



MANIFEST of NEGROES, MULATTOS, and PERSONS OF COLOR, taken on board the
South Forks is Master, burthen 2 6 to be transported to the port of
 sold to be held

NUMBER OF ENTRY.	NAMES.	SEX.		AGE.	HEIGHT.		Whether Negro
		MALE.	FEMALE.		FEET.	INCHES.	

Documented Rights

DEFINING HUMAN and CIVIL RIGHTS

By Jim McSweeney

1	<i>Austin</i>	"	"	45	5	9
2	<i>Charles</i>	"	"	23	5	11
3	<i>Pamula</i>	"	"	40	5	10
4	<i>George Brooks</i>	"	"	18	5	10 1/2
5	<i>Eloka</i>	"	"	20	5	10
6	<i>Joseph Roach</i>	"	"	23	5	7 1/2
7	<i>Eli Jordan</i>	"	"	30	5	8
8	<i>William Hap</i>	"	"	20	5	6
9	<i>Nicolas Jimmes</i>	"	"	19	5	7
10	<i>Edward Woods</i>	"	"	45	5	6
11	<i>George Neil</i>	"	"	26	5	5
12	<i>Peter Rance</i>	"	"	25	5	4

Even before the founding of the United States, our leaders wrestled with the concept, practice, and implementation of personal and collective freedoms. As the nation grew in size, population, and influence, so too did the political and social debate over basic civil and human rights.

Participants in these struggles included revered figures in American history—Abraham Lincoln, Frederick Douglass, Susan B. Anthony, Martin Luther King, Jr.—as well as common or anonymous individuals, including slaves, immigrants, and marginalized citizens, fighting for basic civil liberties.

These compelling personalities, stories, and themes are chronicled in “Documented Rights—A National Archives Exhibit of Documents about Human and Civil Rights.” The exhibit opens June 13, 2009, at the Southeast Regional Archives in the Atlanta suburb of Morrow, Georgia, as part of activities commemorating the 75th anniversary of the National Archives and Records Administration. The 3,000-square-foot exhibit features original documents from 13 regional NARA facilities and agency headquarters in Washington, D.C. Plans are for the exhibit to travel to other locations around the country.

The selected documents, photographs, and original testimonies exemplify the range and depth of National Archives holdings chronicling the evolution of human and civil rights in the United States. From the 1844 slave manifest of the brig *Alo* to the five cases that composed the 1954 *Brown v. Board of Education of Topeka* Supreme Court case, “Documented Rights” contains more than 80 documents, facsimiles, images, and sound recordings that give voice to those who fought for or championed personal rights and freedoms.

Above all, the majesty of the exhibit rests in its inclusive perspective on our national consciousness: the likes of Jackie Robinson, Ella Fitzgerald, and Thurgood Marshall stand

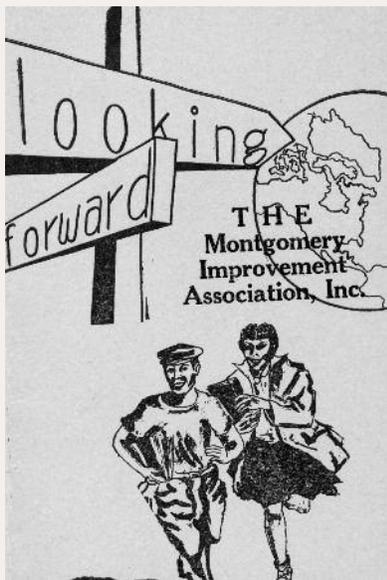
shoulder to shoulder with slaves known by but a single name, suffragettes, children in segregated classrooms, Japanese Americans removed from their homes in World War II, and Native Americans advocating for self-rule. Each of the exhibit’s five historic theaters features a signature personality and thematic song intended to evoke the memories, longings, and challenges of the times. Through the coupling of dramatic words, powerful visual images, and the soundtrack of our collective journey for equality, “Documented Rights” both entertains and enlightens.

Theater One: “Let My People Go”

The Negro spiritual “Let My People Go” and a life-size photograph of Abraham Lincoln welcome visitors into the first exhibit theater. “Let My People Go” chronicles the struggles and toils of slaves from the early Republic to the end of the Civil War.

Despite the 1808 congressional ban on the importation of slaves into the United States, trafficking in human cargo continued, thereby further deepening slavery’s tie to the economy of the South.

A slave passenger list from the *Syrena* (1817) and claims regarding the schooner *Amistad* (1839) stand as evidence of the ongoing illegal slave trade. A slave manifest from the brig *Alo* (1844) chronicles the movement of slaves within the United States. A detailed map of the *Ophir* plantation (1816) near Charleston, South Carolina, provides a rare view of the layout and workings of a rice plantation. The story of Jane Johnson (1872), rescued by abolitionist Passmore Williamson, is indicative of many early runaway (fugitive) slave cases. A facsimile of the Emancipation Proclamation serves as the transitional element to the next exhibit theater.



This booklet was published ca. 1956 by the Montgomery Improvement Association, whose president, Martin Luther King, Jr., advocated nonviolent mass protest, such as the boycotting of buses. This approach became the model for protesting racial segregation.

Opposite, top: A first-grade class in South Pittsburg, Tennessee, December 15, 1948. In 1949, 20 American parents from Clarendon County, South Carolina, first challenged public school segregation in federal court, disputing the constitutionality of “separate but equal” practices. *Briggs et al. v. Elliott et al.* was later combined with four other cases from different states in the 1954 Supreme Court decision known as *Brown v. Board of Education of Topeka*.

Opposite, bottom: Manifest of Negroes, Mulattos, and Persons of Color, taken on board the Brig *Alo*, October 4, 1844. The 1808 act that prohibited the importation of slaves still allowed slaves to be moved within the United States and required ships’ manifests to attest that the slaves had not been brought into the United States after that year.

Theater Two: "Slavery Chain Done Broken At Last"

Under the watchful eyes of Frederick Douglass, and to the strains of the Negro spiritual "Slavery Chain [Done Broke At Last]," this theater presents an array of post-Civil War stories, all affected by constitutional amendments abolishing slavery, defining citizenship, and protecting voting rights. On paper, the Emancipation Proclamation and these constitutional amendments afforded initial freedoms to former slaves and other native citizens. In reality, the laws were circumvented by the imposition of new forms of slavery, such as sharecropping and peonage, the passage of Jim Crow laws, and the outright refusal of officials to recognize federal laws.

Documents addressing the African American experience during this period include a passenger list for the maiden voyage of the barque *Azor* (1878), a ship transporting African Americans for voluntary resettlement to Liberia, and the case of Pat Hill (1903), an African American arrested for a fabricated crime, beaten, and forced to work to pay off his fines.

In addition, visitors can relive the citizenship odyssey of Wong Kim Ark, a San Francisco-born citizen who was detained by the collector of customs in San Francisco and denied reentry to the country upon his return from an 1894 visit to China. By 1898, the U.S. District Court in San Francisco and the U.S. Supreme Court would uphold his claim of citizenship.

Theater Three: "This Land Is Your Land"

The opening of the 20th century was a time of unprecedented change, growth, and social conflict for the United States. New waves of immigrants changed the very face of America. Women petitioned for the right to vote. The country shed its isolationist tendencies and entered the world stage. Diverse ethnic groups fought xenophobic policies related to citizenship and individual rights.

Susan B. Anthony serves as the preeminent personality for this theater, and Woody Guthrie's protest song "This Land Is Your Land," expresses the discontent of the nation's disenfranchised masses and today remains a message of pride in the diversity of America.

After the attack on Pearl Harbor, President Roosevelt issued Executive Order 9066, on February 19, 1942, relocating 117,000 Japanese Americans. The War Relocation Authority issued the brochure *Relocating a People* on February 1, 1943.

How to Employ Evacuees

An offer of employment should be prepared and presented to the nearest relocation office of the War Relocation Authority, or, if more convenient, to your local United States Employment Office.

Addresses of principal relocation offices:

Cleveland, Union Commerce Building.
Chicago, 226 West Jackson Boulevard.
Kansas City, 1509 Fidelity Building.
Denver, Midland Savings Building.
Salt Lake City, 318 Atlas Building.

Information to be given in each offer:

1. Employer's name and address.
2. Type of worker desired:
 - (a) Experience desired.
 - (b) Skills, knowledge, or abilities required.
 - (c) Sex; age; physical requirements.
3. Working conditions:
 - (a) Hours and pay.
 - (b) Permanency.
 - (c) Union or nonunion.
4. Living accommodations:
 - (a) Housing (if provided, describe it).
 - (b) Board (if included, explain arrangement).
 - (c) Trading center: Distance and transportation.
 - (d) Health and educational facilities.
5. Other special features pertaining to offer.

Employers who prefer to recruit labor directly at a relocation center may apply to the project director, either in person or in writing.



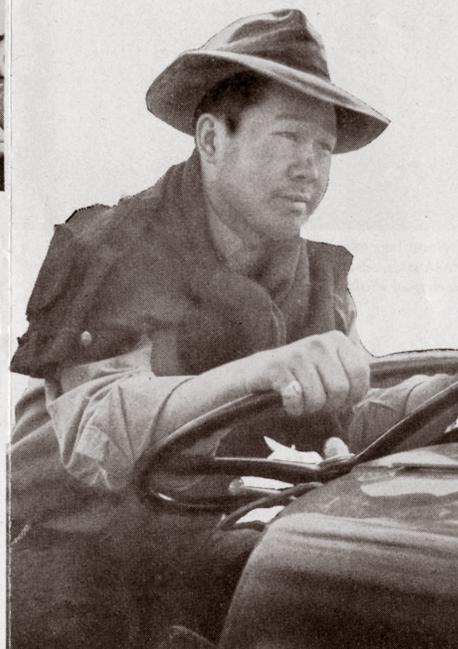
Major Industry Groups (Selected)

Americans of Japanese ancestry, 14 years of age and over, in California, Oregon, and Washington; Census of 1940

Agriculture:	
Men	17,785
Women	4,242
Retail trade (clerks, salesmen, etc.):	
Men	6,592
Women	2,690
Wholesale trade (both sexes).....	
2,190	
Domestic service (private homes):	
Men	2,421
Women	2,323
Hotels, laundries, cleaners and dyers.....	
3,592	
Manufacturing (all kinds).....	
1,978	
Professional services.....	
1,326	
Finance, insurance, real estate.....	
656	
Railroading, trucking, etc.....	
686	
Auto storage, rental, repair.....	
292	
Other business and repair services.....	
119	



Relocating a People



I AM glad to observe that the War Department, the Navy Department, the War Manpower Commission, the Department of Justice, and the War Relocation Authority are collaborating in a program which will assure the opportunity for all loyal Americans, including Americans of Japanese ancestry, to serve their country at a time when the fullest and wisest use of our manpower is all-important to the war effort.

FRANKLIN D. ROOSEVELT
February 1, 1943

The diversity of individuals and groups portrayed in this theater is remarkable: weary immigrants arrive at Ellis Island (ca. 1910); a twice-naturalized Asian Indian who served in World War I is denied citizenship by the Immigration and Naturalization Service; Native Americans challenge the federal government in the mid-1920s over religious freedom and protection against “unjust laws-rules-regulations”; Japanese Americans are sent to internment camps during World War II (1942).

Theater Four: “A Change Is Gonna Come”

At the end of World War II, more and more American citizens advocated for the very same civil liberties and equality of hope that they had fought and died in the European and Pacific theaters of war. Through collective social and economic protests, both nonviolent and violent, Americans raised their voices and moved their feet, demanding an end to segregation and true equality under the measure of all laws.

The solemn visage and powerful words of Dr. Martin Luther King, Jr., serve as the anchor for this theater while Sam Cooke’s haunting rendering of “A Change Is Gonna Come” stirs our souls. The court-martial of 2nd Lt. Jackie Robinson (1944) and a major airline’s refusal to board Ella Fitzgerald (1954) remind us that service to country and national prominence do not make one immune to the sting of discrimination. Above all, the modern civil rights movement challenged all citizens, regardless of race and color, to raise their voices and shout for equality.

Particularly poignant are documents detailing the forced segregation of Spanish-speaking children in Corpus Christi, Texas, classrooms (1951) and the denial of access to better public schools for white children living in an interracial and religious community in Georgia (1960).

Theater Five: “We Shall Overcome”

The *Brown v. Board of Education of Topeka* Supreme Court decision (1954) stands as a defining moment and catalyst for the modern civil rights movement; in due time, its overturning of the “separate but equal” doctrine in education would extend to other segments of society.

This theater employs Thurgood Marshall, who argued *Brown* before the Supreme Court and later became its first African American justice, as its central personality. He embodied countless, and oftentimes unidentified, parents and community leaders who risked life, limb, and employment for their children. For the first time ever, the National Archives will exhibit selected documents from each of the five U.S. District Court cases that were combined in *Brown v. Board of Education of Topeka*. This theater and the exhibit concludes with the familiar strains of the civil rights anthem “We Shall Overcome”:

*We shall overcome, we shall overcome
We shall overcome some day
Oh, deep in my heart, I do believe
We shall overcome some day.*

As the Southeast Region’s exhibit will demonstrate, the struggle for equal rights for all Americans is a large part of our nation’s story. And a large part of the National Archives’ holdings chronicle that aspect of the story. It is a story that continues, and one that the National Archives will continue to document. **P**



Author

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“DOCUMENTED RIGHTS” A Symposium on the Legacy of the Civil Rights Movement

On June 13, 2009, in advance of the first public viewing of the “Documented Rights” exhibit, the National Archives at Atlanta will host a symposium on the legacy of the modern civil rights movement. Symposium partners include the Center for Civil and Human Rights Partnership, the Office of the Mayor of Atlanta, the Foundation for the National Archives, and the Georgia Humanities Council.

In addition to formal opening and closing addresses by noted civil rights dignitaries, the symposium will feature four panels: 1) “Civil Rights and the Courts,” 2) “New Scholarship of the Civil Rights Movement,” 3) “The Historical Record: Access and Use,” and 4) “Sites of the Civil Rights Movement.”

Noted symposium participants and panelists include Atlanta Mayor Shirley Franklin, journalist Hank Klibanoff, and officials from the National Civil Rights Museum, the Martin Luther King Jr. National Historic Site, the *Brown v. Board of Education* National Park, and the Selma to Montgomery National Trail.

For information about the symposium, please go to www.archives.gov/75th/news/6-2009.html, or call 770-968-2505 or 770-968-2555.