



LIBRARY OF CONGRESS MAGAZINE
MARCH/APRIL 2018

INSIDE

Lincoln, Online
And in Color

Women Artists
In the Spotlight

PLUS

- ▶ A Big Easy Birthday
- ▶ Twain's New Suit
- ▶ Send in the Clowns

Hidden Figures Revealed

WOMEN • WHO • MADE • HISTORY



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LIBRARY OF CONGRESS MAGAZINE

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"The Art of Printing," one of the central bronze doors that serve as the main entrance to the Jefferson Building of the Library of Congress.
Carol M. Highsmith Archive, Prints and Photographs Division

In This Issue

MARCH/APRIL 2018

FEATURES

10 Hidden Figures of Women's History

They aren't household names, yet they accomplished great things and led extraordinary lives in eras of limited opportunity for women. In this issue, the Library of Congress Magazine explores the lives of hidden figures in women's history.

22 Hidden Secrets Revealed

The Library in recent years increasingly has employed sophisticated hyperspectral imaging technology to elicit a trove of information, undetectable to the human eye, from manuscripts, maps and other artifacts.

DEPARTMENTS

- | | | | |
|---|--------------------|----|---------------------|
| 2 | Trending | 20 | Experts' Corner |
| 3 | First Drafts | 24 | Around the Library |
| 4 | Online Offerings | 25 | News Briefs |
| 6 | Page from the Past | 26 | Shop the Library |
| 7 | Favorite Places | 27 | Support the Library |
| 8 | Library in History | 28 | Last Word |
| 9 | Going to Extremes | | |

ON THE COVER: *Illustration by Ashley Jones*

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9

Conservators at work



24

Harriet Tubman descendant Ernestine Wyatt



28

Margot Lee Shetterly

#trending AT THE LIBRARY



A BIG CHEER FOR THE BIG EASY

THIS YEAR, NEW ORLEANS CELEBRATES ITS TRICENTENNIAL—300 YEARS OF HISTORY AND UNIQUE CULTURE.

Clockwise from top left: Plan de la Nouvelle Orleans, an early map of New Orleans (circa 1722) | *Geography and Map Division*; Mardi Gras parade, 2011 | *Carol M. Highsmith Archive, Prints and Photographs Division*; “Dixie Jass Band One Step” | *Motion Picture, Broadcasting and Recorded Sound Division*; a view of St. Louis Cathedral in Jackson Square | *Prints and Photographs Division*

No American city evokes good times and easy living more than New Orleans—Bourbon Street crowds and Mississippi River breezes, chilled oysters and boiling crayfish, zydeco and jazz in clubs at midnight, streetcars on oak-lined avenues in *The City That Care Forgot*.

This year offers a great reason for celebration in a town that never needed an excuse: In 2018, New Orleans is marking the tricentennial of its founding—300 years of history, culture, music, food and drink.

French explorer Jean-Baptiste Le Moyne de Bienville founded the city in 1718 along a crescent bend in the Mississippi River, a spot he thought safe from tidal surges and hurricanes (hence, the nickname Crescent City). New Orleans was ruled by France, then Spain, then France again until 1803, when the United States acquired it as the crown jewel of the Louisiana Purchase that expanded the young nation by 828,000 square miles.

Over the centuries, New Orleans built cathedrals and canals, witnessed Andrew Jackson inflict final defeat on the British in the War of 1812, fought and lost a Civil War, survived hurricanes and assimilated enough peoples and cultures to make it, perhaps, America’s most unique city.

Located some 100 miles from the mouth of the mighty Mississippi, the city also served as a vital port and economic asset to the growing nation—

New Orleans was, for a time in the 19th century, one of the nation’s wealthiest cities.



New Orleans is where Homer Plessy boarded a whites-only train car in 1892 to challenge segregation laws. The city is the birthplace of jazz and Louis Armstrong, the town where the Saints go marching in, a showplace of French Creole architecture, home of the Sugar Bowl, host of one of the world’s greatest parties, Mardi Gras.

Much of that history is captured in Library collections—from a city map made four years after the founding (Plan de la Nouvelle Orleans) to the first jazz recording ever made (“Dixie Jass Band One Step”) to photographs documenting the damage inflicted by Hurricane Katrina.

“There are but three cities in the United States: New Orleans, New York and San Francisco,” goes a quote variously attributed to, among others, playwright Tennessee Williams, who for a while lived and wrote in New Orleans. “All the rest is Cleveland.”

Today, millions of visitors from around the world flock to New Orleans each year to discover for themselves why that is so. Happy 300th, New Orleans. Eat, drink and be merry—the Big Easy wouldn’t have it any other way.

—Mark Hartsell

The Women's Bible
Chapter II
by Elizabeth Cady Stanton

*very small print
 (Genesis II)*

21-25

21 And the LORD God caused a deep sleep to fall upon Adam, and he slept; and he took one of his ribs, and closed up the flesh instead thereof.
 22 And the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man.
 23 And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of man.
 24 Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.
 25 And they were both naked, the man and his wife, and were not ashamed.

Manuscript Division

A NEW BIBLE FOR THE AGE OF SUFFRAGE

Since childhood, Elizabeth Cady Stanton had rebelled against the roles assigned to women. As a young woman, she took part in temperance and antislavery movements. Later, she set her sights on women's emancipation and equality in all arenas.

In 1848, Stanton and Quaker minister Lucretia Mott gathered some 300 men and women in Seneca Falls, New York, for the first women's rights convention, at which Stanton's famous Declaration of Sentiments was adopted.

Modeled after the Declaration of Independence, Stanton's document protested women's inferior legal status and made proposals for the moral, economic and political equality of women—including a demand for suffrage, a goal that would consume the women's movement for 70 years.

Still more controversial were Stanton's views on religion and on the church's role in limiting women's progress, ideas that culminated in 1895 with the publication of "The Woman's Bible."

Stanton had long objected to religious teachings on slavery, marriage, divorce and women's status. Two of the grievances listed in the Declaration concerned church affairs and interpretation of scriptures. Of church opposition to causes she championed, Stanton wrote, "No reform has ever been started but the Bible, falsely interpreted, has opposed it."

In the 1880s, Stanton began a study of the Bible,

particularly those parts that mentioned women or that she believed erroneously omitted women.

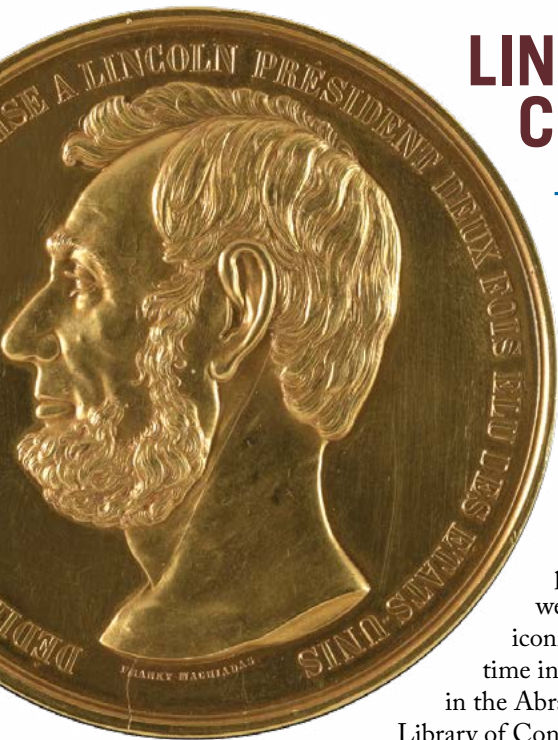
The published volume, like the draft manuscript shown here, reproduced a section of biblical text followed by a reinterpretation or commentary written by Stanton or another contributor. The draft held by the Library contains only Stanton's contributions and consists of passages from the books of Genesis, Exodus and Numbers, published in "The Woman's Bible, Part I," and from Matthew in "The Woman's Bible, Part II."

Stanton's Bible was never accepted as a major work of scholarship, but it did become a best-seller—much to the horror of many suffragists, who felt the book jeopardized support for a suffrage amendment.

Controversy over it threatened to divide the suffrage movement, and though Susan B. Anthony spoke in Stanton's behalf, the incident damaged their friendship and reflected the widening gap between Anthony's increasingly single-minded pursuit of suffrage and Stanton's interest in a broader agenda.

Ignoring objections, Stanton in 1898 published the second part of her Bible. This volume, like the first, attempted to promote a radical liberating theology that stressed self-development and challenged the ideological basis for women's subordination.

—Janice E. Ruth is the assistant chief of the Manuscript Division.



LINCOLN, ONLINE AND IN COLOR

THE LIBRARY RECENTLY PLACED A NEW EDITION OF THE 16TH PRESIDENT'S PAPERS ONLINE.

Abraham Lincoln long has been one of the most studied of U.S. presidents—for more than 150 years, historians have explored his every utterance and scrutinized his every writing.

An updated and expanded presentation on the Library's website provides a new look at the iconic figure by offering for the first time in full color the original materials in the Abraham Lincoln Papers at the Library of Congress—the result of a multiyear digitization effort at the Library.

The Library first made the papers available online in a 2001 presentation that utilized black-and-white scans from the microfilm edition of the papers.

That presentation included only materials in the microfilm edition. Still, for those interested in Lincoln, the online presentation of images of the papers, accompanied by over 10,000 transcriptions provided by the Lincoln Studies Center at Knox College, opened a whole new world of documents to the broader public.

In connection with the 2009 bicentennial of Lincoln's birth and the 2011 start of the Civil War sesquicentennial, the Library, as part of a cooperative project, began scanning in high-resolution color the more than 20,000 original documents in the Lincoln Papers, including documents not previously captured on microfilm.

Now available for the first time on the updated Lincoln Papers site are, for example, the reading copy of his Second Inaugural Address; the gold medal presented to Mary Lincoln on behalf of the people of France in 1866 to commemorate her husband's life; and a cigar box label from the 1860 presidential campaign advertising Lincoln with his "Honest Old Abe" nickname rendered in phonetic Spanish.

The new color images represent the highest-resolution scans available at the Library for manuscript material and can be downloaded in different file formats (gif, jpeg, tiff).

Each item (or grouping of items) is associated with a unique digital ID address. Each individual image now offers a specific URL that not only features that image but also retains the bibliographic information about the item and allows users to explore other pages of the item. Images now can be rotated online for easier viewing of text written in multiple directions.

The Lincoln Studies Center transcriptions can be viewed as a complementary text box or opened as a downloadable PDF file for printing.

The new presentation contains an expanded essay on Lincoln and emancipation and a complementary timeline of emancipation, both of which feature hyperlinks to relevant online material. A new timeline of Lincoln's life offers similar hyperlinks. The related-resources section has been expanded to include more recent scholarship and online sources not available when the original online presentation was created.

Also new is a page providing links to many of the most-requested documents in the collection—both the Nicolay and Hay copies of the Gettysburg Address, the final versions of Lincoln's first and second inaugural addresses, his 1861 farewell remarks to Springfield, Illinois, the preliminary draft of the Emancipation Proclamation Lincoln read to his cabinet on July 22, 1862, and Queen Victoria's 1865 condolence letter to Mary Lincoln.

—Michelle Krowl is a historian in the Manuscript Division.

► MORE INFORMATION

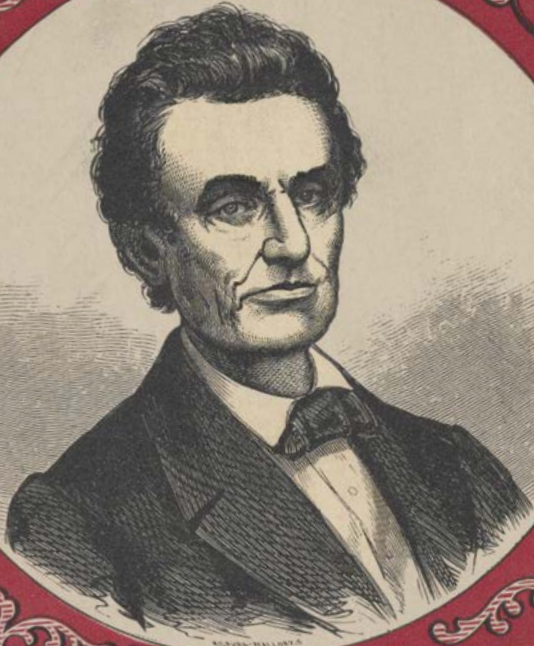
Abraham Lincoln Papers at the Library of Congress
go.usa.gov/xn6XS

Above: The gold medal presented to Mary Lincoln on behalf of the people of France following the assassination of her husband.

Opposite, clockwise from top left: a Spanish-language cigar box label from the 1860 presidential campaign; Lincoln's reading copy of his Second Inaugural Address; a condolence letter to Mary Lincoln from Queen Victoria; and the Nicolay copy of the Gettysburg Address.

All items | Manuscript Division

EL BIELO ONESTO ABE CIGARROS.



Entered according to Act of Congress, in the year 1900, by B. F. WILSON, in the Clerk's Office of the District Court of the District of Massachusetts.

...now score and seven years
forth, upon this continent, a new nation
in liberty, and dedicated to the proposition
"all men are created equal"
Now we are engaged in a great civil war,
whether that nation, or any nation
and so dedicated, can long endure
on a great battle field of the
come to dedicate a portion of the
ing places for those who died
-lives. This we may, in a
new nation

...statement, somewhat in detail, of a course to be pursued.
...address than there was at the first.
...Then, a
...might cease
...cease. Each
...fundamental an
...and pray to the sa
...the other.
...It may s
...to ask a just God's asse
...the sweat of other me
...we be not judged.
...The
...swered—that of neither, h
...mighty has His own purpo
...cause of offences! for it mus
...but woe to that man by v
...If we shall suppose that Americ
...offences which, in the providence
...but which, having continued thro
...He now wills to remove, and that
...and south this terrible war as the
...whom the offence came, shall we di
...parture from those divine attributes, w
...a living God always ascribe to Him?
...—fervently do we pray—that this migh
...may speedily pass away.
...Yet, if God wi
...lucue until all the wealth piled by the bondm
...dred and fifty years of unrequited toil shall
...until every drop of blood drawn with the li
...paid by another drawn with the sword, as was
...thousand years ago, so still it must be said,
...ants of the Lord are true and righteous altogeth
...th malice toward none; with charity for all
...in the right, as God gives us to see the rig
...to finish the work we are in; to bind m

180
hers
Osborne.
April 29, 1865
Dear Madam
Though I pray
I have I cannot
be so silent
to be terrible
has fallen upon
you & your country
& must perish

SHIPWRECKS, FIRES AND A NEW COLONY IN JERUSALEM

Anna and Horatio Spafford (right) lived a comfortable life in Chicago; he was a lawyer and hymn writer, they were prominent figures in a Presbyterian congregation, and together they raised four daughters.

The Great Chicago Fire of 1871 devastated the city and impacted the Spaffords' investments—the first of several tragedies that led them to Jerusalem.

Two years later, the family embarked on a year abroad in Europe. Last-minute business detained Horatio, so Anna and the girls went ahead. Crossing the Atlantic, their ship, the Ville du Havre, was struck by another vessel and quickly sank, killing 232 people—including all four Spafford daughters.

Anna survived—she was picked up floating on debris, unconscious. From Wales, Anna cabled her husband: "Saved alone. What shall I do" (middle right). Horatio went to join her and, on his own Atlantic crossing, the ship's captain pointed out the spot where the Ville du Havre went down.

Horatio then wrote "It Is Well with My Soul," a still-loved hymn expressing his faith in the face of tragedy (bottom right):

*When sorrows like sea billows roll,
Whatever my lot,
thou hast taught me to say:
It is well, it is well, with my soul.*

The Spaffords returned to Chicago to rebuild their lives. Anna gave birth to two daughters and a son, but tragedy struck again: Their 3-year-old son, Horatio, died of scarlet fever in 1880.

Turning ever more deeply to religion, the Spaffords left Chicago and, joined by friends and fellow utopians, founded what came to be called the "American Colony" in Jerusalem. After Horatio died in 1888, Anna carried on as the leader of the community. A large contingent of Swedish members joined the colony in the 1890s, attracted by Anna's story—the inspiration, in turn, for Nobel Prize winner Selma Lagerlöf's best-selling novel, "Jerusalem."

Over the decades, the colony carried out philanthropic work for the people of Jerusalem, regardless of religion. During World War I and its aftermath, the colony operated soup kitchens and helped run hospitals and orphanages. The Anna Spafford Baby Home, founded in the 1920s, was named in Anna's honor.

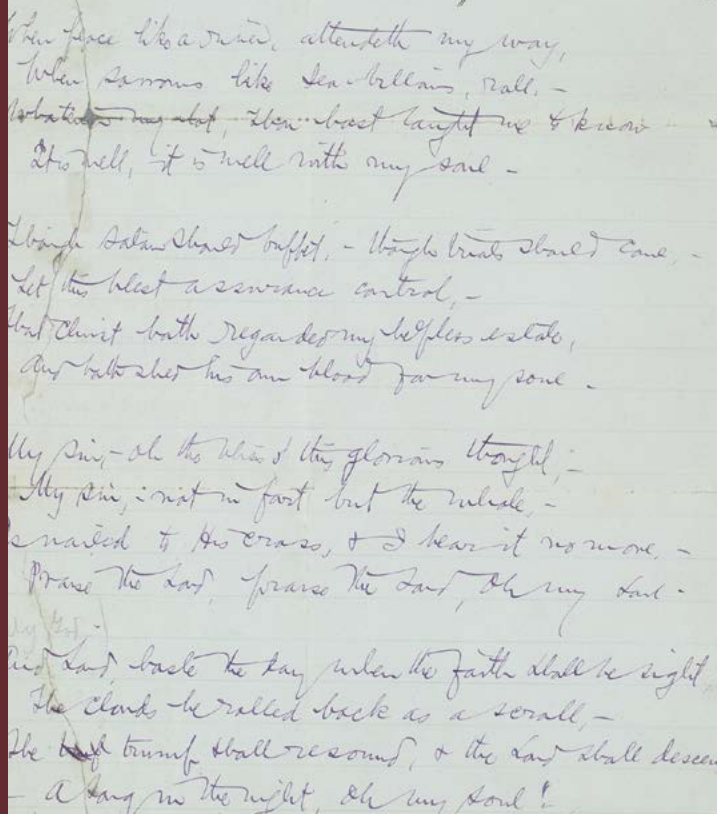
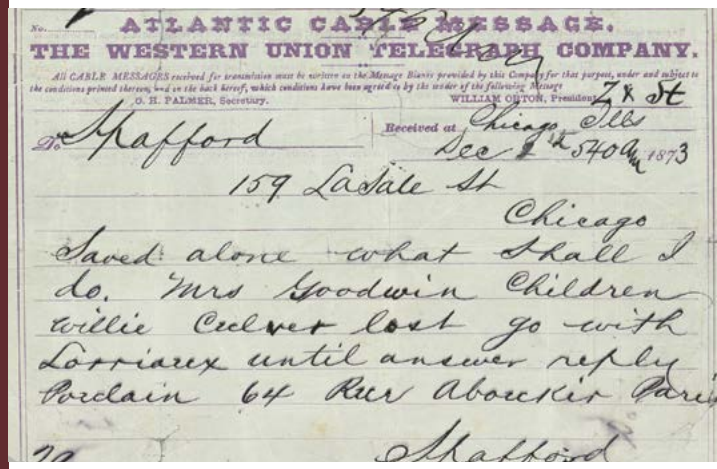
The colony's legacy continues: Its communal residence now serves as an international hotel. The former baby home operates as the Spafford Children's Center, which today serves the needs of parents and children in the same building where Anna and Horatio lived when they first came to Jerusalem in 1881.

Eventually, descendants donated the colony's archives to the Library—a unique record of personal tragedy and Jerusalem history.

—Mark Hartsell

► MORE INFORMATION

go.usa.gov/xnFn7



All images | Manuscript Division



Shawn Miller

▶ MORE INFORMATION:

**Coolidge Auditorium
Thomas Jefferson Building**

10 First Street S.E.
Washington, D.C. 20540

loc.gov/visit/

FOR MORE THAN 90 YEARS, THE COOLIDGE AUDITORIUM has served as a venue for free public concerts by world-class artists.

The Coolidge is where “Appalachian Spring” made its debut, where Alan Lomax recorded jazz pioneer Jelly Roll Morton, the Martha Graham company danced and Sir Paul McCartney and Stevie Wonder each accepted the Library’s Gershwin Prize for Popular Song.

The performance space, which opened in 1925, is the result of the vision and passion of Elizabeth Sprague Coolidge, an accomplished pianist and avid composer

with a special love for chamber music.

During her lifetime, Coolidge sponsored concerts across the United States and abroad, befriending countless performers and composers along the way. She became a generous benefactor to many and commissioned some of the most important new chamber music of the 20th century.

In pursuit of her vision to make chamber music available to all, she also built the intimate, finely tuned auditorium at the Library that today bears her name and, decades later, still provides a home for great music of all kinds.



TWAIN SCORES COUP WITH ‘FANCY’ SUIT DEBUT

THE AUTHOR PREMIERED HIS TRADEMARK WHITE SUIT DURING A DRAMATIC APPEARANCE AT THE LIBRARY.

Mark Twain impersonators routinely don a white suit to evoke the persona of the famous author. But Twain himself didn't make a habit of wearing white at all times of the year until late in life: He unveiled his now-signature style at age 71, and he did so at the Library of Congress.

Twain, decked out in all white, appeared in the Library's Congressional Reading Room on Dec. 7, 1906, to testify before the Congressional Joint Committee on Patents about a copyright reform bill.

His attire, close friend William Dean Howells noted, caused quite a stir.

"Nothing could have been more dramatic than the gesture with which he flung off his long loose overcoat, and stood forth in white from his feet to the crown of his silvery head," Howells wrote in "My Mark Twain." "It was a magnificent coup, and he dearly loved a coup."

The white suit was enough of a coup that the Washington Post published a story about it the next day.

"In spite of the keen December wind blowing outside, he burst into view, garbed in a cream-colored suit of light summer flannel," wrote the Post in "Twain's Fancy Suit." "The effect was decidedly startling; it fairly made one shiver to look at him."

In the story, Twain offered an explanation.

"I have reached the age where dark clothes have a depressing effect on me," he said. "I prefer light clothing, colors, like those worn by the ladies at the opera."

Whatever his reason for wearing white, it helped call attention to his testimony. Twain

was a strong promoter of copyright reform, both domestic and international. He had lost substantial income from overseas piracy of his work, especially in Canada and Britain. In the 1870s, he started traveling to Canada upon publishing a new work to apply for a Canadian copyright, which protected his works throughout the British Empire.

Twain wanted copyright protection to last in perpetuity. But he testified in 1906 in favor of the bill then before Congress extending protection to the life of an author plus 50 years.

Twain expressed his view with characteristic wit: "I think that will satisfy any reasonable author, because it will take care of his children," he testified. "Let the grandchildren take care of themselves."

The bill did not pass, and the term Twain argued for didn't become law until 1978, when the 1976 Copyright Act was implemented.

While in Washington, Twain also visited the studio of Frances Benjamin Johnston, one of the first American women to achieve prominence as a photographer. (Her works today are housed at the Library.)

She already had photographed many famous people, including Theodore Roosevelt, Susan B. Anthony and John Philip Sousa. On Dec. 11, Johnston photographed Twain, wearing his white suit, capturing for posterity his soon-to-be-iconic look.

—Wendi A. Maloney is a writer and editor at the Library of Congress. This story draws on "Dressing the Part: Mark Twain's White Suit, Copyright Reform and the Camera," by Annelise K. Madsen.

Mark Twain, wearing his new white suit, sat for photographer Frances Benjamin Johnston in Washington in 1906. *Prints and Photographs Division*



Prints and Photographs Division

CIRCUS MAXIMUS

CONSERVATORS BRING MAMMOTH POSTER OF 'CELEBRATED CLOWNS' BACK TO LIFE.

Library of Congress conservators are using enzymes and small hand tools to clean a remarkable 19th-century circus poster. They are doing so as part of a multistep process to conserve it for future generations.

“Five Celebrated Clowns Attached to Sands, Nathan & Company’s Circus” measures more than 11 feet across and stands nearly 7 feet tall. It is one of the largest woodcut posters to survive and one of the earliest dated examples—it was registered for copyright protection on June 10, 1856, in the U.S. District Court for the Southern District of New York. “The poster is a standout as a rare, early, colorful and compelling example of circus poster history,” says Jan Grecni of the Prints and Photographs Division.

Most vintage circus posters in circulation today are lithographic, the printing technique that became the standard for circus posters in the 1870s. “Five Celebrated Clowns” was transferred to the Library after Congress centralized copyright registration and deposit at the Library in 1870. It survives today thanks to its registration.

The mammoth size of “Five Celebrated Clowns” suggests it was meant for display on the side of a barn or a building to advertise the circus. Joseph W. Morse, an originator of a system for printing theatrical posters from wooden blocks, designed it. It was originally printed on 10 paper panels in four colors using 40 hand-carved pine blocks. In the 1960s or early 1970s, when it was last treated, the poster was separated into eight panels and lined.

In 2017, a team led by paper conservator Susan Peckham first assessed the sensitivity of the



colorants in the poster to water, then tested small areas of its paper lining to determine which enzyme and cleaning system would be best for the fragile work. “We were able to remove the stubborn paper lining while leaving intact the original attachments that hold the poster’s panels together,” Peckham said.

The team is now proceeding to wash and mend the remaining panels, filling in gaps with tinted Japanese tissue. Afterward, the panels will be relined in pairs for ease of storage and handling. “Not only will the poster’s appearance improve,” Peckham said, “but it will also be more readily available for research, scanning and exhibition.”

—Wendi A. Maloney

Emilie Duncan, Claire Valero and Bailey Kinsky of the Library perform conservation work on a giant poster (top) created to advertise a 19th-century circus.
Shawn Miller

► MORE INFORMATION

Five Celebrated Clowns ... Sands, Nathans Co's Circus
loc.gov/item/96507697/

Hidden Figures Of Women's History

Cathay Williams fought in the Civil War, posing as a man. Alice Marble became the best tennis player in the world and, during World War II, spied on the Nazis. Through her innovations, Lillian Moller Gilbreth improved everyday life for millions at home and in the workplace.

Why aren't these women—these artists and athletes, reformers and rebels, explorers, journalists and scientists—better known or more appreciated today?

This edition of the Library of Congress Magazine focuses on them: these “hidden figures” of history, women who broke barriers, accomplished great things or led bold and fascinating lives in eras of limited opportunity for women.

They explored the Arctic, flew the English Channel, mapped the ocean floor, directed films in the earliest days of cinema, published newspapers, made great music, fought for racial and gender equality and broke down barriers of what society thought women could do or should do.

Yet, they aren't household names.

History remembers the great figures, women such as Susan B. Anthony, Rosa Parks, Billie Holiday, Marie Curie, Helen Keller, Harriet Tubman.

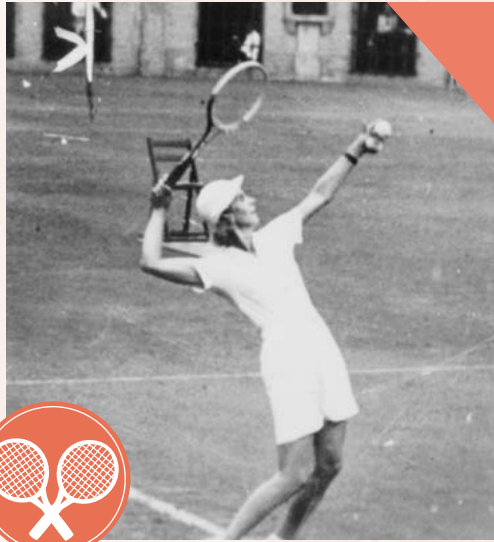
Driven by the same intrepid spirit, these hidden figures also lived extraordinary lives and helped shape the world we know today.

Except where noted, all images Geography and Map Division; Manuscript Division; Motion Picture, Broadcasting and Recorded Sound Division; Prints and Photographs Division; Rare Book and Special Collections Division; or Serial and Government Publications Division.

○ ALICE MARBLE | ○

1913–1990

Today, probably few people outside the tennis world know the story of Alice Marble. She was the No. 1-ranked women's tennis player in the United States between 1936 and 1940; the No. 1 player in the world in 1939; and an 18-time Grand Slam major champion. In 1939, she appeared on the cover of Life magazine.



Without doubt, her tennis career was stellar. But even after she retired from competition, her story continued on a remarkable trajectory: spy, advocate for racial equality—even associate editor of Wonder Woman comics.

Psychologist William Moulton Marston—inventor of the lie-detector test—created the character of Wonder Woman as a strong, courageous figure meant to inspire self-confidence and achievement in young girls. Wonder Woman No. 1 appeared in summer 1942.

Marble got involved when Wonder Woman's publisher was seeking endorsements from notable athletes to promote the new comic. Marble pitched the idea of creating an insert about real-life women who had made history.

Wonder Woman's publisher embraced the concept, appointing Marble associate editor. Marble's photo appears in Wonder Woman No. 1, along with a four-page comic about Florence Nightingale, the first of the "Wonder Women of History." Nightingale was followed by Clara Barton, Abigail Adams, Susan B. Anthony, Helen Keller, Sojourner Truth and dozens more.

It isn't clear how long Marble wrote or edited Wonder Women of History. But her own story kept taking fascinating twists and turns.

In 1942, she married an Army captain, who not long afterward left to fight in World War II. Marble miscarried their baby following an accident and then, after learning that her husband had been killed, attempted suicide.

Next, she was recruited to serve as a U.S. spy in Switzerland during World War II. Believing she had nothing more to lose, Marble agreed. She traveled to Switzerland under the pretense of conducting tennis clinics and gathered intelligence from an old flame, a banker suspected of helping Nazis smuggle riches out of Germany. Found out, she was shot in the back while fleeing.

She recovered and settled her attention once again on tennis as an advocate for racial integration. An editorial Marble published in the July 1950 issue of the American Lawn Tennis Magazine is widely credited with influencing the decision to invite Althea Gibson to play in the U.S. National Championships, precursor of the U.S. Open. Gibson was the first African-American to do so.

Marble was inducted into the International Tennis Hall of Fame in 1964. She died Dec. 13, 1990, at age 77.

—Wendi A. Maloney



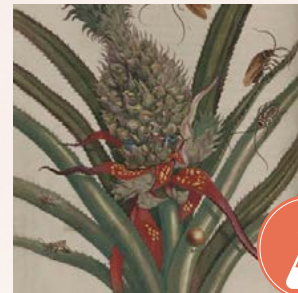
MGM



HEDY LAMARR

1914–2000

Best known as a sultry Hollywood star, the Austrian-born Lamarr (real name: Hedwig Eva Maria Kiesler) worked on inventions – such as an improved traffic light – in her spare time. During World War II, she and composer George Antheil developed a "secret communications system" to help the fight against the Nazis. The "spread spectrum" technology she helped invent formed the technical basis for cell phones, faxes and other wireless systems in use today.



MARIA SIBYLLA MERIAN

1647–1717

Merian, a German artist and naturalist, developed an interest in the study of insects at an early age. In 1699, she and her younger daughter sailed to the South American colony of Suriname to document new species of insects – a mission she financed by selling hundreds of her paintings. Merian's observations of butterflies helped explain the process of metamorphosis, and her work also disproved the contemporary notion that insects were "born of mud" by spontaneous generation.

◦ | ROSE O'NEILL | ◦

1874–1944



MARY FRENCH SHELDON

1847–1936

Born in Pennsylvania, Sheldon married a banker, moved to London, established a publishing firm, translated Flaubert and wrote her own works. But it was an unaccompanied expedition to Africa in 1891 that made her famous. The next year, she was inducted into the Royal Geographical Society – one of the first women so honored. “It has been my privilege to traverse the country of thirty-five African tribes,” she wrote, “leaving behind a record women need never blush to consider.”



LOUISE ARNER BOYD

1887–1972

Born into wealth, Boyd used her resources to finance a life of exploration. In 1926, she chartered a ship for a hunting and filming expedition to the Arctic, earning the nickname “Arctic Diana” in the press. Over the next two decades, she led an unsuccessful expedition to find missing Arctic explorer Roald Amundsen and multiple scientific expeditions to Greenland, some for the U.S. government. In 1955, she chartered a DC-4 and became the first woman to fly over the North Pole.

Rose Cecil O’Neill was an iconoclast in every sense of the word—a self-taught bohemian artist who ascended through a male-dominated field to become a top illustrator and the first to build a merchandising empire from her work, with her invention of the Kewpie doll.



As a young woman coming of age in the late 19th century, O’Neill redefined what a female artist could achieve creatively and commercially.

Born in Pennsylvania in 1874, O’Neill relocated with her family by covered wagon to rural Nebraska. She began drawing in childhood and, at just 18 and with no formal art education, had her drawings published in newspapers and magazines throughout the Midwest. Within a year, she moved to New York with hopes of launching a career as an artist.

Settled in Manhattan, O’Neill quickly made a name for herself as a commercial illustrator, publishing in national magazines such as *Life*, *Ladies Home Journal* and *Harper’s Monthly*. At 23, she became the first woman artist on staff at the leading humor magazine *Puck*. She was now earning top dollar for her work, becoming one of the highest-paid illustrators in New York.

At the same time, O’Neill remained dedicated to her own creatively fulfilling art. As a sculptor and a painter, she exhibited in New York and Paris. As a novelist and poet, she published eight novels and several children’s books.

O’Neill also was an activist for women’s issues. She marched as a suffragist and illustrated posters, postcards and political cartoons for the cause. She championed dress reform, choosing to be brazenly corset-less underneath loose caftans.

In 1907, O’Neill began developing short illustrated stories featuring cherubic characters who “did good deeds in a humorous way.” Her comic strip “The Kewpies” premiered in *Ladies Home Journal* in 1909 and was an instant hit. The strip’s spectacular popularity inspired her to envision the Kewpie as a doll. Kewpie dolls hit the shelves in 1913 and immediately became a phenomenon—it took factories in six countries to fill orders. The Kewpie became the first novelty toy distributed worldwide and earned O’Neill a fortune.

Wealthy beyond her dreams, O’Neill retreated to Castle Carabas, a lavish villa in rural Connecticut, where she entertained artists and other exotic visitors. Over time, O’Neill’s generosity and extravagant living depleted her funds. In 1941, she moved into a family home in Missouri to work on her memoirs and died in 1944, penniless.

For over a century, the Kewpie remained an icon of American popular culture. The vitality and versatility packed into O’Neill’s lifetime ensured that her contribution to American culture would continue to stand the test of time.

—Heather Thomas is a librarian in the Serial and Government Publications Division.

◻ ROSE O’NEILL IMAGES: go.usa.gov/xnFnd

○ | CATHAY WILLIAMS | ○

1844–1893

Nearly 80 years before women officially were allowed to serve in the U.S. Army, former slave Cathay Williams did so, patrolling the western United States as a member of the all-black Buffalo Soldiers.

Cathay was not unfamiliar with military life. She was a slave in Jefferson City, Missouri, until the Union Army liberated her, at which point she traveled with the troops, working as a cook and laundress. But when the Civil War ended, so did Williams' job.



U.S. Army

Needing work, she enlisted in the Army – as a man, William Cathay. But being illiterate, she couldn't spell her "last" name, and her service was recorded under the name William Cathey. Standing 5'9", Cathay was taller than her fellow privates and garnered no undue curiosity or suspicion.

Historians make much of Williams' trailblazing service. But, she didn't do it for fanfare or to pave the way for women in the military. She didn't have the luxury to consider her legacy. Her benign deceit was practical: A male soldier would earn more than a female cook.

"I wanted to make my own living and not be dependent on relations or friends," she declared.

The most distinguishing characteristic of her Army career was her repeated hospitalizations (posthumous analysis determined that she suffered from diabetes, as evidenced by the amputation of all 10 toes prior to her death). Incredibly, five hospital visits during her soldier days didn't yield her secret. In fact, her discharge, after nearly two years of service, never mentioned Williams' womanhood. Her commanding officer cited Cathey "unable to do military duty" due to disability.

Still, the history is up for debate: Some sources claim she was discovered as a woman, while others say she was discharged with no one the wiser to her female identity.

After her discharge, Williams returned to life as Cathay Williams, working in the very jobs she tried to avoid by enlisting as a Buffalo Soldier. She was a cook and a laundry woman before being hospitalized again, this time in Colorado, her final home. After over a year in the hospital she was bereft of money. What could she do? She harkened back to her days in the Army and applied for a military pension. Her application was denied—but not because, as a woman, she had served in the Army illegally. Instead, authorities declared she had no physical disability, even though she had been discharged because of a pre-existing disability.

Still today, it is unknown whether the Army knew that William Cathey ever was Cathay Williams, a lone female making her way in the world.

—Valerie Haeder is a reference librarian in the Serial and Government Publications Division.



ALICE COACHMAN

1923–2014

In 1948, this athlete from a small Georgia town went to London and made history, becoming the first African-American woman to win an Olympic gold medal. Raised in the era of segregation, Coachman often was denied opportunities to train or compete. Still, as a young woman, she dominated amateur high jumping. World War II forced the cancellation of the 1940 and 1944 Olympics, but she finally got her chance at the 1948 London Olympics. There, she won gold and received her medal from King George VI.



ANNE ROYALL

1769–1854

As a teenager, Royall worked as a servant to a wealthy Revolutionary War officer and eventually married him. After his death, she became an itinerant storyteller, traveling the young country and publishing her observations in "Sketches of History, Life and Manners in the United States." She later moved to Capitol Hill, where she once was convicted of being a "brawler and a common scold" and for more than 20 years published a newspaper exposing political corruption and fraud.

◦ | MARIAN S. CARSON | ◦

1905–2004

Marian S. Carson approached collecting with a simple, effective philosophy: “My hand was always open, and there was always room for one more.”

That approach helped Carson, born to a prominent Philadelphia family of collectors, build a magnificent and important collection of Americana that documents the political, cultural and social foundations of the American republic.

Her 10,000-plus-item collections, acquired by the Library in 1996, include a multitude of significant and exceedingly rare items—among them, one of two broadside printings of the Declaration of Independence and an 1839 self-portrait daguerreotype of Robert Cornelius, thought to be the earliest U.S. portrait photo.

Decorative arts were Carson’s primary passion; she served as vice president of the Decorative Arts Trust and lectured widely. She assisted her first husband, William Macpherson Hornor, with the landmark 1935 “Blue Book Philadelphia Furniture: William Penn to George Washington,” and wrote articles on American furniture and cabinetmakers, Philadelphia history, early American watercolor paintings and American photography.

After graduating from the prestigious Springside Prep School in Philadelphia, Carson chose to educate herself rather than attend college. The breadth of her knowledge of American history was instrumental in compiling her important collections.

The Carson collection includes presidential correspondence, congressional documents, records of Free Quakers in Philadelphia, penmanship books, centennial ephemera, architectural drawings, military pronouncements and pre-Revolutionary war materials. Lesser-known items include furniture receipts and household inventories, baseball scorecards, salt prints, marbled paper samples, certificates of indentured apprenticeships, trade catalogs, early children’s books, broadsides and correspondence dating from before the Revolution to the end of the 19th century.

Carson sought documents with research value that outlined social movements in the fields of education and labor; she collected significant items about the status of women, slavery in northern states, African-Americans and Native Americans.

She acquired her vast collections through dealers, personal contacts, families and auctions. When she learned of a potential treasure she made every effort to visit the owner within 24 hours. Several items in the collections, including the Cornelius self-portrait, were shown at the 1876 Centennial Exhibition in Philadelphia and were acquired from the organizer of that display by Carson’s grandfather, Julius Sachse. Other historical documents were acquired from the collections of her husband, Joseph Carson.

When Carson died in 2004, then-Librarian of Congress James H. Billington paid tribute to her dedication and accomplishment as a collector. “She was one of the most knowledgeable and passionate people I have ever met, in mind, body and spirit,” Billington said. Her acquisitions, he said, make up “the most magnificent historical collection I have ever known.”

—Kathy Woodrell is a reference specialist in the Library’s Humanities and Social Sciences Division.

◻ **MORE:** lcn.loc.gov/mm2009085505



MARY MARVIN BRECKINRIDGE

1905–2002

To avoid discrimination professionally, Breckinridge often went by her middle name: Marvin. Despite the obstacles, she lived a life of adventure and accomplishment. She was the first woman licensed as a pilot in Maine. She made a film, “The Forgotten Frontier,” that decades later was added to the Library’s National Film Registry. She traveled the globe. Vogue and National Geographic published her photos. During World War II, she was hired by Edward R. Murrow to report from Europe.



FLORENCE BEATRICE PRICE

1887–1953

Born to an Arkansas dentist and music teacher in 1887, Price published her first composition at age 11 and later studied at the New England Conservatory of Music. Over her lifetime, she wrote orchestral, chamber, choral and piano works, becoming the first African-American woman recognized as a symphonic composer. In 1933, she made another milestone: The Chicago Symphony Orchestra premiered her Symphony in E Minor, the first composition by an African-American woman performed by a major orchestra.



◊ | CHARLOTTE CUSHMAN | ◊

1816-1876

Charlotte Cushman was born in Boston in 1816, and as she wrote in her diary, "I was born a tomboy."

Throughout her life, Cushman pushed against the constraints of 19th-century gender roles, on and off the public stage. Despite her unconventional life, she became one of the most illustrious celebrities in U.S. theater history—fame that faded with time.

One need not go far to learn why she was so captivating: The Charlotte Cushman Papers are housed in the Library's Manuscript Division.



Cushman gained international acclaim for her acting and, in particular, her perfection of masculine roles, or "breeches parts"—she performed an astounding 40 male roles throughout her career (of 190 roles total).

Cushman trained for the opera but moved to the stage when her voice gave out. There, she played Meg Merrilies in Sir Walter Scott's "Guy Mannering," Nancy in Dickens' "Oliver Twist" and Romeo to her actress sister's Juliet. She appeared onstage as Hamlet and Cardinal Wolsey. President Abraham Lincoln made a point of seeing her in "Macbeth" at Grover's Theatre in Washington, D.C.

She wasn't one to play by the rules in her personal life, either. Cushman loved and lived with women when terms like "lesbian" had not yet been invented. Most famously, Cushman was romantically connected with artist Rosalie Sully, poet Eliza Cook, writer and actor Matilda Hays and sculptor Emma Stebbins—women well-known in their own right.

Hays and Cushman lived together for 10 years, leading Elizabeth Barrett Browning to refer to this partnership as a "female marriage." They spent much of their time together in Rome, living among a circle of female friends who were well-known artists and writers, many of them openly lesbian.

It was in Rome that Cushman would meet her final partner, Stebbins, best known for her work sculpting the Bethesda Fountain in Central Park. One can discern from Cushman's writings that she too considered her relationships with both Hays and Stebbins as marriages. When Cushman passed away from pneumonia in 1876, she had been married to Stebbins for 20 years.

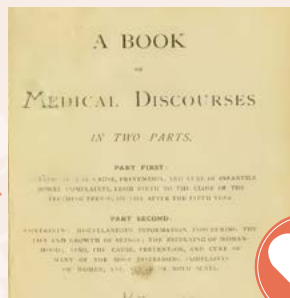
Cushman took on masculine roles in other realms as well. She supported her family and some of her partners financially at a time when it was considered improper for women in her social circles to work outside the home. By the time she was 26, Cushman already had enjoyed a successful career not just as an actress, but as a songstress and theater manager. She was also a published author, writing poems and composing songs for her friend's literary magazines.

On Nov. 7, 1874, Cushman gave her farewell performance at the Booth Theatre in New York. According to newspaper reports, as many as 25,000 people showed up to say goodbye to "our Charlotte," welcoming her to the theater with fireworks and escorting her to her hotel with serenades and a torchlight procession.

"You would compliment me upon an honorable life," Cushman proclaimed in her farewell speech. "As I look back upon that life, it seems to me that it would have been absolutely impossible for me to have led any other."

—Megan Metcalf is a reference librarian in the Humanities and Social Sciences Division.

◊ MORE: lccn.loc.gov/mm77017525



National Library of Medicine



REBECCA DAVIS CRUMPLER

1831-1895

Of the more than 54,000 physicians in the U.S. in 1860, Crumpler stood alone: She was the only African-American woman and the first ever to become a physician in the U.S. Crumpler attended the elite West Newton English school and, later, the New England Female Medical College. After the Civil War, she moved to Virginia to provide care for freed slaves and eventually wrote "A Book of Medical Discourses in Two Parts," a treatise on medical care for women and children.



ELIZABETH T. GREENFIELD

c.1819-1876

Greenfield was born a slave in Mississippi and raised free by a Quaker in Philadelphia. As a young woman, she developed a stunning singing voice and on a multicity tour earned the nickname "Black Swan." With the help of Harriet Beecher Stowe, she toured England and, in 1854, gave a command performance for Queen Victoria at Buckingham Palace. In 1921, decades after her death, the founders of the first major African-American-owned recording label paid her tribute in the label's name: Black Swan records.

LOIS WEBER

1879–1939

Even today, more than 130 years after the invention of cinema, it's striking how relatively few female directors are working in Hollywood. Certainly, the history of silent-era filmmaking is dominated by names like D.W. Griffith, Charlie Chaplin and Cecil B. DeMille.

However, one of their contemporaries was responsible for an astonishing variety of films, noted for their directorial verve and addressing topics like economic inequality, birth control and the political rights of women. And she ran her own production company. Her name was Lois Weber.

Weber began her career as a theater actress, frequently performing alongside husband Phillips Smalley. Like many stage performers, the couple was lured by the silver screen and, in 1907, started working in film. They quickly developed an on-screen persona as a sophisticated married couple and parlayed their reputation for highbrow entertainment into a 1912 contract with Universal Pictures to make films for the studio's Rex brand. For the next several years, they co-directed an increasingly ambitious slate of films, almost all of them written by Weber.

With the founding of Lois Weber Productions in 1917, Smalley increasingly assumed a subordinate role; the couple divorced in 1922. The films Weber made during this period define her career: "Where Are My Children?" (1916), a bold defense of contraception; "Shoes" (1916), in which an impoverished woman sells her virginity in order to buy the footwear she needs to keep her job; and four films from 1921—"Too Wise Wives," "What Do Men Want?," "What's Worth While?" and "The Blot"—that collectively explore shifting sexual mores, women in the workforce and cultural upheaval in a frank, socially conscious manner. Weber often spoke of cinema as a vehicle for societal change; her filmography is dramatic testimony to that belief.

Weber's output dropped significantly through the 1920s. She directed only a handful of films before her death in 1939, destitute and hardly remembered.

The Library is fortunate to have many of Weber's surviving films in its moving-image collection and has invested considerable effort into preserving them. Two years ago, it completed a digital restoration of "The Dumb Girl of Portici" (1915), starring Russian ballerina Anna Pavlova in her only screen appearance. Lately, the Library has been working on 12 titles for a forthcoming BluRay release with its partners at Kino-Lorber, "Pioneers: First Women Filmmakers."

The Library is proud to facilitate the rediscovery of important women directors like Weber and her contemporaries Alice Guy-Blaché, Grace Cunard and Elsie Jane Wilson, whose collective contribution to the art of cinema is worthy of celebration and critical re-evaluation.

—Mike Mashon is head of the Library's Moving Image Section.



ANNA MARIA BRODEAU THORNTON

c.1775–1865

At 15, Anna Maria Brodeau married William Thornton and, two years later, moved to what would be the new capital of Washington, D.C. He designed the first Capitol building; she occupied a social circle that included George and Martha Washington, James and Dolley Madison and Thomas Jefferson. Anna documented it all in seven volumes of diaries and notebooks now held in the Library's collections – a window into the world of politics at the dawn of the new republic.



MARGUERITE HARRISON

1879–1967

Needing money after her husband died in 1915, Harrison went to work as the Baltimore Sun's society editor – the beginning of a career as reporter, spy and filmmaker. After World War I, she went to Europe as a War Department spy, reporting on political and economic conditions. In post-Revolution Russia, she was held captive for 10 months in infamous Lubyanka prison. Harrison later went to Persia to help make a documentary film, "Grass," and, in 1925, co-founded the Society of Woman Geographers.



○ | MARIE THARP | ○

1920–2006

There are times in the history of science when new theories drawn from personal visions make the earth move. Particular people somehow have a talent for seeing patterns, for looking deeper into data and for constructing ideas that start conceptual revolutions.

Marie Tharp was a brilliant artist and talented drafts person who, in the early 1950s and '60s, used these tools to become one of the 20th century's most influential cartographers and radical oceanographers.



Starting her career as an illustrator at the Lamont-Doherty Earth Observatory at Columbia University in 1948, Tharp began working to map features of the ocean floor with geologist Bruce Heezen, who had spent more than 20 years collecting deep-sea feature data aboard the research ship Vema.

Tharp took Heezen's unstructured and complex data and geometrically reconstructed the physical features of the ocean bottom. She had remarkable imagination, and once Tharp began to draw the three-dimensional shapes and forms, which only she perceived in the simple linear graphs of ship data, never-before-seen features of the ocean floor emerged on her drafting table.

The images Tharp created brought deep-sea features, like the Mid-Atlantic Ridge, into realistic relief in a way that geologists and oceanographers never thought possible. The Mid-Atlantic Ridge is what geologists call a divergent tectonic plate, and it marks the boundary between the Eurasian and North American continents. None of this, however, was known in Tharp's time, and some resisted her visualizations of the topography that showed deep trenches and long mountain ranges. In time, her ideas were accepted, and her maps and drawings provided some of the first real evidence for the modern theory of plate tectonics and continental drift.

In 1957, Tharp and Heezen published their first map of the topography of the ocean floor. The map was seen as a new vision for oceanographic research and radically reformed our notion of how the earth was formed and how the shapes of the continents were created.

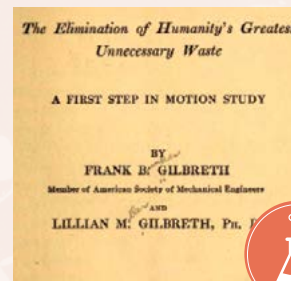
Tharp later would work with Austrian landscape artist Heinrich Bermann to create her iconic map of the features of the ocean floor, the manuscript of which resides in the Heezen-Tharp Collection in the Library's Geography and Map Division.

Tharp's work forever changed our ideas of how the earth was formed and how it continues to change today as the continents drift slowly on their tectonic plates.

Tharp always thought data had to be seen to be understood and in many ways was ahead of her time, coming before the current data-visualization revolution. In her drawings, today we find not just a map but rather the important notion that science without imagination does not exist.

—John Hessler is a cartographic specialist in the Geography and Map Division.

○ MORE: go.usa.gov/xnFnU



LILLIAN MOLLER GILBRETH

1878–1972

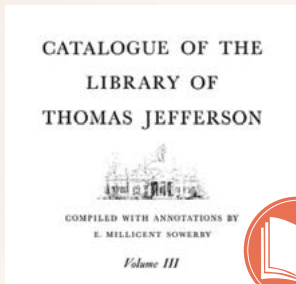
Every time you step on a pedal to open a trash can, thank Lillian Gilbreth. The industrial engineer and industrial psychologist, along with husband Frank, were pioneers in workplace efficiency, developing innovations such as improved lighting, regular breaks and suggestion boxes. Lillian eventually turned her attention to the home, patenting such now-standard features as refrigerator door shelves and the foot-pedal trash can. She also raised 12 children – the book "Cheaper by the Dozen" was based on the Gilbreth's family life.



FRANCES ELLEN WATKINS HARPER

1825–1911

A century before Rosa Parks took a stand by keeping her seat, there was Frances Harper. In 1858, Harper refused to give up her seat on a Philadelphia trolley—one of many acts of defiance in the life of this African-American poet, abolitionist and suffragist. She helped slaves escape via the Underground Railroad and later helped found the National Association of Colored Women. She also was an accomplished writer, publishing more than a dozen poetry collections and novels.



E. MILLICENT SOWERBY

1883–1977

Born in England, Sowerby studied languages in college, then embarked on a career in rare books. During World War I, she joined British counterintelligence and went to Paris to help the war effort. Years later, at the Library of Congress, Sowerby undertook her life's work. In 1942, she was hired to prepare a catalog of books sold by Thomas Jefferson to the government in 1815 – books that formed the basis of the Library's collections. Sowerby's monumental work, intended to be finished in a year, took 17 years to complete.



HENRIETTE AVRAM

1919–2006

With a click of the mouse, library users today can view the massive catalog records of the Library of Congress online – the modern product of earlier innovations by Henriette Avram. Working at the Library in the 1960s and '70s, Avram developed the MARC system that transformed the old card catalog into a searchable electronic database. Her revolutionary invention made possible the automation of many library functions and the wide sharing of bibliographic data – in the process, transforming librarianship into modern information science.

MAUD POWELL

1867–1920

On a cold November day in 1904, violinist Maud Powell stood before a large recording horn in a small room in New York City, about to make history as the first instrumentalist to record for Victor's Red Seal Label Celebrity Artists Series.



To Powell, the recording horn, a technical marvel of the nascent recording industry, was a mechanical monster, one that initially struck her with fear.

The pioneering Illinois native, born in 1867, cast aside her initial fears and embraced the new challenge, daunting though it was. She recorded three compositions, among them Vieuxtemps' "Polonaise." A few days later, she returned to the primitive studio to record the finale of Mendelssohn's Violin Concerto and Sarasate's "Zigeunerweisen."

In those days before the wizardry of modern technology could erase flaws, Powell experienced "a ghastly feeling that you're playing for all the world and an awful sense that what is done is done." Recordings were limited by time constraints—less than three minutes for a 10-inch disc; less than five for a 12-inch disc. Not until 1925 and the advent of electric recording with microphone were artists able to record entire works with orchestra. By then Powell had died, thus her legacy was overshadowed but not lost.

During her life, Powell became a best-selling recording artist, topping the charts of the day with works like Drdla's "Souvenir"—the best-selling violin recording of the time—Massenet's "Méditation" from Thaïs, Grainger's "Molly on the Shore" and her own transcription of Samuel Coleridge-Taylor's "Deep River."

Powell's recordings were so popular that on Jan. 8, 1917, she gave an entire recital in Carnegie Hall based solely on her recorded repertoire. Victor featured her as one their "Immortals" alongside such opera stars as Enrico Caruso, Adelina Patti, Paul Plançon. She was the only instrumentalist. Between 1904 and 1919, Powell made an estimated 100 recordings, including two within 11 days of her death on Jan. 8, 1920, that were never released.

Recordings revolutionized the way people heard music at a time when music was heard live or not at all. Powell carried her mission to popularize classical music beyond the recording studio. She practiced the outreach of her day, crisscrossing the nation in sometimes intolerable conditions giving recitals in remote hamlets as well as large cities.

Powell used her popularity and influence well to champion music by contemporary composers, including works by American-born composers, women and those of African descent. She had shattered many barriers throughout her career and was determined to pave the way for those struggling to be heard at a time when prejudice worked against them.

In 2014, Maud Powell's "creative contributions of outstanding artistic significance to the field of recording" were recognized when she was honored with the Recording Academy's Grammy Lifetime Achievement Award. The recorded archive of The Maud Powell Society for Music and Education is now held at the Library.

—Karen A. Shaffer is the founder and president of the Maud Powell Society for Music and Education and author of "Maud Powell: Pioneer American Violinist."

MORE: go.usa.gov/xnFnX

○ | MARY MARGARET MCBRIDE | ○

1899–1976

Though she is little known today, Mary Margaret McBride's radio legacy remains a vital part of American culture. At her peak in 1940s and early 1950s, McBride had a national audience of six to eight million listeners and as many as 13 sponsors. She was often described as America's most influential women.

Born to a farming family in Paris, Missouri, in 1899, she did well as a journalist and travel writer in the 1920s, but struggled during the Great Depression. She eventually found a calling in radio, when a New York station put her on the air under the name "Martha Deane," a grandmother who doled out advice, recipes and stories of her fictitious grandchildren to an afternoon audience of housewives that sponsors wished to reach.



She was a hit but eventually wearied of the charade. So, McBride revealed her true identity, only to see her popularity increase—especially when she made interviews with persons of note a regular feature.

In 1941, she began the weekday NBC show that would define her. The 45-minute program was a relaxed mix of conversation with her announcer Vincent Connolly and warm but often deep interviews with guests from the worlds of politics, music, drama, science and beyond.

Most radio programs then were tightly scripted, and McBride's informal, intimate style stood out, whether she was going through a macaroni recipe step by step or discussing new Broadway plays with erudite drama critics. Many guests made repeat visits over the years. Her favorites were Eleanor Roosevelt, novelists Pearl Buck and Fannie Hurst and critic Carl Van Doren.

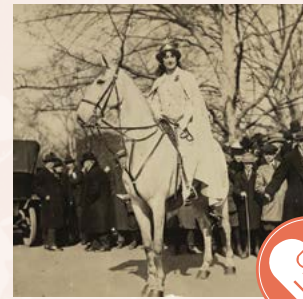
She particularly liked interviewing fellow journalists and writers. Over the years, writers as disparate as singer Woody Guthrie, who had just published his autobiography "Bound for Glory," and Erle Stanley Gardner, creator of "Perry Mason," benefitted from her knowing and sympathetic ear.

In an era of radio when nearly all African-American characters were stereotypes portrayed by white performers, McBride welcomed writers Langston Hughes and Ralph Ellison, dancer and choreographer Pearl Primus and singer Ethel Waters. In 1943, she interviewed Zora Neale Hurston—a program added to the Library of Congress' National Recording Registry in 2008.

She gave up her NBC program in 1954 to care for her producer and close friend Stella Karn, who would die of cancer in 1957. She returned to local radio in 1960, broadcasting from the Catskills as "Your Hudson Valley Neighbor" until shortly before her death in 1976. In 1977, her collection of papers and recordings were donated to the Library and were a major resource for Susan Ware's 2005 biography "It's One O'Clock, And Here Is Mary Margaret McBride."

—Matthew Barton is a curator in the Library's Recorded Sound Section.

○ MORE: lccn.loc.gov/mm81059253



INEZ MILHOLLAND

1886–1916

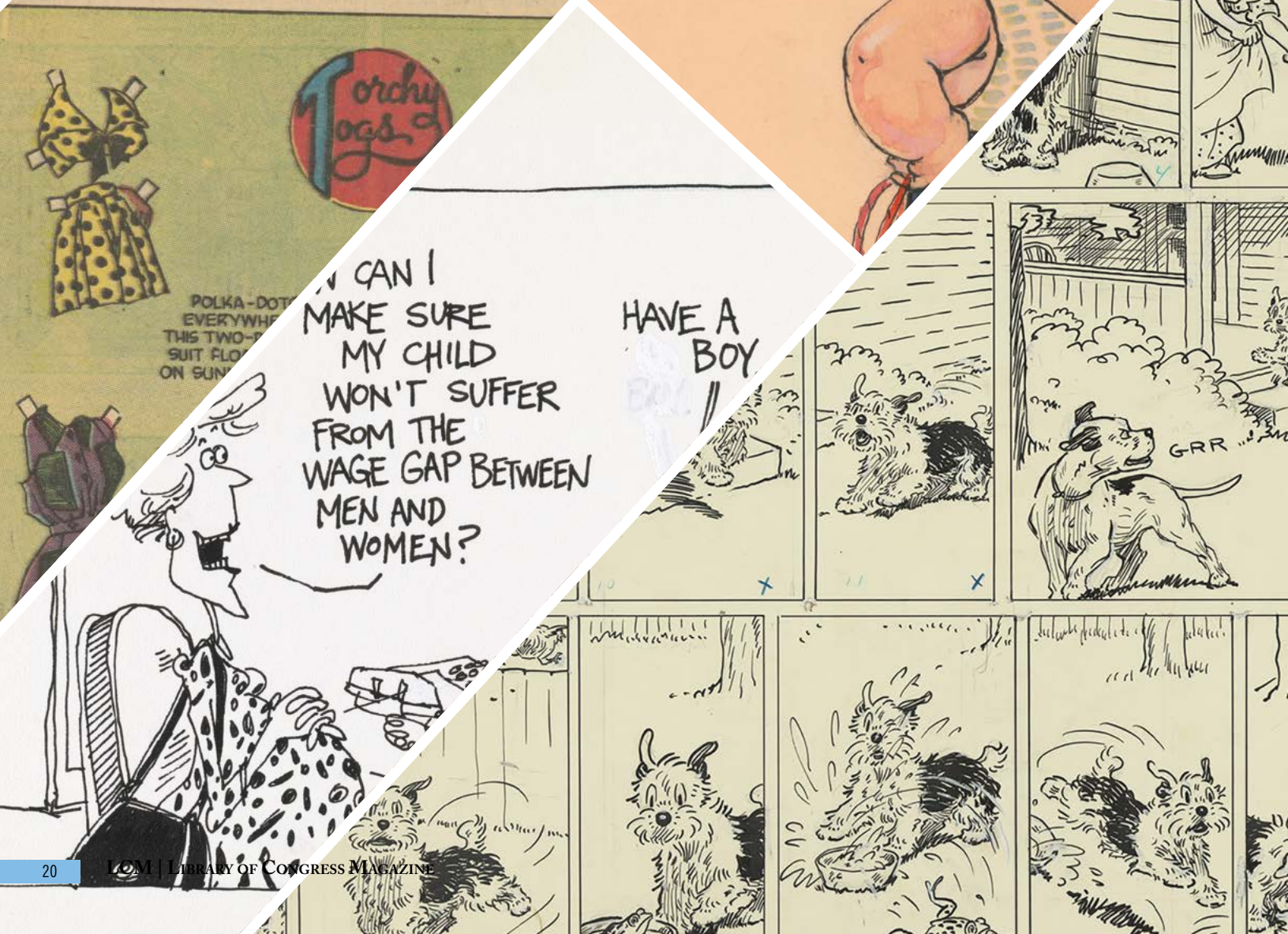
"Not to know what things in life require remedying is a crime," Milholland once said. She never was in doubt. Milholland spent her brief life championing the causes of others – women, children, workers, the poor. She investigated prison conditions, joined the NAACP, argued for peace during World War I, advocated for women's suffrage. In 1913, she memorably appeared at the Woman Suffrage Procession in Washington, wearing a crown and cape astride a large white horse. Milholland died at age 30 of pernicious anemia.



HARRIET QUIMBY

1875–1912

Quimby was working as a Manhattan theater critic when, inspired by an airshow, she determined to leave the critic's seat for the pilot's seat. In 1911, became the first U.S. woman to earn a pilot's license and, a year later, the first woman to fly across the English Channel – a feat overshadowed by the sinking of the Titanic one day earlier. Quimby also authored seven screenplays made into short films by pioneering director D.W. Griffith. She died in a plane crash at age 37.



FROM THE SHADOWS INTO THE SPOTLIGHT

CURATOR MARTHA KENNEDY DISCUSSES THE WOMEN ILLUSTRATORS AND CARTOONISTS BEHIND THE BOOK AND EXHIBITION 'DRAWN TO PURPOSE.'

Work by women illustrators and cartoonists is a longstanding research interest of mine and an area of growing interest among scholars and other researchers.

The beauty, humor, wit and eloquent messaging found in the vast Library of Congress collections of such art begged a question: Why weren't these artists better known, appreciated and recognized?

Many women, despite limitations in training, permitted subject matter and societal roles, earned their livelihoods by publishing work in newspapers, periodicals and books during the late 19th and early 20th centuries.

For most, the history of their careers is one of incremental progress. By the later 20th and early 21st centuries, however, women would become leaders, producing best-selling work, winning top prizes and receiving high acclaim from their peers in these fields—a far cry from when they struggled to get their work published or join the very organizations that would honor them with major awards.

“Drawn to Purpose: American Women Illustrators and Cartoonists,” a new Library of Congress exhibition and book, aims to bring these accomplished women out of the shadows and into the spotlight.

I hope both exhibit and book will foster a sense of shared history among female artists, inspire younger generations entering these specialties and spur further research in the Library's collections. Both projects are also intended to stimulate ongoing development of the Library's holdings of outstanding work by women.

In selecting artworks for the exhibit and book, it was illuminating to focus on images that highlighted the increasing freedom of women in social, workplace and gender relations. Another thread that emerged was the gradual broadening of subjects that female artists came to address and embrace, paralleling the expansion of educational and job opportunities available to the artists.

The versatility, productivity and business savvy demonstrated by many of these artists is

fascinating.

Flora Frances (Fanny) Palmer, a mainstay of the legendary Currier & Ives print publisher, created at least 200 lithographs and many more unsigned.

According to one expert, more pictures by Palmer than any other single artist adorned the homes of ordinary Americans during the 1850s and 1860s.

Rose O'Neill (see page 12) published a comic strip in the September 1896 issue of *Truth Magazine*—perhaps the first published example of the genre by a woman. More than a decade later, O'Neill introduced her cherubic character, the Kewpies, in *Ladies Home Journal* and eventually patented the Kewpie doll, making her both famous and wealthy.

Edwina Dumm in 1915 became perhaps the first woman in the country employed as an editorial cartoonist, working for the *Columbus Monitor* and advocating for suffrage. After the *Monitor* folded, she moved to New York and began drawing the “Cap Stubbs and Tippie” (and later just “Tippie”) syndicated comic strip, the story of a boy and his canine companion that is commonly recognized as the first continuity strip by a woman—a major achievement.

When African-American cartoonist Jackie Ormes published “Torchy Brown: From Dixie to Harlem” in 1937, she introduced the first adventure strip featuring a female protagonist. Dale Messick soon followed with long-sought syndication of “Brenda Starr Reporter” in 1940. Ormes also created a high-end, lifelike girl doll that was black.

“Drawn to Purpose” aims to raise awareness of the immense contributions women have made to illustration and cartooning—and the visual culture of North America.

► MORE INFORMATION

Drawn to Purpose: American Women Illustrators and Cartoonists
go.usa.gov/xn65q



Opposite, from top left: Vanity Fair cover by Ethel McClellan Plummer; “Torchy in Heartbeats” by Jackie Ormes; Campbell's Soup Kid presentation piece by Grace Drayton; political cartoon by Signe Wilkinson; “Tippie” by Edwina Dumm. *Prints and Photographs Division*



HIDDEN SECRETS REVEALED

CUTTING-EDGE TECHNOLOGY ELICITS TROVE OF NEW INFORMATION ABOUT LIBRARY TREASURES

BY WENDI A. MALONEY

When Manuscript Division historian Julie Miller was identifying items from the Library’s newly digitized Alexander Hamilton Papers to feature online last year, she was asked about scratched-out text in a 1780 letter Hamilton wrote to his future wife, Elizabeth Schuyler. What did the obscured text say? No one knew for sure, Miller answered, though scholars had speculated.

Perhaps now was the time to find out, Library specialists decided, given advances in imaging technology and heightened interest in Hamilton—the Revolutionary War officer, treasury secretary and unlucky duelist reimaged by Lin-Manuel Miranda in a wildly popular 2015 Broadway musical.

For the past decade, the Library has relied on increasingly sophisticated hyperspectral imaging technology to elicit a trove of information the human eye cannot detect from manuscripts, maps and other artifacts. Imaging involves digitally photographing an object at multiple wavelengths spanning the ultraviolet through the visible and into the near-infrared. Discrete components in an object—inks, glues, parchment—respond in unique ways to the different wavelengths: At one, an ink may almost melt away, revealing another ink below.

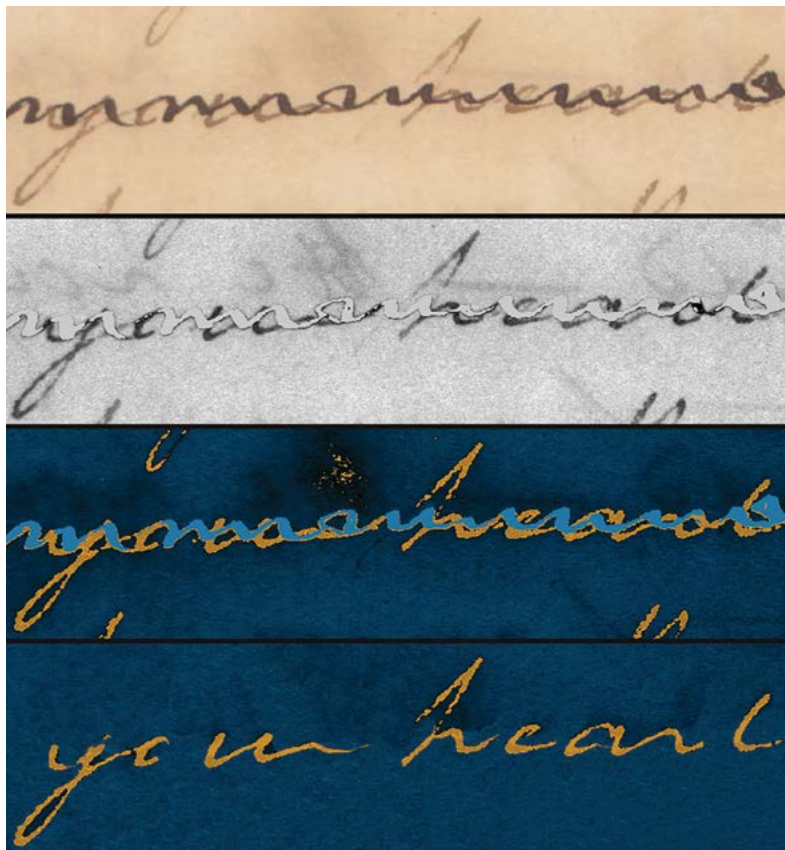
What did imaging of the Hamilton letter find? The scratched-through lines contained words of love from Hamilton to his “dear Betsey” two months before they wed: “Do you know my sensations when I see the sweet characters from your hand?” Hamilton wrote in part. “Yes you do, by comparing [them] with your [own] for my Betsey [loves] me and is [acquainted] with all the joys of fondness.”

Miller says the Hamiltons’ son John Church Hamilton probably masked the text before the family sold Hamilton’s papers to Congress in 1848. He may have been embarrassed by the allusion to intimate relations between his parents—and possibly thought such matters were irrelevant. “There was this idea at the time that personal things are of no interest,” Miller says.

Miller credits the success of the imaging to skillful processing by the Library’s Preservation Research and Testing Division. “Imaging takes two to five minutes,” division chief Fenella France says. “Processing takes hours.”

Trained as a textile scientist, France is now a leader in teasing out information about cultural artifacts through hyperspectral imaging. Her team consists of preservation specialist Meghan Wilson, who has a degree in fine arts, and technician Chris Bolser, who studied criminology and forensic science.

From left: Rossi map showing Alaska and the Far East | *Geography and Map Division*; the Library’s hyperspectral camera system | *Conservation Division*



Detail of color image showing original text and crossout of Hamilton letter.

Principal component analysis combining two wavelengths to suppress crossout and enhance original text.

False color applied for additional visual enhancement of undertext.

Removal of crossout and connection of original text (artistic interpretation).

The team employs software to analyze the mounds of data imaging generates, emphasizing certain components in an object while diminishing others. To help curators perceive and interpret the findings, different colors are applied to separate components.

The most well-known example of the Library’s use of hyperspectral imaging occurred in 2010, when France confirmed that Thomas Jefferson had scrawled the word “citizens” over “subjects” in the rough draft of the Declaration of Independence. He did so, it is believed, to convey the idea that the people of the fledgling United States were no longer subjects of any nation, but citizens of an emerging democracy. “People love the historical interest factor—what couldn’t we read before?” France says.

Uncovering faded or covered writing is only one application of hyperspectral imaging. Preservation Research and Testing is pioneering its use as a tool to track changes in artifacts over time for conservation purposes and to find out more about them—what inks and pigments their creators used, how they were constructed, their age and even authenticity.

Because imaging uses very low light and heat, “it is completely noninvasive,” France says. “We don’t have to take a sample. Before we started this, for any pigment analysis, you literally had to take a micro sample off the page.”

Hyperspectral imaging also has been used to help solve—at least partially—a longstanding cartographic mystery. In 1935, Marcian Rossi, a descendant of a friend of Marco Polo,

donated a map to the Library purportedly created by Polo. The “Rossi Map with Ship” was said to show the coast of the New World and Alaska during the time of Polo (1254–1324), challenging the idea that Christopher Columbus (1451–1506) discovered America.



Fingerprints discovered on Lincoln’s handwritten copy of the Gettysburg Address | [Conservation Division](#)

“This worried people and hence initiated the map going to the FBI crime labs,” says John Hessler of the Geography and Map Division. In 1944, technicians used infrared and ultraviolet photography—the most advanced technology of the day—to analyze the map, but the results were inconclusive. It was not until six years ago, through hyperspectral imaging and carbon-14 dating, that specialists determined the map was created in the 1600s, long after Polo and Columbus.

An unresolved mystery has to do with fingerprints that imaging revealed on Abraham Lincoln’s handwritten Gettysburg Address. “It was not known the fingerprints were there before—they’re not visible to the naked eye,” France says. She has imaged other documents in Library holdings likely to have been handled by few others besides Lincoln, hoping to determine, at least circumstantially, whether the fingerprints do indeed belong to Lincoln.

“You never know,” France says, “what you will find.”



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1. Beverly Brannan and Harriet Tubman descendant Ernestine Wyatt examine the Library's recently acquired album containing a previously unrecorded image of Tubman.

2. U.S. Poet Laureate Tracy K. Smith tours the Santa Fe Indian School on Jan. 12 as part of her project to bring poetry to rural and underserved communities.

3. Members of the Baltimore Symphony OrchKids group explore items from the Leonard Bernstein Collection on Jan. 26 with Anne Mclean of the Music Division.

4. Former Latvian President Guntis Ulmanis looks for his birthplace on a map of Latvia from the European Division collections during a visit to the Library on Jan. 16.

5. Department of Housing and Urban Development Secretary Ben Carson speaks at the closing ceremony of the Combined Federal Campaign hosted at the Library on Jan. 17.



6

6. Librarian of Congress Carla Hayden presents author Jacqueline Woodson with the National Ambassador for Young People's Literature medal on Jan. 9.

All photos | *Shawn Miller*

NEW EXHIBITION EXPLORES WORK OF U.S. WOMEN ILLUSTRATORS

Original works by women cartoonists and illustrators are featured in an exhibition that opened at the Library of Congress in November. Spanning the late 1800s to the present, “Drawn to Purpose: American Women Illustrators and Cartoonists” brings to light remarkable but little-known contributions made by North American women to these art forms (see page 20).

The exhibition will feature nearly 70 works by 43 artists, all drawn from Library collections, during its run through Oct. 20, 2018, in the Graphic Arts Galleries of the Jefferson Building.

The selected works highlight the gradual broadening in both the private and public spheres of women’s roles and interests, addressing such themes as evolving ideals of feminine beauty, new opportunities emerging for women in society, changes in gender relations and issues of human welfare.

► **MORE:** loc.gov/item/prn-17-165

WOODSON NAMED AMBASSADOR FOR YOUNG PEOPLE’S LITERATURE

The Library, the Children’s Book Council and Every Child a Reader in January announced the appointment of author Jacqueline Woodson as the new National Ambassador for Young People’s Literature.

The program was established by the three organizations in 2008 to emphasize the importance of young people’s literature as it relates to lifelong literacy, education and the development and betterment of the lives of young people.

Woodson, the author of “Brown Girl Dreaming,” “Feathers” and “Miracle’s Boys,” will travel nationwide over the course of her two-year term promoting her platform “READING = HOPE X CHANGE (What’s Your Equation?),” which encourages young people to think about—and beyond—the moment we are living in, the power they possess and the impact reading can have on showing them ways in which they can create the hope and change they want to see in the world.

Woodson succeeds authors Jon Scieszka, Katherine Paterson, Walter Dean Myers, Kate DiCamillo and Gene Luen Yang in the position.

► **MORE:** loc.gov/item/prn-18-001

LIBRARY ACQUIRES EXTREMELY RARE 16TH-CENTURY MESOAMERICAN CODEx

The Library recently acquired the Codex Quetzalecatzin, one of very few Mesoamerican manuscripts to survive from the 16th century. After being in private collections for more than 100 years, the codex has been digitally preserved and made available online for the first time to the general public at go.usa.gov/xnHJS.

The codex, also known as the Mapa de Ecatepec-Huitziltepec, represents one of the most important indigenous manuscripts from the earliest history of America to become available in the last century. Only a few examples of manuscripts of this kind have survived.

The manuscript dates from 1593, a time when many cartographic histories were being produced as part of a Spanish royal investigation into the human and community resources in the American colonies. This codex depicts the local community at an important point in its history, and the iconography that makes up the map reflects some Spanish influence.

► **MORE:** loc.gov/item/prn-17-155

LIBRARY, WGBH ACQUIRE COVERAGE OF SENATE WATERGATE HEARINGS

The Library and Boston public broadcaster WGBH this fall announced that gavel-to-gavel television coverage of the Senate Watergate hearings of 1973, donated to the Library by WETA Washington, D.C., has been digitally preserved and made available online.

Produced by the National Public Affairs Center for Television, the hearings were taped during the day and rebroadcast every evening on public television for 51 days in 1973, from May 17 to Nov. 15. These broadcasts became one of the most popular series in public broadcasting history.

For the first time in 44 years, those riveting moments in history are once again available to the American public through an online presentation—“Gavel-to-Gavel: The Watergate Scandal and Public Television”—on the American Archive of Public Broadcasting website at americanarchive.org. The American Archive of Public Broadcasting is a collaboration between the Library and WGBH to preserve and make accessible significant at-risk public media.

► **MORE:** loc.gov/item/prn-17-167

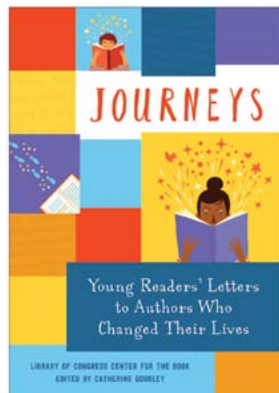
THE LIBRARY OF CONGRESS SHOP features a rich selection of books, gifts and other items that highlight the contributions of women to American history and culture.



Rosie the Riveter Tote

Product #21302188
Price: \$30

This tote bag features the original Rosie the Riveter, the iconic image representing American women who worked in factories and shipyards during World War II.



Journeys

Product #21107147
Price: \$18.99

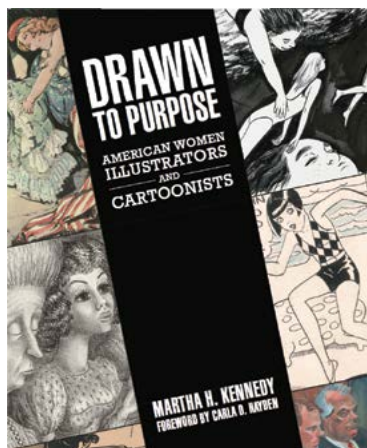
Culled from the Library's Letters About Literature contest, the 52 letters in this collection — written by students — reveal how deeply books and poetry affect the lives of young readers.



You Go, Girl Mug

Product #20058211
Price: \$23.50

From Seneca Falls to a presidential nomination, women have made enormous contributions to the world. This mug celebrates the history makers and change agents inspiring new generations.



Drawn to Purpose: American Illustrators and Cartoonists

Product #21113259
Price: \$50

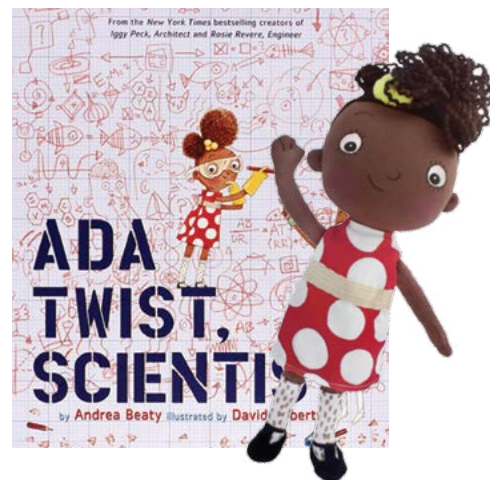
Author Martha H. Kennedy of the Library of Congress explores the work of American women illustrators and cartoonists from the late 19th century into the 21st century.



Reading Women Journals

Product #21408466 (Woman with flowers)
#21408464 (Mother with children)
Price: \$20 each

Featuring lovely images of women readers from Library collections, these journals have faux leather covers and lined pages, perfect for capturing your daily reflections.



Ada Twist Scientist Book, Doll

Product #21507111 (doll),
#21106689 (book)
Price: \$20 (doll), \$17.95 (book)

Ada Twist is the questioning, observing, hypothesizing heroine of a best-selling book by Andrea Beaty and David Roberts. The soft doll is the perfect companion for any little scientist.

➤ **MORE INFORMATION** | Order online: www.loc.gov/shop | Order by phone: 888.682.3557

FIND YOUR WAY TO HELP

THERE ARE MANY DIFFERENT AVENUES TO HELP THE LIBRARY OPEN ITS DOORS WIDE.

The Library of Congress is one of the greatest gifts the U.S. Congress has given to the American people. Its support provides a foundation of excellence in collecting, preserving and providing access to knowledge. There is so much to discover, not only the nation's memory, but the world's—information from all corners of the earth, in more than 470 languages. With millions of items available online, you can access the Library's treasures from anywhere.

On this page, we share stories about the many ways the Library is strengthened by donations from individuals, foundations, corporations, organizations, creators and connectors. These stories are about such extraordinary donors as Elizabeth Sprague Coolidge and Gertrude Clarke Whittall, who laid the cornerstone for musical philanthropy at the Library. These are stories about others who support literacy initiatives such as the National Book Festival, who purchase treasures like the Rosa Parks collection and the Liljenquist Family Collection of Civil War photographs and who fund exhibitions such as the Civil Rights Act of 1964.

Stories also tell about those who donate their own works and papers, such as the Carol M. Highsmith Archive of photographs and the Center for Geographic Information, a partnership of private-sector firms that encourages deposits at the Library of geospatial data sets.

Under Librarian of Congress Carla Hayden's leadership, the Library is envisioning its role in the future and creating a strategic plan to enrich the Library experience for users and more actively engage lifelong learners. Accomplishing these ambitious plans will include asking for your support in many forms—gifts of time, gifts to the collections and donations.

More than 200 docents and 130 information and research guidance volunteers give the gift of time to support Library visitors. Each year, more than 900 people, including 400 Junior League of



Washington volunteers, make the National Book Festival run smoothly.

Gifts to the collections are one of many ways the Library acquires unique materials—a Galileo volume that tells the story of the cosmos, Carl Sagan's papers, courtroom drawings from high-profile trials, the comedic genius of the Jerry Lewis personal archive.

Donations support diverse programs that make Library treasures and services more accessible. Gifts make possible everything from opening the Young Readers Center on Saturdays to the "Library of Awesome," a pop-up exhibit featuring items from the Library's comic-book collections and the livestreaming of Lynda Carter, the actress known for her role as Wonder Woman, in conversation with the Librarian.

The Library of Congress is your library, your gateway, to understanding the world. On this page, we will share more stories and ask for your support to spark a lifelong adventure of learning.

—Sara L. Karrer is a specialist in the Development Office.

▶ MORE INFORMATION

Volunteer at the Library
loc.gov/visit/volunteer

Donate to the Collections
loc.gov/acq/donatex.html

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Aran Shetterly

AUTHOR MARGOT LEE SHETTERLY ON THE POWER OF STORYTELLING TO BRING HIDDEN FIGURES OUT OF THE SHADOWS.

“Why haven’t I heard this story before?”

At this point, a year and a half after my book “Hidden Figures” was published, I anticipate the question in every conversation about NASA’s black female “human computers.”

Scores of black women working for decades as professional mathematicians, helping propel the United States to victory in the space race—who knew? Standing at an improbable intersection of gender, race, science and politics, their history has become a touchstone for female scientists, engineers and other professionals, and a rallying cry for women of color in particular. Along the way, they’ve even become pop-culture heroes. Of course, the factors making their narrative so compelling to modern audiences are the same that conspired to keep the story under wraps for so long: racial segregation, gender bias and the arcane, sensitive nature of the work being done at NASA kept these women in the national blindspot.

During World War II, however, women in computing weren’t the exception, but the rule. NASA’s black computers formed part of a group of female mathematicians of all backgrounds numbering several hundred, perhaps more than a thousand women. And the hidden figures stand alongside the armies of mathematicians, astronomers and cryptologists described in Nathalia Holt’s “Rise of the Rocket Girls,” Dava Sobel’s “The Glass Universe” and Liza Mundy’s “Code Girls.”

For most of the 20th century, scientific and technological progress was supported by women sitting in rooms doing math, and until the last few years, history looked right past them.

Was it because, in real terms, there were so few of them? When college degrees were rare among white men, female math graduates were a fragment of the population, the black women mathematicians a rounding error. Or did we miss them because, in relative terms, there were so many?

In male-dominated fields—and history in general—we parse out a handful of spaces to exceptional women, then force them to stand in for the accomplishments of their entire gender. A version of the past that celebrates Grace Hopper or Ada Lovelace (or George Washington Carver, for that matter, the one black scientist that most Americans know) isn’t calibrated to account for the quiet progress these computers made, day in and day out, one significant digit at a time. None of these women had to be a lonely-only, a paragon of individual success, valued in part for their scarcity. They were examples of what most of us can, and do, aspire to be: everyday excellent. That, I believe, gives them the power to inspire enduring structural change for women in STEM fields and beyond.

While I’m certain that “Why haven’t I heard this story before?” will persist as Hidden Figures’ most-frequently asked question, there’s a query ultimately more important if we’re to fill what historian Darlene Clark Hine calls “absences and silences”: What else have we missed?

Storytelling matters and has the power to transform how we see our world, and ourselves. When writers, historians and storytellers strive to present a more expansive—and truer—view of our shared past, we open the door to a more inclusive and equitable vision of our shared future.

Margot Lee Shetterly is the author of “Hidden Figures: The Story of the African-American Women Who Helped Win the Space Race.”



HISTORY

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BARSE - JR

In this Jefferson Building mural by George Randolph Barse Jr., a figure representing history holds a scroll and a palm branch, with an ancient book box for scrolls set at her feet. *Carol M. Highsmith Archive, Prints and Photographs Division*



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13–14

**Drawn to Purpose:
American Women
Illustrators and
Cartoonists**
Through
Oct. 2018

**Echoes of the
Great War:
American
Experiences of
World War I**
Through
Jan. 2019

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