

CONNECT

FALL 2018

SMITHSONIAN LIBRARIES

Uncover Your Roots

Tips from our Genealogist

A New Look

Slave Narratives & the Smithsonian

Remembering Ishi

How Libraries Act as Witnesses to History

Explore

National Museum of African American History & Culture Library





SMITHSONIAN INSTITUTION

WE ARE APPROACHING THE FINAL QUARTER of our 50th anniversary year, which has been busy with celebrations and activities. Each of our branches is hosting an open house to which their constituents in museums and research centers are invited. It has been delightful to see the differences in how each library chooses to celebrate, some with decorations, others with cakes, even a tap dance entertainment, courtesy of the librarian's skilled brother! Museum and research center staff seem to enjoy the celebrations, and directors applaud the both staff and service provided by the libraries in their buildings. We have several more to go before we finish our 21 festivities.

Secretary Skorton has joined in, providing the Smithsonian Libraries with \$50,000 to underwrite a 50th Anniversary Intern Program and, of course, attending our programs and activities. We presented world famous author David Baldacci and his wife, Michelle, with our first Libraries Legend Award, for their work as founders of the Wish You Well Foundation promoting literacy and for all they are doing for reading and libraries. David is also serving as the Honorary Chair of the Libraries' Gilded Circle, our 50th Anniversary Donor's Society. We are so grateful for his support. Among others in our 50th Anniversary Lecture Series, we heard from Carla Hayden, Librarian of Congress, who shared delightful reminiscences of her discoveries among the unique collections in our national library, the largest in the world and right up the street from our many museums.

In addition to the elegant photos showing the impact of our D.C. exhibition *Color In a New Light*, transformed into *Saturated* by the Cooper Hewitt,

Smithsonian Design Museum in New York, this *Connect* issue features some of the remarkable, substantive work of our staff in two quite different aspects. First, Julia Blakely describes the fascinating — and sometimes disturbing — genre of slave narratives using examples from our library in the National Museum of African American History and Culture and capping a description of that library and its staff. These narratives complement another great collection in the Library of Congress, called *Born in Slavery: Slave Narratives from the Federal Writers Project, 1936–1938*. Then Allie Newman entertains us with her speculations about the mysterious marginalia in our copy of the 1491 edition of Pliny the Elder's *Naturalis Historia*. One of our conservators recounts her mission to Peru to help with the emergency rescue of the cultural heritage affected by severe flooding, emphasizing again the international aspects of the Libraries' services. Combined with shorter pieces from some of our other skilled writing staff, these stories amply demonstrate the breadth of the Libraries' collections and activities.

This issue also profiles five new Advisory Board members who joined in January 2018. We are so pleased that they agreed to help support the Libraries and spread the word on East and West Coasts. Thanks to them and our other donors and friends for bringing luster to our anniversary year.

Nancy E. Gwinn

Director
Smithsonian Libraries

COVER | Portrait of Reverend Josiah Henson from Henson's *Truth Stranger Than Fiction: Father Henson's Story of His Own Life* (Boston, 1858)

Henson (born June 15, 1789, Charles County, Maryland, U.S. — died May 5, 1883, Dresden, Ontario, Canada) was an author, abolitionist, and clergyman. He escaped slavery in 1830 and found asylum in Canada, where he founded the Dawn Settlement, a model community for former slaves. He was also involved in the Underground Railroad, and served as an inspiration for the lead character in Harriet Beecher Stowe's novel *Uncle Tom's Cabin* (Boston, 1852).

Just off the Capital Beltway (I-495), a historic site, Josiah Henson Park, resides in Rockville, Md. This is where Henson lived and worked as a slave from 1795 to 1830 and became the setting for his autobiography.

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DANIEL SCHWARTZ PHOTOGRAPHY

Secretary David J. Skorton (center) with Smithsonian Campaign Co-Chairs (L-R) Alan G. Spoon, Sakurako D. Fisher, Barbara M. Barrett, and David M. Rubenstein among books adopted in their honor

Capital Campaign Ends

On April 8, the Libraries joined the Smithsonian Institution in celebrating the success of the Smithsonian's inaugural capital campaign, which ended in December 2017. The Smithsonian Campaign raised \$1.88 billion against its goal of \$1.5 billion, the largest amount ever raised in a fundraising campaign by a cultural organization. Libraries supporters donated a total of \$11.33 million — 126% of our goal! For the campaign, the Libraries focused on building and conserving our collections to serve the research and educational needs of the Smithsonian staff, escalating our digitizing of exceptional volumes and manuscripts to share with the world, mounting exhibitions in our galleries and cases to display our treasures to those who visit Washington, creating more internships and fellowships to bring young people in for study and work experiences, and creating an “unrestricted” fund, also called Futures Fund.

New Website for SRO

Smithsonian Research Online, the program that collects research publications written by Smithsonian scholars, has recently

launched a new website. In addition to allowing discovery of research publications, the site also highlights recent Smithsonian research stories, displays visualizations of published output, and allows Smithsonian webmasters to redisplay selected publications on unit/individual web pages (research.si.edu).



RICHARD NOWITZ PHOTOGRAPHY

Baldaccis Receive Legend Award

New York Times bestselling author David Baldacci and Michelle, his spouse, became the first recipients of the Smithsonian Libraries Legend Award at the Libraries' “All That Glitters: Adopt-a-Book Evening”

event on March 6 at the Smithsonian Castle. Smithsonian Secretary David J. Skorton presented the award. The Smithsonian Libraries Legend Award honors those who have made exemplary contributions to the world of libraries and knowledge sharing. The Baldaccis were recognized for their dedication to promoting libraries and literacy through their Wish You Well Foundation. David Baldacci is also Honorary Chair of the Smithsonian Libraries' 50th Anniversary Gilded Circle.



Beauty and the beast picture book by Walter Crane. John Lane, New York, [1900 or 1901]
<https://library.si.edu/digital-library/book/beautybeastpic00cran>

Coloring the Libraries' Collections

In early February, the Libraries participated in the #ColorOurCollections 2018 campaign, organized by the New York Academy of Medicine. Cultural institutions from around the world provided inspiration and coloring sheets for artists of all ages to fill in and share online. Download the Libraries' free coloring book — from *Beauty and the Beast* to a 16th-century herbal — at library.si.edu/2018ColorOurCollections.

Grants Build Education Program

Smithsonian Libraries received almost \$90,000 in grant funding to bolster our educational initiatives, \$30,000 from the Asian Pacific American Initiatives Pool and a \$50,000 Youth Access Grant for Education. The Smithsonian Women's Committee gave \$9,600 to the Libraries

to fund paid positions in our teen council and teen docent programs, providing leadership opportunities for local youth.

EDGAR CHAMORRO



CHARLES CATTEL-KILLICK



📍 BHL Meets in L.A.

The Biodiversity Heritage Library held its 2018 Annual Meeting in Los Angeles at the Natural History Museum of Los Angeles County and Los Angeles County Arboretum & Botanic Garden March 12-16. The meeting drew 35 representatives of BHL partners from 11 countries.

📍 Tribal Libraries

On April 12, Elayne Silversmith, librarian at the Vine Deloria, Jr. Library, National Museum of the American Indian, led a panel discussion on Capitol Hill regarding broadband access for tribal libraries.

Senator Martin Heinrich (D-N.M.) — with bipartisan support — is seeking to give tribal libraries and community centers access to better and more consistent broadband to reduce the digital divide. The Senator spoke, followed by a panel moderated by Elayne, who shared stories on how digital inclusion will make a positive difference in the services offered by tribal libraries and in the economic and educational development of their tribal nations.

Smithsonian in Bloom

On May 11, the Libraries organized a #SmithsonianInBloom tweetstorm in honor of National Public Gardens Day, which had a reach of four million and trended in D.C. Participants included the Hirshhorn Museum and Sculpture Garden, the National Museum of Natural History, the National Postal Museum, the National Museum of American History, and the Anacostia Community Museum. Several Smithsonian affiliates and external entities also joined in posting gardening materials.

📍 Museum in a Box

The Smithsonian Libraries has partnered with Museum in a Box to put our library collections into the hands of teachers, students, and museum professionals across America. Museum in a Box produces radio-frequency enabled physical boxes that tap into the wealth of images, audio, 3D collections, and expert knowledge from museums — in our case, interacting with our UNSTACKED educational program through the Smithsonian Learning Lab. Our boxes are going to seven schools and two museums, and students will get to explore what it was like for migrants coming to the U.S. from Asia and the history of science with a fun twist. Museum in a Box founder George Oates, along with Education Specialist Sara Cardello and contractor Liz Larabee, rolled out the pilot program boxes in April.

BHL Memberships Expand in the U.S. and Abroad

The Biodiversity Heritage Library has welcomed Yale University (New Haven, Conn.), the National Agricultural Library (Beltsville, Md.), and Museum für Naturkunde Berlin (Germany) as new Members, and the Oak Spring Garden Foundation (Upperville, Va.), the University Library Johann Christian Senckenberg (Frankfurt) and the Lloyd Library and Museum (Cincinnati) as new Affiliates.

MARY AUGUSTA THOMAS



NEW ADVISORY BOARD MEMBERS



Susan Fuhrman

Susan Fuhrman is the President of Teachers College, Columbia University, founding Director and Chair of the Management Committee of the Consortium for Policy Research in Education (CPRE), and immediate Past-President of the National Academy of Education. Dr. Fuhrman's substantial leadership track record includes her term as Dean of the University of Pennsylvania's Graduate School of Education from 1995-2006, where she was also the school's George and Diane Weiss Professor of Education.



Elizabeth Hamman Oliver

Elizabeth Hamman Oliver is an active patron of the San Diego arts community. She is president of the Morgan Dene and Elizabeth Hamman Oliver Family Foundation. She is a member of the director's cabinet at the Scripps Institute of Oceanography and a board member of the San Diego Symphony, a trustee of The Bishop's School, and honorary advisory board member of the San Diego Children's Discovery Museum. She is a former member of the board of both the Mainly Mozart Festival and University of California, San Diego Arts Gallery, and a committee member of the Museum of Modern Art, San Diego.



Guy Phillips

Guy Phillips is a founder of NuOrion Partners, a private investment firm that makes strategic investments in public companies. Guy was formerly Global Head of the Entrepreneurs Coverage Group at UBS, which was responsible for all corporate finance activity with the firm's entrepreneurs and families. In that role, he sat on the Executive Committee for the UBS Latam Wealth Management Executive Committee. Prior to that role, Guy was Global Head of the UBS Consumer Products & Retail Group and was a member of the Investment Banking Division Executive Committee. Guy was also EMEA Head of the UBS Private Equity Coverage Group.



Richard T. Rapp

Richard Rapp is Principal at Veltro Advisors, Inc. Previously he was president and CEO of NERA Economic Consulting, a major multinational economic consulting firm for 18 years, from 1988 through 2005. Under his leadership the firm grew to global scale with successful expansions into Europe, Asia, Australia and within the U.S.



Susan Ellen Wolf

Susan Ellen Wolf retired in 2016 as founder and CEO of Global Governance Consulting, where she provided independent advice concerning corporate governance and disclosure matters to corporate boards and management teams. Susan's prior career as an in-house lawyer included Corporate Secretary, Chief Governance Officer and Associate General Counsel of Schering-Plough Corporation (now Merck), as well as securities law and governance positions with The Coca-Cola Company, Delta Air Lines, Baltimore Gas and Electric Company (now Exelon) and ConTel (now Verizon). She is the author of *The Going In-House Handbook: A Concise Guide to Making Big Career Changes*.

PHOTOS COURTESY OF ADVISORY BOARD MEMBERS, RICHARD NOWITZ PHOTOGRAPHY, AND ALLIE SWISLOCKI

Smithsonian Libraries Celebrates 50 Years



BY ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

Current and former staff pose
at a homecoming event in June

PHOTO BY ELIZABETH O'BRIEN

LIBRARIES REEL

Cheers to 50 years of the Smithsonian Libraries! As we reflect on our 50th anniversary, we know we would not have made this milestone without you — past and present staff, donors, patrons, friends, and library users who are an integral part of our community and well-being. You are what has made us great: staff who daily serve researchers one-on-one and provide training to large groups in selective fields; donors who have given us financial backing to deliver innovative and robust services, collections, and programs; users whose cutting-edge research revolutionizes communities around the country and world; and friends who attend our events and engage our social media platforms. We proudly commemorate 50 years of supporting scholarship, research, and discovery at the Smithsonian. Thank you for your support.

In 1968, Smithsonian Secretary S. Dillon Ripley called for the unification of the various libraries across the Smithsonian into one system under a single director. While libraries have been a part of the Institution from its founding in 1846, in 1968 they collectively formed what has become the world's largest museum library system. The Smithsonian's library collections have expanded into over two million volumes, including 50,000 rare books and manuscripts, strengthened by an ever-increasing range of electronic resources and databases. Today the Libraries comprise 21 branches within the Smithsonian's museums and research centers.

For 50 years, the Smithsonian Libraries has served a worldwide community of scholars spanning the fields of art, science, history and culture, and rare, archival collections. From its founding to today, we at the Libraries are committed to acquiring, documenting,

preserving, and making accessible our expansive collections. The 50th anniversary year celebrates the Libraries' achievements — notably creating an automated union catalog available inside and outside the Smithsonian, launching a professional Book Conservation Laboratory, adding new libraries as new Smithsonian museums were established, building a digital library and strong digital presence, and taking the lead in organizing the global Biodiversity Heritage Library. More recently, the Libraries has worked to develop a database encompassing citations to all published Smithsonian research and to build strong specialized research collections in World's Fairs, historical manufacturing trade literature, history of science, art and artists, and other areas of Smithsonian interest.

"Over the last five decades, we have become a world class research library and information service," said Nancy E. Gwinn, Director, Smithsonian Libraries. "I extend an invitation to all audiences to celebrate with the Smithsonian Libraries. Participate in our special 50th anniversary programs, visit our exhibitions and libraries, and explore our fascinating digital collections online."

Over the course of 2018, the Libraries is hosting open houses at each of its library locations, K-12 educational activities, a 50th anniversary lecture series, and a special 50th Anniversary Celebration with acclaimed filmmaker Ken Burns in November. The Libraries will open two new exhibitions, *Magnificent Obsessions* in the National Museum of American History and *Game Change* in the National Museum of Natural History, in the fall of 2018.

We hope to see you at least one of our activities this year. Let's celebrate the past 50 years as we look toward the next 50!

EVENTS RECAP



ALL PHOTOS BY ELIZABETH O'BRIEN

➔ Adopt-a-Book Expands

Over 100 people attended our 50th Anniversary Adopt-a-Book Event on March 6, which raised over \$45,000 from book adoptions, ticket sales, and other donations. Thank you again to our Adopt-a-Book Evening Sponsor, Second Story Books, and everyone else who made the event such a success!

➔ Exploring Dillon Ripley

On February 23, the Libraries presented a lecture, *Writing Dillon Ripley: From Archive to Book*, with author Roger D. Stone and historical researcher Skip Moskey in the Ripley Center. Stone and Moskey came together to tell the story of the central role that the Smithsonian Secretary S. Dillon Ripley's papers played in the development and publication of Stone's 2017 book, *The Lives of Dillon Ripley: Natural Scientist, Wartime Spy, and Pioneering Leader of the Smithsonian Institution* (University Press of New England).

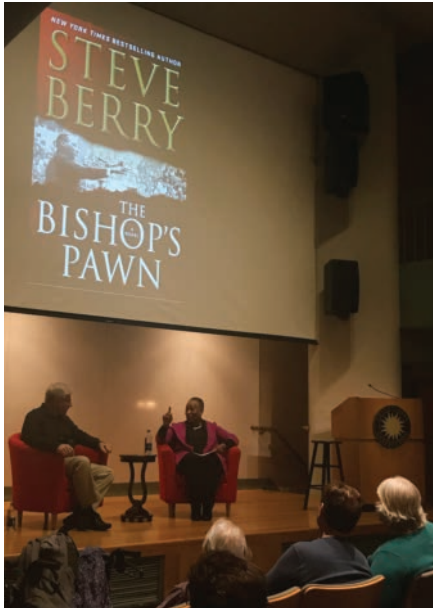
"Libraries Lead" Networking Event

The American Library Association's National Library Week theme for 2018 was "Libraries Lead." For this celebratory week, the Smithsonian Libraries invited local, public, and federal library professionals and students for a networking event at the

American Art and Portrait Gallery Library on April 11. We welcomed library staff from several places, including the D.C. Public Library, Library of Congress, Department of Justice, Environmental Protection Agency, The Folger Shakespeare Library, Gunston Hall, the National Gallery of Art, NASA,



the Association of Research Libraries, the American Library Association, and the Census Bureau.



↑ The Bishop's Pawn

On March 24, the Libraries hosted *Steve Berry: In Conversation with Maggie Linton*. *New York Times* bestselling author Steve Berry spoke about his latest thriller, *The Bishop's Pawn*, followed by a book signing. Berry and award-winning radio host Maggie Linton took a hard look at the research behind *The Bishop's Pawn* and explored the death of Rev. Dr. Martin Luther King Jr.

→ Swing Into Victory

Smithsonian Libraries and Smithsonian Gardens cohosted *Swing Into Victory! A World War II Era Garden Party* in the Arts and Industries Building on May 18. The event celebrated the patriotic American food gardens of World War II with live music, swing dancing, canning demonstrations, activities, tastings and food and drink inspired by the era. The event was presented in tandem with *Cultivating America's Gardens*, a joint exhibition from the Smithsonian Libraries and Smithsonian Gardens in the National Museum of American History. It was featured on WJLA-TV (ABC) "Good Morning Washington."

↓ James Smithson's Library

On January 18, the Smithsonian Libraries presented the first 50th Anniversary Lecture Series event, *James Smithson and His Library*, with Heather Ewing (Smithsonian Institution Archives Research Associate and Author, *The Lost World of James Smithson*) and Leslie Overstreet (Curator, National History Rare Books, Smithsonian Libraries), at the National Museum of American History. Heather offered a brief biography of the fabled Smithsonian donor, with discussion of how the library reflected the man. Leslie followed with a few words about interesting aspects of Smithson's books and their history at the Smithsonian.



↑ Exploring Centuries-Old Marginalia

On April 23, the Libraries presented a lecture, *Book Marks: Mysteries in the Margins*, with Alexandra Newman in the National Museum of Natural History's Q?rius Theater. Alexandra K. Newman, library technician from the Joseph F. Cullman 3rd Natural History Library, described her research on the extensive marginalia in 1491 edition of Pliny the Elder's *Naturalis Historia*.



Expanding Color: Library Collection Inspires Museum Exhibition

Through January 12, 2019

COMPOSED BY ELIZABETH O'BRIEN
Public Affairs Manager, Director's Office



Saturated: *The Allure and Science of Color* debuted at the Cooper Hewitt, Smithsonian Design Museum (New York, NY) in May 2018. The exhibition explores the elusive, complex phenomenon of color perception and how it has captivated artists, designers, scientists, and philosophers for centuries. Featuring over 190 objects — 44 from Smithsonian Libraries' collection — *Saturated* reveals how designers apply the theories of the world's greatest color thinkers to bring order and excitement to the visual world.

Saturated, displayed in the museum's second-floor permanent collection galleries, is co-curated by Jennifer Cohlman Bracchi, librarian at Smithsonian Libraries' Cooper Hewitt, Smithsonian Design Library, and Susan Brown, associate curator of textiles at the Cooper Hewitt, Smithsonian Design Museum.

"Color has been studied for centuries and yet there is still much to learn about its properties," said Caroline Baumann, director of the Cooper Hewitt. "From rare first editions of texts codifying color theory to iconic works from



Michel Eugène Chevreul's
Des Couleurs... (1864)



PHOTOS COURTESY OF COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM. PHOTOS BY MATT FLYNN © SMITHSONIAN INSTITUTION



designers who are color masters, manipulating and materializing truly astonishing effects, the exhibition draws on the extraordinary collections of Smithsonian Libraries and Cooper Hewitt to examine how design advances our understanding of what can be achieved when we experiment and innovate with color."

Saturated broadens upon its inspiration, the Smithsonian Libraries' exhibition *Color in a New Light*, curated by Jennifer in the National Museum of Natural History (February 2016 - May 2017). Susan envisioned the potential it had if paired with the Cooper Hewitt's amazing design collection. "When Jennifer showed me all the incredible rare books on color theory she had discovered in the Libraries' collection, I thought it would be interesting to use those books as the backbone of a design exhibition — to explore how color theory is expressed in design objects over time, and how it impacts people's day-to-day lives."

While curating *Color in a New Light*, Jennifer felt "each book represented a facet of color that could have been an entire exhibition of its own. I was hoping it might inspire other Smithsonian museums to consider looking at their collections through the lens of color."

Saturated is organized into seven sections, each including rare books: Capturing Color, Color Optics, Creating Colors, Navigating Color, Color and Form, Color Collaboration, and Consumer Choice. Creating Color features the most library materials, covering the basics of color — hue, value, saturation, additive and subtractive color mixing, and color measurement — all through primary sources. In the pages of more than three dozen rare books of color theory on view are illustrations — spheres, cones, grids, wheels, and more — that showcase a dazzling spectrum of efforts to model, systematize, and measure color.

Two significant recent Libraries acquisitions made their debut in the exhibition — Michel Eugène Chevreul's *Des Couleurs...* (1864) and Johannes Itten's *Farbenkugel* (1921) — demonstrating the Smithsonian Libraries' dedication to growing rare and special collections.

"It is exciting to include in *Saturated* so many books we simply didn't have room for in *Color in a New Light*," Jennifer expressed. "Now we can tell a much fuller story of how we have come to understand the beautifully complex topic of color over centuries."

Thanks to Jennifer Cohlman Bracchi for providing information for this article.

HISTORY & CULTURE AT THE LIBRARIES



ELIZABETH O'BRIEN

BY WILLIAM E. BAXTER
Collections Manager
Head, History and Culture Department

THROUGH THE LENSES OF HISTORY AND CULTURE, THE SMITHSONIAN INVITES all people to “experience America and the world.” The Smithsonian Libraries welcomes these dynamic experiences through the eight subject-based library branches in our History and Culture Department. Our history and culture libraries are research destinations not just for Smithsonian staff and curators, but also for family historians, visiting academics, schoolchildren, and the public. Researchers of all ages can discover and explore our materials, such as 10,000 historic seed catalogs and a half million pieces of aeronautical literature. The exceptional holdings of these libraries reflect our country’s rich history and the diversity of its people.

In my role as head of the History and Culture Department, I oversee the provision of research services to the Institution’s curatorial and research staff, ensuring that services provided are the best and most complete possible. As the Libraries’ collections manager, I work with branch staff in developing and maintaining the national collections, in this instance, those in History and Culture.

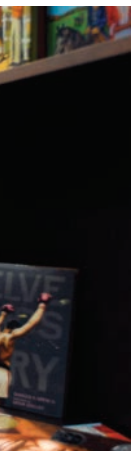
The **National Museum of African American History and Culture Library**, featured in this issue of *Connect*, is devoted to collecting and providing access to resources that support scholarship in African American history, culture, and the African Diaspora. The library also supports research in genealogy and family history.

The **Anacostia Community Museum Library** supports the Anacostia Community Museum’s mission, which is to explore social issues impacting diverse populations of the D.C. metropolitan area to promote mutual understanding and strengthen community bonds.

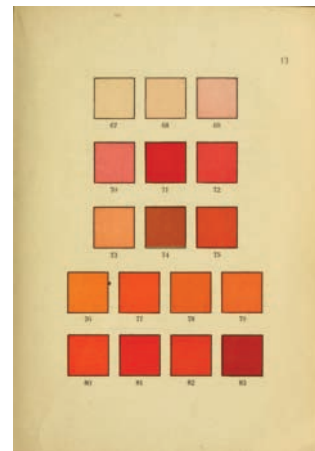
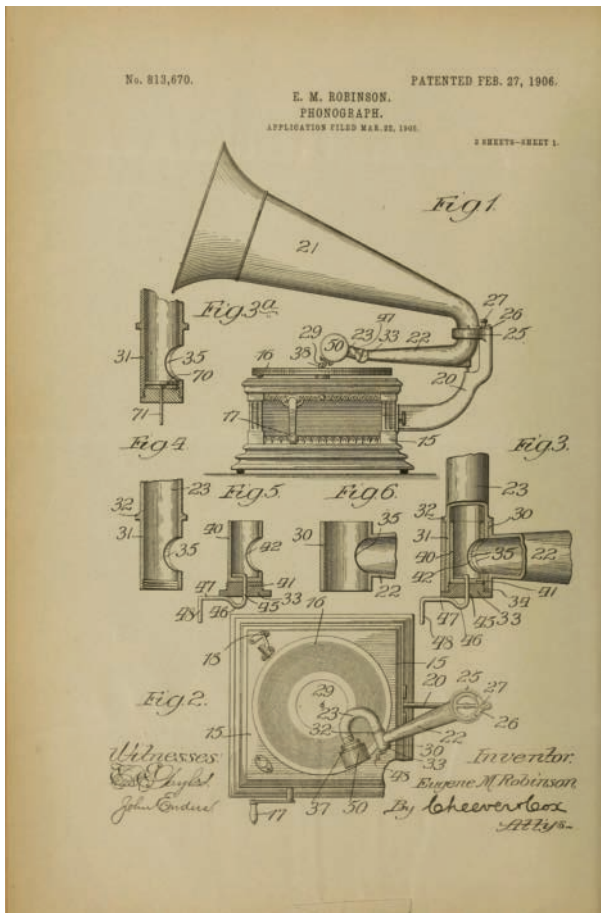
The **Museum Support Center Library** serves the research needs of staff at the Smithsonian’s Museum Support Center for the purposes of collections storage, research, and conservation. Among the subjects represented are crustacea, invertebrate zoology, and museum conservation.

The **National Air and Space Museum Library** is the premier aviation and aerospace history collection in the world. The library supports research by the National Air and Space Museum’s curatorial staff and aviation scholars worldwide. This collection includes the DeWitt Clinton Ramsey Room which houses rare collections in aeronautical history, instrumentation, and space history.

The **Vine Deloria, Jr. Library, National Museum of the American Indian** supports the National Museum of the American Indian, its Cultural Resources Center, and the George G. Heye Center in New York City. The library collections cover the broad range of topics and disciplines related to the histories, cultures, arts, and contemporary issues of Native American and Indigenous peoples in the Western Hemisphere.



SAMANTHA SCHUBERT



The **National Museum of American History Library** is a premier American history collection covering all areas of American history and culture, including social, economic, technological, and scientific developments. Included in the Library is our Trade Literature Collection which documents the development of American manufacturing from the last quarter of the 19th century through 1950.

The **National Postal Museum Library** contains more than 40,000 books, journals, catalogs, and documents, and is among the world's largest postal history and philatelic research facilities. The Library is a participant in the Global Philatelic Library, headquartered in London with the Royal Philatelic Society.

The **Smithsonian Libraries Research Annex** is the most subject-diverse branch within the Smithsonian Libraries' system. The Annex holds over 35,000 monographs and over 250,000 periodical holdings.

Dive into history and culture at the Smithsonian Libraries! Make an appointment at any of our branches or look online at the breadth of our images (library.si.edu/image-gallery).

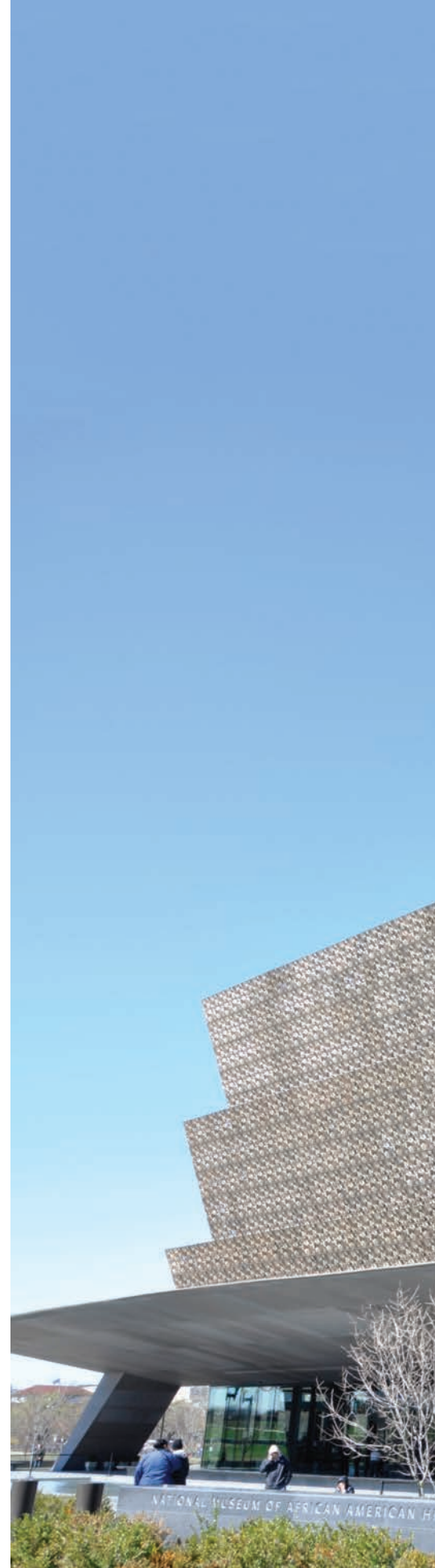
Clockwise from top left:

Students peruse the Anacostia Community Museum Library; *Graphophone Patents v. 7*, United States Patent Office, Government Printing Office (1878); Brotherton & Sons F.R.H.S. Spring Catalogue (Leeds, 1897); *Schwaneberger Farben Führer: Farbentafeln für Briefmarkensammler* [Color Tables for Stamp Collectors] (Leipzig, 1922); Otto Karl Alfred Moschkau's *Handbuch für Postmarken-Sammler* [Handbook for Postage Stamp Collectors] (Leipzig, 1884); *The Aeroplane: Rag and Two-Step* by Jack Glogau from the Bella C. Landauer Collection of Aeronautical Sheet Music

SPOTLIGHT:

NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE LIBRARY

COMPOSED BY ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

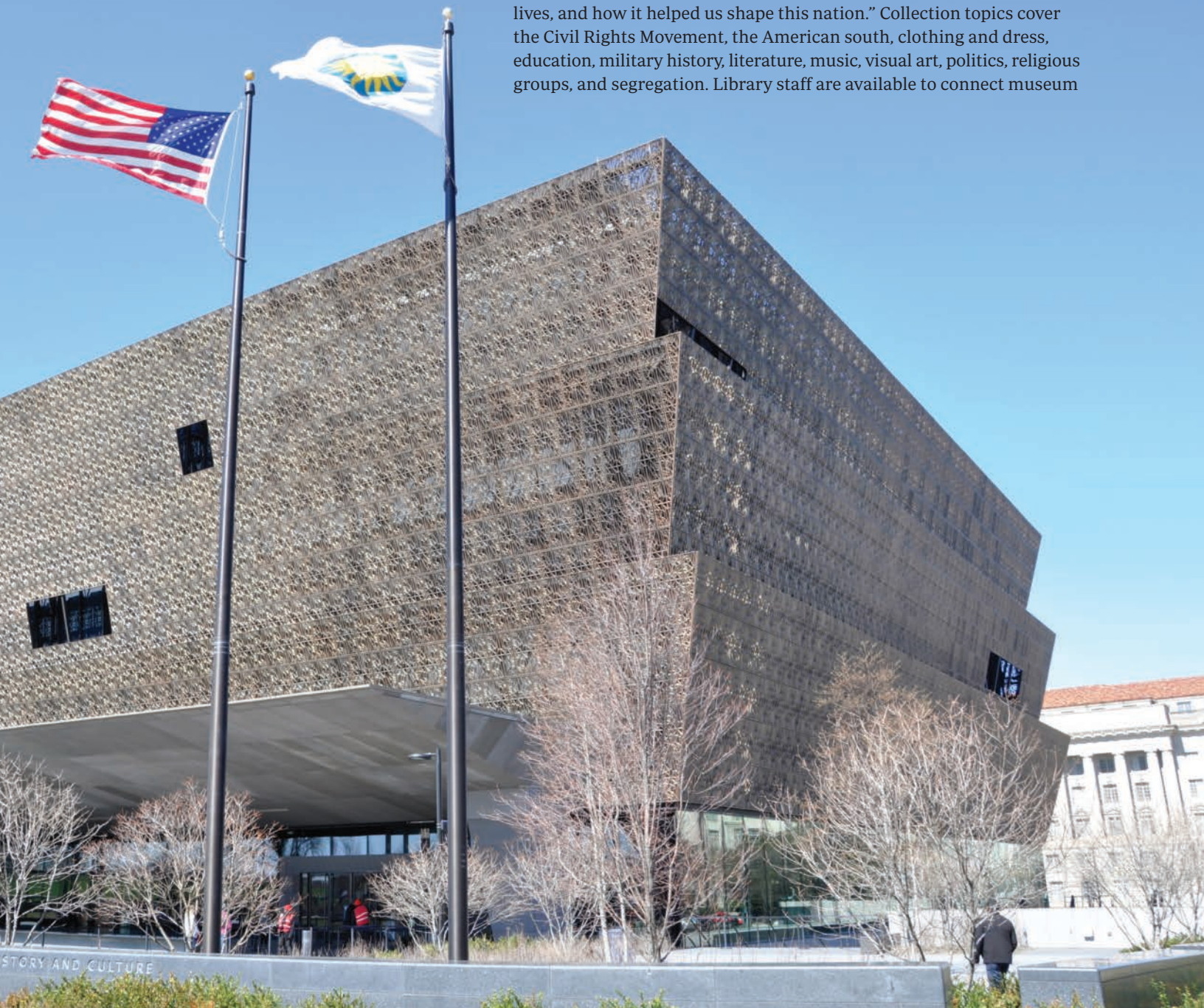


The American and Smithsonian flags fly high in front of the National Museum of African American History and Culture's south entrance

PHOTOS BY ELIZABETH O'BRIEN

ANYONE CURIOUS ABOUT THE AFRICAN DIASPORA, AMERICAN slavery, or African American jazz musicians and hip hop artists will find answers at the National Museum of African American History and Culture Library. The library is devoted to providing access to resources that support the scholarship of researchers from around the world who study African American history and culture.

Located on the second floor of the National Museum of African American History and Culture, the library follows the museum's mandate as "a place where all Americans can learn about the richness and diversity of the African American experience, what it means to their lives, and how it helped us shape this nation." Collection topics cover the Civil Rights Movement, the American south, clothing and dress, education, military history, literature, music, visual art, politics, religious groups, and segregation. Library staff are available to connect museum





National Museum of African American History and Culture Library staff (L-R) Chanda Hardin, Ja-Zette W. Marshburn, Brandee R. Worsham, Shauna Collier, and Hollis Gentry

visitors with additional information on museum objects and exhibitions, address reference queries, assist with research in the library and archival collections, and direct visitors to additional resources in other Smithsonian collections, or to other institutions. The library features a reading room with computer stations, stack space for 11,000 volumes, electronic and print resources, and a display case for rotating exhibits of library and archival materials. It also was responsible for

developing the museum’s archives program for the past five years, and hiring the museum’s first archivist.

Come visit the Smithsonian Libraries’ newest location and explore the past, present, and future of the African American experience. Perhaps you will unearth a relevant document for your family history research, or explore information about a newly discovered historical figure from the museum’s exhibitions.



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“Libraries have shaped the lives of so many — including mine. They are at the nexus of community and service. Our library at the National Museum of African American History and Culture — under the gifted leadership of Shauna Collier — is a beacon that helps make American history and family history accessible and meaningful. The National Museum of African American History and Culture Library makes the museum complete.”

— Lonnie G. Bunch III, Director, National Museum of African American History and Culture

MEET THE STAFF



Shauna Collier

HEAD LIBRARIAN

What is your role as Head Librarian of the National Museum of African American History and Culture Library?

I see my main role as navigating the operations of the library and all that it entails — staff, policy, resources, and more. I am like a quarterback and/or the coach, depending on the day.

As the first librarian in this position, and the first person hired for this library, tell me how it all came together, and any opportunities or challenges you faced.

The most exciting opportunity for me was creating a new Smithsonian library from the ground up, but this also turned out to be the greatest challenge. For example, on the one hand I was able to apply my ideas and years of experience as a librarian and branch librarian in particular, but on the other hand, “the devil is in the detail,” as they say! There were lots of decisions, delays, meetings, discussions, revisions, more revisions, and more work than I think any of us imagined. Slowly (and sometimes painfully) it started to come together, and it’s still coming together as we speak, but we are almost there because I can now see the light at the end of the tunnel! I am so proud of what we were able to achieve; it was truly a team effort.

Is having both “history” and “culture” in your library’s title significant?

Many people think that the museum is strictly a history museum (I often hear visitors and the media sometimes refer to it as the “Black history museum”) and I think that is because of the importance and emphasis on African American history in this country in general. However, the museum’s collections and exhibits also include topics such as art, music, fashion, and the culture of historically black colleges and universities, which are all things that speak to African American culture. Since the library is here to support the research of the museum and the institution

as a whole, we feel that it is important that our name should also reflect the emphasis of our collections, which includes resources in both African American history *and* culture.

Describe your collections.

In order to support the research of the museum staff and visitors, the library collection is a reflection of the museum’s inaugural exhibitions and ongoing collections, as well as general studies in African Americana. While the collection is largely books, we do collect in various formats, such as media, journals, and electronic. In other words, almost anything from which we can glean information! Also, because our main collecting thrust didn’t really begin until 2014 when I assumed the position as the first librarian, we don’t have much of a retro collection. However, through several generous donations, we do have a small amount of 19th century titles that make up the majority of our rare and “restricted-use” collections.

What internal and external library services are offered?

To internal staff, we offer reference service and research assistance, library orientations and instruction in the use of our resources, and circulation services. In addition, we offer assistance in records management and bibliographic organization to the National Museum of African American History and Culture Museum’s senior staff and curators. I also think of the library itself as a service to internal staff, in terms of providing an inviting space for them to utilize.

To external visitors and users we offer reference service, assistance with their genealogy research, and eventually interlibrary loan service through the Smithsonian Libraries’ Resource Sharing department.

Why is genealogy such an important part of your services?

It is important for several reasons, but first and foremost, because genealogy and family history are such an important part of African American culture. African American genealogy gained mainstream popularity with the debut of the 1977 television mini-series, *Roots*, as well as the book of the same title by Alex Haley, but it is still going quite strong, especially with the abundance of genealogy-related shows on television today. Another reason I believe offering services in African American genealogy is important, is because tracing it is often more complex than other ethnic or racial groups in the United States, due to the lack of detailed documentation prior to 1870 and because of the consistent separation of families in slavery.

Why is the library an important part of the museum?

The depth of African American history and culture is still not as widely known in this country as one would think. There are still many stories that are just now coming to light, and amazingly, there are still “African American firsts.” The library is an important part of the museum because we provide the resources that help educate our researchers about these types of stories and more — be it a curator researching an upcoming topic for an exhibit, or a museum visitor wanting to know more about an object or a topic in African American history. In my opinion, we are the link in the museum between curiosity and enlightenment.

What is one of your favorite or most compelling books in your collection? What museum objects are special to you?

One of my favorite books in the collection is *The Weary Blues* by Langston Hughes because I am a huge Langston Hughes fan, and, because he signed it. I remember the first time I saw it, I could not believe I was looking at his signature and it was a total geek-out moment for me! The other collection I am proud to have is the Ella Fitzgerald collection, which is a small collection of books that were owned by Ella herself. Some of the titles have inscriptions to her from the jazz greats of her time (such as Dizzy Gillespie and Duke Ellington), but the collection also includes a few cookbooks she owned with little notations she must have made — which caused my second major geek-out moment in the library — ha!

As for favorite museum objects, I like how important books in African American history and culture are throughout the exhibitions, but I especially love seeing Nat Turner’s bible in the History Galleries. I am also a big art enthusiast, and the fourth floor with the art collections is one of my favorite places in the museum. I love taking a quick break and spending time up there. It always brings me a little joy, so I probably need to do it more often.



Hollis Gentry

GENEALOGY SPECIALIST

On her role: I provide genealogical and historical reference services; develop and implement genealogy instruction, programs, and presentations; and serve as a genealogy consultant on the National Museum of African American History and Culture’s special projects.

On working at the library: Working here is the realization of a dream I have had for more than two decades which is to provide reference assistance to staff, scholars, and the public on subjects related to African American history, culture, and genealogy. I love research, and enjoy helping other researchers find the information

they seek. I also enjoy being amongst colleagues who have a passion for their work. I learn from them, and with them, and enjoy the numerous opportunities for professional and personal development that are available at the Smithsonian.

On her favorite book in the library collection: The most personally compelling book to me is a volume edited and published in 1982 by University of Maryland historians Ira Berlin, Joseph P. Reidy, and Leslie S. Rowland titled *The Black Military Experience*. That volume changed the trajectory of my life and is one of the inspirations that led to my becoming a professional genealogist. I discovered a transcribed letter in the volume which was written by Ann Sumner, a Virginia ex-slave who I thought was an ancestor. That discovery inspired me to develop expertise in using federal records for African American genealogical research, which eventually brought me to my current position.

On the most meaningful museum object to her: One of my favorite objects in the museum is a painting by expressionist artist Herbert Gentry. My mother and I met him at his New York studio where we heard stories about the places he and other famous African Americans lived and worked in Paris during the years following the end of World War II. We kept in touch with him until his death in 2003. His painting brings back memories of his stories and of my trip to Paris, tracing the footsteps of African American expats.



Chanda Hardin

LIBRARY TECHNICIAN

On her role: I manage the circulation of our collection and sort the many donations that we receive according to our library’s needs.

On working at the library: I do not think I can string together the words that would describe why I love working here, but it is a miraculous privilege to be a part of history. Every day I get to see

and help the people who have helped make this museum a reality.

On her favorite book in the library collection: *Grace Before Dying* by Lori Waselchuk

On the most meaningful museum object to her: The casket of Emmett Till



Ja-Zette W. Marshburn

ARCHIVIST

On her role: I am the cultural custodian of the accessioned archival collection and aggregated records concerning the staff, programming, and overall functions of National Museum of African American History and Culture. My overall projects include administering and creating policy concerning the acquisition, as well as processing and providing access the museum-acquired collections.

On working at the library: I do not think I will have enough space to answer this but ultimately, I feel privileged to be able to actually survey and provide access to the materials responsible for documenting a subject I am so passionate about: African American history and culture.

On her favorite book in the library collection: This is a hard question, but if I have to pick only one book in the collection, it would be *I, Tina* written by Tina Turner with Kurt Loder. I have read it six times and counting. I have been a HUGE Tina Turner fan for almost 25 years. It was my fanatic need to know as much about her as possible that led me to creating my very own "archive" documenting her career when I was 13 years old.

On the most meaningful museum object to her: My favorite and most meaningful object in the museum would probably be the *Soul*

Train Word Scramble Board. The TV show *Soul Train* was one of the most important shows to me and generations of individuals. The fact that I work in a museum where I can be just a few steps away from such a culturally iconic piece of history is absolutely mind-blowing.



Brandee R. Worsham

REFERENCE LIBRARIAN

On her role: I field research questions from museum staff and the general public on subjects related to African American history and culture. I also work on various projects and tasks related to maintaining the library collection and supporting the Libraries.

On working at the library: I enjoy learning new things from the museum staff and from the interesting books that we acquire. African American history is multifaceted, and I can never learn enough about it.

On her favorite book in the library collection: I am a fan of any book that humanizes a regular person and gives keen insight into what life was like in a different time or place. What was it like to be a new mom during slavery? What was it like to be a wealthy African American woman at the turn of the 20th century? What can I learn from a person of color who left everything to move out west?

On the most meaningful museum object to her: One of many objects that captures my attention is "Ashley's Sack." The object (a cotton sack featuring an embroidered text recounting the slave sale of a nine-year-old girl named Ashley and the gift of the sack by her mother) is a reminder to me that taking the time to create something seemingly small can have a large impact and mean so much to so many people. A legacy can be powerful no matter the size.



NARRATIVES



VIEW

BY JULIA BLAKELY
Rare Book Catalog Librarian

Opposite, top left: Portrait of Frederick Douglass from James Monroe Gregory's *Frederick Douglass, The Orator* (Springfield, Ma., 1893)

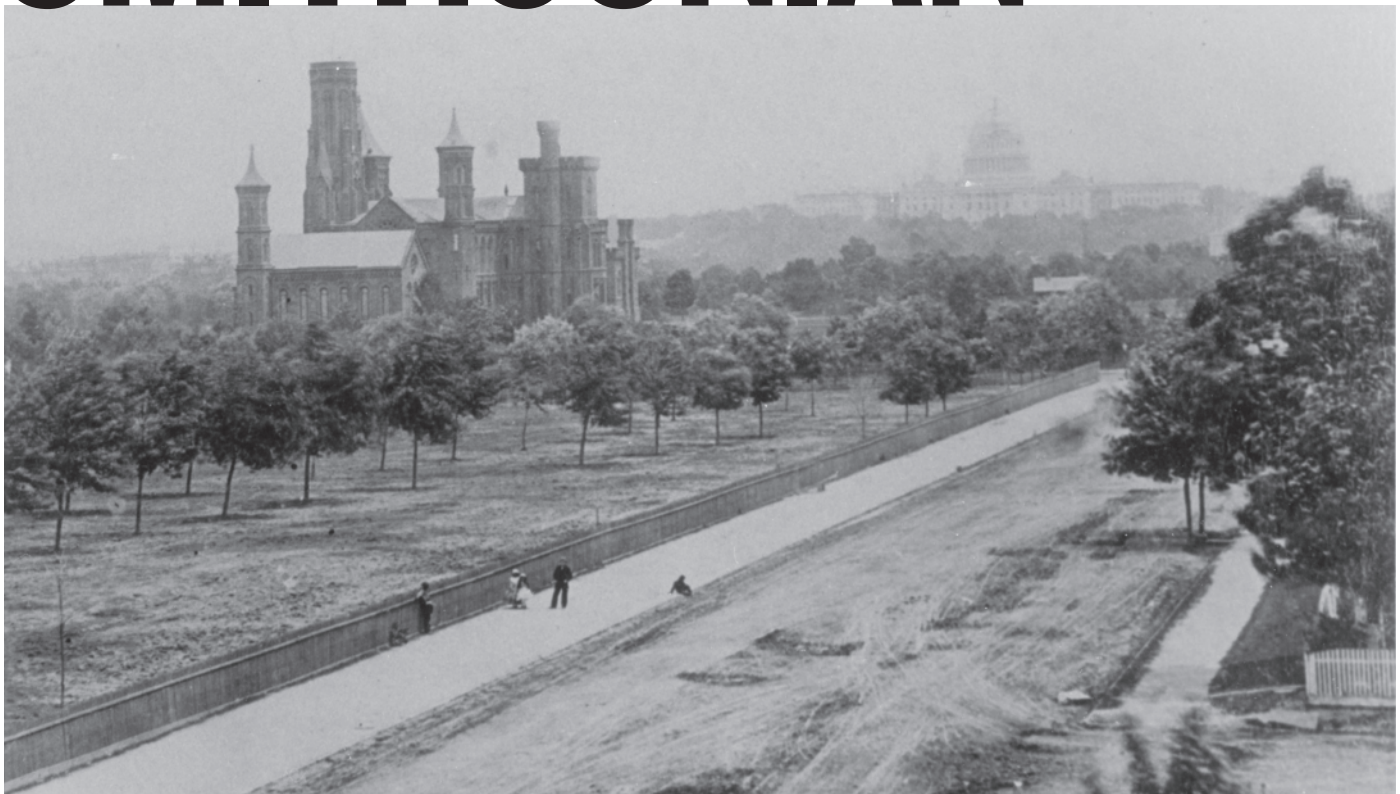
Opposite, top right: Portrait titled "Maria Weems Escaping in Male Attire" from William Still's *The Underground Rail Road* (Philadelphia, 1872)

Opposite, bottom: "A Slave Coffle passing the Capitol Grounds" 1815. Published in *A Popular History of the United States*. (Library of Congress)

THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE HAS IN ITS collections a copy of *Twelve Years a Slave: The Narrative of Solomon Northup, a Citizen of New-York, Kidnapped in Washington City in 1841 and Rescued in 1853, from a Cotton Plantation near the Red River in Louisiana*, published in Auburn, New York, in 1853. A free black man, captured and sold into slavery, Northup recounts being held in a slave pen "within the very shadow of the Capitol." In its original plain, brown publisher's cloth binding, water-stained and worn, the volume attests to the power of the book as a cultural artifact. This first-hand testimony of a slave is preserved in a building that stands in the shadow of the Washington Monument. Jails for abducted and runaway slaves and slave auction sites in the new Federal City were once in taverns and along the streets that now surround the National Mall.

Autobiographies of antebellum slaves, fugitive or former, are an extensive and influential tradition in American culture. They speak to the country's founding identity, giving voice to those in bondage and their search for freedom. The genre of slave narratives is a distinctive contribution to world literature. They provide testament to individual slaves' experiences, preserving their memory, even when edited and altered

AND THE SMITHSONIAN



COURTESY OF SMITHSONIAN INSTITUTION ARCHIVES

The slave pen that held Solomon Northup, the Yellow House, was owned by the notorious William H. Williams. The exact location of the building is debated by historians but was probably just south of the Smithsonian Castle or where the present-day museums of the Hirshhorn and Air & Space are now. In 1850, Smithsonian regent Jefferson Davis (and future president of the Confederacy) remarked, "It is the house by which all must go who wish to reach the building of the Smithsonian Institution." Brady & Co. (Washington, D.C., 1863)

This book is a first edition, "seventeenth thousand" printing copy of *Twelve Years a Slave: Narrative of Solomon Northup* (1853). It is on display in the "Slavery and Freedom 1400-1877" History Galleries at the National Museum of African American History and Culture. Collection of the Smithsonian National Museum of African American History and Culture

PHOTO BY ELIZABETH O'BRIEN



by white abolitionists. The publications are historical records of enslaved peoples' working lives, foodways, music, folklore, accounts of abuse, of runaways, their experiences on the Underground Railway and in the Civil War, and attempts at gaining literacy.

Slave writings of the 18th and 19th centuries are an integral part of the American story and their enormous significance was recognized early. In "Narratives of Fugitive Slaves," an article for the *Christian Examiner* in 1849, a minister in Boston, Ephraim Peabody, wrote:

Among the most remarkable productions of the age,— remarkable as being pictures of slavery by the slave, remarkable as disclosing under a new light the mixed elements of American civilization, and not less remarkable as a vivid exhibition of the force and working of the native love of freedom in the individual mind.

This psychology of a slave and reaction to violence was expressed in Biblical terms by Frederick Douglass in all three of his autobiographies. He delineates the decisive moment in his life as the fight against a brutal slave-breaker on a Maryland plantation: "I felt as I never felt before. It was glorious resurrection, from the tomb of slavery, to the heaven of freedom."

The battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It inspired me again with a determination to be free ... I now resolved that however long I might remain a slave in form, the day had passed when I could be a slave in fact.

Slave narratives have immense value not only in the study of history and genealogical research but also in their literary merits and in the understanding of the failings of moral and political institutions.

Are we, the Smithsonian's librarians and curators, adequately providing ready access to these original materials in our collections? What are the obstacles to a more complete representation of black literature and corresponding bibliographical records to aid scholarly research? A full review of our holdings and how they are described is not an effortless process. But an appraisal of our work, including how we relate to the Museums' collections, particularly with African American literature, is of critical importance. Are there biases in our approach to both print and digital texts?

Terminology for searching in our catalog is determined by the *Library of Congress Subject Authority Cooperative Program*. Earlier cataloging practices did not allow for classification of skin color or race. Using the approved subject, "Slave narratives," in the Online Public Access Catalog of the Smithsonian Libraries, currently gathers thirty-one titles, only one of which is of the antebellum period. This work is the second autobiography of the great abolitionist, Frederick Douglass, *My Bondage and My Freedom* (New York, 1855; the gift of Charles A. Beyah). The other books are recent publications, either reprints or scholarly examinations of the literature. *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African* (London, 1789), cataloged by the Libraries but the property of the National Portrait Gallery, does not have the genre "Slave narrative." This classic early work (now disputed), which went through several editions, has as its subject "Slaves—Biography." *The Narrative of Solomon Northup*, similarly in a museum and not a library, also does not have the access point of "slave narratives." Two first editions of *The Narrative of the*

Life of Frederick Douglass (Boston, 1845) have as subject headings “Slaves’ writings, American” and “African American abolitionists.” “Slaves—Autobiography,” “Slaves—Personal Narratives,” “Blacks in literature,” and “Black authors” are also acceptable terms and can be found in our online catalog.

A reader or librarian interested in the slave narratives in the Smithsonian’s collections would have to be well-versed and diligent in searching by all the applicable terms, individual titles, and known authors. While there are many reference works and excellent online projects to consult in this bibliographical undertaking, this would be a scattered and time-consuming approach.

There are other hurdles for the bibliographer and cataloger. In the antebellum period, slave narratives were so popular that publishers took notice and produced fictitious accounts. This can complicate research. The legitimacy of *The Interesting Narrative of the Life of Olaudah Equiano* has been challenged, now thought by some historians to have been written solely by an abolitionist or to be a complete fabrication. Contemporary novels have worth, whether written for altruistic or financial reasons, but should they be included in a list of narratives if not a documentary source?

The controversial novel *Uncle Tom’s Cabin, or, Life Among the Lowly* (Boston, 1852), by Harriet Beecher Stowe — to whom *Twelve Years a Slave: The Narrative of Solomon Northup* is dedicated — was composed in Maine. The novel drew upon, in part, *The Life of Josiah Henson* (1849). The 1858 Boston edition of that narrative, retitled *Father Henson’s Story of his Own Life*, containing an introduction by Stowe, is held by the

Smithsonian Libraries, as well as the first edition of *Uncle Tom’s Cabin* (“eightieth thousand printing”). Stowe’s work is said to be *the* best-selling novel of the 19th century and highly influential in the abolitionist movement. While its main theme is the evilness of slavery, it is sentimental, purporting that Christian love will triumph over all, and the characters are stereotypically drawn. The caricatures are startlingly revealed, particularly in the illustrations, in a shortened version, “The People’s Illustrated Edition,” published in London, also in 1852, as *Uncle Tom’s Cabin, or, Negro Life in the Slave States of America*. Reviled for much of the 20th century, Stowe’s book is now being reappraised. One reevaluation is *The Annotated Uncle Tom’s Cabin* (2006), edited by Henry Louis Gates, Jr. and Hollis Robbins.

Stowe’s work appeared first in serial form, in installments of the newspaper *The National Era*, beginning in 1851. Almost immediately, “anti-Tom novels,” were rushed into print. *Aunt Phillis’s Cabin, or, Southern Life as it is*, by Mary H. Eastman (Philadelphia, 1852), written to counteract *Uncle Tom’s Cabin*, is an example of a pro-slavery novel. The author grew up on a plantation in Warrenton, Virginia, and wrote her book while living in nearby Washington, D.C. It depicts a farm run with slave labor as a happy, contented place with all its inhabitants mutually supportive. Enumerating such works by apologists, defending the institution of slavery, illuminates the powerful force of the authentic written narratives, and demonstrates how they were received by those Americans who felt threatened by the enslaved people’s voices and the abolitionist movement.



Left: Stipple engraved portrait of Olaudah Equiano by Daniel Orme (1766-1832) in *The Interesting Narrative of the Life of Olaudah Equiano*. Written by Himself. (London, 1789)

Center: “Solomon in His Plantation Suit” from *Twelve Years A Slave: Narrative of Solomon Northup* (1854 edition). Portrait by Nathaniel Orr, 1822-1908 COURTESY OF NATIONAL PORTRAIT GALLERY, SMITHSONIAN INSTITUTION

Right: Illustration from Harriet Beecher Stowe’s *Uncle Tom’s Cabin, or, Life Among the Lowly* (Boston: 1852)

With any book used as a primary source, the task of the historian or bibliographer is determining when the story was first published. Other issues to address are: is it a contemporary first-hand account or a later recollection? What should be included in a bibliography and categorized as slave narratives? The narrative and other writings of William Wells Brown were popular in the period. A fugitive slave, novelist and abolitionist, he penned the first African American military history, *The Negro in the American Rebellion, His Heroism and His Fidelity* (Boston, 1867). It has much to say on contemporary racial tensions. But would it be added to a Smithsonian bibliography of slave biography?

Slave narratives, promoted by abolitionists from 1831 and sold at meetings, were often issued in broadside or pamphlet form, cheaply printed and bound. After being circulated, sometimes read over and over, these pieces of ephemera were not meant to be permanent and did not last long. Some titles had multiple reprintings in different editions and issues with variant titles. Textual comparisons need to be investigated, informing how a slave's narrative might have been reworked for white readers and otherwise transformed. Such analysis can demonstrate how a person's identity was lost in the reprintings, written for larger North America and European audiences.

Twelve Years a Slave, in the African American Museum, while considered a first edition, is of the "seventeenth thousand printing." Within two years of its publication in 1853, it had sold 27,000 copies. *Slavery in the United States: A Narrative of the Life and Adventures of Charles Ball, a Black Man* (1836), published by subscription by a Pennsylvania newspaper editor, was later promoted by abolitionists.

Following the commercial success of *Uncle Tom's Cabin*, a New York publisher took advantage and released Ball's portrait as *Fifty Years in Chains, or, The Life of an American Slave*. There are two copies of the 1858 edition in Smithsonian Libraries collections and the earlier title is noted in the bibliographical records but not the editorial changes from the initial work. *Fifty Years in Chains* has lost the author. The publisher declares in the preface: "The subject of the story is still a slave by the laws of this country, and it would not be wise to reveal his name."

The most famous of the slave narrative genre is *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*. The publishing history of this title, an evolving record of the abolitionist as one of America's great thinkers, can largely be traced in the holdings of the Smithsonian Libraries. This widely read slim volume was first published in 1845, at the Anti-slavery Office in Boston. There are two variant copies in the Dibner Library, both in their original brown publisher's cloth bindings, and they retain the frontispiece portrait of the author. Within four months of its May 1st publication, 5,000 copies had been sold. The National Museum of African American History and Culture Library has an edition of the following year—another indication that the narrative was a powerful force and best-seller. Douglass' *My Bondage, and My Freedom* came out in 1855. There are also two copies of this work at the Smithsonian, one in the object collections and the other in the library of the National Museum of African American History and Culture. The autobiography was expanded further in 1881, finally revealing the details of his escape to freedom, as *The Life and Times of Frederick Douglass* (the Libraries has the edition of the following year). Three years before his death, the author again revised the title, continually updating with events of the era.

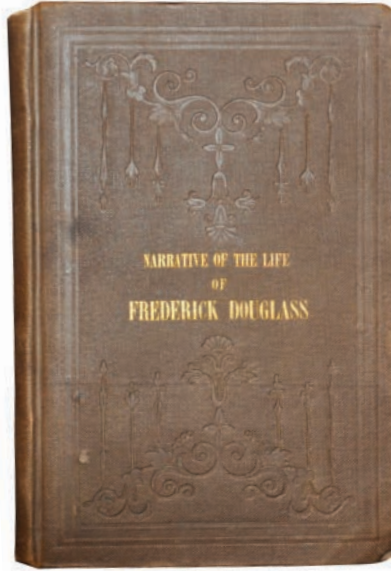
Provenance, or the history of past ownership, is another principal element in our current cataloging. One of the first editions of Douglass' *Narrative* was acquired in 1931 by the Smithsonian Institution National Museum (the name for the then main museum of the Institution, located in what is now the National Museum of Natural History), before the Smithsonian Libraries was formally organized. The other has a penciled inscription "Lucy L. Brown / Book / Waterloo Seneca Co / N.Y. 1848." Such markings can reveal much about who read this title, and where and when, and inform about the slave narratives' impact. Carefully recording such evidence, including bookplates, annotations, insertions, and binding descriptions, aids the historical record by informing of the books' transmission and reception of contemporary readers.

Researchers at the Smithsonian must do additional legwork, apart from the different library branches, in that some slave narratives, so significant as material culture objects, are held by the museums. Sometimes titles are in our Libraries' catalog, but others are more often found only in the online Smithsonian Collections Search Center.



Left: Harriet Beecher Stowe's *Uncle Tom's Cabin, or, Life Among the Lowly* (Boston, 1852)

Right: Charles Ball's *Fifty Years in Chains, or, The Life of an American Slave* (New York, 1858)



“A smile or a tear has not nationality; joy and sorrow speak alike to all nations, and they, above all the confusion of tongues, proclaim the brotherhood of man.”

— Frederick Douglass

Book cover and interior portrait from *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself*. (Boston: 1845) One of two copies from the Dibner Library of the History of Science and Technology Collection PHOTOS BY ELIZABETH O'BRIEN

As indicated earlier, cataloging practices and rules have changed over time and there are often different local practices, particularly of museum descriptions. In addition to the previously mentioned collection of the National Portrait Gallery and the African American Museum of History and Culture, the National Museum of American History has a truly rare example of this literature, *A Narrative of the Life and Adventures of Venture, a Native of Africa: But Resident Above Sixty Years in the United States of America* (New London, Connecticut, 1798). Venture, born in Guinea in 1728, was named after the ship he was placed on after being kidnapped and sold for a piece of cloth and four gallons of rum. Venture eventually settled in East Haddam, Connecticut; he dedicated his story to a local school teacher, Elisa Niles. While there is a wonderful description of this copy, complete with its fascinating provenance, there are not any access points in the museum's record for a researcher of slave narratives if not searching for the specific title and author.

And there are significant titles missing in the Smithsonian's collections. The classic narrative of Harriet Jacobs, *Incidents in the Life of a Slave Girl, Written by Herself* (1861) is not represented and would give voice to the female perspective, fraught with issues of sexual abuse and oppression. While available in later anthologies, reprints, and digitized copies, the originals enhance our strengths and help us tell the complete American story. Another title lacking on our shelves is the inspiration for *Uncle Tom's Cabin*. It is the autobiography of a slave who escaped from a tobacco plantation in what is now the Washington suburb of Bethesda, Maryland: *The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada, as Narrated by Himself* (Boston, 1849). Its acquisition would be a moving complement to the original autobiography of Frederick Douglass, the great

orator, who was enslaved in Maryland and lived the last seventeen years of his life in Washington, D.C. where he worked on his final autobiography. There are the horrible events in *Twelve Years a Slave: The Narrative of Solomon Northup* that took place in this city, the home of the Smithsonian. These local echoes in the narratives underscore how slavery dominated the nation and shaped the capital from its beginnings.

Raising awareness of the documents written by African Americans of life, history and culture in the 18th and 19th centuries speaks to the Libraries' mission of the increase and diffusion of knowledge. Acquiring, identifying, cataloging, providing access to, and promoting them in the Smithsonian Libraries is a challenge to be undertaken. With limited resources and competing demands in the sprawling complex of museums, research centers, and twenty-one branch libraries, there is much work to be done. But these rich sources of American identity, as well as other under-represented records of the black experience, can be prioritized. A Smithsonian-wide initiative, bringing together digital humanities, enumerative bibliography, and scholarly editing, could underscore their importance by making the texts easily available. A book history approach, including printing history, distribution of and the materiality of the texts, of African American literature is for a more complete understanding of the complexity of slave narratives. These original materials aid the Museums' and Libraries' current work and essential goals, preserving them to aid current and future historical research and education.

The former slave Olaudah Equiano wrote in 1789 that “The worth of a soul cannot be told.” But the stories of enslaved individuals can be.





Accessible Ancestry

HISTORY, CONNECTION, AND THE FREEDMEN'S BUREAU PROJECT



AN INTERVIEW WITH HOLLIS GENTRY

BY ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

HOLLIS GENTRY SERVES AS THE RESIDENT EXPERT on the Freedmen's Bureau Records. She is involved in two large crowdsourcing projects to index and transcribe 1.5 million digital images of the Bureau's records. The project will increase access to a significant group of 19th century federal records and will provide genealogists and historians with a new set of records to help them trace families and gain a better understanding of American history in the immediate post-Civil War years. Hollis also designed a genealogy interactive based on Bureau records which is currently installed in the Robert Frederick Smith Explore Your Family History Center in the National Museum of African American History and Culture.

E: Tell me about the Freedmen's Bureau. How and why was it established?

H: The Bureau of Refugees, Freedmen, and Abandoned Lands, or the Freedmen's Bureau as it was better known, was a federal agency established by Congress on March 3, 1865. The Bureau had three primary purposes: to assist refugee whites as they rebuilt their war-torn communities; to assist

Five generations of a family are pictured on Smith's Plantation, Beaufort, South Carolina, ca. 1862 PHOTO BY TIMOTHY H. O'SULLIVAN (1840-1882). LIBRARY OF CONGRESS

recently emancipated African Americans as they transitioned to become citizens; and to manage the lands and restore property confiscated by the federal government during the Civil War.

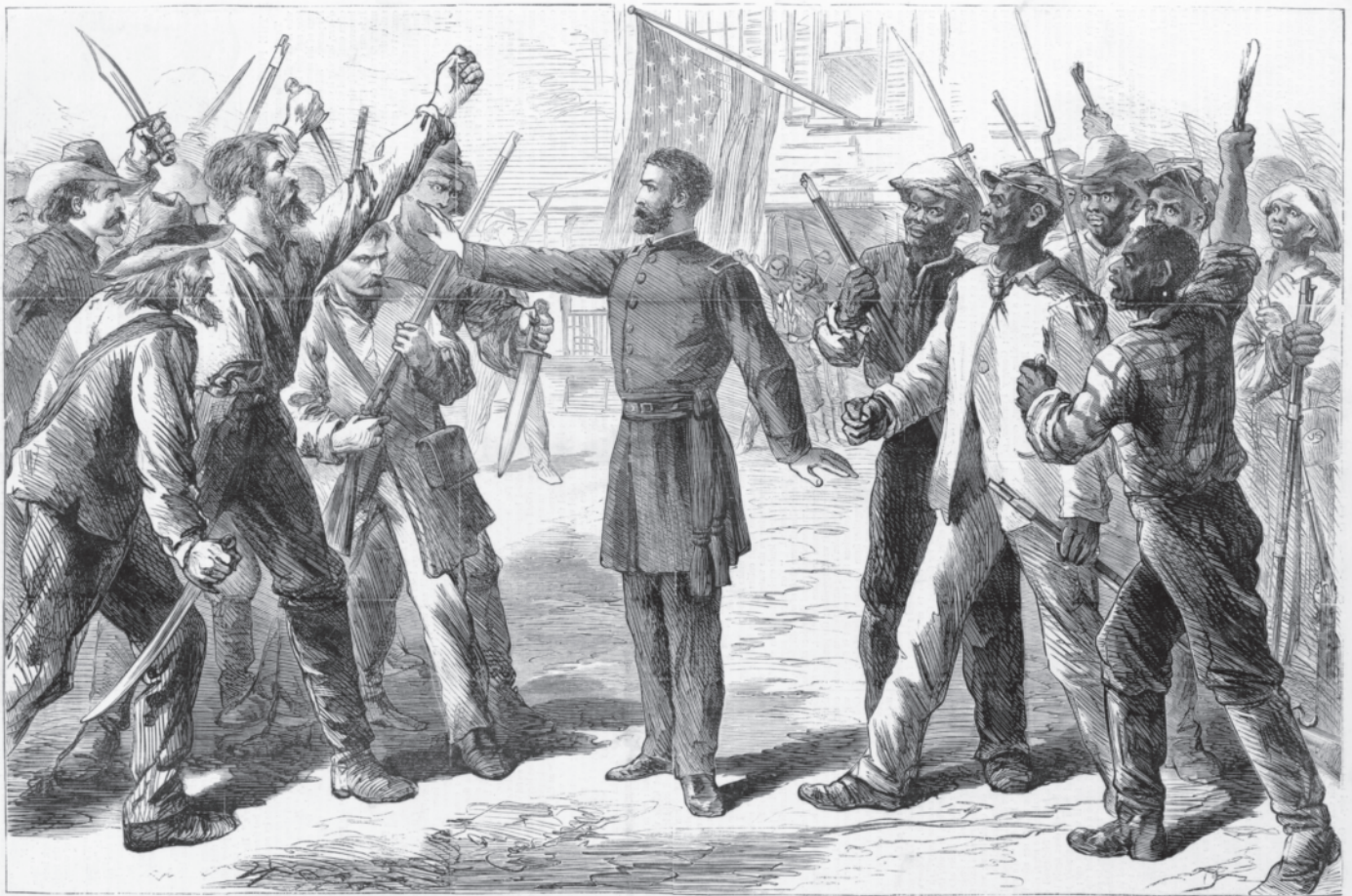
The Bureau maintained field offices primarily in Southern and border states, and the District of Columbia before its operations ceased in 1872. The states included are Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, Missouri, North Carolina, South Carolina, Tennessee, Texas, Virginia, with operations in Delaware and West Virginia being limited to an extent.

The Bureau provided freedmen and refugees with food, housing, clothing, and medical services, and supported schools, negotiated labor agreements, provided transportation, and arbitrated legal disputes. The data Bureau agents collected while assisting freedmen and refugees created an incomparable archive of federal records detailing local history from the perspective of Americans across all classes, races, and ethnic groups.

Tell me about the Freedmen's Bureau Project. What is its goal? Who all is involved in the Project?

The National Museum of African American History and Culture initiated the Freedmen's Bureau Project in order to help African Americans discover their ancestors and to help historians better understand the years immediately following the Civil War. The museum also sees the project as an opportunity for individuals to support its initiatives through in-kind contributions.

The Freedmen's Bureau Project is actually two projects with different sets of goals, partners, co-sponsors, and volunteers. The indexing project is a partnership between the National Museum of African American History and Culture and FamilySearch International. The partners agreed to publicize the crowdsourcing project and attract volunteers to index names found on the digital images of the Freedmen's Bureau records. FamilySearch provided the indexing platform and indexers, the museum provided institutional and volunteer support, with both partners co-sponsoring



THE FREEDMEN'S BUREAU.—DRAWN BY A. R. WAUD.—[SEE PAGE 467.]

"The Freedmen's Bureau" drawn by Alfred Rudolph Waud. Illustrated in *Harper's Weekly*, July 25, 1868 LIBRARY OF CONGRESS

“The cost of liberty is less than the price of repression.”

— W.E.B. Du Bois

index-a-thons around the globe with other groups. The project began in June 2015 and achieved its goal in June 2016 of indexing approximately 1.8 million names, with the help of more than 25,000 volunteers.

As part of the partnership agreement, FamilySearch provided the museum with copies of the digitized images, which they presented to Lonnie Bunch, Director of the National Museum of African American History and Culture, in a ceremony held at the museum in December 2016. The Smithsonian’s Office of the Chief Information Officer ingested the digitized images, and created the Freedmen’s Bureau Digital Collection, in preparation for the second project.

The second partnership formed between museum and the Smithsonian Transcription Center, with Smithsonian “volunpeers” helping to transcribe records. The goal of the transcription project is to create a digital archive that will enable full text searching, and provide a downloadable digital image of the original and transcribed record. As volunteers and staff transcribe and approve transcriptions, they become immediately available for research on the transcription center website and via Google. To date “volunpeers” have transcribed more than 8,000 images.

As we complete the transcription of significant portions of the digital images, we will begin to develop a Freedmen’s Bureau resource portal. We will identify and assess institution-wide collections relating to the Freedmen’s Bureau; publish research guides; host workshops, symposiums and conferences; identify external institutional holdings; and create a digital collection of bureau-related images. The transcription project launched in March 2016 and will take several more years to complete.

How many images have been scanned, and how many names of slaves are now accessible?

The yearlong indexing project yielded 1.8 million names of men, women, and children. The records identify primarily African Americans and Caucasians. However, the records also identify Native Americans and individuals born outside the United States, some bearing Spanish and French names, and a few identifying China as a residence or birthplace. This is all to say that the records reflect a multi-ethnic, multi-national population that interacted with Freedmen’s Bureau agents, representatives, and employees over the course of its operations from 1863 to 1872.

How has technology (digitizing and creating an online index) transformed access to records?

Technology has had a positive effect on practically every aspect of genealogical research. It has reduced research time from hours to seconds, costs from thousands of dollars to a few, and travel distance from hundreds of miles to practically none.

In the case of the Freedmen’s Bureau, the indexing and transcription projects will increase researcher access to the records by making the records freely available online. Genealogists and scholars will soon be able to locate names in a matter of seconds, and desired historical content in a matter of minutes.

What role do volunteers play in indexing Freedmen’s Bureau Records? How and where can people volunteer?

Volunteer indexers and “volunpeer” transcribers play a significant role in both projects. As stated above, we received the support of more than 25,000 volunteer indexers, and several hundred transcribers. We could not meet our goals without their help.

Anyone with computer access who wants to volunteer can go to the Smithsonian Transcription Center website (transcription.si.edu), which will provide information about the project, how to create an account, and how to begin transcribing.

Where can people access the Freedmen’s Bureau Records online?

The Freedmen’s Bureau Records are currently available online via multiple access points.

1. **FamilySearch** (familysearch.org) includes the full set of digitized Freedmen’s Bureau Records. Some of the records are available in image-by-image browse mode, while others are accessible and searchable by name. You will need to create a free user account in order to access images and data.
2. **Discover Freedmen** (discoverfreedmen.org) is an alternate way to access the indexed names. The research results link to the FamilySearch website, thus you will need an account to access the images and data.
3. **Smithsonian Transcription Center** (transcription.si.edu/browse) to find the Freedmen’s Bureau project

landing page. The website includes only the projects that are currently undergoing transcription, or fully transcribed images. The site does not require an account to view or download images or transcriptions.

Why has it been such a challenge for African Americans to research their family history (prior to 1870)?

The challenge stems from the ways in which African Americans appear in records before 1870. Prior to the passage of the Thirteenth Amendment in 1865 when legal slavery ended in the U.S., some African Americans were enslaved and treated as property rather than as people. Most 19th century and earlier sources identified enslaved African Americans without full names; or as property of an enslaver; or by descriptive characteristics such as age, gender, color, occupation, and personality. That practice runs counter to established genealogy methods that rely upon full names in order to document ancestors in a lineage.

Records of earlier eras identified freeborn and emancipated African Americans by full name as they did for whites; however, record keepers often segregated or recorded the information in separate ledgers and volumes in an inconsistent manner. This inconsistency in record-keeping practices force those who document African American ancestry to spend additional time searching through parallel, though racially segregated records for their ancestors.

The 1870 federal census schedule is a benchmark for African American genealogists because it is the first census to record all African Americans by full name, regardless of whether they were freeborn or formerly enslaved. A majority of pre-1870 federal census schedules listed enslaved African Americans by characteristics such as gender, age, and color, with less than 0.5% listed by their first names. Freeborn African Americans appear in census schedules with their full names.

The greatest challenge in African American genealogical research however, is to document mixed-status (free and enslaved) and mixed-race (African, Caucasian, Indian, Latino, Asian, etc.) families during the era of slavery. Record-keeping practices differed for each racial/ethnic group by geography and date. Thus as with the census, researchers must spend additional time searching through segregated or overlapping record sources when tracing ancestors from mixed backgrounds.

Why has genealogy become so popular in recent years?

GenealogyInTime identified what they call “triggers” and “philosophical aspects of human curiosity” that explain why people search for their ancestors. A few of these triggers include preserving a family’s legacy, cultural origins, and traditions; tracing inherited medical conditions; identifying birth parents of adopted children; connecting and reconnecting with relatives and establishing kinship; documenting community history; testing the validity of

family stories; providing historical insight as part of a scholarly or historical study; and fulfilling a desire to pass on a family legacy to future generations.

I think that technology has greatly influenced the growth of the genealogy industry by increasing access to digitized resources and the by-products of research. Social media and self-publishing have also provided outlets for sharing genealogy research with family and others. Genealogy TV programs such as *Finding Your Roots*, *Genealogy Roadshow*, and *Who Do You Think You Are?* have helped to popularize genealogy.

Perhaps more than any other influence, I think DNA testing has caused a resurgence of interest in genealogy. DNA test results offer the hope of finding evidence to resolve research problems that records alone cannot solve. Adopted children in search of birth parents may find genetic links to living relatives. Individuals curious about their ancestral origins can now obtain evidence about their ethnic or racial heritage.

Finally, I think that genealogy has become popular in recent years because it supports self-discovery; it allows us to explore history through the personal lenses of individuals, families, groups, communities, and nations.

What are tips you recommend to someone interested in researching their genealogy?

The basic principle in all genealogy research is to start with the known and work towards the unknown. Your research will always involve a search for four basic elements: names, dates, places, and context. Thus, for example you could search for an ancestor named Jane Doe (name), who was born in 1884 (date), in Virginia (place), who was your great grandmother (context). Context can be anything – a historical period, a social relationship, an event – that helps to further specify a person’s unique identity and document their place, within or outside of a family.

Although there is no best way to start researching, one important step is to read genealogy how-to books, and attend genealogy workshops, seminars, or classes before jumping into research. These education sources will steer you in the right direction and help you make good use of your time and save research dollars.

The next step is to document your life and those of relatives in earlier generations. Search for records and keepsakes in your home that reveal information about your family. Ask relatives about your ancestors. Take notes or digitally record their stories, and search for records that document your family’s history. Collect and preserve original records and heirlooms and store them in acid-free containers. Make copies of documents and use them for reference purposes while researching to avoid damaging the originals. Analyze record sources and summarize your findings. Share your newly documented history with family, and perhaps the local historical society, or library in your community.

Consider taking a DNA test to learn more about your genetic history. Many researchers have found living relatives using the tests. You will need to construct a family tree in order to make the most out of the test results. However, many adopted researchers lacking family trees have developed successful techniques for using the trees to locate close relatives. Be forewarned that the tests do not currently identify specific places of origin, ethnicity, race, or tribal identity, or family relationships with 100% accuracy.

Finally, consult the Smithsonian Libraries print and online resources to begin learning how to trace your genealogy. The Smithsonian Libraries collections contain approximately a thousand genealogy publications, including how-to genealogy handbooks that cover basic research techniques, or help you focus research on specific types of records.

To find these books you can search our catalog ([library.si.edu/research](https://www.library.si.edu/research)) using the subject browse term “genealogy.” This search will produce a results list that will help you locate many of the books that will help you get started.

The Smithsonian Libraries subscribes to several genealogical, historical, cultural, and historical newspaper resources that are useful for genealogical research. Databases such as Ancestry.com Library Edition, Fold3 Complete Collection, and the Biography and Genealogy Master Index, ProQuest Historical Newspapers, African Americans Newspapers (1827-1998), ‘Chronicling America: Historical American Newspapers,’ and American Civil War: Letters and Diaries are examples of top sources for research.

If you need assistance with research or in locating genealogy resources, please feel free to send your queries to AskAGenealogist@si.edu.



The Misses Cooke's school room, Freedman's Bureau, Richmond, Va. Illustration from a sketch by James E. Taylor (1839-1901) in *Frank Leslie's Illustrated Newspaper*, v.23, November 17, 1866 LIBRARY OF CONGRESS

at suspectu...
suspectu refulgens...
Romae quando...
Vr pure usum romae...
latiore claus Tullu...
stat. Nepos Cornelius...
Hacea purpura uige...
Huic successit dibap...
ter adilis curulis p...
quit trici inaria fa...
tunc dicebatur: quae...
modiores purpurae...
tura. Acq pro indivi...
gnitur laudatus ille...
riunt.

in libras...
singule libras...
quibus dicitur...
quas dicitur...

critu porus p lono

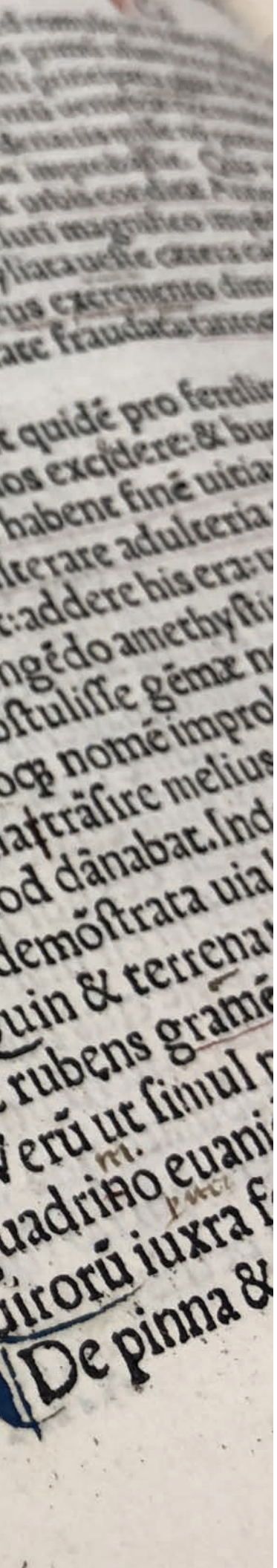
De precio earum.
Recia medicameto sum...
bras quingentos num...
so. Sed alia sunt: nec...
miscendo iteru & ipsa adu...
confundere ut electa fia...

Cassiodorus In libro
Senilo. p canē dicit
coloris purpureus
p hinc...

riam existim
tuch, hata vstem

Non est satis ab...
ut sit ex utro...
sece cochili...
tifice mutare qu...
niis: & gemina d...
oroq dicitus. Q...
cum galatia...
laude est. I...
Idem a q...
qua se u...

pro post loru ph. a



BOOK MARKS

SOLVING MYSTERIES IN THE MARGINS

Pliny the Elder's *Naturalis Historia*

BY ALEXANDRA K. NEWMAN
Library Technician
Joseph F. Cullman 3rd Library of
Natural History

“DO YOUR READING!” AND “DON’T WRITE IN YOUR BOOKS!” are two oft-echoed directions from schoolteachers. A 1491 edition of Pliny the Elder’s *Naturalis Historia* housed in our Cullman Library, however, challenges both of those commands: not only did Pliny write it in such a way that doesn’t necessitate reading it cover to cover, but readers in centuries past have added notes, reactions, and even corrections to every page of the book! These reader-made notes and symbols are known as *marginalia*, and in this copy of the *Historia*, many of them were made in order to make navigating the text as efficient as possible. But the density and the variety of marginalia indicates that at least nine different annotators have added their thoughts to the Cullman’s copy over the course of several centuries, from about 1500-1700. Unfortunately, due to the loss of evidence resulting from the *Historia*’s rebinding, the annotators’ identities and relationship to the book have remained vague since it arrived in the Cullman. But understanding what sort of things the annotators were talking about in their note-taking offers us a possible answer to who they were and how they used the book. This, in conjunction with understanding how Pliny intended the *Historia* to be used, illuminates a period when people didn’t just *read* books—they *interacted* with them.

THE SUMMARIUM

In most ways other than its name, the *Historia* is the first attempt at creating an encyclopedia in the western world—it aspires to be a comprehensive summary of knowledge about a particular subject, organized into easily-navigable headings which are laid out in the *summarius* (a sort of proto-index) at the beginning of the work. That Pliny made an effort at predicting the research interests of his readers was just short of revolutionary in 79 AD, when the *Historia* was first “published.”¹ In fact, he even pokes fun at this fact in his dedication: he states that he included the *summarius* “so you [the Roman Emperor Titus] don’t have to go to the trouble of reading [all thirty-seven books]. And so you will have provided everyone else with the means not to read it through either, instead everyone will look for the particular thing they want and know where to find it.”² But even with all this thinking ahead, the *Historia* couldn’t please everyone.

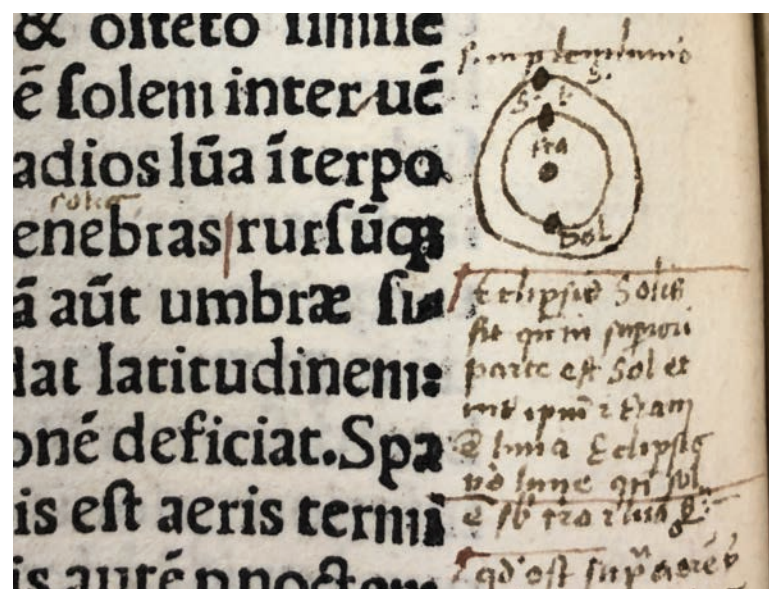
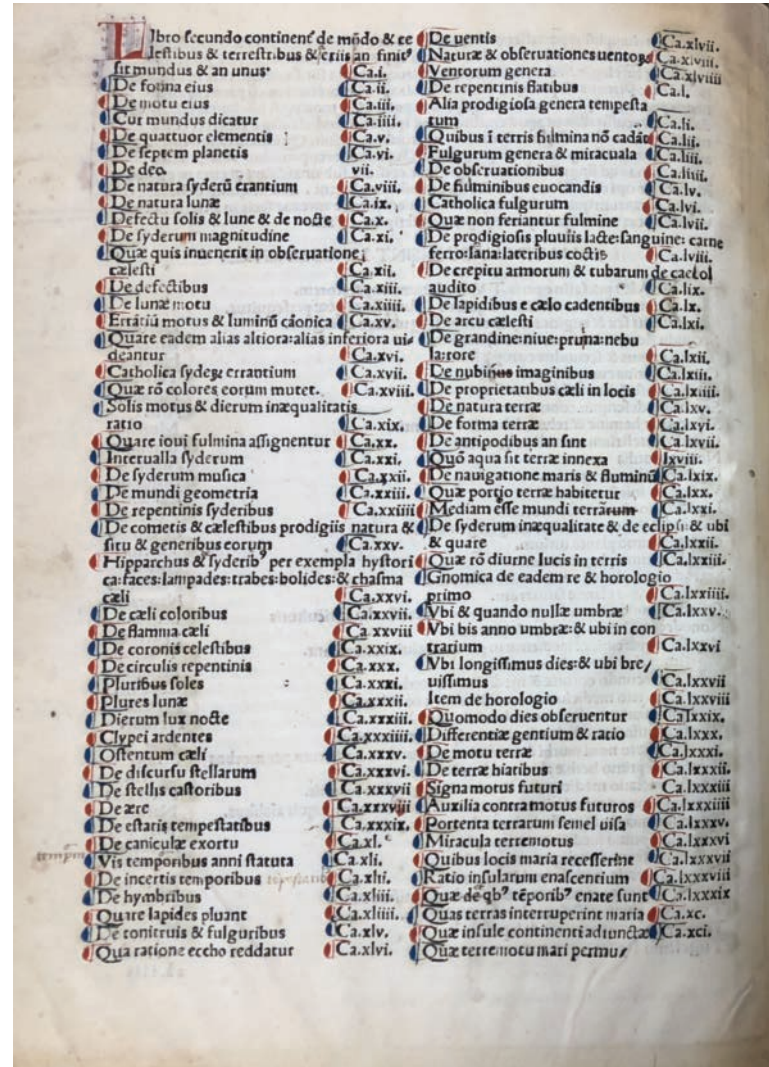
In centuries past, attitudes toward books were quite different, both on the part of the author and the reader. Rather than a disruption of authorial intent, these reader additions were seen as part of a collaboration over time, resulting in “the production of the best text.”³ The marginalia that fill the Cullman’s *Historia* is evidence of readers trying to “improve” the text to suit their individual uses, which means that we get a peek at their different interests and personalities.

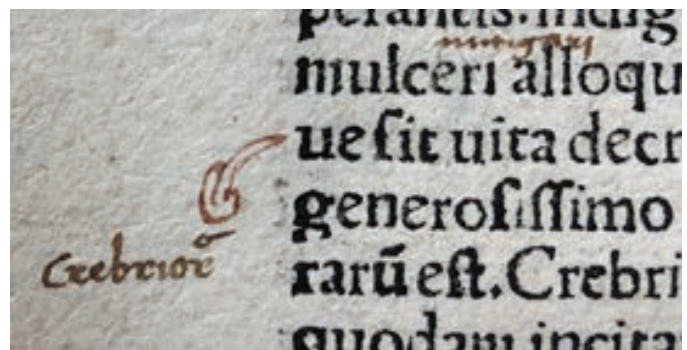
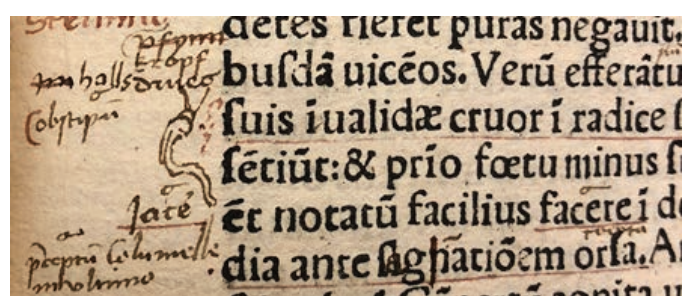
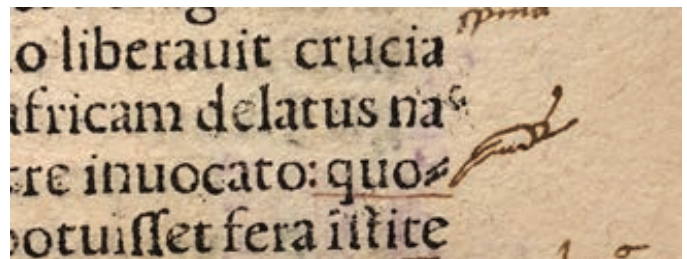
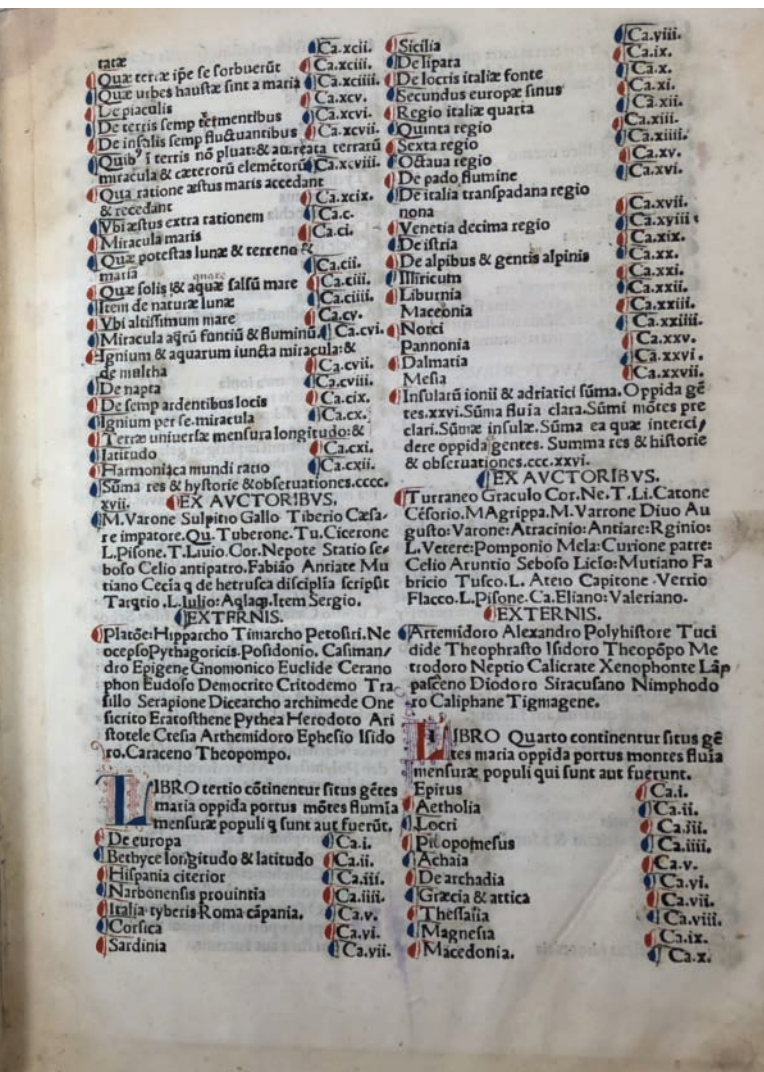
Despite the differences in their marginal styles that make them identifiable as individual people, the annotators employ similar methods of note-making and drawing attention to relevant passages. Manicules (Latin for “little hands”) and other symbols of a variety of styles pop up throughout the *Historia*, and are used in almost the same way that readers use sticky flags in their books today.

LITTLE HANDS: MANICULES POINTING OUT IMPORTANT PASSAGES

The fact that, based on their styles of handwriting, the majority of the annotators were writing their notes at around the same time period does much to explain the similarities. In that era, learning to read came part and parcel with learning methods of annotation; historian William H. Sherman describes how “reading used to be considered as much the province of the hand as of the other faculties,”⁴ and it is clear that the annotators of the *Historia* were not shy about putting pen to paper.

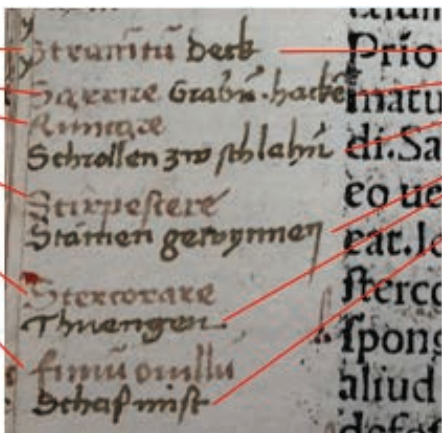
The nature and content of the marginal notes, indexes, and glosses are what really establish the different annotators as individuals. Although their identities remain unclear at best, they reveal themselves in what they chose to make note of and how they do it; this information has been used to give them nicknames that serve to trace their actions through the text. For example, the Red Indexer acts exactly as his nickname implies: he has thoroughly indexed the book, pulling out more granular subject headings that are not





Clockwise, from top left: The *Summarium*; a variety of manicules; marginalia from the Red Indexer and the German; a diagram of the solar system as described in the text

Red Indexer

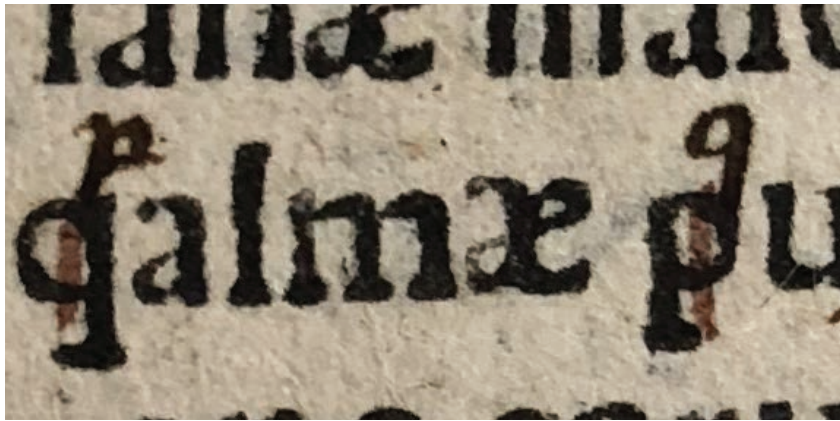


The German

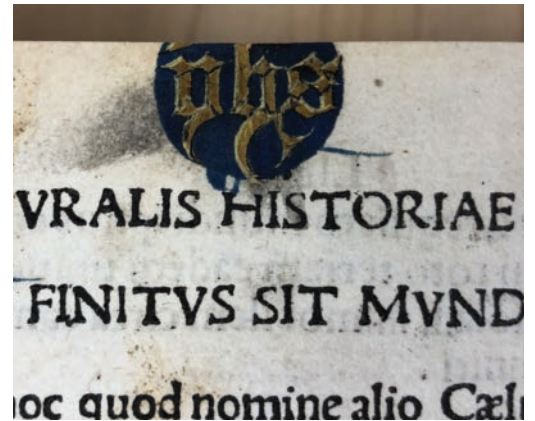
mentioned in the *summarius*. Following in the Red Indexer's footsteps is the German, who glosses most of the index words as their German equivalent. Understanding that the German glossed the Red Indexer, rather than vice versa, situates the German after the Red Indexer on a time line of the *Historia's* marginalia that ranges from the 15th to the 18th centuries, although stylistic evidence indicates that the majority of it was made in the 15th to 16th centuries.

At least seven other annotators occupy the rest of the timeline, but two in particular stand out: Bracket and the Editor. Bracket is responsible for the longest marginal notes, which run the gamut from cross-referencing works that Pliny has cited, to adding detail about subjects mentioned,

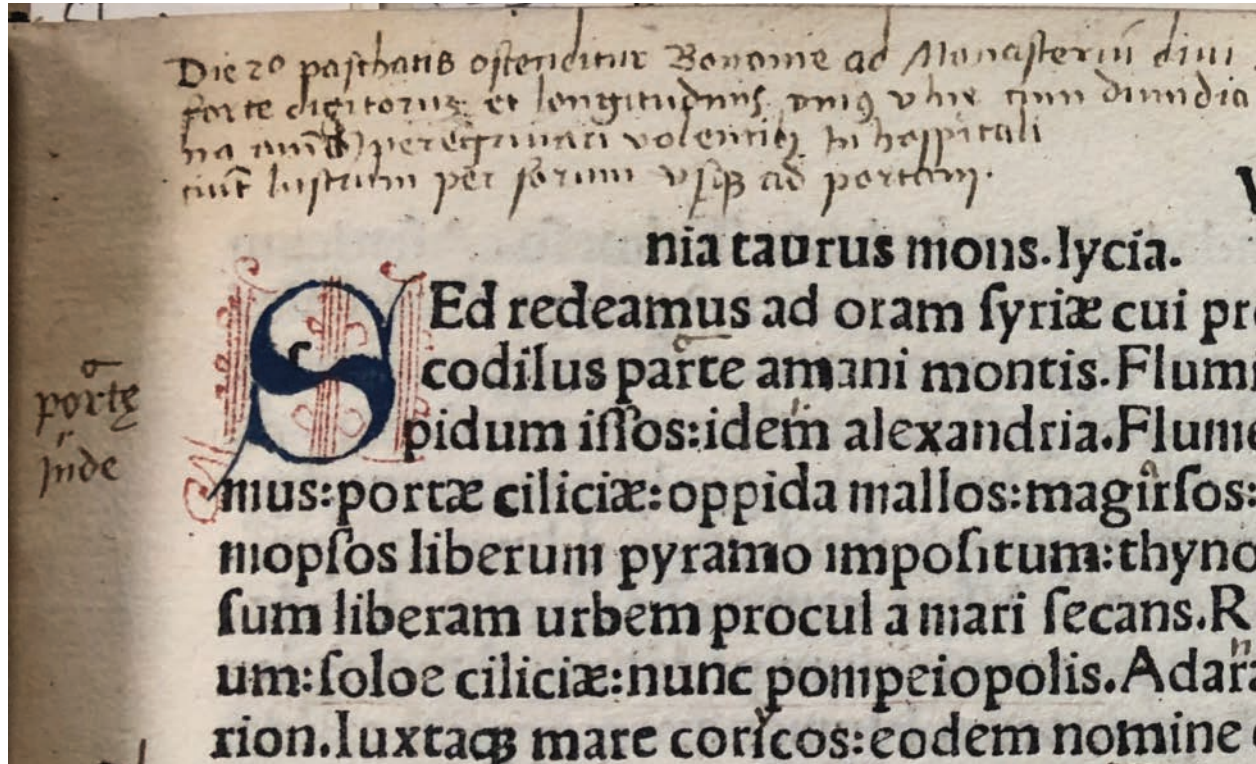
and even to drawing diagrams of concepts that Pliny describes. This annotator tends to enclose one side of these notes in a bracket that points back towards the passage being referenced – hence the name. The Editor's name is self-explanatory too: he has peppered every page of the text with spelling corrections, some of which are so small that they are barely visible. It is unclear why the Editor has gone to this much trouble; was it simple pedantry, or were they perhaps making corrections in anticipation of printing a more perfect edition? Comparing these corrections with later editions of the *Historia* may yield an answer, but it is unfortunate that the Editor did not leave us any further clues to his intention.



Top Left: The Editor reminds us to mind our P's and Q's



Top Right: The Christogram



Bottom: The note describing the visit of the veil of the Virgin Mary to Santo Steffano in Bologna

Bracket, however, holds a wealth of evidence within some of his longer – but at first glance non sequitur – notes. Within this copy of the *Historia*, Bracket made four notes that mention *Bononie*, the Latin name of the city of Bologna, Italy. These notes pop up in chapters having nothing to do with either the city or the subjects they discuss, and talk about such diverse topics as the beneficial nature of Bologna's thermal baths and the invention of an experiment in fluid suspension by a citizen of Bologna. But one note stands out from the rest: it describes how the veil of the Virgin Mary was brought to visit the Benedictine monastery of Santo Steffano in the city, and some of the festivities associated with the visit.

Alone, this note may not be particularly meaningful, but when considered with two other pieces of evidence in the book it points strongly to Santo Steffano as the home of the *Historia* in the first hundred years or so after it was printed. First, a small decoration known as a Christogram adorns the top of the first page of the second book, apparently added overtop of existing decoration. This Christogram reads “YHS,” which is a reference to Jesus Christ; it is a bit of a mystery itself, as Pliny does not discuss Judeo-Christian religions, but would make sense in the setting of a monastic library. The second piece of evidence is something discussed earlier: most of the annotators made their notes at the same time around the 15th to the 16th centuries. In this period, books were an expensive luxury item, possessed only by individuals or institutions with means, and there was no such thing

as a public library. In order for all of these annotators to be working within a relatively short time frame, the book would have to have been located in a place where multiple educated people could access it, but was off-limits to the general public. Given the presence of the Christogram and the note mentioning Santo Steffano, it is reasonable to speculate that this space was the library of that very monastery.

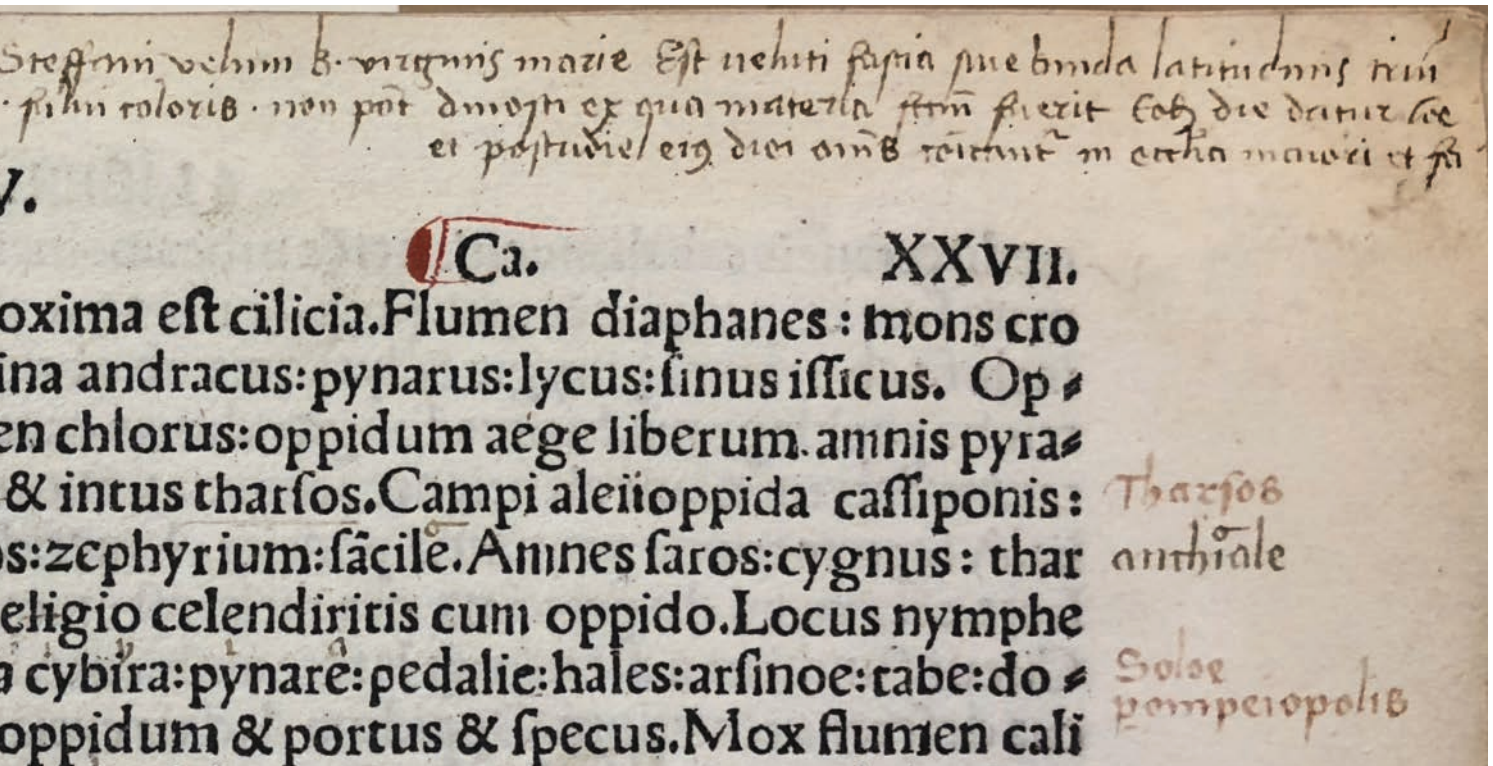
This new discovery is the first of many that stand to be made through continued research into the marginalia of the *Historia*. This is one of the reasons why historians treasure such book marks: not only do they reflect the personalities and interests of the readers making them, they also add precious detail to this book's individual history. And while we might not know the annotators' names, their marks, notes, and corrections reveal so much more about them and the lives they lived than a simple ownership inscription would.

¹Published in quotation marks here because moveable type would not be a presence in Europe for another 1400 years—in 79 AD, publication meant that exemplary scrolls were released to the public for borrowing and copying.

²*Naturalis Historia*, Book 1.

³Whitaker, Elaine E. “A Collaboration of Readers: Categorization of the Annotations in Copies of Caxton's Royal Book 234.” Text Volume 7. (1994): 233-242. P. 234.

⁴*Used Books: Marking Readers in Renaissance England*. Philadelphia: University of Pennsylvania Press, 2008, p.23



PROFILE

John W. Franklin

BY ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

I first met John W. Franklin, cultural historian and senior manager in the Office of External Affairs at the National Museum of African American History and Culture, in the summer of 2017. It had been less than a year since the popular new museum had opened on the National Mall in Washington, D.C., and he was leading the Smithsonian Libraries Advisory Board on a tour. John is the type of delightful tour guide who leaves you hanging on every word — within a matter of minutes, he will have you laughing, tearing up, and then chuckling once again. He is a sharp, entertaining, incredibly knowledgeable storyteller and library lover. When the Smithsonian Libraries decided to feature the National Museum of African American History and Culture Library in this issue, I could not picture publishing the magazine without John's intriguing input!

“Every great dream begins with a dreamer. Always remember, you have within you the strength, the patience, and the passion to reach for the stars to change the world.”

— Harriet Tubman



NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

“You must always begin with history,” John W. Franklin intoned, as we sat in a seating nook among staff offices on the fifth floor of the National Museum of African American History and Culture.

“Come here! Look out this window!” His engaging voice invited me into his fascination with Washington, D.C. history.

Looking out toward the east from the window of our high perch, I took in the sweeping view: the National Mall with the U.S. Capitol almost one-and-a-half miles away, outlined in between by Smithsonian museums and the distinctive Smithsonian Castle.

John pointed in the distance. “See that spot, near the National Air and Space Museum?” Looking in the direction of his extended finger, I nodded. “That used to be a slave holding pen,” John informed me.

I stared at the place to which he was referring, seeing the landscape through a new lens. The site is currently the Federal Aviation Administration headquarters, on Independence Avenue SW between 7th and 9th Streets. According to John, until 1850, when the slave trade was abolished in Washington, D.C., Williams’ Private Jail, a slave pen, had been situated there. Owner William H. Williams operated the home, called Yellow House, during the time when D.C. was a major center for the domestic slave trade.

“Slave pens predate the Smithsonian Castle,” John informed me. The Smithsonian Castle was completed in 1856. “I worked for many years in the Castle and became fascinated with D.C.’s history. My curiosity led me to read Constance Green’s *Secret City: A History of Race Relations in the Nation’s Capital*. Slaves built the Capitol, the White House — even the stones used to form the Castle were quarried from descendants of Martha Washington’s slaves.”



“The mere imparting of information is not education. Above all things, the effort must result in making a man think and do for himself.”

— Carter G. Woodson

Top: Remington Rand model seventeen typewriter with keyboard margin controls used by Buck Colbert “B.C.” Franklin (1879–1960) COLLECTION OF THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, GIFT OF JOHN W. AND KAREN R. FRANKLIN

Bottom: A black and white photograph of B.C. Franklin (right) and I. H. Spears (left), with Secretary Effie Thompson (center), in their temporary tent office after the Tulsa Race Riot, 1921 COLLECTION OF THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, GIFT FROM TULSA FRIENDS AND JOHN W. AND KAREN R. FRANKLIN



A manuscript titled "The Tulsa Race Riot and Three of Its Victims" by B. C. Franklin. The unpublished manuscript consists of ten pages written in black type on yellowed paper. It was written ten years after the Tulsa Riots on August 22, 1931 and recounts the events of the Tulsa Riot as witnessed by the author. The pages describe three people he encounters before, during, and after the Riot. The manuscript is signed by B.C. Franklin on the last page

COLLECTION OF THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, GIFT FROM TULSA FRIENDS AND JOHN W. AND KAREN R. FRANKLIN

STAFF NOTES

Approx. 4,000-words

By B.C. Franklin.

THE TULSA RACE RIOT AND THREE OF ITS VICTIMS.

It was in the month of October, 1917 and the leaves were browning on the trees and the grass had taken on a golden tint. A mighty crowd had gathered from all over McIntosh and adjoining counties and had congregated in the little town park, near the depot, at Eufaula, Oklahoma.

The man in charge of the meeting--a white gentleman--arose on the speaker's stand and said:

"Fellow-citizens: I feel happy to have the privilege of introducing to you the speaker of the hour. Many, if not all, of you know him. He practiced his profession here in our little city for several years and had the esteem and respect of both the bench and the bar. He has become so very greatly interested in the prosecution of the war against the German Government until he has actually, for the time being, forsaken his own personal business and, at his own expense, is traveling all over this State and speaking in our campaign for the sale of the present liberty bonds. He is also urging the young men of his race to enlist in the service of our common country. I take great pleasure, therefore, in presenting Attorney B.C. Franklin." (Great applause).

I spoke in part as follows: "Master of Ceremonies, and fellow citizens:

We are met together here for a three-fold purpose, namely to impress upon you the importance of buying as many of these Fourth Liberty Bonds as possible, to urge upon you--young men--the imperative necessity of immediate enlistment and to bid farewell to those splendid young men here who are soon to entrain.

"We who are too old to enlist, or who are exempted from enlisting for any other cause, should remember that it is both our moral and financial duty to see to it that these young men and others like them shall not want for anything while 'over there' fighting our battles."

"Young men, you are here in answer to your country's call to duty. Yours is an honorable heritage; yours is a remarkable reputation to uphold and defend. You have come from the loins of a race that has never produced a traitor, nor a coward when summoned in the defense of this nation and its flag. It is gratifying to note the spirit of comradeship already in evidence here and to see the smiles with which your faces are wreathed. A few days ago, I attended a similar meeting, the difference being that the other gathering was composed of all white people, except myself. At that other gathering, the

"When I was about eight, I decided that the most wonderful thing, next to a human being, was a book."

— Margaret Walker

Describing the African American history and culture on display on the floors beneath us in the museum, John related, "Three floors down, on the bottom floor, the museum starts in Africa in the 1400s, where we observe the different societies that had been living across the continent during that time period, and the rich political history and culture that were a part of those people who were brought over.

"People from the United States usually presume that most of the enslaved people from Africa were brought to this country. Yet only five percent of those taken from Africa who were brought across the Atlantic Ocean came to the United States. Of the 12 million traveling over those high seas, six million were taken to Brazil, roughly a million each to Jamaica, Haiti, and Cuba, and fewer than 500,000 people came to the United States. In this museum, America's story is viewed in an international context."

This broader African history soon becomes personal for John: his grandfather, attorney Buck Colbert "B.C." Franklin (1879-1960) and his father, historian John Hope Franklin (1915-2009), are both notable African Americans represented in the museum.

Two items in particular at the museum highlight John's ties to his grandfather's past history. One is B.C. Franklin's Remington Rand typewriter. B.C. Franklin moved to Tulsa, Oklahoma, in 1921 just before the race riots broke out, one of the most devastating outbursts of racial violence in American history. From his post in a Red Cross tent, he drafted lawsuits to hold the city of Tulsa accountable for the massacre and fought a city ordinance which obliged people to rebuild with non-flammable materials, eventually winning the case in the Oklahoma Supreme Court.

The museum also collected B.C. Franklin's manuscript, "The Tulsa Race Riot and Three of Its Victims." In this account, he wrote: "I could see planes circling in mid-air. They grew in number and hummed, darted and dipped low. I could hear something like hail falling upon the top of my office building. Down East Archer, I saw the old Mid-Way [Hotel] on Fire, burning from its top, and then another and another and another building began to burn from their top."

John Hope Franklin, John's father and the founding chair of the museum's Scholarly Advisory Committee, is recognized in the museum's Contemplative Court with an engraving in his honor. Considered to be the premier historian of the African American experience in the United States, John Hope Franklin is most renowned for his book, *From Slavery to Freedom*, first published in 1947, which is credited as forming the way for African American studies as a discipline. John Hope Franklin was a contemporary

of and worked with prominent civil rights leaders such as Thurgood Marshall and Rev. Dr. Martin Luther King Jr., even marching from Selma to Montgomery, Alabama, with Dr. King Jr. in 1965. In 1995, he was awarded the Presidential Medal of Freedom.

John's love and esteem for libraries was developed by his mother's gift to him. She was a librarian who started John's personal collection of books before he "was graduated" to his parents' library. There he discovered Margaret Walker and W.E.B. Du Bois. To add to the family's association with knowledge, reading, and libraries, his aunt and mother-in-law are also librarians.

John's respect and appreciation for the Smithsonian Libraries, and the National Museum of African American History and Culture Library in particular, are apparent as he describes in his appealing way.

"The National Museum of African American History and Culture Library is central because the Smithsonian is a *research* institution. I've spent years using the Smithsonian Libraries, in particular the National Museum of American History Library, the Anacostia Community Museum Library, and the Warren M. Robbins Library in the National Museum of African Art, which are all excellent," John eagerly shares.

"The libraries further inform the artifacts in the Smithsonian's collections," he continued. "You can't have a museum without a library. All curators and researchers need access to materials in the background of the subject they are working in. It is tremendous to have library collections so close at hand."

For anyone looking to delve into African American History and culture, John recommends going to the slave narratives first. "Frederick Douglass, Sojourner Truth, Carter G. Woodson, W.E.B. Du Bois, Ida B. Wells, and what has been written about Harriet Tubman - these are *their* stories and accounts."

John, with the customary glint in his eye, smiles and proudly proposes: "Of course, I always recommend my father's book, *From Slavery to Freedom*."

NEW STAFF



Stephen Cox

Branch Librarian
National Zoological Park & Smithsonian Conservation Biology Institute Library

Hometown: Florence, Alabama (RTR!)

Favorite Book: *The Dragon Reborn, Book #3, The Wheel of Time* by Robert Jordan

Fun Facts: I studied vocal performance and English literature (Absurdism (e.g., Monty Python)) as undergraduate. I am married to a classically trained soubrette/actor/voice teacher. I am a Whovian, (Red) Dwarf, closet Autobot; a crossword puzzler and bowler; and a cat daddy to Merlin, Elpheba, Purregrin "Pippin" Took, and Arthur, the Once and Feline King. I enjoy listening to New Order, Electronic, Pet Shop Boys, and Erasure.



Gabriella Kahn

Advancement Associate
Director's Office

Hometown: Bethesda, Maryland

Favorite Book: It is impossible to choose a favorite! But some of my favorite authors are Julia Alvarez, Geraldine Brooks, Roxane Gay, David Sedaris, Lionel Shriver, and Zadie Smith.

Fun Facts: Before coming to work at the Smithsonian, I worked on political campaigns. I used to know all 99 counties of Iowa because I organized volunteers in all of them. Once, while working on a campaign in Kentucky, I drove a U-Haul across the entire western part of the state and back by myself — I am 5'2", so I had to sit on a ream of paper the whole time to be able to see over the steering wheel.



Amanda Landis

Library Technician
Museum Support Center Library

Hometown: San Francisco, California

Favorite Book: It is impossible to pick just one! The novel that most recently took my breath away and gave me the best/worst book hangover is *The Coincidence Makers* by Yoav Blum.

Fun Facts: I love travelling. I have been to all seven continents and have visited both the Arctic Circle and Antarctica.



Tylar Napolitano

Advancement Assistant
Director's Office

Hometown: Glen Ridge, New Jersey

Favorite Book: That's very difficult! I'd have to say my favorite book changes often, but if I go with childhood book, it would definitely be *The Secret Garden* by Frances Hodgson Burnett.

Fun Facts: I've recently relocated back from Scotland after living there for about eight years, so I still find myself using phrases that confuse people and talking about Scotland endlessly. I am also a dual citizen with Italy, even though I can barely speak the language. This has caused some really awkward interactions at airports in Italy!



Omolola Oyegbola

Management Support Assistant
Administrative Services

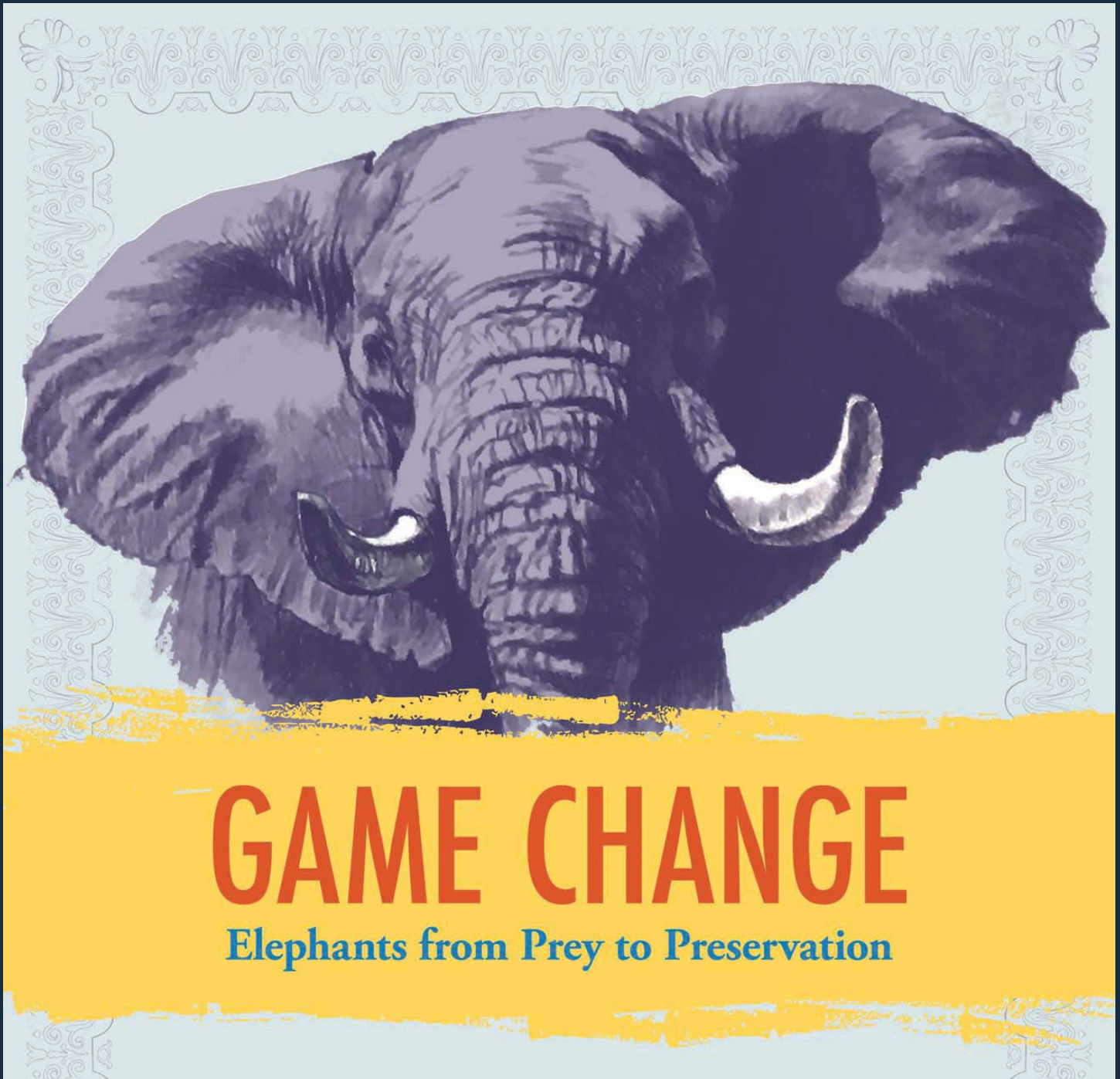
Hometown: Washington, D.C.

Favorite Book: *Sisters and Lovers* by Connie Briscoe

Fun Facts: I enjoy listening to *The Roots* and *Backyard Band*, but there is nothing like "Playing Your Game Baby" by Chuck Brown. I like Olympic fencer Nzingha Prescod and Azonto dance. Travel is the one thing that has taught me about people, places, and things. In each place I have visited, I enjoyed the different seasons, food, and culture.

OPENING OCTOBER 2018

**National Museum of Natural History
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Learn more at library.si.edu/50th-anniversary/gilded-circle

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Sharing Knowledge, Preserving Treasures: A Conversation with Secretary David J. Skorton and Ken Burns

Wednesday, November 7, 2018
National Museum of American History
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Featuring the presentation of the *Smithsonian Libraries Legend Award* to Emmy Award-winning filmmaker Ken Burns and the opening of our *Magnificent Obsessions* exhibition.

DONOR PROFILE

Ed Primeau

BY ELIZABETH O'BRIEN
Public Affairs Manager
Director's Office

"Making videos is both an art and a science," said Edward (Ed) Primeau, president and CEO of Primeau Forensics and Primeau Productions. "The art is the ingredients: brainstorming with the creative team, putting together the video concept, transferring ideas to paper, storyboarding the sequence, and taping the video footage. The science comes in through the exact measurable returns of the video. With every client there is a unique recipe but the ingredients are the same — and together they make the ultimate 'dish.'"

Ed lives and works in Rochester Hills, Michigan, around 600 miles from the Smithsonian Libraries' administrative offices in Washington, D.C. Yet, with only 30 photos acquired from the Libraries' archives, he and his team created a punchy, engaging two-minute video showcasing the people, collections, exhibitions, programs, services, and spaces that make up the Smithsonian Libraries.

Ed has quickly become a beloved donor of the Libraries, covering over \$10,000 of the costs for creating the video through an in-kind gift. He and his team enthusiastically offered us their expertise, skills, time, and vivid imaginations. "I was so happy to be contacted to do this video project," remarked Ed. "The Smithsonian Libraries has an incredibly important purpose and mission for Americans as well as people around the world, and revealing its magnificence through video is a dream."

Ed's interest in videography started in the mid-1970s when he helped install video networks at his alma mater, Sterling Heights High School. Teachers and students could use these cables to beam movies. This was the first time Ed had his hands on video — and he was hooked! His fascination at a young age has led to a long career



as an expert in the audio and video field. Ed even branched out to forensics, where he has worked on assisting courts and law enforcement agencies understand the science and technology of audio and video. He has provided consultation to the media on high-profile cases such as Trayvon Martin vs. George Zimmerman, Malaysia Airlines Flight 370, and voice identification to confirm Susan Bennett as the voice of Siri.

For Ed, not only was working with the Smithsonian Institution a draw, but supporting the Smithsonian Libraries in particular resounded within him, too. "Libraries have always been meaningful to me and my family," Ed revealed. "Getting library cards for my four kids was a vital part of their upbringing. I cannot stress enough the importance of libraries."

"I am honored to have created a tool to get the attention of people unaware of the Smithsonian Libraries," he continued. "There are amazingly valuable works of literature stored in the walls of the Libraries. The Smithsonian Libraries is an incredible resource, and I hope it will continue to get increased attention for generations to come."

Edward Primeau attended the University of Detroit where he majored in communications and minored in criminal justice. He began his career as an audio engineer in 1979 at Ambience Recording Studio.



"Ed Primeau and Primeau Productions are generous, talented friends of Smithsonian Libraries. The video they created for our 50th Anniversary celebration this year is a wonderful resource for helping us advance knowledge about the Libraries at home and around the world."

— Susan Battley, Chair, Smithsonian Libraries Advisory Board

Watch the video! library.si.edu/50th-anniversary

Mission Possible: Emergency Response in Peru

BY KATIE WAGNER
Book Conservator
Preservation Services

COLLECTION HIGHLIGHTS



An employee at El Museo Nacional de Arqueología, Antropología e Historia del Perú with an example from the museum's pottery collections

While museum and library disasters seem rare, they happen more often than most people think. Floods, fires, earthquakes, collapsed roofs, and mechanical failures have damaged collections at cultural institutions around the world. Conservation and preservation professionals are in a unique position to share expertise on emergency response when catastrophes strike.

In March of 2017, a strong El Niño weather pattern developed off the coast of Peru, causing the country its worst flooding in decades. Almost one million Peruvians were affected by these fatal floods, which deposited a deluge of water and mud into streets, bridges, homes, and businesses, and also gravely damaged collections in many of the nation's cultural institutions.

In response to this disaster, the U.S. Embassy in Lima invited Smithsonian staff to offer workshops and talks in Lima, Chiclayo, and Cusco, Peru, to assist cultural heritage professionals (museum directors, conservators, curators, librarians, registrars, and facilities workers) who expressed concern over their preparedness relating to both fire and flood emergencies. I was honored to be one of four Smithsonian colleagues selected to go on this important trip last summer.

We traveled in Peru for 10 days to give "Fire and Flood" workshops and talks, and provide on-site risk assessments on emergency preparedness and response. At each workshop, our Smithsonian team incorporated lectures, hands-on exercises, and live fire extinguisher demonstrations. Our participants came from a broad scope of museums in Peru, from large, internationally-known institutions in Lima to smaller regional ones around the country. We also spoke with area-specific institutions, where I had the opportunity to focus on libraries.

Additionally, our team conducted site visits at Museo de Arte de Lima, Museo Tumbas Reales del Señor de Sipán (Lambayeque), and Museo Manuel Chávez Ballón (Machu Picchu Site Museum). At these locations, we checked storage facilities and mechanical rooms, looking for ways to improve safety and environmental conditions.

Altogether, our Smithsonian team of four gave 21 lectures and conducted seven site visits while in Peru, reaching over 350 participants. Out of this audience, 200 came from the library world — from regional libraries to the National Library of Peru. One cultural affairs specialist remarked that having me on the trip was eye opening; she had not realized the enthusiasm for library-specific talks.

Peruvian repatriation laws and the U.S. Memorandum of Understanding with Peru have long concentrated on protecting archaeological sites from looting. However, these laws have recently expanded to cover documents and books. As the seat of Spanish colonial rule in South America, Peru houses a large repository of colonial-era documents that are in dire need of preservation. This change in policy hopefully will create new opportunities to fund this preservation.

The Smithsonian's mission calls for an "increase and diffusion of knowledge." It was both a pleasure and a privilege to serve firsthand this mission in a global, collaborative way in Peru. I want to thank the Smithsonian Libraries and the Preservation Services department for supporting my trip to Peru to spread the word about emergency response.



In March 2018, Katie Wagner was also part of an inter-agency team organized through the Smithsonian Cultural Rescue Initiative and sent to the U.S. Virgin Islands to assess cultural institutions damaged by hurricanes Irma and Maria.

(L-R) Ashley Jehle (Objects Conservator, National Museum of African Art), Katie Wagner, and Preston Huff (Advisor to Director, Office of the Chief Records Officer at National Archives and Records Administration)



Top: Smithsonian colleagues visit Machu Picchu in the Andes Mountains in Peru. (L-R) Katie Wagner; Richard Wright, Director of Health and Occupational Safety, Office of Safety, Health and Environmental Management; Rebecca Kennedy, Preservation Specialist, National Postal Museum; and Michael Kilby, Associate Director for Fire Protection, Office of Safety, Health and Environmental Management

Middle: Workshop participants gather in front of the Museo Tumbas Reales del Señor de Sipan, including Walter Alva, director of the museum

Bottom: Fire extinguisher training with Lima workshop participants at the Ministry of Culture



ALL PHOTOS COURTESY OF KATIE WAGNER

Remembering Ishi

BY MAGGIE DITTEMORE

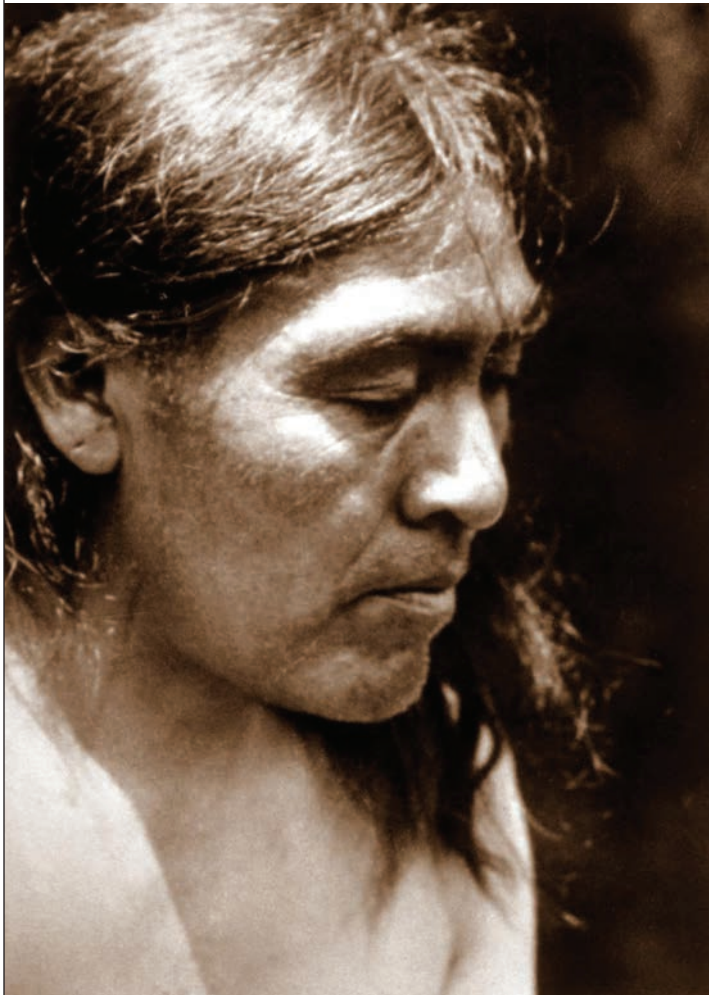
Librarian

John Wesley Powell Library of Anthropology

National Museum of Natural History

“... science can go to hell ...”

COLLECTION HIGHLIGHTS



WIKIMEDIA COMMONS

Ishi

I am often reminded that we steward not only collections and resources but the stories they tell. In the history of American anthropology, the John Wesley Powell Library of Anthropology, together with the anthropological archives and object collections, has a significant role in this stewardship.

Among these stories is that of Ishi, a California Indian who was the last of his band to live outside contact with Euro-Americans. California students have read biographies about him for decades. Nevertheless I was surprised to be contacted by a high schooler who was writing a paper and wanted to know if we “had anything on Ishi.” He also asked if we had Ishi’s brain, and if so, what we planned to do with it. His query reminded me of a scholar who had set up camp in our library some years before while writing a book about Ishi and his brain.

Ishi’s story is a particularly touching one. In 1911 a starving Yahi-Yana Indian was apprehended at the edge of a northern California town whose residents thought there were no Indians left in that area. His detention was reported to authorities, and anthropologists Alfred Kroeber and T.T. Waterman of the University of California, Berkeley asked for him. Kroeber was one of the founding fathers of American anthropology on the West Coast and studied California Indians extensively. He published with the Smithsonian’s Bureau of American Ethnology, including his *Handbook of the Indians of California* (BAE Bulletin 78). Ishi spent the rest of his life with them in Berkeley and at the anthropology museum, then in San Francisco. Kroeber’s wife, Theodora, later wrote one of the more widely read biographies of him. Ishi spent much of his time sharing what he knew of his people and their way of life, recording their language, their songs and stories, how they hunted, made tools, raised their children, and buried their dead. Because he drew weekend crowds to the museum, some described him as a “living exhibit.” However, Ishi was well aware of what he was doing, and his contributions were invaluable to our knowledge and understanding of his people. Ishi liked and was well liked by everyone, even developing an archery collaboration with his surgeon. He struggled with western diseases during these years and finally succumbed to tuberculosis in 1916.

Shortly before his death, Kroeber wrote a letter from New York in an attempt to stop an autopsy, saying, “We . . . stand by



(L-R) Anthropologist Alfred L. Kroeber and Ishi

our friends,” and “If there is any talk of the interests of science, say for me that science can go to hell.” Unfortunately his letter did not arrive in time. Ishi’s brain was removed and later given to the Smithsonian for its brain collection. In those days the size and physical appearance of the brain were considered important elements in determining intelligence and other factors. (Note: The brains of John Wesley Powell and a Bureau of American Ethnology colleague were also part of this collection at their request. They had a bet when living as to who was smarter and decided to “solve it” by having their brains weighed/studied after death.) Although no one believes in these methods any longer, the collection remains as a part of the history of physical anthropology.

In the mid-1990s, the presence of Ishi’s brain at the Smithsonian became an issue of considerable public discussion. Federal repatriation laws require that there be a formal request for repatriation from a culturally affiliated person or group. When that request was finally made and the affiliated tribes received access to Ishi’s other remains, Ishi’s brain was returned and laid to rest together with his earlier cremated remains by his relations in an undisclosed place.

Like so much in the history of American anthropology, our library holds the story of Ishi’s journey from that northern California town to his final return and reburial somewhere in central California. As the reports of the Smithsonian’s Repatriation Office are part of our collection, that includes an account of the 1990 events, including the evidence for determining Ishi’s cultural affiliation. Ishi’s life reminds us that we steward not only print and online sources. We are responsible for preserving the stories they tell, for keeping the record complete for current and future generations — be it a student writing a paper or a scholar writing a book.

Over the years, we have undertaken a number of collaborative endeavors with native groups, and facilitated numerous repatriations and traditional care alternatives to repatriations. We have relied upon the Smithsonian Libraries to provide the information we require to thoroughly research the cultural origins of the objects or remains that are requested for repatriation.

The repatriation of Ishi remains created several challenges for the Smithsonian. The most significant problem for the repatriation was created by Theodora Kroeber’s book titles that Ishi was the “last Yahi,” “last of his tribe” and “last wild Indian,” creating the impression there was no present day tribe related to Ishi to the press and general public. Tribal consultation and research conducted by the Repatriation Office staff in the library and archives importantly showed that while Ishi was the last member of his tribe to be in contact with Americans in California, members of his tribe had earlier come in contact with Americans and their descendants today are among the Redding Rancheria and the Pit River Tribe. His remains were repatriated to representatives of these tribes in 2000 and more details on the repatriation can be found at anthropology.si.edu/repatriation/projects/ishi.htm

Bill Billeck, Repatriation Office Program Manager
Department of Anthropology
National Museum of Natural History

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