



LIBRARY OF CONGRESS MAGAZINE
JANUARY/FEBRUARY 2018

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To Freedom

Find Your Roots
At the Library

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BUILDING BLACK HISTORY

— A New View of Tubman —



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LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
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Artwork peers out from a forest of marble columns on the mezzanine of the Great Hall in the Jefferson Building. *Shawn Miller*

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ON THE COVER: This portrait of Harriet Tubman, a previously unknown image, is believed to be the earliest photo of the famed abolitionist in existence. *Library of Congress and the National Museum of African American History and Culture*

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BE MINE, VALENTINE

LIBRARY COLLECTIONS HOLD A TROVE OF LOVE LETTERS—CENTURIES OF PASSION AND HEARTBREAK PUT DOWN ON PAPER.

History knows Ulysses S. Grant as the relentless Union commander who subdued the Confederacy, guided by a simple and brutally effective philosophy of war: Hit him as soon as you can, hit him as hard as you can, move on.

Few know Grant the romantic—the author of mushy love letters to lifelong sweetheart Julia Dent, the softie who complemented his words with flowers and locks of hair.

“My happiness would be complete if a return mail should bring me a letter setting [sic] the time—not far distant—when I might ‘clasp that little hand and call it mine,’” Grant wrote to his then-fianceé in 1846 in a letter signed “Your Devoted Lover.”

Library of Congress collections hold a vast trove of love letters, like Grant’s—centuries of devotion, passion, longing, regret and heartbreak put down on paper.

If Grant’s letters are earnestly romantic, others are whimsical and offbeat: Film and theater director Rouben Mamoulian kept many cats in his home and playfully wrote love poems from the cats to his wife (“For Azadia on her birthday Jan. 16—Piddles the Kitten”).

And some terms of endearment (“Dearest Stinky”) might not sound romantic to all ears. During the presidency of Woodrow Wilson, Wilson’s daughter Eleanor became engaged to (and would marry) his Treasury secretary, William McAdoo. McAdoo sent Eleanor florid love letters, some signed with a not-so-mushy flourish: “Ever your Devoted, ‘Mr. Secretary.’”

War separates sweethearts, and, in an era without email, FaceTime or easy access to phones, letters often were the only means of communication. Their correspondence—telegrams, valentines, letters sealed with lipstick kisses—are preserved in the Veterans History Project, a testament to love amid the uncertainties of war.



Robert Ware enlisted following the Japanese attack on Pearl Harbor in 1941 and was assigned to the Army’s 104th Medical Battalion. Two days before D-Day, his wife Martha wrote to him, pondering the uncertain future and their lost years together:

“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, just days after she wrote it.

Grant and Dent, though, enjoyed a long and happy life together. They married in 1848 and remained devoted to each other until his death in 1885, through war, peace and two terms in the White House.

In 1875, during Grant’s second term, Julia remembered the anniversary of their engagement and sent the president a note, marked for “immediate” delivery:

“Dear Ulys: How many years ago to day is that we were engaged? Just such a day as this too was it not? Julia.”

Grant replied at the bottom of the note:

“Thirty-one years ago. I was so frightened however that I do not remember whether it was warm or snowing.”

—Mark Hartsell

Above: Civil War commander and 18th President Ulysses S. Grant wrote passionate love letters to lifelong sweetheart Julia. *Prints and Photographs Division*

Top right: Martha Ware wrote letters to husband Robert, who was killed going ashore on D-Day. *Veterans History Project*



Shawn Miller

▶ MORE INFORMATION:

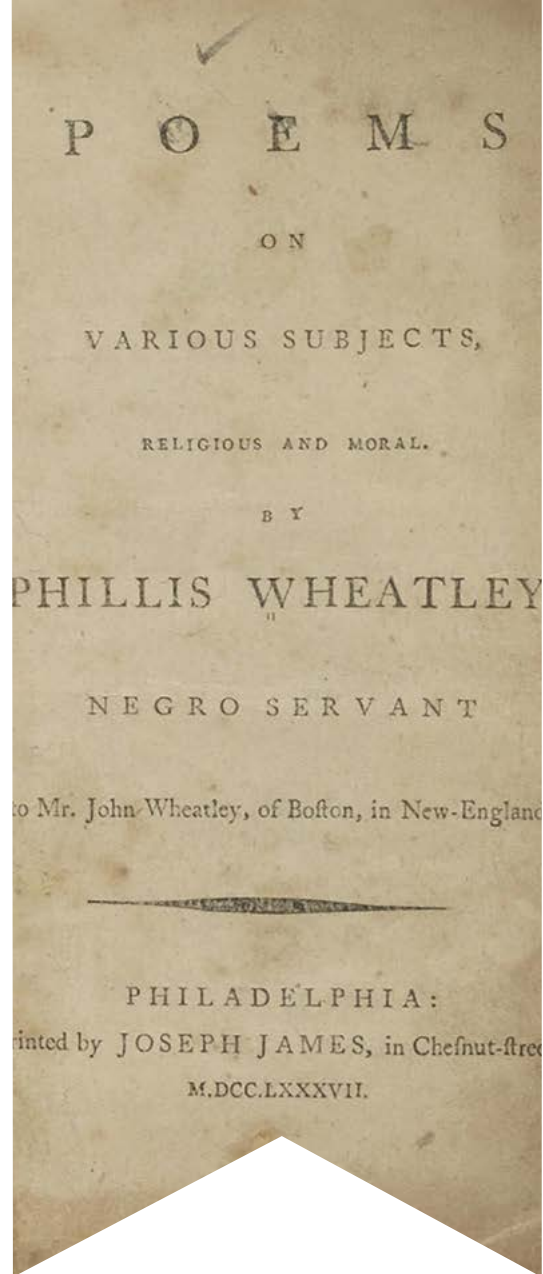
Thomas Jefferson Building
 10 First Street S.E.
 Washington, D.C. 20540

THIS BENCH ON NEPTUNE PLAZA in front of the Jefferson Building is a place not just to sit, but to sit and reflect on the contributions of a person who played a seminal role in the Library’s early history: Daniel Alexander Payne Murray, the first African-American assistant librarian of Congress (*see page 10*).

Murray was an indispensable part of the small staff overseen by Ainsworth Rand Spofford, the sixth librarian of Congress and the man who convinced Congress to build the Jefferson Building, which opened in 1897.

The bench, recognizing Murray’s role as a trailblazer for African-Americans at the Library and his work documenting the literature of the African diaspora, was dedicated on April 28 in a ceremony attended by more than 100 people – including several Murray descendants.

The bench was placed in collaboration with the Toni Morrison Society as part of its Bench By the Road Project, which commemorates African-Americans who fought, in various ways, to improve the lot of their people throughout U.S. history.



A FIRST FOR VERSE IN AMERICA

BORN IN AFRICA AND SOLD INTO SLAVERY, A YOUNG FEMALE PRODIGY WAS THE FIRST AFRICAN-AMERICAN POET TO BE PUBLISHED.

Phillis Wheatley’s “Poems on Various Subjects, Religious and Moral”—one of the signal moments in American letters—was originally published overseas, in London, in 1773. Contemporaries considered Wheatley a prodigy, and the collection, published when she was about 20, marked a milestone: the first volume of poetry by an African-American ever published.



Born in the Senegambia of West Africa, Wheatley was sold into slavery and transported to Boston at age 7 or 8. Prosperous merchant John Wheatley purchased her for his wife Susanna in 1761, and she was soon copying the English alphabet on a wall in chalk. Rather than fearing her precociousness, the Wheatleys encouraged it, allowing daughter Mary to tutor Phillis in reading and writing. She also studied English literature, Latin and the Bible—a strong education for any 18th-century woman. Wheatley’s first published poem, “On Messrs. Hussey and Coffin,” appeared in Rhode Island’s Newport Mercury newspaper in 1767, when she was about 14.

Freed by her family, Wheatley sailed to London in 1773. Despite unsuccessful efforts to print “Poems on Various Subjects” in America, Wheatley found patronage to publish her work in Selina Hastings, countess of Huntingdon. She returned to Boston triumphant, only to be forced to defend the authorship of her poetry in court, under the examination of such Boston luminaries as John Hancock and Gov. Thomas Hutchinson. The committee’s acknowledgement of her authorship, with a signed testimonial, was included in the 1787 Philadelphia-printed edition.

In 1776, she sent her poem “To his Excellency General Washington,” later published in the Pennsylvania Magazine, to Washington, then commander in chief of the Continental Army. Washington thanked her for the poem in a letter:

“I thank you most sincerely for your polite notice of me, in the elegant Lines you enclosed; and however undeserving I may be of such encomium and panegyrick, the style and manner exhibit a striking proof of your great poetical Talents. ... I would have published the Poem, had I not been apprehensive, that, while I only meant to give the World this new instance of your genius, I might have incurred the imputation of Vanity.”

MORE INFORMATION

Today in History: Sept. 1
loc.gov/item/today-in-history/september-01

Washington’s Letter to Phillis Wheatley, Feb. 26, 1776
go.usa.gov/xnNrq

THOUGHTS ON THE WORKS OF PROVIDENCE

ARISE, my soul, on wings enraptur’d, rise
 To praise the monarch of the earth and skies,
 Whose goodness and beneficence appear
 As round its centre moves the rolling year,
 Or when the morning glows with rosy charms,
 Or the sun slumbers in the ocean’s arms:
 Of light divine be a rich portion lent
 To guide my soul, and favour my intent.
 Celestial muse, my arduous flight sustain
 And raise my mind to a seraphic strain!

— From “Poems on Various Subjects”

HAPPY BIRTHDAY, FREDERICK DOUGLASS

WE CELEBRATE THE 200TH ANNIVERSARY OF DOUGLASS' BIRTH WITH FAVORITE ITEMS FROM LIBRARY COLLECTIONS.

1. 19TH-CENTURY LEADERS

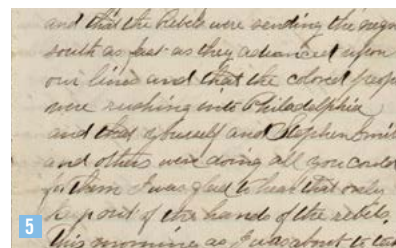
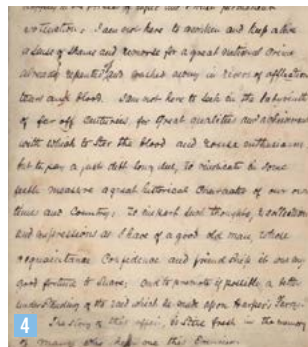
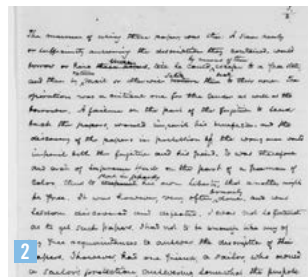
This 1881 lithograph, "Heroes of the Colored Race," depicts prominent African-American leaders of the second half of the 19th century. Flanking Douglass in the center are Blanche K. Bruce and Hiram Revels, the only two African-Americans to serve as U.S. senators in the 19th century. The trio is surrounded by other prominent figures, including Abraham Lincoln and Ulysses S. Grant, and scenes of African-American life. *Prints and Photographs Division*

go.usa.gov/xnNj7

2. A LIFE STORY

In this handwritten draft of his memoirs, Douglass describes his escape from slavery. Douglass had been unable to include precise details about the method he used to escape from slavery in his earlier narratives, published before emancipation. He did so in this last version of his life story, "Life and Times of Frederick Douglass," which was published in 1881. *Manuscript Division*

go.usa.gov/xnNj7



3. THE NORTH STAR

In 1847, Douglass founded the North Star newspaper, proclaiming as its motto "Right is of no sex—truth is of no color—God is the Father of us all, and all we are brethren." Douglass' ability as an editor and publisher, a contemporary African-American journalist said, did more for the "freedom and elevation of his race than all his platform appearances." *Serial and Government Publications Division*

go.usa.gov/xnYeM

5. A LETTER FROM HIS SON

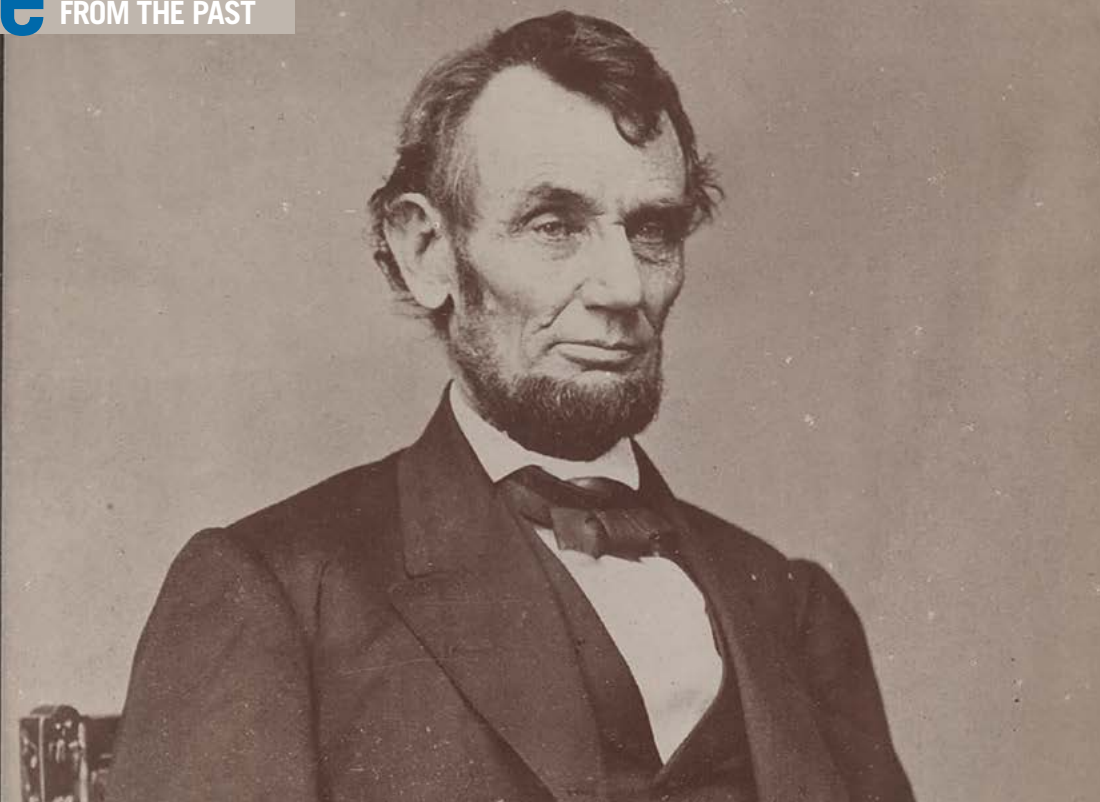
During the Civil War, Douglass recruited African-American troops for the Union. Among his recruits were sons Charles and Lewis, who enlisted in the 54th Massachusetts regiment. In this letter of July 6, 1863, Charles writes his father from Camp Meigs, relating a near-fight with an Irishman and rejoicing over "the news that Meade had whipped the rebels" at Gettysburg. *Manuscript Division*

go.usa.gov/xnYeM

4. A LECTURE ON JOHN BROWN

In 1848, Douglass befriended abolitionist John Brown, who later planned an ambitious scheme to free enslaved peoples. Douglass declined to join Brown's 1859 raid on Harpers Ferry, but federal marshals nevertheless issued an arrest warrant for Douglass as an accomplice. He eventually was exonerated. In 1860, Douglass wrote this lecture, shown here in draft form, as a tribute to Brown, "a hero and martyr in the cause of liberty." *Manuscript Division*

go.usa.gov/xnYe6



President Abraham Lincoln (above), joined by Vice President Hannibal Hamlin and members of Congress, signed this commemorative copy of the 13th Amendment (right) on Feb. 1, 1865. *Prints and Photographs Division, Manuscript Division*

MAKING FREEDOM THE LAW OF THE LAND

The Emancipation Proclamation, President Abraham Lincoln understood, was a wartime measure that wouldn't ensure the freedom of enslaved peoples once the Civil War ended and furthermore didn't apply in slave states that remained in the Union. The only solution, he knew, was a constitutional amendment that permanently abolished slavery throughout the United States.

The Senate took an important step toward that end when it passed, by a 38-6 vote, a proposed amendment outlawing slavery on April 8, 1864.

Passage in the House proved more difficult. That June, the amendment fell 13 votes short of the two-thirds majority required for approval.

After winning re-election in November, Lincoln made passage in the House his top legislative priority. Following an intense lobbying campaign, the House finally passed the amendment, 119-56, on Jan. 31, 1865—cheered on by jubilant African-Americans watching from the gallery.

To celebrate the historic achievement, members of the House and Senate, Vice President Hannibal Hamlin and Lincoln signed several commemorative copies of the joint resolution.

This document, held by the Library's Manuscript Division, is one of them: "A resolution; Submitting

to the Legislatures of the several States a proposition to amend the Constitution of the United States."

The document states the text of this 13th Amendment to the Constitution:

"Section 1. Neither slavery nor involuntary servitude, except as a punishment for crime; whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.

"Section 2, Congress shall have power to enforce this article by appropriate legislation."

This commemorative copy was signed by 38 members of the Senate and 119 in the House—including a future president, James A. Garfield (last column, 13 lines from the bottom). Though he was not required to do so, Lincoln also signed the joint resolution as "approved" on Feb. 1, 1865, along with Hamlin and House Speaker Schuyler Colfax.

Lincoln didn't live to see the amendment become law; he was assassinated by John Wilkes Booth at Ford's Theatre only two months later.

Nevertheless, within a year of its passage by Congress, the amendment was ratified by the required three-fourths of the states—finally making freedom for all the law of the land.



VOICES OF SLAVERY

TWO PRESENTATIONS DOCUMENT SLAVES' EXPERIENCES IN THEIR OWN WORDS.

The “Born in Slavery” collection includes first-person accounts of slavery and some 500 photographs of former slaves (above).
Manuscript Division

Only those who actually have lived in bondage, fugitive slave John Little once said, can fully understand the pain of such an existence.

“Tisn’t he who has stood and looked on that can tell you what slavery is,” Little said in 1855. “Tis he who has endured.”

A remarkable collection and an online presentation at the Library do just that: document the experiences of enslaved persons in the words of those who, like Little, endured.

“Born in Slavery: Slave Narratives from the Federal Writers’ Project, 1936–1938,” a collection held by the Manuscript Division, contains more than 2,300 first-person accounts of slavery and 500 black-and-white photos of former slaves.

“Voices from the Days of Slavery,” an online presentation by the Library’s American Folklife Center, contains material even more extraordinary: audio recordings of 23 former slaves telling their stories in their own words – the only such recordings known to exist.

The “Born in Slavery” interviews were collected as part of the Depression-era Federal Writers’ Project, a program of the Works Progress Administration. Transcripts of those interviews later were microfilmed and, in 2000–2001, the Library placed digitized versions of them online.

The “Voices” recordings derive from different sources: the Federal Writers’ Project, the American Dialect Society’s Linguistic Atlas projects and from fieldworkers who crossed the South, carrying battery-powered direct-to-disc recorders, to document African-American stories, traditions and music. Those recordings also involved some of the era’s most prominent ethnographers: Zora Neale Hurston, John Work, Lorenzo Dow Turner, Lewis Jones and Library staff members John and Alan Lomax.

Collectively, these interviews provide firsthand accounts of life as former slaves knew it – the daily routines and cruelties of plantation life, civil war and emancipation, families formed and broken apart. Many remembered the arrival of Yankee soldiers and the liberation they brought – a newfound freedom that nevertheless held grave uncertainty for a people that had been deliberately denied education and entered this new life with nothing.

“We had no home, you know,” 101-year-old Fountain Hughes recalled in the audio recording of a 1949 interview. “We was just turned out like a lot of cattle. ... Well, after freedom, you know, colored people didn’t have nothing.”

Still, the day freedom came, 92-year-old Felix Haywood remembered, was like “walking on golden clouds.”

“Everybody went wild,” Haywood said in a 1937 interview. “We all felt like heroes, and nobody had made us that way but ourselves. We was free. Just like that, we was free.”

Soldiers suddenly were everywhere and people were singing:

*Union forever,
Hurrah, boys, hurrah!
Although I may be poor,
I’ll never be a slave –
Shoutin’ the battle cry of freedom.*

—Mark Hartsell

MORE INFORMATION

Slave Narratives from the Federal Writers’ Project
go.usa.gov/xnj2A

Voices from the Days of Slavery
go.usa.gov/xnNra

SENIOR CONSERVATOR ALISHA CHIPMAN ENSURES THAT PHOTOGRAPHS IN LIBRARY COLLECTIONS WILL LAST FOR GENERATIONS TO COME.

How did you prepare for your position?

In high school, I took my first photography class and fell in love. I immediately knew that my career would focus on photography, but it took me some time and several degrees to find the right fit. I have an A.A.S. in commercial photography, a B.A. in studio art and art history, an M.A. in art history and an M.S. in art conservation.

Prior to becoming a photograph conservator, I worked as a photo lab printer, wedding photographer, photographic assistant, photo finisher and laminator, cinematographer, art gallery sales consultant and an art handler. I took a long and winding path, but actually all of my past experiences now serve me well.

Typically, to become a conservator, one needs a background in studio arts, art history and chemistry prior to entry into a graduate program in conservation. Conservators can specialize in books, paper, photographs, objects, textiles or paintings.

How would you describe your work?

I work to ensure the preservation of photographic materials in special collections at the Library. My primary duties are to assess, treat, document and rehouse photographs. I also review and prepare all of the Library's photographs for internal exhibition and for loan to outside institutions. I work directly with the Manuscript Division and the African and Middle Eastern Division as their photograph conservation liaison.

I engage in research in order to better understand the materials and techniques used to create the photographs I care for. This knowledge helps me to make informed decisions regarding preservation and conservation treatment of collection items. I also provide consultation, outreach and training, both inside and outside of the Library, involving activities such as training interns, volunteering at the National Book Festival and guest lecturing at local universities.

What are some of the challenges you encounter?

Photographic materials have been part of the Library's collections since the early 1850s, and the Library now holds some 14 million archival, documentary and fine art photos that span the entire range of photographic history, from early daguerreotypes to contemporary color and digital prints.



Caring for such a vast and diverse collection can be overwhelming, especially when there are multiple demands for conservation support of exhibitions, loans, digitization and collection care. Time management and prioritization are essential.

Conservation is also a challenging field generally, because it demands a large breadth of knowledge and skills. It can be difficult to keep abreast of topics, including the latest approaches to treatment, technical art history, examination techniques, microscopy and digital photographic documentation. However, these challenges are also what make conservation such a rewarding and stimulating career.

What projects have you especially enjoyed?

I worked on the conservation preparation for "The Last Full Measure: Civil War Photographs from the Liljenquist Family Collection." The exhibition commemorated the sesquicentennial of the Civil War and contained 379 ambrotype and tintype portraits of soldiers. The exhibition was a challenge for conservation due to the large number of items and the need to create individual cradles to display the objects in unique quilt-like patterns. This project is still one of my most memorable experiences, and the exhibition was a spectacular success!

I am currently working on the conservation treatment of the photographs in the album of educator and abolitionist Emily Howland. It has been an eye-opening experience and a blessing for me to have the opportunity to learn more about Howland, Harriet Tubman and the many other inspiring abolitionists featured in the album.

Conservator Alisha Chipman cleans the surface of an albumen print of John Willis Menard, the first African-American elected to Congress.
Shawn Miller

BUILDING BLACK HISTORY

Two figures were key in establishing the study and promotion of African-American history in the United States, and both have important ties to the Library of Congress.



Carter Godwin Woodson (1875–1950) was instilled with the importance of education from his mother, a freed slave, who encouraged him to complete high school in West Virginia. He earned bachelor's and master's degrees

from Berea College and the University of Chicago and his doctorate from Harvard. He did all this while teaching, serving as a high-school principal, then teaching in the Philippines.

Woodson researched his dissertation at the Library of Congress, where he was assisted by Manuscript Division chief J. Franklin Jameson in collecting black historical manuscripts. Woodson believed that education was a catalyst for social action and an agent of social change. An accurate understanding of black history would inspire pride, “uplift the race” and challenge white prejudice.

In 1915, he and friends established the Association for the Study of Negro Life and History. A year later, *The Journal of Negro History* began quarterly publication. In 1926, Woodson proposed and launched the annual February observance of Negro History Week, which became Black History Month in 1976.

Over the course of a productive career, he also founded the *Associated Publishers* (1921) and the *Negro History Bulletin* (1937) and wrote or edited more than 20 books. His best-known book, “*The Mis-Education of the Negro*,” was originally published in 1933.

◉ MORE INFORMATION

Carter G. Woodson Papers in the Library of Congress
lccn.loc.gov/mm76046342

Essay on Woodson: “The Burgeoning Cause”
go.usa.gov/xnNjA

Daniel Alexander Payne Murray (1852–1925) was born in Baltimore, Maryland, the son of a freed slave. Hired in 1871 to be the personal assistant to Librarian of Congress Ainsworth Rand Spofford, Murray was the second



African-American to hold a professional position at the Library. In 1881, he was promoted to assistant librarian.

In 1899, Spofford’s successor, Librarian of Congress Herbert Putnam, asked Murray to compile a collection of books and pamphlets by black authors for an exhibition at the 1900 Paris Exposition. Within several months, his list had grown to 1,100 titles. His collection became the core of what became known as the Library of Congress’ “Colored Authors Collection.” Murray’s collection became a valuable aid to researchers and scholars.

Murray and his wife, educator Anna Jane Evans, were forces in the social and civic life of the District of Columbia. Murray testified before the House of Representatives on lynching, Jim Crow segregation laws and the migration of African-Americans to urban areas. He was twice a delegate to the Republican National Convention and a prolific author.

Carter G. Woodson donated his personal papers and the collection he assembled to the Library between 1929 and 1938. Murray bequeathed his extensive personal library to the Library in 1925.

◉ MORE INFORMATION

Pamphlets from the Daniel A.P. Murray Collection
go.usa.gov/xnNjH

Blog Post: “Du Bois in Paris – Exposition Universelle”
go.usa.gov/xn9sU



A JOURNEY TO FREEDOM: BLACK HISTORY IN THE LIBRARY COLLECTIONS

► MORE INFORMATION

The African-American Mosaic: Resource Guide
go.usa.gov/xn5NF

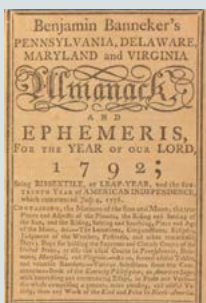
The African American Odyssey: Exhibition
go.usa.gov/xn5NM

A Day Like No Other: The March on Washington
go.usa.gov/xn5Ne

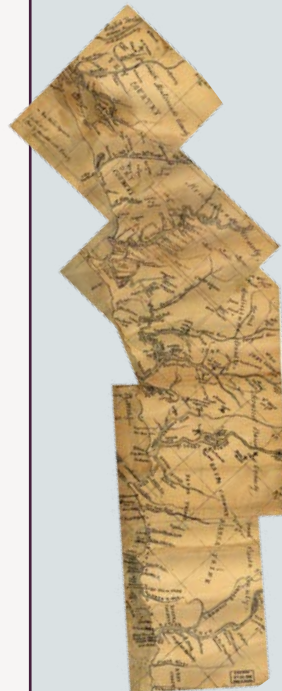
1619

Twenty captive Africans arrive in Jamestown, Virginia, on a Dutch ship and are sold as indentured servants. This map, showing the coasts of Europe, Africa and the Americas, illustrates the Atlantic slave trade geography.

1791



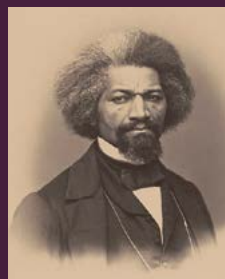
Self-taught mathematician and astronomer Benjamin Banneker begins publication of "Pennsylvania, Delaware, Maryland, and Virginia Almanac and Ephemeris," which draws the favorable attention of the public and Thomas Jefferson.



1817

The American Colonization Society (ACS) is formed to send free African-Americans to Africa as an alternative to emancipation in the United States. The society establishes a colony on the west coast of Africa that in 1847 becomes Liberia, shown in this map produced by the ACS.

1818



Social reformer, abolitionist, writer, publisher and statesman Frederick Douglass is born into slavery in Talbot County, Maryland.

1822

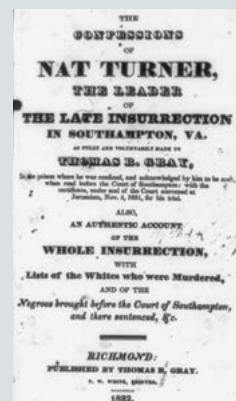
Harriet Tubman is born into slavery in Dorchester County, Maryland.



1827

Rev. Peter Williams Jr., John B. Russwurm and Samuel Cornish launch "Freedom's Journal," the first black-controlled newspaper in America.

1831



Nat Turner leads an unsuccessful slave revolt in Virginia. Nearly 100 slaves and 60 whites are killed in the struggle

1839



After being kidnapped from his native Sierra Leone and sold into slavery, Joseph Cinquez (or Cinque) leads a revolt on the slave ship Amistad, off Cuba.

1856



Wilberforce University is established in Xenia, Ohio, the first college to be owned and operated by African-Americans.



1857

The U.S. Supreme Court hands down its decision in the case Dred Scott v. John F.A. Sandford, which declares that any enslaved person living in free territory was still a slave, that African-Americans could never be U.S. citizens and that the Missouri Compromise of 1820 was invalid.

1860



Southern states begin to secede from the Union upon the election of antislavery Republican candidate Abraham Lincoln as president. In the ensuing Civil War, African-American volunteers are held back from service until 1863.

1863

The 13th Amendment to the Constitution, adopted in 1865, would officially abolish slavery throughout the United States (see page 6).



1870

The 15th Amendment is adopted, giving black men the right to vote. During post-Civil War Reconstruction, blacks vote and hold office in several Southern legislatures and in Congress. This lithograph depicts members of the 41st and 42nd Congresses.

1877

No for Kansas!

Brethren, Friends, & Fellow Citizens:
I feel thankful to inform you that the

REAL ESTATE
AND
Homestead Association,

Will Leave Here the
15th of April, 1878,

In pursuit of Homes in the Southwestern
Lands of America, at Transportation
Rates, cheaper than ever
was known before.

For full information inquire of
Benj. Singleton, better known as old Pap,
No. 5 NORTH FRONT STREET,
Beware of Speculators and Adventurers, as it is a dangerous thing
to fall in their hands.
Nashville, Tenn., March 18, 1878.

One of the many posters calling on southern blacks to leave for Kansas.

Federal troops leave the South at the close of Reconstruction, and political gains made by blacks erode as white supremacists regain influence. Thousands of freed slaves migrate westward to Kansas, among other areas.

1896

Nearly 20 years of steady passage of segregation, or "Jim Crow," laws in the Southern states result in the case Plessy vs. Ferguson, in which the Supreme Court rules that such laws providing "separate but equal" accommodation to be constitutional.

1900

Thousands leave the South to escape sharecropping, worsening economic conditions and the lynch mobs, seeking higher wages, better homes and political rights in a "Great Migration."

1909



The National Association for the Advancement of Colored People (NAACP) is founded as an organization to advance justice for African-Americans by W.E.B. Du Bois, Mary White Ovington and Oswald Villard. The NAACP becomes a powerful force for civil rights through the century.

1881



Booker T. Washington becomes first president of Tuskegee Normal and Industrial Institute (later Tuskegee Institute and Tuskegee University) and leads it as a model for vocational education.



1920s

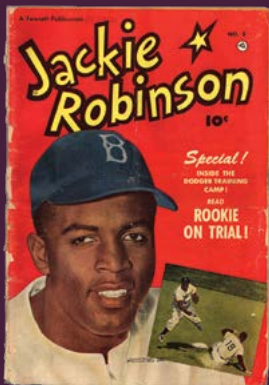
New York City is the home of the Harlem Renaissance, also known as the New Negro Movement, a period of great creative cultural activity among African-American artists including Langston Hughes (above), Louis Armstrong, James Weldon Johnson and Zora Neale Hurston.

1943



Graduates of the first all-black military aviation program, created at the Tuskegee Institute in 1941, head to North Africa to aid in the war effort.

1947



Jackie Robinson breaks the color line barring blacks from Major League Baseball when he is signed by the Brooklyn Dodgers.

1954

In the case *Brown v. Board of Education*, the Supreme Court rules that racial segregation in public schools violates the 14th Amendment's mandate of equal protection.

1955



In Montgomery, Ala., Rosa Parks is arrested for refusing to give up her bus seat to a white passenger. The arrest sparks a one-year bus boycott against racial separation laws.

1960

The Student Nonviolent Coordinating Committee (SNCC) is founded in the wake of a lunch-counter boycott in Greensboro, N.C., for desegregation. SNCC helps organize "Freedom Rides" through the South.

1963

More than 250,000 attend a March on Washington, D.C., in the largest civil rights demonstration in history. Martin Luther King Jr. delivers his iconic "I Have a Dream" speech and serves as one of the movement's leaders until his assassination in 1968.



1967

Thurgood Marshall, former chief counsel for the NAACP, is seated as the first African-American to serve on the Supreme Court.

1972



Rep. Shirley Chisholm of New York becomes the first African-American candidate for a major-party nomination for president.



1985

Gwendolyn Brooks of Chicago is named U.S. poet laureate, the first African-American to hold that honor.



1989



Gen. Colin Powell becomes the first African-American chairman of the Joint Chiefs of Staff. In 2001, he becomes the first African-American U.S. secretary of state.

1993

With her novel "Beloved," Toni Morrison becomes the first black woman of any nationality to win the Nobel Prize in literature.



2005

Condoleezza Rice becomes the first African-American woman to serve as U.S. secretary of state.



2008

Sen. Barack Obama of Illinois is elected president of the United States, the first African-American to serve in that office, and wins a second four-year term in 2012.



BUILDING BLACK HISTORY

A New View of Tubman

A remarkable album brought two major institutions together to restore and preserve an important piece of American history.

BY MARK HARTSELL

This small, leather-bound album shows the signs of its age: broken in places, barely holding together in others, scuffed but somehow still elegant after a century and a half of use.

If time has taken a toll on the album, the photographs inside—placed there by a school teacher so long ago—are timeless and extraordinary.

Tucked into the album's last page is a previously unknown photo of one of American history's great figures: abolitionist Harriet Tubman, in what's believed to be the earliest photo of her in existence.

Turning back a dozen pages reveals another treasure: the only known photo of John Willis Menard, the first African-American elected to Congress.

The album, and the one-of-a-kind photos it holds, were jointly acquired last year by the Library of Congress and the Smithsonian's National Museum of African American History and Culture in a most unusual collaboration between two public institutions (*see page 27*). Together, they are working to conserve the album for future generations and make it accessible to the public.

The Library and museum each hold vast collections of material related to African-American history. To those, they have added this album, which once belonged to Emily Howland, a Quaker educator and abolitionist who taught African-Americans during the Civil War era.

"This album spoke to my heart in a way that no other compilation of portraits has in my 40 years of working with historical pictures," said Helena Zinkham, acting director of Collections and Services at the Library. "Offering new faces for Harriet Tubman and John Menard is important for recognizing that the lives of historical figures are far more complex than a single surviving portrait can reveal. Many community as well as individual stories can also be told from this album—about the lives of African-Americans, women and families in the mid-1800s as well as connections among educators and abolitionists."

Conservator Alisha Chipman examines the previously unknown portrait of abolitionist Harriet Tubman.
Shawn Miller

From left: The Emily Howland album during treatment, with its back cover detached. Alisha Chipman (left) and Jennifer Evers examine the album during pre-treatment photographic documentation. Evers cleans the spine of the album to reduce embrittled adhesive. *Shawn Miller*



A GIFT FROM A FRIEND



This photograph of teacher and abolitionist Emily Howland was taken in 1864, the year she was given the photo album as a gift. *Courtesy Friends Historical Library of Swarthmore College (PA 115, box 1)*

Howland lived a long, accomplished life. Born in upstate New York, she taught at a school for free African-American girls in Washington, D.C., before the Civil War, taught newly freed slaves to read at Camp Todd in Virginia during the war and afterward established her own school for former slaves. She later became the first woman to serve

as director of a national bank—a position she held until her death at age 101.

The album was a gift from friend Carrie Nichols, according to an inscription inside, on New Year's Day in 1864, when both were teaching at the Camp Todd school on Robert E. Lee's Arlington estate.

The gift was an elegant one: The album is heavily die-embossed, stamped in gold, with gilded edges impressed in an ornate floral pattern and brass clasps made to resemble elaborate, buckled straps.

Inside, Howland kept 44 cartes-de-visite, 3.5-inch-by-2-inch photos mounted on slightly larger cards,

then tucked inside a page composed of a double-sided mat, where they peek out through a window cut in the center.

Such photos were popular in the mid- to late 19th century, when people would assemble cards depicting prominent individuals they admired or friends and family—often placed alongside each other in a mix of the famous and obscure, intimate and distant.

In Howland's album, teacher Miss Hall follows English author Charles Dickens, and Elmer Ellsworth, the first Union officer killed in the Civil War, comes soon after Princess Dagmar of Denmark, who years later became empress of Russia.

Most, though, are friends, family, teachers, students, fellow abolitionists and suffragists—a 150-year-old network of people working for a common cause, preserved in a photo album's pages.

“One thing that emerges in this album is what a tight-knit group this was,” said Beverly Brannan of the Library's Prints and Photographs Division. “They were abolitionists, they were interested in education of all children, but especially children of slaves and former slaves as well. They stayed in touch for most of their lives, working on these projects together.”



The Emily Howland album before treatment. *Shawn Miller*

STARS OF THE SHOW

The Menard and Tubman images, of course, are the most significant.

Howland and Tubman became friends after Tubman bought a farm in upstate New York, where Howland belonged to an established circle of abolitionist women.

The Tubman photo is a full-length portrait by Benjamin Powelson of Auburn, New York, that Library conservators estimate was taken in 1868 or 1869—shortly after her most active period of spiriting slaves to freedom via the Underground Railroad.

Most photos of Tubman, who died in 1913 at about 91, show her as a sometimes-fierce older woman and later as a frail, swathed figure in a wheelchair. This new photo makes a striking contrast: A relaxed, fortysomething Tubman sits with her arm casually draped across the chair back, smartly dressed in a bodice and a full skirt with a fitted waist.

“She is much more stylish than expected,” Brannan said, “and her expression just looks lively.”

Menard was born free in Illinois, moved to New Orleans in 1868 and that year was elected to represent his new home district in Congress.



This albumen print portrait of John Willis Menard is the only photo of him known to exist. *Prints and Photographs Division*

He never served, though: He was denied the seat after the loser challenged the result. The Library previously held only one image of Menard: a woodcut that depicted him delivering an address to Congress in 1869—the first ever by an African-American.

That image, however, has one major flaw: It shows Menard only from a distance and slightly from behind. The Howland photo—the only one of him known to exist—is a close-up portrait.

A CLOSE-KNIT CIRCLE

Most folks in the album, however, aren't as well-known as Tubman or Menard. Inscriptions provided information about a few: Family friend Harold White survived the Battle of Shiloh but died of fever months later. Walter Johnson taught alongside Howland at the D.C. school but later died after falling down a mineshaft.

The Library and the museum are working to expand knowledge of the album. Mary Mundy, a senior cataloger in the Prints and Photographs Division, is conducting research that creates a fuller picture of the people in the portraits.

“As you would expect, information about the lesser-known people is scattered throughout primary and secondary resources, revealing only fragments about their lives,” she said.

A case in point is the portrait of a well-dressed African-American woman, whose identity was a mystery until Library photo conservator Alisha Chipman removed the image from the album and discovered a faint inscription on the back: “Sidney Taliaferro 1881.”

That was the clue Mundy needed.

The Taliaferros, she learned, were one of several African-American families chosen by Howland to settle on land she purchased in 1866 for her Howland Chapel School in Heathsville, Virginia. Sidney was likely one of the first pupils at the school.

Howland eventually left Heathsville to care for her widowed father back in New York and invited Sidney along to further her education at a school run by a relative. This prepared Sidney for additional studies in Washington at Howard University's Normal School. Sidney then taught at the Chapel School.

The album's portrait of Taliaferro, taken in a

Philadelphia studio, probably was made while she worked as a domestic to support herself between teaching jobs.

She eventually married a Maryland farmer, raised two daughters and resumed teaching—the federal census of 1910 shows her family living again in Heathsville and her occupation as teacher. She and Howland remained friends, too. Taliaferro even honored her old friend in her elder child's middle name: Howland.

“My research would have been much more difficult before databases and other online resources,” said Mundy, who discovered information about Taliaferro from the National Register of Historic Places, the census, Howard University catalogs and scholarly works.

PUTTING THE PIECES TOGETHER

In addition to expanding our knowledge of the album, the Library also is ensuring its preservation.

When the Library received the album, the front cover and spine were detached from the book's main body, the back cover was only tenuously attached and the leather covering was abraded and broken in places—a natural result of a century and a half of use.

The album's design is part of the problem, said Jennifer Evers of the Library's Conservation Division. “This is why albums are so problematic—the only thing holding these really heavy pages together is a strip of textile,” Evers said. “It failed in the ways you would expect it to fail with use over time.”

Another complication: The spine showed evidence of poorly executed repairs from long ago.

To treat the album, Evers removed those old repairs, cleaned the book's components and repositioned and strengthened the spine with thin, long-fibered paper made from the bark of a mulberry tree. She also repaired the album cover, rebuilding it with layers of textile and leather meticulously toned or dyed to match the original cover and reattached it to the main body.

The photos themselves were in good shape, some yellowed or faded, some showing small tears and losses.

To treat the images, Chipman consolidated areas of loss and gently cleaned the photo surfaces—careful not to disturb inscriptions or hand-



Top: Jennifer Evers cleans the album's spine to reduce embrittled adhesive.



Middle, from left: Evers pares leather to be used in repair of the album; a detail of an ornate brass clasp on the album; Alisha Chipman consolidates delaminated edges of a carte de visite; and conservators perform an XRF analysis of the matte collodion print portrait of Harriet Tubman.

Bottom: Evers consolidates friable leather onto the spine of the album.

All photos | *Shawn Miller*



coloring. She repaired tears with thin, long-fibered paper, reattached lifting prints to their mounts and humidified and flattened creases and folds.

Now, this little leather-bound piece of history, given to Emily Howland generations ago and filled with rare images that reveal an era, will be available for scholars and the public for generations to come.

“The most rewarding thing is that, at the end, people are going to be able to experience it as an album,” Chipman said. “Now, everything will be safe and secure, and you can experience the entire album as it was meant to be.”

► MORE INFORMATION

Preservation Directorate at the Library
loc.gov/preservation



BUILDING BLACK HISTORY

— Find Your Roots —

The Library's local history and genealogy resources make it easier for African-Americans to explore their family histories.

BY BRYONNA HEAD

In the age of personal genetic testing and online genealogical research, Americans today are more interested than ever in discovering their own genesis, looking for a beginning that explains their now.

This awakening to family history is one the Library of Congress is well-equipped to help, including for African-Americans seeking to better understand their roots.

For more than 200 years, the Library has amassed resources by and about African-Americans. In addition, the Library holds one of the foremost collections of U.S. and foreign genealogical and local historical publications in the world—more than 50,000 genealogies and 100,000 local histories. Many of those resources are available on the Library's website. Others—including several free genealogical databases—can only be accessed on-site at the Library.

Genealogy is a journey, not a destination. A good place to begin that journey, of course, is interviewing older living relatives, then working backward through vital records, such as census records or birth, death and marriage certificates.

The Library is a starting point for names, dates, photographs and sometimes even addresses of ancestors—as students from Howard University learned this fall when they were invited to the Library for a discover-your-genealogy workshop.

Ahmed Johnson, who led the workshop, is a local history and genealogy reference librarian in the Library's Main Reading Room and specializes in African-American history. He is the creator of "African-American Family Histories and Related Works in the Library of Congress," a bibliography of printed and digital sources at the Library related to African-American genealogy.

Johnson, who began his own genealogy quest over 10 years ago, knows firsthand how challenging searching through black history can be.

“It is more of a journey and not a quick trip,” Johnson said. “But when you find something and you get that ‘aha’ moment, it will be worth the frustrating weeks and seeming dead ends.”

As a case in point, the workshop took participants through the family history of Richard Slaughter, an African-American born into slavery on a plantation in Hampton, Virginia, in 1849. Slaughter’s autobiography was found in the slave narrative project, an initiative conducted by the Depression-era Federal Writers’ Project to gather firsthand accounts of the experiences of former slaves.

Using plantation names, dates and locations, Johnson found images and layouts of the plantation on which Slaughter served in the Library’s Historic American Buildings Survey. The Prints and Photographs Division catalog held images of areas where Slaughter worked. Manuscript Division microfilm of the “Records of Ante-Bellum Southern Plantations” revealed the plantation owner’s will in which Slaughter was bequeathed to relatives.

Those discoveries started with a name, then a date. Now, one branch of the Slaughter family tree is blossoming with leaves.

Among the students in attendance was 19-year-old Carmen Crusoe, a sophomore Africana studies and political science double major at Howard University. Crusoe’s father is Liberian, born and raised in Monrovia. Her mother is an African-American from Cleveland, to which her maternal grandparents moved from Alabama and South Carolina during the Great Migration.

Crusoe is a direct descendant of Joseph Jenkins Roberts, the first president of Liberia. Her genealogy journey may begin at the Library but, as she learned at the workshop, will branch into other avenues, such as record-keeping sources for Liberia.

“In my personal genealogy journey, I hope to find out more about the history of my Liberian people and the rich lineage from which I descend,” Crusoe said. “I hope to reconnect with my Southern roots. I do not know who or what awaits me, but here I come.”

The Library provides resources within its general collection but also via access to genealogy databases available to patrons at no cost. There, Crusoe was able to find her parents’ marriage license and the housing information for relatives she has never met. In-person orientations are held each week in the Main Reading Room, and online orientation videos are available specifically for African-American genealogy research.

Those services and resources help users, like Crusoe, get on the path to personal connections from the past.

“It is very tedious work, but oh so vital. I had no idea this was free at the Library of Congress, and I feel more people should know,” Crusoe said. “I am so grateful to have had this experience at the Library of Congress, and I’m so excited for the rest of my genealogy journey.”

Byronna Head is a public affairs assistant in the Office of Communications.

◉ MORE INFORMATION

Local History and Genealogy Reference Services
loc.gov/rr/genealogy

Opposite: Reference librarian Ahmed Johnson and Howard student Carmen Crusoe examine genealogical resources at the Library.
Shawn Miller

CURATING AFRICAN-AMERICAN HISTORY

HISTORIANS FROM THE LIBRARY AND THE SMITHSONIAN'S AFRICAN-AMERICAN MUSEUM HIGHLIGHT HOW COLLECTION ITEMS SHED LIGHT ON THE BLACK EXPERIENCE.

Adrienne Cannon is the African-American history and culture specialist for the Library's Manuscript Division. Paul Gardullo is a curator at the National Museum of African American History and Culture and director of the museum's new Center for the Study of Global Slavery. Here they discuss the importance of select items they curate.

Please tell us about an artifact you secured or a manuscript collection you interpret.

Cannon: The Library's African-American collections span the colonial period to the present and are particularly strong for the study of the 20th-century civil rights movement. The NAACP records are the cornerstone of the Library's civil rights collections—they are the largest single collection ever acquired by the Library and the most heavily used.

The Library has served as the official repository for the records since 1964; they now consist of approximately 5 million items. The Library's civil rights collections also include the original records of the National Urban League, the NAACP Legal Defense and Educational Fund, the Brotherhood of Sleeping Car Porters and the Leadership Conference on Civil Rights. These records are enhanced by the personal papers of such prominent activists as Thurgood Marshall, Roy Wilkins, Arthur Spingarn, Robert L. Carter, Mary Church Terrell, A. Philip Randolph, Bayard Rustin, James Forman, Joseph Rauh, Edward W. Brooke, Rosa Parks and Jackie Robinson.

Gardullo: Between 2010 and 2015, I led the effort to collect two key structures from the Louisiana State Penitentiary at Angola: a guard tower built sometime in the 1930s or 1940s and a jail cell. Through these objects, we ask visitors to grapple with the power and depth of a particular place and its connection to the legacy of slavery in America.

The largest and perhaps most notorious American plantation prison, Angola was born in slavery—

it sits on the site of a former slave plantation. It became a state penitentiary in the late 19th century and remains a working plantation to this day. More than 6,000 people, the great majority African-Americans serving life sentences, are incarcerated there.

What are the challenges of acquiring such materials?

Cannon: Growing interest in African-American history and culture is making acquiring collections like the NAACP records more competitive. The Library acquired the NAACP records with the help of Morris L. Ernst, a friend of Arthur Spingarn, the NAACP's longtime counsel and president. Since the establishment of the U.S. Copyright Office in the Library in 1870, a large percentage of materials have been collected as copyright deposits, while others—like the NAACP records—have been acquired as gifts or through purchase and transfer.

Gardullo: The museum began without a collection, so we had to bring in artifacts from across the country and around the world. What started out as a weakness, we transformed into our greatest strength, as it allowed us to reach out and forge deep connections with individuals, families and communities. We are truly a people's museum; when you walk through the museum, you can sense people's feeling of ownership—of the materials on display, but also of the history.

To have that sense of ownership is an amazing thing when you are talking about the portrayal of African-American history and culture on the National Mall, a history that has been suppressed or disregarded far too long and far too often by our national institutions. We see our job as filling the silences in American history.

Why is it important to preserve these materials?

Cannon: Collections like the NAACP records document the long, ongoing struggle for civil



rights. They inform our understanding of the present and can inspire us to create a better future.

Gardullo: In a country with the world’s highest incarceration rate, where African-Americans are imprisoned at six times the rate of white Americans, the persistence of Angola as a place that both changes and yet stays the same is a powerful testament to the continuum between slavery and incarceration. Its presence in the museum does not provide answers, but provokes questions about slavery and its legacies; about crime and punishment; about compassion, empathy and redemption; and about the power of race in America.

How have visitors or researchers responded to the materials?

Cannon: Annually, the NAACP records are the most heavily used collection in the Library. They chronicle the NAACP’s fight to break down the barrier of the color line, which encompassed every aspect of American society and extended beyond America’s shores, particularly to Africa and the Caribbean.

They cover politics, the justice system, business, employment, education, family, housing, health care, transportation, the armed forces, sports, recreation, religion and the arts. They also contain information about major figures, events and organizations. The comprehensive scope of the collection accounts for its popularity. Materials in the Library’s recent exhibition commemorating the Civil Rights Act of 1964 were drawn primarily from the NAACP records. Nearly 780,000 visitors toured the physical exhibition, and the online version continues to attract thousands more.

Gardullo: By documenting and humanizing the incarcerated, we ultimately hope to depict Angola as a complex and important world for us to pay attention to. Some visitors may be surprised to learn about it, but most become absorbed by the depth and truthfulness of the fuller story. People want to feel connected to others and to history, and they appreciate a space where they can reflect, explore, learn and talk about incarceration, race and humanity.

— *Wendi A. Maloney is a writer and editor at the Library.*

Left: Curator Paul Gardullo of the National Museum of African American History and Culture with a guard tower from a Louisiana penitentiary, now in the museum. *Shawn Miller*

Above: Adrienne Cannon of the Library and then-president Benjamin Jealous of the NAACP examine items from the Library’s NAACP records collection. *Abby Brack Lewis*



1. “Dunkirk” and “The Dark Knight” director Christopher Nolan discusses film preservation with Librarian of Congress Carla Hayden on Nov. 2 at the Library.

2. Dick Cavett appeared at the Library on Nov. 3 as part of a celebration marking the 50th anniversary of the Public Broadcasting Act of 1967 and of his donation to the Library of 2,500 episodes of his decades-long talk-show series.

3. Actor Morgan Freeman speaks at a gathering commemorating the 50th anniversary of the American Film Institute held in the Great Hall of the Jefferson Building on Nov. 1.

4. Wrestler and actor John Cena reads “The Story of Ferdinand the Bull!” to an audience of schoolchildren in the Coolidge Auditorium on Dec. 6.

5. Librarian of Congress Carla Hayden and Paddington Bear greet enthusiastic young fans in the Great Hall on Dec. 8 for a special story time of books from the Paddington series.



6. Tony Bennett performs onstage at Constitution Hall during a Nov. 15 concert staged in his honor as recipient of the Library of Congress Gershwin Prize for Popular Song.

All photos | *Shawn Miller*

HASKELL NAMED DIRECTOR OF KLUGE CENTER

John R. Haskell, an accomplished political scientist, author and professor, has been named director of the John W. Kluge Center at the Library of Congress.

Haskell comes to Kluge from a stint as research director for a major congressional commission, where he led a team charged with streamlining the Defense Department acquisition system. Prior to that, he headed the Government and Finance Division of the Congressional Research Service at the Library. He currently teaches public policy for Claremont McKenna College and Georgetown University. He also has taught at Drake University, Davidson College and the University of North Carolina.

The Kluge Center, a scholarly research center within the Library, attracts the world's best thinkers to facilitate their access to Library collections and to engage them with members of Congress and other public figures. The Kluge director oversees the selection of this community of scholars and guides the development of a program of lectures, symposia, panel discussions and book talks.

► **MORE:** loc.gov/item/prn-17-135

GRANT PAPERS PLACED ONLINE IN ORIGINAL FORMAT

The Library has put the papers of Ulysses S. Grant online for the first time in their original format—a collection that provides a comprehensive and complex picture of a figure best known as a Civil War general, but who also was a devoted family man, world traveler and admired former president.

The collection totals approximately 50,000 items dating from 1819 to 1974, with the bulk falling in the period 1843–1885.

The Library holds a treasure trove of documents from the Civil War commander and 18th president, including personal correspondence, “headquarters records” created during the war and the original handwritten manuscript of Grant’s memoir—regarded as one of the best in history. The handwritten draft manuscript of the memoir, comprising more than 1,000 pages, is online in its entirety, revealing Grant’s edits and notes inserted by his son Frederick.

► **MORE:** loc.gov/item/prn-17-148

LIBRARY ISSUES CHALLENGE ON CONGRESSIONAL DATA

The Library of Congress recently launched a Congressional Data Challenge, a competition that asks participants to leverage legislative data sets on congress.gov and other platforms to develop digital projects that analyze, interpret or share congressional data in user-friendly ways.

Submissions could take the form of interactive visualizations, mobile or desktop applications, a website or other digital creations. Entries will be evaluated on three criteria: usefulness, creativity and design. Some examples might be a visualization of the legislative process using legislative data; tools that could be embedded on congressional and public websites; or tools to improve accessibility of legislative data.

The Library will award \$5,000 for the first prize and \$1,000 for the best high school project. Entries are due April 2, 2018, and must be submitted through the challenge.gov platform. For rules and additional information, visit labs.loc.gov/experiments/congressionalchallenge/.

► **MORE:** loc.gov/item/prn-17-132

‘DIE HARD,’ ‘TITANIC’ AMONG FILMS CHOSEN FOR REGISTRY

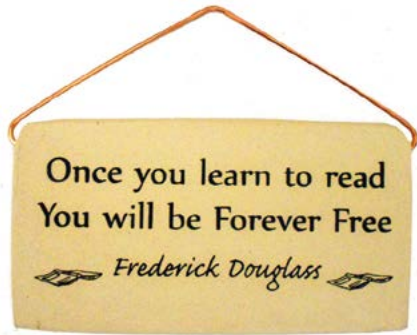
Librarian of Congress Carla Hayden in December announced the 2017 selections for the National Film Registry of the Library of Congress. Chosen for their cultural, historic and aesthetic importance, these 25 motion pictures range from an early film of the New York subway in 1905 to the holiday action thriller “Die Hard” and two iconic movies starring Kirk Douglas—“Spartacus” and “Ace in the Hole.”

Spanning the years 1905 to 2000, the selected films include Hollywood blockbusters, silent movies, animation, shorts and independent and home movies, among them the groundbreaking drama “Guess Who’s Coming to Dinner,” the epic maritime disaster story “Titanic,” the baseball inspirational fantasy “Field of Dreams,” the civil rights documentary “4 Little Girls” and the insightful jazz study “Thelonious Monk: Straight, No Chaser.”

The additions bring the number of films in the registry to 725 – a small fraction of the Library’s vast moving-image collection of 1.3 million items.

► **MORE:** loc.gov/item/prn-17-178

THE LIBRARY OF CONGRESS SHOP contains a rich selection of gifts related to African-American history and other subjects.

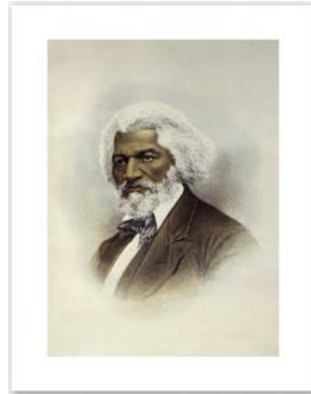


'Once You Learn' Pottery Sign

Product #21508169

Price: \$16.95

A fitting quote from Frederick Douglass for any teacher or bibliophile: "Once you learn to read, you will be forever free."

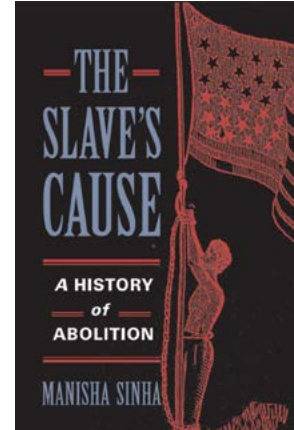


Frederick Douglass Print

Product #216040552

Price: \$24

Celebrate the 200th anniversary of the birth of Frederick Douglass with this color rendering. Paper size: 11"x 14"

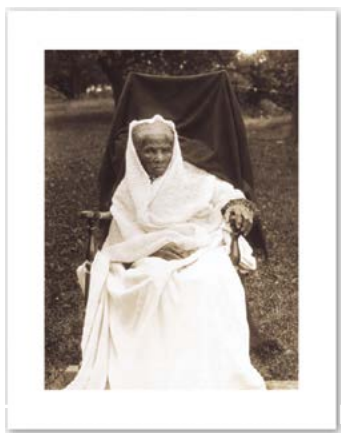


'The Slave's Cause'

Product #21105753

Price: \$25

This groundbreaking history recovers the largely forgotten role of African-Americans in the march from the Revolution toward emancipation.

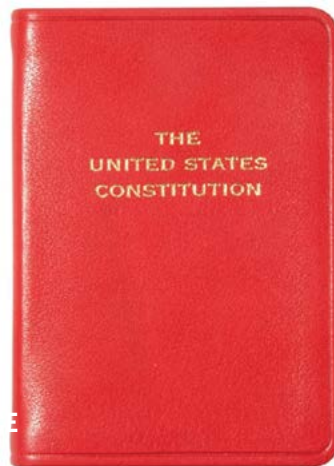


Harriet Tubman Print

Product #216051923

Price: \$24

Honor the life and legacy of Harriet Tubman with this black-and-white print of the famed abolitionist, Union spy and humanitarian. Paper size: 11"x 14"



Mini Leather U.S. Constitution

Product #21105538

Price: \$24

This leather-bound book is a 192-page edition containing the complete U.S. Constitution, Declaration of Independence, Bill of Rights and every constitutional amendment.



African-American Literature Book Set

Product #21108996

Price: \$395

This collection includes authors who, through brilliant writing and incisive social commentary, challenged – and changed – the way we view our country's established traditions.

— From "Poems on Various Subjects"
 ◉ **MORE INFORMATION** | Order online: www.loc.gov/shop | Order by phone: 888.682.3557

PULLING TOGETHER FOR TUBMAN

THE LIBRARY AND THE NEW NMAAHC TEAM UP TO ACQUIRE AN ALBUM CONTAINING A ONE-OF-A-KIND PHOTOGRAPH OF A FAMED ABOLITIONIST.

Newly discovered portraits of long-famous Americans rarely surface—especially 150 years after they were made.

Last spring, however, a U.S. auction house put up for bid a photograph album that contained not one, but two such images from the Civil War era: a previously unknown photo of abolitionist Harriet Tubman and the only known photo of John Willis Menard, the first African-American elected to Congress.

Today, the album is jointly held by the Library of Congress and the National Museum of African American History and Culture (NMAAHC)—the result of a most unusual, and possibly unique, venture by these two public institutions.

The album, and the 44 portraits tucked inside, once belonged to abolitionist and teacher Emily Howland. Those photos collectively represent a community of abolitionists, government officials, students, teachers, friends and family—and a potential source of rich stories and research about aspects of American life during and after the Civil War.

Officials at both the Library and the museum immediately understood the historical significance of the album and its value to the public. “We saw the album as rising to the level of an important, national story that often is not well understood,” said Michèle Gates Moresi, the supervisory museum curator of collections at the NMAAHC.

They also understood the importance of ensuring that the album remained in public hands, guaranteeing permanent public access and that the album and photos would remain together. Private dealers sometimes break such objects into pieces to sell separately—a real possibility in this case, considering the importance of the Tubman photo.

“There was an idea of caretaking or stewardship—keeping her safe,” said Helena

Zinkham, acting director of Collections and Services at the Library. “What it means for an album like that to come into the public space is that all those people in it will stay together as a community.”

Just as they have for a century and a half.

Without special support, however, the Library alone wasn’t likely to have the resources to mount a winning bid for the album.

So, the Library and the NMAAHC agreed to make a joint bid, hoping to preserve the album at their two public, national institutions and make the images widely available online.

The Madison Council, the Library’s private-sector advisory group, provided initial purchase funds, and the NMAAHC matched. The collaboration proved essential for a winning bid on auction day, where the final sale price rose well above the pre-auction estimate.

The Howland album now is undergoing careful conservation treatment at the Library, and research is expanding the institutions’ knowledge of it—many portraits that once lacked names now have been identified (*see page 14*).

The institutions plan to make the album available online early this year, before it goes on display at the museum. Moving forward, the album will be available at each institution in two-year rotations.

Thanks to two federal agencies with a common cultural heritage and a shared sense of purpose, Emily Howland’s album, and the photos she kept inside it many decades ago, will stay together and remain accessible to the public for many decades to come.

—Mark Hartsell

► MORE INFORMATION

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Courtesy of the National Museum of African American History and Culture

DIRECTOR LONNIE G. BUNCH RELATES HOW SIMPLE OBJECTS TELL COMPLEX STORIES AT THE AFRICAN-AMERICAN HISTORY MUSEUM

Our job at the Smithsonian's 19th and newest museum is both simple and profound: We are here to tell America's story through the lens of African-American history and culture. Our work is made all the richer by the thousands of people who have given us their family treasures to help us tell the story in ways that are riveting, rigorous and memorable.

Imagine seeing — up close — the plow used in the early 1800s by a farming family in an all-black village in Lilesville, Indiana, or the rugged bomber jacket worn during World War II combat duty by a Tuskegee airman, or the elaborate feathered hat created by a celebrated African-American designer, a woman who catered to Philadelphia society, black and white, in the 1940s.

Beginning more than 10 years before the 2016 opening of the museum, people across the country have stepped forward to help us build a collection that has grown to nearly 40,000 items. Who were these people? Many were direct descendants of America's enslaved. They also were direct descendants of America's artists, scholars, entrepreneurs, elected officials, inventors and trailblazers of all sorts. In short, they were people who have contributed mightily to the development of this country using the power of resilience, optimism and faith. In telling their story, we tell America's story.

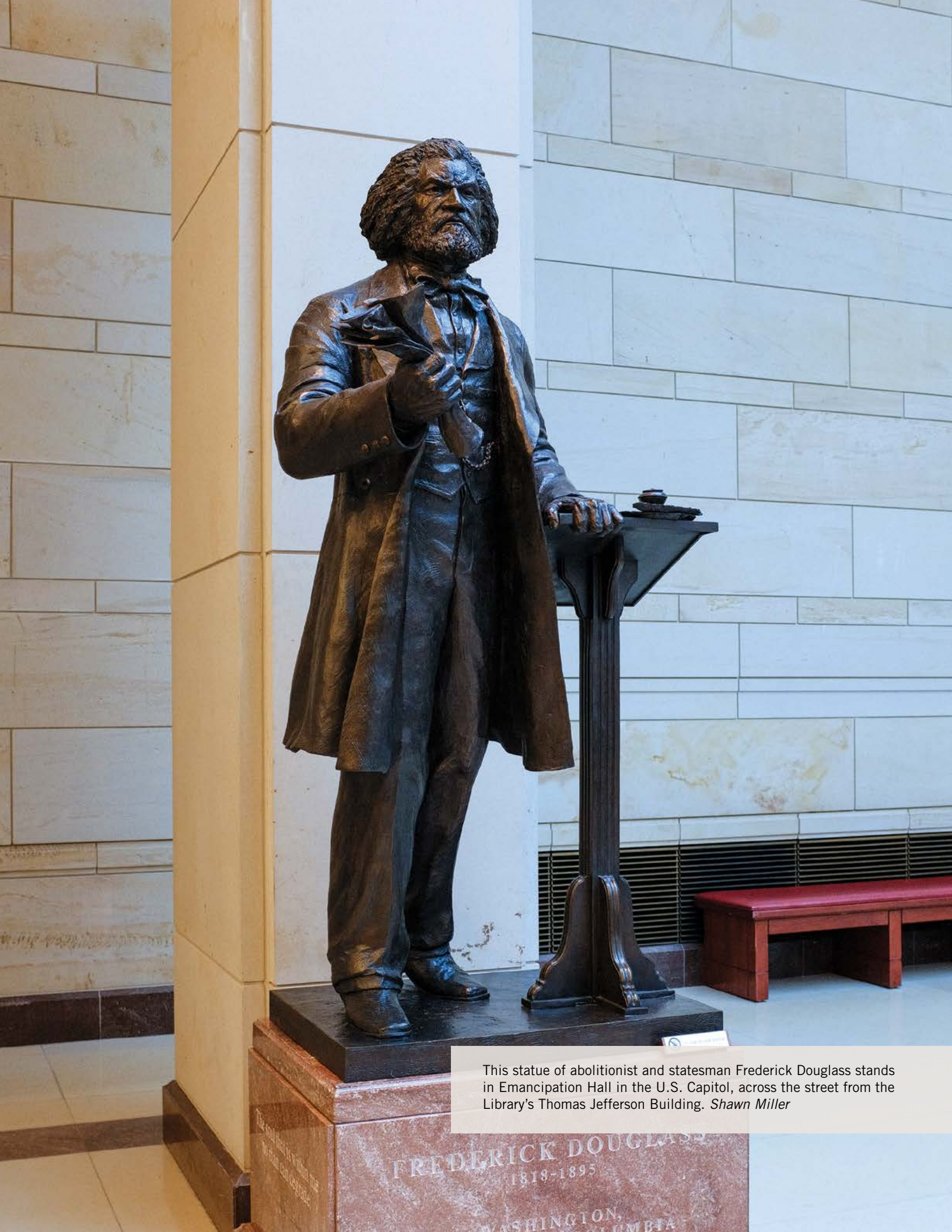
Most recently, the museum and the Library of Congress joined forces last year to acquire an album of 44 rare photographs, including a previously unrecorded portrait of abolitionist and Underground Railroad conductor Harriet Tubman. Also in that album is the only known photograph of John Willis Menard, the first African-American man elected to Congress.

What people actually say about their lived experiences helps us humanize history. Beginning with a 2009 Act of Congress and a partnership with a number of congressional offices and the Library, the museum's Civil Rights History Project has captured the oral histories of more than 300 activists and community organizers from the 1950s and 1960s. The faces, the voices and the stories of many individuals, some previously unknown, are available online and free.

In 2007, we started crisscrossing the country with a program called "Save Our African American Treasures." The goal was to show people three things: How to identify the historically significant objects tucked away in their attics, basements and garages; how to take care of them; and how to share them with the public. People in more than 20 cities — including Atlanta, Birmingham, Charleston, Chicago, Detroit, Houston, Los Angeles, New York, Topeka and Washington, D.C. — came out to learn from our conservators how to preserve their family treasures. Help for this project came to the museum from many places: the public library systems in Dallas, Detroit, Chicago and other cities; the Avery Research Center for African American History and Culture in Charleston; the Brooklyn Museum and the Historical Society of Washington, D.C., among others.

The nation is a richer place because of this work and these collaborations. Preserving and understanding the past provides a compass for navigating the present and charting the future.

Historian Lonnie Bunch is the founding director of the National Museum of African American History and Culture. His latest book is "Memories of the Enslaved: Voices from the Slave Narratives."



This statue of abolitionist and statesman Frederick Douglass stands in Emancipation Hall in the U.S. Capitol, across the street from the Library's Thomas Jefferson Building. *Shawn Miller*

FREDERICK DOUGLASS
1818-1895

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