

Educating to Promote Social Reform & Political Rights: W.E.B. Du Bois at Atlanta University, circum-1900s

Presentation of a Work in Progress

by Dr. Robert W. Williams

Political Science, Bennett College

rwilliams@bennett.edu

• • • • •

North Carolina Political Science Association

2026 NCPSA / NCPAA Annual Conference

Elon University

• • • • •

Panel: "Politics, Philosophy & Economics"

Presentation: 21 March 2026

[s1] General Purpose of the Presentation

(a) **How might we illuminate the development of W.E.B. Du Bois's Talented Tenth — those he tasked with racial guidance and uplift?**

(b) **Talented Tenth:** Broadly educated group of self-sacrificing activists, persistently and resolutely promoting the racial progress of African Americans (including African and African diasporic persons).

(c) **T-10 educational background:** Most typically, college education in the liberal arts, but which also included training in social science methods.

- Not only and not necessarily, business oriented or middle-class.

(d) **Examples:** Frederick Douglass; Sojourner Truth; Du Bois's own students

..

[s2] What Should the Talented Tenth Learn?

(a) Learn and pursue ideals of life: the truth, good, beauty.

"strive to know and to do, to organize and to dream, to fight in that great battle of the west in the glow of the setting sun." [NIOL 1905: ¶14]

(b) Learn about the contributions of African and African-diasporic to the U.S. and the world.

(c) Learn social science skills and apply them in various research projects conducted by Du Bois:

- Atlanta University conferences,
- Bureau of Labor studies

[s3] Desired Outcomes of a Talented Tenth Education

- (a) Leadership and guidance in their communities
- (b) Self-sacrifice to uplift the race
- (c) Agency in the form of skill, knowledge, and resolve
- (d) Perhaps even becoming public intellectuals
- (e) Note: Du Bois critiqued his own conception of the Talented Tenth by the 1940s, criticizing those pursuing wealth to the exclusion of community uplift.

[s4] The Research Question and Scope

(a) How might we understand the conditions supporting the college education of Talented Tenth members in a classroom setting of the early-1900s?

(b) Research Scope:

Du Bois's first period of teaching at Atlanta University, 1897–1910.

(c) Sources:

- Textual sources
- Plus: photograph of Du Bois's Atlanta University classroom, circa-1909.
[Contained in a photo album of Josephine Dibble Murphy]

[s5] The Photo [Under-researched & Relatively Unknown]

(a) How might this classroom set-up create conditions for a Talented Tenth pedagogy?



[s6] Josephine Dibble Murphy

(a) Who was Josephine Dibble Murphy?

- Born: 1888 (Camden, SC). Died: 1974.
- Former student of Du Bois's at A.U.
- 1909 graduate of Atlanta University's, Normal School (for teachers).
- Educator.
- Printing company businesswoman.

(b) Josephine Dibble Murphy's photo album is archived at The Henry Ford (museum), Dearborn, MI.



(b) Top right: Photo of Josephine Dibble (later Dibble Murphy).

[Source: Dibble Murphy Papers Archive, The Henry Ford.]

(c) Bottom right: Photo of Josephine Dibble Murphy

[Source: Dibble Murphy Collection, Atlanta University Center, Robert R. Woodruff Library]



[s7] Textual Source: One Sculpture & the Bookcase

(a) Du Bois mentioned the book case and one sculpture:

[...] You walk into a room: to the left is a tall window, bright with colors of crimson and gold and sunshine. **Here are rows of books** and there is a table. Somber blackboards clothe the walls to the right and beside your desk is **the delicate ivory of a nobly cast head**. [DARK 1920: (*Darkwater*) Ch.IV, "Of Work and Wealth"; emphasis added]

(b) Du Bois **did** describe the classroom use of the books with his students.

(c) Du Bois **did not** describe the pedagogical use of the sculptures.

[s8] Interpreting the Two Sculptures & Bookcase

(a) My interpretation: The sculptures signify, respectively, Western and African values and ideals.

- Du Bois wrote:

"The riddle of existence is the college curriculum that was laid before the Pharaohs, that was taught in the groves by Plato, that formed the trivium and quadrivium, and is to-day laid before the freedmen's sons by Atlanta University." [...] [SBF 1903: Ch.V "Of the Wings of Atalanta"]

[s9] Renaissance-Style Sculpture in the Classroom

(a) Du Bois's general support for Western ideals is represented here.

(b) Sculpture below extracted from the Dibble Murphy photo.



(c) Sculpture below found on Etsy website: "Michelangelo's Dying Slave Bust"



Note: the missing portion of the hair/head (above) seemingly aligns with the corresponding area in Dibble's photo (left).

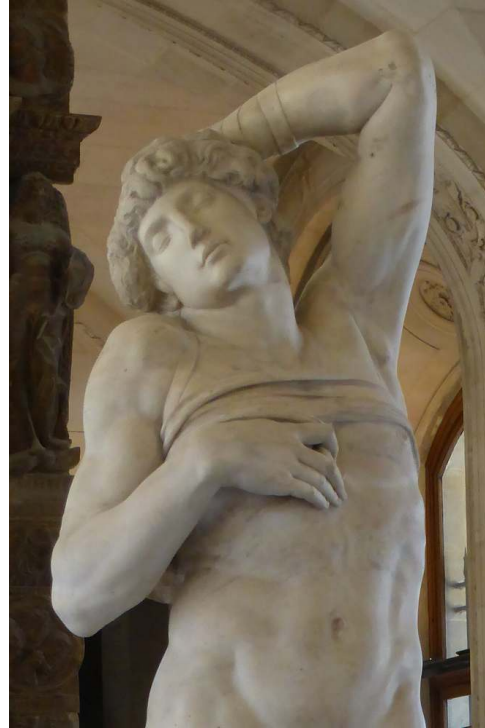
[s10] Michelangelo's Sculpture in the Classroom

(a) Sculpture tentatively identified as part of "The Dying Slave" statue carved by Michelangelo (as depicted on the left).

(b) Photo source:

"The Dying Slave" by Michelangelo, The Louvre;
Photo by Jörg Bittner Unna.

URL: <https://commons.wikimedia.org/w/index.php?curid=39051937>



[s11] Western Ideals [Sculpture's Significance]

(a) As opposed to many White individuals and institutions, the personification of Western ideas and ideals converse with Du Bois:

I sit with Shakespeare and he winces not. Across the color line I move arm in arm with Balzac and Dumas, where smiling men and welcoming women glide in gilded halls. From out the caves of evening that swing between the strong-limbed earth and the tracery of the stars, I summon Aristotle and Aurelius and what soul I will, and they come all graciously with no scorn nor condescension. So, wed with Truth, I dwell above the Veil. [SBF 1903: Ch. VI; Emphasis added]

[s12] Western Ideals versus Historical Reality

(a) The history of the West (colonialism, exploitation, slavery, racism)

- often failed to achieve the promise of those ideals and
- often failed to consider other races as equal or enlightened.

(b) My Interpretation:

- Pedagogically speaking, the Michelangelo sculpture could highlight the contradictions of the West.

[s13] A Possible Sculpture of Nectanebo I or II

(a) Pharaoh's statue as part of counter-hegemonic pedagogy.

(b) Nectanebo II: last of the indigenous African-born pharaohs, 30th Dynasty (380–343 BC).



(c) Nectanebo I or II (British Museum)

Note the missing features: nose and broken cobra on the headdress.



[s14] Significance of the Pharaoh's Sculpture: Egypt

(a) My interpretation: symbolic of Egypt in particular and of Africa in general.

(b) For Du Bois, Egypt was an exemplar of progress:

Here then, from the time that the Egyptians began history down to the birth of Christ, for five thousand years mankind evolved a pattern of human culture which became the goal of the rest of the world and was imitated everywhere.

When persons wished to study science, art, government, or religion, they went to Egypt. The Greeks, inspired by Asia, turned toward Africa for learning, and the Romans in turn learned of Greece and Egypt. [*The World and Africa* (WAAF 1947): Ch.5: "Egypt": p.105; Emphasis added]

[s15] The Bookcase in the Photo

(a) The bookcase speaks to Du Bois's teaching of sociological and social science techniques.



[s16] Textual Source: Classroom Activities

(a) Regarding the classroom activities Du Bois wrote:

[...] The undergraduate courses in sociology are simply an attempt to study systematically conditions of living right around the university and to compare these conditions with conditions elsewhere about which we are able to learn. For this purpose one of the two years is taken up principally with a course in economics. Here the methods of study are largely inductive, going from field work and personal knowledge to the establishment of the main principles. There is no text-book, but **a class-room reference library with from five to ten duplicate copies of well-known works.** [LSAU 1903 ¶4; Emphasis added]

[s17] Implications of the Classroom Depicted Photographically

(a) Dibble Murphy's photo illuminates the conditions that make possible a DuBoisian pedagogy of the Talented Tenth.

- Photo sets forth the possible student learning experiences within one particular classroom.

(b) **Pedagogical dimension** [Interpretation]

- Reinforced the students' humanity and agency.
- Taught critical social science.
- Studied history to challenge dominant supremacist narratives.

(c) **Interpretive methodological dimension**

- Interpreting a photo with related textual sources brings a topic to life.

(d) More research on the photo is needed.

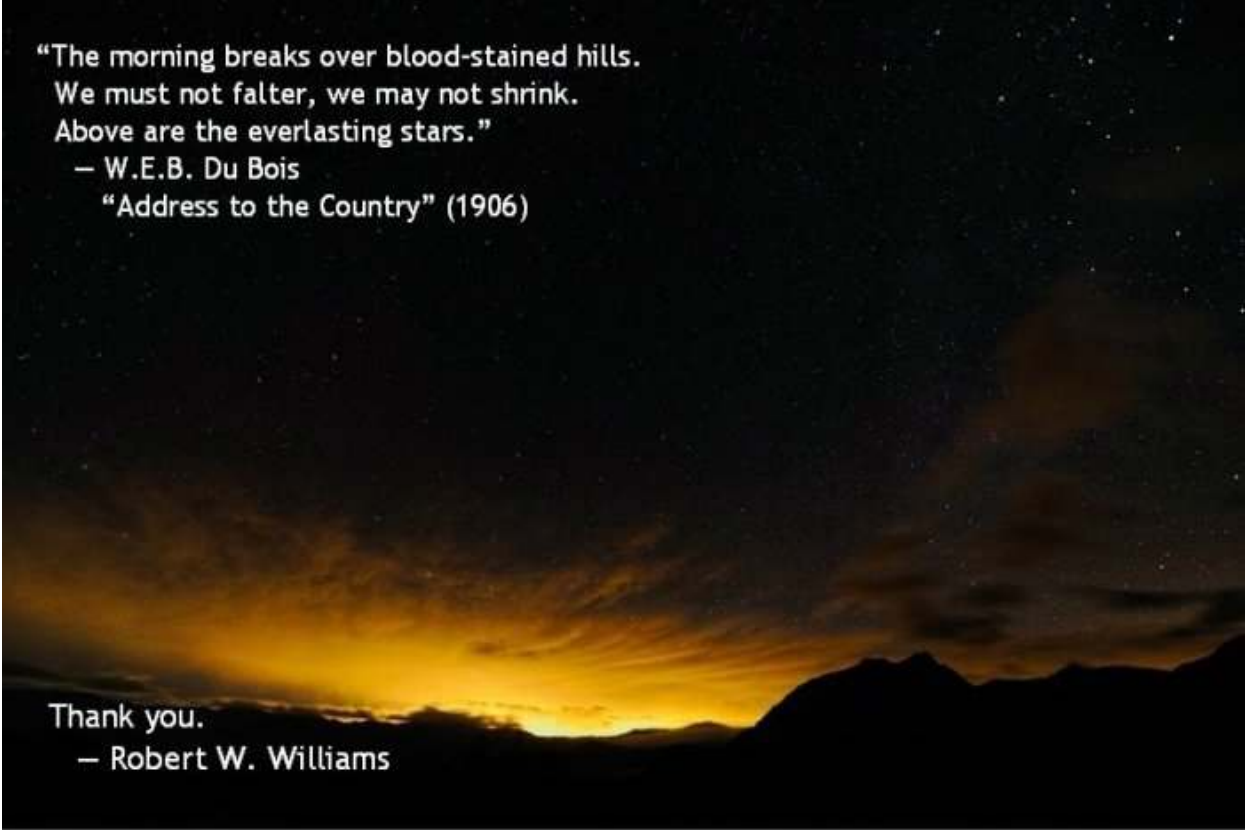
[s18] In Closing

(a) What is at stake in understanding a classroom setting and a critical pedagogy, whether for a Talented Tenth or for others challenging injustice?

(b) In aftermath of 1917 race riots Du Bois wrote:

Here, in microcosm, is the sort of economic snarl that arose continually for me and my pupils to solve. **We could bring to its unraveling little of the scholarly aloofness and academic calm of most white universities. To us this thing was Life and Hope and Death!** [DARK 1920: Ch. IV: "Of Work and Wealth" (Emphasis added)]

• • • •



“The morning breaks over blood-stained hills.
We must not falter, we may not shrink.
Above are the everlasting stars.”

– W.E.B. Du Bois

“Address to the Country” (1906)

Thank you.

– Robert W. Williams

[Blank Page]

NOTES to the extended presentation (below)

Note 1: The Appendices, which follow the main presentation, contain details that I consider important, but which are not needed for a conference paper.

- Appendix A: Biographical details on Du Bois.
- Appendix B: More information on the Du Boisian Talented Tenth.
- Appendix C: Details about Josephine Dibble Murphy and her photo album.
- Appendix D: My interpretive assumptions for this project.
- Appendix E: My attempts to identify the Michelangelo sculpture.
- Appendix E: My attempts to identify the Pharaoh (Nectanebo) sculpture.
- Appendix G: Elaborating on my Interpretive Methodology.
- Appendix H: More research on the Dibble Murphy photograph is needed.
- Appendix I: Unknown sculpture in "A College Recitation Room" in an Atlanta University classroom (although not Du Bois's classroom).

Note 2: Within the presentation text itself and in the Bibliography of works by Du Bois (below), the citations and entries are alphabetized by the abbreviated title of the document, which is how the work is cited throughout this presentation.

[c0] Abstract

"Educating to Promote Social Reform and Political Rights: W.E.B. Du Bois at Atlanta University, Circum-1900"

Presented by Dr. Robert W. Williams

(a) W.E.B. Du Bois (1868-1963) is well known for activism and research that challenged injustices against African and African diasporic peoples. During his early years at Atlanta University he educated students to become part of a group that he believed should and would guide social change, namely the Talented Tenth.

(b) Scholars have analyzed extensively Du Bois's educational content and pedagogy. But they have not utilized a unique source, a circa-1909 photograph titled "Du Bois' Classroom", which is attributed to one of his former students, Josephine Dibble Murphy. The photo depicted a college classroom containing chairs, books in a wall-mounted bookcase, maps, and also two statues. One was a sculpted head in an Italian Renaissance style, the other an Egyptian pharaoh with a broken headdress.

(c) In my project I utilize that photograph as well as texts by Du Bois. Both types of sources can provide us with fresh insights and also allow us to address this research question: What might an education that promoted social reform and political rights look like? Or to emphasize the visual aspect, I could reframe the question as: In what ways did the classroom provide the conditions to facilitate the education of a Talented Tenth? •••

[c1] Presentation's Tasks

(a) General Goal

How might we illuminate the development of W.E.B. Du Bois's members of the Talented Tenth, whom he tasked with racial guidance and uplift?

(b) Specific Presentation Question

How might we understand the conditions supporting the college education of Talented Tenth members in a classroom setting of the early-1900s?

(c) Presentation Path

I will use textual sources combined with an under-utilized, perhaps relatively unknown, photograph of Du Bois's Atlanta University classroom, circa-1909 in order to multi-modally and reciprocally interpret the conditions facilitating his college students to be members of the Talented Tenth.

[c2] Du Bois's Concept of the Talented Tenth

(a) W.E.B. Du Bois's concept of the Talented Tenth is well known to scholars and activists as part of his strategy for social change (see Wright II 2014).

[1] The Negro race, like all races, is going to be saved by its exceptional men. The problem of education, then, among Negroes must first of all deal with the Talented Tenth; it is the problem of developing the Best of this race that they may guide the Mass away from the contamination and death of the Worst, in their own and other races. [T10 1903; capitalization in the original]

[c3] Elaboration: Du Bois's Concept of the Talented Tenth

(a) Details about the Talented Tenth

- **Definition:** a broadly educated group of self-sacrificing activists, actively promoting the racial progress of African Americans (including African and African diasporic persons).
- **Educational background:** most typically college education in the liberal arts, but also including training in social science methods. Not only and not necessarily, business oriented.
- **Percentage:** not necessarily ten percent.
- **Gender:** "Who are men? [. . .] It is not simply the laborer, it is not simply men who are men, but men's mothers and daughters, too, and finally that the world of men holds men of many colors and races...." [NIOL 1905: ¶ 2]

(b) Examples: Frederick Douglass; Sojourner Truth; Du Bois's own students

[c4] College Students and the Talented Tenth: Liberal Arts / Humanities

(a) According to Du Bois's wording, college graduates were to be an integral part, perhaps even the central part of the Talented Tenth.

(b) Du Bois taught at Atlanta University during two extended periods: 1897-1910 and 1933-1944.

(c) Du Bois based his curriculum based on what we would call a liberal arts education and also on training and practice in the social sciences (A.U. Catalogue 1903).

- The "College Course" for undergraduates contained numerous humanities classes, especially European classics as well as math and sciences (p.7)

[c5] College Students and the Talented Tenth: Sociology and History Curriculum

(a) The Department of Sociology and History, in which Du Bois taught, was described as follows:

The department aims. . . at training in good, intelligent citizenship; at a thorough comprehension of the chief problems [p.15>] of wealth, work and wages; and at a fair knowledge of the objects and methods of social reform. [. . . .]

Sociological Laboratory. The laboratory consists of a special library of books on statistics, economics, sociology and history, with duplicate copies of standard works; and of maps, charts and collections illustrating social and historic conditions. Here the Senior class is given a course of one year which is devoted to the study of social conditions and methods of reform with especial reference to the American Negro. Field-work and thesis work is required. [Atlanta University Catalogue 1903, pp.14-15]

[c6] Du Bois's Pedagogical Practice for a Talented Tenth: Challenging White Supremacism

(a) In the creation and encouragement of a Talented Tenth we can posit several possible consequences based on textual sources.

(b) Critical pedagogy: challenge White supremacism.

- Du Bois educational practices were focused on the pursuit of equality, justice, and peace.

[Aldridge 2008; Grant 2018; Westbrook 2014]

- Brought to the fore African and African-diasporic contributions to the U.S. and world history.

[BFTN 1939; CNAL 1921; NLAA 1913; TCOR 1897; TN15 1915; TSRE 1923]

[c7] Du Bois's Pedagogical Practice for a T-10th: Racial Uplift and Methodological Skills

(a) Teach students about their own humanity and agency despite the mis/dis/information of the double consciousness of the color line of segregation.

[NIOL 1905; RAIB 1910; TCOR 1897; TDAP 1904]

(b) Learn social science methods typically as undergraduates; and generally practiced those skills via research projects as Atlanta University graduated students.

- As Du Bois wrote: "We have arranged [at A.U.]. . . what amounts to about two years of sociological work for the junior and senior college students, and we carry on in our [annual A.U.] conferences postgraduate work in original research.

[LSAU 1903: ¶ 4]

[c8] Multi-modal Interpretation of a T-10th Pedagogy

(a) Heretofore, scholarly reliance on textual descriptions.

- Accordingly, scholars have not explored the classroom setting per se and how it might be interpreted as establishing conditions to create a Talented Tenth.

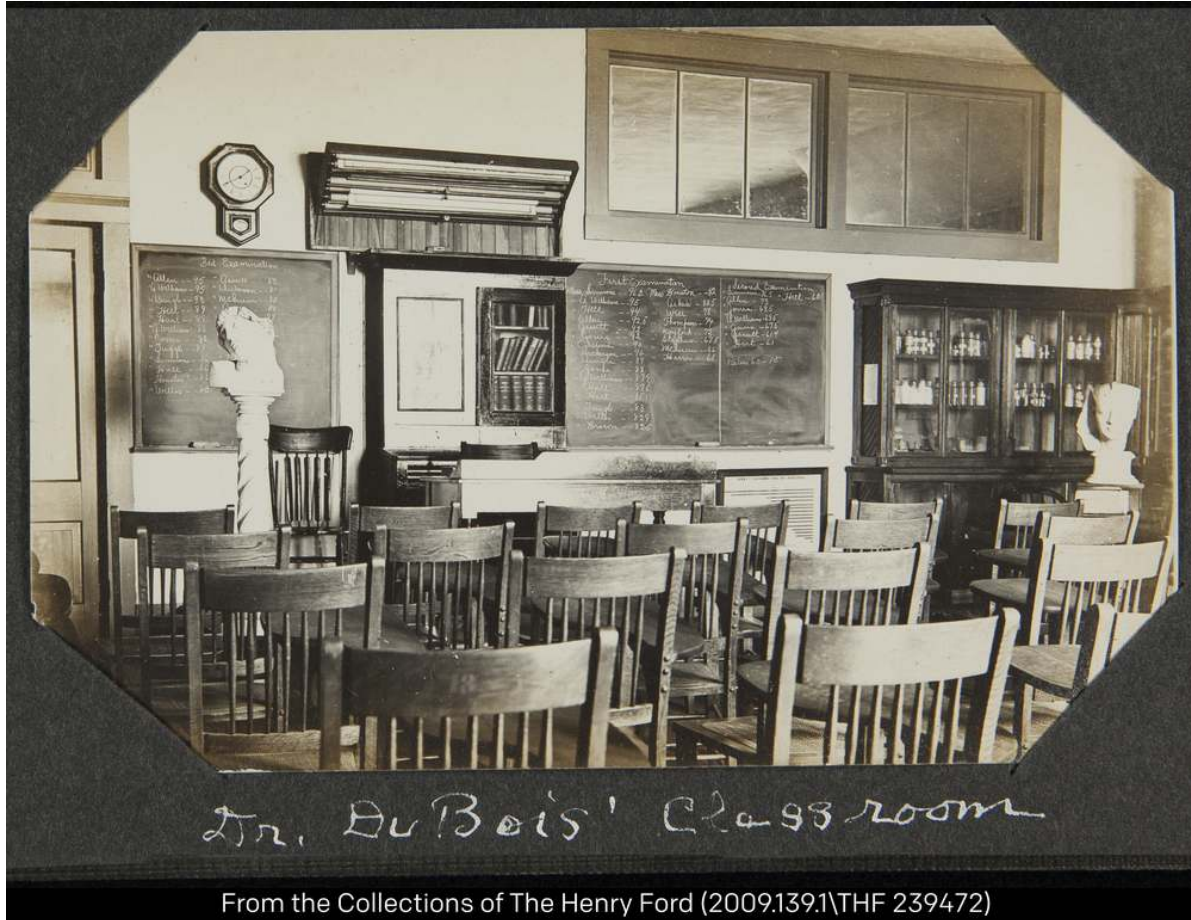
(b) My presentation: intertwines textual sources with a virtually unknown photograph in order to delineate some of the contents of the photo

- Josephine Dibble Murphy's photo album [Du Bois's former student]
- Album archived at The Henry Ford (museum), Dearborn, MI.

(c) The photo is titled "Dr. Du Bois' Classroom".

[c9] Presentation's Central Question

(a) How might this classroom set-up create conditions for a Talented Tenth pedagogy?



[c10] Stone Hall, A.U.: Location of Du Bois's Classroom

(a) Photograph from Josephine Dibble Murphy's photograph album.



[c11] The Bookcase and 2 Sculptures as Presentation Focus

(a) Research question:

- In what ways does this photo and its contents of a book case and two sculptures convey the conditions for critical pedagogy?

(b) "Conditions" for a critical pedagogy: because. . .

- Du Bois **did not** explicitly mention the photo itself or the pharaoh's statue.
- He **did indeed** mention the bookcase Renaissance-style statue:

[...] You walk into a room: to the left is a tall window, bright with colors of crimson and gold and sunshine. **Here are rows of books** and there is a table. Somber blackboards clothe the walls to the right and beside your desk is **the delicate ivory of a nobly cast head**. [DARK 1920: (*Darkwater*) Ch.IV, "Of Work and Wealth"; emphasis added]

[c12] Cont.–Bookcase & 2 Sculptures as Presentation Focus

(a) Du Bois **did** briefly describe how the books in the book case and how they were used in teaching the Talented Tenth

(b) Du Bois **did not** describe how sculptures were used in teaching.

(c) **My interpretation:** The sculptures signify, respectively, Western and African values and ideals.

- As such, the sculptures can be used to support, in visual and physical senses, a Du Boisian pedagogy within his lectures and curricula.

**[c13] Textual Evidence for the Sculptures:
"Co-workers in the Kingdom of Culture" (Du Bois)**

(a) Du Bois: African Americans can become "co-workers in the kingdom of culture" (*Souls* / SBF 1903: Ch.1: "Of Our Spiritual Strivings"; also COTC 1898, TCOR 1897; TDAP 1904; also Appiah 2014; Horne 2010; Lewis 1993; Rampersad 1990; Shaw 2013; Withun 2022; Zamir 1995).

(b) College education: vital path to becoming cultural co-workers.

- Du Bois wrote on the historical roles of Egypt and the West:

"The riddle of existence is the college curriculum that was laid before the Pharaohs, that was taught in the groves by Plato, that formed the trivium and quadrivium, and is to-day laid before the freedmen's sons by Atlanta University." [...] [SBF 1903: Ch.V "Of the Wings of Atalanta"]

[c14] Renaissance-Style Sculpture in the Classroom

(a) Du Bois's general support for Western ideals is represented here.

(b) Sculpture below extracted from the Dibble Murphy photo.



(c) Sculpture below found on Etsy website: "Michelangelo's Dying Slave Bust"

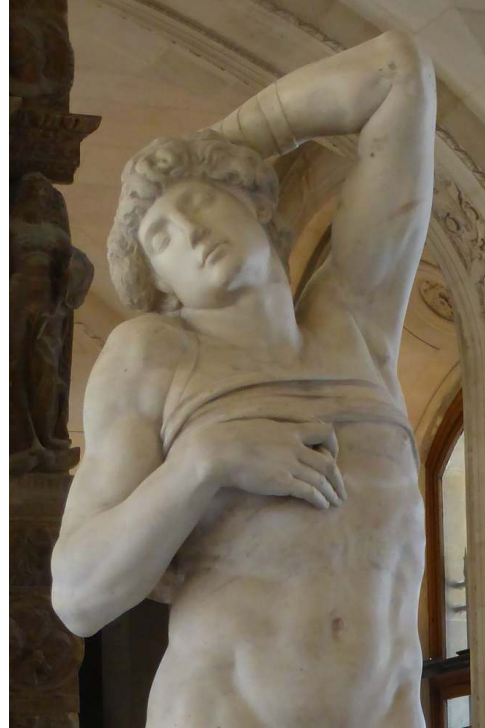


Note: the missing portion of the hair/head (above) seemingly aligns with the corresponding area in Dibble's photo (left).

[c15] Michelangelo's Sculpture in the Classroom

(a) Sculpture tentatively identified as part of "The Dying Slave" statue carved by Michelangelo (as depicted on the left).

(b) Appendix E presents more details of my attempts to identify the sculpture. Photo source specified in that Appendix.



[c16] Western Ideals for Du Bois [Sculpture's Significance]

(a) For Du Bois Europe represented one significant set of ideals and ways to pursue truth, the good, and beauty.

- Du Bois's German and American higher education. [Lewis 1993]
- Du Bois applied Western social science techniques to promote a "science of human action". [e.g., ATLC 1904; also e.g., Wright II 2016]
- Du Bois greatly enjoyed the music of Beethoven, Brahms, Handel, and Schumann (Shirley Graham Du Bois 1971: 301, and 1978).

[c17] Cont.– Western Ideals [Sculpture's Significance]

(a) As opposed to many White individuals and institutions, the personification of Western ideas and ideals converse with Du Bois:

I sit with Shakespeare and he winces not. Across the color line I move
arm in arm with Balzac and Dumas, where smiling men and welcoming
women glide in gilded halls. From out the caves of evening that swing
between the strong-limbed earth and the tracery of the stars, I summon
Aristotle and Aurelius and what soul I will, and they come all graciously with
no scorn nor condescension. So, wed with Truth, I dwell above the Veil. [SBF
1903: Ch. VI]

[c18] Western Ideals versus Historical Reality

(a) However, the history of the West (colonialism, exploitation, slavery, racism)

- failed to achieve the promise of those ideals and
- failed to consider other races as equal or enlightened.

(b) As a condition for a critical pedagogy, via "The Dying Slave" sculpture:

- Slavery was a practice justified within the European Enlightenment. [e.g., BFTN 1939; SVON 1905]
- Imperialism and colonialism often coincided with of the expansions of the male franchise—"democratic despotism". [(AROW 1915; CDCP 1945; WND1 1924)]

(c) Michelangelo sculpture: highlighted contradictions of the West.

- Du Bois argued: "Slavery and the slave trade existed along in the historical era of Shakespeare, Martin Luther, Raphael, Haroun-al-Raschid and Abraham Lincoln."
[AGPP 1930: Ch.12: p.44]

[c19] A Possible Sculpture of Nectanebo I or II

(a) Pharaoh's statue as part of counter-hegemonic pedagogy.

(b) Nectanebo II: last of the indigenous African-born pharaohs, 30th Dynasty (380–343 BC).



(c) Nectanebo I or II (British Museum)

Note the missing features: nose and broken cobra on the headdress.



(d) Appendix F lists my steps towards tentatively identifying this sculpture.

[c20] Significance of the Pharaoh's Sculpture: Egypt

(a) Arguably, symbolic of Egypt in particular and of Africa in general.

(b) For Du Bois, Egypt was an exemplar of progress:

Here then, from the time that the Egyptians began history down to the birth of Christ, for five thousand years mankind evolved a pattern of human culture which became the goal of the rest of the world and was imitated everywhere.

When persons wished to study science, art, government, or religion, they went to Egypt. The Greeks, inspired by Asia, turned toward Africa for learning, and the Romans in turn learned of Greece and Egypt. [*The World and Africa*

(WAAF 1947): Ch.5: "Egypt": p.105]

[c21] Significance of the Pharaoh's Sculpture: Africa

(a) For Du Bois, Africa as a whole exemplified accomplishments in many cultural areas:

The essence of African culture then lies in its initial strife which began all culture; in its development of the village unit in religion, industry, and government; and finally in its art, -- its realization of beauty in folk lore, sculpture, and music. All this Africa has given the modern world together with its suffering and its woe. ["The Answer of Africa" AOAF 1926: final ¶]

[c22] The Bookcase & Undergraduate Education: Textual Evidence re: Classroom Activities

(a) The education in social science research that undergraduates received by Du Bois in his classroom directly explains the bookcase depicted in the Dibble Murphy photograph.

(b) Du Bois wrote that the typical A.U. undergraduate received classroom instruction. In "The Laboratory in Sociology at Atlanta" (1903) he wrote:

[...] The undergraduate courses in sociology are simply an attempt to study systematically conditions of living right around the university and to compare these conditions with conditions elsewhere about which we are able to learn. For this purpose one of the two years is taken up principally with a course in economics. Here the methods of study are largely inductive, going from field work and personal knowledge to the establishment of the main principles. There is no text-book, but **a class-room reference library with from five to ten duplicate copies of well-known works.**

[LSAU 1903" ¶4; emphasis added]

[. . . .]

"Our main object in the undergraduate work, however, is human training and not the collection of material, and in this we have been fairly successful." [LSAU 1903: ¶ 6]

[c23] The Bookcase and Undergraduate Education: Textual Evidence re: Field Research

(a) A few undergraduates conducted field research in various Southern localities, such as the agricultural lands of the Black Belt of the South [also ICIT 1901: ¶81]

The studies of Negro economic development here presented are based mainly on seminary notes made by members of the senior class of Atlanta University. These young persons, born and bred under the conditions which they describe, have unusual facilities for first-hand knowledge of a difficult and intricate subject. [NBBS 1899: p.401]

[c24] A.U. (Post-)Graduates as T-10th Researchers

(a) At least a few of Atlanta University graduated students and postgraduate students (Masters degree) helped Du Bois to conduct field research for the Atlanta University conferences. [See also AUC 1903: ¶ 2]

(b) Du Bois specified postgraduate research for the Atlanta University conferences:

[7] Our postgraduate work in sociology [for the Masters degree] was inaugurated with the thought that a university is primarily a seat of learning... [. . .] The plan of work [for the annual conferences] is this: a subject is chosen; [. . . ;] schedules are then prepared, and these with letters are sent to the voluntary correspondents, mostly graduates of this and other negro [sic] institutions of higher training. They, by means of local inquiry, fill out and return the schedules; then other sources of information, . . . are tried, until after six or eight months' work a body of material is gathered. Then a local meeting is held, at which speakers, who are specially acquainted with the subject studied, discuss it. Finally, about a year after the beginning of the study, a printed report is issued, with full results of the study, digested and tabulated and enlarged by the addition of historical and other material. [....] [LSAU 1903]

[c25] Implications of the Classroom Depicted Photographically

(a) Dibble's photo illuminates the conditions that make possible a DuBoisian pedagogy of the Talented Tenth.

- Photo sets forth the possible student learning experiences within one particular classroom.

(b) **Pedagogical dimension** [Interpretation]

- Reinforced the students' humanity and agency.
- Taught critical social science.
- Studied history to challenge dominant supremacist narratives.

(c) **Interpretive methodological dimension**

- Interpreting a photo with related textual sources brings a topic to life.
- In Appendix G below I expand on my research techniques.

(d) More research on the photo is needed. Further questions are posted in Appendix H.

[c26] In Closing

(a) Our current political, technological, and societal times....

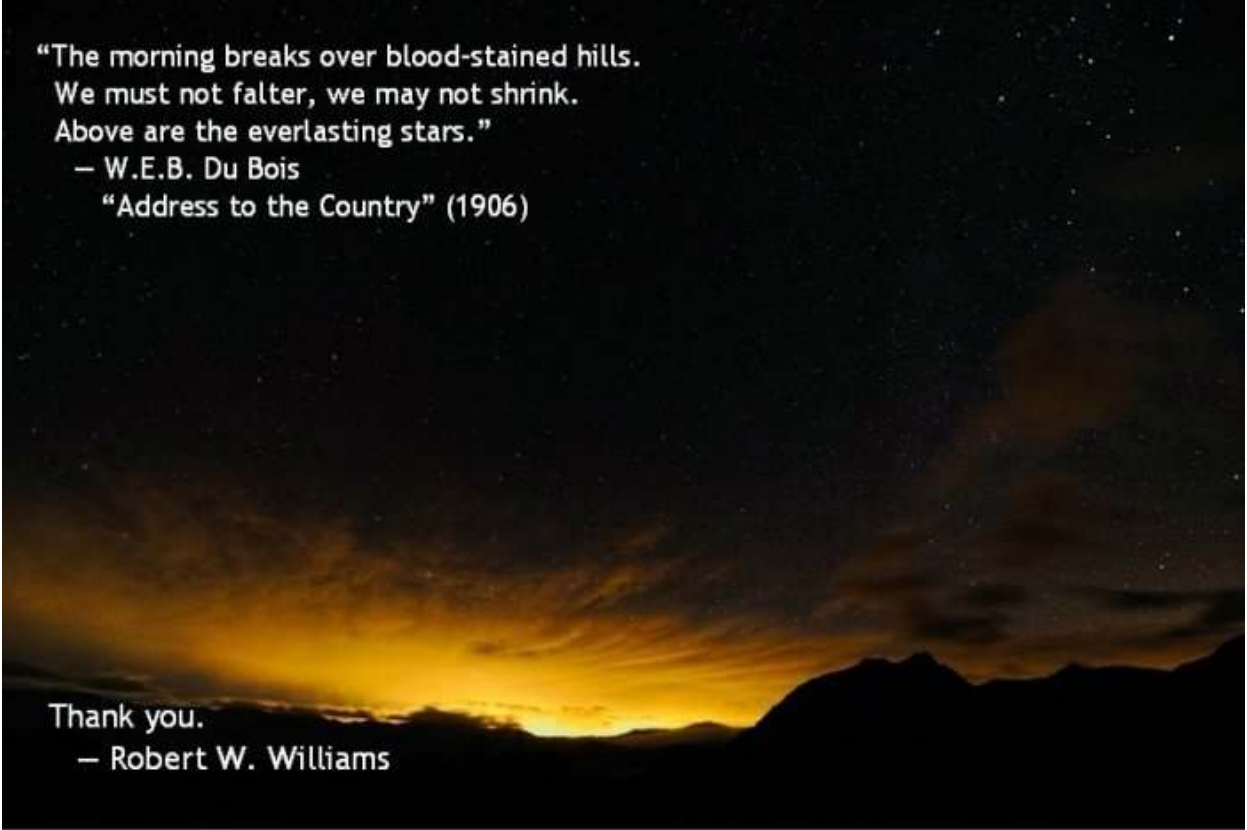
(b) Classrooms might provide the setting and set-up that can condition how we work with students to critically analyze power relations.

(c) What is at stake in understanding a critical pedagogy, whether for a Talented Tenth or for others challenging injustice?

- In aftermath of 1917 race riots Du Bois wrote:

Here, in microcosm, is the sort of economic snarl that arose continually for me and my pupils to solve. **We could bring to its unraveling little of the scholarly aloofness and academic calm of most white universities. To us this thing was Life and Hope and Death!** [DARK 1920: Ch. IV: "Of Work and Wealth" (Emphasis added)]

• • • •



“The morning breaks over blood-stained hills.
We must not falter, we may not shrink.
Above are the everlasting stars.”

– W.E.B. Du Bois

“Address to the Country” (1906)

Thank you.

– Robert W. Williams

[c27] Appendix A: W.E.B. DuBois

(a) W.E.B. DuBois (1868–1963)

- Born in Great Barrington, Massachusetts.
- Civil rights activist, scholar, and educator.
- Became a Ghanaian citizen, died, and was buried in Accra, Ghana.

(b) Du Bois sought to educate the whole person in terms of a broad knowledge, aesthetic sensibilities, and the critical skills needed to promote justice and equality (FFNC [1973]; SBF 1903; also Lewis 1993; Marable 1986). The technical training of industrial education was useful, but for Du Bois a liberal arts education was vital for challenging social oppression.

(c) Du Bois trained students in social science (ATLC 1904; LSAU 1903) and provided them opportunities for social science research experience (e.g., AUPs 1896-1916; NBBS 1899).

(d) Du Bois taught at Atlanta University: 1897–1910, 1933–1944.



W.E.B. Du Bois (Souls of Black Folk, 5th Ed., 1904) [HathiTrust]

[c28] Appendix B: More Details on the Talented Tenth

(a) The predecessors to Du Bois's concept of the Talented Tenth

- Henry Lyman Morehouse: "The Talented Tenth" (1896):

In the discussion concerning Negro education we should not forget the talented tenth man. [...] It is this talented tenth man [and woman, Morehouse also indicated] of our colleges that in after years reflects more honor on his *alma mater* than the other nine; it is this tenth man that is the recognized leader in his profession and the leader of public opinion.

- Alexander Crummell: "Civilization, the Primal Need of the Race" (1898):

<p>Who are to be the agents to lift up this people of ours to the grand plane of civilization? Who are to bring them up to the height of noble thought, grand civility, a chaste and elevating culture, refinement, and the impulses of irrepressible progress? It is to be done by the scholars and thinkers, who have secured the vision which penetrates the center of nature, and sweeps the circles of historic enlightenment; and who have got insight into the life of things, and learned the art by which men touch the springs of action.</p>

(b) Critics of Du Bois's Talented Tenth

- Not a practical way to solve the problems experienced by the African American majority (Booker T. Washington 1901).
- Elitist and less emphasis on the experiences of the average African American (e.g., Gooding-Williams 2009; West 1996)

(c) Du Bois's self-critique: "Talented Tenth Memorial Address" (1948): Many college-educated persons have been too self-centered and not willing to self-sacrifice. A "Guiding Hundredth" should be created within an institutional structure. [Also DUSK 1940] (Also J. James 1997)

(d) The Talented Tenth for the 21st Century: Focus not primarily on college education, but rather on whether the activist is willing to be a brother's or sister's keeper in the struggles against oppression (Wright II 2014).

[c29] Appendix C: Josephine Dibble Murphy and Her Photograph Album

(a) Who was Josephine Dibble Murphy?

- Born: 1888 (Camden, SC). Died: 1974.
 - Former student of Du Bois's at A.U.
 - 1909 graduate of Atlanta University's, Normal School (for teachers).
 - Educator.
 - Printing company businesswoman.
- (Finding Aid, Josephine Dibble Murphy Papers, 2015; J.D.M. interview 1973).



(b) Top right: Photo of Josephine Dibble (later Dibble Murphy). The photo comes from the same photograph album that contained the photo of "Dr. Du Bois' Classroom" (Dibble Murphy Papers Archive, The Henry Ford).



(c) Bottom right: Photo of Josephine Dibble Murphy

URL: <https://radar.auctr.edu/>

josephine-d-murphy-circa-1950

[c30] Appendix D: Interpretive Assumptions

(a) My interpretive goal: formulate a plausible, but not definitive, interpretation.

- I am contemplating the possibilities of how Du Bois might have used the sculptures in classroom.

(b) Assumptions of my interpretation/s

- Photo is actually *of* Du Bois's classroom [some textual support from Du Bois's own writings]
- Du Bois had some opportunity and intent to use the statues as part of his teaching.
- In my corpus Du Bois mentions only one of sculptures.
- Accurate identification of the sculptures [Pending confirmation by art historians, Egyptologists]
- Time period is limited to Du Bois's early years at Atlanta University.

(c) Unknown dimensions of the photo will need further research.

- For example, who was the photographer and what was the occasion that prompted the photo?
- More research questions are presented in Appendix G below.

[c31] Appendix E: Michelangelo's Sculpture in Du Bois's Classroom

(a) I have tentatively identified the sculpture on the left side of the Dibble Murphy photo as part of "The Dying Slave" statue.

(b) The full statue (called "The Dying Slave", 1513/1515) stands taller than life. It was carved by Michelangelo to be part of the tomb of Pope Julius II (Ruggiero 2020). The statue is housed at the Louvre.

(c) Photograph on the right: The complete statue of "The Dying Slave" by Michelangelo, The Louvre
Photo by Jörg Bittner Unna

URL: <https://commons.wikimedia.org/w/index.php?curid=39051937>

(d) I spent much time scouring the internet to locate the sculpture in the classroom photo. I tried Google Lens on a poorer quality excerpt of the sculpture. That was unsuccessful. Google search terms included "agony" and "tormented". One Google result suggested a statue called "Dying Achilles". That statue did not match, but further Google searches returned "Dying Slave".



[c32] Appendix F: Identifying a Possible Sculpture of Nectanebo I or II

(a) The possible difference between the statue in the classroom photo and the Nectanebo sculpture in the British Museum is explained via a placard on the museum display.

This was part of a statue placed in a temple. No inscription survives to identify the king, but stylistic details point to Nectanebo I or II, the principal kings of Egypt's last native dynasty. The king's nose and the protective cobra on his forehead were destroyed to curse him. Perhaps this vengeful act occurred when Egypt, after 60 years of independence, was reconquered by the Persians (31st Dynasty).

A new nose and cobra were later fitted into prepared slots. This may have happened soon after Alexander the Great had conquered the Persian Empire, under the early Ptolemies. To bolster their title to Egypt's throne, they restored, renewed and imitated the monuments of their native predecessors. [Seshta 2017]

(b) Also note Bleiburg's interpretation of the missing noses of Egyptian statues (2019).

(c) Consequently, I have tentatively identified the sculpture in the Du Bois classroom photo as Nectanebo I or II.

(d) Google searches using terms such as "Pharaoh statue / bust" yielded many results focusing on Nefertiti. Other search terms like "pharaoh broken headdress" were unsuccessful, also. Eventually, and after several hours of scrolling through Google search results, I happened to find the Nectanebo statue in the British Museum. Initially, I was elated because the broken parts of the headcloth seemed to line up. I became perplexed, however. The missing nose and broken cobra on the head cloth of the British Museum statue seemed present and intact on the classroom photo's statue. Further searching of Web-based personal photos of Nectanebo led me to someone's photo of the plaque accompanying the British Museum statue, which I quote above.

[c33] Appendix G: Elaborating the Interpretive Methodology

(a) Before the locating the photo I had studied Du Bois's ideas via concordancing a non-representative collection (or corpus) of his over 2000 published writings and the thousands of his unpublished works [drafts of published writings and never-published materials, letters, etc.].

- Each media source helps us to pursue research. For example, the photograph can suggest terms to look for in a corpus.
- While the corpus cannot explain some of the things that we see in the photograph, items in the photo point us to possible search terms for exploring the corpus.

(b) With the photograph alone, we have a static presentation of items arranged. But what did the items represent in Du Bois's pedagogy? I.e., what did the items signify to Du Bois?

(c) With textual sources alone we might have rich description—or maybe not—which allow us to exercise our imagination.

(d) With both texts and photo examined together, as an ensemble, then each allows us to explore the other. Various research questions come to mind:

- What in the photo was discussed textually?
- What in the texts were depicted graphically/visually in and by the photo?
- What items in the texts about classrooms were, or were not, present in the photo? Vice versa?

[c34] Appendix H: More Research Is Needed

- (a) More research must be conducted on the Dibble Murphy photo and its depicted items.
- (b) Unknown dimensions of the photo that need clarification:
- Who took the photograph? Photographer's name?
 - Purpose, occasion, and date range on which the room was photographed;
 - Location of Du Bois's classroom, office, other facilities within Stone Hall (now Fountain Hall);
 - Names of others who else might have taught in this room;
 - Names of the Atlanta University courses that might have utilized the room and its affordances, including the bottles in the cabinet present in the photo; and
 - Did Du Bois choose to add or else retain the sculptures within the classroom?
- (c) How common were sculptures in Atlanta University classrooms?
- At least one other room Recitation room contained a sculpture.
- (d) Have I identified the sculpture in the photograph correctly?
- I must consult art historians and Egyptologists.
 - How did "The Dying Slave" become a bust which was removed from the full statue?
- (e) Were sculptures placed in other classrooms?
- Appendix I below contains such a photograph.

[c35] Appendix I: "A College Recitation Room" (Not Du Bois's Classroom)

(a) An unknown sculpture in "A College Recitation Room" (1890) in an unknown location at Atlanta University, presumably Stone Hall.

(Source for the photograph: Bumstead 1890, *Photogravures of Atlanta University*).



.....

[c36-1] Bibliography: Works by W.E.B. DuBois

- AGPP. 1930. *Africa—Its Place in Modern History in Africa, Its Geography, People, and Products*. Haldeman, Julius E. (ed.). Girard, KS: Haldeman-Julius Publications.
- AOAF. 1926. "The Answer of Africa." Pp. 43-56 in Maurice Maeterlinck & Dhan Gopal Mukerji (Eds.), *What Is Civilization?* NY: Duffield & Co.
- AUPs. 1896-1916. *Atlanta University Publications*, various years. Atlanta University.
- AROW. 1915. "The African Roots of War". *Atlantic Monthly*. (May).
- ATLC. 1904. "The Atlanta Conferences." *Voice of the Negro*, 1,3 (March): pp.85-90.
- BFTN. 1939. *Black Folk Then and Now*. NY: Henry Hold and Co.
- CDCP. 1945. *Color and Democracy: Colonies and Peace*. NY: Harcourt Brace.
- COTC. 1898. "Careers Open to College-Bred Negroes". In *Two Addresses Delivered by Alumni of Fisk University, in Connection with the Anniversary Exercise of Their Alma Mater*. Nashville: Fisk U.P.
- CNAL. 1921. "The Contribution of the Negro to American Life and Culture." *Pacific Review*, 2:1 (June): 127-132.
- DARK. 1920. *Darkwater: Voices from within the Veil*. NY: Harcourt, Brace and Howe.
- DUSK. 1940. *Dusk of Dawn: Autobiography of a Race Concept*. NY: Harcourt, Brace & Co. [Published as Du Bois, W.E.B., *Dusk of Dawn*. NY: Schocken Books, 1968].
- FFNC. [1973]. "The Field and Function of the Negro College"/ Chapter *The Education of Black People: Ten Critiques, 1906-1960*. Herbert Aptheker, Ed. Amherst: University of Massachusetts Press.
- FSAU. 1905. "Atlanta University" (1905). Pp.155-197 in American Unitarian Association, *From Servitude To Service: Being the Old South Lectures on the History and Work of Southern Institutions for the Education of the Negro*. Boston: American Unitarian Association.

[c36-2] Bibliography: Works by W.E.B. DuBois [cont.]

- LSAU. 1903. "The Laboratory in Sociology at Atlanta University." *The Annals of the American Academy of Political and Social Science*, 21:3 (May): 160-163.
- NBBS. 1899. "The Negro in the Black Belt: Some Social Sketches." *Bulletin of the Department of Labor*, No.22. [Washington, DC: GPO]. (May): 401-417.
- NIOL. 1905. "The Negro Ideals of Life." *The Christian Register*, 84.43 (October 26): 1197-1199.
- NLAA. 1913. "The Negro in Literature and Art." *Annals of the American Academy of Political and Social Science*, 49 (November): 233-238.
- QSF. 1911. *The Quest of the Silver Fleece*. Chicago: A.C. McClurg.
- RAIB. 1910. "Reconstruction and Its Benefits". *American Historical Review*, 15:4 (July): 781-799.
- SBF. 1903. *The Souls of Black Folk*. Chicago: A.C. McClurg.
- SVON. 1905. Slavery, Four part series. *The Voice of the Negro*. Vol.2,nrs.2,5,6,7 (February, May, June, July).
- T10. 1903. "The Talented Tenth." Pp. 31-75 in Booker T. Washington *et al.*, *The Negro Problem: A Series of Articles by Representative American Negroes of To-Day*. NY: James Pott & Co.
- TCOR. 1897. "The Conservation of Races." *The American Negro Academy Occasional Papers*, No. 2. Washington, D.C.: American Negro Academy.
- TDAP. 1904. "The Development of a People." *International Journal of Ethics*, 14:3 (April): 292-311.
- TN15. 1915. *The Negro*. NY: Henry Holt and Company.
- TSRE. 1923. "The Superior Race (An Essay)." *The Smart Set: A Magazine of Cleverness*, 70:4 (April): 55-60.
- WAAF. 1947. *The World and Africa*. NY: Viking Press.
- WND1. 1924. "The Black Man and the Wounded World". *Crisis*, 27:3 (January): 110-114.

[c37] Bibliography: Josephine Dibble Murphy

(a) Josephine Dibble Murphy Papers: The Henry Ford [Museum located in Dearborn Michigan]

"Josephine H. Dibble Murphy Papers, 1907-1961". Archive at The Henry Ford. Web page:

<https://www.thehenryford.org/collections-and-research/digital-collections/archival-collections/362305/>

"Finding Aid for Josephine H. Dibble Murphy Papers, 1907-1961, Accession 2009.139". 2015. Benson Ford Research Center. The Henry Ford [Museum; Dearborn, MI].

URL: https://thfemu.s3.amazonaws.com/CollectionImages/PDF/2009-139-0/JosephineHDibbleMurphy_Accession2009-139.pdf

"Dr. Du Bois' Classroom" [photograph within the album "Atlanta University, 1909-1911 and on"]

URL: <https://www.thehenryford.org/collections-and-research/digital-collections/artifact/403339/#slide=gs-321334>

(b) Other Resources:

"Josephine H. Dibble Murphy, July 5, 1973." 1973. Audio interview. David Roberts Oral History Collection. Atlanta University Center, Robert W. Woodruff Library.

URL: <http://hdl.handle.net/20.500.12322/auc.053:0005> [Duration: 1h16m57s]

Josephine Dibble Murphy Collection. Finding Aid. Atlanta University Center, Robert W. Woodruff Library. URL: <https://findingaids.auctr.edu/repositories/2/resources/77>

[c38] Bibliography: The Sculptures

(a) Nectanebo I or II Sculpture/Statue

- British Museum number: EA97

URL: https://www.britishmuseum.org/collection/object/Y_EA97

- Seshta. 2017. "S. Davidson" page at the Archaeology Photography Exchange website [ape-egypt.org] posting photos of the Nectanebo sculpture and its associated British Museum placard.

URL: <https://ape-egypt.org/user/Seshta/14591> [Retrieved: 3 Dec. 2024. Verified: 22 July 2025]

(b) Michelangelo, "The Dying Slave"

- Louvre: "Esclave mourant" || 1513 / 1515 (1er quart du XVIe siècle) || Italie: Buonarroti, Michelangelo dit Michel-Ange || MR 1590 ; N 15044 [Information from web page.]

URL: <https://collections.louvre.fr/en/ark:/53355/cl010091872>

- Etsy.com [Online sales website]: "Michelangelo's Dying Slave Bust"

URL: <https://www.etsy.com/listing/1041166310/michelangelos-dying-slave-bust>

[c39-1] Bibliography: Works Edited or Written by Others

- Aldridge, Derrick P. 2008. *The Educational Thought of W.E.B. Du Bois: An Intellectual History*. NY: Teachers College Press, Columbia University.
- Appiah, Kwame Anthony. 2014. *Lines of Descent: W.E.B. Du Bois and the Emergence of Identity*. Cambridge, UK: Cambridge University Press.
- Atlanta University. 1903. *Catalogue of the Officers and Students of Atlanta University, Atlanta, GA. with a Statement of the Courses of Study, Expenses, Etc., 1902-03*. Atlanta University Press. 1903.
- Aleiburg, Edward. 2019 [December 12]. "Breaking the Noses on Egyptian Statues"
URL: https://youtu.be/Oj_0yT6TcoU?si=_6EvwyTZpQVF_rJS [duration: 50h 48s]
[YouTube channel: Harvard Museum of the Ancient Near East
URL: <https://www.youtube.com/@HarvardMANE>]
- Bumstead, Horace. 1890. *Photogravures of Atlanta University, Atlanta, Georgia*. Boston Photogravure Company. URL: <https://archive.org/details/photogravuresofa00atla>
- Crummell, Alexander. 1898. "Civilization, the Primal Need of the Race". *American Negro Academy, Occasional Paper No. 3*. Washington, D.C.: American Negro Academy
- Davies, Vanessa. 2017 [May 31]. "W.E.B. Du Bois, Education, and Archaeology in Egypt: An Overlooked Chapter in the History of Egyptology."
URL: <https://youtu.be/tAh6cLVds3w?si=Z-0gbH9zzkFHInem> [duration: 51h 08s]
[YouTube channel: Harvard Museum of the Ancient Near East
URL: <https://www.youtube.com/@HarvardMANE>]
- Du Bois, Shirley Graham. 1971. *His Day Is Marching On: Memoir of W.E.B. Du Bois*. NY: J.B. Lippincott.
- Du Bois, Shirley Graham. 1978. *W.E.B. Du Bois: A Pictorial Biography*. Chicago: Johnson Publishing.

[c39–2] Bibliography: Works Edited or Written by Others [cont.]

Gooding-Williams, Robert. 2009. *In the Shadow of Du Bois: Afro-Modern Political Thought in America*.

Cambridge, MA: Harvard University Press.

Grant, Carl. A. 2018. *Du Bois and Education*. NY: Routledge.

Horne, Gerald. 2010. *W.E.B. Du Bois: A Biography*. Santa Barbara, CA: Greenwood Press.

James, Joy. 1997. *Transcending the Talented Tenth: Black Leaders and American Intellectuals*. NY: Routledge.

Lewis, David Levering. 1993. *W.E.B. Du Bois: Biography of a Race, 1868–1919*. NY: Henry Holt.

Lewis, David Levering. 2000. *W.E.B. Du Bois: The Fight for Equality and the American Century, 1919–1963*. NY: Henry Holt and Company.

Marable, Manning. 1986. *W. E. B. Du Bois: Black Radical Democrat*. Boston, MA: Twayne.

Morehouse, Henry Lyman. 1896. "Talented Tenth". *American Missionary*, v.50:6 (June).

Provenzo, Jr., Eugene (Ed.). 2002. *Du Bois on Education*. Lanham, MD: Altamira Press.

Rampersad, Arnold. 1990. *The Art and Imagination of W.E.B. Du Bois*. NY: Schocken.

Ruggiero, Rocky. 2020 [August 2]. "Michelangelo and the Tragedy of the Tomb (O4)".

URL: https://youtu.be/FCPcX9JK_gs?si=xhZwi-W8CIm3YAwf [duration: 01h 07m 13s]

[YouTube channel: CA and NW Patrons of the Arts Vatican Museums

URL: <https://www.youtube.com/@caandnwpatron>]

Shaw, Stephanie J. 2013. *W.E.B. Du Bois and The Souls of Black Folk*. Chapel Hill, NC: University of North Carolina Press.

[c39–3] Bibliography: Works Edited or Written by Others [cont.]

- Washington, Booker T. 1901. *Up From Slavery: An Autobiography*. Garden City, NY: Doubleday.
- West, Cornel. 1996. "Black Strivings in a Twilight Civilization. Pp.53-112 in Henry Louis Gates Jr. & Cornel West, *The Future of the Race*. NY: Knopf.
- Westbrook, Randall (Ed.). 2014. *Education and Empowerment: The Essential Writings of W.E.B. Du Bois*. East Brunswick, NJ: Hansen Publishing Group.
- Withun, David. 2022. *Co-workers in the Kingdom of Culture: Classics and Cosmopolitanism in the Thought of W.E.B. Du Bois*. Oxford: Oxford University Press.
- Wright II, Earl. 2014. "Am I my Brother's and Sister's Keeper? W.E.B. Du Bois's New Talented Tenth". Pp.49-67 in Sandra L. Barnes, Zandria F. Robinson, & Earl Wright II (eds.), *Repositioning Race: Prophetic Research in a Postracial Obama Age*. Albany: SUNY Press.
- Wright II, Earl. 2016. *First American School of Sociology: W.E.B. Du Bois and the Atlanta Sociological Laboratory*. NY: Routledge.
- Zamir, Shamoan. 1995. *Dark Voices: W. E. B. Du Bois and American Thought, 1888–1903*. Chicago, IL: University of Chicago Press.

• • •