



LIBRARY OF CONGRESS MAGAZINE
JANUARY/FEBRUARY 2014

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The Library of Congress in
Popular Fiction

Voices from the Civil War
to Civil Rights

PLUS

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PRESERVING AMERICA'S VOICES



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LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 3 No. 1: January/February 2014

MISSION OF THE LIBRARY OF CONGRESS

The mission of the Library is to support the Congress in fulfilling its constitutional duties and to further the progress of knowledge and creativity for the benefit of the American people.

Library of Congress Magazine is issued bimonthly by the Office of Communications of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, donors, academic libraries, learned societies and allied organizations in the United States. LCM is also available on the web at www.loc.gov/lcm/.

Correspondence should be addressed to the Office of Communications, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610.

e-mail pao@loc.gov
loc.gov/lcm
ISSN 2169-0855 (print)
ISSN 2169-0863 (online)

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The November/December 2013 issue of Library of Congress Magazine (Vol. 2 No. 6) was not published due to the October 2013 federal government shutdown.

One of a six-part series on the "Evolution of the Book" by artist John W. Alexander in the Library's Thomas Jefferson Building, this mural featuring an Arabian storyteller depicts the oral tradition, 1896.
Architect of the Capitol

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The Library has collected and preserved vital oral accounts of the American experience through its history, from the stories of freed slaves to the first hand accounts of activists in the 1960s.



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ON THE COVER: Detail, "Germans in The Woods," Tim Rauch, StoryCorps, 2010.
Photo Illustration | *Ashley Jones*

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CURIOUS COLLECTIONS

SOME UNUSUAL ITEMS IN THE LIBRARY'S NON-BOOK COLLECTIONS WILL AMAZE AND AMUSE RESEARCHERS.

MOST PEOPLE KNOW THE LIBRARY OF CONGRESS for being, well, a library. And being a library, there are tons of books.

But along with volumes on bookshelves there are a number of quirky artifacts—to be found across all Library divisions—that are less well-known to Library visitors.

A piece of Tom Thumb's wedding cake is preserved in the Manuscript Division. The 2-foot-11-inch man—star of the P.T. Barnum shows in the 1860s—married the similarly sized Lavinia Warren. Their nuptials created quite a media sensation when they wed on Feb. 10, 1863. The once edible artifact, now black with mold, still remains as a reminder of the occasion.

The Manuscript Division is also home to Amelia Earhart's handprint, taken by palmist Nellie Simmons Meier in 1933—four years before the aviator disappeared over the Pacific Ocean. According to Meier, Earhart's rather large hands indicated a love of physical activity and a strong will. The original prints and character sketches included in Meier's book, "Lions' Paws: The Story of Famous Hands" were donated to the Library.

The Music Division houses 26 strands of hair from composer Ludwig van Beethoven. The hair is part of the papers of John Davis Batchelder, a collector of musical autographs and manuscripts. Batchelder's father received the hair from a friend who brought it to Beethoven's funeral and almost got into a fistfight over its ownership. The Library also holds locks of hair from the heads of Presidents Thomas Jefferson and James Madison.

The heaviest, and perhaps most poignant, item in the Library's collection is a 400-pound beam from the World Trade Center, in the Prints and Photographs Division. Photographer Carol Highsmith put the division in touch with company officials in charge of recycling the steel from Ground Zero. The beam, which is stored off-site because of its size, was part of the Library's Sept. 11 exhibition in 2002.

—Jon Munshaw was an intern in the Office of Communications.



▲ Tom Thumb and his bride, Lavinia Warren, in wedding attire, 1863 | Prints and Photographs Division

Verso of oval portrait miniature in gold case, showing James Madison's hair in braided pattern, 1783 | Prints and Photographs Division

Amelia Earhart's palm print and character analysis prepared by Nellie Simmons Meier, June 28, 1933 | Manuscript Division

▼ A 400-pound beam salvaged from the wreckage of the World Trade Center | Rachel Evans

AN AULD SONG FOR A NEW YEAR

A CENTURIES-OLD SCOTTISH POEM SET TO MUSIC STILL USHERS IN THE NEW YEAR AROUND THE WORLD.



As a new year begins, many resolve to look ahead with plans for self-improvement. Others take the opportunity to reflect on times gone by.

Perhaps the latter are heeding the message of Scotland's national poet, Robert Burns, left, (1759-1796) in his well-known work, "Auld Lang Syne," with which we ring in the new year. Translated into English, the title means "old long since" or "old times."

"My whole life, I don't know what this song means," said Billy Crystal's character in the 1989 film "When Harry Met Sally." "Does it mean that we should forget old acquaintances?"

In fact, Burns did not state categorically that "auld acquaintance be forgot and never brought to mind." Instead, he posed it as a rhetorical question, giving it quite the opposite meaning. In fact, he suggests we raise a cup and drink to times gone by.

Burns wrote the verse in 1788 and set it to the tune of a traditional folk song, which most likely differs from its more well-known melody. He claimed it had never been written down but acknowledged that parts of the verse may have been collected through oral tradition. It soon became a tradition in Scotland to sing the song on "Hogmanay" (the Scottish word for the last day of the year). The custom spread to other parts of the British Isles and, through emigration, to the rest of the world.

The poet's birthday, Jan. 25, is a national day in Scotland, celebrated with "Burns Suppers," which date back several centuries. The tradition is popular in Northern Ireland and other parts of the world, including Dunedin, New Zealand (settled by the Free Church of Scotland, led by the poet's nephew, Rev. Thomas Burns). The supper consists of haggis, a pudding containing sheep innards, washed down with Scotch whiskey. Burns' "Address to a Haggis" is read, and the evening ends with the singing of "Auld Lang Syne."

Burns also can thank bandleader Guy Lombardo and his Royal Canadians for cementing the world-wide association of "Auld Lang Syne" with New Year's Eve. The band performed the song live at New York's Roosevelt Hotel on New Year's Eve 1928, and for nearly 50 years thereafter—first on radio, and then on television broadcasts around the world.

Among its holdings of 6.5 million pieces of sheet music, the Library's Music Division holds many arrangements for "Auld Lang Syne," for instruments ranging from the piano to the banjo, and musical styles from classical to the polka. Many audio recordings of "Auld Lang Syne," as well as other works written by Burns, can be heard on the Library's National Jukebox.

—Audrey Fischer

Should auld acquaintance be forgot,
and never brought to mind?
Should auld acquaintance be forgot,
and auld lang syne?
For auld lang syne, my dear
for auld lang syne,
we'll take a cup of kindness yet,
for auld lang syne.



▲ Bandleader Guy Lombardo poses before his final televised New Year's Eve performance in December 1976. Associated Press

A 1901 recording of "Auld Lang Syne," arranged by Walter R. Rogers and performed by Sousa's Band | Music Division

Auld Lang Syne sheet music | Music Division

▶ MORE INFORMATION

National Jukebox
loc.gov/jukebox/

Robert Burns Symposium
loc.gov/folklife/Symposia/Burns/
loc.gov/today/cyberlc/feature_wdesc.php?rec=4514
loc.gov/today/cyberlc/feature_wdesc.php?rec=4525

SONGS OF AMERICA

THE LIBRARY OF CONGRESS CELEBRATES THE NATION'S MUSICAL TRADITIONS WITH A NEW WEB PRESENTATION.

The history of America is reflected through its songs. From variations on the “Star Spangled Banner” as played by different bands in different eras, to sheet-music art documenting historical themes, the tapestry of American culture and life has been woven through music.

New in 2014 to the many online offerings of the Library of Congress is “The Songs of America” presentation, which explores American history through song recordings, videos, sheet music and more. From popular and traditional songs, to poetic art songs and sacred music, the relationship of song to historical events from the nation’s founding to the present is highlighted through more than 80,000 online items and is documented in the work of some of our country’s greatest composers, poets, scholars and performers.

Users can listen to digitized recordings, watch performances of artists interpreting and commenting on American song, and view sheet music, manuscripts and historic copyright submissions online. The site also includes biographies, essays and curated content, interactive maps, a timeline and teaching resources offering context and expert analysis to the source material.

Highlights of the presentation include the first music textbook published in colonial America (1744), Irving Berlin’s handwritten lyric sheet for “God Bless America,” the Library’s collection of first-edition sheet music by Stephen Foster and performances by baritone Thomas Hampson and soprano Christine Brewer.

—Erin Allen

► MORE INFORMATION

Songs of America
loc.gov/collection/songs-of-america/



▲ The sheet music for Stephen Foster’s “Jenie with the Light Brown Hair” was published by Firth, Pond & Co. in 1854. *Music Division*

for you AT THE LIBRARY

THAT ALL MAY READ: BRAILLE AND TALKING BOOKS



WHAT: Library services for the blind and physically handicapped

WHERE: Citizens at home or abroad with special needs

WHEN: Year-round

COST: FREE

HOW: To enroll, call 1.888.NLS-READ or visit loc.gov/nls

THE NATIONAL LIBRARY SERVICE FOR THE BLIND and Physically Handicapped (NLS) administers a free library program delivering braille and talking-book materials to U.S. residents and citizens living abroad whose low vision, blindness or physical handicap makes reading standard print difficult. A network of regional and subregional libraries throughout the country will mail audiobooks, magazines and audio equipment directly to NLS patrons. Selected materials are available online for download. A new Braille and Audio Reading Download (BARD) mobile app for the iPhone, iPad, or iPod touch is now available free to NLS patrons through the Apple App Store.

► **National Library Service for the Blind and Physically Handicapped**
loc.gov/nls

KAREN KENINGER

KAREN KENINGER, DIRECTOR OF THE NATIONAL LIBRARY SERVICE FOR THE BLIND AND PHYSICALLY HANDICAPPED IN THE LIBRARY OF CONGRESS, DISCUSSED NEW TECHNOLOGICAL DEVELOPMENTS IN THE INTERVIEW EXCERPTED BELOW.

What are your responsibilities as the Director of the National Library Service for the Blind and Physically Handicapped?

The National Library Service (NLS) program has approximately 120 staff members and so part of my job is to oversee the whole program, including the staff in Washington, D.C. And then we have about 100 libraries throughout the country that are cooperating with us to provide our services. So, my job is to oversee that entire program and to look at what’s coming up in the future and plan.

Can you describe the career path that led you to this position at the Library?

I began my career path toward this position when I was seven years old and got my very first books in braille from one of the cooperating libraries in the National Library Services network. That was the beginning of my love for this program, which now serves over half a million Americans who can’t read standard print because of visual or physical disabilities.

The NLS recently organized the first-ever braille literacy conference. What were the goals and outcomes of that conference?

The braille program needs to be modernized. Toward that end, the conference brought together about 100 people from various corners of the braille world who looked at the whole issue of braille literacy from a number of angles. The goal was to have this group tell us what they thought NLS particularly, and the world of braille in general, should be doing to carry it forward into the 21st century. We spent three days talking about it from a number of different angles and we got, what I believe, were some very solid recommendations from the group.

What were some examples of the recommendations given?

One of the top recommendations was that NLS should provide a braille e-reader for people who could use it throughout the country. Braille e-readers are expensive right now and they’re not available to the average reader that we have because of the cost and NLS is not in



Shealah Craighead

Keninger, who loves tandem biking, once rode 450 miles across her native Iowa.

a position to do that at the moment. But as the technology improves and changes ... we will be able to look at that kind of service.

When you were first named director, you said that one of the goals of NLS was to enhance the technologies available to NLS patrons. Are there any technologies that NLS is working on that may be available in the future?

One of the things that we’ve done is develop an app for the iPhone/iPad/iPod family. With that app, you can read our braille and audio books. With the braille books, you need a braille display to go with it, but I think the mobile apps are going to be very popular.

You also said you want to increase NLS readership by 20 percent in five years. What is NLS doing to reach that goal?

One of the things that I think is going to increase the readership is the apps for the iPhone and the Android systems. I think that’s going to attract a group of people who are currently not using our programs because they’ll be able to download directly from our BARD (Braille and Audio Reading Download) website. We also are working with the Bureau of Engraving and Printing and we will be helping them to distribute a currency reader as part of a project that they have.



▲ This 1925 painting by Henry Hintermeister titled “The Foundation of American Government” depicts George Washington, Benjamin Franklin and others signing the U.S. Constitution in Philadelphia, Pa. *Prints and Photographs Division*

BRINGING THE CONSTITUTION TO THE PEOPLE

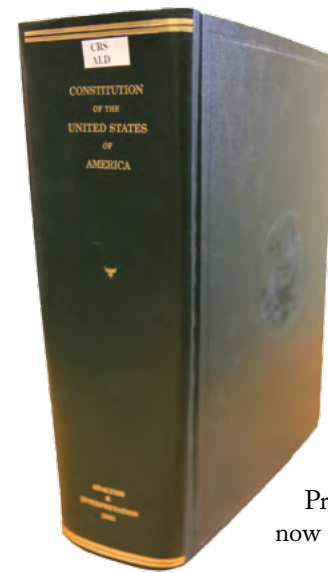
THE 2013 CENTENNIAL EDITION OF THE CONSTITUTION ANNOTATED OFFERS MOBILE ACCESS TO THE SUPREME LAW OF THE LAND.

DESPITE THE IDEALIZED CONCEPTION OF THE CONSTITUTION held by most, many people are familiar with neither the Constitution’s basic text nor the details of its contemporary application. While constitutional law has long played a central role in our country’s political debate, its growing complexity has made it difficult to keep an informed populace.

As part of its mission to bring knowledge to the public, the Library of Congress, working in consultation with the Senate Committee on Rules and Administration, has released a new app and web publication that make analysis and interpretation of constitutional case law by Library experts accessible for free to anyone with a computer or mobile device. The new resources, which include analysis of Supreme Court cases through June 26, 2013, will be updated multiple

times each year as new court decisions are issued. Legal professionals, teachers, students and anyone researching the constitutional implications of a particular topic can easily locate relevant constitutional provisions. The treatise also lists Supreme Court cases overturned and federal and state laws held unconstitutional.

The seed of this effort was planted a century ago when the U.S. Senate ordered the publication of a Senate document containing not only the text of the Constitution, but also citations to relevant Supreme Court cases. After several editions and the addition of annotations, responsibility for the effort was delegated to the Library of Congress and its Legislative Reference Service, a precursor of the modern Congressional Research Service (CRS). Then, in 1953, constitutional historian Edward S. Corwin was hired to



transform the annotations into a treatise and to place the case law within a larger historical context. Corwin (1878-1963), a professor of jurisprudence at Princeton University, was considered the leading expert of his time on the meaning of the Constitution, and he was ranked among the 10 constitutional scholars most often cited in Supreme Court decisions. The Legislative Reference Service assignment, embarked upon after his retirement from Princeton, resulted in the modern form of what is now a voluminous constitutional exposition.

In more recent times, the treatise (informally known as the Constitution Annotated) has been edited, rewritten and updated by CRS attorneys. For almost 40 years, Johnny Killian (1938-2008), a noted constitutional law scholar, was one of the lead editors of the treatise. After his passing, Senator Robert C. Byrd of West Virginia praised Killian’s “encyclopedic knowledge of constitutional principles” and his “prodigious memory.”

As the digital age began, CRS undertook an ambitious project to convert more than 2,600 pages of text into a modern authoring technology that allows both printing and online display of the treatise. When the Government Printing Office (GPO), the publisher of the hard-bound edition, began to post online versions of Senate documents, the Constitution Annotated found a new audience on the Internet.

The centennial edition of the treatise—now in its 10th printing—was published by GPO in September, along with a web presentation of the book. No longer limited to displaying hard-bound decennial editions and soft-cover biannual supplements separately, GPO has exploited the capabilities of modern authoring technology to publish new, up-to-date PDF versions of the treatise throughout each Supreme Court term. Not only will the updated treatise be searchable, but it will also have a Table of Cases and a subject-matter index that will link readers directly to the relevant sections. Links to this site are available on the Library of Congress website, and for those with Apple devices, the new Library of Congress app brings this same information to their fingertips.

—*Kenneth Thomas is a legislative attorney in the Congressional Research Service and editor-in-chief of the Constitution Annotated.*

► MORE INFORMATION

Constitution Annotated on Congress.Gov

beta.congress.gov/constitution-annotated

- Download Constitution Annotated App from iTunes or Google Play Store
- Access primary source documents on the U.S. Constitution

Constitution Annotated on GPO FDSys

gpo.gov/constitutionannotated

Law Library of Congress

loc.gov/law



Top left: The multi-volume Constitution Annotated in print is housed in the American Law Division of the Congressional Research Service in the Library of Congress. *Abby Brack Lewis*

Above: The new CONAN App is displayed on a variety of mobile devices.



A NOVEL APPROACH: THE *Library* IN FICTION

FROM MURDER TO ALIEN ATTACK, THE LIBRARY OF CONGRESS HAS PROVIDED NOVELISTS WITH FODDER FOR FICTION.

BY ABBY YOCHELSON

Margaret Truman put the nation's library in the title of her book, "Murder at the Library of Congress" (1999). David Baldacci gave the Library of Congress increased visibility by putting its Main Reading Room on the cover of "The Collectors" (2006). These two novels are the only books in the Library of Congress online catalog rating a subject heading of "Library of Congress—fiction" but many others have scenes set at the nation's oldest federal cultural institution.

"Murder at the Library of Congress" follows several murders—including that of a Hispanic Division employee—connected to the pursuit of the diaries of Christopher Columbus, rumored to be housed in the Library.

The fictional Rare Book and Special Collections librarian Caleb Shaw is briefly introduced in

Baldacci's "The Camel Club" (2005), the first in a series of thrillers featuring a group of four eccentric crimesolvers. The Library's role grows considerably in "The Collectors," the second book in the series, which investigates the death of the head of the Rare Book Division. In the next installment, Baldacci incorporates the newly opened U.S. Capitol Visitor Center (CVC) into the plot as the tunnel connecting the CVC to the Library of Congress becomes the setting for a shoot-out in "Stone Cold" (2008).

Dan Brown's "Lost Symbol" (2009) also makes use of the tunnel, providing protagonist Robert Langdon with an escape route from the Capitol. Brown's description of the history of the Library of Congress and the art of the Jefferson Building is so detailed that he could be mistaken for a Library docent. In another scene, Langdon escapes from the Main Reading Room

on a book-conveyor system, which would be an unprecedented use of this technology.

The Library's labyrinthine bookstacks have stimulated novelists' imaginations for decades. In R.B. Dominic's "Murder, Sunny Side Up" (1968), a character observes that "there are corners in this pile where a body could lie undisturbed for months." This time, it's Members of Congress who are found murdered in the wake of congressional hearings on a new egg-preservation technique.

The Library affords fictional assailants with unusual murder weapons. A fire-hose nozzle in the bookstacks is used for the first murder in Francis Bonnamy's "Dead Reckoning" (1943). A leaded weight used to hold down maps is the weapon of choice in "Murder at the Library of Congress" and an unusual fire-suppression system is employed in "The Collectors."

Long before Hollywood produced "National Treasure: Book of Secrets," novelists saw the potential for finding clues in the pages of a book. In Ellery Queen's story, "Mystery at the Library of Congress," (Argosy, June 1960), researchers use the Library's books to pass secrets. This plotline is also used in "The Collectors." A family diary and Bible housed in the Library highlight a conspiracy stretching back centuries in Glen Scot Allen's "The Shadow War" (2010).

Brad Meltzer's "Inner Circle" (2011) is a political thriller that focuses on secrets hidden in the National Archives. However, the plot involves a fictional Library employee who provides information about the reading habits of a 19th-century researcher. That information would never be provided by an actual Library employee!

Fictional researchers come to the Library of Congress to find treasure maps, learn about pre-Columbian sites, examine a 19th-century Japanese diary and read espionage thrillers for the Central Intelligence Agency (CIA) in James Grady's "Six Days of the Condor" (1974).

Second only to murder mysteries, the genre of science fiction makes most use of the Library as a setting. Science-fiction novels run the gamut in envisioning the Library of the future from a dead depository providing useful clues to the past, a working library with 24-hour service or the ultimate electronic repository of information—either all freely available or available at great cost.

The future Library of Congress and the CIA are depicted in Neal Stephenson's "Snow Crash" (1992). The reader is told that at some point in

history the Library merged with the Central Intelligence Agency. With all information digitized, commercialized and sent to the Central Intelligence Corporation, the words "library" and "Congress" have ceased to exist and all information from the CIC is for sale. The term "LC" is used as a measurement of data meaning information equivalent to all pages of material that had been deposited in the Library of Congress.

In contrast, Bruce Sterling's "Heavy Weather" (1994) depicts all of the information at the Library of Congress digitized and freely available in 2031. "The Puppet Masters" (1951) by Robert Heinlein shows an America of 2007 under attack from another planet, but the Library's comprehensive historical collections—on microfilm—provide the key to defense. Even Heinlein's vivid imagination did not predict the world of computers and the Internet.

"It wasn't any library; it was, for many erudite folks, the library: the Library of Congress."

David Baldacci, "Stone Cold," 2008

In reality and fiction, the Great Hall of the Library's Thomas Jefferson Building is a prized venue for special events in Washington. An event in Ellen Crosby's "The Viognier Vendetta" (2010), which marks an important donation to the Library, is set in "the beautiful Italian Renaissance-style library with its paintings, mosaics, and statuary depicting mythology, legend, and flesh-and-blood icons of poetry and literature." In Michael Bowen's "Corruptly Procured" (1994), a bomb provides a diversion to cover the theft of the Gutenberg Bible during a G7 summit reception held at the Library.

With its unparalleled collections and magnificent spaces, the Library of Congress is sure to be cited in works of fiction and nonfiction in the future.

Abby Yochelson is a reference specialist in English and American Literature in the Humanities and Social Sciences Division.

READER CHALLENGE

Readers who come across additional references to the Library of Congress in literature are encouraged to contact Abby Yochelson at ayoc@loc.gov.



“We’re thrilled that the StoryCorps collection will be housed at the Library alongside the WPA recordings—the inspiration for this project.”

—David Isay
StoryCorps Founder

PRESERVING AMERICA'S VOICES: WHO'S LISTENING?

BY STEPHEN WINICK



HOW CAN WE USE ORAL-HISTORY COLLECTIONS TO BETTER UNDERSTAND OURSELVES AND OUR WORLD?

The Library of Congress recently marked the 10th anniversary of StoryCorps, an innovative oral-history project through which ordinary Americans record one another's stories. From the beginning, project founder David Isay intended the audio recordings to be preserved in the American Folklife Center (AFC) at the Library of Congress. The award-winning radio producer was impressed by the center's wealth of oral-history collections, most notably those from the Works Progress Administration's Federal Writers' Project, which documented Americans' life stories during the Depression era.

Today, the more than 45,000 audio interviews that comprise the StoryCorps project reside in the Library of Congress. They join

hundreds of oral-history collections, including the Veterans History Project and the Civil Rights History Project, which make the American Folklife Center one of the most significant oral-history archives in the country.

Many Americans first became aware of the StoryCorps interviews through the compelling excerpts played on NPR's "Morning Edition" every Friday. When they hear that the collection is preserved in the Library of Congress, people often ask what value they have beyond the radio show.

In the StoryCorps model, interviews are conducted by ordinary Americans in all walks of life, mainly with people they know and love. This process typically results in a particular kind of interview: intimate, detailed and focused on personal rather than societal history. The top three topics are relationships with parents, children and siblings. Also in the top 10 are

workday life, education, marriage and death, as well as encounters with prejudice and intolerance. Broadening our glimpse to the top 20, we find urban and town life, teachers, traumatic memories and coming-of-age stories.

A closer look reveals that these recordings are a bonanza for social and cultural historians. They contain the perspectives, recollections, and opinions of a broad range of ordinary Americans on a wealth of intimate topics where unguarded firsthand accounts are otherwise scarce. Whether one is writing a social history of marriage, examining the nature of the family in 20th-century America, or studying race relations or education, there's an unparalleled wealth of firsthand recollections touching on each of these topics. Looking beyond the top 20 topics, there are almost 10,000 interviews about music, more than 6,000 about food and an additional 6,000 about immigration. Each of these is a fruitful topic for chroniclers of American culture.

Opposite: This StoryCorps recording booth is located in lower Manhattan. *Dalton Rooney*

Above: An interview is in progress in this StoryCorps mobile recording booth. *Rob Lowell*



1. StoryCorps volunteers go door-to-door to interview participants. *StoryCorps*
2. An interior view of a StoryCorps recording booth on an Airstream bus | *Courtesy Airstream*
3. A participant tells her story in a StoryCorps mobile recording booth. *Tony Rinaldo*
4. StoryCorps volunteers on the road | *StoryCorps*



ABOUT STORYCORPS

Inspired by oral-history collections housed in the Library's American Folklife Center, award-winning radio producer David Isay launched StoryCorps in 2003. The project is designed to encourage ordinary Americans from all parts of the United States to interview their friends and families and preserve the stories for themselves and in the nation's library.

Some topics have already been researched using the StoryCorps collection in the Folklife Reading Room. Sociologists and psychologists interested in physical and psychological trauma have explored stories of bullying, physical abuse and rape. These sensitive topics are often not discussed publicly, but the StoryCorps

project provides a safe environment where such stories can be told.

Another intriguing aspect of the interviews is that they aren't just raw data, but stories told in the compelling voices of those who experienced them. That makes a range of

October 2003

StoryCorps is launched with the opening of a stationary recording booth in Grand Central Terminal in New York City.

May 2005

StoryCorps begins a year-long national tour of 45 cities. Two mobile recording booths are stationed at the Library of Congress for 10 days as the first stop on the tour. The Library receives 2,327 stories that have been collected since the project's inception.

June 2005

National Public Radio begins broadcasting selected StoryCorps interviews on its "Morning Edition" show each Friday.

July 2005

A second stationary recording booth is installed in New York City, on the site of the World Trade Center.

October 2013

StoryCorps and the Library of Congress celebrate a decade of capturing and preserving America's voices. To date, more than 45,000 interviews have been recorded.

May 2010

Animated versions of StoryCorps interviews begin airing online and on public television.

May 2006

The year-long national tour concludes at the Library of Congress. Tourists and Washington-area residents once again have a chance to tell their stories in the two mobile recording booths on the Library's grounds.

projects possible. The ability to broadcast the audio interviews on the NPR radio show is one way to make them accessible. They have even been used to create animated shorts, which can be viewed on the NPR website. In addition, The New Museum in New York worked with StoryCorps staff and producer Krissy Clark to create “Hear and There,” a walking tour and online map of lower Manhattan, in which individual locations are matched with oral interviews about those locations. Participants who take the tour or visitors to the map are able to hear stories about the locations they’re examining, in the voices of the people who experienced them. This creates a multi-voiced firsthand account of what the neighborhood is like and how it has changed over the years. This type of documentation is known as “narrative archaeology.”

The audio recordings also allow researchers to explore language itself. At more than 22,000 hours of recordings, the collection represents a significant corpus of recorded American speech. The StoryCorps collection can thus be a boon to the area of language research, providing better descriptions of regional, ethnic and other variations in American speech.

Stephen Winick is a folklorist and writer-editor in the American Folklife Center.

The collection also provides an opportunity for the information-technology industry to recognize and synthesize speech. Imagine speech-recognition software that is familiar with a particular dialect and can work almost immediately out of the box, or software that can generate accurate dialect speech from artificial voices.

Finally, there are purely personal reasons for doing research. Sharon DeLevie-Orey, who conducted an oral-history interview with her grandmother in StoryCorps’ first stationary recording booth in New York’s Grand Central Terminal in 2003, explained it this way.

“Last year my sister and I came to StoryCorps with my then-91-year-old grandmother. We had this fantastic interview, in which my grandma was candid and funny and loving. Yesterday she died. I just took out my StoryCorps CD and noticed the date, a year to the day. Tomorrow will be her funeral. I could only listen to about 20 seconds before bursting into tears. But I am so grateful that I have this. Sure, I could have taped her anytime in the last 41 years. But I didn’t. Now the reward is so huge. Everyone should do StoryCorps—because we don’t live forever.”

▶ **SELECTED ORAL-HISTORY COLLECTIONS**

Visit just a few of the hundreds of oral-history collections at the Library of Congress.

SLAVE NARRATIVES

go.usa.gov/WVzB

VOICES OF CIVIL RIGHTS

loc.gov/exhibits/civilrights

CIVIL RIGHTS HISTORY PROJECT

loc.gov/folklife/civilrights

AMERICAN LIFE HISTORIES, FEDERAL WRITERS’ PROJECT, 1936-1940

go.usa.gov/WVzQ

VOICES FROM THE DUST BOWL

go.usa.gov/WVzw

MAN-ON-THE-STREET INTERVIEWS FOLLOWING THE ATTACK ON PEARL HARBOR

go.usa.gov/WVuJ

EXPERIENCING WAR: STORIES FROM THE VETERANS HISTORY PROJECT

loc.gov/vets

SEPTEMBER 11, 2001, DOCUMENTARY PROJECT

go.usa.gov/WVu5

STORYCORPS

storycorps.org

AMERICAN FOLKLIFE CENTER DIRECTOR ELIZABETH PETERSON DISCUSSES TRENDS AND CHALLENGES IN ORAL-HISTORY COLLECTION, PRESERVATION AND ACCESS.

What is the impact of current technologies, including social media, on the collecting of oral histories?

Oral-history activities are definitely increasing nationwide. As recording technology has become increasingly affordable and easy to operate, people are documenting aspects of their lives and sharing this information online and through social media. The American Folklife Center (AFC) staff is frequently asked for advice on collecting and preserving oral histories—by individuals, families and groups such as high schools, universities and other organizations.

What do oral histories offer researchers as compared with other types of collections?

Oral histories offer the individual’s perspective on historical events. Oral-history interviews restore the immediacy of the emotional and psychological impact of events on individuals. These can range from major events like the 1963 March of Washington to more commonplace or personal events. Oral-history collections also serve as corpuses of natural speech, which can tell us a lot about how language is used. So AFC’s extensive oral histories with Jelly Roll Morton tell us not only what one important musician thought about the origin of jazz, but also how he personally pronounced “New Orleans,” both of which are valuable information.

Are oral histories commonplace in all libraries or just major academic and research libraries?

Oral histories are fairly common in large and small libraries all over the country. Educational institutions—from high schools to major universities—have oral-history collections. Many teachers regard the oral-history interview process as a valuable educational experience for students, and the resulting collections typically go to the institution’s library. Large public libraries may have multiple oral-history holdings on a range of subjects, while small public libraries tend to be interested in local oral histories.

What challenges does a large oral-history collection pose for an institution like the Library of Congress?

The Library of Congress is probably unique in the scope and scale of our oral histories as well as the variety of formats that were used to record them. Many oral histories, such as those collected by the Work Projects Administration in the 1930s and 1940s, were handwritten and later typed. Others were recorded in the field on instantaneous discs, which were popular in the late 1920s through early 1940s. The Veterans History



Elizabeth “Betsy” Peterson | *Shealah Craighead*

Project (VHP) has collected oral histories in many audio and video formats. So there are format-specific challenges such as climate control, surface treatment for discs, deacidification of paper, etc.

Then there are the challenges of digitizing the analog items, and storing and maintaining “born digital” files in formats that will remain accessible. Formats continue to change, so the challenges regarding preservation and access are ongoing.

Access presents other challenges. Some collections come to us with a good deal of metadata. Others arrive with very little descriptive information, so we have to decide how to process those collections so that we gain intellectual control for researchers. All of this must be in keeping with the overall planning efforts of the Library in its service to Congress and the American people.

Are the Library’s oral-history collections accessible to the public online?

An increasing number of the Library’s oral history collections are accessible online. These include the ex-slave narratives, voices of the civil rights era, the personal recollections of U.S. veterans, eye witness accounts of the attacks of Sept. 11, 2001, and the personal stories collected through the StoryCorps project. As the home of the U.S. Copyright Office, the Library needs to be sure that we have the speakers’ permission, or the permission of their heirs, to put their voices and opinions online. With many collections, we receive a signed release form with each interview, but for other collections we may have to go in search of permission.

30608

Interviewer S. S. TaylorPerson interviewed Henry Banner
County Hospital
Little Rock, Ark.Age ?[Forty Acres and a Mule]

"I was sold the third year of the war for fifteen years old. That would be in 1864. That would make my birthday come in 1849. I must have been 12 year old when the war started and sixteen when Lee surrendered. I was born and raised in Russell County, Ol' Virginny. I was sold out of Russell County during the war. Ol' Man Menefee refueged me into Tennessee near Knoxville. They sold me down there to a man named Jim Maddison. He carried me down in Virginny near Lynchburg and sold me to Jim Alec Wright. He was the man I was with in the time of the surrender. Then I was in a town called Liberty. The last time I was sold, I sold for \$2,300, -- more than I'm worth now.

AMERICAN VOICES

BY GUHA SHANKAR

FROM CIVIL WAR TO CIVIL RIGHTS

Firsthand accounts of the Civil-War and Civil-Rights eras are just a click away.

As the country marks the sesquicentennial of the Civil War and the 50th anniversary of the Civil Rights Movement of the 1960s, researchers can draw upon Library of Congress collections to shed light on the tumultuous times that shaped the nation.

Many of these collections contain the voices of eyewitnesses. Whether the voices emerge from the pages of yellowed diaries, or can be seen and heard through filmed or recorded interviews, taken as a whole they reveal the social, cultural and political history of African Americans' struggle for freedom and equality from the Civil War era to the present. The Library of Congress is making these firsthand accounts accessible through exhibitions and web presentations, blogs and podcasts.

A case in point is a series of blogs, which Library curators excerpted from diaries, letters and published memoirs of 40 individuals—from both North and South, famous and unknown—whose lives were affected by the American Civil War.

Those interested in the African-American experience also can hear the compelling voices of former slaves that have been passed on to future generations through oral testimonies, diaries, letters, recordings and written transcripts of interviews. More than 2,300 first-person accounts of slavery were collected in the 1930s as part of the Federal Writers' Project of the Works Progress Administration (WPA). Housed in the Library's Manuscript Division, the typewritten transcripts have been digitized and are accessible on the

Opposite:

This photo of the Village Springs, Ala., backyard of Abraham Jones was taken during his 1937 interview about life as a slave. *Manuscript Division*

A portrait photograph of Aunt Winnie, slave of Jesse Stephenson, State Office, St. Louis, Mo. | *Prints and Photographs Division*

Above:

Former slave Henry Banner's interview with Samuel S. Taylor is documented in the Library's collection of Slave Narratives from the Federal Writers' Project, 1936-1938. *Manuscript Division*

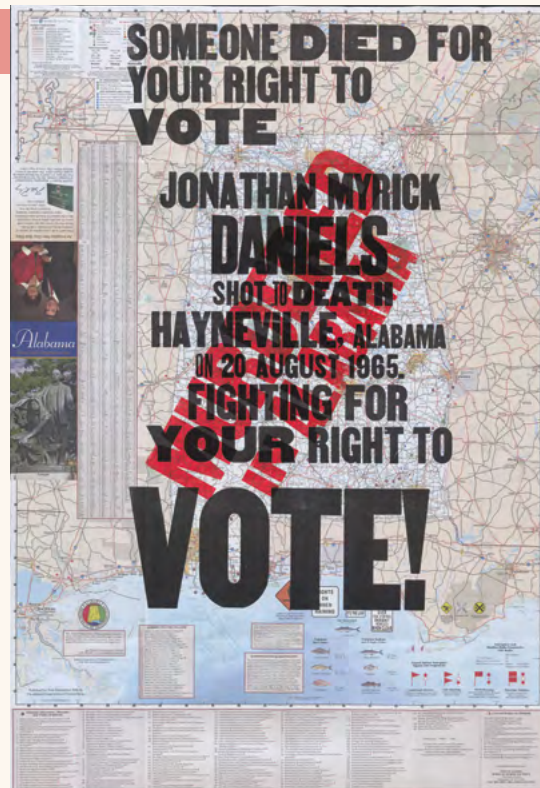


Inside the March on Washington, Aug. 28, 1963

“The speech was magnificent. It set forth all the rudiments of the struggle. It spoke to the conscience of the nation. He did not berate. He did challenge but he left it to the conscience. That’s why it became eternal. It will always live.”

Rev. Joseph Lowery on Martin Luther King’s “I Have a Dream” speech at the 1963 March on Washington

—National Visionary Leadership Project Collection



This poster by artist Amos Paul Kennedy Jr. memorializes the assassination of student and civil rights advocate Jonathan Myrick Daniels in Hayneville, Ala., on Aug. 20, 1965. Prints and Photographs Division

Library’s website. In addition, 26 audio-recorded interviews of former slaves reside in the Library’s American Folklife Center. They are accessible to the public through the center both as a web presentation and as a podcast series.

These memories of the struggle can be reviewed along with the eyewitness accounts of Mississippi bluesmen, “Big Bill” Broonzy, Memphis Slim and Sonny Boy Williamson, who talk and sing about life in the segregated South in the years before and after World War II. Their stories and music were recorded in the 1930s and 1940s by folklorist Alan Lomax, whose collection resides in the American Folklife Center.

The Library houses the most comprehensive civil-rights collections in the country. Adding to these manuscript collections are recollections of the movement, captured through recent efforts to film and record oral-history interviews with participants in the struggle.

For example, the events surrounding the 1965 murder in Alabama of the young theology student Jonathan Myrick Daniels were recalled by human-rights activist Ruby Sales in a 2011 oral-history interview. It was conducted as part of the Civil Rights History Project (created in 2009 by an Act of Congress). Sales recalled the moment when Daniels pushed her out of the way and received the shotgun blast intended for her. Sales’ recollections—recorded decades after the event—can be reviewed with the firsthand field reports from the Student Nonviolent Coordinating Committee investigation on the day of the shooting, which are housed in the James Foreman Papers in the Library’s Manuscript Division. Artist Amos Paul Kennedy Jr. provides a graphic visual perspective on Daniels’ death with a letterpress poster titled “Someone died for your right to vote, Jonathan Myrick Daniels shot to death, Hayneville, Alabama, on 20 August 1965.” The item is housed in the Prints and Photographs



Rev. Joseph Lowery at the Lincoln Memorial on the 50th anniversary of the 1963 March on Washington | Associated Press

Dorothy Height, left, and Camille Cosby at the Library of Congress during the event celebrating the Library’s acquisition of the NVLP collection. Courtesy NVLP

Division, along with other posters from the Civil Rights era.

The Library’s exhibition, “A Day Like No Other: Commemorating the 50th Anniversary of the March on Washington” (on view through March 1, 2014) captures the movement’s pivotal event through compelling photographs. The day’s unfolding is also recounted by many, such as Clarence Jones, who were interviewed for the Civil Rights History Project. An adviser and speechwriter for Rev. Martin Luther King, Jones recalls the text he prepared and the way in which King departed from the script to extemporaneously deliver what has come to be known as the “I Have a Dream Speech” at the march.

Guha Shankar is a folklife specialist in the American Folklife Center.

► MORE INFORMATION

Born in Slavery: Slave Narratives from the Federal Writers’ Project
go.usa.gov/WVzB

Voices from the Days of Slavery: Stories, Songs and Memories
loc.gov/podcasts/slavenarratives

Voices from the Days of Slavery: Fomer Slaves Tell Their Stories
go.usa.gov/WVJk

Voices from the Civil War
blogs.loc.gov/civil-war-voices/about

Civil Rights History Project
loc.gov/folklife/civilrights

Interviews in other collections complement Jones’s memories, such as the perspectives of Rev. Joseph Lowery, a key member of King’s inner circle, and Judge Constance Baker Motley, both recorded by the National Visionary Leadership Project. In 2007, the Library acquired the collection, an assemblage of more than 300 interviews with significant figures in 20th-century African American history such as Coretta Scott King, Dorothy Height and Maya Angelou. In presenting the collection to the Library, broadcast journalist Renee Poussaint, who co-founded the project with educator Camille O. Cosby, said, “As long as there is a United States of America, there will be a Library of Congress, and the words of our elders will be housed and preserved in perpetuity.”

Voices of Civil Rights exhibition
loc.gov/exhibits/civilrights

National Visionary Leadership Project
visionaryproject.org

March on Washington exhibition
loc.gov/exhibits/march-on-washington

March on Washington interviews
go.usa.gov/WVJG

COSMOS

THE LIBRARY'S LIST OF "BOOKS THAT SHAPED AMERICA" HAS SPARKED A NATIONAL CONVERSATION ON BOOKS AND THEIR IMPORTANCE IN OUR LIVES.

CARL SAGAN'S GROUNDBREAKING WORK

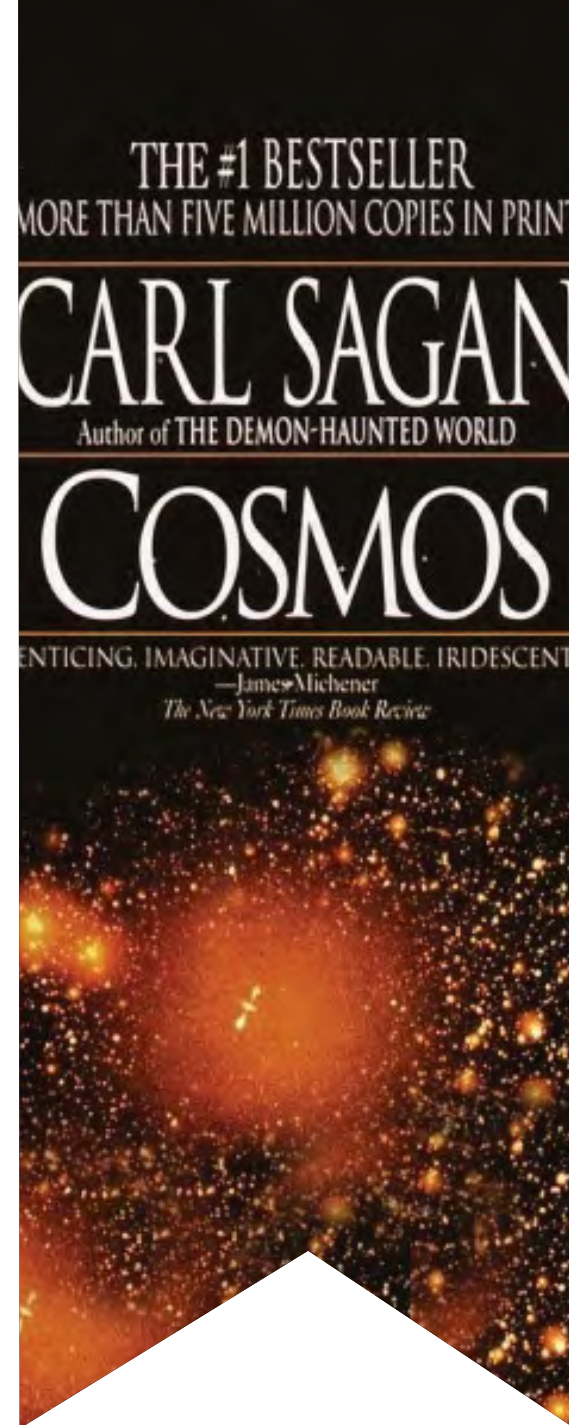
"Cosmos" may not have sold "billions and billions" of copies (to quote his catchphrase to quantify the stars), but its five million copies sold was record-setting for a work of science. In fact, it was the first science book to sell 500,000 copies, back in 1980 when it was first published. It remained on the New York Times Best Seller list for 70 weeks.

What made it so popular to a general audience? For one thing, Sagan covered a broad range of scientific topics and made the history and nature of science understandable and enjoyable. Many scientists attribute their career choices to Sagan's book. Last year, the Library named "Cosmos" to its list of "The Books That Shaped America." A new special edition of "Cosmos" has just been published (Random House).

Then there's the fact that the book accompanied Sagan's popular television series, "Cosmos: A Personal Voyage," itself a groundbreaker in making science "cool." Its 13 chapters correspond to the 13-part television series written by Sagan, his wife and producer Ann Druyan and astrophysicist Steven Soter. Believed to be the most widely watched PBS series in the world, "Cosmos" was broadcast in more than 60 countries and seen by over 500 million people.

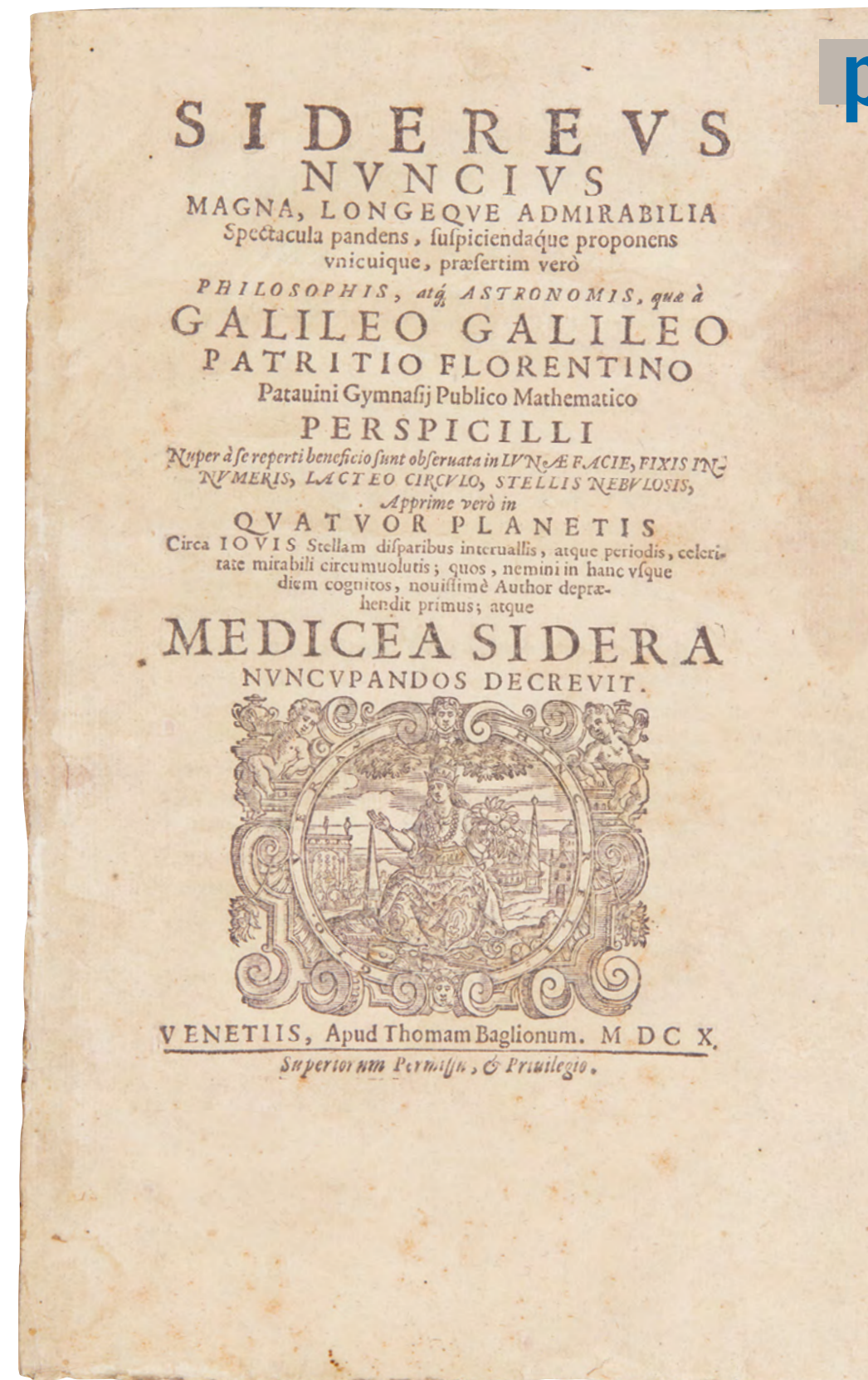
Plans are in the works for a follow-up series, "Cosmos: A Space-Time Odyssey," created by Druyan and Soter, narrated by scientist Neil deGrasse Tyson and produced by animator and screenwriter Seth MacFarlane. MacFarlane made it possible for the Library of Congress to acquire the Carl Sagan and Ann Druyan Archive in June 2012. The collection recently opened to researchers.

—Audrey Fischer



▶ MORE INFORMATION

View the exhibition "Books That Shaped America" loc.gov/exhibits/books-that-shaped-america

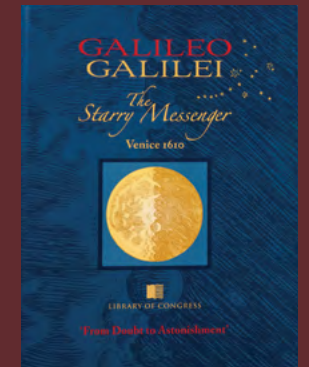


Rare Book and Special Collections Division

▶ MORE INFORMATION

Visit the Rare Book and Special Collections Division loc.gov/rr/rarebook/

THE STARRY MESSENGER



In 1609, Galileo Galilei constructed the first powerful telescope and looked to the heavens. He was the first to see that the surface of earth's moon is filled with craters, mountains and other imperfections. He also noticed moons circling Jupiter—previously unseen by any human. He published his initial findings in 1610 in a brief treatise titled "Sidereus Nuncius" ("The Starry Messenger"). Galileo's use of observation and empiricism helped spark the revolution called modern science. Pictured at left is the title page of one of the most complete copies of this rare publication, which is housed in the Library of Congress. A facsimile of this volume with a translation and scholarly essays, edited by Daniel De Simone and John W. Hessler, recently has been published by Levenger Press in association with the Library of Congress (pictured above).

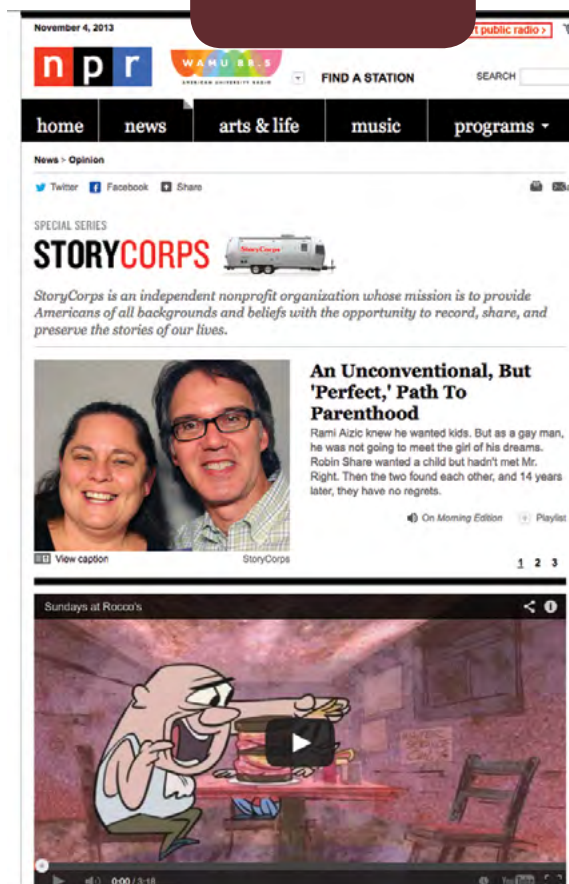


LISTEN TO STORYCORPS INTERVIEWS

THE AMERICAN FOLKLIFE CENTER IN THE LIBRARY OF CONGRESS, with its myriad audio recordings, inspired radio producer David Isay to encourage friends and family members to interview one another. He fell in love with the recordings of the 1930s and '40s, made under the auspices of the Works Progress Administration (WPA), the Federal Writers' Project and other agencies, which were conducted by folklorists and other cultural specialists. These recordings documented the thoughts and feelings of ordinary Americans. Inspired by these oral histories, Isay launched the StoryCorps Project in 2003 with a recording booth positioned in Grand Central Terminal in New York City. Other mobile booths traveled the country. The more than 100,000 stories that have been collected over the past decade are archived in the American Folklife Center. *(See story on page 10.)*

ACCESS STORIES IN THE FOLLOWING WAYS:

1. Listen to StoryCorps interviews in the Folklife Reading Room in the Library of Congress.
2. Listen to StoryCorps interviews on NPR's "Morning Edition."
3. Watch original animated shorts featuring StoryCorps interviews.
4. Obtain copies of interviews from StoryCorps.



► MORE INFORMATION

Contact the Folklife Reading Room
loc.gov/folklife/address.html

Listen to interviews on NPR's "Morning Edition"
npr.org/series/4516989/storycorps

View animated shorts
storycorps.org/animation

Contact StoryCorps
storycorps.org/contact/inquiries



Shealah Craighead

► MORE INFORMATION:

Hours:
 8:30 a.m. – 4:30 p.m.
 Monday – Saturday

Library of Congress buildings are closed to the public on Sundays, Thanksgiving Day, Christmas Day and New Year's Day. The exhibitions on view in the Thomas Jefferson Building remain open to the public on all other federal holidays.

Visiting the Library
loc.gov/visit

VISITOR ORIENTATION DESKS

DOCENTS AT THREE VISITOR ORIENTATION DESKS are available to provide information to the nearly 2 million people who visit the Library's Thomas Jefferson Building annually. Visitors may be directed to one of the Library's reading rooms or to current

exhibitions. Or they can find out how to take a guided or self-guided tour. English-language brochures for self-guided visits are available at the Orientation Desk. Foreign-language brochures can be downloaded from the Library's website prior to visiting.



1. Center for the Book Director John Y. Cole, left, and Librarian of Congress James H. Billington present the David M. Rubenstein Literacy Prize to Perri Klass and Anne-Marie Fitzgerald from the Boston-based nonprofit Reach Out and Read. *Shealah Craighead*

2. The opening of The Seth MacFarlane Collection of the Carl Sagan and Ann Druyan Archive on Nov. 12, 2013, brought MacFarlane and Druyan to the Library. *John Harrington*

3. The Library's display of the first draft of the Gettysburg Address during the 150th anniversary of Lincoln's famous speech brought throngs of visitors to the Library. *David Rice*

4. Authors David Baldacci, left, and James Patterson visit the Library's Young Readers Center prior to their participation in the Library of Congress Literacy Awards Ceremony on Nov. 4. *Shealah Craighead*

5. Bill Nye, "the Science Guy," remembers his former Cornell professor, Carl Sagan, during the opening of the late astronomer's papers at the Library of Congress. *John Harrington*

6. Astrophysicist Neil deGrasse Tyson discusses how Carl Sagan influenced his career as a science communicator. *John Harrington*



DON DELILLO RECEIVES FICTION PRIZE

Author Don DeLillo received the first Library of Congress Prize for American Fiction. Librarian of Congress James H. Billington presented the award to De Lillo in the Fiction & Mystery pavilion at the 2013 Library of Congress National Book Festival.

DeLillo is one of America's most celebrated writers. He has received the National Book Award ("White Noise," 1985), a PEN/Faulkner Award ("Mao II," 1992) and the PEN/Saul Bellow Award for Achievement in American Fiction (2010), among many other accolades. In 2006, DeLillo's 1997 novel, "Underworld" was No. 2 on the New York Times' list of best works of American fiction published in the last 25 years. "White Noise" and his 1988 novel, "Libra," were also named. Winners of the Nobel, Pulitzer and Booker prizes, as well as prominent literary critics, were part of the panel that recommended De Lillo for the prize.

MORE: loc.gov/today/pr/2013/13-079.html

BEST PRACTICES IN LITERACY PROMOTION SUBJECT OF NEW PUBLICATION

"The Library of Congress Literacy Awards 2013: Best Practices," a booklet by Washington, D.C. public librarian Micki Freeny, was released at the Library of Congress Literacy Awards ceremony held at the Library Nov. 4. The publication reviews the 26 literacy programs that were recognized as semifinalists.

Originated and sponsored by philanthropist David M. Rubenstein, the Library of Congress Literacy Awards were announced in January 2013 as a program to help support organizations working to alleviate the problems of illiteracy and aliteracy (a lack of interest in reading) both in the U.S. and worldwide. Recipients of the first annual awards, who were announced at the 2013 National Book Festival, are Reach Out and Read, the David M. Rubenstein Prize; 826 National, the American Prize; and PlanetRead, the International Prize. Best-selling authors and literacy advocates David Baldacci and James Patterson were featured speakers at the awards ceremony. The publication can be accessed at Read.gov, the Library's reading promotion website.

MORE: loc.gov/today/pr/2013/13-180.html

MORE: loc.gov/today/pr/2013/13-168.html

RARE 18TH-CENTURY MAPS OF NORTH AMERICA ON DISPLAY

The Library of Congress recently opened "Mapping a New Nation: Abel Buell's Map of the United States, 1784," an exhibition featuring the first map of the newly independent United States that was compiled, printed and published in America by an American. The Abel Buell map was the first map to be copyrighted in the United States.

Philanthropist David M. Rubenstein, co-founder and managing director of The Carlyle Group, purchased this map through an auction at Christie's in Manhattan in 2010 and placed the map at the Library so it can be publicly displayed and, by digital technology, made available for research purposes. Also on display will be four early 18th-century maps of North America by John Mitchell, Carington Bowles, Thomas Hutchins and William Faden. A 1784 map of the United States by William McMurray, which was published nine months after Buell's map, is also included in the display.

MORE: loc.gov/today/pr/2013/13-157.html

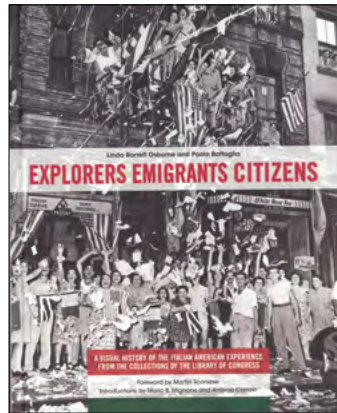
LIBRARY, WGBH TO PRESERVE ARCHIVE OF PUBLIC BROADCASTING

An unprecedented and historic collection of American public radio and television content—dating back to the 1950s—will be permanently preserved and made available to the public through a collaboration between the Library of Congress and WGBH Boston as the American Archive of Public Broadcasting.

In 2007, Corporation for Public Broadcasting (CPB) initiated an inventory of public media content from contributing stations, resulting in 2.5 million records representing complete programs, raw footage, unedited interviews, recorded speeches and live music sessions. Now, 40,000 hours of that content is being digitized and is slated for transfer and long-term preservation through collaboration between the Library of Congress and WGBH with funding support from CPB. The American Archive of Public Broadcasting includes local, regional, and national history, news, public affairs, civic affairs, religion, education, environmental issues, music, art, literature, filmmaking, dance, and poetry from the mid-20th century through the first decade of the 21st century.

MORE: loc.gov/today/pr/2013/13-203.html

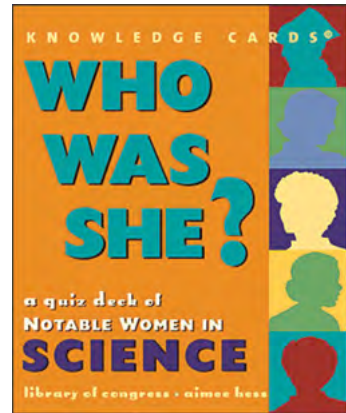
FROM BOOKS TO BOOKMARKS, the Library of Congress Shop features items inspired by the Library's unique collections and architectural elements.



Explorers, Emigrants, Citizens: A Visual History of the Italian American Experience from the Collections of the Library of Congress

Product # 21107149
Price: \$55

By Paolo Battaglia and Linda Barrett Osborne



Notable Women in Science Knowledge Cards

Product # 21507058
Price: \$9.95

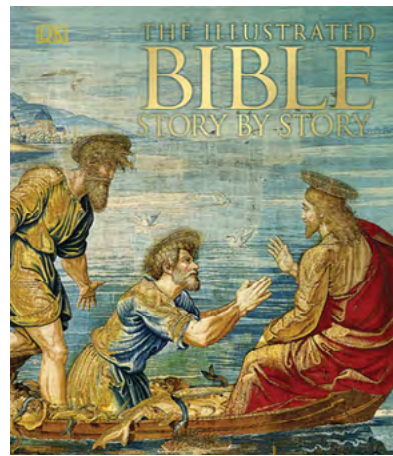
This deck of 48 Knowledge Cards celebrates the achievements of women in science from 2640 BC to the present.



Wise Owl Bookmark

Product # 21503212
Price: \$9.95

An ancient symbol of learning and wisdom, the owl appears often in the decoration at the Library of Congress, especially in the John Adams Building.



Illustrated Bible

Product # 21113122
Price: \$50 (hardcover)

"The Illustrated Bible Story by Story" is an indispensable retelling of the stories that have absorbed readers for centuries.



Son Reading Bible to Parents

Product # 21604032
Price: 8 x 10 (\$20), 11 x 14 (\$30), 16 x 20 (\$40)

Created between 1890-1920 by an unknown photographer, this image is from the Booker T. Washington Collection in the Library of Congress.

MORE INFORMATION

Order online: loc.gov/shop
Order by phone: 888.682.3557
Order by fax: 202.707.1771

BOOK FESTIVAL BOOSTERS

GIFTS FROM INDIVIDUALS, GROUPS AND ORGANIZATIONS THROUGHOUT THE WORLD HELP THE LIBRARY OF CONGRESS FULFILL ITS MISSION.

THE LIBRARY OF CONGRESS NATIONAL BOOK FESTIVAL has become a much-loved annual event in the nation's capital. More than 200,000 fans from the Washington, D.C. area, nearby states and across the country gather on the National Mall each fall for a weekend of talks by more than 100 authors, book-signings and family-friendly reading activities. Recorded for later broadcast, author talks—dating to the first-ever National Book Festival in 2001—can be viewed on the Library's website. Taken as a whole, the site offers hundreds of hours of programming about books of all genres.

Thanks in great measure to the generosity of the event's Distinguished Benefactor and co-chairman of the festival board, David M. Rubenstein, pictured at right, and other key supporters the National Book Festival has expanded to two days, enhanced its outreach to young people and has drawn ever-larger crowds each year. Rubenstein is an avid reader, a great believer in the power of books to change lives and the idea man behind the festival's popular "A Book that Shaped Me" essay contest for 5th and 6th graders. He also has funded new awards to recognize outstanding achievements in the field of literacy, both in the United States and abroad. These awards were presented at the 2013 National Book Festival. At this year's festival, Rubenstein announced his donation of an additional \$5 million (\$1 million per year for each of five years) to support the Library of Congress National Book Festival, bringing his total support since 2010 for the free public event held yearly since 2001 to \$10.3 million.

Target, The Washington Post, Wells Fargo, the Institute of Museum and Library Services and the National Endowment for the Arts have provided critical funding, programming and promotion for the book festival. Families queue up for photos with PBS KIDS characters, and AT&T, Scholastic and the Digital Bookmobile Powered by Overdrive promote reading as a doorway to lifelong learning.

Also supporting the festival are the Marshall B. Coyne Foundation; the Harper Lee Prize for Legal Fiction; The Hay-Adams; the National Endowment for the Humanities, the Small Press Expo; C-SPAN 2's Book TV (it has covered every National Book Festival); The Links, Incorporated; the Mensa Education and Research Foundation; and the Junior League of Washington, which this year provided 550 volunteers.

Private-sector support is critical to the success of the National Book Festival. If you are interested in supporting the festival, please contact the Library's Development Office.

—Jennifer Gavin



Above photos | Ashley Jones, Richard Herbert, John Harrington, Claire Gardiner

MORE INFORMATION

Library of Congress Development Office
202.707.2777
loc.gov/philanthropy

National Book Festival
loc.gov/bookfest

BOOKS THAT SHAPE YOUNG LIVES

THREE MIDDLE-SCHOOL STUDENTS EXPLAIN HOW A BOOK INSPIRED THEM, IN THEIR AWARD-WINNING ESSAYS, EXCERPTED BELOW.

Sofie Dalton, pictured left with National Book Festival benefactor David Rubenstein
First Place Grand Prize and Virginia State Winner
Arlington Public Library

Out of the hundreds of books I've read, there have been books that kept me glued to my seat, books that I take out to dinner and books that lull me to sleep. However, one book, that I've read at least 10 times, brought me more joy and laughter than any other book. This book showed me that characters can come to life and become like our friends. This book is "The Penderwicks" by Jeanne Birdsall, and it inspired me to become a writer. ... "The Penderwicks" really made an impact on my life. It taught me that imagination and adventure didn't have to involve dragons or wizards. An adventure book just needs a story with twists and turns and a little bit of humor. ... I honestly think this book made me a better writer as well as reader. ... I hope [Jeanne Birdsall] knows someday that she inspired a little girl from Arlington, Va., to start writing.

Jessica Holloway
Second Place Grand Prize and Washington, D.C., Winner
District of Columbia Public Library

The book "Jefferson's Sons" by Kimberly Brubaker is about the life of Beverly, Harriet, Maddy and Eston Hemings. They are the children of a slave named Sally Hemings and Thomas Jefferson. ... I learned that there was no good life as a slave no matter who your father was. ... This book shaped me because I learned that people are complicated and nobody is all good or all bad. Thomas Jefferson wrote the Declaration of Independence, helped create the United States, and stated that all men are created equal. Yet he also denied hundreds of people their freedom and made them work for him as slaves. History is complicated and there may be ugly parts of history that you don't learn about in school. I never learned about the Hemings family until I read this book. I now know it is important to do your own research and go beyond what you read in school books.

Julian Jackson, II
Third Place Grand Prize and Delaware State Winner
Brandywine Hundred Library, New Castle County, Del.

In the book "The Breadwinner" [by Deborah Ellis], the Taliban enforces harsh rules on the people of Afghanistan. ... After reading the book, I realize how people live in other parts of the world ... I definitely would not want to live in a country that wouldn't allow me and my family to make our own choices. ... If I had a sister, I would want my sister to be able to go to school and play sports and maybe even play football on a team with boys if she wanted to. ... It took bravery and courage for Parvana to dress up like a boy so that she could make money for her family. It also took courage and bravery for the girl on my football team to play with all boys, and to me, that kind of courage and bravery will always be more important than great physical strength.

"A Book That Shaped Me" Library of Congress National Book Festival Summer Writing Contest asks rising 5th and 6th graders to reflect on a book that has made a personal impact in their lives. Now in its second year, the contest is administered through local public library systems and covered the Mid-Atlantic region. Grand Prize winners read their essays at the 2013 National Book Festival.

► MORE INFORMATION

loc.gov/bookfest/kids-teachers/booksthatshape/



Pat Fisher



An owl, an ancient symbol of learning and wisdom, sits above the entrance to the Science, Technology and Business Reading Room in the Library's John Adams Building. Carol Highsmith



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March 27–
September 20, 2014

MORE INFORMATION:
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