Works Created from Digital Collections
This is a work that cannot be completed except by a society of men of letters and skilled workmen, each working separately on his own part, but all bound together solely by their zeal for the best interests of the human race and a feeling of mutual good will." —Diderot
Battery Park Hotel [Asheville]

William Lee Stoddart (1868-1940) was a prolific architect in New York City whose multi-state practice popularized Beaux Arts style hotels in the early 20th century. His typical designs were of brick with classical cast stone detailing. His work covered many eastern states, including North Carolina, where he designed several hotels and other tall buildings that followed popular national models. In some cities, Stoddart's buildings fit into a developing urban streetscape, while in some smaller communities, his modern hotels represented new urban progress and commercial advancement as well as a new marker in the skyline. Born in Tenafly, New Jersey...
Beyond the “Monument Men”: New Article by Ohio Graduate Student Examines World War II Looting
http://www.library.ohiou.edu/2014/02/beyond-the-monument-men-new-article-by-ohio-graduate-student-examines-world-war-ii-looting/
The American Library Association (ALA) Public Programs Office invites applications for *Dust, Drought, and Dreams Gone Dry*, a project for public, academic and special libraries about the Dust Bowl. The project features a traveling exhibition of 300 square feet and a series of programs designed to help public audiences engage in discussions about the human and ecological consequences of one of America’s most disastrous environmental experiences. The exhibit and programs feature several overlapping humanities themes: the nature of the connection between humans and nature, the many ways humans respond to adversity, and how people came to understand and to describe the experience of living in the Plains during the Dust Bowl.

The ALA Public Programs Office, the Oklahoma State University (OSU) Library, and the Mount Holyoke College (MHC) Library developed the project, drawing upon OSU’s “Women in the Dust Bowl” online oral histories of Dust Bowl survivors, and the MHC’s Caroline Henderson papers —letters, essays, and articles by a woman who farmed throughout the Dust Bowl period. Ken Burns’s film, *The Dust Bowl*, is also an inspiration for the project.

*Dust, Drought, and Dreams Gone Dry* is made possible in part by the National Endowment for the Humanities: Exploring the Human Endeavor.

Twenty-five sites will be selected to present the exhibition and associated public programs in their communities for a period of six weeks. All sites selected for the project will receive a grant of $1,200 for expenses related to public programs. Please see the [project guidelines](http://www.programminglibrarian.org/dustbowl/) for other details.
Essays and Interpretations

Essays & Interpretations enables scholars to create works that support discovery, inquiry, and deeper understanding of the histories and ideas represented in the collections of the USC Digital Library.

We invite our community of users to incorporate their insights and questions into our environment in the form of scholarly and interpretive works. Please contact us for more information, and follow us on Twitter or Facebook for updates.

Essays in Visual History

This series invites established scholars to create authoritative multi-media essays, focused on particular histories, themes, and collections. The initial entries—starting with an essay by Paul Jenkins titled Reading an Image in the Other Context—were made possible by a Digital Humanities Start-Up Grant from the National Endowment for the Humanities. Additional visual essays will be published at regular intervals over the coming months.

Reading an image in the Other context
by Paul Jenkins

Paul Jenkins explores questions about representation, cultural context, and historical meaning in a photograph by Basel Mission doctor Rudolf Fisch. The photograph was taken at the beginning of the 20th century in Akwapim, the traditional Akon Kingdom in Ghana.

Interpretations

This format is more open, welcoming proposals from our entire community of users and making inventive use of the full range of materials in the USC Digital Library. Interpretations are meant to encourage new modes of inquiry, with a particular focus on emerging work in the digital humanities. We are excited to begin this series with two pioneering efforts that were originally commissioned by Paul Jenkins for the Basel Mission Image Archive, which is now part of the USC Digital Library.

Architecture, A Visual Interpretation of Photos taken from the Basel Mission Image Archive
by Rahul Mehrotra & Sharada Dwivedi

History, A Visual Interpretation of Photos taken from the Basel Mission Image Archive
by Emmanuel Akyeampon
Arthur Godfrey was a 50's tv and radio icon, an aviator, equestrian... but ...

August 14, 2014 | 0 Comments

Dame Nellie Melba's Farewell speech, recorded at Covent Garden in 1926. Plus...dessert!

August 13, 2014 | 0 Comments

One of the most distinctive signature sounds in all of recorded music.

August 12, 2014 | 0 Comments

April 23, 2014 | 0 Comments

Browse Edna St. Vincent Millay's Library

By Patrick Williams On Monday's National Poetry Month-themed Sound Beat episode, we heard some lines from Edna St. Vincent Millay's 1931 book of sonnets Fatal Interview. Brett mentioned a note of dedication in the copy of that book found in the poet George Dillon's library after his death. But have you ever wondered what was […]

Continue Reading

April 18, 2014 | 0 Comments

Record Store Day

by Patrick Williams April may be known as the cruelest month, but not if you are a fan of vinyl records. Sales and production of new vinyl LPs have experienced a staggering rise in the the last decade or so. One expression of this renewed popularity comes around on the third Saturday of every April. […]

Browse all news entries
In 1965, Random House published Robert Penn Warren’s book titled *Who Speaks for the Negro*. In preparation for writing the volume, Warren traveled throughout the United States in early 1964 and spoke with large numbers of men and women who were involved in the U.S. Civil Rights Movement. He interviewed nationally-known figures as well as people working in the trenches of the movement whose names might otherwise be lost to history. In each case, he recorded their conversations on a reel-to-reel tape recorder. The published volume contains sections of transcripts from these conversations as well as Warren’s reflections on the individuals he interviewed and his thoughts on the state of the U.S. Civil Rights Movement. The *Who Speaks for the Negro* Archive contains digitized versions of the original reel-to-reel recordings, as well as copies of the correspondence, transcripts, and other print materials related to his research for the provocatively-titled book.

Warren states in the forward to the volume: “I have written this book because I wanted to find out something, first hand, about the people, some of them anyway, who are making the Negro Revolution what it is—one of the dramatic events of the American Story. This book is not a history, a sociological analysis, an anthropological study, or a Who’s Who of the Negro Revolution. It is a record of my attempt to find out what I could find out. It is primarily a transcript of conversation, with settings and commentaries.”

*Who Speaks for the Negro* was a groundbreaking volume in 1965; the book and its related materials remain a valuable resource for studying the history of race and of the Civil Rights Movement in the United States. Warren had hoped that his book would allow readers the opportunity to “see, hear, and feel as immediately as possible what I saw, heard, and felt.” The digital archive allows users an even greater opportunity to share in Warren’s experiences with the extraordinary men and women whom he interviewed during this turbulent time in United States history.

Expand the red links below to view archival materials related to the creation of the book.

**Correspondence** contains letters, notes, and other documents through which Warren and his editors set up interviews, checked facts, discussed the writing schedule, and more.

**Miscellaneous** contains a large variety of documents related to the creation, production, and distribution of various editions of the book. It includes notes, advertisements, printing specifications, and more. Of particular note is a document of recollections about the project written by Warren’s daughter, Rosanna Warren.

**Reviews** contains book reviews of *Who Speaks for the Negro* which appeared in national, regional, and local publications. The reviews’ content varies widely and includes both positive and negative appraisals of the work.

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“Who Speaks for the Negro” Polish translation. Courtesy of Vanderbilt University Special Collections and University Archives.