



LIBRARY OF CONGRESS MAGAZINE
NOVEMBER/DECEMBER 2014

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Look Magazine in the 1950s

Protecting a World Treasure
in Wartime

PLUS

▶ Dreaming of Christmas

▶ An Interest in Pinterest

▶ Fiction in the 1950s

MAGNA CARTA

A CHARTER FOR THE AGES



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CONGRESS

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Sculptor Paul W. Bartlett's statue of "Law" sits between two alcoves in the Library's Main Reading Room in the Thomas Jefferson Building.
Carol Highsmith



LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 3 No. 6: November/December 2014

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ON THE COVER: The Lincoln Cathedral Magna Carta, 1215 | *Courtesy of Lincoln Cathedral*

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A WHITE CHRISTMAS

AS THE HOLIDAYS APPROACH, THE DREAM OF A WHITE CHRISTMAS IS ON MANY MINDS.

A white Christmas is the stuff that dreams are made of, at least according to composer and lyricist Irving Berlin (1888-1989).

Berlin's "White Christmas" was written for the movie musical "Holiday Inn," starring Bing Crosby and Fred Astaire. The first public performance of the song was by Crosby, on his NBC radio show "The Kraft Music Hall" on Christmas Day 1941. The song rapidly became a wartime tune for those fighting abroad and for those on the home front. By the time the film debuted in the summer of 1942, the song was on its way to becoming the best-selling single of all time. It garnered the Academy Award for Best Original Song of 1942.

The Irving Berlin Collection in the Library of Congress—750,000 items—documents all aspects of his

life and career. The collection

contains music scores, Berlin's handwritten and typewritten lyric sheets, publicity and promotional materials, personal and professional correspondence, photographs, business papers, legal and financial records, scrapbooks filled with press clippings, awards and honors and artwork. Among these items is the lead sheet sketch of "White Christmas," dated Jan. 8, 1940—though not in Berlin's own hand since he didn't write musical notation.

The popular song also became the inspiration for the 1954 movie musical, "White Christmas." With a similar plot involving a country inn, "White Christmas" paired Crosby with Danny

Kaye. Still images from the film came to the Library as part of the Danny Kaye and Sylvia Fine Collection.

The collection of more than 1,000 boxes of materials (sheet music, scripts, business papers, correspondence, photographs, recordings and videos) came to the Library in 1992.

The Library's 2013 exhibition "Danny Kaye and Sylvia Fine: Two Kids from Brooklyn" featured items from the collection.

The original 1942 Bing Crosby recording of "White Christmas" was added to the National Recording Registry of the Library of Congress in its inaugural year, 2002.



▲ Score and cover for "White Christmas," Irving Berlin Music Corporation, 1940 | Music Division

The opening verse (below), dropped from the original version, may prove that the song was written in California.

The sun is shining, the grass is green,

The orange and palm trees sway.

There's never been such a day

in Beverly Hills, L.A.

But it's December the twenty-fourth,—

And I am longing to be up North—

◁ MORE INFORMATION

The Danny Kaye and Sylvia Fine Collection
lcweb2.loc.gov/natlib/kayefine

"Two Kids from Brooklyn" online exhibition
loc.gov/exhibits/danny-kaye-and-sylvia-fine/

▲ The cast of "White Christmas" poses on this 1954 movie poster. Paramount Pictures Corporation, Prints and Photographs Division



AN INTEREST IN PINTEREST

PINTEREST USERS CAN NOW FOLLOW THE LIBRARY FOR A RICH VISUAL EXPERIENCE.

The city of Sanremo, Italy, beckons with its beautiful shoreline, the Goddess Minerva is rendered in mosaic and a baseball card shows Cy Young on the pitcher's mound. What do they all have in common? Images of each can be found on the Library's Pinterest account.

In June, the Library of Congress announced its presence on Pinterest—a social-media platform for those seeking creative content and inspiration.

Users can create and share "boards," which are organized by theme, and "pins" which can be images, videos or gifs.

"The Library's collections are so rich with visual content, from maps and posters to photographs and sheet music," said the Library's Director of Communications, Gayle Osterberg. "We are excited to share these treasures with Pinterest users."

The Library's account started with eight boards: Thomas Jefferson Building, Library of Congress Magazine, Shop the Library, National Book Festival, Summer Fun, Vintage Travel Posters, "The Star-Spangled Banner" and "Take Me Out to the Ball Game". New boards, including sets on Hispanic Heritage Month, Frank Lloyd Wright, jazz musicians, children's books and dance collections, as well as one based on our new student discovery sets for iPads (see page 25), have since been added. New images and boards will be added regularly.

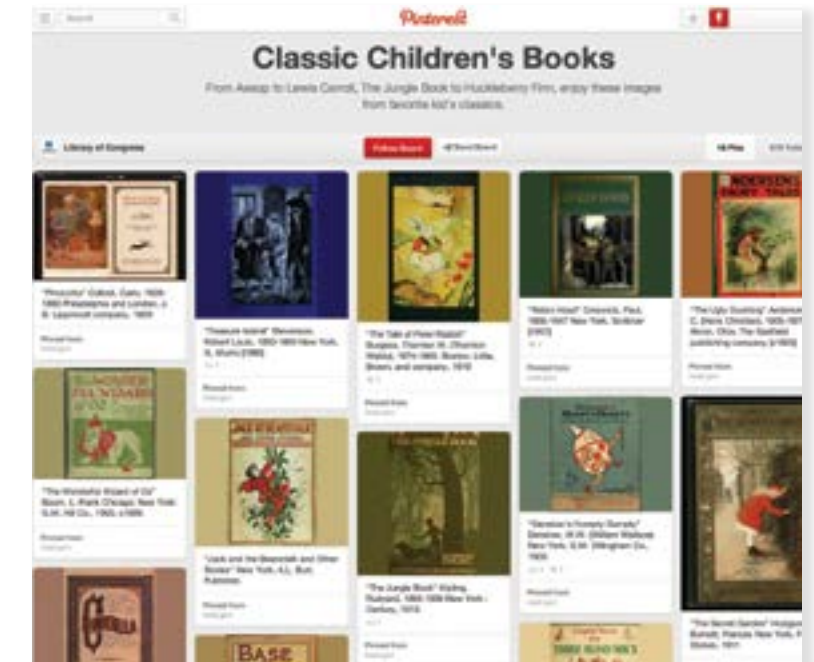
Some of the most popular items so far have been the 2014 National Book Festival poster, which was illustrated by Bob Staake, "The Star-Spangled Banner" and vintage travel posters.

Pinterest joins Twitter, YouTube, iTunesU, Facebook, and Flickr as another way for users to connect with the Library of Congress through social media.

—Tyler Poirier was a summer intern in the Library's Office of Communications.

◁ MORE INFORMATION

The Library of Congress on Pinterest
pinterest.com/LibraryCongress/



for you AT THE LIBRARY

NATIONAL BOOK FESTIVAL WEBCASTS, PODCASTS



WHAT: National Book Festival Webcasts
WHERE: Online
COST: FREE

THE LIBRARY'S 2014 NATIONAL BOOK FESTIVAL featured more than 110 authors of all genres for readers of all ages. The event was held Aug. 30 at the Walter E. Washington Convention Center in Washington, D.C. For those unable to attend or those wishing to hear more presentations than they could manage to get to in one day, the Library of Congress website offers webcasts of nearly all of the presentations. Webcasts from some of the Library's past book festivals can also be accessed on the website, along with podcasts of interviews with participating authors.

National Book Festival Webcasts loc.gov/webcasts
National Book Festival Podcasts loc.gov/podcasts



▲ Librarian of Congress Archibald MacLeish (left) accepts Magna Carta from British Ambassador Lord Lothian at the Library in 1939. *Library of Congress Archive, Manuscript Division*

HIDDEN FROM WAR

MAGNA CARTA IS NOW ON DISPLAY AT THE LIBRARY OF CONGRESS, WHERE IT WAS HOUSED FOR SAFEKEEPING DURING WORLD WAR II.

The 1215 Lincoln Cathedral Magna Carta is returning to the Library of Congress, its sanctuary during much of World War II. The 800-year-old document—the first charter to limit the power of a king—will be on display for 10 weeks, beginning Nov. 6.

The document sealed by King John of England at Runnymede in 1215 made its first trip in seven centuries when it came to the United States for display at the 1939 New York World's Fair. The centerpiece of Magna Carta Hall in the British Pavilion, it was one of the most popular attractions among the foreign nation exhibits. As the fair's first season ended that autumn and Europe descended into war, the British were unsure about their participation in the fair's 1940 season and unwilling to ship the priceless document (insured, nonetheless, for £100,000) back across an ocean that was increasingly infested with German U-boats.

At the request of British officials, Librarian of Congress Archibald MacLeish developed a plan to temporarily house Magna Carta at the Library "for safekeeping." President Franklin D. Roosevelt approved the plan. A few weeks later, on Nov. 28, during a ceremony in the Library's Great Hall, British Ambassador Lord Lothian formally deposited Magna Carta in the Library. The document returned to the fair for the 1940 season, after which it was again on view at the Library until shortly after U.S. entry into World War II.

In late December 1941, the Library evacuated its greatest treasures to an undisclosed location, which turned out to be Fort Knox in Kentucky, the new home of the nation's gold reserves. There, Magna Carta joined several other Library items that also spoke to the heart of liberty and law—including the Declaration of Independence and the U.S. Constitution. The documents returned to the Library in September 1944, after the threat of



▲ The public views the heavily-guarded Magna Carta on display in the Library's Great Hall on Nov. 28, 1939. *Harris & Ewing Collection, Prints and Photographs Division*

Axis attacks on the East Coast had passed, and Magna Carta went back on display.

"Magna Carta is the first charter of freedom," MacLeish told the U.S. servicemen charged with protecting it and its American successor documents when they were reinstalled in the Great Hall. "It is appropriate these fragile objects . . . should be entrusted to the guard of men who have themselves seen active service in a war against the enemies of everything this Constitution and this Declaration stand for." He also arranged to open the exhibit halls earlier on Sunday mornings so that defense workers and military personnel would have greater opportunity to view the documents. By the end of 1945, an estimated 15 million people had seen Magna Carta during its time in the United States.

On Jan. 11, 1946, newly appointed Librarian of Congress Luther Evans formally handed Magna Carta over to British Minister John Balfour in a ceremony broadcast on CBS radio. Packed in a zinc-covered wooden box and soldered shut in the Great Hall, the charter was soon aboard the RMS Queen Elizabeth, where it crossed the Atlantic in the captain's cabin, tucked safely under his bed. After more than six years, one of the Library's many wartime responsibilities had at last come to an end.

—Susan Reyburn is a writer-editor in the Library's Publishing Office.



▲ New York World's Fair 1939 poster | *Prints and Photographs Division*

▲ 1939 Guide to the British Pavilion at the New York World's Fair | *United Kingdom Department of Overseas Trade*

PROTECTING A WORLD TREASURE

As the United States emerged from the Great Depression, a group of New York businessmen conceived of an exposition that would focus attention on the “world of tomorrow.” On April 30, 1939, the New York World’s Fair opened in Flushing Meadows, just outside New York City. Set on 1,200 acres, the fair opened with more than 200,000 in attendance. During its two seasons (April 1939 through October 1940), the fair attracted more than 44 million visitors, each given a glimpse of an optimistic future.

Homage was also paid to the past. Visitors to Magna Carta Hall in the British Pavilion viewed the Lincoln Cathedral Magna Carta (sealed by King John in 1215) through bulletproof glass.

With war brewing in Europe, the British government thought better of returning this rare treasure to its shores. Librarian of Congress Archibald MacLeish agreed to secure the document in the Library of Congress.

President Franklin D. Roosevelt loved the idea for both practical and symbolic reasons. As Roosevelt noted in a letter to MacLeish on Nov. 4, 1939 (pictured at right), “There may be a good many cartoons and some ribald remarks in and out of the press about the surrender of the great British Magna Carta to the young stepchild that goes by the name of the United States.” Roosevelt also joked that there should be no objection to the charter of rights and liberties being in the congressional library, “in the safe hands of the barons and commoners.”

THE WHITE HOUSE
WASHINGTON

November 4, 1939.

Dear Archie:-

Your plan for taking care of the Magna Carta during the war seems to me excellent and I see no difficulties except possibly one. There may be a good many cartoons and some ribald remarks in and out of the press about the surrender of the great British Magna Carta to the young stepchild that goes by the name of the United States.

I think that in your remarks you can make the happy suggestion that there could properly be criticism if the Magna Carta had been turned over to the executive branch of the government, i.e., the King John of modern days; but that as the library is the Library of Congress the precious document has been retained in the safe hands of the barons and the commoners.

Very sincerely yours,



Honorable Archibald MacLeish,
Library of Congress,
Washington, D. C.

Manuscript Division

DAVID MAO

LAW LIBRARIAN OF CONGRESS DAVID MAO DISCUSSES HIS CAREER PATH TO THE WORLD’S LARGEST LAW LIBRARY.



What are your responsibilities as Law Librarian of Congress?

I see the position as having three very broad responsibilities. I am part law librarian to Congress, part steward for the law collections at the Library of Congress and part ambassador to the world’s legal and library communities. As Law Librarian, I manage the operation and policy administration of the world’s largest collection of legal materials and of the leading research center for foreign, comparative and international law.

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

During my second and third years of law school, I worked as a student aide in the library. I really enjoyed working in the library. When graduation neared, I consulted with two of the librarians about a possible career in law librarianship. I was advised that I would need to complete a library degree. Deciding to be fiscally prudent, I took a slight detour—for the next several years, I toiled for a large law firm, working on commercial litigation matters.

A chance encounter presented me with the opportunity to work in an academic law library again. I took the opportunity and thereafter applied to library school. A year later, I applied for and was given a position as legislative librarian in the D.C. office of an international law firm. I tracked and monitored current federal legislation, provided in-depth research on historical legislation, and also compiled and prepared legislative histories. I also continued my studies and received a library science degree. After almost eight years at the firm in various positions, including managing research and conflicts, I moved to the Library’s Congressional Research Service. In 2010, I joined the Law Library as Deputy Law Librarian, and then became Law Librarian in 2012.

Why did you want to work at the Law Library of Congress?

The opportunity to work with the world’s largest collection of legal materials is a primary reason. In addition, I am able to work with the Law Library

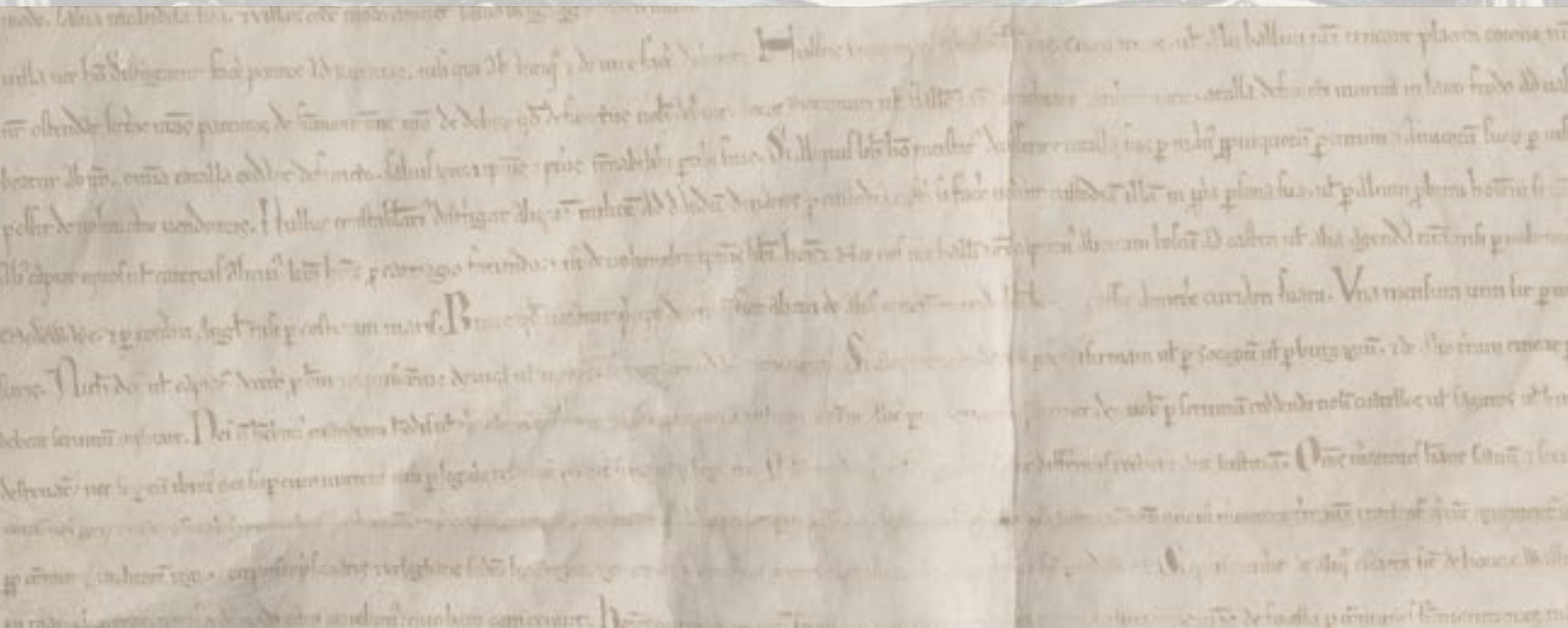
of Congress team—a high-caliber group of people who are very respected in the community and around the world. As the Law Library is a part of the larger Library of Congress, I have the added pleasure and honor to work with colleagues who together are leading the library profession in the Age of Information. I am always in awe to be among the leaders in the areas of information, policy, preservation and research—right here at the Library of Congress.

What is the most interesting fact you’ve learned about the Law Library?

One interesting fact is that, pursuant to the Standing Rules of the Senate, “the Assistant Librarian in charge of the Law Library” has privilege of the Senate floor. Access to the Senate Chamber floor is a privilege not accorded to many non-members of Congress.

How have you used your fluency in Chinese in your profession?

I believe that it is important to be involved in professional associations. As an outgrowth of work with the American Association of Law Libraries, I joined with several law librarian colleagues to help found a non-profit organization to promote the accessibility of legal information and foster the education of legal information professionals in the United States and China. Working with the organization has allowed me to use my Chinese language skills as well as my academic background in international affairs, law and librarianship.



MAGNA CARTA

A CHARTER FOR THE AGES

ISSUED IN 13TH-CENTURY ENGLAND, MAGNA CARTA LAID A BLUEPRINT FOR AMERICAN DEMOCRACY AND THE RULE OF LAW.

BY NATHAN DORN

After 800 years, the granting of Magna Carta remains a milestone of human history. But why does a feudal charter issued by a medieval king in a distant country still mean so much to us today?

Magna Carta is one of the great symbols of individual liberty and the rule of law. Along with the Declaration of Independence and the U.S. Constitution, Magna Carta is regarded as a charter of American liberty. Its reputation, however, sometimes conceals its complex history and actual significance.

Magna Carta was originally created as a peace treaty. King John of England in early 1215 faced rebellion in his kingdom from disenchanted barons threatening civil war. When the barons seized the tactical advantage, John had no choice but to accept their demands for reform. The two sides met at Runnymede, a meadow by the Thames River west of London, to discuss terms of agreement. After days of negotiations, on June 15, 1215, John placed his seal on a list of guarantees he promised to uphold in perpetuity.

Opposite, from top: An image from "Cassell's Illustrated History of England," London, 1903 | *Law Library of Congress*; Detail of the Lincoln Cathedral Magna Carta, 1215 | *Lincoln Cathedral*; details of the Excellent Priviledge of Liberty and Property: Being a Reprint and Facsimile of the First American Edition of Magna Charta, 1687, Philadelphia, 1897 | *Law Library of Congress*

**'MAGNA CARTA:
MUSE AND MENTOR'**

The Library commemorates the 800th anniversary of Magna Carta with a 10-week exhibition exploring the great charter's history and impact on the United States and its laws. The centerpiece of the exhibition is the Lincoln Magna Carta (on loan from England's Lincoln Cathedral), one of four existing copies that survive from 1215. "Magna Carta: Muse and Mentor," which includes more than 60 items from the Library's collections, is on view through Jan. 19, 2015, in the Library's Thomas Jefferson Building.

► MORE INFORMATION

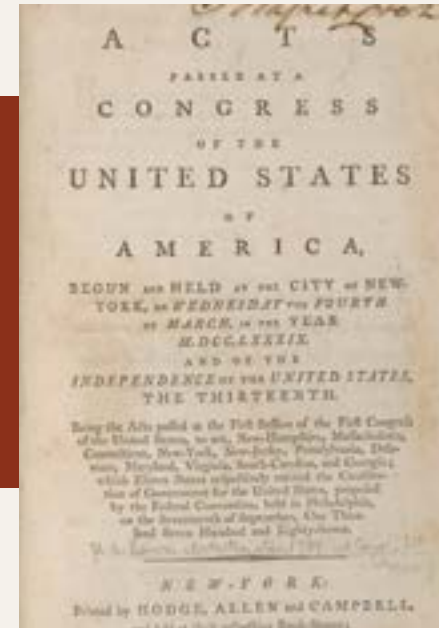
"Magna Carta: Muse and Mentor" exhibition
loc.gov/exhibits/



"Statutes of England," containing the text of Magna Carta, the Charter of the Forest and the 13th-century statutes of England | *Law Library of Congress*



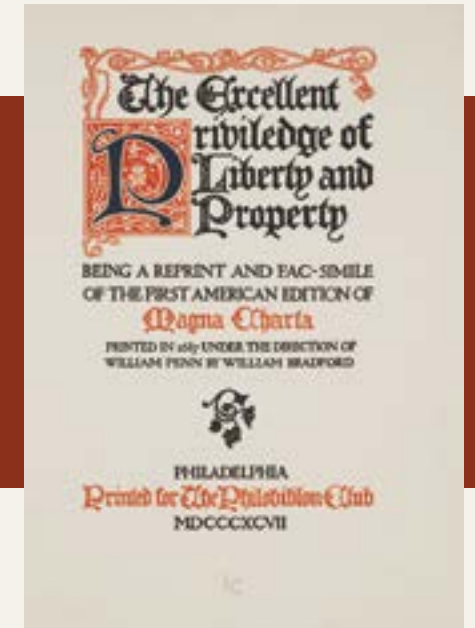
Signed and granted by Empress Catherine, this document is regarded as the Russian Magna Carta. St. Petersburg, 1785 | *Law Library of Congress*



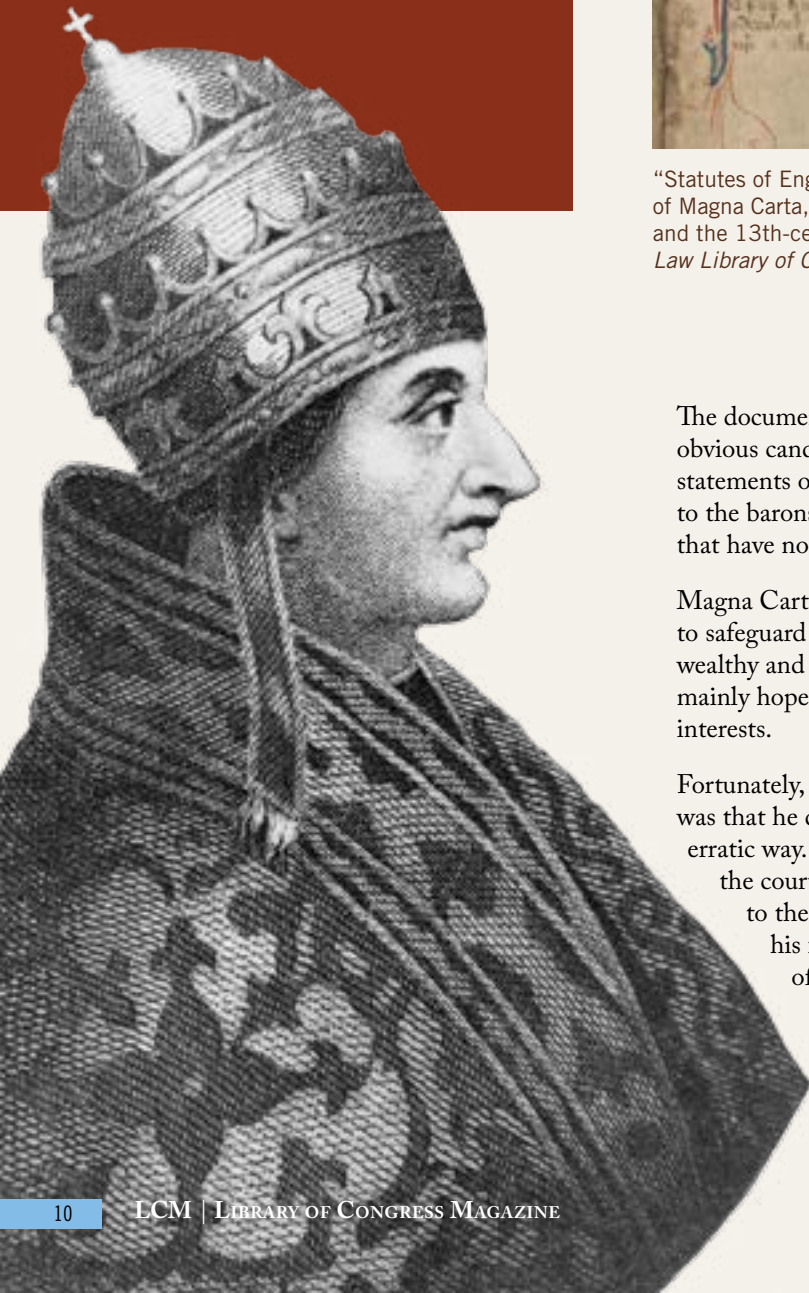
The legacy of Magna Carta continued with the "Acts passed at a Congress of the United States of America," New York, 1789. *Law Library of Congress*



A beautifully illustrated text of the Magna Carta printed in gold on white vellum, London, 1816–1818 | *Law Library of Congress*



"The Excellent Privilege of Liberty and Property: Being a Reprint and Facsimile of the First American Edition of Magna Charta," 1687, Philadelphia, 1897 | *Law Library of Congress*



The document that emerged from John's conflict with the barons wasn't an obvious candidate for the reputation it eventually earned. It contains few statements of high principle. Instead, it is a list of practical reforms tailored to the barons' specific grievances. Many relate to customs and institutions that have not existed for centuries.

Magna Carta doesn't guarantee individual liberties. Where it promises to safeguard "liberties," the charter is referring to special immunities the wealthy and powerful could inherit or purchase from the king. The barons mainly hoped to obtain the king's guarantee to protect their narrow private interests.

Fortunately, that isn't all they sought. A principal grievance against John was that he disregarded custom—he governed the kingdom in a lawless and erratic way. This disregard was particularly felt in John's administration of the courts of law. The barons' charge wasn't unfair, but there was more to the story. The Plantagenet kings—including John, but especially his father, Henry II—were intimately involved in the development of England's legal system. Henry II expanded the quality and

Pope Innocent III, head-and-shoulders portrait by J. William Gnechi, 1910 | *Prints and Photographs Division*

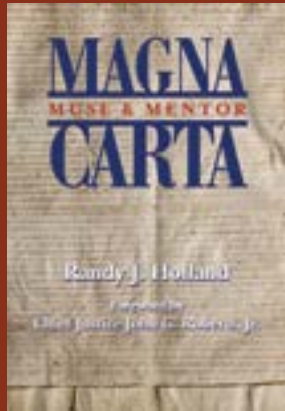
availability of courts throughout the country, promoting the development of standards for procedure. John carried on this project as well.

This effort had unexpected results for the kings. Both Henry II and John excelled at using the courts and their new instruments of governance to reward friends and punish enemies. But the expanding legal culture created new expectations among the baronage, which now counted on the customs and procedures of the courts to protect their interests.

These expectations, in turn, gave rise to demands for custom as a matter of right—a scenario that could no longer abide the kings' freewheeling ruling style. This conflict came to a head during John's reign.

To be sure, John was unpopular for many reasons. To fight foreign wars, he taxed the wealthy at unprecedented levels—and then lost the wars for which he had risked alienating his barons. He was excommunicated by the Church, causing all of England to be placed under interdiction, as a result of an unnecessary argument with Pope Innocent III. John's last defeat, at the Battle of Bouvines in July 1214, seems to have triggered the rebellion of 1215.

All these factors were important, but it was John's perceived lawlessness the barons sought above all to address in Magna Carta.



"Magna Carta: Muse & Mentor," the companion book to the Library's Magna Carta exhibition, features essays from leading scholars. Published by Thomson Reuters in association with the Library of Congress, the 308-page hardcover book with 200 images is available for \$69 in the Library of Congress Shop.



Magna Carta represented, therefore, an argument in favor of rule of law. This can be seen concretely in provisions relating to the operation of the courts. For example, Magna Carta requires that the crown supply neutral witnesses against the accused, that judges be knowledgeable in the law and that fines be assessed according to the severity of the infraction. Justice, it famously guaranteed, should not be sold, delayed or denied.

The most important of Magna Carta's guarantees has become virtual scripture for the rule of law. It reads: "No freeman shall be taken or imprisoned or exiled or in any way destroyed, nor will we go upon him nor send upon him except by the lawful judgment of his peers or by the law of the land." That single sentence provided protection from prejudgment imprisonment, torture, execution and confiscation of property; it guaranteed a rudimentary form of jury trial and protection from arbitrary court proceedings.

Over time, Magna Carta's association with the supremacy of law over king grew stronger. Magna Carta was reissued in abridged form many times by John's successors and later by Parliament.

Beyond its specific guarantees, the charter's confirmation came to represent a pledge that the king would uphold the rule of law. A series of medieval statutes expanded and amplified some of its core guarantees, so that they applied to all Englishmen and made any law or act of the sovereign that violated the charter's terms null and void.

In the early 17th century, English jurists, especially Sir Edward Coke, took renewed interest in Magna Carta. Coke, who had been Queen Elizabeth I's attorney general and King James I's Chief Justice of the King's Bench, claimed that Magna Carta placed legal restraints on the king's prerogative, safeguarding individual liberties from infringement by the monarch. In particular, he interpreted Magna Carta as the legal basis of the writ of habeas corpus, that is, the privilege to petition for a judicial review of the reasons for one's detention. He saw the charter's requirement that one may only be imprisoned according to the "law of the land" as a kind of due process protection against being held without charges.

Many ideas that were common to the founders of the American republic—limited government, the consent of the governed, constitutionally guaranteed liberties and judicial review—all owed a debt to the tradition surrounding Magna Carta. Elements of Magna Carta were included in the U.S. Constitution and the Bill of Rights, notably the Seventh Amendment right to a trial by jury, Fourth Amendment protections from unlawful search and seizure and the Due Process clause of the Fifth Amendment.

Coke may have read into Magna Carta rights not present in the text, but his understanding of the text inspired American law and colonial institutions and ultimately played a major part in the political thought that led to American independence.

Nathan Dorn is curator of rare books in the Law Library of Congress.

▶ MORE INFORMATION

"In Custodia Legis" Blog Post on Magna Carta
go.usa.gov/fUC9

Sir Edward Coke is pictured in his work titled "The Second Part of the Institutes of the Laws of England," London, 1681. *Thomas Jefferson Collection, Library of Congress*

TAMBRA JOHNSON, THE LIBRARY'S CHIEF EXHIBITIONS REGISTRAR, DISCUSSES THE PROCESS OF BRINGING MAGNA CARTA TO THE NATION'S LIBRARY.

In the fall of 2011, I was called to a meeting in the Law Library to discuss a proposed exhibition celebrating the 800th anniversary of the Lincoln Cathedral's 1215 Magna Carta. Although the enthusiasm in the room was palpable, my mind was swirling with thoughts and questions about the logistics of bringing Magna Carta to the Library of Congress.

Given the Library's highly competent exhibition and conservation staff and our previous track record displaying sensitive objects, I knew we could meet the strict environmental and security standards that would be required for a world treasure of this caliber. I was more concerned about the logistics and conditions of the actual travel to America, when the document would be most vulnerable.

I needed to logically step through the process of bringing Magna Carta here, from the time it left its storage box at the lending institution, through the exhibition period and subsequent return to its home. How would it be packed to protect it from environmental vagaries during transportation? How would it get from England's Lincoln Cathedral to the airport? What kind of security and vehicle would be needed? What would be its needs at the airport and while in flight? Did it need its own seat? Was armed security required for the courier at all times? How would that work in a post- 9/11 world? How would we store it temporarily, between arriving at the Library and installation? How could we reduce handling? What type of security would be required for movement within the Library? How would we secure the galleries both for installation and de-installation as well as during the exhibition? Would the Cathedral require that only its designated courier handle the object? What were the display requirements?

Initially, the understanding was that Lincoln Cathedral would lend Magna Carta only to the Library of Congress for the purpose of exhibition. While trying to determine all those costs and logistics, all plans were suddenly altered! The Library was among three venues hosting Magna Carta on a whirlwind U.S. tour. Because we were now working with other institutions, the logistics and the costs would change. The parties concerned needed to reconsider issues such as who would arrange for transportation between



Amanda Reynolds

"I have arranged for the Library to exhibit the treasures of the Vatican Library, the Bibliothèque nationale de France, the British Library and the Dresden State Library."

— Tambra Johnson

venues and how insurance coverage would work. What would we share? And what would we not share?

From the beginning, we knew that insurance coverage for Magna Carta would be extremely expensive. In the past, we have taken advantage of the U.S. Government's Arts and Artifacts Indemnity Program, created by Congress in 1975 and administered by the National Endowment for the Arts. The process is time-consuming and requires very specific information far in advance of the exhibition opening. In the end, we partnered with the Sterling and Francine Clark Art Institute to successfully obtain full indemnity from the NEA, thus saving both institutions thousands of dollars.

As the opening date of the exhibition at the Library approaches, I am also anticipating my retirement at the end of the year. Agreements have been signed, coordination between venues has been achieved, cost-sharing issues have been worked out. This rare treasure has been successfully transported to the U.S. and installed at several venues. I can't think of a better end note to a fascinating career at the Library of Congress.

A LOOK At The Fifties

The Look Magazine Photograph Collection in the Library of Congress provides a glimpse into the multifaceted 1950s.

BY TOM WIENER



To describe the 1950s as “turbulent” may confound some readers whose image of those years is informed by such white-bread TV series as “The Adventures of Ozzie & Harriet” and the nostalgic “Happy Days,” by the man in the White House from 1953 to 1961—the genial Gen. Dwight D. Eisenhower—by conservative fashions and bland pop music.

But the Fifties were also marked by anxiety over the rise of communism, the beginnings of the Civil Rights Movement and the birth of rock ‘n’ roll. Fifties icons included Sen. Joseph McCarthy, who incited the Red Scare, and rocker Elvis Presley, comedian Lucille Ball, sex symbol Marilyn Monroe, flamboyant entertainer Liberace and Cuba’s menacing Fidel Castro.



“It would be a mistake to accept the middle-class interpretation of American life in the 1950s at face value,” said historian Alan Brinkley in his introduction to “The Forgotten Fifties: America’s Decade from the Archives of Look Magazine,” a book published recently by the Library of Congress in association with Skira Rizzoli. “To understand the realities of society in the 1950s is to acknowledge there were not only prosperous suburbs and the affluent middle class; there was also persistent poverty, harsh racial segregation, obstacles for women to find meaningful jobs and many other problems.”

For the task of illustrating the 1950s, the Look Magazine Photograph Collection in the Library of Congress offered an immense variety of choices, making photograph selection a formidable challenge for photo editor Amy Pastan. The physical components of the collection reflect the archive of a working magazine, with dozens to sometimes hundreds of photos for one article represented by contact sheets and black-and-white negatives, or by color slides or transparencies.

Pastan spent many hours in the Library’s Prints and Photographs Reading Room hunched over a table with a magnifying loupe, looking for shots that best represented the Library’s “wish list” to illustrate the 1950s. That list included such categories as Television (a centerpiece of the 1950s media landscape), the Cold War, the Red Scare, Women (a subject that fascinated Look—and not just as an excuse to run fashion spreads), Civil Rights and Sports (an American obsession transformed by the rise of television).



Above from left: Black and white soldiers served together in the Korean War in the newly integrated U.S. Army, 1951. Frank Bauman & Philip Harrington; Supermarkets expanded their frozen food sections to make meal prep time faster for the Fifties homemaker, 1952. Charlotte Brooks and Arthur Rothstein

Opposite: actress Marilyn Monroe poses with Pekingese dogs for a Look magazine article on fashions influenced by the Far East, 1955. Milton H. Greene



From left: Florida and its oranges were booming in the Fifties, 1951. *Douglas Jones*; Cuban rebels led by Fidel Castro, 1958. *Andre St. George*; Look magazine marked General Motors' 50th anniversary with a lavish color spread, 1957. *Philip Harrington*; Bandleader Duke Ellington plays baseball outside his segregated accommodations in Florida, 1955. *Charlotte Brooks*; Look captured children at play in New York's Harlem, 1958. *Paul Fusco*

Dwight D. Eisenhower, pictured here on the campaign trail, led the Republican Party back to the White House in 1953 for the first time in 20 years. *Charlotte Brooks*

THE LOOK MAGAZINE COLLECTION

The Prints and Photographs Division in the Library of Congress holds many large collections, but none bigger than the Look Magazine Photograph Collection, with over 4 million published and unpublished items. In print between 1937 and 1971, Look was, during its heyday in the 1950s and 1960s, a window into American cultural and social history. The publisher, Cowles Communications, donated the bulk of the Look archives to the Library of Congress in 1971—after the magazine ceased publication.



Published every two weeks, this large-format, general-interest publication emphasized photographs as much as text. Outstanding photojournalists, including Arthur Rothstein, John Vachon, Charlotte Brooks, and, for a brief time in the late 1940s, a young Stanley Kubrick, were on the Look staff and provided astonishing glimpses into the culture. The Cowles family owned several Midwestern newspapers, and their magazine did celebrate the country's traditional virtues. But it also reflected the changing social and political climate of the 1950s and 1960s. Taken as a whole, the collection provides researchers with a wealth of material on mid-20th-century America.



Clockwise from top left: Dick Clark's "American Bandstand" was a favorite with Fifties teens, 1958. *Maurice Terrell*; Look's annual Christmas feature in 1954 focused on the ever-escalating race to adorn one's house for the holidays. *John Vachon*; "The Adventures of Ozzie and Harriet" featuring the nuclear Nelson family, debuted in 1952; *Robert Lerner*; Look photographer Frank Baum captured this image of segregation in Miami, Fla., 1959.



Look magazine featured Lucille Ball at home with her daughter in 1952, the year after "I Love Lucy" debuted on television. *Charlotte Brooks*

She located many images published in *Look*, as well as shots that did not make the editors' final cut or those taken for articles that never ran in the magazine. Of the more than 200 *Look* photographs in "The Forgotten Fifties," an estimated one-quarter of them have never appeared in print.

Once photographs were selected for each of the book's 10 chapters—each representing one year in the decade—author James Conaway wrote his impressions of the pictures and added context to those observations.

Of the 1950s as a whole, Conaway wrote, "What happened to all those things we were supposed to buy but couldn't—hats, new cars, freezers, houses—and all the personal things we worried about and still do? They haunt the decade as much as anti-communism, Korea, women and work, men and sports, racial violence, quiz shows, irrepressible music and juvenile delinquency."

Tom Wiener, a writer-editor in the Library's Publishing Office, is the editor of "The Forgotten Fifties."

► MORE INFORMATION

The Look Magazine Photograph Collection
loc.gov/pictures/collection/lmc

Access to the collection
loc.gov/pictures/collection/lmc/access.html



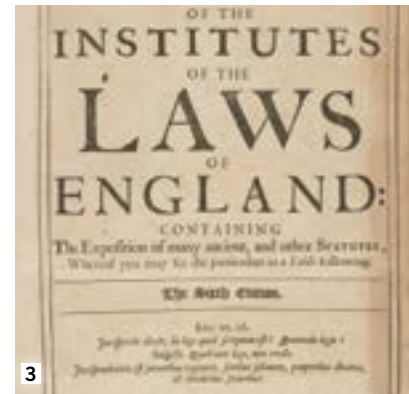
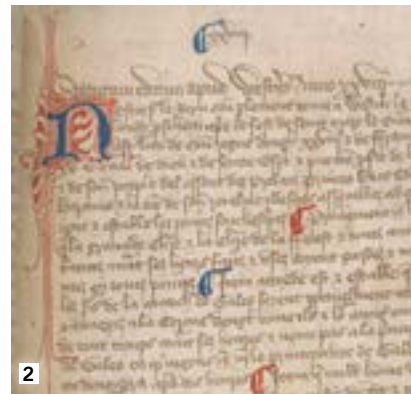
"The Forgotten Fifties" is available for \$45 in bookstores nationwide and in the Library of Congress Shop
10 First St. S.E.
Washington, D.C., 20540-4985.
Credit-card orders are taken at 888.682.3557 or loc.gov/shop/.

MAGNA CARTA'S LEGAL LEGACY

NATHAN DORN, THE LAW LIBRARY'S CURATOR OF RARE BOOKS, HIGHLIGHTS FIVE FAVORITE PIECES FROM THE LIBRARY'S MAGNA CARTA EXHIBITION.

1. Statutes of England

"Intricate colored-pen work graces this 14th-century miniature manuscript containing the text of Magna Carta, the Charter of the Forest and the 13th-century statutes of England. This is truly one of the Law Library's most-treasured items."



3. Sir Edward Coke on Magna Carta

"For more than a century, colonial America learned English law from Sir Edward Coke's 'Institutes of the Laws of England.' Coke claimed in this work that Magna Carta secured inviolable liberties for individuals. This copy belonged to Thomas Jefferson."

4. Magna Carta, the Touchstone

"John Dickinson, chair of the committee that drafted the Declaration of Rights and Grievances for the Stamp Act Congress of 1765, rests an arm on Magna Carta in this engraving copied from the 1772 edition of 'An Astronomical Diary.' Coke's 'Institutes' is placed prominently on his bookshelf above."

2. Statuta Nova

"Magna Carta's guarantees originally applied only to people from the top of the social hierarchy. 'Statuta Nova,' a medieval book of the statutes of England, contains a 1354 statute that extended those guarantees to 'a man of any estate whatsoever.' The first instance of the phrase 'due process of law' also appears in this statute."



5. Defying King John

"Heroic outlaw Robin Hood faces down King John in this lithograph advertising the 1895 play 'Runnymede.' Magna Carta makes an appearance in the play when an unhappy John finds that Chapter 39 prohibits him from murdering Robin Hood." *Prints and Photographs Division*

► MORE INFORMATION

"Magna Carta: Muse and Mentor" exhibition
loc.gov/exhibits/magna-carta-muse-and-mentor/

All images except where noted | Law Library of Congress



Amanda Reynolds



▲ Top, Robert Leftwich Dodge | *Prints and Photographs Division*

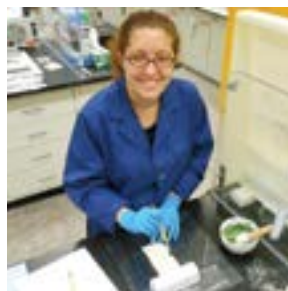
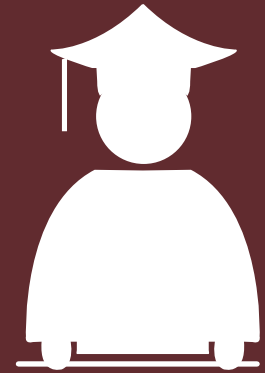


▲ William Mills Thompson | Frances Benjamin Johnston, *Prints and Photographs Division*

NORTHWEST PAVILION

SERVING AS A VENUE for a wide variety of programs, the Northwest Pavilion of the Library's Thomas Jefferson Building is painted in deep Pompeiian red with medallions containing figures of dancing girls by Robert Leftwich Dodge (1872-

1940). In the six window bays is the series of the signs for the zodiac, designed by William Mills Thompson (1875-1944). One bay window offers a view of the U.S. Capitol while another overlooks the U.S. Supreme Court.



▲ Junior Fellows at work in (this column, from top) Motion Picture, Broadcasting and Recorded Sound Division; Manuscript Division, Preservation Division and (at right) the European Division. Photos by Abby Brack Lewis and Fenella France



BECOME A JUNIOR FELLOW SUMMER INTERN

THE LIBRARY OF CONGRESS OFFERS 10-week paid fellowships to undergraduate and graduate students each summer. The fellows are exposed to a broad spectrum of library work: copyright deposits, digital preservation, reference, access standards and information management. Working full-time with Library specialists and curators in more than 20 divisions, fellows inventory, describe and explore collection holdings and may also assist with digital preservation outreach activities throughout the Library.

The program is made possible through the generosity of the late Mrs. Jefferson Patterson and the Knowledge Navigators Trust Fund. A gift from H.F. (Gerry) Lenfest, former chairman of the Library's James Madison Council private-sector advisory group, established the Knowledge Navigators Trust Fund.

HOW TO APPLY

- Obtain general information about the Junior Fellows Summer Intern Program on the program's website at loc.gov/hr/jrfellows/.
- Apply online through usajobs.gov. The six-week application period begins Dec. 15, 2014.
- Make sure your application is complete.
- Direct questions about the program or the application process to interns2015@loc.gov.

THE FIFTIES IN FICTION

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

The Library's list of "Books That Shaped America" includes six titles published in the 1950s that not only captured the climate of the decade but have continued to capture the American imagination.

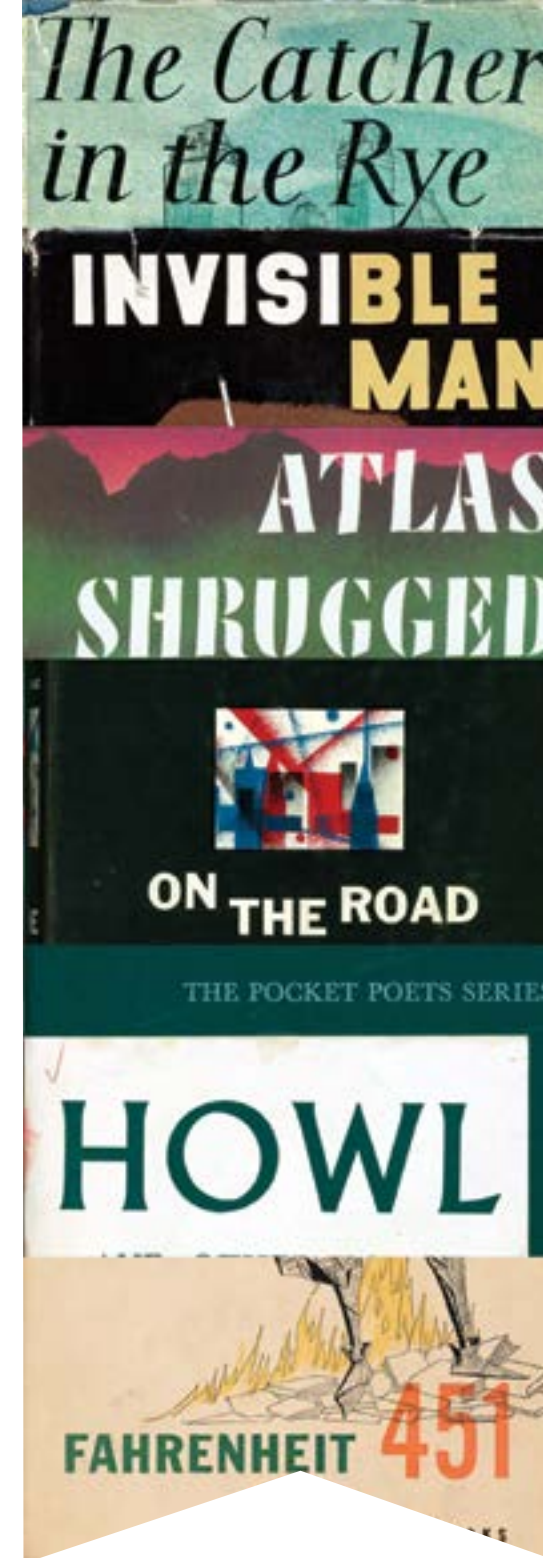
American post-World War II writers with a counter-culture world view were coined the "Beat Generation" by one of their own—Jack Kerouac. "On the Road" (1957), his semi-autobiographical tale of a cross-country adventure resonated with America's restless youth, as did J. D. Salinger's disaffected anti-hero, Holden Caulfield in "The Catcher in the Rye." Similarly, beat poet Allen Ginsberg observed "the best minds of my generation destroyed by madness" in his epic work, "Howl" (1956). With his message to rage against conformity, war and oppression, Ginsberg continued to be the voice of his generation.

On the cusp of the Civil Rights Movement, Ralph Ellison's "Invisible Man" (1952) no doubt resonated with African Americans. But its receipt of the National Book Award for 1953 demonstrate its broader appeal to a nation grappling with issues of race and identity.

Ray Bradbury's "Fahrenheit 451" (1953) and Ayn Rand's "Atlas Shrugged" (1957) are examples of the genre of dystopian literature that continues to be popular today—as evidenced by works like "The Hunger Games" series. Bradbury's depiction of a country where books are burned to suppress individual thought resonated with a nation living through Sen. Joseph McCarthy's anti-communism crusade. Bradbury has said that the book was also a cautionary tale about the negative effect of television on reading.

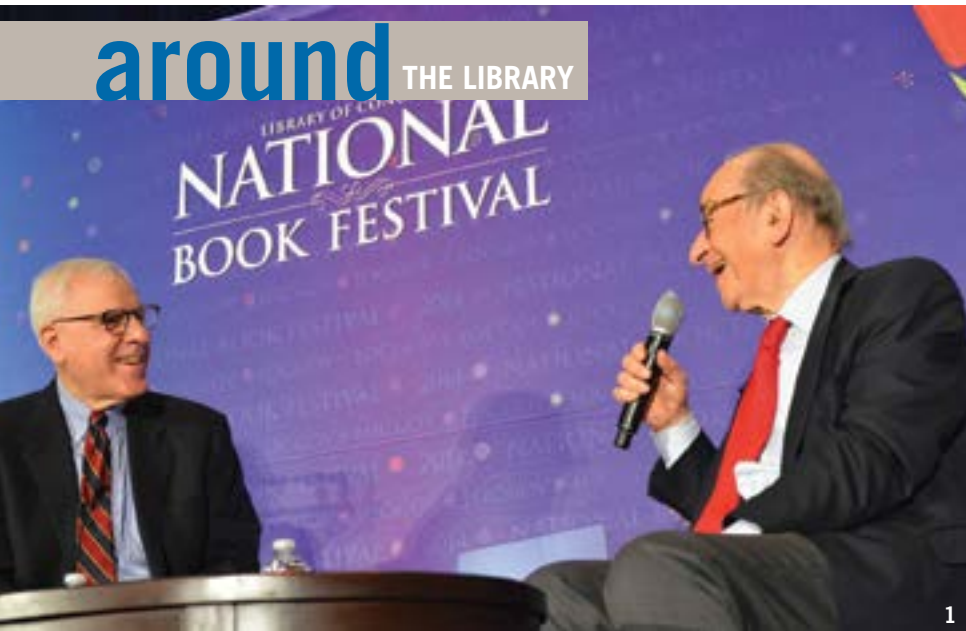
Rand's depiction of a futuristic society in which big government destroys a free market economy was not well-received in its time but continued to gain popularity into the 21st century. The final installment in a three-part film series based on the book opened as recently as Sept. 12, 2014.

—Audrey Fischer



▶ MORE INFORMATION

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



AT THE 2014 NATIONAL BOOK FESTIVAL

1. David Rubenstein (left) interviews former Federal Reserve Chairman Alan Greenspan. *Adriel Bettelheim*
2. Crowds fill the Walter E. Washington Convention Center, site of the 2014 National Book Festival. *Colena Turner*
3. Children's author Kate DiCamillo, center, poses with a group of Junior League festival volunteers. *Matthew Kamenski*
4. Librarian of Congress James H. Billington greets young festivalgoers. *Shealah Craighead*
5. Chef and cookbook author Daniel Thomas prepares a dish in the Culinary Arts Pavilion. *Raphael Small*
6. E.L. Doctorow, Alice McDermott, Lisa See and Paul Auster discuss film adaptations of their books at a special evening program. *Shealah Craighead*

LITERACY AWARD WINNERS ANNOUNCED

The winners of the 2014 Library of Congress Literacy Awards were announced at the Library's National Book Festival. Originated and sponsored by philanthropist David M. Rubenstein in 2013, the Literacy Awards help support organizations working to alleviate the problems of illiteracy both in the United States and worldwide.

This year's awards went to Room to Read, which serves girls in Africa and Southeast Asia; SMART (Start Making a Reader Today), which serves approximately 9,000 children in Oregon annually; and Mother Child Education Foundation, the third largest literacy organization in Turkey, which serves adults and children.

► **MORE:** loc.gov/today/pr/2014/14-156.html

ROSA PARKS' PAPERS TO RESIDE AT LIBRARY OF CONGRESS

The Library of Congress will house the Rosa Parks Collection, on a 10-year loan from the Howard G. Buffett Foundation. The collection comprises approximately 1,500 items including personal correspondence and photographs, autobiographical notes, letters from presidents, her Presidential Medal of Freedom and Congressional Gold Medal, additional honors and awards, clothing and furniture, 200 drawings by schoolchildren and hundreds of greeting cards from individuals thanking her for her inspirational role in the civil rights movement.

Parks' refusal to give up her seat to a white passenger on a Montgomery, Alabama, bus on Dec. 1, 1955, led to the Montgomery Bus Boycott, a seminal event in the U.S. Civil Rights Movement. Items from the collection will be incorporated in spring of 2015 into the Library's exhibition "The Civil Rights Act of 1964: A Long Struggle for Freedom," on view at the Library through Sept. 12, 2015.

► **MORE:** loc.gov/today/pr/2014/14-166.html

NEW TEACHER RESOURCE ON THE CIVIL RIGHTS ACT OF 1964

The Civil Rights Act of 1964 and its decades-long legacy are the subjects of a powerful new teaching resource from the Library of Congress and HISTORY®, part of the Idea Book For Educators series titled "The Civil Rights Act of 1964: A Long Struggle for Freedom."

Inspired by the Library's exhibition of the same name, the Idea Book presents dozens of unique primary sources from the Library's collections that illuminate the unjust laws and practices that preceded the act, coupled with teaching ideas that allow educators to prompt critical analysis and informed debate by their students. In addition to photographs, posters and pamphlets that can immerse students in the world of the 1950s and 1960s, the Idea Book also features suggestions related to oral histories and provides links to oral-history interviews of leaders and activists. The complete book is available online at www.loc.gov/teachers and ideabook.aetncsg.com.

► **MORE:** loc.gov/today/pr/2014/14-142.html

STUDENT DISCOVERY SETS FOR IPAD

The Library has introduced a series of free interactive ebooks for tablets that allow students to touch, draw on and explore some of its most valuable treasures. The first six Student Discovery Sets cover the U.S. Constitution, Symbols of the United States, Immigration, the Dust Bowl, the Harlem Renaissance, and Understanding the Cosmos. The free Student Discovery Sets can be downloaded for free on iBooks.

The sets bring together historical artifacts and one-of-a-kind documents on a wide range of topics, from history to science to literature. Interactive tools let students zoom in for close examination, highlight interesting details and make notes about what they discover. While the sets are designed for student use, a Teacher's Guide for each set, with background information, teaching ideas and additional resources, is available on the Library's website.

► **MORE:**

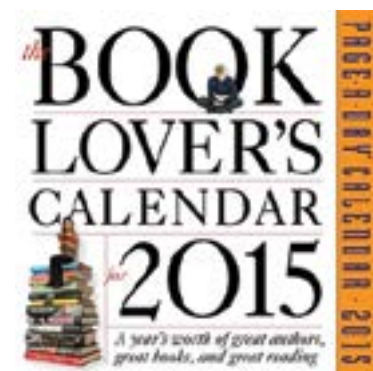
THE LIBRARY OF CONGRESS SHOP is a great place to do your holiday shopping.



Jefferson's Library Snow Globe

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This 3.5 inch x 2.5 inch glass snow globe features a model of the Library's Thomas Jefferson Building.



2015 Calendars

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Library Reading Bear

Product # 21505250
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This 8 inch x 6 inch plush bear loves his books! For children ages three and up.



Magna Carta Silk Tie

Product # 21304143
Price: \$45

Wear the words of this seminal 13th-century legal document around your neck.



2014 Annual Ornament

Product # 21509759
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Begin or continue your collection of the Library's annual ornaments.

MORE INFORMATION

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Amanda Reynolds

LENFEST'S LEGACY

ONE OF THE NATION'S LEADING PHILANTHROPISTS IS A LONG-TIME SUPPORTER OF THE LIBRARY OF CONGRESS.

Media executive H. F. (Gerry) Lenfest has been an unwavering supporter of the Library of Congress for nearly three decades. Lenfest began his affiliation with the Library in 1990 when he helped found the James Madison Council, the Library's first-ever national private-sector advisory group. Lenfest, who has served as chairman of the Madison Council since 2007, concluded his tenure in October 2014. David M. Rubenstein is the Council's new chair.

Lenfest and his wife Marguerite have supported some of the Library's most significant initiatives including the National Digital Library, which makes freely available online millions of American historical and cultural documents from the vast collections of the Library at loc.gov. The Lenfests also supported the Library's acquisition of the 1507 Waldseemüller map, the first document to use the name "America" to describe the new world. In 2000, the Lenfests purchased for the Library manuscript maps that help record the role of the Marquis de Lafayette in America's fight for independence. In addition, they have contributed to the Library's Song of America initiative, the Library of Congress Experience, the World Digital Library and the Knowledge Navigators Program, which provides support for the Library's Juniors Fellows Summer Internship Program, pictured above.

"I consider the Library of Congress a great national resource and enjoy participating in helping make its knowledge and information available to the nation," said Lenfest.

"I am most grateful to Gerry for his personal measure of support for our work and for helping us to maximize support among Council members and organizations including the Pew Charitable Trusts and the Annenberg Foundation," said Librarian of Congress James H. Billington. "We are fortunate to have Gerry and Marguerite as benefactors and friends. Their dedication and generosity is an inspiration to all of us at the nation's library."

The Lenfests' involvement and generosity extend beyond support of the Library and its programs. They have given away more than \$1 billion through the Lenfest Foundation and personally to support hundreds of causes benefitting the arts, museums, college scholarships, disadvantaged youth, the environment, historical preservation, health and other charities. They have committed to distributing all of their wealth to charity.



Amanda Reynolds

Gerry Lenfest is a graduate of Mercersburg Academy in Pennsylvania (where he later served as president of the board), Washington and Lee University in Lexington, Virginia, and Columbia Law School. In addition to serving on the Library of Congress James Madison Council, Lenfest has served as chairman of the boards of the Philadelphia Museum of Art, the Curtis Institute of Music and the American Revolution Center. He is a past trustee of Columbia University.

Lenfest practiced law before becoming corporate counsel of Walter Annenberg's Triangle Publications. In 1974, he started Lenfest Communications with the purchase of two cable television companies. Over the next 25 years, the company became one of the top cable television companies in the United States before it was acquired by the Comcast Corporation.

MORE INFORMATION

Library of Congress Development Office
202.707.2777
loc.gov/philanthropy

MICHAEL LOTHIAN, A MEMBER OF THE BRITISH PARLIAMENT AND A DESCENDANT OF KING JOHN DISCUSSES MAGNA CARTA'S LEGACY.**Can you discuss your family's role in the safekeeping of Magna Carta during the Second World War?**

My cousin Philip Lothian, who was ambassador in Washington, D.C., at the time, had handed over Magna Carta [to the Library of Congress] for safekeeping in November 1939 [at the beginning of the war in Europe]. What I hadn't realized was that it had been something of a special occasion, the speeches and obviously a very dramatic moment, and I've been fascinated to learn more about it.

As a career lawmaker, how have you seen Magna Carta's legacy in action in the United Kingdom?

The whole question of the Rule of Law, which is what Magna Carta was about, is behind every piece of legislation that is passed by the United Kingdom Parliament, and certainly was in our minds in the years that I was a member of the House of Commons. And we were all aware that the Rule of Law is the way that civilized societies govern themselves, and that the Rule of Law is the foundation of all legislation. I, myself, am a lawyer by profession and in my time practicing the law, I often saw, for instance, the use of trial by jury, the very important contribution that Magna Carta still makes to the way that we practice our law.

Why do you think Americans have such a fascination with Magna Carta?

I think it's for two reasons. One was that American independence was understandably trying to remove the United States from under the influence of the king across the water. We saw that in the Boston Tea Party. But when American independence came looking for the foundations of the Constitution, what better than to find a charter, as this was, which said that nobody was above the law, including the king, and that the king had to abide also by the Rule of Law? And that, I think, is the foundation of the American Constitution.

Do you have a connection to King John who signed Magna Carta in 1215?

Yes. I have a connection with King John because I am directly descended from Mary, Queen of Scots, who was descended from the Tudors by marriage of her grandfather, and the Tudors were directly descended from King John. And so, although it's way back, I can actually demonstrate a direct link.

You visited the Library of Congress in June of this year. What were your impressions of our nation's library?

I was immensely impressed. It's a very dramatic experience to be taken around the Library as I was and to see the various aspects and elements of it. It's just the whole atmosphere created by the building, by the sculptures, by the pictures—all of that, in a sense, brings back, to someone like me, who worked in Parliament where, again, there is a very effective library, the importance of record keeping of our literature, of our literary history, and the way that we develop our nations now. Being at the Library of Congress gave me a very strong feeling that it is very much at the heart of American democracy.

Michael Lothian is a member of the House of Lords of the United Kingdom, where he sits as the Marquess of Lothian.

MORE INFORMATION

Listen to the complete interview:
loc.gov/podcasts/qalcm/podcast_lothian.html



This mosaic representing "Law" adorns the ceiling of the east corridor of the Thomas Jefferson Building's Great Hall. *Carol Highsmith*



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January 19, 2015

American Ballet Theatre: Touring the Globe for 75 Years

August 14, 2014–
January 24, 2015

The Civil Rights Act of 1964: A Long Struggle for Freedom

September 10, 2014–
September 12, 2015

► MORE INFORMATION:
loc.gov/exhibits/