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LIBRARY OF CONGRESS MAGAZINE  
JULY/AUGUST 2020

## VOICES OF WAR

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Looking Through  
Patton's Photos

Segregation and  
the 'Double War'

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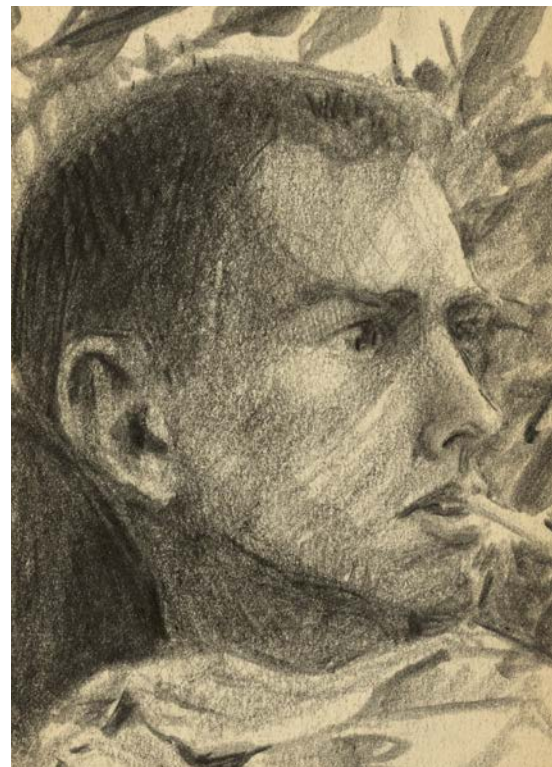
Mapping 'Infamy'

Behind Barbed Wire

Soundtrack of Combat

WORLD WAR II COMMEMORATIVE ISSUE





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One-of-a-kind Japanese map details the damage inflicted at Pearl Harbor.

■ Future architect Victor Lundy served in the 26th Infantry Division during the war and made sketches of what he saw, including these portraits of his fellow soldiers. *Prints and Photographs Division*



## Mission of the Library of Congress

The Library's mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

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■ On the cover: U.S. Army 2nd Lt. Walter Sidlowski helps recover the dead from a Normandy beach following the D-Day landings in this photo by Walter Rosenblum. *Prints and Photographs Division*

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## CONNECT ON

[loc.gov/connect](http://loc.gov/connect)





■ The memorial honors Dwight D. Eisenhower's work as president and as the supreme commander of Allied forces in Europe during the war.

## HONORING IKE

A new memorial in D.C. commemorates the life of Dwight D. Eisenhower.

The nation's capital is a city of monuments and memorials, edifices that commemorate great figures and momentous events of our shared past.

In September, the federal government will dedicate a new memorial in Washington, D.C., that honors the man who led Allied forces to victory in Europe during World War II and, as the 34th president, helped usher in a new era of peace and prosperity.

The Dwight D. Eisenhower memorial, designed by architect Frank Gehry, occupies a 4-acre site near the foot of Capitol Hill, just a short walk from the Library of Congress and across the street from the Smithsonian National Air and Space Museum.

The memorial employs heroic-sized bronze statues set before a massive stainless-steel tapestry depicting cliffs of Normandy to tell the story of a most consequential, quintessential American life.

Eisenhower had a humble upbringing in small-town Kansas. He attended West Point,

joined the Army and, during World War II, rose to supreme commander of Allied forces in Europe, leading the defeat of Hitler's forces in the West. During the Cold War that followed, Eisenhower served two terms as president, leading a transition from an era of global conflict and destruction to one of peace and growing prosperity.

A bronze statue on the left of the memorial places President Eisenhower in the Oval Office, surrounded by advisers, a representation of the balance he achieved between national security and peace and progress.

On the right, the memorial commemorates Eisenhower, the supreme commander. Bronze statues depict Ike surrounded by soldiers – a scene inspired by a famous photograph of him with members of the 101st Airborne Division before their jump into France on D-Day. As a massive backdrop, a woven, stainless-steel tapestry illustrates the cliffs at Pointe du Hoc in Normandy, scaled by Army Rangers on D-Day.

"The eyes of the world are upon you," Eisenhower told the soldiers, sailors and airmen on the eve of the D-Day invasion. And now, at the 75th anniversary of the Allied victory in Europe, the world is reminded again of the legacy of the man who helped achieve it.



## A SOUNDTRACK OF BATTLE

Project reveals war as the Marines lived it – and heard it.

On Okinawa, Marines chat about the weather as rounds zip overhead. On Iwo Jima, tanks clank ashore under heavy fire.

These are the sounds of the Marine Corps at war, preserved in thousands of hours of recordings made on battlefields of the Pacific Theater during World War II, then stored away for decades. In recent years, the Library has given them new, digital life and made them accessible in its Recorded Sound Research Center.

The Marines – using Library training and recording equipment – sent two-man teams into combat during the war to document the experiences of troops and provide real-time accounts of some of the toughest fights in Corps lore: Peleliu, Iwo Jima, Okinawa.

During lulls in the fighting, the correspondents would talk to Marines: What did you do in the fight? Anything you'd like to say to the folks back home? Many of the recordings were quickly transferred to vinyl, sent to the States and broadcast on radio to Americans anxious for news about loved ones serving on faraway shores.

All the recordings – made at first on wire, then on film stock – later were transferred to vinyl by the Marines, then sent to the Library for safekeeping. During the 1960s and '70s, Library technicians transferred the vinyl records to reel-to-reel tapes. Then the tapes just sat, mostly unused.

In 2010, the Library and the Marines jointly undertook a project to give the recordings a digital format – and a new audience. Audio engineers at the Library's Packard Campus digitized the tapes, and interns broke the digitized recordings into segments and created a descriptive record for each. The digital files were ingested into the Library's archive and copies sent to the Marines.

Interns at Quantico then created detailed summaries of the contents and linked the recordings to photos, articles and records from the Corps archives – documents of the war as Marines heard it and lived it on farflung battlefields across the Pacific.

–Mark Hartsell



■ Clockwise from top: Correspondent Art King interviews two Marines; a vintage illustration depicts a team of correspondents at work during an amphibious assault; and a device that recorded audio on wire. U.S. Marine Corps

# ONLINE OFFERINGS



## BEHIND THE WIRES

Rare newspapers document life in internment camps.

For these journalists, the assignment was like no other: Establish a newspaper to tell the story of people forced from their homes into internment camps, the story of life behind barbed wire for Japanese Americans during World War II. Their own story.

The Library holds a rare collection of newspapers produced by Japanese Americans interned at U.S. government camps during the war – over 4,600 English- and Japanese-language issues published in 13 camps and later microfilmed by the Library. The collection is available at [go.usa.gov/xQG7S](http://go.usa.gov/xQG7S).

Following the Japanese attack on Pearl Harbor, the U.S. government forcibly removed nearly 120,000 U.S. citizens and residents of Japanese descent from their homes to camps across the West – desolate places such as Manzanar in the shadow of the Sierras, Poston in the Arizona desert, Heart Mountain at the foot of the Wyoming Rockies.

There, housed in barracks and surrounded by barbed wire, residents organized farms, schools, governing bodies. They founded newspapers, too – publications that reported camp news, relayed official announcements and recorded the daily activities of residents for whom, even in confinement, life went on.

In the camps, they lived and died, worked and played, married and had children. One couple got married at the Tanforan assembly center in California, then shipped out to the Topaz camp the next day. Their first home as a couple, the Topaz Times noted, was a barracks in the western Utah desert.

As the war neared its end in 1945, the camps prepared for closure. Schools shuttered, community organizations dissolved, residents departed and newspapers signed off with “-30-,” used by journalists to mark a story’s end. That Oct. 23, the Poston Chronicle published its final issue, reflecting on the history it had both recorded and made.

“Now Poston is finished; the story is ended,” the editors wrote. “And we should be glad that this is so, for the story has a happy ending. The time of anxiety and of waiting is over. Life begins again.”

—Mark Hartsell

■ This July 1945 issue of the Sentinel newspaper, produced at the Heart Mountain camp in Wyoming, reports on government plans to close the facility. *Serial and Government Publications Division*





## THE ART OF WAR

Men and women in uniform documented their experiences through creative expression.

Military men and women of an artistic bent often chronicled their wartime experiences through creative expression – paintings, sketches and cartoons that today form part of the Veterans History Project collections.

One such person was Samuel Lionel Boylston, a South Carolina native who served in the Army Air Forces on islands scattered across the South Pacific: Guadalcanal, the Philippines, New Caledonia, the New Hebrides, New Guinea.

Boylston, an aspiring illustrator, decorated the envelopes of his letters home – and even those of buddies – with humorous scenes of camp life. The Veterans History Project collections hold 60 envelopes that Boylston illustrated for letters that one comrade, Cpl. Duquette, wrote to his wife

back home in Connecticut.

In Boylston's cheerfully satirical artwork, buddies who've had one too many cut loose in a sozzled singalong; troops aboard a landing craft spot a bathing beauty on the beach and wonder if they're invading the wrong island; an enlisted man greets a dandified Hollywood director touring the Pacific Theater to see what the place is really like ("How nice!" the amused soldier replies).

In an illustration done four months after the Pacific war ended, Boylston imagines making a MacArthur-esque homecoming to the United States: A pipe-smoking soldier looks over the San Francisco cityscape and bay and declares, "I have returned."

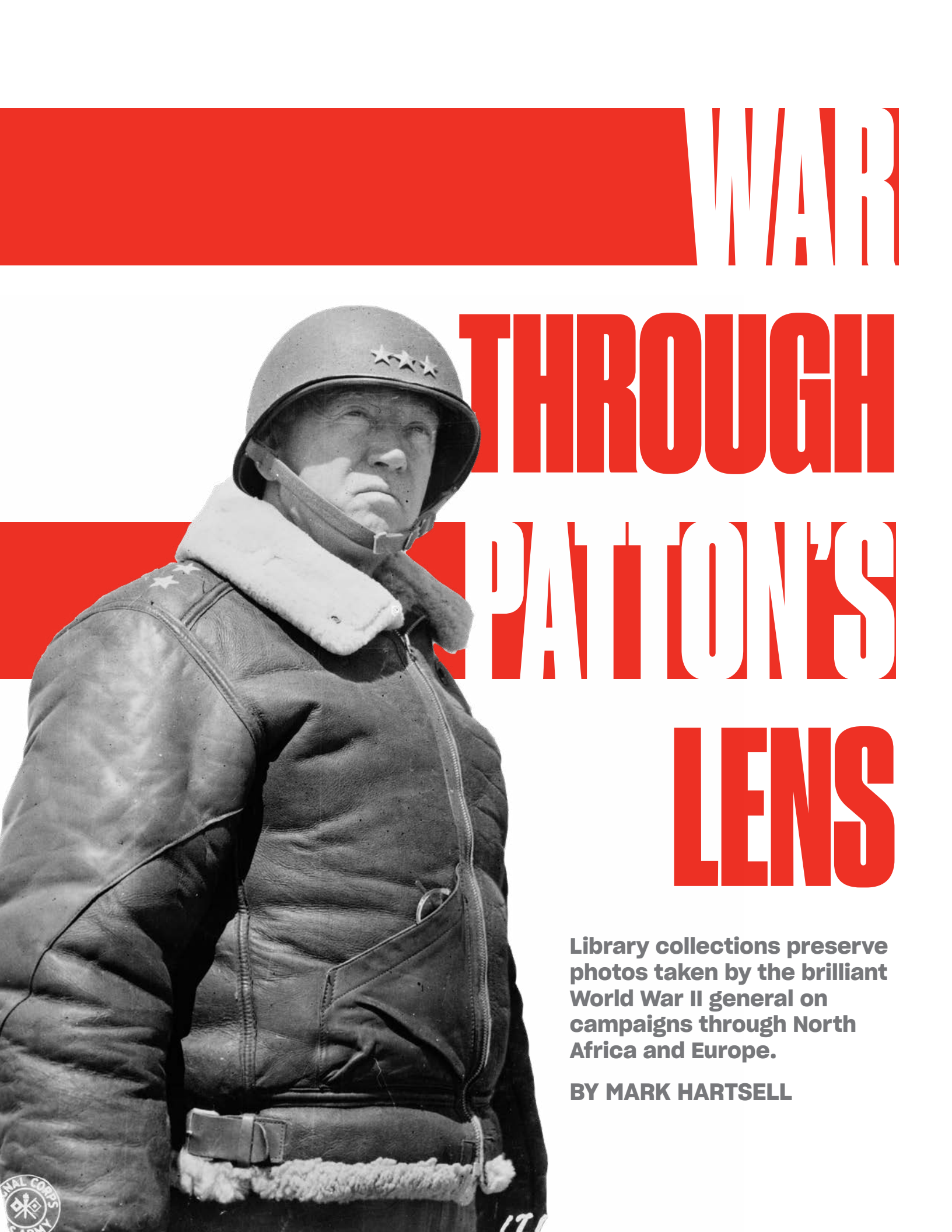
A journey to war and back, as Boylston and countless others saw it and drew it.

—Mark Hartsell

■ Army Air Forces Sgt. Samuel Boylston, an aspiring illustrator, decorated these envelopes with humorous scenes of service life. Veterans History Project

### MORE INFORMATION

The art of war  
[go.usa.gov/xdkzsf](https://go.usa.gov/xdkzsf)



**WAR**

**THROUGH**

**PATTON'S**

**LENS**

**Library collections preserve photos taken by the brilliant World War II general on campaigns through North Africa and Europe.**

**BY MARK HARTSELL**





For centuries, history's great commanders have chronicled their wartime experiences in diaries and memoirs, in their own words.

But what if we could see war through their eyes, as if Caesar, Napoleon or Washington had carried a camera and photographed war as he experienced it?

Gen. George S. Patton, the brilliant but troublesome U.S. Army commander of World War II, did just that during his campaigns across North Africa and Europe from 1942 through 1945.

Patton, an amateur photographer who carried an Army-issued Leica camera, took hundreds of photos of the war he saw – ruined villages and fleeing refugees, ordinary soldiers and illustrious commanders, humble camps and his palatial headquarters in Sicily, where, he wrote, the maids all gave him the fascist salute.

Those photos today reside in the Library's Manuscript Division. Patton died following a car accident in Germany just months after the war ended, and in 1964 his family donated his papers – including his wartime diary and photo albums – to the Library.

The general had mailed the photos home to his wife, Beatrice, to create a record of his wartime experiences – and, he said, to help set the record straight. "I'm going to send you photographs and letters so that some future historian can make a less-untrue history of me," Patton told her.

Beatrice wrote captions and placed his photos into albums alongside images of the general taken by others. In the albums, GIs cross a snowfield near Bastogne, German prisoners march toward the rear, soldiers dig a jeep out of bumper-deep mud; Patton wades ashore during the invasion of Sicily, meets with Supreme Commander Dwight D. Eisenhower, plays with his pet bull terrier, Willie.

The albums and diary also chronicle Patton's time in limbo following two infamous incidents during the Sicily campaign in August 1943 – Patton twice slapped soldiers suffering battle fatigue, setting off a public furor and drawing the wrath of Eisenhower and Congress. Awaiting a new assignment, Patton restlessly toured forts in Malta, pyramids in Egypt and battlefields and cemeteries in Sicily.

"A year ago, I commanded an entire corps," he wrote to Beatrice after visiting the



2nd Armored Division cemetery. "Today, I command barely my self-respect."

Patton claimed one photo saved his life. The general stopped to photograph artillery in action and, seconds later, a shell landed in the path ahead – just where, Patton said, he would have been if he hadn't stopped to use his camera.

Patton took the near-miss as a sign that God was saving him for greater achievements, which indeed soon came.

Only a few days later, he was called to England, where he eventually took command of the Third Army for the campaign that followed the Normandy invasion. Patton led the Third Army on a rapid, highly successful drive across France, engineered the relief of besieged American troops at the Battle of the Bulge and, by the end of the war, pushed his army deep into Nazi Germany.

He captured it all, in his own words and through the lens of his own camera – today, preserved for posterity in Library collections.

■ **Opposite:** Gen. George S. Patton carried a Leica camera during World War II, photographing what he saw on campaign. *Prints and Photographs Division*

**Above:** Patton snapped this photo of Army engineers on a bridge they'd just built, one of hundreds of his photographs preserved today in albums at the Library. *Manuscript Division*

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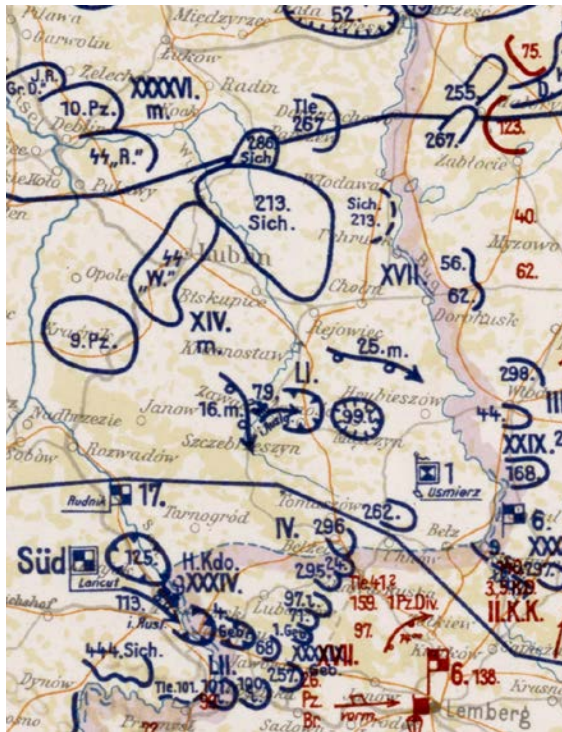
## MORE INFORMATION

George S. Patton diaries  
[go.usa.gov/xdcXP](https://go.usa.gov/xdcXP)

# CURATOR'S PICKS

## PUTTING WAR ON THE MAP

Reference specialist Edward Redmond chooses favorite World War II-related maps from the Geography and Map Division collections.



### INVADING RUSSIA

This atlas contains 123 battlefield situation maps documenting the German invasion of the Soviet Union in 1941. The atlas depicts daily troop movements of German and Soviet armies from that June to December, with German troops in blue and Soviets in red. It also notes the movements of the notorious SS units, marked by the abbreviation "Sich." This is the only copy of the atlas known to still exist.

*Geography and Map Division*



ur Jahreswende 1944/45 ergibt sich für Deutschland folgendes Bild: Budapest belagert. Die europäischen Hauptstädte Sofia, Bukarest, Helsingfors, Riga, Belgrad, Athen, Brüssel, Paris verloren. Rumänien, Bulgarien und Finnland abgefallen. Die „Tirpitz“ auf dem Meeresrind. Die Gustav- und Adolf-Hiller-Linien gestürmt, östlichen- und Westwall durchbrochen, der Atlantikwall erschlagen. Die Generale Dietl, v. Kluge, Rommel tot. Allein im Westen über 700.000 deutsche Kriegsgefangene, darunter 6 Admirale, 34 Generale und 2 Feldmarschälle.

### PROPAGANDA SPECIAL DELIVERY

This small map produced by the Allies was intended to, literally, send a message to German troops. The map contrasts the large land area controlled by Germany at the height of the war ("Einst," or once) with the much smaller German-controlled territory ("Jetzt," or now) near war's end. Allied troops would place the map inside an artillery shell and fire it across enemy lines, delivering a not-so-subtle message to German soldiers: Your leaders have given up, and you should too.

*Geography and Map Division*

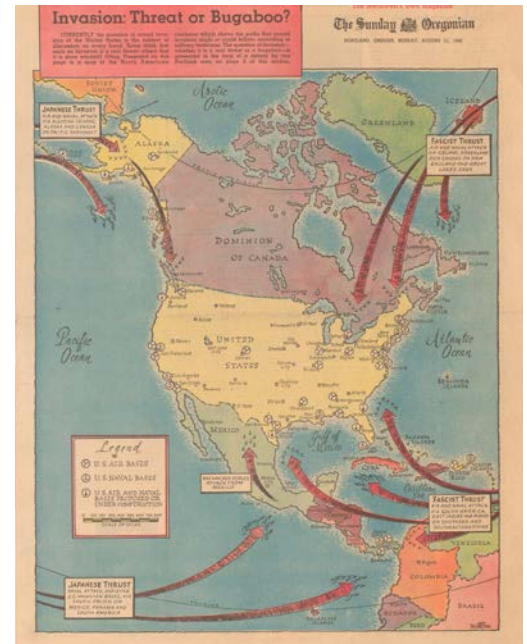




## CARTOGRAPHIC CARD TRICK

Some 35,000 Allied combatants escaped from prisoner-of-war camps or evaded capture behind enemy lines, often aided by clandestine maps smuggled into the camps. This map came disguised as a deck of playing cards. Each card contained a small section of a map, revealed by peeling the card apart. The sections, when removed and joined, formed a map showing potential escape routes.

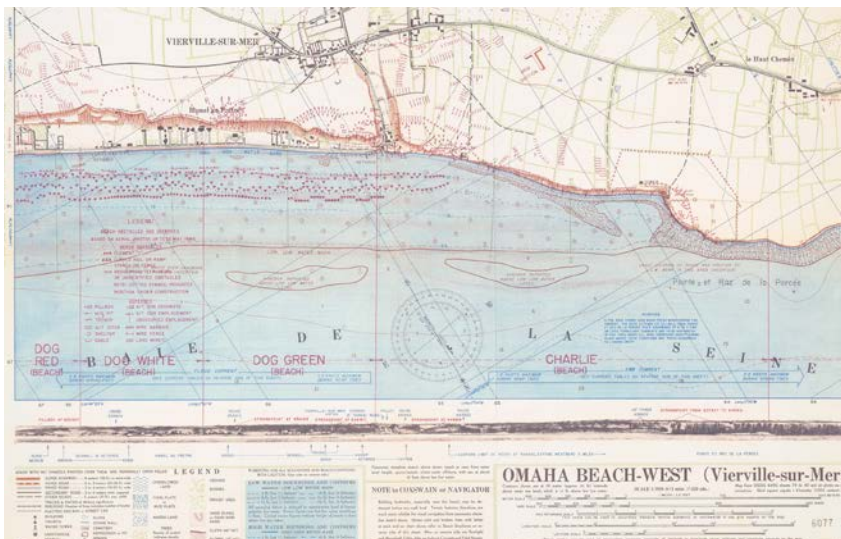
*Geography and Map Division*



## 'INVASION OR BUGABOO?'

Published in August 1940, more than a year before the Japanese attack on Pearl Harbor, this map dramatically illustrates a potential invasion of Canada, the United States and Mexico, as well as Central and South America. The arrows crossing both the Atlantic and Pacific oceans attempt to demonstrate the potential danger to North America from both Japanese and German foes.

*Geography and Map Division*



## OMAHA BEACH CHART MAP

Prepared in April 1944 for the Normandy invasion, this "chart map" combines hydrographic and topographic information along the western half of the Omaha beach landing beach. The map also shows beach obstacles, land fortifications, hedgerows and a headland view to help orient landing craft as they approached the shore.

*Geography and Map Division*





# THE DOUBLE WAR

BY MARGARET MCALEER

Segregated units fought fascism abroad and discrimination at home.





As members of America's greatest generation, Jimmie Kanaya, William S.M. Banks Jr. and Charity Adams Earley had a lot in common. They served with the U.S. Army in the European Theater during World War II. They responded with exceptional valor and service to the nation's call for patriotism, courage and ingenuity. And they did so in racially segregated units.

Kanaya, Banks and Adams were among more than 30,000 Japanese Americans and 1 million African Americans who served in segregated units during the war.

Kanaya was a medic with the Japanese American 442nd Regimental Combat Team. He was awarded a Silver Star for tending to wounded men under heavy enemy fire near Castellina, Italy. Banks, an officer with the 92nd Infantry Division (known as the "Buffalo Soldiers"), also received a Silver Star in Italy when his company held out for a week against repeated enemy assaults. Adams commanded the 6888th Central Postal Directory Battalion, the only African American Women's Army Corps battalion deployed overseas. Her unit cleared a six-month backlog of mail and packages in only three months after arriving in England in early 1945.

In the European Theater where Kanaya, Banks and Adams served, Japanese American combat units – the 442nd Regimental Combat Team and 100th Battalion – were among the most decorated of the war. African Americans in the theater flew 15,000 sorties as famed Tuskegee airmen, transported thousands of tons of supplies daily in truck convoys known as the "Red Ball Express" and advanced with the Third Army as members of the 761st Tank Battalion, among other achievements.

They accomplished the impossible against a strong headwind of racism.

Kanaya faced the painful task of helping his parents move from their home in

Oregon to an internment camp in Idaho. "With our parents incarcerated," Kanaya said, he and other Japanese American soldiers felt the need to prove themselves.

When word came that his company would be deployed overseas, Banks' white commanding officer predicted it would be sent to heavy fighting in the Pacific in order to increase the percentage of African American casualties. Banks found the statement "nauseating."

Despite her rank, Adams recounted "salutes were slow in coming, and, frequently, returned with great reluctance." Yet she never ceased to use her rank to fight against the discrimination experienced by women in her command. She was aided occasionally by white military personnel who stood up against racism. While traveling in uniform, she was barred from entering the dining car on her train until a white officer standing behind her thundered at the steward: "What in the world are we fighting this damned war for?"

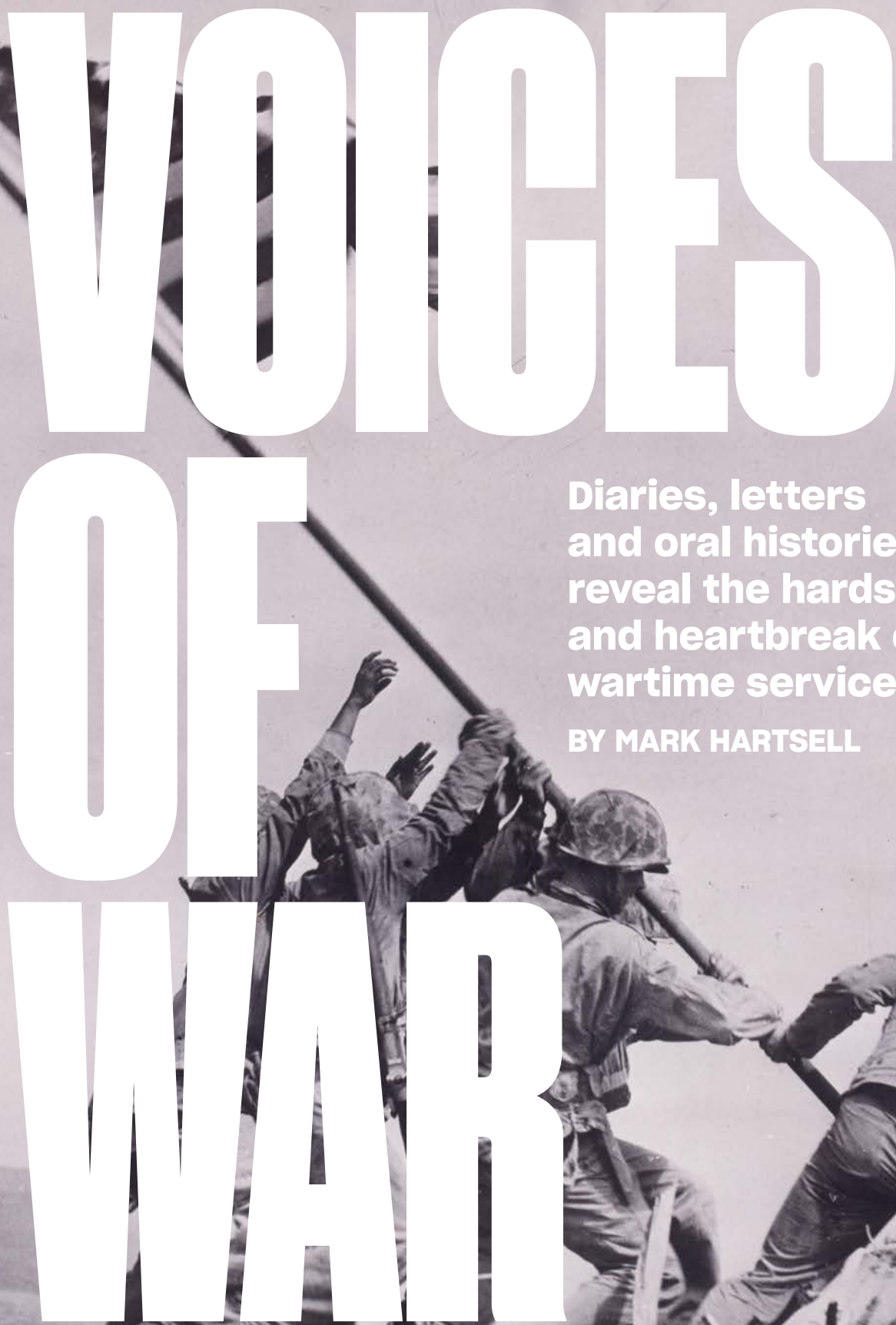
His question was among the most important of the war. Indeed, service men and women of color fought on two fronts – against fascism and oppression overseas and against racism and discrimination at home. They achieved impossible feats despite demoralizing racism, violent encounters stateside, senseless inefficiencies created by segregation policies and training, housing and resources that were often substandard.

Their heroism in this dual war is told in oral histories and collections of personal papers and organizational records preserved in the Library of Congress Veterans History Project and Manuscript Division.

"In a thousand subtle ways, in a thousand brutal ways, we were taught we were no part of American culture and history," observed Nelson Peery, who served with the African American 93rd Infantry Division. "Here we were making history."

■ **Opposite, clockwise from top left:** African American members of the Women's Army Auxiliary Corps head off to Fort Clark; Yeïichi Kelly Kuwayama served in the 442nd Infantry Regiment in Italy; members of the 332nd Fighter Group attend a briefing in Ramitelli, Italy; and Yeichi Robert Furuno of the 442nd receives the Silver Star. *Prints and Photographs Division, Veterans History Project*

**Opposite, background:** This situation map shows Twelfth Army Group positions in Belgium and France on Dec. 23, 1944, just a week after the start of the Battle of the Bulge. *Geography and Map Division*



# VOICES OF WAR

Diaries, letters  
and oral histories  
reveal the hardships  
and heartbreak of  
wartime service.

BY MARK HARTSELL



War tests the limits of what a human can endure.

It asks those who serve to do unimaginable things – to leave loved ones behind for years at a time, to suffer extreme conditions and deprivations, to risk life and limb, to kill or be killed.

Giles McCoy lived that.

During World War II, McCoy fought with the 1st Marine Division at Peleliu, Iwo Jima and Okinawa – three of the most brutal battles in Corps history.

He got shot by a Japanese sniper on Iwo and survived a kamikaze attack at Okinawa. The worst came later. In July 1945, his ship, the Indianapolis, was torpedoed and quickly sank, taking 300 sailors and Marines down with it.

McCoy and about 800 others floated in the open Pacific for four days, most with only a life jacket, trying to stay alive. Some drowned. Some died of dehydration and exposure. Some, in a state of delirium, killed themselves. Some died a different death.

“We had sharks everywhere,” McCoy would recall. “The first couple of days there was probably a hundred sharks around us all the time. A couple of guys got hit by sharks and got taken down.”

Of the 1,196 men aboard the Indianapolis, only 316 survived – one of the worst disasters in U.S. Navy history. But McCoy lived, and his story today is part of the collections of the Veterans History Project (VHP), a program of the Library of Congress.

Congress created VHP in 2000 to gather, preserve and make accessible the firsthand remembrances of U.S. war veterans who served from World War I through more recent conflicts. Its collections chronicle the experiences of men and women who, like McCoy, fought World War II – years of hardship, heartbreak, courage and loss written down in letters and journals and in makeshift diaries cobbled together at prisoner-of-war camps across Europe and the Pacific.

George Percy was serving in an Army artillery unit in the Philippines when



■ **Opposite: Marines raise the American flag on Mount Suribachi at Iwo Jima in this iconic photo by Joe Rosenthal. Prints and Photographs Division**

**Right: Marine Pvt. Giles McCoy survived the sinking of the USS Indianapolis (below), one of the greatest disasters in U.S. Navy history. Veterans History Project**



IN REPLY REFER TO:  
AG 201 Pearcy, George W. 1st Lt  
FC-N 166110 Coast Artillery  
0351734

Mr. Claude O. Pearcy  
6165 Kingsbury Avenue (12)  
Saint Louis, Missouri

Dear Mr. Pearcy:

The International Red Cross has transmitted to this Government an official list obtained from the Japanese Government, after long delay, of American prisoners of war who were lost while being

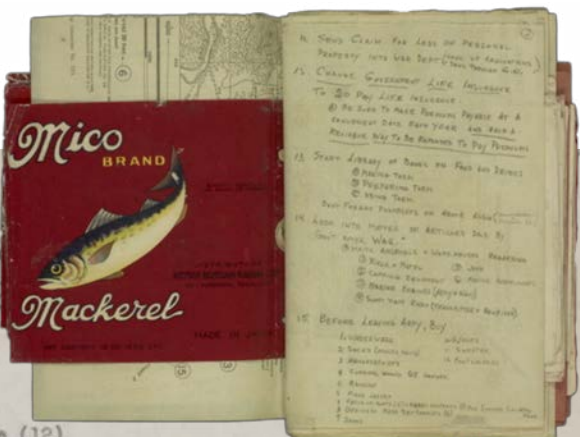
Philippine Islands on a Japanese ship. It is with deep regret that I am among those lost when that sinking vessel had any probability of survival, must have perished. He will be carried on the ship which was killed in action 24 October 1944. I received this information 16 June 1945, the date upon which his accounts will be closed.

Information available to the War Department is that the vessel was on the Philippine Islands, on 11 October 1944. On 24 October 1944 the vessel was in the South China Sea over 200 miles from the nearest land. Five of the prisoners were rescued from the coast. Four others have been rescued by the Japanese, by whom all others aboard are being held. I am glad to be able to furnish you the information as to what happened and the known circumstances of the deaths of all other prisoners listed by the Japanese.

It is with sincere sympathy that I must notify you of this period of anxiety and suffering you have undergone.

Sincerely yours,

W. A. ULLOA  
Major General  
The Adjutant General of the Army



the Japanese attacked Pearl Harbor. The Philippines soon were overrun too, and Pearcy was captured and held in a succession of POW camps.

There, he kept a diary on whatever he could find: old maps, hospital forms, labels peeled off food cans. On those scraps, he chronicled all he saw – beatings, decapitations, escape attempts, the turning of prisoners against each other to survive.

In 1944, the Japanese began evacuating POWs, Pearcy among them, aboard “hell ships” – freighters known for their terrible conditions. Some were so packed that prisoners barely could lie down. Temperatures below deck often hit 120 degrees, the hot, humid atmosphere fouled by the stench of human waste and unwashed bodies.

A U.S. submarine torpedoed Pearcy’s ship, and only nine prisoners survived. He wasn’t one of them. Pearcy’s story is known today only because, fearing the worst, he divided up his diary among comrades who remained behind. Half the diary made it back to his family in the care of a soldier from Utah – Robert Augur, whose own POW diary is held by VHP.

Such tragedies were deeply felt back home. The war separated loved ones for years at a time, and letters often were the only means of communication.

Robert Ware joined the Virginia National Guard in 1940 and was assigned to the Army’s 104th Medical Battalion. Two days before D-Day, his wife Martha wrote to him, pondering their lost years together and their uncertain future:

“Do you know the quotation that says, ‘Tho a man be dead, yet shall he live.’ I think I’ve come to know what that means these two years as I watched my 20s slip away and realized that we have never yet had our chance and have no hope of it

■ While held in a Japanese POW camp, Army Lt. George Pearcy kept a diary on any paper he could find, including labels pulled from tinned cans of mackerel. Pearcy later died on a Japanese “hell ship”; this letter informed his parents of his death. Veterans History Project



for a long time.

“I am only living on the faith that God will give me a chance before it’s too late – a chance at a permanent home, children, a certain amount of financial security and above all a chance to live with the man I love so devotedly, so completely – my husband.”

Ware never saw her letter – he was killed going ashore with the first wave at Normandy.

VHP collections preserve countless such stories of survival and heartbreak.

Kenje Ogata, a Japanese American turret gunner in a B-24 bomber, got shot down over central Hungary, took refuge with a local family, reunited with his crewmates and traveled by foot, ox cart and train to Soviet-held Romania, then flew back to his base and the war.

Army Sgt. A. William Perry served in the segregated 92nd Infantry Division fighting in Europe. In an oral history, he recalled the difficulty of driving the Germans from mountainous Italy – an ideal place, he noted, to fight a defensive war.

The Germans would chop down trees and place them as obstacles in front of you, mine the fields next to the roads, aim machine guns and artillery down the roads at whoever moved up them. “If you came up the road,” Perry said, “you didn’t have a chance.” In its first action, his unit lost 24 men in 15 minutes.

Robert Harlan Horr piloted his glider to a landing in Normandy under heavy fire – he counted over 80 holes in his plane. In his pilot’s logbook, he described losing his close friend and comrade, Buck Jackson, that day.

After Jackson got hit, Horr gave him morphine and stayed by him in an open field to make him as comfortable as possible, all the while under fire from German mortars and machine guns.



■ Army Air Forces Sgt. Kenje Ogata was shot down over Hungary; this telegram apprised his family that he was missing. Traveling by foot, Ogata navigated his way to safety by using this map printed on parachute silk. Veterans History Project



■ A. William Perry (left), a sergeant in a segregated Army unit, posed with Sgt. Dial Hewlett Sr. in Italy. Perry noted details of his service in this album. Veterans History Project

“Buck finally died. If I get decorated his mother is going to have that medal,” Horr wrote. “Got to move up now so that’s all for now.”

Except he was wrong: Buck, it turned out, survived. But Horr never knew – he was killed in a glider accident back in England soon after.

More than 400,000 Americans, like Horr, were killed in the war, and wartime experiences exacted a terrible toll on many who survived.

On 28 pages of loose paper now in VHP collections, Marine Corps Pvt. Leon Jenkins chronicled the months he spent fighting on Guadalcanal and Tulagi in 1942 – events that haunted him for decades to come.

“Dawn. Everything looks so peaceful down here, but we’re sitting three miles away from hell itself,” Jenkins wrote on Aug. 8 while aboard a ship stationed just offshore.

Over the next six weeks, Jenkins found himself on the ground, in hell – day after day of air raids, snipers, assaults, shelling and hand-to-hand fighting, broken up only by rain and hunger.

On one page of his diary, Jenkins observes that he never really expected to have to kill anybody with his rifle. By the end of the next page, he’d shot and killed three Japanese soldiers, bayoneted a fourth and killed a fifth with his knife during an assault on a machine gun nest – and suffered a knife wound in the back.

On Aug. 19, flying shrapnel cut the legs off his cot while he slept. Ten days later, a bomb concussion blew the watch off his wrist and, the next day, a piece of shrapnel sliced off the tip of his index



finger and killed two comrades standing nearby.

On Sept. 2, he waited out an air raid in a small hollow, writing notes as Japanese planes approached – notes that stopped in midsentence when a bomb struck his position:

“I see the planes. 18 of them coming in same as yesterday. Just a little to my right. The wind’s from that way, too. This is going to be close. AA opened up + first bomb landed about 100 yds + next bomb right in line with my”

The diary picks up two weeks later with an entry shakily scrawled from a hospital bed on an island some 600 miles away; Jenkins had a terrible headache, a worse case of nerves and no idea what had happened.

He soon was discharged, physically safe, but forever haunted. Jenkins suffered badly from post-traumatic stress disorder and struggled to make jobs and relationships work for the rest of his life. He eventually died in a hospital, alone.

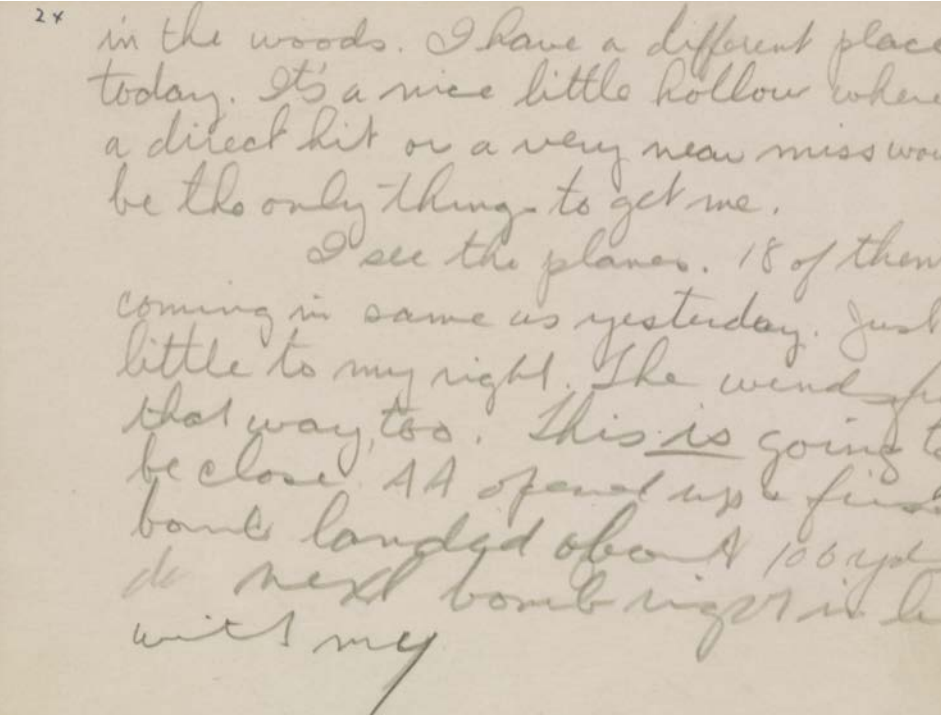
His experiences, chronicled on humble pages that say so much, today are preserved at the Library so that future generations may better understand what Jenkins, and thousands like him, endured.

“I would go back into a burning building to save this diary. It is that important,” wrote Jenkins’ nephew, Kerry D. Ames, in donating the pages to VHP. “It speaks for one man, but it also speaks for so many men.”

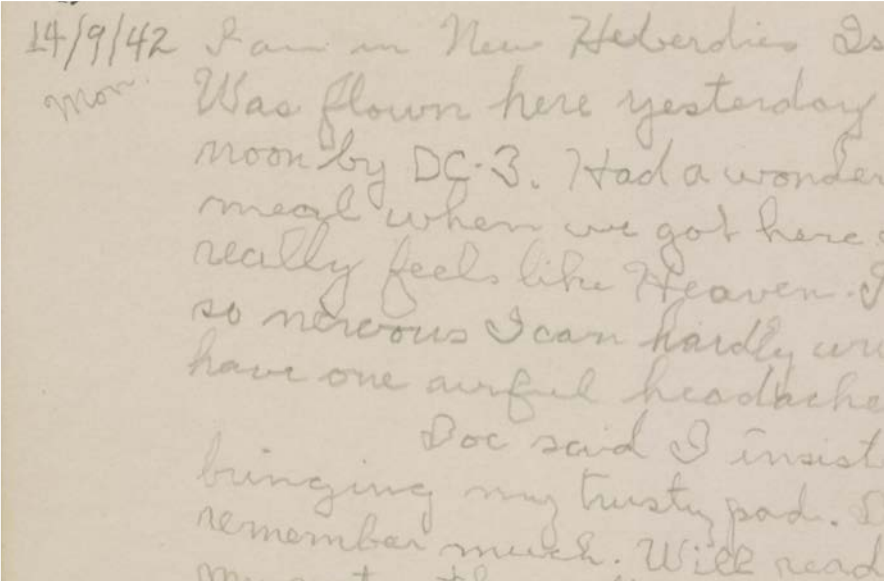
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## MORE INFORMATION

Veterans History Project  
[loc.gov/vets/](http://loc.gov/vets/)



2 x  
in the woods. I have a different place today. It's a nice little hollow where a direct hit or a very near miss would be the only thing to get me.  
I see the planes. 18 of them coming in same as yesterday. Just a little to my right. The wind's from that way, too. This is going to be close. AA opened up + first bomb landed about 100 yds + next bomb right in line with my



14/9/42 I am in New Hebrides Is  
mon. Was flown here yesterday noon by DC-3. Had a wonderful meal when we got here & really feels like Heaven. I'm so nervous I can hardly write. I have one awful headache. Doc said I insist on bringing my trusty pad. I remember much. Will read

■ Leon Frank Jenkins wrote this account of a Japanese air raid on Guadalcanal in real time – he broke off writing only when a bomb struck his position (top). The diary, shakily written, picks up two weeks later from a hospital bed some 600 miles away (bottom). *Veterans History Project*







■ Emperor Hirohito of Japan examined the map during a briefing about the strike on Pearl Harbor held in Tokyo in late December 1941. *Prints and Photographs Division*

Just before 8 a.m. on Dec. 7, 1941, Mitsuo Fuchida, leader of the Japanese strike force of fighters and bombers swooping in for their attack on Pearl Harbor, radioed his force: “To-ra! To-ra! To-ra!” It was the signal that they had achieved complete surprise.

During the next two hours, during two waves of attacks, he circled above as his fliers killed more than 2,400 Americans, sank four battleships and ignited war between the two nations.

On Dec. 26, he was back in Tokyo, walking into a small room in the imperial palace. At one end was an elevated platform, about 2 feet high. A court official walked through, wafting incense. Then Emperor Hirohito entered, wearing the uniform of a “naval generalissimo,” sat down on the elevated platform and listened to a briefing from the men who carried out the attack, according to interviews Fuchida later gave.

The heart of Fuchida’s presentation was his rectangular, hand-drawn map of the harbor and the ships that had been struck. It was mostly accurate, detailed and highly classified. He used a photo enlargement of it to make it easier to see during the presentation.

Today, Fuchida’s original Pearl Harbor map – a one-of-a-kind artifact from a critical moment in world history, made by the hand of the person who carried out the attack – finally rests in the Geography and Map Division of the Library. Its official title is “Estimated Damage Report Against Surface Ships on the Air Attack of Pearl Harbor.” It was purchased from the Miami-Dade Public Library in 2018, ending an odyssey of more than three quarters of a century in which the map was primarily kept in the private collection of Gordon W. Prange, chief historian of U.S. Army Gen. Douglas MacArthur.

“This was made in almost real time,” says Paulette Hasier, chief of the G&M division, leaning over the map on a recent afternoon, pointing out details. Fuchida put the map together after consulting with dozens of other pilots and military staff within three weeks, in the midst of sailing back to Japan and making future war plans. “Fuchida crafted this cartographic piece himself, but he didn’t do it without a lot of help from others.”

The map is in good shape on slightly yellowed paper, measures 31 by 24 inches,



■ A member of the Japanese strike force snapped this photo of burning U.S. ships from his plane over Pearl Harbor. *Prints and Photographs Division*

and is stored in a large conservation box. When the cover is pulled off, the map beneath is a surprising jolt of color.

It depicts an aerial view of the harbor and is labeled (Top Secret) in red in the upper right corner. Using Tokyo time, Fuchida dated it 8 December 1941 and titled it in traditional Japanese calligraphy.

He carefully drew 60 ships in green, blue and yellow watercolors. He did not generally include the names of ships but instead provided their type and size. Fuchida indicated the level of damage with categories, such as minor, moderate, serious and sunk. He noted the type of torpedoes and bombs used. He told the emperor he thought it was about 80 percent correct, which, given that the pilots were making visual assessments at high speed while under fire, was impressive. His one major error was astonishing: The failure

to note the sinking of the USS Arizona, by far the most lethal strike of the day. The wreckage was obscured by such thick black smoke that it could not be seen clearly from the air.

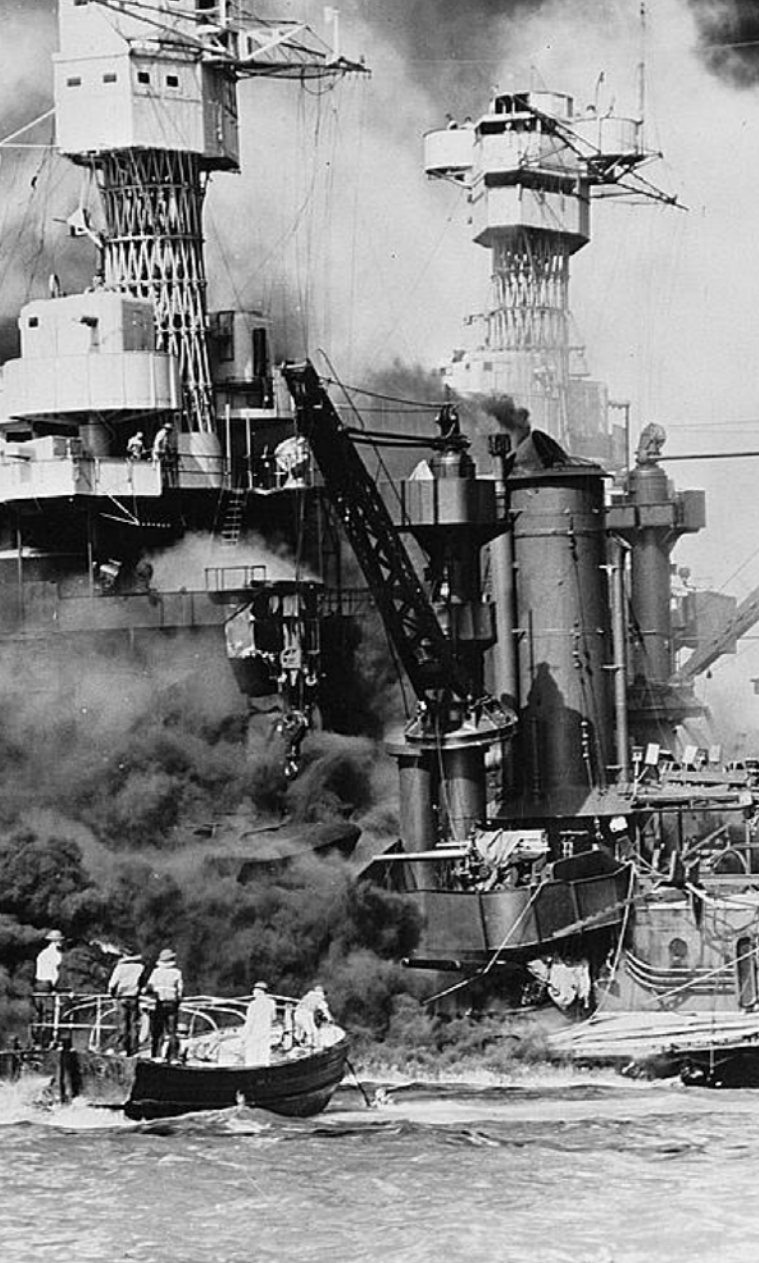
The red arrows depicting torpedoes are still bright, as are the red dot and “X” markings that denote a bomb strike. The orange of billowing fires is still clear. The desperate maneuvers of the battleship USS Nevada to attempt to escape the harbor are marked by a series of elliptical dashes.

Beneath the ink are pencil marks, showing his original outlines.

“It’s not your standard military map in black and white,” Hasier said. “Obviously, this was made for a presentation. There’s a bit of showmanship.”

The map’s authenticity isn’t questioned,





largely thanks to Fuchida. He was one of the few pilots who attacked Pearl Harbor to survive the war – Naval History magazine estimated in 2016 that fewer than 10 percent of Fuchida’s squadron lived to see the end of the conflict. Fuchida himself was badly injured in the Battle of Midway and was hospitalized for nearly a year. After the war, he converted to Christianity, renounced Japan’s aggression and often toured the United States as an evangelist. Sometime in 1946, Fuchida gave the map to Prange. The historian kept it for the rest of his life, as he wrote definitive accounts of war battles, including “At Dawn We Slept: The Untold Story of Pearl Harbor.” His notes became the background for the 1970 film “Tora! Tora! Tora!”

Fuchida died in 1976, Prange in 1980.

After Prange’s death, scholars Donald Goldstein and Katherine Dillon edited many

of Prange’s unpublished manuscripts and encountered Fuchida’s map. The Library almost acquired the map in 1994, as a gift from Goldstein’s publisher, but the opportunity passed, for reasons that are now not clear.

The map was sold at auction in 1994 to the Malcolm Forbes Collection, which sold it to the Jay I. Kislak Foundation in 2013. Kislak donated it to the Miami-Dade Library and, in 2018, that institution sold it to the Library.

It now rests as a permanent marker of the “date that will live in infamy,” in President Franklin Roosevelt’s iconic words, in America’s national library.

■ **Left:** A small boat rescues a seaman from the stricken USS West Virginia. *Prints and Photographs Division*

**Right:** The burning wreckage of the battleship USS Arizona. *Prints and Photographs Division*

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## MORE INFORMATION

Pearl Harbor damage report map  
[go.usa.gov/xdmvY](https://go.usa.gov/xdmvY)

# MY JOB

## Andrew Huber helps veterans tell their stories of service.

### **Describe your work at the Library.**

My work is really a microcosm of all the work the Veterans History Project (VHP) does. Ultimately, what I and my fellow liaison specialists do is introduce people to VHP and teach them how to participate and create collections materials. Our processing team catalogues and preserves those collections, and our librarians and archivists make them available to Library patrons.

This takes many forms and is almost never a solo effort. One day we may be briefing a congressional office so they can do VHP interviews in their district. The next, we might be behind a table at a local veterans resource fair or leading online workshops teaching volunteers how to do oral history. Some days we are in our studio conducting interviews. Many are spent entirely on the phone or writing emails, chasing leads and making arrangements to make all those things happen.

My colleagues and I all have our own strengths and specialties. Lisa Taylor oversees the production of our award-winning public service announcements, Owen Rogers is a board member for oral history in the mid-Atlantic region, and Kerry Ward works with Gold Star families, helping them tell the stories of those who gave their lives in service to our country. I love helping student veterans organize on-campus interview events. But really everyone does a little bit of everything – nothing in VHP is done in a vacuum.

### **How did you prepare for your position?**

I studied anthropology in college, but my previous job helped the most. I worked for a trade association organizing volunteers from member companies to create projects that would help promote the industry. It's easier to convince someone to spend their weekend recording war stories than it is to convince a materials engineer to spend their weekend in a trade show booth.

### **What have been your most memorable experiences at the Library?**

It's too hard to choose just one. The most rewarding experiences are when we get to see how our work affects people. I helped a Student Veterans of America chapter at a community college organize an event to



SHAWN MILLER

interview local veterans, and every business in town had their flyer posted right in the window.

People were so proud to come and tell their stories and so moved that someone cared enough about their service to interview them. There were a lot of hugs and tears. The most satisfying experiences are when a big collaborative effort comes together, like in November when we all worked together to put on a full week of live programming showcasing veterans in the arts. The most unique experience I had was spending a week in the Yakima Nation, learning traditional healing methods for PTSD and interviewing native veterans.

### **What are your favorite collection items and why?**

Again, there are just too many to pick just one. The very first interview I did was my father, an Air Force veteran, so obviously that one is very special to me. Another is the Wendy Cram collection. Wendy was a skier who qualified for the 1940 Olympics, but when the games were canceled due to the war he was drafted and sent to Colorado to train 10th Mountain Division officers how to ski. He donated a whole photo album documenting his service, which included some very intense fighting in the Italian Alps.



## INTO THE WILD BLUE YONDER

Two veterans helped build collections that document the work of great figures in Air Force history.

By the time Germany invaded Poland on Sept. 1, 1939, the Library had been collecting aeronautics literature for more than a century – the first volume on the subject, now in the Rare Book and Special Collections Division, arrived when Congress purchased Thomas Jefferson’s personal library in 1815. But World War II inaugurated a surge in coverage of aeronautics across formats: manuscripts, maps, photographs, moving images, ephemera, newspapers.

The expansion responded partly to an unprecedented push by the U.S. government, begun by President Franklin D. Roosevelt, to document all aspects of the war for posterity. But it also had much to do with the efforts and connections of dedicated staff members at the Library.

Marvin W. McFarland joined the staff of the Library’s Aeronautical Division in 1948 as a special consultant to its chief, Richard Eells, appointed the year before. Both men had served in the Army Air Forces during the war, McFarland as archivist to Gen. Carl A. Spaatz.

A military aviation pioneer, Spaatz’s service included commanding the Eighth Air Force. In 1947, he presented the Library with his personal collection of strategic bombing photographs from the unit’s European operations in 1944 and 1945. Filling 19 volumes, the large-scale photographs are a day-to-day record of the execution of the American plan for strategic bombing – Eells called them “unquestionably the finest single pictorial contribution to the aviation history of World War II.”

Perhaps unsurprisingly, McFarland’s first acquisition after joining the Library was Spaatz’s personal and professional papers, a manuscript collection of over 120,000 items.

The Aeronautics Division proceeded to acquire the personal papers of other chief architects of modern U.S. air power



– men like Ira Eaker, deputy commander of the Army Air Forces and a personal acquaintance of McFarland’s; Curtis LeMay, who later organized the famous Berlin Airlift; and Henry “Hap” Arnold, who commanded all the Army Air Forces during the war. Eells visited Arnold at his ranch near Sonoma, California, to arrange for the donation.

Eells eventually departed the Library for a corporate position, but McFarland remained for the rest of his career, mentoring young aviation historians and establishing a reputation as an authority on the Wright brothers, whose papers the Library holds.

–Wendi A. Maloney is a writer–editor in the Office of Communications.

■ A P-51 gets the signal for takeoff on Iwo Jima in a photo from the Ira Eaker Collection. Prints and Photographs Division

# AROUND THE LIBRARY



1.



2.



3.



4.



5.



6.

1. Librarian of Congress Carla Hayden looks over new collection acquisitions with Ray White and Beacher Wiggins on Feb. 19.

2. Carla Hayden leads Gershwin Prize for Popular Song honoree Garth Brooks and his wife, fellow country music superstar Trisha Yearwood, on a tour of the Main Reading Room on March 5.

3. Garth Brooks accepts the Gershwin Prize during a tribute concert at DAR Constitution Hall in Washington, D.C., on March 4.

4. The Library's Yoshino cherry tree, one of the original trees gifted from Japan in 1912, begins to bloom in this photo taken on March 12.

5. Jimi, the service dog for National Library Service for the Blind and Print Disabled director Karen Keninger, naps through a House hearing on the Library's budget on Feb. 27.

6. Women's Suffrage Centennial Commission members tour the "Shall Not Be Denied: Women Fight for the Vote" exhibit with Manuscript Division chief Janice Ruth on March 3.

ALL PHOTOS BY SHAWN MILLER



## Reynolds Named Ambassador For Young People's Literature

The Library of Congress, the Children's Book Council and Every Child a Reader recently announced the appointment of Jason Reynolds as national ambassador for young people's literature for 2020-2021.

Reynolds is the author of 13 books for young people, including his most recent, "Look Both Ways: A Tale Told in Ten Blocks," a National Book Award finalist. He succeeds Jacqueline Woodson, who served as ambassador from 2018 to 2019.

During his two-year term, Reynolds will visit small towns across America to have meaningful discussions with young people. He regularly talks about his own journey from reluctant reader to award-winning author. Through his platform, "GRAB THE MIC: Tell Your Story," Reynolds will redirect his focus as ambassador by listening and empowering students to embrace and share their personal stories.

**MORE: [loc.gov/item/prn-20-002](https://loc.gov/item/prn-20-002)**

## New Endowment Supports Digitization of Braille Music

The Library has announced a major endowment in support of the work of the National Library Service for the Blind and Print Disabled (NLS).

Established by Susan D. Diskin in honor of her late mother, the Tiby Diskin Memorial Fund will provide resources for the Library to expand its services to individuals with visual impairments and other print disabilities.

The first initiative made possible by this gift is the digitization of the Library's braille music scores and instructional materials – the largest collection of its kind in the world. Many of the scores in the collection are rare and fragile; some date back to the late 19th century. NLS will use the funds to develop a unique braille digitization tool that uses 3D laser technology.

**MORE: [loc.gov/item/prn-19-120](https://loc.gov/item/prn-19-120)**

## COVID-19 Forces Library to Close to Public, Cancel Events

The Library of Congress on March 12 announced the closure of all Library buildings and facilities to the public, including researchers and others with reader identification cards, to reduce the risk of transmitting the COVID-19 coronavirus.

During the closure, all Library-sponsored public programs were postponed or canceled. Whenever possible, the Library plans to reschedule the public programs that have been canceled.

The public still can access many Library resources through [loc.gov](https://loc.gov), Ask a Librarian and [congress.gov](https://congress.gov). Users of U.S. Copyright Office services can submit applications online, browse FAQs and submit emails with questions through [copyright.gov](https://copyright.gov). They also may reach the Copyright Office by phone at (202) 707-3000.

More information about the Library's response to the COVID-19 coronavirus pandemic can be found at [loc.gov/coronavirus/](https://loc.gov/coronavirus/).

**MORE: [loc.gov/item/prn-20-022](https://loc.gov/item/prn-20-022)**

## Library to Crowdfund Parks Papers in New Project

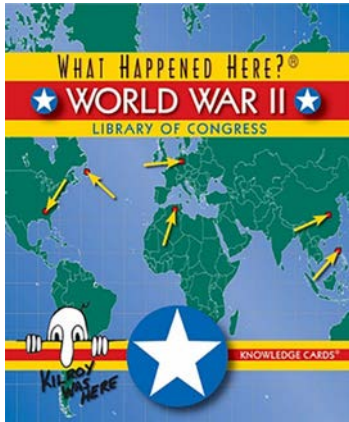
By the People, a Library of Congress crowdsourced transcription project powered by volunteers across the country, has launched a campaign to transcribe the personal papers of civil rights icon Rosa Parks.

The project, one of several crowdsourcing initiatives launched over the past two years by the Library, is designed to make such papers more searchable and accessible online. Other projects focused on the papers of Abraham Lincoln, Clara Barton and baseball scout and executive Branch Rickey as well as the writings of suffragists.

Through By the People, anyone can explore, transcribe and tag digitized Library collections through open-source software developed by the Library to give all Americans new ways to connect to the treasures the Library holds. Anyone can contribute through the project website at [crowd.loc.gov](https://crowd.loc.gov).

**MORE: [loc.gov/item/prn-20-008](https://loc.gov/item/prn-20-008)**

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Test your knowledge about World War II with this pack of 48 fact-filled cards.



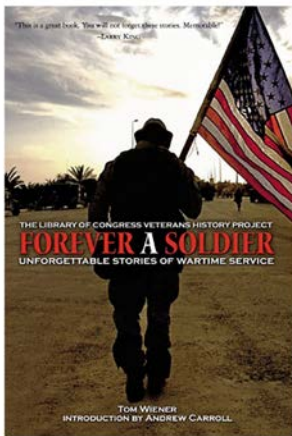
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This compact backpack is reminiscent of those carried by soldiers in World War I.



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**Product #21509933**  
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Celebrate women's contributions to the war with this set of two Rosie the Riveter pins.



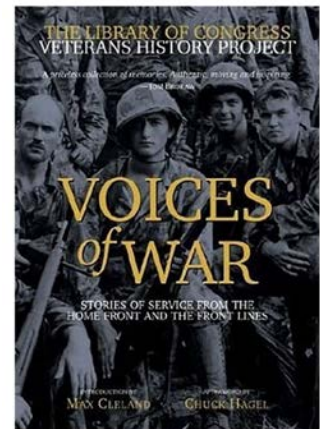
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From Veterans History Project collections come these stories of courage, friendship and sacrifice.

■ Order online: [loc.gov/shop](http://loc.gov/shop) ■ Order by phone: 888.682.3557



## SAVING VETERANS' STORIES

Veterans, volunteers and members of Congress ensure preservation of vets' voices for generations to come.

Now in its 20th year, the Veterans History Project (VHP) at the Library of Congress has archived the firsthand recollections of more than 110,000 U.S. military veterans.

That success is due to the voluntary participation of veterans, dedicated volunteers and members of Congress – all of whom appreciate the sacrifices these men and women made for our country and understand the importance of preserving their stories while there is time.

VHP accepts collections in a number of ways, making participation easy. Most collections include unedited video or audio recordings of oral history interviews of veterans. VHP also accepts original photographs, letters, diaries, journals, official military documents, unpublished memoirs and two-dimensional artworks.

With the passage of the Gold Star Families Voices Act in 2016, VHP's scope expanded to include the oral histories of the immediate family members (parents, spouses and adult siblings or children) of members of the armed forces who died as a result of their service during a period of war.

For each collection, VHP creates a dedicated summary record online, which includes the details of military service, the name and organizational affiliation of the interviewer or contributor, and a description of what the collection includes.

All of these records are accessible through a searchable database on VHP's website, [loc.gov/vets](http://loc.gov/vets). Additionally, VHP presents over 7,000 hours of audio, 9,000 hours of video and multitudes of photos, letters, memoirs and documents to peruse digitally. The website also links to VHP's how-to



field kit, with instructions, forms, answers to frequently asked questions and an instructional video.

VHP will forever be indebted to the veterans, volunteers and congressional offices who have contributed to this ever-growing trove of American history. Here's hoping the next 20 years will bring a flood of even more stories of service from the men and women of the military. They deserve an opportunity to preserve their own stories, in their own words, in their own way. We, a grateful nation, need to hear directly from them, both today and in the future.

■ Nazim Abdul Karriem, an Army veteran of World War II, records an oral history of his service for the Veterans History Project. *Andrew Huber*

### MORE INFORMATION

How to participate  
[loc.gov/vets](http://loc.gov/vets)

# LAST WORD

## RICK ATKINSON

World War II, which ended 75 years ago this summer, was simultaneously the greatest self-inflicted catastrophe in human history and the most significant social cataclysm of the 20th century, with consequences that continue to unspool generations later. Novelist John Updike described the war as “a vast imagining of a primal time, when good and evil contended for the planet, a tale of Troy, whose angles are infinite and whose central figures never fail to amaze us with their size, their theatricality, their sweep.”

The conflict lasted 2,193 days, and by the time it ended with Japan’s formal surrender on Sept. 2, 1945, an estimated 60 million people were dead. That’s an average of 27,600 dead every day for six years, a death every three seconds.

The war eventually demolished several empires – including the German, Japanese, British and French – but enhanced others, notably the American and Soviet. The United States emerged from World War II with extraordinary advantages that ensured prosperity for decades: an intact, thriving industrial base; a population relatively unscarred by war; cheap energy; two-thirds of the world’s gold supply; great optimism. As the major power in Western Europe, the Mediterranean and the Pacific, possessing both atomic weapons and a Navy and an Air Force of unequaled might, the U.S. was ready to exploit what historian H.P. Willmott described as “the end of the period of European supremacy in the world that had existed for four centuries.”

World War II was a potent catalyst for social change across the republic. New technologies – jet engines, computers, ballistic missiles, penicillin, the mass production of houses, ships and aircraft – spurred vibrant new industries, which in turn encouraged the migration of black workers from South to North and of all peoples to the emerging West. The GI Bill put millions of soldiers into college classrooms, spurring unprecedented social mobility.

Our national views on racial and gender equality were very much shaped by the war: Some 19 million American women worked outside the home during the conflict to help build the arsenal of democracy. Hundreds of thousands of blacks served honorably and sometimes heroically in uniform,



ELLIOT O'DONOVAN

notwithstanding a deeply segregated military. Many waged what they called a “Double V” campaign – victory over fascism abroad and racism at home.

The war cost the United States almost \$300 billion, roughly \$4 trillion in today’s currency. It also cost us 400,000 dead, including some 291,000 killed in action. Each death was as unique as a fingerprint or a snowflake.

Patricia O’Malley was a year old when her father, Maj. Richard James O’Malley, a battalion commander in the 12th Infantry Regiment, was killed by a sniper in Normandy in 1944. After seeing his headstone for the first time in the cemetery above Omaha Beach, she wrote: “I cried for the joy of being there and the sadness of my father’s death. I cried for all the times I needed a father and never had one. I cried for all the words I had wanted to say and wanted to hear, but had not. I cried and cried.”

Australian war correspondent Osmar White, who bore witness both in the Pacific and in Europe, later wrote: “The living have the cause of the dead in trust.” Seventy-five years on, we the living, almost 330 million strong in America today, indeed have their cause in trust.

—Rick Atkinson is the Pulitzer Prize-winning author of “An Army at Dawn,” “The Day of Battle,” “The Guns at Last Light” and other books.





■ Troops of the 20th Armored Division, returning from combat in Germany, cheer as their ship, the SS John Ericsson, approaches New York City in August 1945. Prints and Photographs Division

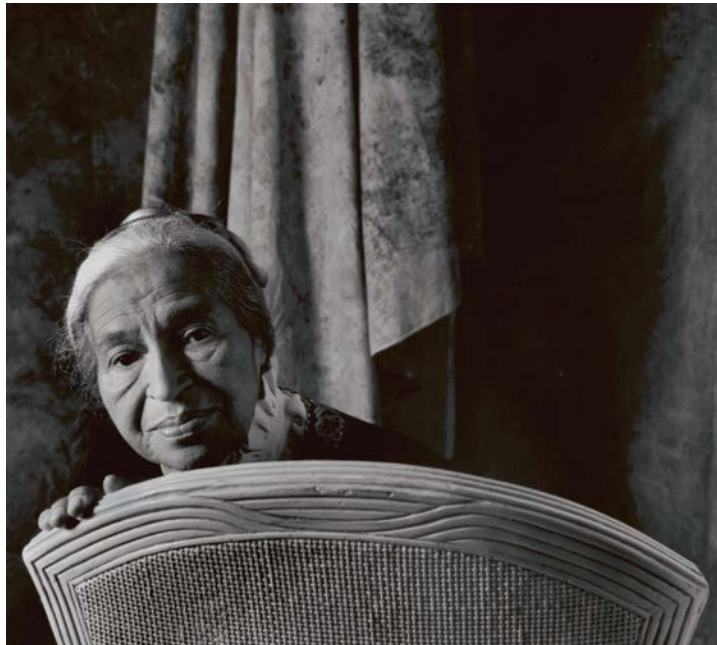
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