* noticed. While some southern newspapers had scoffed at the idea of an African-American even applying to take the exam, the *Times* noted that Halle Tanner Johnson passed this “unusually severe” 10-day written exam to become “not only the first colored female physician, but the first woman of any race to officially practice medicine in Alabama.”

In 1886, Dillon decided to enter medical school. She studied at the Women's Medical College of Pennsylvania and earned her M.D. degree in 1891, graduating with honors. Around the time of her graduation, Booker T. Washington wrote to the Women's Medical College of Pennsylvania to request a nomination for a teaching position he had been struggling to fill for four years. He hoped to find an African-American physician to serve the school and its surrounding community. Dr. Halle Tanner Dillon accepted Washington's offer of \$600 a month, including lodging and meals, and arrived to begin her service in August 1891.

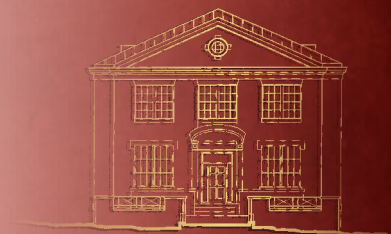
Dillon is No. 14

Biographical information from the National Library of Medicine



Women's Medical College of Pennsylvania
Drexel University College of Medicine

Archives and Special Collections on Women in Medicine and Homeopathy





Often identified as the “First Hospital,” this may in fact, be an image of one of the first two hospitals. According to the *Journal of the National Medical Association*, two wooden structures were used as housing quarters for treating the sick. One was for men, and the other was for women. They were located on different parts of the campus.

In addition to these two structures there was another one-room structure which served as a dispensary for drugs for those who did not require hospitalization.

Dr. Halle Tanner Dillon Johnson writes about the Dispensary in an article entitled “The La Fayette Dispensary, in connection with the Tuskegee Normal and Industrial Institute, Tuskegee, Ala.” She wanted to serve the health care needs of local residents, often mixing medicine herself for their use.

Dibble, Eugene H; Louis A. Rabb; and Ruth B. Ballard
“John A. Andrew Memorial Hospital”
Journal of the National Medical Association
March 1961 Vol 53, No. 2 pp. 103-117

Halle Tanner Johnson
Women’s Medical College of Pennsylvania
Drexel University College of Medicine
Archives and Special Collections on
Women in Medicine and Homeopathy



Dr. John A. Kenny, medical director, Tuskegee Institute 1902-1924, 1934-1939; founder, John A. Andrew Clinic, 1912 ; co- founder, John A. Andrew Clinical Society, 1918

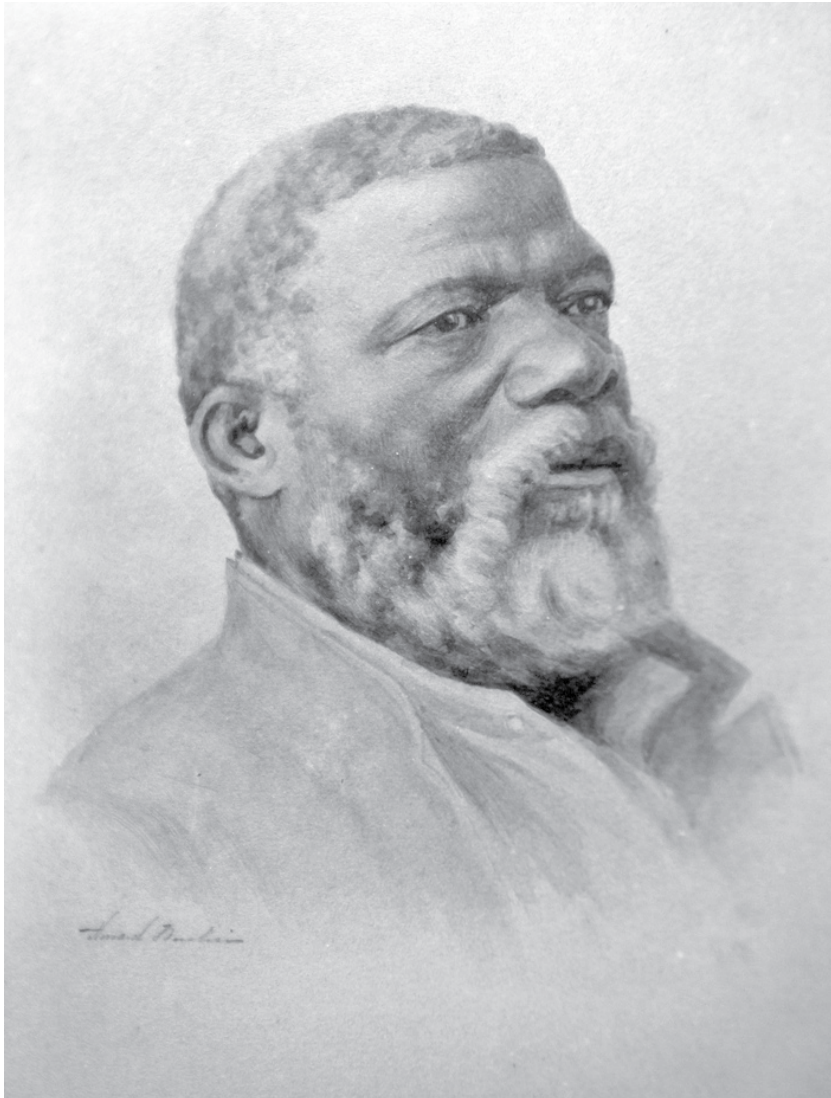


Tuskegee nurses farming for food in front of John A. Andrew Hospital.



Nurses and physicians with Dr. John A. Kenny (center), on the steps in front of Pinehurst Hospital. The hospital “ served as a health center from which health activities could emanate... and to provide hospital facilities in which qualified Negro physicians had full privileges to treat their patients. This hospital, with all of its facilities concentrated in one building, provide(d) treatment for students and faculty.”

Dibble, Eugene H; Louis A. Rabb; and Ruth B. Ballard
“John A. Andrew Memorial Hospital”
Journal of the National Medical Association
March 1961 Vol 53, No. 2 pp. 103-117



“Old Rome” was drawn by Maria Howard Weeden. Weeden used her middle name and surname as her artist name, Howard Weeden. In a delicate watercolor, charcoal and graphite drawing accompanied by her original verse, she depicts a former slave, “Old Rome.” The poem is written in the slave’s voice. That Weeden, a privileged white woman from the South, who resided in Tuskegee for three years, writes in the voice of a slave is very interesting, indeed. Entitled, “The Old Boat Man,” the poem has four verses. In the first verse, the “once enslaved” man recounts how he changed his name when he was freed and wanted to be called “Mister.” However, as death nears he realizes--in the second verse-- that his preference is for his slave name “Old Rome.” Indeed, in his voice, Weeden suggests that “Uncle Rome” can hear sweet voices calling him and he can also hear his former master cursing him. In the third and fourth verses the slave reminds us of the manner in which the master addressed his boat and his boatman “Rome” as “damn ol’ nigger.” The fourth verse, also the conclusion to the poem, suggests that, the master is calling his boat and his boatman home to Heaven.

In his book *Slavery and Social Death: A Comparative Study*, Dr. Orlando Patterson unravels the bioethical implications and dynamics of this poem, i. e., how humans beings are to be treated in research, education, and other spheres of life. The boatman, a slave, is not yet dead but, because he has been a slave, he has experienced total social death. According to Patterson, “Slavery is one of the most extreme forms of the relation of domination approaching the limits of total power from the viewpoint of the master, and total powerlessness from the viewpoint of the slave.” Although a free man, as “Uncle Rome” approaches death, slavery has rendered him **dead** before he dies. He is **dead** psychologically, socially and culturally.

The artist is also interesting. Although not a slave, she is aware of slavery as social death, bears witness to it in her poem and in her depiction and most importantly, does not counter the psychological, social and cultural mistreatment and bioethic dilemma.



ABOVE:

“Old Rome”

Maria Howard Weeden (1846-1905)

Watercolor, Charcoal and Graphite

Tuskegee University Library Services

THE **LEGACY** MUSEUM Collection

Gift of the Class of 1922



RIGHT:
Dedication of the John A.
Andrew Memorial Hospital,
Friday, Feb. 21, 1913.
Tuskegee University
Tuskegee University Library Services
THE**LEGACY**MUSEUM Collection

Please note the various modes of transportation and that the columns of the John A. Andrew Memorial Hospital were removed when the building was enlarged so its appearance today (as the National Center for Bioethics in Research and Health Care) is quite different. The John A. Andrew Memorial Hospital was enlarged in 1970 and 1971.



LEFT:
Landscape circa 1906
William A. Harper (1873-1910)
36.125"x36.125"
Oil on canvas
About 1906
Tuskegee University
Tuskegee University Library Services
THE**LEGACY**MUSEUM Collection

William A. Harper, born in Canada, was considered one of the most gifted American artists living in the country around the turn of the century. He studied at the Chicago Art Institute and in Paris under Henry Ossawa Tanner (brother of Dr. Halle Tanner Dillon Johnson, Tuskegee University's first full-time physician). Influenced by the Barbizon School and Impressionism, both of these French styles are evident in this Harper landscape.

RIGHT:
 William Henry Johnson (1901-1970)
 "Untitled" Farm Couple at Work
 Oil on Plywood
 c. 1941
 Tuskegee University Library Services
 THE**LEGACY**MUSEUM Collection



LEFT:
 Ifa Divination Tray
 Wood
 The Yoruba People of Nigeria
 West Africa
 Tuskegee University Library Services
 THE**LEGACY**MUSEUM Collection





RIGHT:
 Bust
 Julian H. Harris (1906-1987)
 12" height
 Cast iron
 1937
 Tuskegee University
 Tuskegee University Library Services
 THE**LEGACY**MUSEUM Collection

Sculptor Julian H. Harris was well known in Georgia during the 20th century. He taught architecture at Georgia Tech and was commissioned to do numerous sculptures for over 50 public institutions throughout the state and South. Emory University owns numerous examples of Harris's works and this Legacy Museum piece is an important and significant work in the Harris corpus.



LEFT:
 Divination bag for herbs and spiritual paraphernalia
 4"x3-1/2"
 Africa
 Tuskegee University
 Tuskegee University Library Services
 THE**LEGACY**MUSEUM Collection

It is believed this bag of herbs and spiritual paraphernalia are used during rituals for healing and medicinal purposes.

RIGHT:

The Old Arrow Maker and his Daughter
Edmonia Lewis (1845-1911)
23.5"x15"x17" height
Marble
Molded 1866, carved 1872
Tuskegee University
Tuskegee University Library Services
THELEGACYMUSEUM Collection

This work by Edmonia Lewis is one of five sculptures that she created using the poem, "The Song of Hiawatha" as her inspiration.

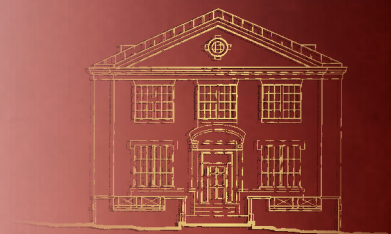


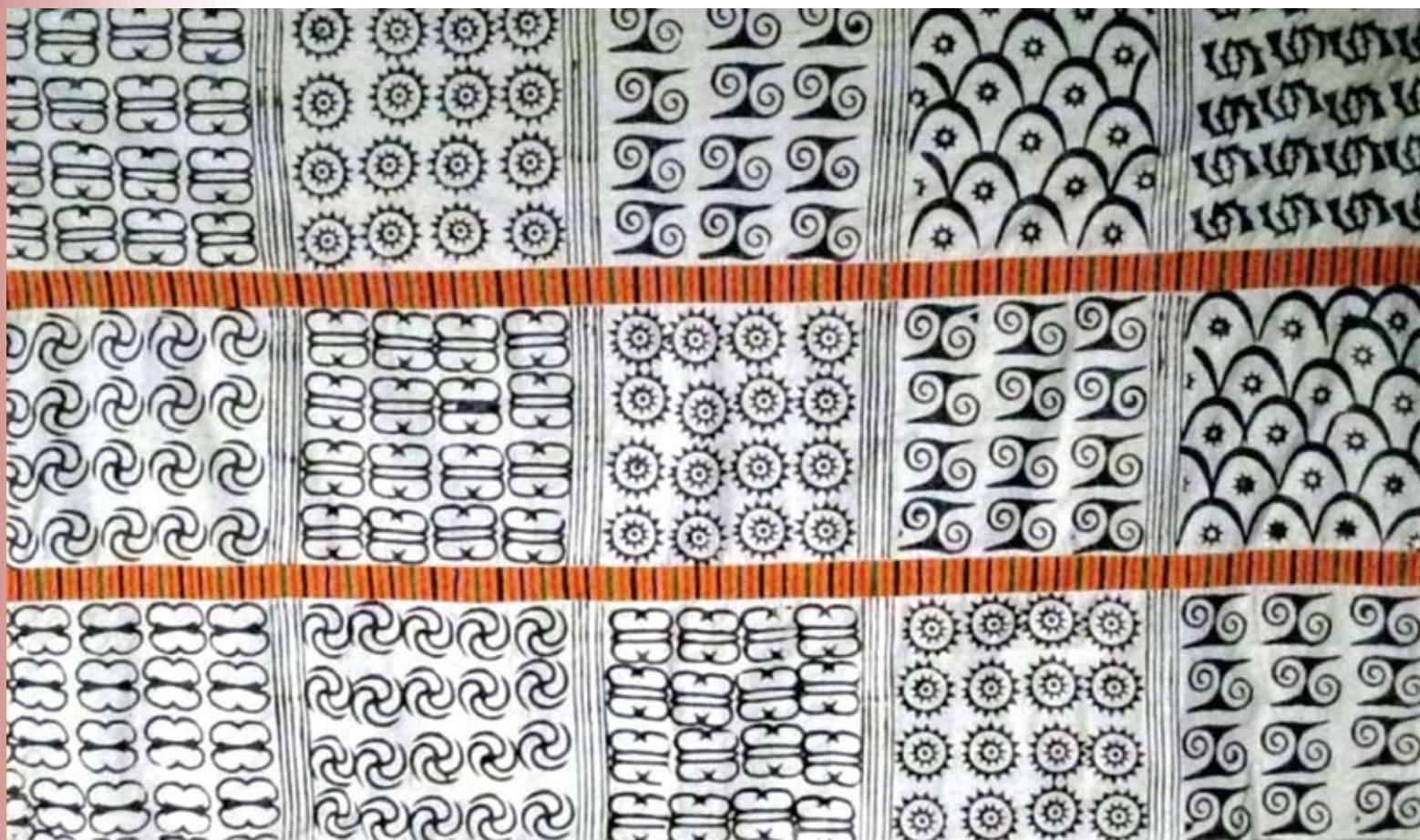
LEFT:

Awake/Asleep
Edmonia Lewis (1845-1911)
20" height
Marble
Late 19th century
Tuskegee University
Tuskegee University Library Services
THELEGACYMUSEUM Collection



Of African-American and Native American heritage, Edmonia Lewis's sculptural works often reflected her dual heritage. Her work is typical of the Neoclassical style of the time, yet, the iconography of her pieces give American Indians and African-Americans significant importance as classic themes in the Western sculptural tradition.





Adinkra cloth is stamped and patterned with traditional Ashanti symbols. Each symbol has its own meaning. Adinkra cloth is decorated with traditional symbols that convey the thoughts and feelings of the person wearing them. People in Ghana decorate the cloth by using a black dye made of bark. This dye is called Adinkera aduru, and it is what gives the cloth its name. Using the dye, they draw lines on the cloth to divide it into squares. Next, they carve symbols into calabash gourds, press the gourds into the dye, and stamp the symbols onto the fabric. The cloth is worn only for ceremonial purposes, festivals, weddings and should not be washed because the designs are not permanent

Viewing the cloth vertically, recognizable on this cloth in the third, fifth, and seventh squares is HYE-WO-NHYE which is the symbol of toughness. In squares 9 and 11 is the symbol KWATAKYE ATIKO which is the symbol for bravery and valor. In squares 2 and 4 is KODE EMOWER EWA “Talons of the Eagle” This symbol represents devotion and service. This symbol was shaved on the back of the heads of the Queen Mother’s servants.

ABOVE:

Adinkra Cloth
Ashanti People
Ghana
West Africa
Tuskegee University
Tuskegee University Library Services
THELEGACYMUSEUM Collection
The Lovette W. Harper Collection of African Art

ACKNOWLEDGEMENT:

Dr. Luther S. Williams

Former Provost

Former provost Dr. Luther S. Williams, who served as provost and vice president for academic affairs at Tuskegee University from June 1, 2006 to December 2009, offered exceptional support for **THELEGACYMUSEUM** in this role and in his appreciation for the arts.

Dr. Stephen Sodeke

Former Interim Director

National Center for Bioethics in Research and Health Care

THELEGACYMUSEUM has come to fruition as a result of years of determination, inspiration and support from Dr. Stephen Olufemi Sodeke.

Juanita Roberts

Director of Library Services

THELEGACYMUSEUM wishes to acknowledge Juanita Roberts, director of Library Services at Tuskegee University, for unswerving and unflagging support to help the museum flourish and succeed.

Dr. Rueben Warren

Director

National Center for Bioethics in Research and Health Care

THELEGACYMUSEUM is appreciative for the assistance of the director of the National Center for Bioethics in Research and Health Care.

Myrtis Morris

Museum Office Manager

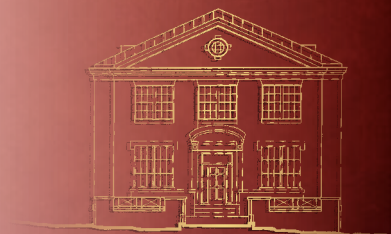
Myrtis Morris was the first to be hired to work in **THELEGACYMUSEUM** on April 27, 2008. She assists the curator with the management of the museum, the administrative duties, and supervises student workers.

Her efforts were exceptional in getting the storage area organized to house all of **THELEGACYMUSEUM** collections and getting the collections installed in storage.

Erick Butler

Museum Technician

THELEGACYMUSEUM is appreciative of the efforts and assistance of Erick Butler.





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Beyond the reconceptualization of the basic master-slave relationship and the redefinition of slavery as an institution with universal attributes, Patterson rejects the legalistic Roman concept that places the "slave as property" at the core of the system. Rather, he emphasizes the centrality of sociological, symbolic, and ideological factors interwoven within the slavery system. Along the whole continuum of slavery, the cultural milieu is stressed, as well as political and psychological elements. Materialistic and racial factors are de-emphasized. (Harvard University Press).

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THELEGACYMUSEUM

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Benjamin Payton Drive
Tuskegee University, Tuskegee, AL 36083

Phone: 334-727-8889

Fax: 334-727-7221

Email: legacymuseum@tuskegee.edu

Parking:

There is ample visitor parking surrounding the museum at no charge.

Museum Admission:

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Directions to the Museum:

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From Atlanta, Ga.: I-85 South to exit 38

By Air

Montgomery, Ala. - Dannelly Field Airport

Columbus, Ga. - Columbus Metropolitan Airport

Dothan, Ala. - Dothan Airport

Atlanta, Ga. - Hartsfield- Jackson International Airport

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Benjamin F. Payton:

Tuskegee University President
1981-2010