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LIBRARY OF CONGRESS MAGAZINE
SEPTEMBER/OCTOBER 2012

INSIDE

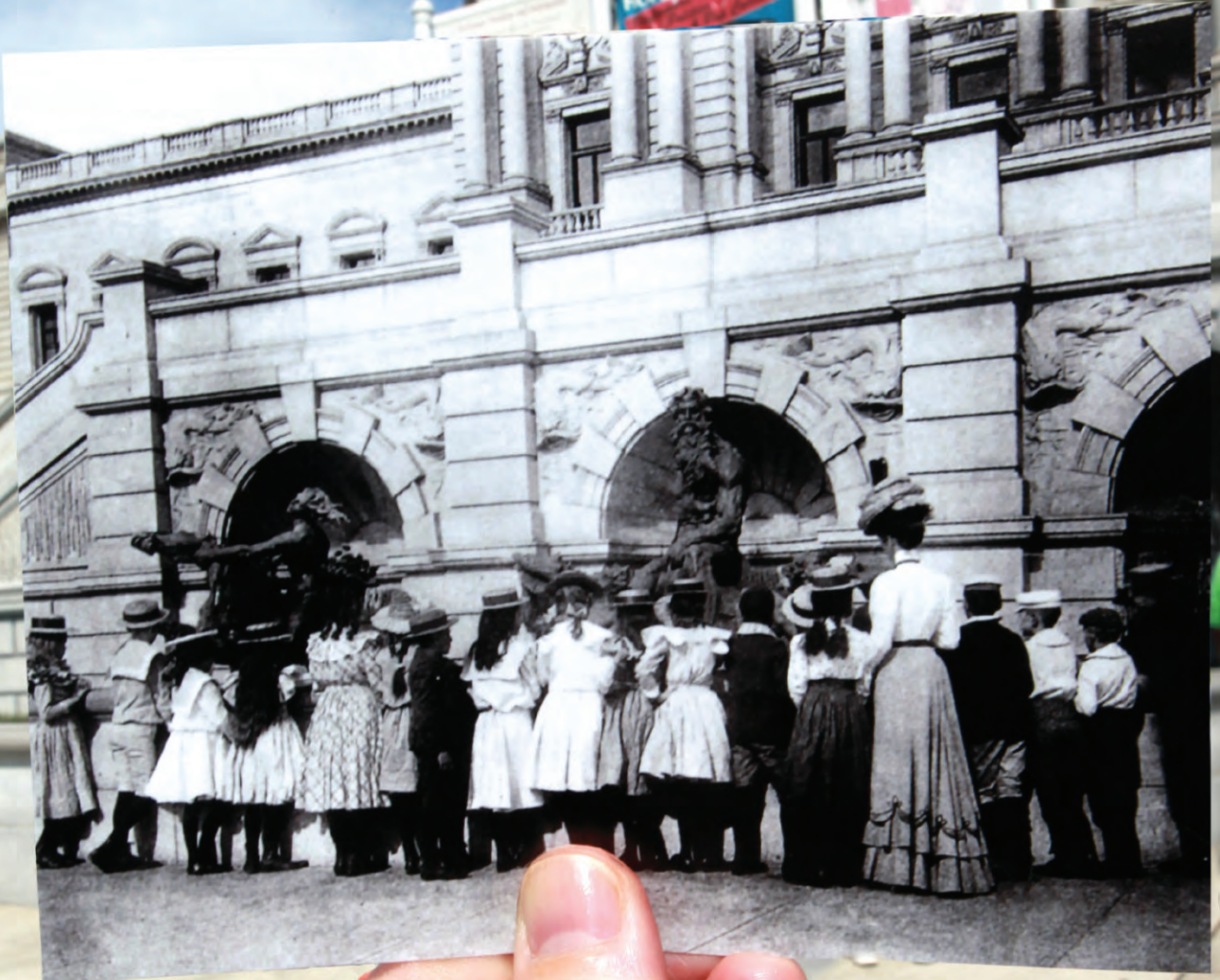
Rising from the Ashes of 1812
A Centennial of Cinema
Under Copyright

PLUS

- ▶ Campaign Posters Through the Years
- ▶ How the Library Acquires Its Treasures
- ▶ Draft of "The Star-Spangled Banner"

THEN & NOW

▶ THE LIBRARY OF CONGRESS



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LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 1 No. 1: September/October 2012

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.

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Thomas Jefferson's personal library, purchased by Congress following the burning of the U.S. Capitol by the British during the War of 1812, is on view in the Library of Congress building named in his honor.
Photo | Michaela McNichol

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James H. Billington, Librarian of Congress

British soldiers set the U.S. Capitol (and its congressional library inside) ablaze during the War of 1812. *Print | Allyn Cox, 1973, Architect of the Capitol*

On the cover: A classroom visit to the Congressional Library in 1899, captured by photographer Frances Benjamin Johnston, *Prints and Photographs Division*, is juxtaposed against the same structure now known as the Thomas Jefferson Building. *Photo | Abby Brack Lewis*

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THE LIBRARY OF CONGRESS, the world's largest library, provides access to its extensive collections and reference services to the U.S. Congress, the American public and researchers around the world.

UNPARALLELED COLLECTIONS

The Library of Congress currently contains ...



INVALUABLE SERVICES

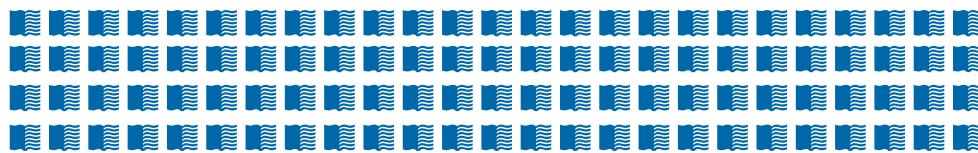
In fiscal year 2011, the Library of Congress

 Provided reference services to **550,590** patrons

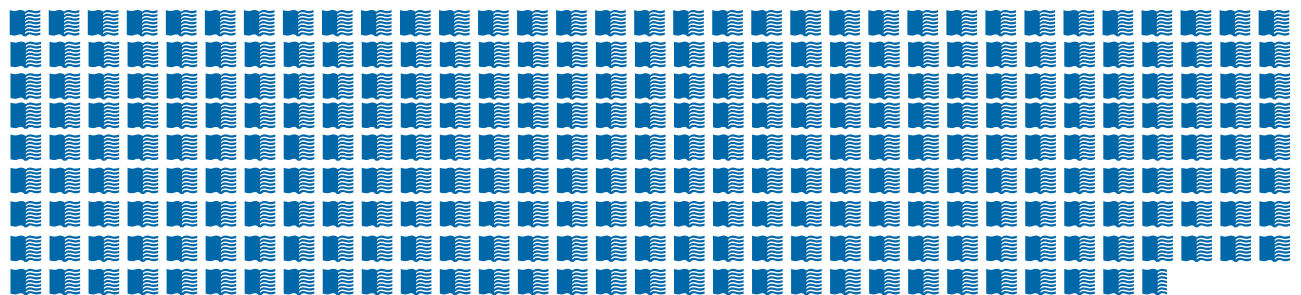
 Registered **670,044** claims to copyright

 Provided **1 million** research products to Congress

 Welcomed **1.7 million** on-site visitors



Circulated **25 million** items to the blind and physically handicapped



Recorded **73.4 million** visits to the Library's website



ELECTION SEASON: KEEP THE BALL ROLLING



▲ This 1888 photo shows a campaign ball that was rolled for Republican presidential candidate Benjamin Harrison. *Prints and Photographs Division*

▶ A selection of campaign posters from the newly published "Presidential Campaign Posters: From the Library of Congress." *Prints and Photographs Division*

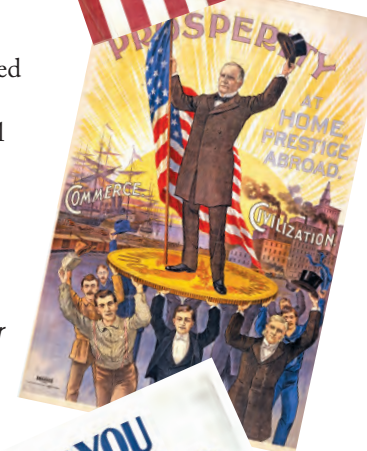
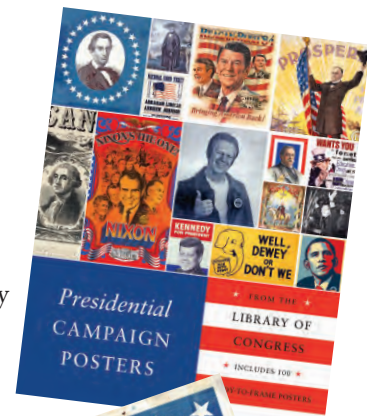
WITH THE END OF SUMMER came parties of the political kind—the Republican and Democratic National Conventions. The candidates have been selected, so let's keep the ball rolling.

The phrase "Keep the ball rolling" comes from the campaign publicity activity that began in 1840 of rolling a large ball from town to town to bring attention to presidential candidate William Harrison. Recently part of a display at the Library on presidential campaigns dating to George Washington, an 1888 photo depicts a campaign ball that was rolled for presidential hopeful Benjamin Harrison—a replica of the one used by his grandfather. Harrison beat incumbent Democrat Grover Cleveland to become the 23rd U.S. president.

More ubiquitous than campaign balls are campaign posters. Drawn from the Library's collection of poster art, more than 100 ready-to-frame campaign posters spanning more than 180 years have been compiled into a new book, "Presidential Campaign Posters: From the Library of Congress."

The Library of Congress is archiving websites devoted to the 2012 presidential election. Since 2000, the Library's subject specialists have captured more than 2,000 websites associated with each U.S. presidential, congressional, and gubernatorial election. The Library's Web Archiving project is part of a continuing effort to evaluate, select, collect, catalog, provide access to and preserve digital materials for future generations of researchers.

— Audrey Fischer

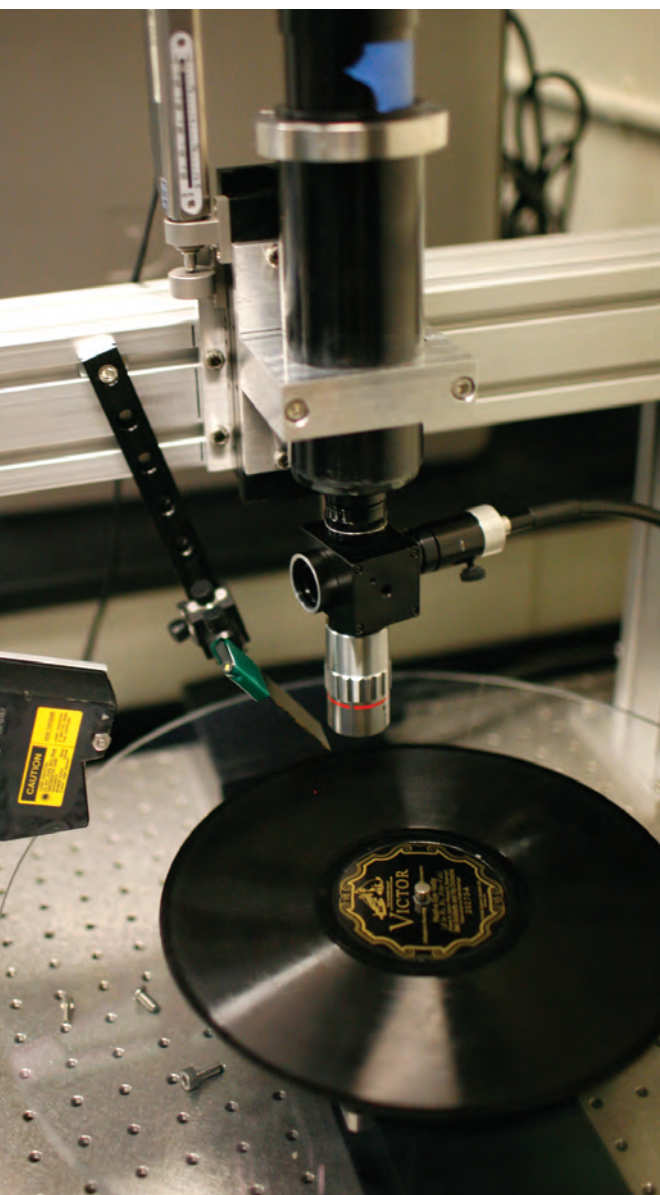


▶ MORE INFORMATION

Purchase the book
<http://1.usa.gov/QXHRL7>

Visit the web archiving project
www.loc.gov/webarchiving/

DOES THE NAME IRENE RING A BELL?



NEARLY A DECADE AGO, the Library of Congress initiated a research collaboration with the Lawrence Berkeley National Laboratory to study how digital imaging could be used to extract sound from phonograph records and other grooved media.

The collaboration led to the Laboratory's development of a sound-recovery process known as IRENE/3D (Image, Reconstruct, Erase Noise, Etc.) that is being used by sound preservationists at the Library's Packard Campus for Audio Visual Conservation in Culpeper, Va., to reconstruct damaged or deteriorating recordings. IRENE uses two-dimensional digital-imaging technologies to generate high-

resolution digital maps of the grooved surfaces of recorded discs.

In the past year, Library of Congress digital conversion specialist Peter Alyea, Lawrence Berkeley National Laboratory scientists Carl Haber and Earl Cornell and National Museum of American History Curators Carlene Stephens and Shari Stout worked jointly to recover sound from experimental recordings made more than a century ago by Alexander Graham Bell and his colleagues Chichester Bell and Charles Sumner Tainter at the Volta Laboratory in Washington, D.C. The experimental recordings are now available for listening online.

◀ IRENE uses high-resolution cameras to capture images of the grooves of recordings. Software then converts those images into sound. *Photo | Abby Brack Lewis*

▶ MORE INFORMATION

www.loc.gov/avconservation/

Alexander Graham Bell Papers online
memory.loc.gov/ammem/bellhtml/bellhome.html

Listen to the recordings
<http://irene.lbl.gov/volta-release.html>

for you AT THE LIBRARY

CONCERTS FROM THE LIBRARY OF CONGRESS



FOUNDED IN 1925, the "Concerts from the Library of Congress" series offers a range of genres from classical to pop, jazz to country and American to world music. Most concerts are held in the 500-seat Coolidge Auditorium, considered to be one of the finest acoustic environments in the world.

WHAT: Library of Congress concert series and pre-concert presentations
WHERE: Unless otherwise noted, all concerts are held in the Coolidge Auditorium located on the ground floor of the Thomas Jefferson Building, 10 First Street, S.E., Washington, D.C.
COST: FREE, but tickets are required

With a theme of "American Voices," the 2012-13 concert season (October through May) will offer 38 concerts, plus other events such as lectures, films, master classes and conversations with the artists. This year's season will include works by Guthrie, Sousa, Herbert and Crumb, plus special music to commemorate the anniversary of the Civil War.



Concert schedule: www.loc.gov/rr/perform/concert/

Ticket information: www.loc.gov/rr/perform/concert/1112-tickets.html

WORDS TO THE WISE: AESOP'S FABLES



GARDENS FOR A BEAUTIFUL AMERICA

A new book from the Library, “Gardens for a Beautiful America, 1895-1935,” includes 250 color photographs of urban and suburban gardens taken by Frances Benjamin Johnston (1864-1952) and preserved by the Library of Congress for more than 70 years. Prepared as glass slides for Johnston’s illustrated lectures, these photographs still resonate with her crusading message: garden the nation back to America the beautiful—one elm, one rose, one fountain and one shady terrace at a time.

You can enjoy these images online in both the Library’s photo collections and at the Library’s section of the Flickr photo service.

▶ MORE INFORMATION

View the entire collection of 1,113 images online
www.loc.gov/pictures/collection/fbj/
www.flickr.com/photos/library_of_congress/

Purchase the book
<http://1.usa.gov/MP9321>

A NEW APP FOR USERS of the iPad, iPhone and Android devices features the text of selected “Aesop’s Fables” plus color pictures, video and interactive animations that will charm readers of all ages. This interactive book is adapted from the book “The Aesop for Children: with Pictures by Milo Winter,” published in 1919.

Credited to Aesop, a Greek slave and storyteller (ca. 620-560 BC), the fables are a collection of stories popular through the centuries and around the world that were designed to teach moral lessons. The fables remain a popular choice for moral education of today’s children, who will be able to trace the source of phrases such as “sour grapes” and “a bird in the hand.” The 147 fables can also be read directly from the Library’s Read.gov website.

▶ MORE INFORMATION

Download the free app or read the book online
www.read.gov/aesop/index.htm

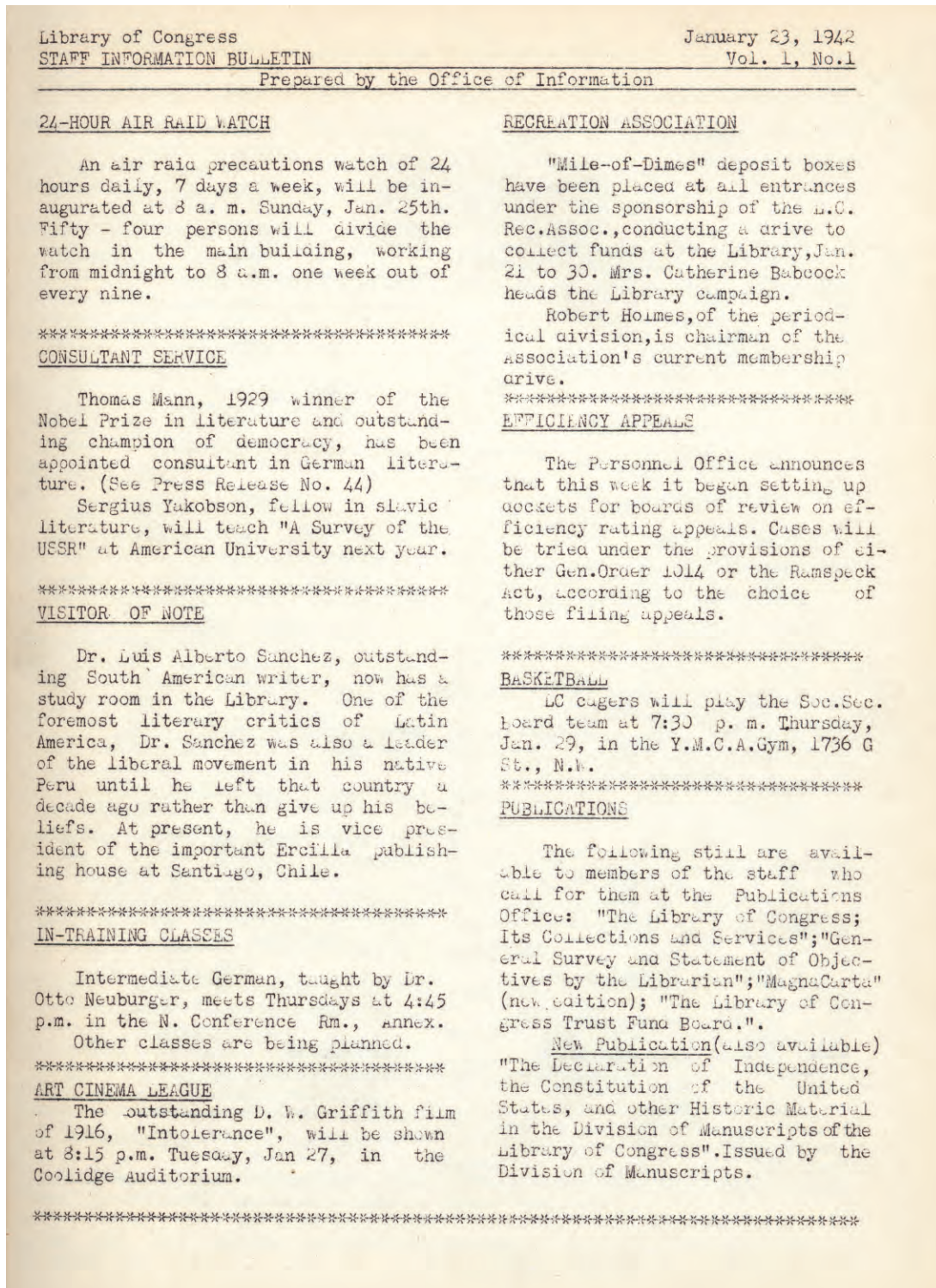


WITH THE DEBUT OF ITS NEW MAGAZINE, THE LIBRARY BIDS A FOND FAREWELL TO ITS PREDECESSOR, THE LIBRARY OF CONGRESS INFORMATION BULLETIN, WHICH BEGAN PUBLICATION 70 YEARS AGO.

The first issue of the Library of Congress Staff Information Bulletin (pictured here) was published on Jan. 23, 1942—nearly two months after the attack on Pearl Harbor that led to America's entry into World War II. The publication provided the staff with wartime information such as air-raid watches, Red Cross war-relief drives and the sale of defense bonds. Staff appointments and deployments were announced, along with new policies, offices, committees and collections that arose in response to the war effort.

In July 1943, the publication was renamed the Library of Congress Information Bulletin and its audience was broadened to include the public as well as the staff. The launch of a staff newsletter—The Gazette—in April 1990 allowed the Information Bulletin to focus on its public audience.

Through improvements in technology, the Information Bulletin evolved from a mimeographed sheet to a four-color printed publication produced using digital technology. Issues dating from 1993 are accessible online.



▶ MORE INFORMATION

View the archives of the Library's former publication from 1993 to 2011
www.loc.gov/lcm/

TALES FROM ARMENIA

ARMENIAN AND GEORGIAN AREA SPECIALIST, LEVON AVDOYAN, SHARES HIS FAVORITE ITEMS FROM THE LIBRARY'S EXHIBITION, "TO KNOW WISDOM AND INSTRUCTION: THE ARMENIAN LITERARY TRADITION AT THE LIBRARY OF CONGRESS," WHICH CLOSES ON SEPT. 26.

Armenian American Almanac (1913)

Although there are records of Armenians in the New World since the Jamestown Colony, it was not until the late 19th century that significant emigration to America took place. Presses soon were established producing newspapers and other works in their native language as Armenians integrated themselves into the fabric of their new home.

"Almanacs were published throughout the extensive diaspora, and this one displays the symbols of the Armenian homeland with the flag of their new home."



Gospel Book Verin Noravank' (1487)

This illuminated gospel book was copied in 1487 in the monastery of Verin Noravank', the ruins of which are in the Republic of Armenia.

"Its colophon, or scribe's memorial text, contains a rare mention of the Turkoman overlord of that portion of Armenia in the late 15th century."



The History of Armenia (1784)

"Though dated by today's standards, Michael Chamchian's 'The History of Armenia from the beginning of the world until 1784' is often considered the first modern history of Armenia. This engraving in Vol. 1 of the multiple-volume work is of the eponymous hero of Armenia, Hayk, since the Armenians call their land Hayastan and themselves Hay."



David of Sasun (1961)

The Armenian national folk epic known as David of Sasun dates to the 8th century, in oral tradition only. Soviet Armenian scholars collected all the story fragments to weave a coherent tale, which was first transcribed and put into written form in 1873.

"This highly decorated Soviet publication, with illustrations by Hakob Kojoyan, not only publishes the entire story cycle but is a testament to the graphic arts of the period."



The Oskan Bible (1666)

Named for its editor, Oskan of Erevan, the Oskan Bible is the first complete publication of the complete Armenian translation of the Bible, both the Old and the New Testaments.

"Although decorative devices reflect Armenian manuscript traditions, the Western engravings used were those of Christoph van Sichem and Albrecht Durer."

MORE INFORMATION

Visit the exhibition online
myloc.gov/exhibitions/armenian-literary-tradition/



OUT OF THE ASHES



THE STORY OF THE PHOENIX THAT RISES TRIUMPHANTLY FROM ITS OWN ASHES TO LIVE LIFE ANEW IS THE STORY OF HOW THE LIBRARY OF CONGRESS SURVIVED ITS DESTRUCTION DURING THE WAR OF 1812 TO BECOME THE NATION'S—AND THE WORLD'S—PRE-EMINENT SOURCE OF KNOWLEDGE AND INFORMATION.

BY GUY LAMOLINARA

Guy Lamolinara is communications officer for the Center for the Book. John Y. Cole, Center for the Book director and Library of Congress historian, also contributed to this article.

On Aug. 24, 1814, the British occupied Washington, D.C., and burned the Capitol building.

Inside, the congressional library went up in flames.

Two years before the conflagration, on June 18, 1812, President James Madison proclaimed that the Congress of the United States had declared war on the United Kingdom for “the wrongs which have forced on them the last resort of injured nations.” (See story on page 12.)

When the Library of Congress burned, it was less than two decades old. In 1800, the year of the Library’s founding, as the new nation prepared to move its capital from Philadelphia to Washington, President John Adams signed into law a bill that appropriated \$5,000 to purchase “such books as may be necessary for the use of Congress.” The money was used to acquire 740 books and three maps, ordered, ironically, from London. On the eve of the British attack on U.S. soil, Congress’s library had more than quadrupled to just over 3,000 books, maps, charts and plans, according to an 1812 catalog. Little would survive the conflagration.

From his home in Monticello, Va., retired President Thomas Jefferson wrote to his friend and political ally Samuel H. Smith, “I learn from the newspapers that the vandalism of our enemy has triumphed at Washington over science as well as the arts, by the destruction of the public library with the noble edifice in which it was deposited.”

Jefferson subsequently offered to sell his personal library—the largest and finest in the country—to Congress to “recommence” its library. After some political wrangling and arguments in Congress over why its members would need such a wide-ranging library as Jefferson’s—much of it in foreign languages—the United States purchased the 6,487 volumes for \$23,950 in 1815.

To the doubters Jefferson replied, “There is, in fact, no subject to which a member of Congress may not have occasion to refer.” The ideal of a knowledge-based democracy was a cornerstone of the new republic and has remained so for more than two centuries. The far-ranging nature of the collections Jefferson assembled and his belief in the importance of a “universal” collection have ever since guided the Library’s collecting policies and are the key to the institution’s stature as a national—and world—library.

With the purchase of Jefferson’s books—collected over a period of 50 years—the Library effectively more than doubled in size. The new Library of Congress now contained volumes devoted to the arts and sciences as well as those that pertained to lawmaking.

On Dec. 31, 1864, President Abraham Lincoln appointed Ainsworth Rand Spofford to the post of Librarian of Congress. Located in the west front of the U.S. Capitol, the Library housed more than 82,000 volumes.

Spofford obtained congressional support for several legislative acts between 1865 and 1870 that ensured

► Published in Harper's Weekly on Feb. 27, 1897, this print shows the congressional library in its overcrowded quarters in the U.S. Capitol. Librarian of Congress Ainsworth R. Spofford appears at far right. *Print | W. Bengough, Prints and Photographs Division*



the growth of the collections and made the Library of Congress the largest library in the nation. The most important new measure was the copyright law of 1870, which centralized all U.S. copyright registration and deposit activities at the Library. The new law brought books, pamphlets, maps, prints, photographs and music into the institution without cost, thus assuring the future growth of the Americana collections and providing the Library with an essential and unique national function.

In 1874, for the first time, the copyright law brought in more books than were obtained through purchase. The rapid growth of the collection necessitated a new home for the congressional library. The new structure, now called the Thomas Jefferson Building, was authorized by Congress in 1886 and completed more than a decade later. When it opened across the east plaza from the Capitol on Nov. 1, 1897, Librarian Spofford called it “the book palace of the American people.”

▼ An 1814 drawing shows the U.S. Capitol after its burning by the British. *Print | George Munger, Prints and Photographs Division*



The Library of Congress began its expansion into a national and international institution under the leadership of Herbert Putnam, who served as Librarian of Congress from 1899 until 1939. The Library's annex—later known as the John Adams Building—opened in 1939. The Library's third Capitol Hill structure, the James Madison Memorial Building, opened to the public in 1980.

By 1992, the Library was the largest in the world and that year celebrated the acquisition of its 100 millionth item. For its burgeoning physical collections, the Library opened a high-density storage facility at Fort Meade, Md., in 2002. And in 2007, the Library opened a state-of-the-art audiovisual conservation facility at its new Packard Campus in Culpeper, Va.

On the eve of the 21st century, the institution was acquiring materials in all media, including digital. In 1994, the Library began to offer its collections online as part of its mission to make its materials as widely available as possible. Digitization efforts focused on rare and unique items such as the Gettysburg Address, the rough draft of the Declaration of Independence, the papers of Frederick Douglass, early maps and the first films of Thomas Edison. Since then, the Library has continued to add materials to its vast website, which now offers more than 31.4 million items. The World Digital Library website, which launched in 2008, offers content from 151 partner institutions in 75 countries, with metadata and expert commentary provided in seven languages.

By embracing technology and exploiting its potential, the Library has transformed itself into an essential—and readily accessible—resource for the nation as well as the world. And the institution has worked to extend its reach, not only making its collections more accessible on its own site, but also appearing on other content sites such as Flickr, YouTube and iTunes.

On the 200th anniversary of the War of 1812, the Library of Congress—risen from the war's ashes—continues to inform the national legislature and the world with its unparalleled collections.

MORE INFORMATION

View an exhibition about Thomas Jefferson's Library
myloc.gov/exhibitions/jeffersonslibrary/Pages/default.aspx

View Thomas Jefferson's letter to Samuel H. Smith
www.loc.gov/teachers/classroommaterials/lessons/jefferson/pdf/letter.pdf



Thomas Jefferson Building



John Adams Building



James Madison Memorial Building



Packard Campus

The history of the Library's expansion can be told in its buildings, including the splendid Thomas Jefferson Building (1897), the art deco-style John Adams Building (1939) and the James Madison Memorial Building (1980), all on Capitol Hill. The most recent facility, the Packard Campus for Audio Visual Conservation, opened in Culpeper, Va., in 2007.



1812 AND ITS AFTERMATH

BY JULIE MILLER

Julie Miller is a historian of early America in the Library's Manuscript Division.

IT WOULD TAKE A “SECOND AMERICAN REVOLUTION,” AS THE WAR OF 1812 IS SOMETIMES CALLED, FOR THE UNITED STATES TO FINALLY DEMONSTRATE ITS INDEPENDENCE TO BRITAIN AND THE WORLD.

For almost three years between 1812 and 1815, British and American ships clashed up and down the Atlantic coast of the United States, on the Great Lakes, on Lake Champlain, and off the coasts of England, Africa, and even South America. Land battles ranged from New Orleans in the south to Canada in the north, from Detroit on the western frontier to Washington D.C., on the east coast. When it was over, tens of thousands of American, British, Canadian and Indian lives were lost.

Thomas Jefferson, who as president had tried to keep the U.S. out of war by imposing an embargo on American shipping, exclaimed in despair: “Farewell all hopes of extinguishing public debt! Farewell all visions of applying surpluses of revenue to the improvements of peace rather than the ravages of war.”

What made the United States decide to declare war on Britain? For James Madison, Jefferson’s successor as president, it was a question of declaring American independence all over again. In 1803, during Jefferson’s first term as president, Britain and Napoleonic France went to war. Britain imperiously forbade neutral ships from trading with France. It blockaded the American coastline, preventing American shipping from getting through. And British naval officers boarded American ships in order to forcibly claim, or impress, British sailors for its navy. In doing so they also snatched American sailors, disregarding the fact of their U.S. citizenship.

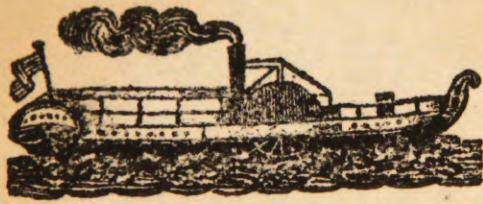
As Madison explained in his second inaugural address in 1813, the outcome of the war would determine the ability of the United States to protect its citizens and assert itself as an equal and respected member of the community of nations. “Not to contend for such a stake,” he told Congress, “is to surrender our equality with other powers ... and to violate the sacred title, which every member of the Society has to its [the government’s] protection.”

The outcome of the War of 1812 was no better than mixed for the United States. American efforts to annex Canada, a British possession, were a failure and the new nation suffered the burning of its capital, Washington, D.C.

But with the end of the War of 1812 and the defeat of Napoleon at Waterloo the same year came what historian J.C.A. Stagg describes as “the final dismantling of the colonial world of the 18th century as it affected the United States.” No more would Britain and France treat Americans as pawns in the imperial competition that they had been engaged in since the 17th century.

◀ This depiction of the British raid on Washington, D.C., during the War of 1812 shows the U.S. Capitol ablaze in the background. *Detail of Print | Allyn Cox, 1973, Architect of the Capitol*





THE MARKET REVOLUTION

JULIE MILLER EXPLAINS THE ECONOMIC IMPACT OF THE WAR OF 1812.

The exceptional economic dynamism for which the United States is known dates from 1815, the year the War of 1812 came to an end. With peace came the release of a great whoosh of economic and technological innovation that historians call the “market revolution.” Steam power, rapid and reliable new forms of transportation and communication, Wall Street, photography, the “penny press”—cheap, popular newspapers—all flourished and grew in the period between 1815 and the Civil War. Many of these innovations were invented or attempted earlier, but it was the arrival of peace after many years of war that made their full realization possible, transforming life in the United States.

What did the market revolution look like? Before 1815 travelers used forest roads obstructed by tree stumps, farmers floated their produce to cities on meandering streams and rivers, and merchants sent their goods across the Atlantic on ships that spent years traveling from port to port. After 1815 goods, people and news traveled on a thickening network of canals, steamboats and railroads while packet ships briskly crossed the Atlantic through peaceful waters on regular schedules. Before 1815, women spun and wove at home for their families and neighbors. After 1815, factories in the Northeast mass-produced textiles for profit. Before 1815, young people languished on tired Northeastern farms. After 1815, they set off on their own, gaining independence with the wages they earned in those factories and also in offices and urban households. Before 1815, merchants in northeastern port cities had time for literary societies and afternoon cigars. After 1815, they had to bustle to keep up with the stream of goods that landed daily on the docks.

This rapid growth was not without anxiety and danger. Just like the steamboats that burned too

hot and then exploded with tragic regularity, the economy crashed regularly, taking everybody, but especially the poor, down with it. Some worried that the intangible machinations of Wall Street speculators could not match the honorable manual labor of farmers and that as a result the moral capital of the revolutionary era was being eroded.

Young women who left farms for cities, largely limited to low-paying jobs as servants or seamstresses, profited less from the new economy than did young men. Factory owners exploited the labor of immigrants as the old apprentice system died away. In the north, opportunity eluded most African-Americans, while in the south most remained trapped in slavery. And, ominously, the South, even as it supplied cotton to New England mills, did not significantly diversify or expand its own economy, with the result that the cultures of North and South drifted ever farther apart, creating the conditions for civil war.

But something important was accomplished. Just as the War of 1812 demonstrated to Britain and the world that the United States was a fully independent sovereign nation, the market revolution shattered old colonial economic patterns. Before 1815 the United States exported its raw materials and provided a market for Britain’s manufactured goods just as Britain had founded its colonies to do centuries earlier. To be sure, Southern cotton was “king” of American exports during the 1815–1861 period. But at the same time the Northeastern and Western states spun an increasingly diverse and interconnected national economy.

Today the whirr of digital technology has replaced the thrum of industry, but only the sound is different. The machine is the same one that began with a whoosh in 1815.

▲ Detail from passenger List, U.S. Mail Boat Champion and Metropolitan Line for Richmond, 1836. *Coaching Collection, Manuscript Division*

▶ MORE INFORMATION

Library’s digital resources on the War of 1812
www.loc.gov/rr/program/bib/1812/

'THE STAR-SPANGLED BANNER'

BY ERIN ALLEN

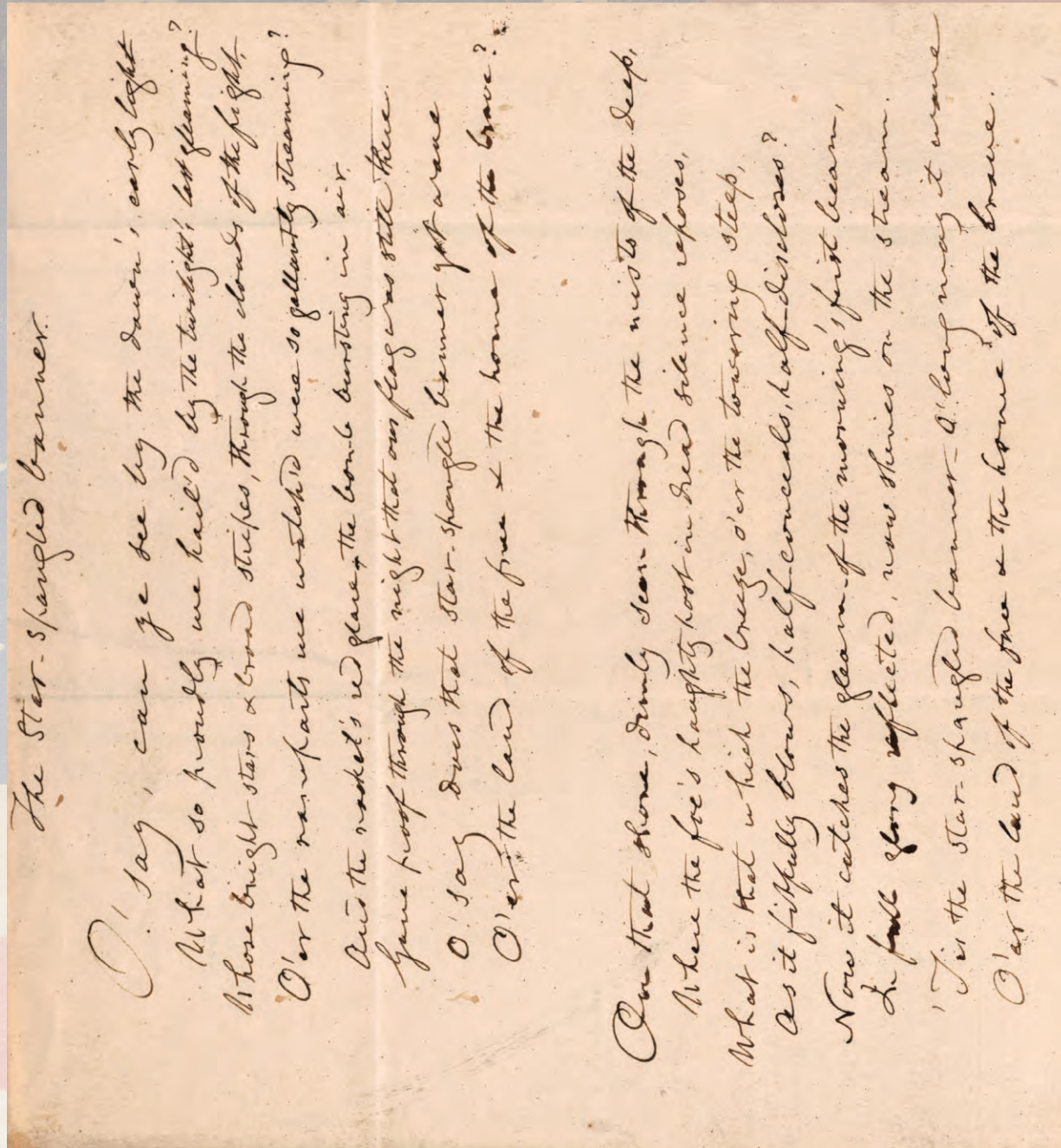
"O! say, can you see by the dawn's early light ..."

These words are as American as, well, the American flag that inspired them. Francis Scott Key, a young lawyer and poet, was so moved by the sight of the Stars and Stripes that he penned those very words, which became the lyrics to our country's national anthem.

On Sept. 14, 1814, while detained aboard a British ship, Key witnessed the bombardment of Fort McHenry by British Royal Navy ships in the Chesapeake Bay. The failure of the British to take Baltimore during the Battle of Fort McHenry was a turning point in the War of 1812.

As dawn broke, Key was amazed to find the flag, tattered but intact, still flying above the fort. Inspired, he penned "The Defense of Fort McHenry" (later dubbed "The Star-Spangled Banner") on the back of an envelope.

Almost immediately, his poem was published with the instruction to sing it to the music of "To Anacreon in Heaven." Contrary to popular belief, it was not a drinking song. Written by British composer and musicologist John Stafford Smith, the tune was the beloved song of the Anacreontic Society, a London society of doctors and lawyers who were avid amateur musicians.



More than a century later, with the help and encouragement of bandleader John Philip Sousa, President Herbert Hoover signed the act establishing Key's poem and Smith's music as the nation's official anthem on March 3, 1931.

The Library holds several hundred editions of "The Star-Spangled Banner," most notably an 1840 copy of the poem in Key's own hand. According to Loras John Schissel, a specialist in the Library's Music Division, Key handwrote numerous copies of the poem for friends near the end of his life. The Library purchased its copy, known as the "Cist Copy," in 1941. According to Schissel, "The Star-Spangled Banner" is the only national anthem to end in a question mark.

"Unfortunately, we don't know what became of the back of the envelope that contained the manuscript original," he said.

Erin Allen is a writer-editor in the Office of Communications.

MORE INFORMATION

Bound manuscript of "The Star-Spangled Banner" (page-turner version)

<http://1.usa.gov/PQJgJv>

And where is that host that so vauntingly swore
That the havoc of war & the battle's confusion
A home & a country should leave us no more?
Their blood has wash'd out their foul footsteps' pollution.
No refuge could save the hireling & slave
From the terror of flight or the gloom of the grave,
And the star-spangled banner in triumph doth wave
O'er the land of the free & the home of the brave.

O! thus be it ever when freemen shall stand
Between their lov'd homes & the war's desolation,
Blest with vict'ry & peace, may the heav'n rescued land
Praise the Power that hath made & preserved us a nation.
Then conquer we must - when our cause it is just,
And this be our motto - In God is our trust -
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

Washington
Oct 21 1840.

F. Key

Francis Scott Key autographed manuscript of "The Star Spangled Banner," 1840. Manuscript Division



GROWING A LIBRARY

BEGINNING WITH A PURCHASE OF 740 BOOKS BY CONGRESS IN 1800, THE LIBRARY OF CONGRESS COLLECTION HAS GROWN TO NEARLY 152 MILLION ITEMS. BUT PURCHASE IS JUST ONE ACQUISITION METHOD THAT THE NATION'S LIBRARY USES TO BUILD ITS UNPARALLELED COLLECTION IN ALL FORMATS, ON A MYRIAD OF SUBJECTS, FROM ALL OVER THE WORLD.



BY AUDREY FISCHER

On April 24, 1800, President John Adams approved an act of Congress establishing the Library of Congress. The legislation also appropriated \$5,000 “for the purchase of such books as may be necessary for the use of Congress.”

The bulk of the Library’s nascent collection of 740 volumes was purchased from London booksellers Cadell & Davies in June 1800. Fourteen years later, the British would burn those volumes—and several thousand additional tomes—when they pillaged the U.S. Capitol during the War of 1812. (See cover story on page 8.)

The collection got a big boost when former president Thomas Jefferson agreed to sell his personal collection of 6,487 volumes to Congress in 1815 to rebuild the congressional library. Congress appropriated \$23,950 for that historic purchase.

But perhaps the biggest boon to the Library’s collection came on July 8, 1870, when President Ulysses S. Grant approved an act of Congress that centralized all U.S. copyright registration and deposit activities at the Library of Congress. Copyright deposits—copies of work submitted for copyright registration—make up the core of the collections, particularly in the Library’s holdings of maps, music, motion pictures, prints and photographs. Last year, the Copyright Office forwarded more than 700,000 copies of works with a net value of \$31 million to the Library’s collections.

In addition to purchase and copyright deposit, materials are acquired by gift, exchange with other libraries in the U.S. and abroad, transfer from other government agencies and through the Cataloging in Publication program (a pre-publication arrangement with publishers).

On average, the Library acquires about 2 million items annually. Some 22,000 items arrive each working day, from which about 10,000 items are added to the collections—according to guidelines outlined by the Library’s collection policy statements (and in consultation with Library specialists and recommending officers).

Items not selected for the Library’s collections are made available to other federal agencies and are then available for donation to educational institutions, public bodies and nonprofit tax-exempt organizations through the Surplus Books Program.

▶ MORE INFORMATION

www.loc.gov/acq/acqfaq.html
www.loc.gov/acq/surplus.html

Photo | Abby Brack Lewis

ACQUIRING MINDS

ACQUIRED THROUGH PURCHASE OR GIFT, THE LIBRARY OF CONGRESS'S HOLDINGS OF PERSONAL PAPERS REVEAL MUCH ABOUT THE HEARTS AND MINDS OF ORDINARY AND EXTRAORDINARY INDIVIDUALS LIVING DURING ORDINARY AND EXTRAORDINARY TIMES.

RECENT ACQUISITIONS INCLUDE THE PAPERS OF A WORLD-RENOWNED SCIENTIST, A BROADWAY STAR AND THE FATHER OF METHOD ACTING. IN ACCORDANCE WITH THE DEED OF GIFT, THE PAPERS OF A SUPREME COURT JUSTICE HAVE BEEN OPENED TO THE PUBLIC 10 YEARS AFTER HIS DEATH.



John Raitt: Broadway Legend

As a new generation is discovering the joys of American musical theater through “Glee” and “High School Musical,” the personal papers of Broadway giant John Raitt have come to the Library of Congress. Raitt originated the role of Billy Bigelow in the Rodgers and Hammerstein show “Carousel” and also starred in “The Pajama Game,” “Oklahoma!” and other top musicals from the 1940s to the 1960s. Housed in the Library’s Music Division, the John Raitt Collection includes six decades worth of personal scrapbooks, photographs from his private collection, annotated scripts, orchestrations and personal letters.

“He would be so thrilled with the resurgence, the exciting new era of enthusiasm for Broadway,” Raitt’s daughter Bonnie, a Rock and Roll Hall of Famer and multiple-Grammy-winning singer in her own right, said in an interview with the Library of Congress.

▶ MORE INFORMATION

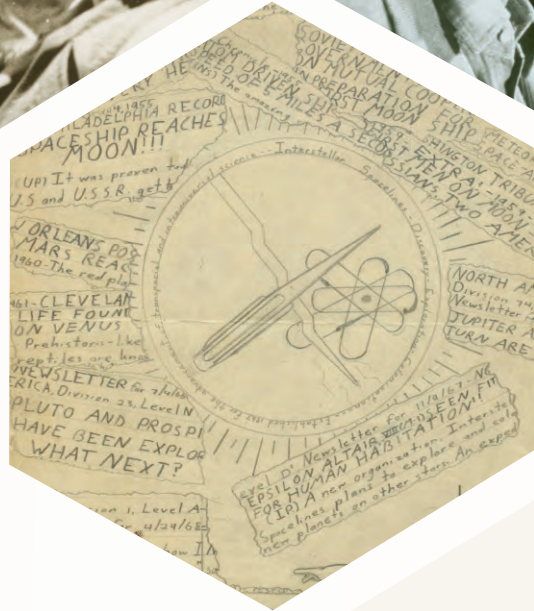
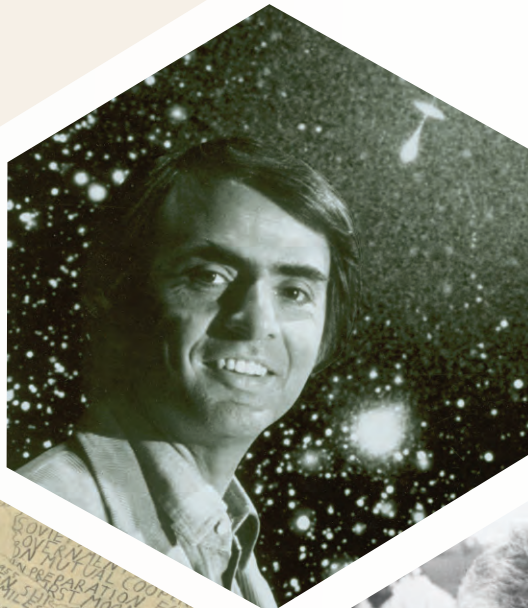
www.loc.gov/today/pr/2011/11-140.html
www.loc.gov/podcasts/raitt/podcast_raitt.html

Lee Strasberg: An Actor’s Actor

The personal papers of the American director, producer, actor and acting teacher Lee Strasberg (1901-1982) were donated to the Library of Congress by Strasberg’s widow, Anna Strasberg of New York City. Strasberg was internationally known for his development of method acting in the Stanislavsky tradition. The method, which became popular in the United States in the 1940s and 1950s, is characterized by actors’ attempts to give their roles greater realism by making connections between those roles and their own emotions from the past. He trained several generations of method actors, including Anne Bancroft, Dustin Hoffman, Montgomery Clift, James Dean, Julie Harris, Paul Newman, Al Pacino, Robert De Niro and director Elia Kazan. Strasberg also co-founded the legendary Group Theatre, was artistic director of the Actors Studio in New York City, and founded the Lee Strasberg Institutes in New York City and Los Angeles.

▶ MORE INFORMATION

www.loc.gov/today/pr/2012/12-063.html



Carl Sagan: Citizen Scientist

Through the generosity of writer, producer and director Seth MacFarlane (“Family Guy,” “Ted”), the personal papers of American astronomer, astrobiologist and science communicator Carl Sagan (1934-1996) have come to the Library of Congress. MacFarlane provided the funds for the Library to purchase the papers from Ann Druyan, Sagan’s widow and collaborator. MacFarlane is teaming up with Druyan and astrophysicist Steven Soter to produce a successor to Sagan’s award-winning “Cosmos” series. The Sagan papers—some 800 boxes—document Sagan’s life and work, ranging from childhood drawings to his work on “Cosmos” and the book and film “Contact” as well as extensive correspondence with scientific colleagues and other important figures of the 20th century.

► MORE INFORMATION

www.loc.gov/today/pr/2012/12-104.html

Justice Byron R. White: From Gridiron to Gavel

Ten years to the day after his death on April 15, 2002, U.S. Supreme Court Associate Justice Byron R. White’s papers were opened to researchers in the Library’s Manuscript Division, as stipulated in White’s deed of gift. White (1917-2002), who once played for the Pittsburgh [football] Pirates (now Steelers), was appointed to the Supreme Court in 1962 by President John F. Kennedy. He served until his retirement in 1993. The White papers, which total 183,500 items in 858 boxes (361.4 linear feet), document cases heard during his tenure on the Supreme Court, including material on cases involving the Miranda law, abortion, child pornography, freedom of speech, homosexuality and racial bias.

► MORE INFORMATION

www.loc.gov/today/pr/2012/12-089.html

Photos, clockwise from top left: John Raitt, 1950s publicity portrait, *Manuscript Division*; Lee Strasberg talking to the Group Theatre, *Marion Post Wolcott, Prints and Photographs Division*; Carl Sagan, *Eduardo Castaneda, Manuscript Division*; Justice Byron R. White, 1961, *Prints and Photographs Division*; drawing of “The Evolution of Interstellar Flight” by the young Carl Sagan, *Manuscript Division*; actor Morris Carnovsky and Lee Strasberg at the Ethel Barrymore Theater, New York City, *Ralph Steiner, Prints and Photographs Division*



CENTENNIAL OF CINEMA—UNDER COPYRIGHT LAW

It would take an act of Congress in 1912 for motion pictures to be protected as a class of work under the U.S. copyright law.



▲ This 1913 poster advertises Edison's kinetoscope films.
Prints and Photographs Division

BY WENDI A. MALONEY

Wendi A. Maloney is a writer-editor in the U.S. Copyright Office.

A HUNDRED YEARS AGO, A NEW CATEGORY of work became subject to copyright protection: motion pictures. The Townsend Amendment to the U.S. copyright law took effect Aug. 24, 1912, ccopyright law took effect Aug. 24, 1912, creating one class for dramatic motion pictures and one class for newsreels and similar material.

A May 1912 House of Representatives report explained:

“The production of ... motion pictures ... has become a business of vast proportions. The money therein invested is so great and the property rights so valuable that the committee is of the opinion that the copyright law ought to be so amended as to give to them distinct and definite recognition and protection.”

At the urging of the movie industry, the amendment also limited statutory damages that could be awarded against movie studios for innocent infringement of nondramatic works.

The first year the Copyright Office accepted motion-picture applications, it registered 892 movies. One of the earliest was “The Charge of the Light Brigade” registered by famed inventor Thomas Edison on Sept. 26, 1912.



Edison was a prolific filmmaker whose studio produced movies on diverse topics for many years. In 1894, his firm registered “Edison Kinetoscopic Record of a Sneeze,” the earliest surviving motion picture deposited with the Copyright Office. The deposit consisted of a series of still photographs printed on photographic paper.

Before inclusion of motion pictures in the copyright law, copyright owners typically registered their movies as a collection of still photographs, which the law had covered since 1865. More than 3,000 paper copies of films in that format were deposited with the Copyright Office. Many of these early films—transferred to film stock in the 1950s—are now accessible in the Library’s collections.

After 1912, copyright owners started to deposit film. Because most film at that time was made on flammable nitrate stock, the Library chose not to house it. Instead, film deposits were returned to claimants, and the Library retained only descriptive material. This practice changed in 1942 when, recognizing the importance of motion pictures to the historical record, the Library began to request the return of selected works, including films made before 1942.

Nitrate film was phased out of production in 1951, replaced by nonflammable “safety stock.” The Library’s collection of nitrate film is now substantial, thanks mostly to donations from movie studios, said Mike Mashon, head of the moving-image section of the Motion Picture, Broadcasting, and Recorded Sound Division. Other donations have come from individual collectors and estates, including that of Edison.

As donations arrive, staff at the Library’s film-preservation laboratory in Culpeper, Va, make copies on safety stock. “We’re still acquiring nitrate films today,” Mashon said. “Gaps exist, but our collection effort has been quite successful.”

▲ This 1894 image consists of a series of 45 frames for an Edison kinetoscopic movie showing a man, Fred Ott, sneezing. *W.K.L. Dickson, Prints and Photographs Division*

▶ MORE INFORMATION

Learn more about Edison and his work
memory.loc.gov/ammem/edhtml/edhome.html

View “Edison Kinetoscopic Record of a Sneeze”
<http://1.usa.gov/PBmTmw>

Visit the Motion Picture, Broadcast and Recorded Sound Division
www.loc.gov/rr/mopic



1



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5



6

1. Lyle Lovett, Michael Feinstein, Rumer, Dionne Warwick, Diana Krall, Sheryl Crow, Stevie Wonder and Sheela perform at the Library's Gershwin Prize for Popular Song concert on May 8. 2. Actor Richard Dreyfuss delivers the May 1 Law Day address. 3. Television producer Norman Lear and his family visit the Library of Congress on June 20, 2012. 4. Vartan Gregorian, right, president of Carnegie Corporation of New York, greets Madison Council member Raja Sidawi and Librarian of Congress James H. Billington at the opening reception for the Armenian exhibition. 5. Ray Parker Jr. performs "Ghostbusters" at the ASCAP We Write the Songs concert at the Library on May 15. *Photos | Abby Brack Lewis* 6. Librarian of Congress James H. Billington presents the John W. Kluge Prize for lifetime achievement in the study of humanity to former Brazilian President Fernando Henrique Cardoso. *Photo | John Harrington*

POET LAUREATE NAMED

Natasha Trethewey has been appointed the Poet Laureate Consultant in Poetry for 2012-13. Trethewey is a Pulitzer Prize-winning author of four collections and a



Nancy Crampton

professor of creative writing at Emory University in Atlanta. Born in Gulfport, Miss., in 1966, Trethewey succeeds Philip Levine as Poet Laureate. Trethewey's 2006 poetry volume "Native Guard" won the 2007 Pulitzer Prize in Poetry. In 2001, Trethewey researched "Native Guard" in the Library's Manuscript Division and later spent time writing the book in the Library's Main Reading Room. Her newest collection of poems, "Thrall," was released in September. Trethewey will reside in the Washington, D.C., area from January through May of 2013 and work in the Poets Room of the Poetry and Literature Center, the first time the Poet Laureate has done so since 1986.

► **MORE:** www.loc.gov/today/pr/2012/12-114.html

GERSHWIN PRIZE GOES TO BACHARACH AND DAVID

Burt Bacharach and Hal David, a Grammy- and Academy-Award-winning songwriting team, joined the ranks of Paul Simon, Stevie Wonder and Paul McCartney as recipients of the Library of Congress Gershwin Prize for Popular Song. The duo was honored in the spring with all-star tribute concerts at the Library and the White House. For more than half a century, the collaboration of Bacharach and David has created beloved songs such as "Raindrops Keep Fallin' on My Head," "What the World Needs Now is Love," "Walk on By" and "Alfie." The Gershwin Prize honors artists whose lifetime contributions in the field of popular song exemplify the standard of excellence associated with George and Ira Gershwin, by bridging musical styles, bringing diverse listeners together and fostering their mutual respect and appreciation.

► **MORE:** www.loc.gov/today/pr/2012/12-093.html

NEW SOUNDS ADDED TO NATIONAL RECORDING REGISTRY

The Librarian of Congress has selected 25 sound recordings for induction into the National Recording Registry of the Library of Congress. The recordings will be preserved as cultural, artistic and/or historical treasures for future generations. Among this year's selections are Dolly Parton's autobiographical song "Coat of Many Colors"; Prince and the New Power Generation's "Purple Rain," the soundtrack from Prince's 1984 movie debut; Leonard Bernstein's debut performance with the New York Philharmonic; the 1912 "Come Down Ma Evenin' Star," the only surviving recording of Lillian Russell, considered one of the greatest stars of the American musical stage; the Grateful Dead's 1977 Barton Hall concert; an album from "A Charlie Brown Christmas" and the pioneering hip-hop album "Rapper's Delight." The registry, which was established by the National Recording Preservation Act of 2000, now lists 350 recordings.

► **MORE:** www.loc.gov/today/pr/2012/12-107.html

CARDOSO AWARDED KLUGE PRIZE

Librarian of Congress James H. Billington awarded the 2012 John W. Kluge Prize for lifetime achievement in the study of humanity to Fernando Henrique Cardoso, one of the leading scholars and practitioners of political economy in recent Latin American history. Cardoso, the former president of Brazil, is the eighth recipient of the \$1 million Kluge Prize and the first whose work spans the fields of sociology, political science and economics. His scholarly analysis of the social structures of government, the economy and race relations in Brazil laid the intellectual groundwork for his leadership as president in the transformation of Brazil from a military dictatorship with high inflation into a vibrant, more inclusive democracy with strong economic growth. Cardoso, who has written or co-authored more than 23 scholarly books and 116 scholarly articles, received the award in a ceremony at the Library on July 10.

► **MORE:** www.loc.gov/today/pr/2012/12-098.html

► **MORE:** www.loc.gov/webcasts/



Megan Luiofs Kuhagen

13,000
people signed up for their reader
identification card in 2011

GET A READER CARD

LIBRARY OF CONGRESS READER IDENTIFICATION CARDS ARE FREE and can be obtained by anyone above the age of 16 by completing a registration process and presenting a valid driver's license, state-issued identification card or passport.

Library of Congress registered readers may conduct research in any of the Library's 21 reading rooms and request materials from the Library's general collections via the Library of Congress Online Catalog (catalog.loc.gov) using their individual account numbers.

1 VISIT THE MADISON BUILDING in Washington, D.C., Room LM-140 between 8:30 a.m. and 4:30 p.m., Monday through Saturday

2 COMPLETE A STANDARD FORM at a self-serve computer station

3 AFTER VERIFYING YOUR INFORMATION, a Library staff member will take your identification photo, have you provide a signature, and give you your reader card.



▶ **MORE INFORMATION**

www.loc.gov/rr/readerregistration.html
Phone 202.707.5278



Abby Brack Lewis

MAIN READING ROOM

AT THE HEART OF THE HISTORIC Thomas Jefferson Building is the principal access point for the Library's general collections of books and bound periodicals. Many researchers who will go on to work in one of the Library's 21 reading rooms often begin their work in the Main Reading Room in order to use the electronic resources in the Computer Catalog Center or to obtain an orientation to conducting research in the Library of Congress.

Eight giant marble columns each support 10-foot-high allegorical female figures in plaster representing characteristic features of civilized life and thought: Religion, Commerce, History, Art, Philosophy, Poetry, Law and Science. The 16 bronze statues set upon the balustrades of the galleries pay homage to men whose lives symbolized the thought and activity represented by the plaster statues.

► MORE INFORMATION

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Room LJ-100**

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202.707.3399

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(Closed Sunday and federal holidays)

Visit the Main Reading Room
www.loc.gov/rr/main/

**Take a virtual tour of the
Thomas Jefferson Building**
[myloc.gov/exhibitspaces/
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default.aspx](http://myloc.gov/exhibitspaces/jeffbuilding/pages/default.aspx)

FROM BOOKS TO BOOKENDS, THE LIBRARY OF CONGRESS SHOP FEATURES THE LIBRARY'S UNIQUE COLLECTION ITEMS IN A VARIETY OF FORMATS.



To Know Wisdom and Instruction

Product # 21107142

Price: \$24.95

This volume celebrates the 500-year Armenian literary tradition and the robust Armenian collections housed at the Library of Congress. (See story on page 7.)

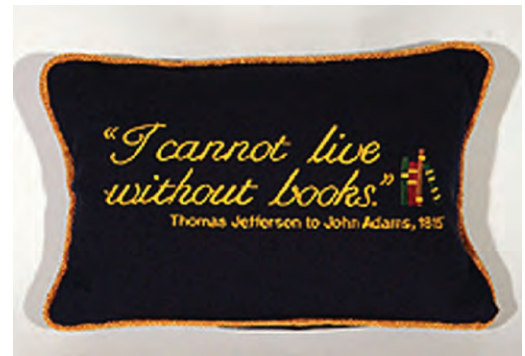


Torch Letter Opener

Product # 21503122

Price: \$36.00

This handy tool features a version of the torch of knowledge from the top of the Jefferson Building.



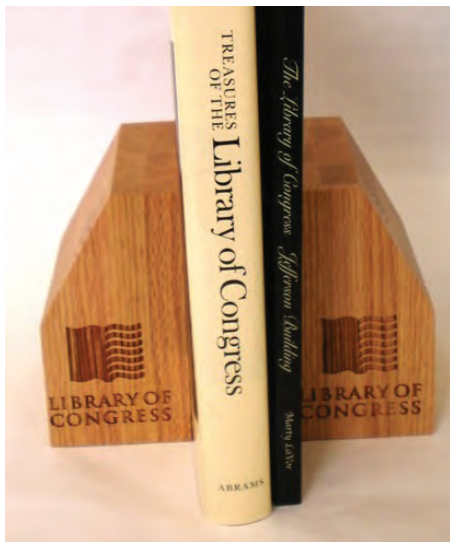
"I cannot live without books" Pillow

Size: 12" x 14"

Product # 213030121

Price: \$34.00

Thomas Jefferson's famous quote to his friend John Adams is memorialized on this navy blue pillow.

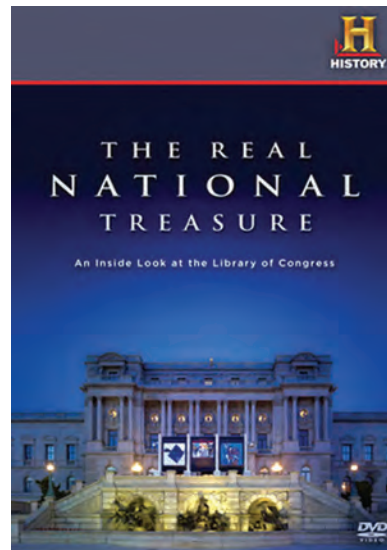


Bamboo Bookends

Product # 21501006

Price: \$65.00

These handsome, eco-friendly bamboo bookends are each laser-cut with the Library's mark.



MORE INFORMATION

Order online:

www.loc.gov/shop/

Order by phone:

888.682-3557

Order by fax:

202.707-1771

Real National Treasure: An Inside Look at the Library of Congress DVD

Product # 21204002

Price: \$24.95

This episode of Modern Marvels, aired on The History Channel, offers an in-depth look at the 745 miles of shelves, 151 million items and thousands of dedicated staff that bring to life the national treasure that is the Library of Congress. Includes rarely-seen footage and incisive expert interviews.

GEORGIAN SPLENDOR: ACKERMANN'S 'REPOSITORY'

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

LONDON PUBLISHER RUDOLF ACKERMANN produced some of the most important illustrated books issued in the first quarter of the 19th century. His “Microcosm of London” (three volumes, 1808-1811), his edition of “Westminster Abbey” (two volumes, 1812), and his “Views of the Rhine” (1820) established his credentials as both a publisher and innovator of illustrated books.

While the War of 1812 raged in America, Ackermann was engaged in publishing “Repository of the Arts,” a periodical illustrated with hand-colored and lithographic plates, documenting in detail the material culture of English society—from the design of its carriages to the fold of Queen Caroline’s gowns. It is a remarkable achievement that reflects the expansion of English society before the Victorian period.

The James Madison Council recently purchased the 40-volume set of Ackermann’s “Repository” for the Library’s Rare Book and Special Collections Division.

Spanning 20 eventful years in Georgian England (1809-1829), encompassing the Napoleonic Wars and a period of great social unrest, the “Repository” contains articles on art and architecture, music, fashion, new inventions (e.g., stoves, carriages), world events and politics, travel accounts, stories and literary reviews, views of foreign lands, country houses, life in London, museums and exhibitions, banknote specimens, designs for playing cards, and meteorological and economic tables and charts.

Randomly browsing the volumes, one can find announcements of Napoleon’s defeat at Waterloo and of the Congress of Vienna; an interview with Beethoven and subsequent announcement of his death; a survey of the “condition of the fair sex in different quarters of the Globe;” pictures of a remarkable perfume collection and a glass ornament collection; an early color aquatint view of Lake Erie; a choreographical chart and a colored plan of a garden labyrinth.

The acquisition of the “Repository” complements the Library’s already strong holdings of early 19th-century English illustrated books that are part of the Rare Book and Special Collections Division.

Since its establishment in 1990, the James Madison Council has made possible more than 150 Library acquisitions worth more than \$25 million. All donations to the Library are tax-deductible.

► **MORE:** www.loc.gov/philanthropy/
Phone 202.707.1447



Fanciful images highlight the “Repository of the Arts.”
Rare Book and Special Collections Division





GREETINGS FROM THE LIBRARY OF CONGRESS—rebuilt by the Congress after the British burned the Capitol and now the largest and most inclusive institutional trove of knowledge in the world.

When Congress purchased Thomas Jefferson's wide-ranging personal book collection to restart the congressional library, Jefferson observed, "There is no subject to which a Member of Congress may not have occasion to refer." More than two centuries later, the Library continues to draw from its vast collections to serve the research needs of Congress, while sharing its rich resources with the nation and the world.

Over the last 212 years, Congress has transformed its library into the library of the American people. In addition to serving Congress directly in many important ways—through our Congressional Research Service, Law Library and the U.S. Copyright Office—we also serve the public through educational and scholarly programs and events. We provide free access to millions of items through our 21 public reading rooms on Capitol Hill and online through www.loc.gov.

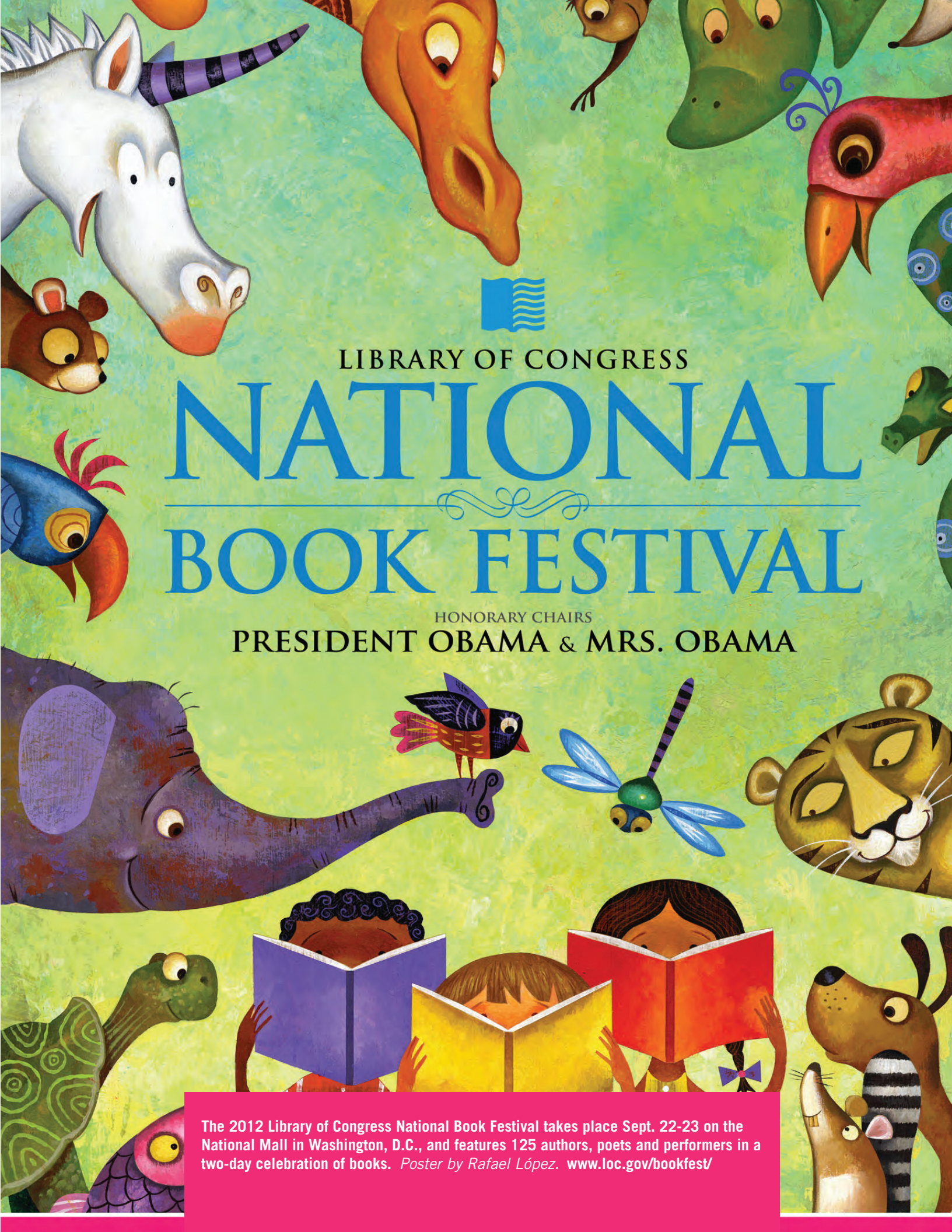
The story of the Library is told in this first issue of our new bimonthly "Library of Congress Magazine." Its predecessor, the "Library of Congress Information Bulletin," was first published in 1942 as a way to notify staff of the impact of the war effort on their work. This special issue explores the impact on Congress's nascent library of another, much earlier war, the War of 1812.

Books are at the heart of the story of the Library of Congress. Earlier this year, the Library launched a multiyear "Celebration of the Book" to recognize books and the book collection as the cornerstones of American culture and democracy. In our new magazine and on our award-winning website, you will read more about the programs, displays and other events that will explore how books influence lives.

We invite you all to tour the exhibition spaces in our inspiring Jefferson Building—and to visit our 21 reading rooms, open to anyone over the age of 16 who holds a registration card; it is quick and easy to register for a reader card at the Library.

Speaking for the entire staff of the Library of Congress, we hope you will like our new magazine and that it will lead you to explore the millions of books, manuscripts, photos, movies, maps and music in our collection, either in person or online.

James H. Billington is the 13th Librarian of Congress.



LIBRARY OF CONGRESS

NATIONAL BOOK FESTIVAL

HONORARY CHAIRS

PRESIDENT OBAMA & MRS. OBAMA

The 2012 Library of Congress National Book Festival takes place Sept. 22-23 on the National Mall in Washington, D.C., and features 125 authors, poets and performers in a two-day celebration of books. *Poster by Rafael López.* www.loc.gov/bookfest/



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March, 23 2013

▶ MORE INFORMATION
www.loc.gov/exhibits/