

During the committee's consideration of this bill, I offered an amendment with Senator SANDERS to allow more States to participate in the innovative assessment program and to give participating school districts more time to scale up their systems statewide. Our amendment passed unanimously in committee, and I thank Chairman ALEXANDER and Ranking Member MURRAY for continuing to work with me to refine and improve this pilot program.

The bottom line is that Washington should not be imposing a top-down, one-size-fits-all approach to assessment. What works in Chicago may not be the answer for Turner, ME, which was named a Blue Ribbon School last year. Assessing the progress of our students is critical, but there are many effective ways to determine students' level of learning.

Fifty years ago and alongside significant civil rights legislation, Congress first passed the Elementary and Secondary Education Act to improve access to education, particularly for the students from low-income families. Providing a good education for every child must remain a national priority so that each child reaches his or her full potential, has a wide range of opportunities, and can compete in an increasingly global economy. The Every Child Achieves Act honors those guiding principles while returning greater control and flexibility to our States, to local school boards, and to educators.

Again, I thank the chairman and the ranking member of the committee for their work in crafting this bipartisan bill. I look forward to the debate on it in the week to come, and I urge my colleagues to support its passage.

I yield the floor.

The PRESIDING OFFICER. The Senator from Utah.

REMEMBERING ELDER BOYD K. PACKER

Mr. LEE. Mr. President, I rise today to pay tribute to Elder Boyd K. Packer, president of the Quorum of the Twelve Apostles of the Church of Latter-day Saints, who passed away on July 3, 2015, at the age of 90.

Boyd K. Packer was both a man of principle and a man who knew the power of principles. He taught that talking about principles and doctrines changes behavior far better than talking about behavior changes behavior. He boldly stood as a "watchman on the tower," proclaiming the principles that lead to faithful families, strong communities, and ultimately better nations.

Trained as an educator, Elder Packer was truly a teacher first, last, and always. Whether interacting with an individual, speaking in front of thousands, writing one of his many insightful books, or simply spending time with one of his beloved children, he was forever teaching. And to be clear, he wasn't preaching; he was teaching—

teaching principles that would instruct, inspire, and improve all who came within the sound of his distinct and powerful voice.

Boyd K. Packer understood the important influence of simple stories in teaching. He masterfully wove priceless principles into powerful modern-day parables, keen observations from everyday living, and spiritual lessons that were meaningful and memorable. Experiences such as tuning an old radio, getting his boys to stop wrestling in the living room, visiting a small church in Denmark, carving and painting birds, learning about crocodiles in Africa, or observing the pleadings for help from an orphan boy while serving as a serviceman in Japan, all emerged as foundational stories from which to teach life-changing principles.

Faith and family were always at the center of Elder Packer's teaching, and he often illustrated that the intersection of faith and family is where critical lessons are taught. He illustrated that this intersection between faith and family is precisely where critical lessons are taught and learned and where children are prepared to live nobly and serve selflessly.

In describing how to prepare children for the challenges of life, he thought that children should be provided with a shield of faith and that forming that shield of faith was of necessity a cottage industry. In his own words:

We can teach about the materials from which a shield of faith is made: reverence, courage, repentance, forgiveness, compassion. . . . We can learn how to assemble and fit them together in many places. But the actual making of and fitting on of the shield of faith belongs in the family circle. Otherwise it may loosen and come off in a crisis.

As a "watchman on the tower," Boyd K. Packer was perpetually ahead of his time. He could see around difficult societal corners and had a clear view of the blessings and benefits that flow from principled living. What some may have interpreted as a stern and serious speaking style was simply Elder Packer teaching out of both love and urgency because he could see and he could sense what was on the horizon.

It has been said that the ability to see ahead is both a blessing and a tremendous burden. It is a blessing because you can prepare, and it is a burden because often the people you are trying to help can't see what you can see. Elder Packer's ability to see ahead was unrivaled, occasionally underestimated, but always an unmatched lesson for those who chose to follow the visionary principles he taught.

Elder Packer was indeed a master teacher because he followed, he studied, and he came to know the Master Teacher.

I am confident that the principles Boyd K. Packer shared with the world will continue to impact and improve behavior for generations to come.

I suggest the absence of a quorum.

The PRESIDING OFFICER (Mr. DAINES). The clerk will call the roll.

The senior assistant legislative clerk proceeded to call the roll.

Mr. McCONNELL. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER. Without objection, it is so ordered.

TRIBUTE TO DR. JAMES BILLINGTON

Mr. LEAHY. Mr. President, at the end of this year, Congress will say farewell to Dr. James Billington, a dear friend who, for the last 28 years, has dedicated his life to ensuring that the Nation's most prominent library is an unparalleled resource for all who visit, either in person or online. Since his nomination by President Reagan in 1987 and subsequent confirmation by the United States Senate, Dr. Billington has led the Library of Congress into the digital era, and expanded its relationships internationally and with the private sector.

For almost three decades, Dr. Billington championed the National Digital Library program, which made millions of rare and one-of-a-kind historical and cultural documents readily available to the public. The National Digital Library was a colossal undertaking and one that students and scholars alike will utilize for many years to come.

In 1990, Dr. Billington created the James Madison Council, an advisory panel that serves as a liaison between the Library and the business community. The Council was the Library's first national private-sector advisory and support group, and has since helped to fund more than 360 projects. Dr. Billington's devotion to the growth and development of the Library of Congress has helped bring a national treasure into the 21st Century and improve access for people all over the country and the world.

Dr. Billington has also worked to expand the Library of Congress' online resources by collaborating with Russian libraries to establish a major bilingual website. He later completed similar joint projects with the national libraries of Brazil, Spain, France, the Netherlands, and Egypt. Dr. Billington spearheaded efforts to create the World Digital Library, which was successfully launched in April 2009. Today, the site contains cultural materials from all 193 countries in the United Nation's Educational, Scientific and Cultural Organization, UNESCO, with commentary in seven languages. As the Librarian of Congress, Dr. Billington led a delegation to Tehran, Iran, in October 2004, making him the most senior U.S. government official to visit Iran in 25 years and furthering his international leadership.

Throughout his 42 years in public service in Washington, Dr. Billington has collaborated on numerous programs such as the Veterans History Project, highlighting the great accomplishments of countless Americans

through oral histories, the National Book Festival, and the Gershwin Prize for Popular Song. Dr. Billington's brilliance, devotion, and vision throughout his career is unparalleled and incredibly appreciated.

Marcelle and I were happy to welcome Dr. Billington to Vermont in 2012, to celebrate the sesquicentennial of the historic Land Grant College Act, authored by Vermont Senator Justin Morrill in the 1800s. Like Justin Morrill, Dr. Billington and I share a profound regard for the importance of Federal investment in access to education. I have deeply appreciated Dr. Billington's commitment to preserving and advancing the incredible resource that is the Library of Congress. Marcelle and I both thank him for his service and wish he and his wife Marjorie well as he begins this new chapter.

THE LOST SHUL MURAL AT OHAVI ZEDEK SYNAGOGUE

Mr. LEAHY. Mr. President, I am proud to recognize Aaron Goldberg, Jeffrey Potash and the greater Ohavi Zedek community for their tireless efforts in relocating a treasured artifact in our State's Jewish community. For nearly two decades, the historically significant Shul Mural—a 105-year-old rare mural—has sat hidden behind the walls of Chai Adam Synagogue in Burlington's north end district. In May, after years of careful restoration and planning, the mural was safely moved to its new home, where it will finally be displayed to honor a prominent period in our State's Jewish history.

Burlington's Jewish history dates back to the mid-1880s, when a large influx of Lithuanian Jews traveled from Eastern Europe to settle in Vermont. Ohavi Zedek Synagogue was established in 1885 by the Lithuanians, and has since remained a thriving community stronghold for Burlington's Jewish population. In 1889, the Chai Adam Synagogue was created by a group of Orthodox Jews previously aligned with Ohavi Zedek. It is here the Shul Mural was created.

Stretching floor-to-ceiling, the Shul Mural depicts two lions and the Ten Commandments, two iconic symbols in the Jewish faith. The Shul Mural, painted by Ben Zion Black, uses a rare artistic style, one that dates back to before World War II and was prevalent in wooden synagogues across Eastern Europe. At that time, vast murals of iconic, hand-painted images sprawled entire walls and ceilings to capture the imagery held in Jewish Torah readings. The Shul Mural presents a rare folk design mixed with modern painting techniques, yet little is actually known about its genre, as most of these works were sadly destroyed during the Holocaust.

In 1939, Ohavi Zedek and Chai Adam rejoined, and the old Chai Adam was sold and used as retail space and later a rug store. It was here that Adam

Goldberg, a volunteer and historian of Ohavi Zedek Synagogue, discovered the mural. Through the years, the Shul Mural sat uncovered and ill-preserved, until 1986 when the space was renovated to an apartment complex, and Mr. Goldberg along with Ohavi Zedek archivist, Jeffrey Potash, pleaded with the new owner to cover the mural with a false wall so that it would not bear further decay.

Over two decades later, when the apartment building was again sold in 2012, its new owner, Steven Offenhartz, agreed to donate the mural to Ohavi Zedek. The false wall that had covered the Shul Mural for more than 20 years was lifted, and the construction team worked with Constance Silver, a conservator from Brattleboro, to stabilize and recover what was lost. At that point, decades of deterioration had taken their toll, and the once vibrant paint began to dull and flake away. Piece by piece, Constance reinforced and restored the painting.

On May 6, 2015, after decades in hiding, the mural was successfully transported to Ohavi Zedek where it will be cleaned and further restored. The hard work and dedication of the entire team with the support of Burlington's community—which raised over \$400,000 to support the restoration and transportation of this historic piece of art—made this incredible feat possible.

Adam Goldberg, Jeffrey Potash, Steven Offenhartz, Constance Silver, and the many other members of the Ohavi Zedek and greater Burlington community should be congratulated for their support and dedication to protecting and restoring one of our State's most significant treasures. This important piece of Burlington's Jewish history will finally be on proper display for all to enjoy.

I ask unanimous consent that that an article on the Shul Mural from the Burlington Free Press be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the Burlington Free Press, May 14, 2015]

"LOST" JEWISH MURAL FINDS NEW HOME

(By Zach Despart, Free Press Staff Writer)

When the project was done, it might have appeared to onlookers that a construction crew had no difficulty moving the Lost Shul Mural to a new home in the Old North End.

After all, the construction crew only had to remove the roof of a Hyde Street building, lift via crane a brittle, multi-panel, 105-year-old rare piece of art, place the mural on a flatbed truck, drive it nearly half a mile uphill and, with the strength of many workers, push the artwork, on rollers, into Ohavi Zedek Synagogue.

All in a day's work for a volunteer group of local residents, who for almost three decades have been trying to find a way to move the historic artifact from a hidden alcove on Hyde Street to more suitable location.

"I had hoped to someday move the mural, but it's been over 29 years we've been waiting for this time," Ohavi Zedek archivist Aaron Goldberg said Wednesday. "It's a remarkable achievement for the community to have this here."

The story of the lost work begins in 1910, when Burlington's Jewish community commissioned Lithuanian artist Ben Zion to paint a mural within the Chai Adam synagogue, which was built on Hyde Street in 1889. The floor-to-ceiling mural contains three panels that depict Jewish iconography, including two lions and the Ten Commandments.

In 1939, Chai Adam merged with Ohavi Zedek and vacated the Hyde Street building.

Congregants, in an effort to preserve the mural, hid the piece behind a false wall. The ownership of the building changed hands several times in the following decades, and a private owner in 1986 converted the building into apartments.

That year, Goldberg and other archivists persuaded the owner to wall off the mural permanently with Sheetrock, so the art would be safe for a later move. Many tenants over the next two decades never knew the mural was there.

But Burlington's Jewish community never forgot about the lost mural. In 2012, some 26 years since the mural disappeared from public view, the archivists of Ohavi Zedek worked with the owner of the building to uncover the artwork.

They decided to move the artifact to Ohavi Zedek and proudly display the mural in the lobby. For the next three years, a dedicated group of congregants developed a plan for the big move, and raised more than \$400,000.

"This is a very innovative job," Goldberg said. "This took two and a half years of planning."

THE BIG MOVE

The moment Goldberg for decades had waited for arrived Wednesday. Shortly after 8 a.m. on the warm, calm morning, crews used a crane to lift off a pre-cut section of the roof of the synagogue-turned-apartment-building on Hyde Street, exposing the old cupola that held the mural.

The mural itself was not visible to onlookers. For protection, it was encased in cushioning made of Chinese silk and other materials. Bob Neeld, the structural engineer, said this project required special attention to minimize any vibrations that could damage the mural.

"Even a three-story building can be built to handle several inches of movement," Neeld said. For this move, Neeld added, the crew was hoping to limit movement "to a couple thousandths of an inch."

The mural itself is made of less than half an inch of plaster on a wood lathe. To stabilize the century-old material before the move, crews reinforced the artwork with mortar.

After the roof was off, the crane lifted the fragile mural, encased in a specially built steel frame, from the second floor of the structure and placed the artifact onto a flatbed truck. The mural and frame stood about feet tall and 15 feet wide, and weighed about 6,500 pounds.

Next came a slow parade through the Old North End, as the truck crept north on Hyde Street, east on Archibald Street and south on North Prospect Street, onto the lawn of Ohavi Zedek. A crowd of congregants, many of them with cameras, followed the informal procession. Burlington police blocked the intersections along the way. Perplexed motorists scratched their heads.

In front of the synagogue, another crane lifted the mural onto a makeshift bed of rollers on a wooden "landing pad." Once there, about of dozen laborers pushed the 3-ton mural through an opening into the lobby. Next week, crews will hoist the mural above the lobby, where the art will hang for visitors to see, much as it did on Hyde Street 105 years ago.