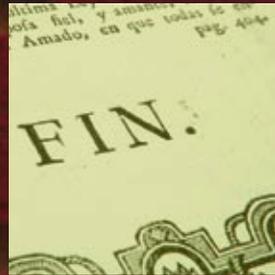


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A Celebration of Books and Reading





Aaron Welborn

I WAS AN EARLY ADOPTER of the Amazon Kindle—perfect for someone who reads a lot, travels a lot, and already owns too many books. Technology is changing the way we read and the definition of a book. No one is more closely attuned to these changes than librarians. We think constantly about how technology changes our role as information collectors, providers, and preservers. These are exciting times for people who love learning. Never has so much knowledge been so available to so many.

The swift pace at which information is going online creates opportunities for re-imagining the library's place in the academic world. Earlier this year we merged our Math and Biology libraries into the main library on the Danforth Campus. With more research in those disciplines moving from the printed page to the networked screen, that's where their libraries are moving, too—where the lights are always on, and the doors are always open.

Just as digital technologies open our eyes to new possibilities for reading and research, so do they remind us of the superb design, functionality, and beauty of our oldest, most beloved mass storage devices—books!

In this issue of *Off the Shelf*, we celebrate all things bookish and book-like. Though the book may be changing, it is a technology with a long shelf life (pun intended). Many in the Washington University community have a passion for books and reading. In this issue a few of them share their thoughts about books—reading them, writing them, collecting them, rethinking them. Their responses are both stimulating and unexpected.

We also heard from a few people about the importance of libraries in their lives. Naturally, we'll always lend an ear to such stories.

We want to hear from you, too. If you have a story or just a comment about the Washington University Libraries, let us know. Your opinion matters.

SHIRLEY K. BAKER

Vice Chancellor for Scholarly Resources & Dean of University Libraries

ON THE COVER

Top right: The grotesque of a reading owl decorates a doorway on the west facade of North Brookings Hall. *David Kilper*

Bottom: Interior view of Olin Library. *Robert Benson*

A PUBLICATION OF WASHINGTON UNIVERSITY LIBRARIES

OFF THE SHELF



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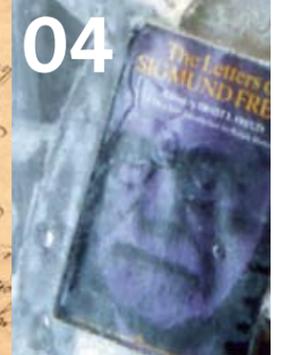
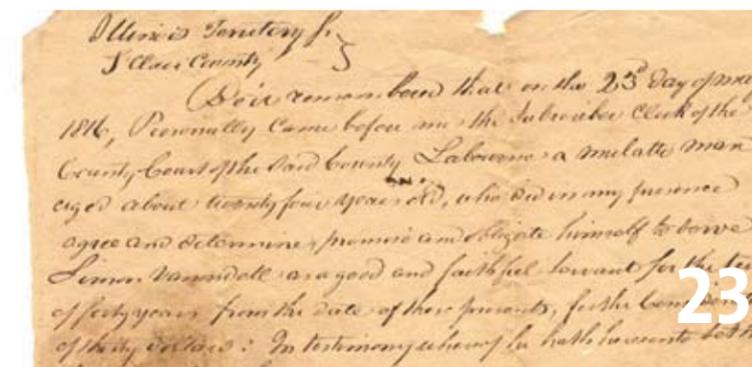
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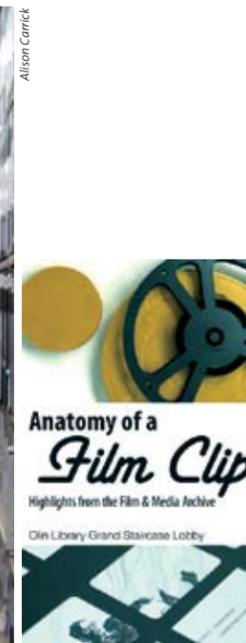


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A Look Back:

EVENTS & EXHIBITION NOTES



^ This page (left to right): Visitors enjoy hand-made books by the Arte Dos Grafico press; Pulitzer Prize-winning author and critic Louis Menand; illustration by Al Parker for *Ladies Home Journal*, July 1943. Menand photo courtesy of Louis Menand

AUDIENCES ADMIRE ARTISTS' BOOKS

Book artists Luis Angel Parra and Maria Eugenia Nino spoke about the art of bookmaking before a capacity audience in Olin Library's Ginkgo Reading Room on September 17. The husband-and-wife team own and operate the Arte Dos Grafico workshop and press in Bogota, Colombia, where they frequently collaborate with authors and artists to create stunning handmade books. After the talk, guests were able to step into the Special Collections reading room to meet the couple and get a close-up look at many examples of their work.

FACULTY AUTHORS HONORED AT ANNUAL EVENT

Louis Menand, a Pulitzer Prize-winning author and *New Yorker* staff writer, was the keynote speaker at this year's Faculty Book Celebration. The November 17th event included a program in Graham Chapel and a reception and book signing in Holmes Lounge. Some 170 books written, edited, or translated by Washington University faculty members were available for purchase at the reception.

Menand wrote *The Metaphysical Club* (winner of the 2002 Pulitzer Prize in History), *American Studies* (2002) and *Discovering Modernism: T.S. Eliot and His Context* (1987). His new book—*The Marketplace of Ideas: Reform and Resistance in the American University*—will be out soon.

Established by the Center for the Humanities eight years ago, the Faculty Book Celebration is an annual event honoring recent work by Washington University faculty members. Each year, two faculty authors are featured. This

year's featured authors were Bill Lowry, professor of Political Science and author of *Repairing Paradise: The Restoration of Nature in America's National Parks*; and Lori Watt, assistant professor of History and International Studies and Area Studies, author of *When Empire Comes Home: Repatriation and Reintegration in Postwar Japan*. The Libraries became a co-sponsor of the event starting in 2007.

"DOUBLE EXPOSURE" REVEALS ART BEHIND THE ART

Visitors to Olin Library this fall got a rare behind-the-scenes look at the "Mad Men" days of magazine illustration.

Double Exposure: Al Parker's Illustrations, from Model to Magazine was the title of a recent exhibition documenting the art-making process of magazine illustrator (and native St. Louisan) Al Parker.

Parker studied art at Washington University from 1923 to 1928. He later moved to New York and produced highly sought-after illustrations for mass-market women's magazines such as *Ladies Home Journal*, *Cosmopolitan*, *Good Housekeeping*, and *The Saturday Evening Post*.

Double Exposure featured original drawings and paintings Parker produced for magazines, accompanied by photographs of the artist's real-life models. Viewed side-by-side, the photos and artwork offered an illuminating demonstration of Parker's creative process.

All materials in the exhibition were from the Modern Graphic History Library, a unit of the Department of Special Collections.

BETWEEN THE STACKS

Pictured at right: David Rowntree, special media collections archivist, speaks to students from New York University's Moving Image Archivists Program as they tour the Film & Media Archive's vault at the West Campus Library. The students visited campus as part of the 2009 Association of Moving Image Archivists Conference in St. Louis, November 4-7. The Film & Media Archive hosted preconference workshops November 3 at Olin Library. Nadia Ghasedi, film and media cataloging and preservation archivist, Tim Lepczyk, metadata librarian, and Cassandra Stokes, digital projects librarian, presented at a workshop on XML.

^ This page (two at left): Quilters from Gee's Bend and folk artist Lonnie Holley sign books at Washington University; speakers at the ACRL workshop Lee Van Orsdel, dean, Grand Valley State University Libraries (left), and Molly Kleinman, special assistant to the dean, University of Michigan Libraries. Aaron Welborn

GEE'S BEND QUILTERS DRAW ENTHUSIASTIC CROWD

Widely praised for their quilting skills and distinctive, colorful designs, several quilters from Gee's Bend, Alabama, appeared before a rapt audience at Washington University in early September. The women were in St. Louis to mark the conclusion of the popular exhibition *Mary Lee Bendolph, Gee's Bend Quilts, and Beyond* at Missouri History Museum.

Gee's Bend is an isolated community founded as a cotton plantation around 1820. After the Civil War, the former slaves developed a distinctive quilting culture, using worn pieces of clothing or other castoff material to create strikingly innovative, abstract quilts.

Speakers included Matt Arnett, curator of the exhibition; quilters Louisiana P. Bendolph (daughter of Mary Lee Bendolph), Revil Mosley, Mary Ann Pettway, China Pettway, and Florine Smith; and Alabama folk sculptor Lonnie Holley, whose work has been inspired by the quilters. The women talked about their quilting techniques and traditions, their surprise at the attention their work has received, and all the places they have traveled. They began and ended the program by performing traditional gospel songs that are part of their quilting process.

The University Libraries, the Office of Governmental and Community Relations, and the African & African American Studies Program worked as campus sponsors for this event, made possible through the generosity of the Missouri History Museum.

LIBRARIES HOST WORKSHOP

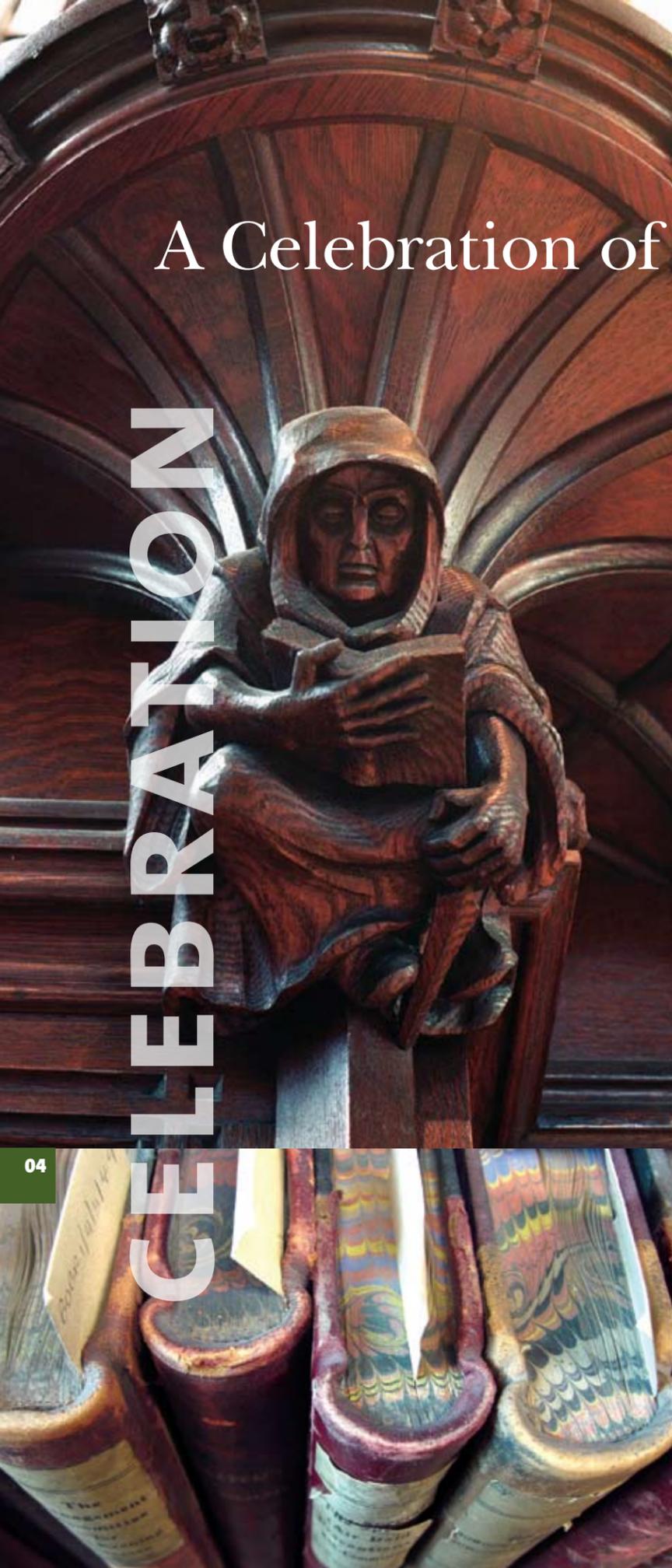
In conjunction with the Association of College and Research Libraries (ACRL), the libraries of Washington University, University of Missouri-Columbia, and Southern Illinois University-Carbondale hosted a free day-long workshop on scholarly communications and strategies for author support on July 28, 2009.

The workshop was open to staff from academic libraries in Missouri and Illinois. Funding was obtained through a competitive process. Some 46 institutions—from 30 states, Canada, and Puerto Rico—applied and only five were awarded funding. Washington University's winning proposal was prepared by Ruth Lewis, biology and mathematics librarian, and Cathy Sarli, scholarly communications specialist for the School of Medicine. Lewis and Sarli were among the presenters, as was Melissa Vetter, coordinator of subject librarians. More information is available at scholarlycommunications.wustl.edu.

EXHIBITION EXAMINES THE "ANATOMY OF A FILM CLIP"

There's more to making a documentary film than meets the eye. That's the theme of *The Anatomy of a Film Clip*, a recent exhibition in Olin Library's Grand Staircase Lobby featuring materials from the Libraries' Film & Media Archive. The exhibition explains how even a small segment of a documentary film can be extremely complex. Behind the carefully edited footage we see on TV are long hours of archival research, interviews, scripting, budgeting, and fact-checking, not to mention the actual filming, sound mixing, and final editing that goes on before the documentary is broadcast. All of these steps are carefully broken down in the exhibition, providing a fascinating look at the filmmaking and storytelling process for scholars, teachers, filmmakers, and students.





« An architectural ornament in the interior of Graham Chapel. David Kilper

A Celebration of Books and Reading

BY AARON WELBORN

Add this to the list of bright spots in an otherwise gloomy economy: people might be reading more books.

The evidence is mixed and, like all statistical data, what it ultimately means depends on who you ask. But there are some pretty good indications that, despite the glut of entertainment options in our increasingly wired world, the oldest mass medium of them all is still going strong.

Earlier this year, the National Endowment for the Arts released a report entitled “Reading on the Rise.” The report was based on data collected by the U.S. Census Bureau in 2008. Among its findings: the proportion of American adults who said they had read at least one novel, short story, poem, or play in the previous 12 months has risen for the first time since 1982. More surprising was that the upward trend was happening across virtually all age, ethnic, and demographic groups surveyed. The biggest spike occurred among 18-to-24-year-olds—college-age youths—who had previously shown the most precipitous declines.

The report contradicted previous NEA studies that had shown a widespread decline in adolescent reading habits. “One might well ask if the new data are too good to be true,” wrote then-NEA chairman Dana Gioia in the new report. However, the Census Bureau has been tracking such data for over 25 years, and its sample size is roughly 20 times larger than the typical media survey. “There is no other survey with such detailed and reliable data on the subject,” Gioia wrote.

So what does it all mean? What happened in the last few years to rejuvenate American literacy? Why are we reading more books?

The NEA report offers no answer. One thing we can conclude is that we’re certainly not *buying* more books. At least not in the traditional sense. On the whole, the recession has not been kind to publishers. Sales have dropped off at the big commercial houses. Corporate shake-ups and dwindling author advances have become common. Many academic and university presses are hanging on by a thread.

Not everyone is suffering, of course. According to the *New York Times*, publishers of romance novels are having a banner year, outperforming every other category of fiction, followed closely by science fiction and fantasy. (The market for escapism, it seems, has never been better.)

Another sector that has been showing some promise is e-books. Since Amazon released its popular Kindle reader in 2008, a small but growing population has been quick to embrace it. Public libraries have picked up on the trend and started offering e-books in response to patron demand. Barnes & Noble got into the business this fall with its own e-book reader, the Nook. And depending on how the Google Books legal settlement goes, there might be a lot more digital books to go around in the near future.

Of course, e-book readers so far account for only a small percentage of the book-buying public. Still, they tend to buy more books than traditional readers (the typical Kindle reader buys 24.8 books per year, according to Amazon, far more than the national average of just 6.7 books).



Robert Benson

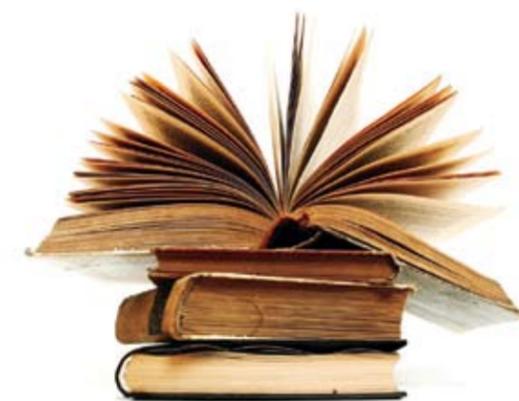
So are romance fans and e-book adopters heralding a broader trend in recessionary reading, just as Depression-era readers couldn’t buy enough copies of *Gone With the Wind* and *The Grapes of Wrath*? Well, maybe not. In any case, it’s too early to say.

But one thing is beyond dispute. In times of uncertainty, there are few things better than the comfort of a good read. (And we librarians happen to know where you can get one for free.)

In this issue of *Off the Shelf*, we wanted to talk to people about the books that matter to them. We asked faculty members, students, and other campus figures to tell us what they love to read, what books have had the biggest influence on them, and what they think about the future of reading.

Their responses, we think you’ll agree, are as illuminating as they are varied. Many of the titles discussed in the following pages are available in your library. If something sparks your interest, check it out. If you have a favorite story about books and reading, let us know. You can find us at offtheshelf@wumail.wustl.edu.

Happy reading!



BUZZ SPECTOR

Dean, College and Graduate School of Art
Jane Reuter Hitzeman and Herbert F. Hitzeman, Jr.
Professor of Art



The art of Buzz Spector is literally one for the books. Chaotic, teetering stacks of books. Books with half their pages torn out. Books frozen in blocks of ice.

It's enough to make a librarian's head swim.

Spector is the new dean of the College and Graduate School of Art in the Sam Fox School of Design & Visual Arts. He is also an internationally known artist and critic whose work explores books in all their myriad dimensions—as ideas, as physical objects, and as works of art in themselves.

For Spector, books have proven an inexhaustible source of creative inspiration. And no small amount of destruction.

It all started innocently enough. In the early 1980s, Spector had an idea for a project based on a sonnet by John Keats, "On First Looking into Chapman's Homer," which Spector calls "perhaps the greatest poem in the English language about the mind-expanding possibilities of reading."

The initial concept was a book of drawings whose pages would grow increasingly wider, an effect Spector planned to achieve by methodically tearing out part of every page, leaving each one slightly wider than the last. Viewed from above,

the altered pages would give the book a wedge-like shape. When opened, the cascading edges of torn paper would call to mind the ocean waves in Keats' poem.

As he toyed with the idea, Spector made a mock-up using an old hardback plucked from his own shelves. "So I'm destroying this book," he recalls. "This is vandalism. It's highly entertaining, but it's also compelling as an artistic technique. As I started ripping through the pages, the letters on each page seemed to me like ants in a disturbed colony, moving around and forming themselves into new words."

The result was a different kind of book, one whose words and letters still flowed across a block of text, but whose meaning was utterly jumbled and fragmented.

"By the time I finished, the damaged and transmogrified book seemed much more conceptually interesting than my original idea," Spector says. "So I did it again. And again. And eventually it became the next 10 years of my work."

Spector's altered books play with our notions of memory and perception. The end is still readable, but the beginning can only be surmised. Just so with our own lives, Spector says. "Our origins are always lost to us. They're a pastiche of memories and stories people have told us. We remember this bit or that fragment. Recollection is always

incomplete, and the way I work with books addresses the poignancy of that."

Spector takes great care in choosing the books he works with. He learned that lesson after his first choice, the mock-up for the Keats project. It was "a bad book, the sort of book the world wouldn't miss," a 19th-century tome entitled *The Evolution of a Life: Or, from the Bondage of Superstition to the Freedom of Reason*. "Now I'm wedded to that book and its limitations," says Spector, "because it was the first."

These days, when Spector works with literature, "I work with great literature, so that the dialogue I have with the author is worth reflecting on." He has done a series of photographs involving books from his own library, including "My Fiction," which shows Spector with all of the novels and short story collections he owns, arranged like castle around him. Another work, "Freeze Freud," featured the complete works of Sigmund Freud encased in two solid blocks of ice.



» Clockwise from right: Images of selected works by Buzz Spector, including "Freeze Freud" (1990), "White Insistence" (2009), and "Face to Face" (2000).
Courtesy of Buzz Spector

WE ARE WHAT WE READ

We asked Dean Spector whether he had any favorite books. Here's what he said:

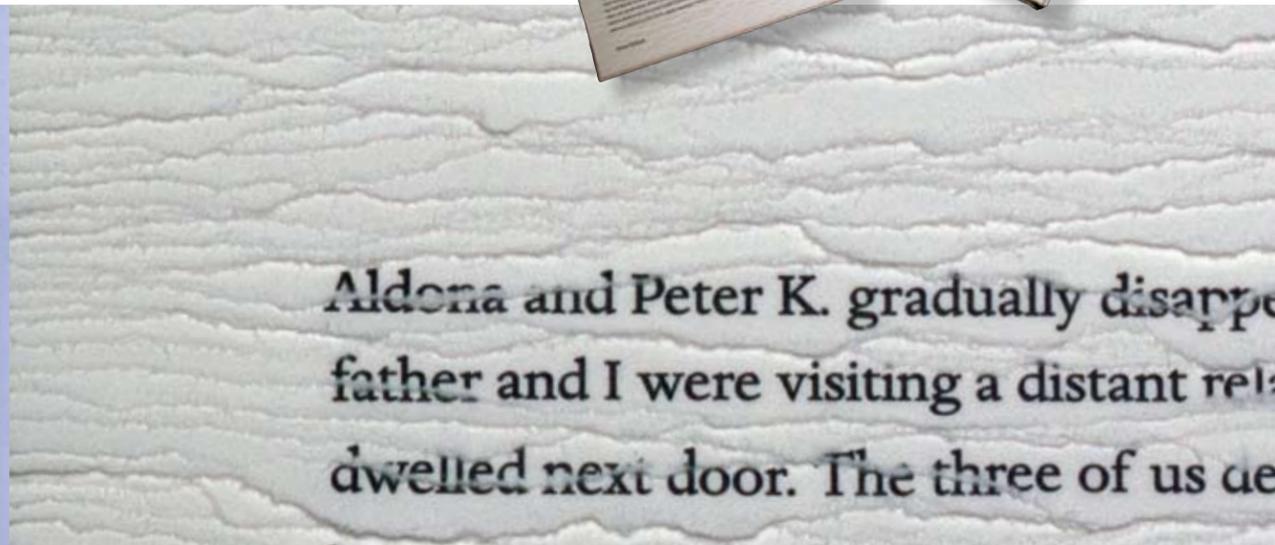
"I resist characterizing a book as a favorite. At different times in my life, different books have mattered intensely to me. It would be like going back over my life and saying, 'That moment mattered more than the others.' I don't feel that way. I'm a continuity of the books I've read and enjoyed. And also the books I've despised—although those tend not to stay in my library."

Spector has also constructed public installations of hundreds, sometimes thousands of books arranged in architectural forms. Some of his favorite venues to work in, not surprisingly, are libraries.

In the age of Google Books and Amazon Kindles, work like Spector's seems especially relevant. Technology is eliminating the need for entire categories of the printed word. The very definition of a book is changing and leaving behind some of its essential bookishness. What's a book lover to do?

Spector spends a lot of time thinking about the fate of print media, but he doesn't seem overly concerned. "I think in the future we'll still have books on our shelves. For certain kinds of reading—fiction, poetry, art books—the form of physical engagement we bring to it hasn't been replaced yet by screen reading."

In the end, Spector says, all forms of reading are bodily experiences. "Even when we read from the screen, there's that hand on the mouse, those fingers on the keyboard. Reading brings us into our bodies, while at the same time bringing the text into our imagination."



HANA DAMORE

Senior, International Studies Major
2009 Undergraduate Winner, Neureuther Student Book
Collecting Essay Competition



For Hana Damore, it all goes back to the summer when she was 16 and sitting in a park in Berlin.

“I was visiting a friend who was in college there,” says Damore, a

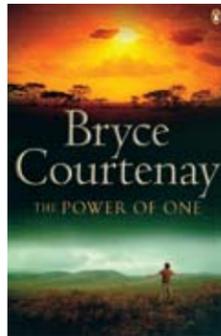
senior International Studies major at Washington University. “She had given me a copy of this book and said, ‘You have to read this.’ It was a beautiful day, the city was gorgeous, and I just sat there in the park and read all day and loved every word of it.”

The book Hana’s friend gave her was *The Power of One*, by Bryce Courtenay. Ever since then, she has reread it at least once a year, and occasionally twice. Somehow, she says, it never gets old.

She took it to China last year and read it while she was traveling around the country. The year before that, she read it in Singapore. Like a second passport, it has traveled the world with her. And everywhere she goes, Hana tells other people the same thing her friend told her—those same five words that have started countless conversations about books. *You have to read this.*

“But I only give it to people I really like,” Hana says with a smile.

Like its owner, Hana’s favorite book is the product of a distinctly international worldview. It’s a novel by an Australian writer about an English schoolboy growing up in South Africa during World War II who befriends a German music teacher and dreams of becoming a world champion welterweight boxer. (Got that?)



HANA DAMORE RECOMMENDS

We asked Hana about the best book she read over the summer. Here’s what she said...

“I have to say, I’m not a science fiction girl. But this summer I read *World War Z*, by Max Brooks. It’s a novel told as an oral history of people who have survived a global zombie plague. It starts with an outbreak in China, but the Chinese government tries to divert attention by making it look like they’re about to attack Taiwan. (Here’s my interest in international studies again.) Eventually, they can’t contain it, and the disease spreads all over the world. The only country spared is Cuba—because of its isolation—which after the crisis becomes an international center of business and home to millions of American refugees. Pretty ironic! I would recommend it to anyone.”

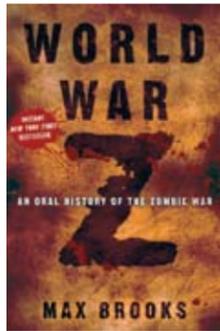
Hana admits that for her, the complicated international politics are part of the story’s appeal. “I didn’t know much about South Africa’s political history before I read it, but you pick up a lot along the way about the tensions between the English and the Boers. On the one hand, it’s a great story, and on the other you’re learning so much history.”

Although *The Power of One* is clearly her favorite, Hana says she has trouble naming all of the books she considers second-favorites. “I read a lot,” she emphasizes. She also collects books. Last spring, she won first place in the undergraduate division of the Libraries’ Neureuther Student Book Collecting Essay Contest. The contest, held annually since 1987, rewards students for sharing stories about their passion for collecting books. Winners receive cash prizes and recognition for developing their own personal libraries.

Hana’s essay was about a bet her mother made with her when Hana was in the fifth grade. The wager hinged on whether Hana could read every book that had ever been awarded the Newberry Award for children’s literature by the time the school year ended, some 78 titles in all.

“Unlike other kids in my grade who loved to read... I read at what one friend commonly referred to as ‘supersonic’ speed,” Hana writes in her essay. Suffice it to say, Mom lost.

Hana’s complete essay is available on the Libraries’ website. (Just search for “Neureuther.”) Take it from us—you have to read it.



IVER BERNSTEIN

Professor
Department of History, African & African American Studies
Program, American Culture Studies Program



The English writer Horace Walpole coined the term *serendipity* in his fairy tale, *The Three Princes of Serendip*, whose trio of heroes “were always making discoveries, by accidents and sagacity, of things they were not in quest of.”

It’s the kind of story Iver Bernstein can relate to.

Bernstein is a professor of history, African & African American Studies, and American Culture Studies at Washington University. Years ago, when he was still a freshman at Brown University, he took a course taught by the eminent American historian Gordon Wood. Wood’s landmark history of the American Revolution, *The Creation of the American Republic, 1776-1787*, is a modern classic. Despite its mammoth length, it’s also quite a page-turner. For Bernstein, reading it was like one long revelation.

“It took my breath away,” he recalls. “To watch someone bring to life the kind of deep patterns that shape historical behavior, and do so with tremendous literary eloquence, it’s almost like some kind of magic or wizardry.”

These days, when it comes to his own teaching and writing, Bernstein is still inspired by that magic. And like those fabled princes of Serendip, he often finds it in some pretty unlikely places.

Whether it’s the latest monograph by an historian in his field, a spellbinding detective thriller, or the memoirs of Himalayan mountaineers, “I’m easily seduced by terrific writing,” Bernstein says.

According to him, that’s not a bad thing for an historian. “There’s a necessary and useful tendency for a kind of tunnel-vision in our academic specialties. But there’s a way in which simultaneously reading like a generalist can actually make you a better specialist.” In other words, some of the most creative insights occur when we venture outside of our area of expertise.

But only if we’re receptive to them, Bernstein says. “I recently read a wonderful article by the

historian Christine Stansell in which she talks about the kind of dual mindset a historian needs in order to imagine a way into the subjectivity of another time period, while also maintaining the objective distance needed to make historical judgments. It’s a kind of Keatsian negative capability.”

So what kinds of things keep Bernstein’s imagination going? You name it.

Obviously he reads a lot of history (“I’m a sucker for historians with a literary style, like Jill Lepore and Drew Gilpin Faust”). But he also devours popular thrillers (“anything with a strong element of detection and violence”), the classics (“I never read much Shakespeare in college, but I’m working my way through *The Tempest*, which happens to be about slavery”), and—why not?—mountain-climbing literature (“I was totally caught up in Maurice Herzog’s *Annapurna*”).

What do they all have in common? Maybe some discovery he was not in quest of.

“If one maintains the intense focus on one’s field and research questions, and still reads widely and eclectically, it can open up connections in the mind that wouldn’t necessarily appear obvious,” Bernstein says. “I think that’s a recipe for creative scholarship—and happiness.”

PROFESSOR BERNSTEIN RECOMMENDS

We asked Professor Bernstein about some of the books that had the biggest influence on him personally. Here’s what he said...

“My formative influences as a historian were my mother, who loved beautiful and historically informed writing and had me reading the novels of William Faulkner at far too young an age. And also the works of two historians of slavery (and mentors), the magnificent David Brion Davis, whose reading and range know no bounds, and a Latin Americanist named Emilia Viotti da Costa, whose study of the Demerara slave revolt of 1823, *Crowns of Glory, Tears of Blood*, represents one of the great examples of the historian’s art in the last quarter century. And everything by John Updike, who taught us so much about American culture.”

LYNNE TATLOCK

Hortense and Tobias Lewin Distinguished Professor
in the Humanities
Department of Germanic Languages and Literatures



Professor Lynne Tatlock knows two of her favorite books almost word-for-word.

After all, she did translate them.

In addition to a wide range of scholarly work on German literature and culture, she has translated two literary novels by 19th-century German women—Marie von Ebner-Eschenbach's *Their Pavel* (*Das Gemeindegeld*) and Gabriele Reuter's *From a Good Family* (*Aus guter Familie*).

"I spent a lot of time with those books and got to know them very well," Tatlock says, "right down to the sentence level."

Both books were bestsellers in late 19th-century Germany but remained largely unknown to English-speaking audiences. "One needed to be re-translated," she says, "and the other had never been translated into English before."

From a Good Family (1895) is the story of a middle-class girl whose life is tragically confined to the limited role prescribed by her gender and class. "She basically does everything she's supposed to do, and it does her in," says Tatlock. "It was a shocking story for the time. It upset a lot of people who never thought of their daughters as having a troubled relationship with the social roles they were supposed to fulfill."

Gender also plays a role in *Their Pavel* (1887). The book follows the lives of two children, the son and daughter of an executed murderer, who are separated and raised under very different circumstances. While the girl is adopted by the

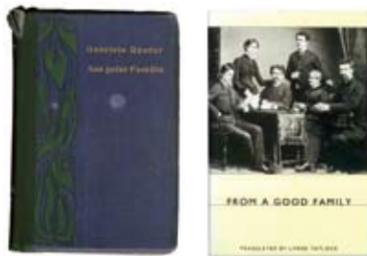
local baroness and sent to a convent, the boy (Pavel) is thrown upon the mercy of his village, a kind of "welfare child." Ironically, he's the one who in the end finds some kind of social footing, and she's the one who works herself to death, despite the advantages of her station. "The novel provides a devastating account of how gender changes what one's story turns out to be," Tatlock says.

Tatlock says she decided to translate *Their Pavel* after introducing it to students in her German literature classes. Their response was positive, even passionate. "That was my own first reaction," Tatlock says. She was a graduate student the first time she encountered the book while on a short research trip. "I just picked it up off the shelf, wondering what it was. I had read almost no 19th-century novels by German women. Very few women writers were included in the canon when I was a student. Even though I was supposed to be doing research for my dissertation, I couldn't put this book down. It's such a riveting story. I kept interrupting my work to sneak off and read another chapter. And I wanted American students to have that experience of reading a 19th-century German novel."

Once she started translating, Tatlock says, "I got kind of hooked." *Their Pavel* was published in 1996, followed in 1999 by *From a Good Family* (due out in paperback this December.)

"I like translation because it's both scholarly and creative," Tatlock says. "It causes you to see a book differently and appreciate it on a much more intimate level. There are lots of interesting puzzles involved. One has to try to imitate the writer's style and to think hard about individual word choices. And I've gotten to know both languages, English and German, much better."

Tatlock's interest in translation has carried over into other areas of her work as well. Currently, she's working on an extended study of women as translators, the publishing industry, and 19th-century transatlantic culture. "One thing led to the next," she says.



REBECCA TREIMAN

Burke and Elizabeth High Baker Professor of
Child Developmental Psychology
Department of Psychology



For many people, nothing could be simpler than reading this sentence. The letters form words, the words form meanings, and it's so automatic you don't even notice.

Reading is such a basic skill, and one that seems so natural,

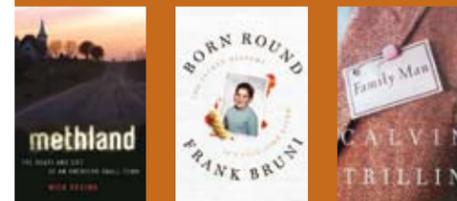
that we don't always stop and think about how unnatural it really is. Unlike walking, talking, or sleeping, reading isn't hard-wired in the brain. There's no genetic basis for it, and no evolutionary reason why we should be able to decipher a bunch of squiggles on a page.

So how do our brains achieve this extraordinary feat in the first place?

Answering that question has been a life-long passion for Rebecca Treiman. Treiman is a professor of psychology and founding director of Washington University's Reading and Language Lab. She is one of the world's leading experts on the development of reading and spelling skills in children. By breaking down the process by which our brains first learn to associate spoken sounds with written letters, and letters with words, she has made some surprising discoveries about how we go from A, B, C, to Shakespeare.

For example, Treiman says that children know a good deal about reading and writing before any formal instruction begins. She cites a recent experiment she did with a colleague involving a group of two- and three-year-olds in China.

"Most people would look at something a two-year-old wrote and think it's just scribbles," she says. "But we took some of these children and we asked them to write the word *fire*, or the word *sun*. Then we said, 'Okay, now draw a picture of fire. Draw a picture of the sun.' And we showed what they came up with to some adult judges and asked them, 'Which one do you think is the writing and which one is the drawing?'" Seventy to eighty percent of the time, the adults could tell them apart. That's pretty amazing. It suggests that by the age of two, even when they can't recognize written letters or characters, children have some idea of what their writing system is supposed to look like."



PROFESSOR TREIMAN RECOMMENDS

We asked Professor Treiman about some of the best books she has read this year. Here are some of her top picks...

Methland: The Death and Life of an American Small Town, by Nick Reding (Bloomsbury, 2009)

Born Round: The Secret History of a Full-Time Eater, by Frank Bruni (Penguin, 2009)

Family Man, by Calvin Trillin (FSG, 1998)

Indeed, much of what we think we know about the reading brain turns out to be wrong on closer inspection, Treiman says. Or at least only partly right. Take the benefits of reading to young children. Any early childhood expert will tell you that children who are read to on a regular basis develop much larger vocabularies than those who aren't. But does reading to children actually help them learn to read for themselves?

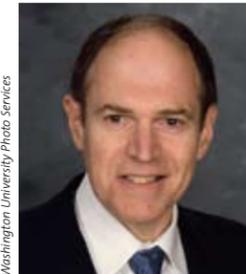
Not exactly, Treiman says. "Reading to preschool children is great for their vocabulary. But there have been a few recent studies that look at where children's eyes are actually fixating when they're being read to from a book. The surprising thing is, they're only looking at the words about 6 percent of the time. The rest of the time, they're looking at the pictures. They think the pictures are telling the story. To really give children the opportunity to read for themselves, you have to get them to focus on the words."

Counterintuitive as it seems, this actually agrees with Treiman's own experience as a parent. "We read to our two sons a lot," she says. "They loved being read to, and they both had great vocabularies. But one of them was an average reader and one of them was actually late."

That kind of real-world insight is one of the most rewarding aspects of doing reading research, Treiman says. "I enjoy the theoretical and linguistic aspects of it, but I also like the fact that it has the potential for application. And I've been at it long enough to see that it does happen. It takes a while, but the research does get translated."

So what sorts of things does a reading expert like to read herself? Mostly lighter fare, Treiman says. She's a big fan of Calvin Trillin, and she loves the works of Edith Wharton and Jane Austen. (She once read all of Austen's novels while on sabbatical in England.) But she's not the kind of bookaholic who spends like one. "I can find pretty much anything I want in the library," she says. "Why buy it when they've already paid for it?"

» Olin Library and ginkgo tree.
Joe Angeles



Washington University Photo Services

Speaking of Books:

A CONVERSATION WITH THE NEW DEAN OF ARTS & SCIENCES

WHEN WE SPOKE WITH GARY WIHL earlier this semester, there was one thing missing from his bookshelf-lined office in Brookings Hall. Where were all the books?

“They’re in storage,” Wihl said. “I’m disconnected from my library.”

Wihl is the new dean of the faculty of Arts & Sciences and the Hortense and Tobias Lewin Distinguished Professor in the Humanities. This summer he and his wife, Sarah Westphal-Wihl, a professor in the Germanic Languages and Literatures department, moved to St. Louis from Houston, where Wihl previously served as dean of the School of Humanities at Rice University.

The Wihls plan to move into their new home, which is undergoing renovation, sometime in December. In the meantime, they have been exploring St. Louis and letting their cats explore the new surroundings. But there is still plenty of unpacking to be done—especially the books. Like many academic households, they have accumulated their fair share.

In addition to the usual assortment of hardbacks and paperbacks, there are the collector’s items. “Sarah is a serious collector of antiquarian books,” Wihl explains. The two met as graduate students at Yale, where he earned his Ph.D. in English and she earned hers in German, specializing in medieval literature. Since then, she has built up a large collection of books by women writers from the 17th, 18th, and 19th centuries.

“It’s been a great source of fun on our travels, hunting them down in antiquarian shops,” Wihl said. Moving them was less fun, as anyone with a houseful of books knows. Many of the rarer volumes had to be custom-wrapped and handled with care.

There was one book, however, that didn’t get boxed up with the others. It’s a slim, beige-colored volume that Wihl keeps by his desk—*The Voice of Poetry in the Conversation of Mankind*, by Michael Oakeshott. It’s one of his prized possessions.

“It’s a very hard book to find,” he said. “I wouldn’t put it in storage. It’s something I like to go back and reread now and then.”

Oakeshott (1901-1990) was a British philosopher and political theorist. The book is essentially an extended essay on poetry, education, and the nature of philosophy. As favorite books go, it might seem like an unusual choice. But Wihl’s interests tend toward the unconventional and hard-to-classify, the places where traditional academic boundaries—art and science, as it were—intersect.

CROSSING ACADEMIC BOUNDARIES

Wihl’s own research is highly interdisciplinary, blending art, literature, political theory, and constitutional law. “I never stopped being a student,” he said, regarding his wide-ranging areas of interest.

Although Wihl has taught literature for many years (before Rice, he was on the faculty at McGill and Emory universities), some of his biggest influences are virtual unknowns in most English departments. He cites contemporary thinkers like political theorist Judith Shklar, historian John Pocock, and philosopher Charles Taylor, who don’t often write about literature but rely on literary sources throughout their work.

This interdisciplinary spirit has carried over into Wihl’s administrative career. At Rice, he oversaw the launch of undergraduate programs in poverty and social justice studies, medical humanities, and a Ph.D. program in art history in collaboration with Houston’s major art museums. And he sees opportunities for enhancing interdisciplinary studies here at Washington University.

DEAN WIHL RECOMMENDS

We asked Dean Wihl about the one book he would recommend to anybody. Here’s what he said...

“I’m very fond of Milan Kundera’s *The Unbearable Lightness of Being*. One of the most satisfying teaching experiences I ever had was a freshman seminar at Rice, and that book was on the reading list. The students came back after having read the book and said that they didn’t know it was possible to write like that. They had never encountered a work of fiction put together in quite that way. It made a huge impression on them, and on me.”

“The possibilities for blending the strengths of our professional schools with a strong and exciting liberal arts core are almost endless,” Wihl said. “Whether it’s global health, history and the law, or a new integrated science curriculum, these are all areas that have a lot of promise and where there’s already a good deal of cross-fertilization going on.”

BIG LIBRARY USERS

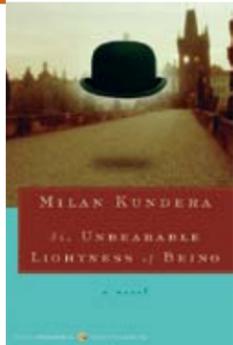
Of course, much of this academic border-crossing happens in neutral territory, in the one place all disciplines share in common—the library. As the head of Arts & Sciences, Wihl oversees Washington University’s largest academic unit, comprising more than 45 departments, programs, and centers; approximately 600 faculty; and some 5,000 undergraduate and graduate students. That’s a lot of enquiring minds. And it takes a lot of resources to satisfy their demand for books, articles, maps, datasets, images, and every other kind of information—in short, the raw materials of teaching and learning.

Wihl understands the importance of a good library. He has spent a good part of his career in libraries and watched them undergo dramatic changes. He remembers sitting in the periodicals room of the library at the University of California, San Diego, and suddenly realizing, “I was the only person reading a printed text. Everyone around me was reading on their laptops.”

But for all the speed and convenience of new technologies, Wihl finds the printed book still has much to recommend it.

“There’s a famous essay on reading by Marcel Proust, and one of the things he talks about is all the memories and associations that come with reading a book,” Wihl said. “Where you found it, where you were when you first read it, where you’ve carried it—all of that comes back to you when you hold a book or see it sitting on the shelf. I think that’s still extremely valuable.”

With all those empty shelves around him, Wihl has a lot of memories left to unpack. Until then, there’s always the library.



Joe Angeles

An Interview with Author Julie Otsuka

Julie Otsuka is the author of the critically acclaimed novel *When the Emperor Was Divine*. Washington University selected her book for this year's annual Freshman Reading Program and distributed copies to some 1,500 incoming students before they arrived on campus.

When the Emperor Was Divine deals with a troubling episode in our nation's history—the internment of some 120,000 Japanese Americans during World War II in the wake of the attack on Pearl Harbor. The story focuses on a single Japanese American family from California and their experience of being uprooted,



Daryl N. Long

Q: Let's start with a little background. You originally wanted to be a painter, not a writer. Can you talk a little about that?

A: I studied studio art as an undergraduate at Yale. That's when I fell in love with painting.

It was my passion throughout my twenties, and I enrolled in a graduate program for a while. But at some point I just hit a wall. I could no longer paint the kinds of things I saw in my head—I couldn't execute them technically. It was very frustrating.

So I put down my brushes. I had no idea what I was going to do next. I took a temporary job doing word-processing. The job didn't start until five o'clock in the evening, so I had these long days that I didn't know what to do with. I would go to a café in my neighborhood and sit there and read for hours before going to work. It was a kind of consolation. There's something nice about being lost in a story. I basically went on that way for years, going to the café and reading during the day and word-processing at night. The more I read, the more interested I became in writing,

separated, and forced to wait out the war in a remote desert prison camp.

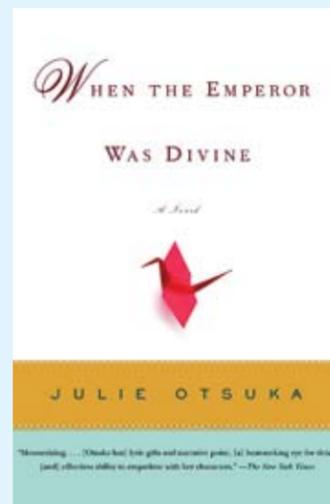
Julie Otsuka was born in Palo Alto, California, in 1962 and currently lives in New York. She is a graduate of Yale University and earned her M.F.A. in Creative Writing from Columbia University.

When the Emperor Was Divine is her first book. In September, Otsuka visited campus and spoke to students about her experience of writing the novel. The Libraries co-sponsored the lecture, thanks to an endowment by alumnus Carl Neureuther. *Off the Shelf* recently sat down with her to talk about writing, reading, and the lessons of history.

Writing had always come easily to me, but it wasn't something I had considered doing seriously. When I turned 30, I signed up for my first writing class. Two years later I applied to the writing program at Columbia. I was working 20 to 30 hours a week as well as going to school. I had a little time between work and school to write, and I would just sit down and do it.

Q: Do you still paint?

A: No, I threw away my brushes. For a while, I still had painting anxiety dreams, but those have mostly stopped. I love to look at paintings, and I do get inspired by them. But I've reached a point where I feel like it's enough to just look. To me, writing feels like a much bigger world than painting. It has more possibilities. I still love painting, but I don't think I'll ever go back to it.



Q: How did the idea for writing this book take shape?

A: Before I started at Columbia, I had never written anything serious. I thought of myself as

ABOUT THE FRESHMAN READING PROGRAM

The idea behind the Freshman Reading Program is to give incoming students an opportunity to interact and discuss a single book with their classmates and faculty members. Previous reading program selections have included Elizabeth Kolbert's *Field Notes from a Catastrophe*, Alan Lightman's *Einstein's Dreams*, and Mark R. Rank's *One Nation, Underprivileged*.

For more information, check out the Freshman Reading Program website: frp.wustl.edu.

a humorist. But during my second year, images of the war started popping up in my stories. It never occurred to me to write about the war, but I decided to try it one time for workshop, just as an exercise. I sat down and wrote the story that eventually became the first chapter of my book. It all started with the image of a woman and a dog. I didn't really know what they were doing, but I followed them around in my head. That's how the story developed. Even though it was an anomaly for me, I presented it in workshop, and my teacher was very encouraging. This is something I bring up every time I talk to students, how important it is to have someone who gives you the green light and encourages you to keep working on an idea.

Q: You have family who were interned during the war. How much of their experiences did you draw on for the book?

A: The outline of the book roughly follows the story of my grandparents and my mother and uncle. But the characters themselves don't resemble their real-life counterparts. The tone of the story is all mine. My grandfather died when I was eight, so I never got to ask him about that time. And my grandmother and parents didn't talk about it much when I was little. Around the time I started writing the story, I thought my mom would be a gold mine of information. But ironically she was entering the early stages of Alzheimer's. She could still remember certain things, like the government-issued ID tag her family had to wear on their clothes. Even though she couldn't remember more recent things, her memories of the camp remained strong.

Q: What kind of research did you do for the novel?

A: Mostly reading histories. I also looked at a lot of photos from that time. There's a great series of photos by Dorothea Lange, who was commissioned by the War Relocation Authority to document the Japanese American internment. A few years ago, a friend of my uncle's was doing some research in the National Archives, and he stumbled across a photo of a woman and two children at one of the

relocation camps. It turns out it was a photo of my grandmother with my mother and uncle! It was taken at the Tanforan Racetrack in San Bruno, California, which also makes an appearance in my book. It's fascinating, because there aren't many pictures from inside the internment camps. The people who were sent there weren't allowed to bring cameras. A few years ago, when we were moving my grandmother out of her house and into a residence for the elderly, my aunt and uncle were sorting through her things, and they came across a box of letters. They had been sent by my grandfather to my grandmother during the war, when he was a prisoner at a different internment camp. The letters were in English, so I could read them. It was easier for prisoners to write in English than in Japanese, because it took less time for it to go through the censors. Those letters were fascinating. In fact, some of the letters written by the father character in my book are lifted almost word-for-word from my grandfather.

Q: One of the most interesting things about your book is that none of the characters are named. Why did you decide on that?

A: I work very intuitively, so it's not always possible for me to say exactly why I do certain things. In the end, I think these characters just happen to be Japanese Americans, but their story is pretty common. I was interested in the psychology of what they were going through. After all, they had already been unnamed by the government when they were interned and issued ID numbers. These are people from whom everything has been taken. Omitting their names is a way of leaving them with some small bit of dignity. You can take everything away from someone, but you can't take away their name.

Q: Obviously, the issue of ethnic profiling is still very much on people's minds these days. Do you think we've learned anything as a country since the internment days?

A: I never thought the internment experience could happen again until September 11. I finished this book in June 2001, a few months before September 11. At that time, I had no idea it was



≈ Otsuka's grandmother (in dark coat), uncle (with canteen), and mother (behind uncle) arrive at the Tanforan Racetrack assembly center in 1942 in this photo taken by Dorothea Lange for the War Relocation Authority. National Archives

JULIE OTSUKA RECOMMENDS

We asked Julie Otsuka what she's been reading lately. Here are a few of her favorite recent discoveries...

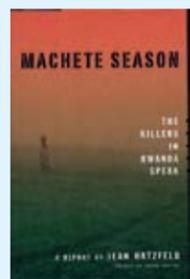
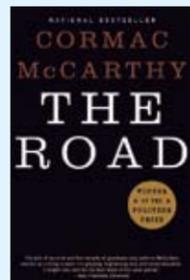
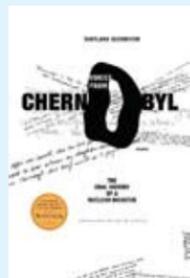
Voices from Chernobyl: The Oral History of a Nuclear Disaster, by Svetlana Alexievich (Picador, 2006)

The Road, by Cormac McCarthy (Vintage, 2006)

Machete Season: The Killers in Rwanda Speak, by Jean Hatzfeld (Picador, 2006)

Samuel Johnson Is Indignant, by Lydia Davis (Picador, 2002)

The Woman from Hamburg and Other True Stories, by Hanna Krall (Other Press, 2006)



going to resonate with people the way it has. All of a sudden, the Arab and Muslim population of this country became the enemy overnight. It was a lot like Pearl Harbor. In fact, September 11 raised a lot of sensitive feelings in the Japanese American population, because it caused a very similar transformation in people's minds. Although the situation we have now is different, there are some similarities. We have people imprisoned at Guantanamo. We have people suspected of doing things they never did. I would like to think we've learned something in the years since the internment, but it's not as much as I had hoped.

Q: Is this period of history—and the characters in this book—something you're still interested in writing about? Or do you feel like you've finished working with this material?

A: I'm finishing up my second novel now. It's a kind of prequel to the first. It's about the first generation of Japanese women who came to America in the early 20th century, between 1908-1921. A lot of them were known as "picture brides." Japan was a very poor country at that time, and you had a lot of Japanese laborers emigrating to the United States for work. As these men came of age, they started looking for wives. But there weren't a lot of Japanese women to choose from in the United States. Back then, a Japanese man couldn't marry a white woman by law. But you had all these young girls back home, teenagers really, who were extremely poor. The girls would exchange letters and photos with Japanese men in the United States, and the marriages were arranged through a matchmaker. That's how a lot of Japanese women came to America. Once they got here, they were usually disappointed. The men, who were generally a good deal older, had often misrepresented themselves. The women typically had to go straight to work as migrant laborers in the fields. The surprising thing is that most of them stayed. There weren't many divorces. It was prohibitively expensive to return to Japan, and divorce was considered shameful in Japanese culture. So most of the first generation of Japanese American women stuck it out with

their husbands. The book I'm writing now follows a group of these women as they make the voyage from Japan to America and what they experience. It's funny, because I think I wrote my first book partly

as a way of understanding my mother. This book goes back even further. It tells the story of a whole generation of women. The more research I do, the more stories I come across that I want to tell.

Q: I want to ask about your habits as a writer. You've talked about how you wrote this book almost entirely in your neighborhood café. Is that still a part of your writing routine?

A: Oh, yes. I go there every day. It's called the Hungarian Pastry Shop, and I've never seen a place quite like it. I like it because there's no music, you can stay as long as you like, and the coffee refills are free. I have a favorite spot in the very back where I like to sit and work. It's hard for me to work anywhere else. I've gotten pretty good at setting up shop in an airport Starbucks for a couple of hours, but it's not the same. I've gotten to know all the regulars at my café, and I like having them around to talk to. But there's a kind of unspoken etiquette. You don't have to talk if you don't want. You can send out that "I'm working" vibe, and people understand. Sometimes I'll look up and the whole place will be totally silent. Everybody's reading or doing their own thing. It's a wonderful place.

Q: This is your first book, and it's been a big success. In a way, you're living every aspiring writer's dream. How has it affected your life?

A: It no longer feels strange. It just feels like this is my life. There are times when I think about it and realize that I'm very lucky. I don't have to go to my office job anymore. Of course, that doesn't mean that writing gets any easier. When I wrote my first book, I had to do it in the hours between work and school. Now that I have more time, finishing my second book actually seems to be taking me longer! Of course, every writer wants time to mull things over. I need days and years to mull things over. But I don't feel like a different person. I'm the same person as before. I just feel extremely lucky.

STAFF VOICES

The Future of the Book?

A VIEW FROM THE FRONTLINE

BY BILL WIBBING, HEAD OF COLLECTIONS AND ACQUISITIONS

IN RECENT YEARS, information has undergone an amazing transformation from being largely paper-based to electronic. In the Washington University Libraries, electronic resources now account for roughly two-thirds of acquisitions expenses, a fraction that is expected to increase. Most of that goes towards journals and databases. Have books and the information they provide fallen behind in this transformation?

Last April, I was privileged to be invited to attend the "Exploring Acquisitions Conference" at the University of Oxford. Speakers from libraries throughout the United Kingdom, Europe, and the United States discussed the future of books and how libraries will collect them. We were reminded of futile attempts throughout history to create comprehensive libraries of every title published. Most speakers predicted an increased acceptance of e-books among the reading public, and some mentioned the growing importance of user-driven acquisitions. (More on that in a moment.)

Matthew William Fraser, the keynote speaker, provided a non-librarian's viewpoint. Mr. Fraser is an author, consultant, economist, and media expert. He predicted the eventual dominance of e-books and recommended that libraries integrate them into their operations.

Many of us are already doing so. From a practical standpoint, e-books offer many advantages for libraries. Unlike print books, they can't be lost, mis-shelved, or damaged. Historical and out-of-print books are available for every collection. Multiple library users can read them concurrently. And they often come with added functionality, such as searchable text, which can save researchers valuable time.

Here in the Washington University Libraries, we are slowly but increasingly purchasing current imprints of e-books instead of their paper counterparts. Why slowly? There are two reasons. First, Washington University does not have any off-site learning centers. Electronic resources are perfect for students who use off-site centers, which allow students to fulfill their informational needs without visiting campus. Secondly, most

academic publishers use an economic model for pricing e-books that results in their costing twice as much as paper editions. Discounts are not offered; libraries must pay list price to allow one concurrent user; and there is an added fee (often up to 50 percent) for unlimited concurrent users.

Nevertheless, over the next few years, e-books will likely represent a larger portion of the books we purchase. There are signs the economic model might be changing, resulting in lower costs. The growing popularity of e-book readers like Amazon's Kindle indicates a greater level of acceptance by library users. However, this growing popularity also underscores a major obstacle that e-books pose for libraries: e-books are proprietary. Most of them can only be read on the devices for which they were purchased. The e-books we purchase, however, must be accessible via any library portal, including laptops and mobile devices.

Another major change library users are likely to see is user-driven acquisitions. Instead of buying books "just in case"—meaning we acquire titles that might or might not be used during the next 30 years—we are working on a process to allow for "just in time" book purchases, focusing on what patrons need now. Naturally, instantly downloadable e-books are better suited for this purpose than printed materials. Some forces will inevitably delay this change (i.e., the current economic environment, the lack of electronic publishing in certain subject areas, and the uneven quality of photos and graphics). However, many other academic libraries are also indicating they are likely to make this change.

Two personal observations in Oxford might suggest something about the future of the book. In the windows of the many bookstores, I saw only paper books for sale. On the train to London, however, I sat across from a passenger who was reading an e-book. The future of the book will probably be a diverse one, with e-books fulfilling some needs and paper books continuing to fulfill others. Rather than spelling the end of reading as we know it, e-books simply represent a new chapter.



Bill Wibbing (top) at Oxford University and images from around Oxford, including the entrance to the Old Bodleian Library. Courtesy of Bill Wibbing

Doing What You Love:

A CONVERSATION WITH SUNNY PERVIL

Off the Shelf recently sat down with Sunny Pervil, a graduate of Washington University (M.A. '74, Ph.D. '89), member of the Libraries' National Council, and longtime co-chair of the Libraries' Eliot Society Committee. Pervil is a professor emeritus at Maryville University, where she taught in the School of Education for 22 years and helped develop the master's program in gifted education.



▲ Shirley K. Baker (left) and Sunny Pervil. Aaron Welborn

Pervil has spent her career working on behalf of gifted children. In addition to training teachers to work with gifted children, she consulted with regional school

districts on developing gifted programs. She helped found the St. Louis Regional Program for Exceptionally Gifted Students and served on its board for 16 years.

A native of St. Louis, Pervil began her teaching career in Boston, where she earned her bachelor's degree from Boston University. Her husband, Alan, is managing partner in the St. Louis real estate investment firm Jack Dubinsky & Sons. The Pervils have two children: Abby Katcher, an architect, lives with her husband Dan Katcher, an artist, in Los Angeles; and Ian, a doctoral student in clinical psychology, lives in New York.

We talked with Pervil about her career in education, her work for the Libraries, and the joys of retirement.

Q: You earned two graduate degrees from Washington University. Can you talk a little about that experience?

A: After we lived in Boston, my husband and I moved back here in the early 1970s. He worked in the real estate company my grandfather started, and I got a job teaching elementary school in

Clayton, which I didn't take as I found out I was pregnant with our first child. Instead, I started the master's program in education at Washington University. By fate or by luck, my advisor was Louis M. Smith, now professor emeritus. Lou was a wonderful guide for me, and he still is. A group of his former students still get together with him on the first Friday of every month. We talk about our research and things we're currently writing. Lou made my experience here incredible. He made me totally devoted to this school.

Q: How did you get involved in gifted education?

A: After I earned my master's degree, I started working in the Parkway School District as a resource teacher for gifted children. That experience convinced me that gifted education was where I wanted to be. The children were so excited about learning. They stimulated me in turn and made me want to learn more. And at the same time, Lou was twisting my arm, saying, "Why don't you come back?" So the next thing I know, I'm a doctoral student at Washington University, teaching at Parkway, and now I had two kids! It was a very exciting time in my life. One thing fed off the next. At that time, there was no certification program for gifted education teachers in Missouri. But because of my work at Parkway, I taught several courses on working with gifted children as part of my load at the university. That's ultimately what I ended up doing when I finished my Ph.D. and went to Maryville University. When the state passed a law in 1995 requiring schools to have teachers certified in gifted education to receive state funding for their programs, we developed the master's program at Maryville. I taught in that program and eventually administered it.

Q: What was it about gifted education that attracted you?

A: Too often people confuse gifted education with elitism. They think because you're gifted, you have it made. They don't understand that a lot of gifted kids have problems. If you look at some of the alternative high schools in our community, about a third of those students were identified gifted as children. Gifted kids need a lot of attention. They

need a program as much as children with special needs do. Often they know the whole curriculum for their grade level before they even start. If we lose their momentum, we lose their potential. But until you experience it, as a gifted student or someone who works with gifted children, you don't get it.

Q: At what point did you get involved with the Washington University Libraries?

A: My daughter was good friends with Nancy Kranzberg's daughter, Mary Anne. [Nancy Kranzberg is another longtime supporter of the Libraries, who also serves on the National Council and co-chairs the Eliot Society Committee.] That's how Nancy and I met. One day Nancy said, "I need help. I'm on this Eliot Society Committee. Why don't you do this with me?" This was in the late 1980s, just before Shirley Baker became dean of the Libraries. So I thought, why not? The library was always so good to me as a graduate student. I started helping out with the Eliot Society and I've been doing it ever since.

Q: Had you spent much time in the Libraries before then?

A: You can't be a graduate student and not be connected to your library. As a researcher, you're an addict for information, and the librarians here were wonderful to me, particularly Vicky Witte. [Witte worked at the library from 1959 to 1962, then from 1979 to 2001, retiring as assistant dean for information services.] She never said no. It was always, "How can we find this? Let me help you. Here's how we do it." Some of the librarians even came to hear my defense of my dissertation, which made me feel very supported. It made me want to give back.

Q: You've been on the National Council and Eliot Society Committee for some time. What has the experience been like?

A: It's been a lesson in learning. Libraries are ever-changing institutions, and it's been fascinating to stay current on where they're heading. Over the years, the Libraries have brought in some fabulous experts to talk to the National Council. It doesn't even seem like work. Soliciting Eliot Society members isn't work, either, because membership is such a great deal. I always refer to the Eliot Society as a country club for intellectuals. You get access to the Whittemore House—there's your clubhouse. You can park on campus, which is a tremendous benefit. You get invited to wonderful university events and lectures, not to mention the speakers the Libraries bring in. Plus you get library privileges at this great institution. It's worth every penny, and you get it back in so many ways.

Q: You retired two years ago, but you're still quite busy. We hear that you've taken up a writing career.

A: I'm writing a book about the life of Eliza Haycraft, a madam who ran bawdy houses in St. Louis in the 19th century. She was brilliant. She took the money she made and bought real estate in the city. At the time of her death in 1871, she was one of the wealthiest people in St. Louis. Crowds lined the streets to watch her casket pass by on the way to Bellefontaine Cemetery. If she were alive today, she'd probably be the head of a Fortune 500 company. She's something of an urban legend, but since I started researching her life, she's become such a complex personality to me.

Q: Tell us about the research. That must be half the fun.

A: It's been a treasure hunt. I found out about Eliza 18 years ago. I used to teach a seminar on St. Louis history at Maryville. I would take my students to Bellefontaine Cemetery and introduce them to the people we were going to talk about. One day, the superintendent of the cemetery showed me Eliza's grave and said, "Somebody should tell her story." He gave me a copy of her obituary, and I was hooked. After that, I tracked down a copy of her will. So I started with those two documents. But between teaching and my own scholarship, I never had time to go back to her story. Then one day, I came here to the library to hear Ken Winn, the former state archivist, speak about the St. Louis Circuit Court Historical Records Project that the Libraries worked on. And as he talked, a light bulb went off in my head: "Of course! Eliza ran bawdy houses. She's got to have a criminal record!" So as soon as I retired, I went to the Circuit Court and started doing research. Sure enough, Eliza was arrested 51 times, so she left a hefty paper trail.

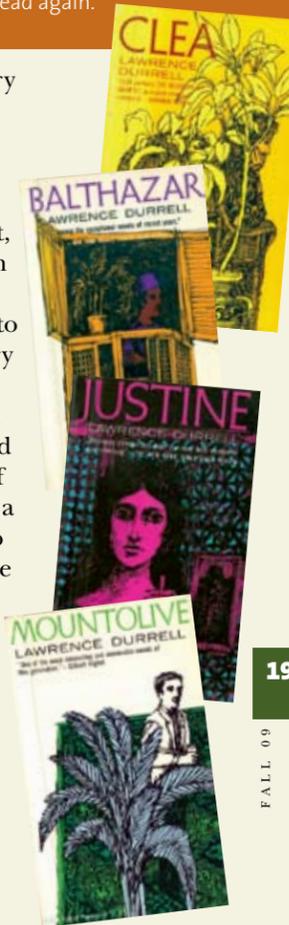
Q: It sounds like you've been enjoying the hunt.

A: I have! I started with two sources and now I've been through thousands of primary sources. They're all handwritten, and the handwriting ability varies, so you have to have the patience of a saint. On good days, the calligraphy reads smoothly and I say, "Oh! This is wonderful!" On bad days, I'm lucky to get through 10 pages. But the archivists—Mike Everman at the Circuit Court, Dusty Reese at St. Louis City Hall, and Dennis Northcut at the Missouri Historical Society—have been wonderful. With both my writing and teaching, I've been blessed to be able to do what I love.

PROFESSOR PERVIL RECOMMENDS

We asked Sunny Pervil to name one of her all-time favorite books. Here's what she said...

"Whenever someone asks me that, the one that always comes to mind is *The Alexandria Quartet* by Lawrence Durrell. It's actually four books, and each one tells the same story through the eyes of a different character. It's a masterful work, and I loved every page of it. I read it when I was working on my doctorate, and it was like the fictionalized version of what I was doing in the classroom, observing the teachers and students and administrators and counselors. In education, you have to see a situation from a lot of different angles. It's definitely something I'll read again."





Google Book Search: THE NEXT CHAPTER?

Google Book Search is an ambitious effort by the world's largest internet company to digitize every book ever published, in any language, found in libraries all over the globe.

No one knows exactly how many books there are. Worldcat.org, the world's largest library catalog (representing some 71,000 libraries globally), has estimated its unique book title listings at more than 32 million. But that's only a guess and

only includes books in libraries. Google plans to scan at least that many and make them fully searchable online.

The potential benefits of making so much written knowledge accessible are both obvious and dramatic. However, Google has had to overcome many obstacles, not the least of which is complying with copyright law. One particularly

thorny issue is the fate of so-called "orphan works," out-of-print books still under copyright but whose legal copyright holder is unknown.

In 2005 two class-action lawsuits—one brought by the Authors Guild, the other by the Association of American Publishers—challenged the legality of Google's book scanning project. Last year, the parties announced they had reached a settlement. That settlement has been in the news lately, after the U.S. Justice Department launched an antitrust investigation earlier this year and recommended that it not be allowed to go through. On November 13, 2009, the parties submitted a revised settlement, which is still subject to court approval.

Whatever the final outcome, the Google Book settlement is guaranteed to have an impact on researchers, students, faculty, libraries, publishers, and authors all over the world.

Against Copyright:

QUESTIONS FOR MICHELE BOLDRIN

The Joseph Gibson Hoyt Distinguished Professor in Arts & Sciences and chair of the Department of Economics talks about Google Books, how copyright kills innovation, and why you should never sell a chair to Marcel Duchamp.

In your book, *Against Intellectual Monopoly*, co-authored with Professor David K. Levine, you argue for eliminating patent and copyright laws altogether. What's your take on Google Books?

It's a fantastic innovation ruined by a system of property rights that are essentially adapted to old technology.

Why "ruined"?

Because the original idea was much better. One reason people don't buy more books is because they don't know what they can find in them. By digitizing books and making them searchable, Google showed you what was inside. Have you ever read "The Library of Babel" by Jorge Luis Borges?

No, what's it about?

It explains why the old Google Books project was so amazing. In the story, the Library of Babel contains every book that can possibly be written, every conceivable sequence of words. That includes all the wisdom of humanity, plus an infinite amount of gibberish. In one book, you might find a sonnet by Shakespeare, but by the third stanza it's all nonsense.

Because that was also conceivable.

Right. So this enormous amount of knowledge in the Library of Babel is actually not accessible. Everything is there, but you don't know where it is, so it's nowhere. What Google did is make the knowledge held in our own libraries a little more accessible.

Isn't that still how it works?

It's very frustrating now. You get these little snippets of information. I can't tell if a book has what I'm looking for or not. I'm not going to buy 30 books just so I can find one with the right information.

What do you think went wrong?

Google created something with enormous social value. The authors and publishing monopolies saw that social value and said, "I want a piece!" So you grab a piece, I grab a piece. The problem is, by trying to grab a piece of the pie, they smashed it.

What about the authors' and publishers' rights? The way they see it, Google was digitizing their work first and asking questions later.

Google had an opt-out provision. If you didn't want your book digitized, you could say so. That was perfectly reasonable. The problem was, the authors and publishers didn't want to opt out. They wanted Google to digitize their books, but under their monopolistic terms.

Shouldn't authors and publishers have some control over their work?

No. It's their choice to put it out there. But they can choose the price at which to sell it.

Without copyright control, what's the incentive to publish?

Let's face it, most people who write books don't make anything. We have data on that. It's not the dream of becoming rich that makes people write books. The odds are worse than the lottery.

Still, isn't Google making money off their work?

Everyone does that. We all make new things out of stuff other people produced. Why do authors and artists have a special right to take advantage of other people's innovations when people who make chairs don't?

Chairs? I'm not sure I follow.

Let's say you make chairs and sell them. Then along comes Marcel Duchamp. He buys one and says, "I'm going to call it a work of art. And because I'm Duchamp it will be worth two million dollars." Are you going to say, "Hey, that's my two million dollars!" You already sold it to him.

That's an interesting analogy.

Do you think the guy who invented the espresso machine has a right to sue Starbucks, just because he never imagined selling two-dollar cups of coffee to Americans? It's the same logic. Starbucks had the idea of turning coffee into a fashion, so they can sell it for twice what it's worth.

But when it comes to creative work, copyright is ingrained in our culture. It's even in the Constitution.

Just because it's ingrained doesn't mean it's a good idea. Stupid ideas have a way of becoming very ingrained.

Some librarians also have mixed feelings about what Google is doing.

I don't see why. They've created a powerful tool that enormously improves the usability of our libraries.

We're all for greater access and usability. But some people are worried that Google will be the only game in town.

That's the outcome of this lawsuit. The only way to strike a deal with a monopoly is to make a new monopoly. Google split the pie with the authors and publishers and made it more restrictive, more exclusionary for the consumer, and harder to compete with them.

So what's the optimal outcome of this legal settlement?

At this point there's no going back. The only thing we can hope for is the least damaging settlement possible. Either that, or a dramatic change in copyright legislation, which I don't see happening. Humanity loses, monopolies gain, and we wait for the next round.

Interview condensed and edited by Aaron Welborn.

READ THE BOOK

Michele Boldrin and David K. Levine co-authored *Against Intellectual Monopoly* (Cambridge University Press, 2008).

You can check out the e-book version on the Libraries' website. Or visit the authors' blog on intellectual property issues at againstmonopoly.com, where you can download the entire book in PDF format.



≈ Michele Boldrin
Washington University Photo Services



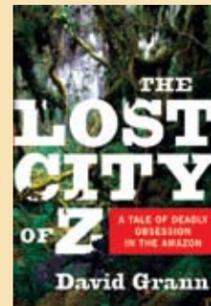
For a complete history of the Google Book Search project and summary of the legal settlement issues, check out the American Library Association's Google Book Settlement blog at wo.ala.org/gbs.

FAST COPYRIGHT FACTS

The first U.S. Copyright Act of 1790 stipulated copyright protection for 14 years, renewable once. Since then, U.S. law has been revised to broaden the scope of copyright, change the terms of copyright protection, and address new technologies. The most recent expansion, the 1998 "Sonny Bono" Copyright Extension Act, extended copyright to the life of the author plus 70 years, driven in part by some lucrative and about-to-expire copyrights (i.e., Mickey Mouse). This was challenged in the Supreme Court, but the Court ruled that, while the period seemed excessive for the purposes stipulated in the Constitution ("to promote the progress of science and the useful arts"), Congress had the right to set the terms.

The Association of Research Libraries has put together a handy clearinghouse of copyright information online, including a timeline of major developments in copyright history. To find out more, visit arl.org/pp/ppcopyright.

STAFF PICKS: NEW BOOKS & ACQUISITIONS

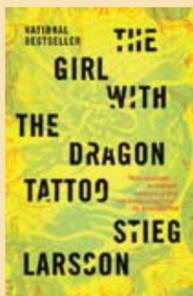


THE LOST CITY OF Z: A TALE OF DEADLY OBSESSION IN THE AMAZON

By David Grann
(Doubleday, 2009)

Percy Fawcett, an explorer obsessed with a lost Amazonian civilization he named “Z,” disappeared in the Amazon jungle in 1925. David Grann, a writer obsessed with retracing Fawcett’s steps, went there himself in 2005 to uncover Fawcett’s fate. This book chronicles both tales and sheds light on what has made Fawcett’s story so compelling to the dozens of other explorers who have gone looking for him—some of them tragically, all of them unsuccessful. Equal parts mystery, history, and adventure tale, Grann spins a compelling yarn about what makes us obsess over the things we do and why some mysteries beg to be solved.

Reviewed by Erin Leach
Catalog Librarian



THE GIRL WITH THE DRAGON TATTOO

By Stieg Larsson
(Knopf, 2008)

A new and original character, Lisbeth Salander, enters the mystery genre in this first novel of Swedish author Stieg Larsson. You will keep turning pages to find out who she is, what she knows, and what dark havoc she will ultimately wreak upon the world. A good first read as an entry point into the sub-genre of Scandinavian crime fiction, it’s both disturbing and funny in equal measure.

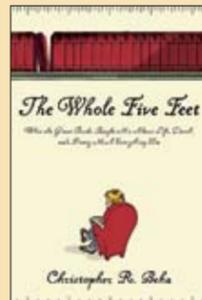
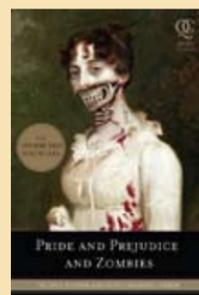
Reviewed by Deborah Katz
Jewish and Near Eastern Studies Librarian

PRIDE AND PREJUDICE AND ZOMBIES

By Seth Grahame-Smith
(Quirk Books, 2009)

Adapted from Jane Austen’s *Pride and Prejudice*, this book is an example of the great fun one can have playing with classic works of literature. Grahame-Smith takes the basic plot, characters, and some of the original text from Austen’s work and resets it in a zombie-overrun Regency England, where skill at dispatching the undead is as valued as sparkling dinner conversation, and where Elizabeth Bennet is a skilled slayer of zombies. The story basically runs along the familiar track to the end, although with considerably more martial arts and bloodshed than the original. Anyone who likes romance, high manners, and zombies will find this an enjoyable diversion, but those who have recently read Austen’s original novel will be particularly amused to compare the two.

Reviewed by Kelly Brown
Rare Books Assistant



THE WHOLE FIVE FEET: WHAT THE GREAT BOOKS TAUGHT ME ABOUT LIFE, DEATH, AND PRETTY MUCH EVERYTHING ELSE

By Christopher R. Beha
(Grove Press, 2009)

This delightful memoir recounts a year the author spent reading all 51 volumes of the Harvard Classics, a “five-foot shelf” of Western literature’s greatest hits from Homer to Longfellow. Viewing his own crisis-filled life through the pages of the “great books,” Beha finds their authors pondering the same questions he faces: What does it mean to live a good life? How do we cope with pain and suffering? And what (if anything) is the point of all this reading?

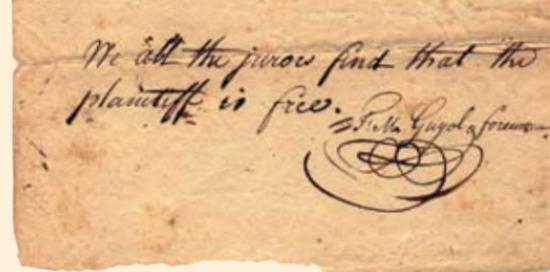
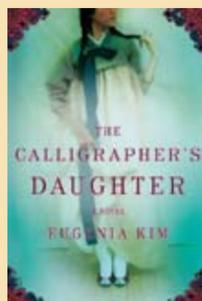
Reviewed by Aaron Welborn
Writer & Editor

THE CALLIGRAPHER’S DAUGHTER

By Eugenia Kim
(Henry Holt & Co., 2009)

The story of the daughter of a Confucian scholar renowned for his calligraphy is also the story of the founding of modern Korea. In 1910, the same year Japan occupies Korea, a girl is born to a family of Korean Christians whose lives mirror the growing pains that accompany their nation’s emergence into the modern world. With only her mother, her church, and a little luck to fall back on, the daughter survives one misfortune after another, including her association with the doomed royal court, a spendthrift younger brother, careless in-laws, as well as the family’s imprisonment, beating, starvation, and eviction from their home. The book ends with the end of Japanese occupation, in 1945, marking a new chapter in the family’s life—and in Korean history.

Reviewed by Charmaine Scott
Training and Administrative Officer



«Jury verdict in the freedom suit of Laban (a slave) v. Risdon Price, April 1821.

Libraries Win \$376,000 Grant

The Washington University Libraries have received a \$376,426 National Leadership Grant from the Institute of Museum and Library Services for the *St. Louis Freedom Suits Legal Encoding Project*. It is one of the largest grants ever received by the Libraries.

The project will focus on pre-Civil War lawsuits filed in St. Louis Circuit Court by slaves seeking freedom from slave owners. The University Libraries will partner with the Missouri History Museum and the University’s Humanities Digital Workshop, Law School Library, and American Culture Studies Program to complete the project.

In addition to digitizing and transcribing the court records, project staff will develop a standard for encoding the legal function of the documents. With no such standard yet in existence, one primary goal is to establish a model others can use to encode legal documents in similar archives. The two-year project begins December 1, 2009.

The project will fund an American Culture Studies course taught by former State Archivist Ken Winn. Students in the class will work with primary source material in a new way—contributing to a digital project, in addition to studying the materials in traditional methods.

Andrew Rouner, director of Digital Library Services, points out that the project goes beyond creating a rich resource for users. He says, “One of the most exciting aspects of the project is the broad collaboration not only outside but within the University, and the opportunity for the library to engage as partners more directly with faculty and students in the academic enterprise.”

For more information, visit the Digital Library Services website at digital.wustl.edu.

Appointments & Promotions

In May, **CYNTHIA HUDSON** became the engineering librarian. In this role, she works to develop services for engineering students across all majors and certifications. Cynthia was previously the engineering library assistant. She holds a B.A. in international studies and communication from Saint Louis University and an M.A. in information science and learning technologies from the University of Missouri. Cynthia is based in the Chemistry Library in Louderman Hall.

LIBRARY NEWS & STAFF NOTES

Also in May, **CHERYL MORTON** was named Geospatial Information Systems (GIS) Librarian. Based in the Earth & Planetary Sciences Library, Cheryl works with students, faculty, and library staff on GIS-based research at the University, including outreach, access, and instruction. Formerly the Earth & Planetary Sciences library assistant, Cheryl holds a B.A. in geography and an M.A. in information science and learning technologies, both from the University of Missouri.

In August, **SHANNON SHOWERS** was appointed digital access librarian. Shannon assists with the design, technical development, and maintenance of digital projects that highlight the Libraries’ unique collections and that support teaching and research at the University. Formerly the digital projects assistant, Shannon holds a B.F.A. from Washington University and an M.A. in information science and learning technologies from the University of Missouri. She is based in Digital Library Services in Olin Library.

In September, **DENISE HANNIBAL** became the Art/Modern Graphic History Library assistant, dividing her time equally between the Art & Architecture Library and the Modern Graphic History Library. Hannibal joined the Libraries earlier this year as a technical assistant in the Acquisitions unit. She has a B.A. in Spanish language and culture and East Asian language and culture from the University of Kansas, and an M.S. in library and information science from the University of Illinois at Urbana-Champaign.

Dean of Libraries Serves on MIT Library Committee

SHIRLEY K. BAKER, vice chancellor for scholarly resources and dean of University Libraries, has been named to the Massachusetts Institute of Technology Corporation’s Visiting Committee for the Libraries. MIT’s Visiting Committees serve a function comparable to Washington University’s National Councils, offering advice and insight on academic initiatives to the board of trustees. Members include distinguished leaders in science, engineering, industry, education, and public service. Baker will serve a four-year term. From 1982 to 1989, she served as the associate director for public services at the MIT Libraries.



≈ Cynthia Hudson



≈ Cheryl Morton



≈ Shannon Showers



≈ Denise Hannibal



≈ Shirley K. Baker

Math, Biology Libraries Close, Collections Move to Olin

In August, the Math and Biology departmental libraries closed and their collections merged with those in the main library on the Danforth Campus. The move comes with financial savings, but it also underscores the changing shape of libraries in the digital age. As digital publishing becomes standard in disciplines like biology and math, less physical space is needed for research that students and faculty prefer to find online. As a result, librarians can focus on giving users more of what they want—help. Ruth Lewis continues as Biology and Math librarian from her new office in Olin Library 139, and the math and biology collections can now be found on Level B.



≈ Brian Vetruba

Librarians Take on Leadership Roles

BRIAN VETRUBA, catalog and subject librarian for Germanic Languages and Literatures, European Studies, and Comparative Literature, was recently elected vice-chair/chair-elect of the Western European Studies Section (WESS) of the Association of College & Research Libraries. WESS is professionally involved in the acquisition, organization, and use of information sources originating in or related to Western European countries. Vetruba has also been appointed to a three-year term on the advisory committee for the *MLA International Bibliography*, a print bibliography and online database for literature, languages, linguistics, and other subjects in the humanities.



≈ Makiba Foster

MAKIBA FOSTER, librarian for American History, American Culture Studies, and Women, Gender, and Sexuality Studies, is among 100 library staff nationwide to be included in the American Library Association's Emerging Leaders 2010 program. Participants will convene at the American Library Association (ALA) midwinter meeting in Boston, for orientation and education on leadership development. Back at their home institutions, participants will grow and develop through an online networking environment for six months, then reconvene in at ALA's Annual Conference to showcase individual projects. About one-third of the group members have sponsorships to help defray costs of participating; in Foster's case, sponsorship is from the Black Caucus of the American Library Association.



≈ Heavy Duty: Workers with Cord Moving and Storage reshelve some 85,000 books and journals transported from the former Math and Biology Libraries to their new home in Olin Library.

Presentations, Publications, and Other Activities

In September, librarians **CYNTHIA HUDSON** and **MAKIBA FOSTER** presented on "Social Media and Collaboration 2.0" at the annual Association of Specialized and Professional Accreditors (ASPA) conference in St. Louis. The ASPA is an association of U.S. agencies that assess the quality of specialized and professional higher education programs and schools. Member organizations include the American Library Association, American Dental Association, and American Medical Association.

RUTH LEWIS, biology and math librarian; Cathy Sarli, scholarly communications specialist (Medical Library); Bob Engeszer, associate director, translational research support (Medical Library); and Ellen Dubinsky, librarian (Medical Library) are the co-authors of *Public Access Policies*, a "SPEC Kit" published in August by the Association of Research Libraries (ARL). SPEC Kits are periodic reports on current practices and policies in the research library world. *Public Access Policies* outlines various institutional approaches for enhancing access to federally funded research. The ARL is comprised of the libraries of some 124 major North American research institutions, including Washington University.

JALEH FAZELIAN, Islamic and Near Eastern Studies librarian, recently visited Wesleyan University to advise librarians there on building a Middle East/Islamic Studies collection. Fazelian analyzed Wesleyan's collection of books, journals, films, and databases and made recommendations of additional resources to purchase. She also provided an overview of cataloging materials in Arabic. Washington University Libraries have a sizable research collection devoted to Islamic and Near Eastern Studies. Mostly housed in Olin Library, the collection is the only one of its kind in Missouri.



≈ Joy Lowery



≈ Aaron Welborn

Off the Shelf is a publication of Washington University Libraries, published twice yearly for our faculty and friends.

Dean: Shirley K. Baker
Editor: Joy Lowery
Managing Editor: Aaron Welborn
Contributors: Kelly Brown, Deborah Katz, Erin Leach, Joy Lowery, Charmaine Scott, Aaron Welborn, Bill Wibbing

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Comments, Questions, Address Changes:
 Email offtheshelf@wumail.wustl.edu or write to Aaron Welborn, managing editor, at:

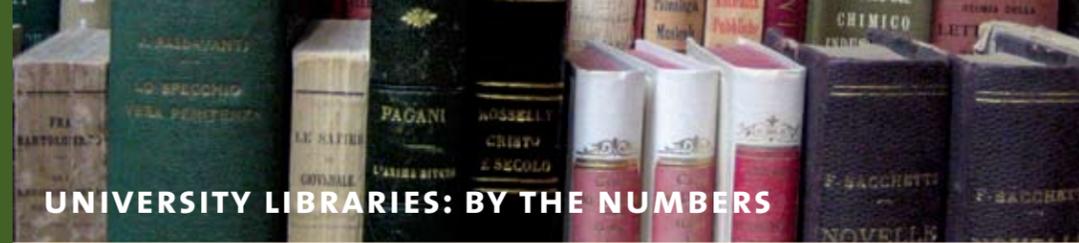
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 Campus Box 1061
 One Brookings Drive
 St. Louis, Missouri 63130-4899

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UNIVERSITY LIBRARIES: BY THE NUMBERS

COLLECTIONS (ALL WU LIBRARIES)

Print volumes: 4,281,213
 E-books: 415,289
 E-journal subscriptions: 69,572*
 Print journal subscriptions: 4,292
 Microforms: 3,473,120
 Maps: 117,862
 Audio recordings: 52,983
 Films and videos: 67,206
 Manuscripts and archives: 16,561 linear feet

SERVICES & STAFF[†]

Books and other items checked out: 205,698
 Reference transactions: 61,207
 Instruction sessions: 281
 Loans to other libraries: 36,365
 Loans from other libraries: 47,385
 Conservation treatments to library materials: 4,007
 Professional staff: 93
 Support staff: 115
 Student workers: 58 full-time equivalents
 Olin Library turnstile count: 749,807

GIVING STATISTICS (UNIVERSITY LIBRARIES)

Total library donors: 1,250
 Eliot Society Members: 188
 Total amount donated: \$1,013,711
 Total library endowment: \$42,122,359
 Danforth endowment for library technology: \$18,925,144
 Other endowments: \$23,197,215

ANNUAL FUND DONATIONS play an important role in making Washington University a top research institution. Unrestricted gifts help us to expand our holdings, attract and retain excellent faculty, and purchase technology and databases that are essential for research and scholarship. Popular annual fund programs include: Honor With Books, Legacy of Books, the Unrestricted Fund in the John M. Olin Library, and the Unrestricted Fund for Special Collections.

Unless otherwise indicated, statistics reflect the 2008-2009 academic year for all University Libraries, including the Medical School Library, the Law Library, and the Social Work Library.

* Includes journals accessible through electronic databases.

[†] Services figures refer only to the University Libraries system. Staff figures include Law and Medical libraries.

FERRIERO IS PRESIDENTIAL PICK FOR U.S. ARCHIVIST



New York Public Library

In July, President Barack Obama nominated David Ferriero as archivist of the United States. Ferriero was confirmed November 6, becoming just the tenth person to lead the National Archives and Records Administration (NARA) since its creation by President Franklin Roosevelt 75 years ago.

When the appointment was announced, the *Washington Post* wrote, "The archivist job has become something of a lightning rod for controversy, particularly as various agencies and administrations press for keeping their records secret for decades despite strong pressures from historians and the public to declassify as much information as soon as possible."

Ferriero has served on Washington University Libraries' National Council since 2004, providing insights and advice informed by his nearly 40 years of experience, including 31 years at the Massachusetts Institute of Technology Libraries, followed by several years directing the Duke University Libraries and then New York Public Library. His appointment to the National Archives requires that he step down from outside responsibilities, including his membership on the Libraries' National Council.

Dean Shirley Baker, who has known David Ferriero since they worked together at MIT in the 1980s, says, "Everyone at our Libraries who has had the pleasure of working with David joins me in congratulating him on this remarkable new job. We thank David for his contributions here. We'll follow his actions as U.S. archivist. And we know the National Archives will be the better for having him its leader."

Change service requested

FSC LOGO TO COME

FROM THE ARCHIVES

FROM CAMP TO CAMPUS

On February 19, 1942, following the attack on Pearl Harbor, President Franklin Roosevelt signed Executive Order 9066, authorizing the detention of all Japanese Americans living on the West Coast. Approximately 120,000 Americans of Japanese ancestry were forcibly relocated to internment camps in the country's interior, where they spent the remainder of the war.

During those years, an effort was made to transfer Japanese American college students out of the camps and into universities away from the West Coast to complete their education. Washington



Former chancellor George Throop
Strauss Studios

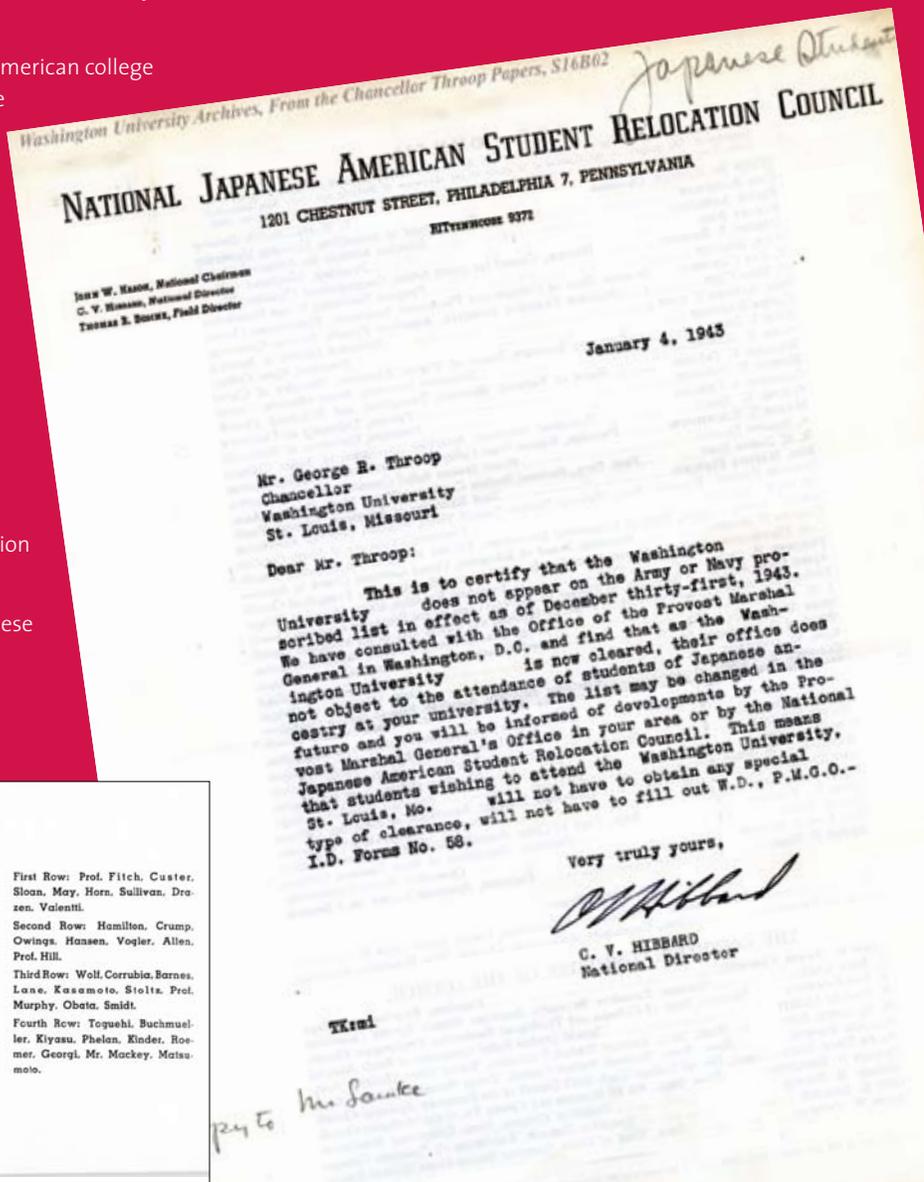
University was one of many institutions to accept such students.

George Throop, then chancellor of Washington University, wrote at the time, "These students, if American citizens, have exactly the same rights as other students who desire to register in the University."

The materials shown here are from a recent exhibit in Olin Library about the Japanese American student relocation effort. The exhibit, prepared by University Archivist Sonya Rooney, ran in conjunction with this year's Freshman Reading Program.

For more about the Freshman Reading Program and the Japanese internment experience, read the interview on p. 14 with Julie Otsuka, author of *When the Emperor Was Divine*.

- ≈ « Japanese American students in the WU Architectural Society appear in the 1943 *Hatchet* yearbook
- ≈ Letter to Throop from the National Japanese American Student Relocation Council



First Row: Prof. Fitch, Custer, Sloan, May, Horn, Sullivan, Draxen, Valenti.
Second Row: Hamilton, Crump, Owings, Hansen, Vogler, Allen, Prof. Hill.
Third Row: Wolf, Corubia, Barnes, Lane, Kasamoto, Stoltz, Prof. Murphy, Obata, Smidt.
Fourth Row: Toquehi, Buchmueler, Kiyasu, Phelan, Kinder, Roemer, Georqi, Mr. Mackey, Matsu-moto.