

# LCM

LIBRARY OF CONGRESS MAGAZINE  
JANUARY/FEBRUARY 2020

## ROSA PARKS: IN HER OWN WORDS

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### Inside

Exploring the Papers  
Of the Supreme Court

Why the Postman  
Always Rings Twice

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### Plus

Art of the 'Lost' Girls

Where the Caged Bird Sang

Mapping the Way to Nirvana







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Rosa Parks' writings show a fierce spirit beneath the soft-spoken public persona.

■ This bronze statue of Rosa Parks was unveiled in the U.S. Capitol in 2013, a century after the civil rights icon's birth. *Architect of the Capitol*

# LCM

LIBRARY OF CONGRESS MAGAZINE

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■ On the cover: Rosa Parks participated in the March on Washington as an honored guest in August 1963. © Bob Adelman, 1963 / Prints and Photographs Division

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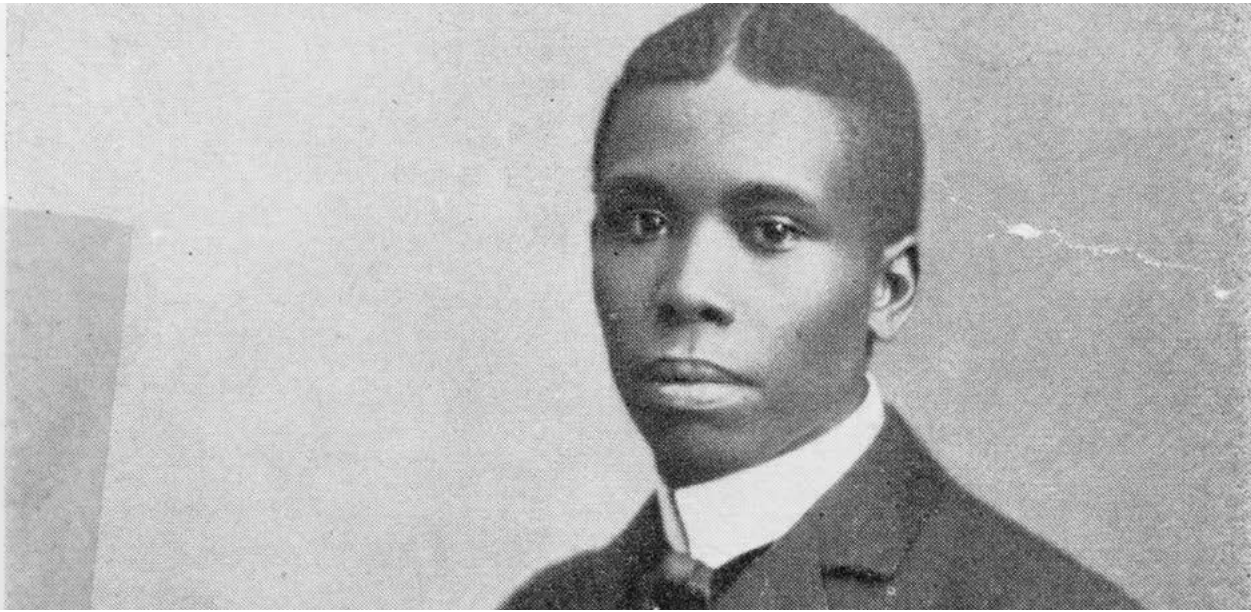
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# LIBRARY IN HISTORY



■ Paul Laurence Dunbar worked in the stacks of the Jefferson Building at the Library in the late 1890s. *Prints and Photographs Division*

## WHERE THE CAGED BIRD SANG

Poet Paul Laurence Dunbar turned his best-known phrase while working at the Library.

Poet Paul Laurence Dunbar, the son of former slaves and the only African American in his high school class in Dayton, Ohio, enjoyed an extraordinary educational experience.

At a time when most students, black or white, failed to graduate, Dunbar did so having been the editor of the school newspaper, president of the literary club and a published poet. He was also the 18-year-old editor of *The Tattler*, a short-lived newspaper for the black community that was printed by his classmate and friend Orville Wright, who had dropped out and built a printing press with his brother, Wilbur.

But Dunbar's literary prowess did not translate into meaningful work upon graduation. White-owned newspapers would not offer him regular employment. His frail health quickly ended a turn on the custodial staff at National Cash Register Company. He finally found work as an elevator operator in Dayton – the job often assumed to be the inspiration for "Sympathy," his poem containing the line that is, ironically,

associated more often with another African American poet. The title of Maya Angelou's first autobiography, "I Know Why the Caged Bird Sings," was meant as a tribute to Dunbar.

Dunbar worked at the Library of Congress for 15 months, in 1897-98, and it was his time spent among the musty, iron-grated book stacks retrieving and returning science and medical books that led to that line, his best-known metaphor. He was also the first poet to give a reading at the Library, at the newly opened reading room for the blind.

Called "the most promising young colored man in America," by Frederick Douglass, Dunbar was forced by poor health to resign from the Library. From that point on, he supported himself exclusively through his writing and recitals – he wrote novels, short stories and widely published essays for newspapers and magazines critical of lynching and Jim Crow laws.

With tuberculosis ravaging his lungs, Dunbar returned to Dayton in 1903, the same year his boyhood friends, the Wright brothers, arrived home, triumphant, having achieved the first powered airplane flight. Three years later, Dunbar's prolific life was over at the age of just 33.

—*Frederick Lewis is a professor in the School of Media Arts & Studies at Ohio University and the writer/director of "Paul Laurence Dunbar: Beyond the Mask."*



SHAWN MILLER

## SOUTH GALLERY OF THE JEFFERSON BUILDING

One of the Library's greatest treasures is the building that serves as its historical home.

The magnificent and elaborately decorated reading rooms, pavilions, corridors and galleries of the 19th-century Jefferson Building represented the best that America's architects and artists could offer their young, growing nation.

The south gallery is one such place.

The gallery is crowned by a long, stained-glass skylight that runs the room's length and bears the names of signers of the Declaration of Independence. A mezzanine rings the space just below, with shelves filled by historical books.

Down on the floor, the Library frequently stages exhibitions showcasing its collections – including the just-opened “Rosa Parks: In Her Own Words.”

The exhibition of the Parks collection reveals the work and life of one of the civil rights movement's great figures, juxtaposing her Presidential Medal of Freedom with a pharmacy bag on which she jotted down thoughts; her family Bible with her writings on the toll of segregation; a dress that she had designed with court records stemming from her arrest for refusing to give up her seat to a white passenger on a Montgomery, Alabama, bus.

For the exhibition, the gallery's walls are emblazoned with quotes from Parks.

“Is it worthwhile to reveal the intimacies of the past life?” she once wrote. “Would the people be sympathetic or disillusioned when the facts of my life are told?”

History gave a resounding answer to those questions, and the Jefferson Building's south gallery is a grand place to learn why.



## WHY THE POSTMAN RINGS TWICE

■ **Right:** This first edition of “The Postman Always Rings Twice,” held in the Library collections, still bears its original dust jacket. *Rare Book and Special Collections Division*

**Opposite:** James M. Cain submitted this manuscript of his new novel, bearing the title “Bar-B-Q,” to publisher Alfred A. Knopf in 1933 (bottom). In the letter at top, Knopf tried to discourage Cain from using the author’s suggested alternative title, “The Postman Always Rings Twice.” *Manuscript Division*

The James M. Cain papers reveal the scramble to find a title for this noir classic.

In the early fall of 1933, first-time novelist James M. Cain and his publisher, Alfred A. Knopf, had a problem. Cain, 41, a hard-drinking journalist from Baltimore trying to hang on in Hollywood, had written a crackerjack crime novel about a California drifter and his married lover.

It was short, mean and scandalously sexy. It had a brilliant opening: “They threw me off the hay truck about noon.”

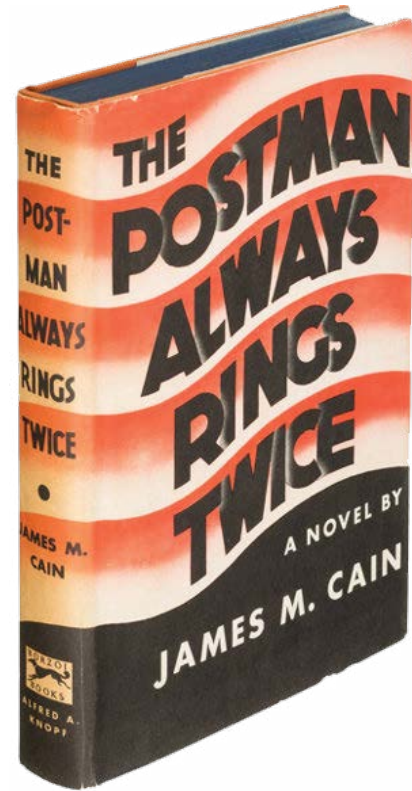
The problem: The title, “Bar-B-Q,” was a limp noodle.

“Dear Mr. Cain,” Knopf wrote in a three-line letter on Aug. 22, shortly after acquiring the 30,000-word novel for \$500, “BAR-B-Q is not a good title and I think we must devise something better.”

The ensuing struggle is one of many captivating episodes in Cain’s papers, which reside in the Manuscript Division. Correspondence with film stars such as Joan Crawford, Fred MacMurray and Barbara Stanwyck – all of whom starred in film adaptations of his books – and journalism legends, such as H.L. Mencken and Walter Lippmann, fill dozens of boxes.

But, in 1933, Cain was going nowhere fast. He’d gotten canned from his last screenwriting gig. Knopf wanted to get the book out in January of 1934, so Cain churned out new titles: “The Black Puma.” “The Devil’s Checkbook.” “Western Story.”

Pffft, said Knopf. As September turned to October, galleys came out with “Bar-B-Q” still on them. Knopf was getting desperate. He pushed hard for his own title, “For Love or Money.” “It’s good,” he wrote on Oct. 6, underlining it four times.



Pffft, Cain scoffed back. Sounds like a musical. Besides, he’d been chatting with playwright Vincent Lawrence, the latter mentioning, while nervously awaiting at home for acceptance letters, that he’d noticed that the postman, when he finally arrived, always rang ... twice.

Bingo! said Cain. What a title! “The Postman Always Rings Twice.”

The book became a classic novel and film, sold millions of copies, and, along with “Double Indemnity” and “Mildred Pierce,” made Cain a lasting name.

Still, readers were mystified – there is no postman in the book. Nobody rings anything. The heck does it mean?

In later interviews and letters – like one to reader Clara T. King on May 21, 1936 – Cain claimed this identifying double ring by letter carriers was an old British or Irish tradition, and that it doubled as a metaphor for the delayed justice meted out to Frank and Cora, the killers, with “postman” meaning “justice.”

“They had to answer the second ring,” he wrote.

It was hooley, but it was Hollywood. It worked.

*–Neely Tucker is a writer–editor in the Office of Communications.*

October 9 1933

Dear Mr. Cain:

Only this morning I have your letter of October second. I don't think THE POSTMAN ALWAYS RINGS TWICE anything like as good a title as FOR LOVE OR MONEY and I hope you will agree. For one thing, it's awfully long.

Yours sincerely,

*Alfred A. Knopf*  
Alfred A. Knopf

James M. Cain, Esq.,  
Cain

*J.M. Cain,  
616 East 10th St., I  
Burbank, Calif. BAR-B-Q*

By James M. Cain

*new material chapter beginning*

*(start upper + lower case with usual paragraph indent)*

→ They threw me off the hay truck about noon. I had swung on the night before, down at the border, and as soon as I got up there under the canvas, I went to sleep. I needed plenty of that, after three weeks in Tia Juana, and I was still getting it when they pulled off to one side to let the engine cool. Then they saw a foot sticking out and threw me off. I tried some comical stuff, but all I





## MAPPING THE WAY TO NIRVANA

This carved, 9-foot Theravada Buddhist panel from Myanmar charts the mind and soul.

Recently, the Library of Congress' Geography and Map Division acquired a rare 18th century carving of a Theravada Buddhist cosmography that originally came from Myanmar.

The wooden panel, which is more than 9 feet tall, displays in low relief carving, both schematically and in Burmese script, the levels of existence that serve as temporary resting places for living beings as they make their way to the ultimate goal of nirvana.

The teachings of the Buddha, from which the engravings derive, are found in a series of writings known as the Pali Canon, the earliest record of the orally transmitted Buddhist scriptures to have been committed to writing. This large body of texts, written in the ancient language of Pali, is divided into discourses of various lengths and treats the metaphysics, psychology and cosmology of the Buddhist path toward enlightenment through meditation.

The information found on the engraving in the Library's collections does not derive from a single Pali source but comes from a variety of texts in what is called the Sutta Pitaka. The panels show graphically, as temples, and in writing, levels of existence starting from the top of the panel in the realm of beings that are formless and without physical structure, all the way down to levels occupied by animals and the fiery hells that are undesirable places for rebirth and reincarnation.

Though this may not seem to be a "map" in the classical Western sense, the Library strives to collect a wide range of cartography, cosmography and the mapmaking arts from around the world. This panel, and many others like it from cultures around the world that try to map places in our minds, and even our souls, constantly remind us how difficult it is to actually answer this question: What is a map?

*—John Hessler is a geographic information science specialist in the Geography and Map Division.*

■ The wooden panel displays in low relief carving the levels of existence that serve as temporary resting places for living beings as they make their way to nirvana. Geography and Map Division





## A DIGITAL DOOR, OPENED WIDER

New Stacks system makes rights-restricted material more accessible on Library campus.

This fall, the Library launched an innovative system designed to open its treasure chest a little further.

Dubbed “Stacks,” the system allows researchers to access hundreds of digital newspaper titles, e-books and other materials on-site at the Library that were previously unavailable or available only through complicated methods.

Researchers can access Stacks on special terminals in select reading rooms to view rights-restricted digital materials. Content in the system can be viewed and printed but cannot be downloaded or further distributed.

Introduction of the new system addresses a key goal in the Library’s digital strategy and collecting plan – namely, to expand the institution’s ability to provide access to rights-restricted digital material while ensuring that it remains secure.

Stacks contains over 100 newspaper titles, comprising nearly 41,000 issues published from 1914 to 2019 in 28 languages in 52 countries around the world. It also includes e-books, and new content in varied formats, including e-journals, will be added regularly.

The Library pioneered digital libraries and has made newspapers, books, prints and more available over the internet for decades, so it may be surprising to learn that the institution has inaccessible digital materials. But this democratizing of content – making it freely available with an internet connection – has kept some digital material from being shared at all.

The “rights restricted” classification at the Library signals limits on the way researchers and staff can interact with certain materials – collections gifted to the Library with stipulations requiring on-site use, for example, or digital materials submitted as copyright deposits to the U.S. Copyright Office, which are limited to two simultaneous users on-site.

Available only within the walls of the Library’s campus, Stacks protects the interests of both publishers and creators while at the same time making rights-restricted collections both more discoverable and accessible.

–John Pull is a senior art director in the design directorate of the Office of the Chief Information Officer.

■ Robin Butterhof uses the new Stacks system in the Newspaper and Periodicals Reading Room. Shawn Miller



# ART OF THE 'LOST' GIRLS

BY MARK HARTSELL

Library collections preserve drawings created by child survivors of Nazi concentration camps.



They are scenes filled with emptiness and born of the Holocaust: Streets with no people, houses with no one home, roads that stretch endlessly to no place.

A small collection in the Library's Manuscript Division preserves drawings created by children who survived Nazi concentration camps during World War II – artworks that reveal the emotional state of young people who had endured unimaginable horror and lost everything but their lives.

In the months following the war, hundreds of those children – homeless and alone – were taken to facilities in London and the English countryside to be cared for. One of those helping the new arrivals was Marie Paneth, an artist and art therapist who had worked with children in a London air raid shelter a few years earlier and viewed art as good therapy for children who had suffered traumatic experiences.

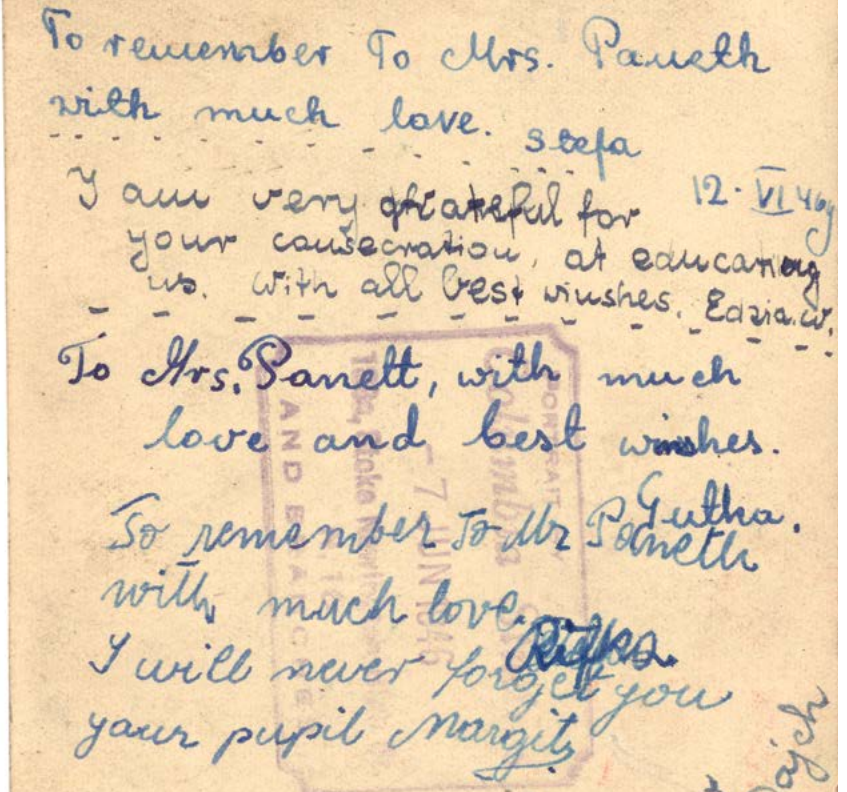
The drawings held by the Library were made by 11 young Polish and Hungarian women, aged 16 to 19, who studied with Paneth at a London hostel beginning in March 1946. Paneth saved their work and documented their experiences in an unpublished book manuscript also held at the Library.

"The most vivid feeling they have," she wrote, "is that of loss, of having lost and of being lost."

The girls shared similar stories: Their families had been torn apart, parents separated from children, brother from sister, never to be seen again. They'd witnessed unthinkable cruelty and suffering in the concentration camps and somehow survived – lost and alone, but alive.

Maria – in the manuscript, Paneth used pseudonyms for her charges – was one. Her mother died before the war, and Maria later witnessed the execution of her father and sister by the Nazis. She was sent to the notorious Auschwitz extermination camp, where she narrowly escaped the gas chamber. She later was detailed to a German ammunition factory desperate for workers, saving her life.

In London, Maria and the others grappled with what they'd seen and experienced, with the strangeness and loneliness of their new lives, with losing everything and everyone they'd ever known. They struggled, too, with the guilt of surviving while millions like them had perished.



"I live. Those who could not take a piece of bread out of the hands of somebody who was too weak to hold it did starve and could not keep alive," Ellen told Paneth. "[Those] who could not walk over the bodies of dead people died. The worst ones survived."

Their new life at the hostel didn't come easily: They fought, stayed aloof from others, refused to do their chores – enough so that the hostel warden wanted them removed. Paneth came to work with them as a last resort. She taught the girls science and math, helping make up for the years of schooling they missed while trapped in Jewish ghettos and in concentration camps.

She also met with them once a week to draw and paint. Their pieces in the Library's collections convey their emotional state – despair, the feeling of emptiness, of being left alone without guide and support. "I wanted to paint a girl there," Lena said of one of her drawings, "but I could not."

Instead, they show endless and empty plains, roads leading nowhere, streets with no living beings, towns with no soul in sight. Only slowly did people begin to appear. Lena eventually drew one image with a person: a knight riding toward a house with a lit window.

A photograph in the Prints and Photographs Division shows Paneth with her pupils, their real names inscribed on the front and notes of thanks on the back.

Art, Paneth wrote, allowed these children to express through a medium other than words things that cannot be said in words – in images that, seven decades later, still haunt.

■ **Opposite: Marie Paneth poses with her young charges, all survivors of Nazi concentration camps. The girls produced these empty, haunting artworks and others like them. Prints and Photographs Division, Manuscript Division**

**Above: On the back of the photo, the girls expressed thanks to Paneth for her work in helping them adapt to their new lives. Prints and Photographs Division**



# INSIDE THE SUPREME COURT

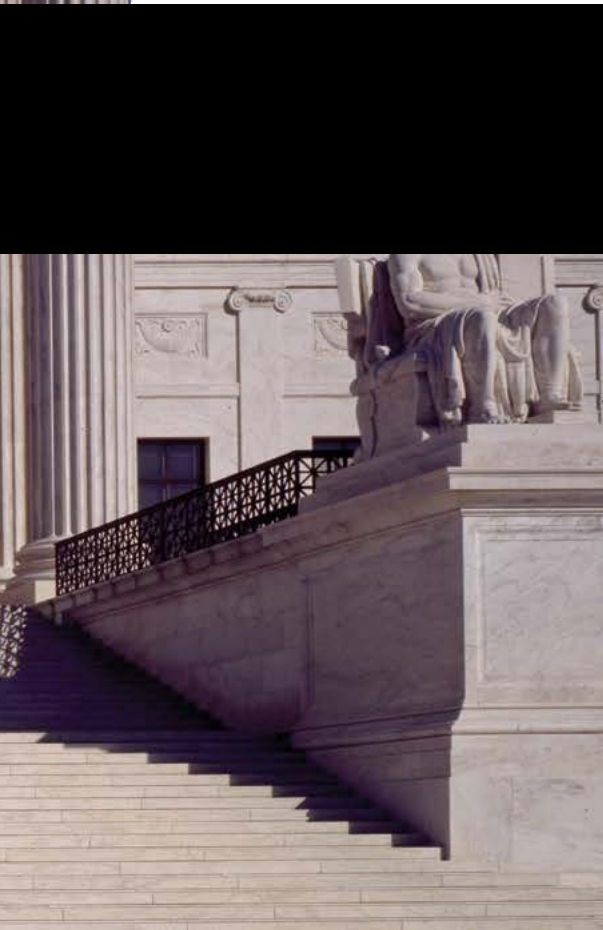






Papers of nearly three-dozen justices reveal the inner dynamics of the court.

**BY WENDI A. MALONEY**



More than 5,000 fans came to hear U.S. Supreme Court Justice Ruth Bader Ginsburg speak about her bestseller, “My Own Words,” at the Library of Congress’ 2019 National Book Festival, many waiting in line for hours beforehand. The previous year, Justice Sonia Sotomayor attracted a similar record-breaking festival audience, and Justice Clarence Thomas filled the Library’s Coolidge Auditorium for a talk he gave there.

It’s not just in person, however, that Supreme Court justices draw crowds at the Library: Year after year, the Supreme Court papers in the Manuscript Division are among the Library’s most frequently used collections.

Representing more than 35 justices, the papers make up the largest Supreme Court documents collection in the U.S. They span the 19th century into the 21st, but the collection is especially rich for the years after 1935, when the Supreme Court’s iconic Capitol Hill building opened – the expansive quarters provided ample space for justices to store records.

Hugo Black, Harry Blackmun, William Brennan, Felix Frankfurter, Robert Jackson, Thurgood Marshall, Earl Warren and Byron White: These are a handful of the justices whose papers bring a steady stream of visitors – scholars, journalists, students, researchers – to the Manuscript Reading Room.

They examine individual cases, they track rulings on social issues, they search for hints about the justices’ lives and they write – legal analyses, general-interest blogs, biographies, histories. When a portion of the papers of Justice John Paul Stevens, who died last July, open to the public in October, interest is sure to be great.

Within the collections are handwritten letters, memos, journals, draft opinions and conference notes. Some documents connect to landmark decisions, such as congratulatory notes Warren received as chief justice following the court’s unanimous 1954 ruling in *Brown v. Board of Education* against racial segregation in public schools. “Dear Chief,” wrote Justice Harold Burton, “Today I believe has been a great day for America and the Court.”

Other documents are more obscure and surprising: Barack Obama, then still a student at Harvard Law School, wrote to Brennan in the early 1990s reflecting on

■ The U.S. Supreme Court building on Capitol Hill, across the street from the Library’s Jefferson Building. *Carol M. Highsmith Archive / Prints and Photographs Division*



■ Members of the Supreme Court hear arguments in this illustration by courtroom artist Marilyn Church. *Prints and Photographs Division*

Brennan's judicial opinions.

"The papers are as idiosyncratic as the justices," said historian Ryan Reft, who acquires and curates legal papers at the Library. "They show how justices think about things, how they organize things ... what they care about and what they choose to reveal."

Since the early 1990s, political scientist Joseph Kobylka of Southern Methodist University has used the papers to write about judicial decision-making, intercourt dynamics and litigation on reproductive rights and the death penalty. He is also writing a book about Blackmun; some of his correspondence with the justice is included in Blackmun's papers.

"I just love doing this stuff," Kobylka said of his research in the papers. "At the end of the day, I'm exhausted but exhilarated at the same time."

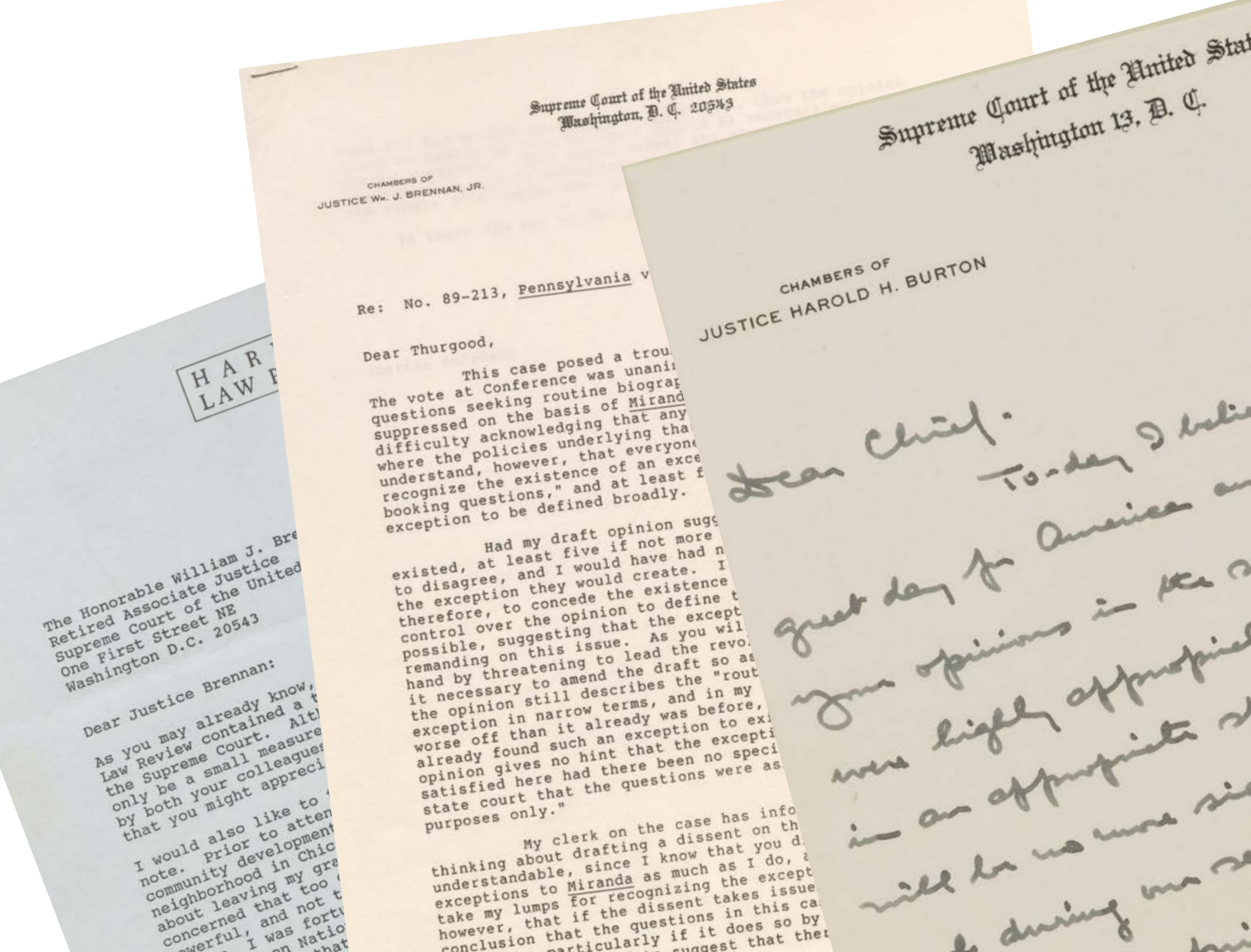
Every other year starting in 2011, Kobylka also has chaperoned a group of his honors students on a spring-break trip to the Manuscript Division, where they learn how to research the Supreme Court using original documents.

Paxton Murphy of Covington, Louisiana, was among the 13 students who sorted through boxes under Kobylka's direction in 2019. Murphy was especially struck by how the justices could read the same law and precedent and hear the same oral arguments yet come to widely divergent conclusions.

"That's the big revelation I had," he said. "It's just not very cut-and-dried. There are so many factors and variables that are affecting these conclusions."

Longtime journalist and author Joan Biskupic, now a CNN legal analyst, first delved into the Library's Supreme Court





papers in 1993 as part of a team that explored Marshall's collection to write a series in the Washington Post about the court.

While sorting through correspondence, Biskupic encountered a June 7, 1990, letter from Brennan to Marshall. Referring to the drafting of a 1990 opinion on the rights of criminal suspects to avoid self-incrimination, Brennan wrote, "As you will recall, Sandra forced my hand by threatening to lead the revolution."

Sandra is Justice Sandra Day O'Connor. The letter, said Biskupic, "whetted my appetite for more on this woman who 'forced' the hand of master strategist Brennan."

In 2005, Biskupic published the bestseller "Sandra Day O'Connor: How the First Woman on the Supreme Court Became Its Most Influential Justice" using the Library's Supreme Court papers and other sources.

O'Connor has donated her papers to the Library, but they are not yet open to the public, so Biskupic instead relied on those of other justices.

"Just because someone's papers aren't open, you can find out about them from the other justices' papers – correspondence, conference memos," said Reft. "There are other ways of getting at it."

Using the same approach, Biskupic subsequently wrote books about Justices Antonin Scalia, Sotomayor and John Roberts. Scalia's papers are at Harvard University. Sotomayor and Roberts have yet to decide on repositories for theirs.

"It's very fulfilling for us as a staff to see when researchers come in and they write a book or they publish an article," said Jeffrey Flannery, head of the reading room. "We're not a mausoleum here – we want the collections to be used."

■ Notes such as these from Justices William Brennan and Harold Burton (center and right) help document the inner workings of the court. The Brennan papers also include this note at left from a young law student and future president, Barack Obama. Manuscript Division

er me in the road  
days ~~ago~~ before and had  
would hit me, ~~st~~  
~~ballooning up his~~  
threatening gesture  
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Hurt, harm and danger

The dark closet of my  
mind

So much to remember  
frustration of teenage  
and young adulthood  
anger, bitterness,  
hopeless - began  
reading of NAACP,  
joined and became  
secretary of Branch



We must have  
courage - determine  
go on with the task  
becoming face - not  
ly for ourselves, but  
the nation and the  
orld - co-operate with

for and parceled as a commodity  
from Negro to white man.  
My puny 5 foot 2", 120 lb frame  
could not possibly be pitted against  
this tall, heavy set man. He seem  
at least 6" tall, weighing possibly  
200 pounds. He was young, strikingly  
handsome, <sup>with</sup> very black hair, and  
swarthy color of skin. He was fast  
becoming intoxicated on alcohol and  
lustful desire for my body.  
So many frantic thoughts raced  
through my mind. His strength men

# Rosa Parks

## IN HER OWN WORDS

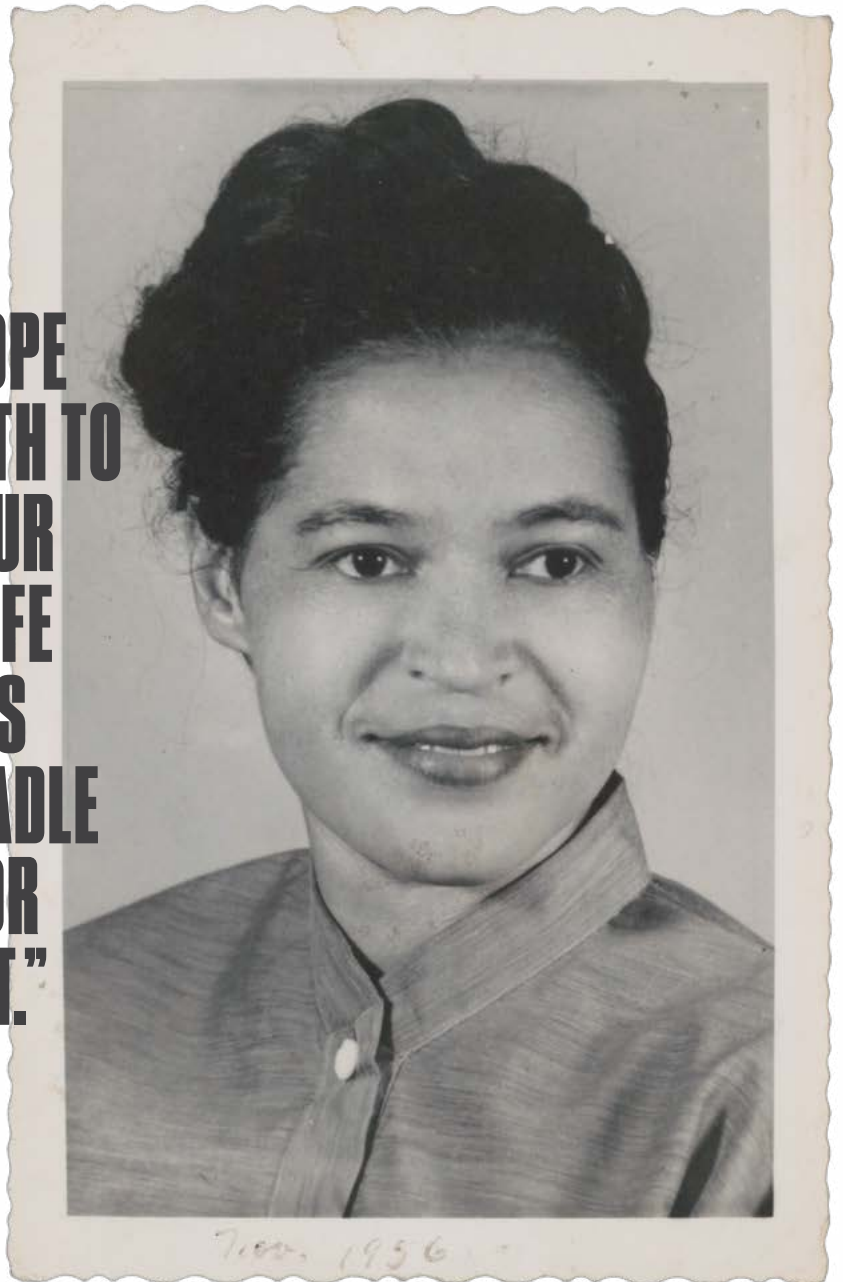
In her writings, the civil rights icon revealed a fierce spirit beneath her soft-spoken public persona.

BY NEELY TUCKER

line of some  
hanging ~~mass~~. To  
To me, it seems  
are puppets on a  
white man's hand  
we must be seg  
them by the color

No. 41464	The City of Montgomery
Rosa Parks	vs.
The defendant appeared in open court, in <u>her</u> own proper person; the case was heard, and the defendant <u>was found</u> guilty and fined <u>10<sup>00</sup></u> dollars and cost, and in default of payment of the fine and costs <u>was</u> sentenced to hard labor for the City <u>14</u> days	

**“TREADING THE TIGHT-ROPE OF JIM CROW FROM BIRTH TO DEATH, FROM ALMOST OUR FIRST KNOWLEDGE OF LIFE TO OUR LAST CONSCIOUS THOUGHT, FROM THE CRADLE TO THE GRAVE IS A MAJOR MENTAL ACROBATIC FEAT.”**



■ This portrait photo of Rosa Parks bears the inscription “Nov. 1956” at bottom, not quite one year after she was arrested for refusing to give up her seat to a white passenger on a Montgomery, Alabama, bus. *Rosa Parks Papers / Prints and Photographs Division*

**R**osa Parks may not be the woman you thought she was. She’s probably a lot more. The “mother of the civil rights movement” is enshrined in popular culture as a quiet seamstress who refused to give up her bus seat to a white man in Alabama in 1955, sparking the Montgomery bus boycott and the civil rights movement. But in “Rosa Parks: In Her Own Words,” the first major exhibit of her papers at the Library, her personal writings reveal Parks to be a fierce, lifelong activist who never shied from pursuing social justice, no matter the physical, social or economic cost.

“As far as I can remember during

my lifetime, I resisted the idea of being mistreated and pushed around because of my race,” she said in a 1957 documentary, “A Time for Freedom.”

The exhibit and accompanying book demonstrate the depth and intensity of that resistance. Some of it will no doubt surprise viewers accustomed to seeing Parks, who died in 2005, as a kindly, soft-spoken woman with a nice purse and sensible shoes.

“Hurt, harm and danger,” she wrote on one line of an undated note to herself. A stroke of the pen marks a line across the page, and below it: “The dark closet of my mind.” Another page-wide stroke, and a last line: “So much to remember.”



Indeed.

Born on Feb. 4, 1913, under bitter Jim Crow segregation in Tuskegee, Alabama, she endured the threat of Klan violence as a child, helped her husband with his work defending the Scottsboro Boys, then joined the NAACP as a secretary and activist. Her unplanned bus protest cost Parks and her husband their jobs, subjected them to a decade of poverty, death threats and stress-related illnesses that never fully abated. She never wavered. She moved to Detroit, eventually finding steady work in U.S. Rep. John Conyers' office. For the rest of her life, she worked with causes such as labor unions, radical black nationalist groups and anti-poverty agencies.

Hers was never a pretty journey from can't to can, just as the struggle against America's racist violence has never been easy to look at head on. Her papers show the sweat-and-blood woman behind the iconic photographs to be a thoughtful, composed, deeply religious woman of few words who was possessed of an unyielding drive to confront white supremacy.

She was 6 years old in 1919, the Red Summer when white mobs attacked black soldiers returning home from World War I and other black citizens in waves of violence that roiled the nation. That reached little Pine Level, Alabama, where Parks was living with her grandparents.

"KKK moved through the country burning Negro churches, schools, flogging and killing," she writes. "Grandfather stayed up to wait for them to come to our house. He kept his shotgun within hand reach at all times."

Another childhood memory:

"One day when I was about 10, I met a little white boy named Franklin on the road. He was about my size, maybe a little bit larger. He said something to me, and he threatened to hit me – balled up his fists as if to give me a sock. I picked up a brick and dared him to hit me. He thought the better of it and went away."

Still in her teens, she foisted off a white man who wanted to either rape her or pay her for sex while she was babysitting at a white family's house.

In 1932, when she was 19, she married Raymond Parks, a barber 10 years her senior. He was a serious man who brooked no foolishness from whites. "I was very



■ The Rosa Parks Papers at the Library include photos of her birthplace in Tuskegee, Alabama; her father, James McCauley; and her mother, Leona Edwards McCauley (seated). *Rosa Parks Papers / Prints and Photographs Division*



**"I WOULD RATHER BE LYNCHED THAN LIVE TO BE MISTREATED AND CAN'T SAY, 'I DON'T LIKE IT.'"**

impressed by the fact that he didn't seem to have that meek attitude – what we called an 'Uncle Tom' attitude – toward white people," she wrote in "My Story," her young-adult memoir. The handsome suitor was "the first real activist I ever met." Shortly after their marriage, he was fundraising to help defend the Scottsboro Boys – nine black youths falsely accused of raping a white woman in Alabama. The clandestine meetings he attended were so dangerous that the group had lookouts, code words and secret locations.

By the 1940s, she was helping the NAACP document false arrests, beatings and sham trials that led to state-sanctioned executions. Her papers reveal an eloquent, bitter recognition of the humiliations that white supremacy imposed.

"Treading the tight-rope of Jim Crow from birth to death, from almost our first knowledge of life to our last conscious thought, from the cradle to the grave is a major mental acrobatic feat," she writes in one undated note. "To me, it seems that we are puppets on strings in the white man's hands. They say we must be segregated from them by the color line, yet they pull the strings and we perform to their satisfaction or suffer the consequence if we get out of line."

In the early 1940s, when the young couple was living in Montgomery, she made three trips to the courthouse before she was allowed to register to vote, overcoming literacy tests and racist clerks. In 1943, a bus driver attempted to physically remove her from a bus because she did not go through the back door, as blacks were required to do. "I didn't follow the rules," she later wrote. When the white driver, known to be a rough bigot, stood threateningly over her and told her to get off the bus, she said, "I know one thing. You better not hit me."

He didn't, and she got off the bus. But, a dozen years later, on Dec. 1, 1955, she boarded the Cleveland Avenue bus at Court Square in Montgomery and saw the same driver, James Blake, glaring at her when she refused to give up her seat to a white man.

Most everyone knows that her arrest, and the resulting protest, ignited the movement that changed the United States. Less known is how harshly she paid for getting "out of line."

She and Raymond were fired from their



**“I HAD BEEN PUSHED AROUND ALL MY LIFE AND FELT AT THIS MOMENT THAT I COULDN'T TAKE IT ANYMORE.”**

■ Above: A deputy fingerprints Rosa Parks following her February 1956 arrest for her role in boycotting public transportation in Montgomery. *Rosa Parks Papers / Prints and Photographs Division*

Opposite: Rosa Parks (clockwise from left) poses on a Detroit street named in her honor; stands with Rep. John Conyers, who hired her to work in his office; and accepts an honorary degree from Mount St. Vincent University in 1998. She received this Congressional Gold Medal in 1999. *Rosa Parks Papers / Prints and Photographs Division. Street sign photo by Jason Lovette*





**“TIME BEGINS THE HEALING  
PROCESS OF WOUNDS CUT  
DEEPLY BY OPPRESSION.”**

jobs, descending into harsh poverty for nearly a decade, and lived under constant death threats. The couple took home about \$3,700 in 1955, the year of her arrest. Four years later, it plummeted to \$661 – the equivalent of \$5,800 in 2019.

The couple found no salvation in Detroit; she called it “the promised land that wasn’t.” In a 1960 profile, *Jet Magazine* called her the boycott’s “forgotten woman” and described her as a “tattered rag of her former self – penniless, debt-ridden, ailing with stomach ulcers, and a throat tumor.”

In 1964, Parks volunteered to work on the longshot congressional campaign of Conyers, then an unknown. When he won election to the U.S. House of Representatives, he hired her to help run constituent services in his Detroit office, a position she held until her retirement.

Still, she was so unknown to the general public that in 1980, she appeared on the television game show “To Tell the Truth” as one of three guests saying, “I am Rosa Parks.” Only one of the three voting panelists correctly identified her. The fourth panelist, black entertainer Nipsey Russell, had marched with her in Selma.

“Mrs. Parks is 10-foot tall, she’s a legend and a hero in the democracy of the United States, not just among black people,” Russell said, as the studio audience applauded.

A decade later, she was an international symbol of peace and justice. In 1990, Nelson Mandela stopped in Detroit after being released from prison in South Africa. As historian Douglas Brinkley described it in “Rosa Parks: A Life,” Mandela spotted her in the receiving line as soon as he stepped off the plane: “Tears filled his eyes ... in a low, melodious tone, Nelson Mandela began to chant, ‘Ro-sa Parks. Ro-sa Parks. Ro-sa Parks,’ until his voice crescendoed into a rapturous shout: ‘Ro-sa Parks!’ ”

In 1999, she was given the Congressional Gold Medal, the highest honor Congress can bestow. Schools, libraries and streets were named for her. There’s now a statue of her in the Capitol Building. In 2010, *Time Magazine* named her as one of the world’s “25 Most Powerful Women of the Past Century.”

It was an amazing life and is told by her with unfiltered honesty – in her own hand – in the Library’s collection.

## Senior exhibit director Carroll Johnson brings Library collections a wider audience.

### Describe your work at the Library.

For the past 23 years, I have been an exhibition director in the Exhibits Office. The exhibition program at the Library brings the universal and diverse nature of the Library's collections to a broad and growing public audience. My job as a senior exhibit director is working with specialists across the Library to develop and produce exhibitions on-site and online.

The scale and approach of Library of Congress exhibitions can vary – small displays to sweeping thematic exhibitions like the current “Shall Not Be Denied: Women Fight for the Vote” or a focused, intimate look at a particular subject or figure as in the “Rosa Parks: In Her Own Words” exhibition. I, along with my colleagues in the Exhibits Office, want visitors to leave the Library feeling a personal connection to something they have seen on view and realize how important it is to preserve the past for the future.

### How did you prepare for your position?

I have directed close to 40 exhibitions and was trained by Dr. Andrew J. Cosentino and Irene Chambers, former chief of the Interpretive Programs Office. I am a native Washingtonian and a graduate of Duke Ellington School of the Arts, Howard University College of Fine Arts and Catholic University School of Information Science. In addition, I have taken other graduate courses in arts management at American University.

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

Some of my most memorable experiences include working with a highly dedicated exhibition staff that performs beyond and above their job descriptions to present the exemplary collections of the Library of Congress to people all over the world.

Others include meeting Prince Philip, Duke of Edinburgh, when he attended the exhibition “Let There Be Light: William Tyndale and the Making of the English Bible” that I directed with the British Library in 1997. “The African American Odyssey” exhibition in 1998 was the first exhibition to be exhibited in all three Library buildings – Jefferson, Adams



SHAWN MILLER

and Madison. In June 1999, I began the Exhibits Office's internship program, training museum studies graduate students from the U.S. and abroad.

Later, I worked on “American Treasures” for eight of its 10 years with exhibits director Cheryl Regan. In 2009, I re-created with Mark Dimunation, chief of the Rare Book and Special Collections Division, “Thomas Jefferson's Library.” First created by exhibit director Kim Curry with Dimunation in 2000, it has been seen by millions of visitors.

Working with Manuscript Division Chief Janice Ruth and historian Elizabeth Novara on the “Shall Not Be Denied” and historian Adrienne Cannon on the Rosa Parks exhibitions has been a pleasure. Finally, seeing Dr. Carla Hayden become the 14th Librarian of Congress was the most memorable.

### What are your favorite items from the Rosa Parks exhibition and why?

There are no favorite items, because they all bring such tremendous insight to a woman that many in the world honor and love. However, I constantly think about the document titled “The Struggle Continues,” from Parks' manuscript notes for her book “Quiet Strength.”



## HER OWN WORDS, HER OWN STORY

In these notes, Parks reveals the formative experiences of childhood.

The Rosa Parks Papers at the Library of Congress often reveal the private side of the civil rights icon, in her own words.

On these browned pages torn from a spiral notepad, Parks chronicled formative experiences of a childhood spent in rural Alabama in the 1910s and '20s.

Deserted by her father, Parks, along with her mother and brother, lived on a farm with her maternal grandparents. There, she learned how to plant corn and milk cows, how to quilt and to make a meal. She remembered trying to ease the discomfort of her aging grandfather by soaking his rheumatism-twisted toes and stiff legs in various concoctions – her “special duty.”

On the page shown here, Parks recalled the terrible days when the Klan moved through the countryside, burning churches and schools, flogging and killing.

Many nights, she wrote, they could not undress and go to bed, even with the doors and windows boarded up and nailed shut. Her grandfather waited, his shotgun always within reach.

“I stayed awake many nights, keeping vigil with Grandpa,” Parks remembered. “I wanted to see him kill a Ku Kluxer. He declared the first to invade our home would surely die. This when I was six or seven. None came in our house.”

Some of the stories told in these pages eventually would appear in her autobiography, “Rosa Parks: My Story.” But these original manuscripts, and others in the Parks papers, offer the public the chance to experience her words in a way like never before.

—Mark Hartsell

■ On this page torn from a spiral notepad, Rosa Parks recounted formative experiences from her childhood.  
Manuscript Division

Early Childhood  
Incidents and experiences

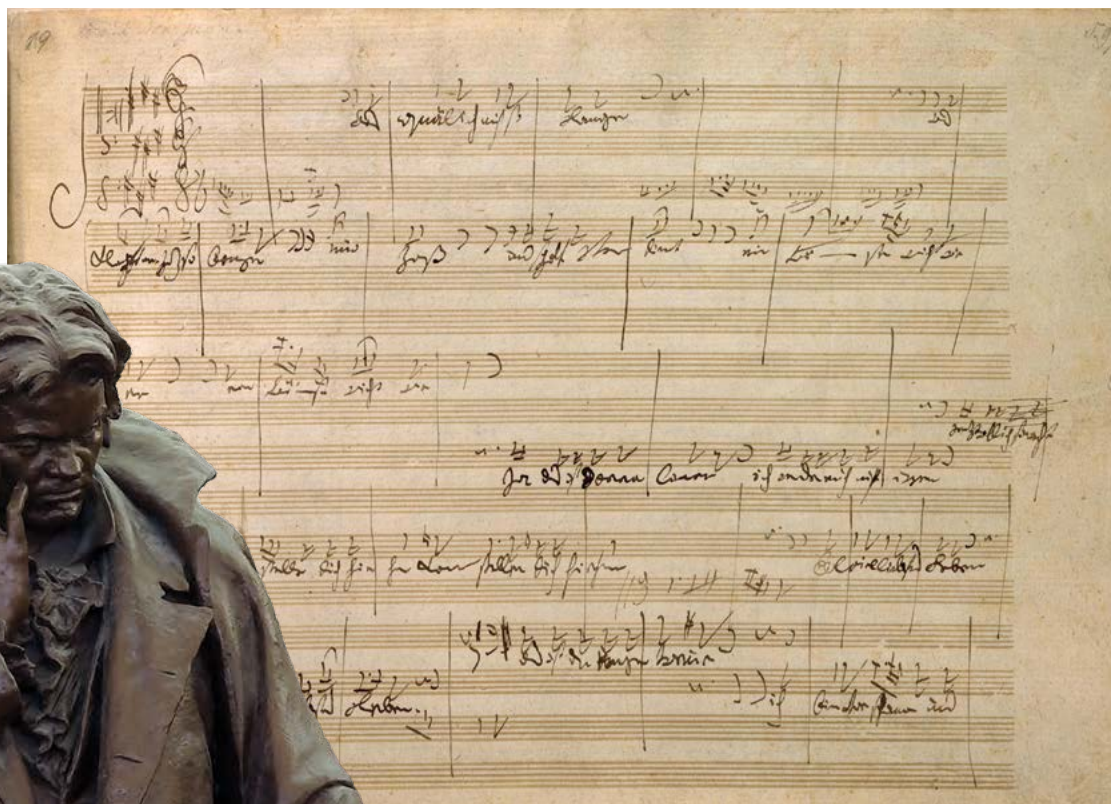
Deserted by father at 2½ years shortly before brother's birth. Mother was with her semi invalid parents. Grandfather's playing with my brother and me. He was an ex-slave of Scotch-Irish descent, African ancestry either remote or non-existent. He died when I was six years old. Mother taught school in the rural community where we lived. ~~Klan~~ moved through the country burning <sup>negro</sup> churches, schools, flogging and killing. Grandfather stayed up to wait for them to come to our house. He kept his shotgun within reach hand ready at all times. My Aunt, a widow, and her five small children came to our house at night. We could not undress and go to bed at night. The doors and windows were boarded and nailed tight from the inside. I stayed awake many

# CURATOR'S PICKS

## HAPPY BIRTHDAY, LUDWIG VAN

Music Division specialist Raymond White chooses favorite collection items connected to composer Ludwig van Beethoven. The Library this year is celebrating the 250th anniversary of Beethoven's birth.

■ This bronze statue of Beethoven overlooks the Main Reading Room. Carol M. Highsmith Archive/Prints and Photographs Division



### GENIUS ON GENIUS

During the 18th and 19th centuries, composers – even as great a musical genius as Beethoven – often copied music by other composers for study purposes. This original manuscript score, in Beethoven's hand, contains two of the five selections from Mozart's "Don Giovanni." Beethoven copied out Mozart's masterpiece in preparation for composing his own opera, "Fidelio," which was first produced in 1805.

Moldenhauer Archives/Music Division





## STRANDS OF MEMORY

A lock of hair or some other memento of a celebrity or a loved one was a highly desirable keepsake during the 19th century. After Beethoven's death in 1827, a number of people obtained locks of his hair, including Leipzig attorney Eduard Hase. Gifts to others eager to obtain a relic of the great composer reduced Hase's lock to these 26 strands now owned by the Library.

*John Davis Batchelder Collection/  
Music Division*



## BEETHOVEN, IN THE FLESH

From about 1810 until the end of his life, Beethoven was the most famous composer in Europe. During this period, he sat for at least eight portraits, and many others were painted not "from life." This portrait, painted by Johann Christoph Heckel in 1815 when Beethoven was 44, is widely regarded as one of the best likenesses.

*Music Division*

## IN THE MASTER'S HAND

Beethoven's 32 piano sonatas span his entire career – from his first sonata (1795), written at age 24, until his final sonata (1822), just five years before his death. Though not intended as a set, taken together the sonatas constitute one of the most significant monuments in the history of piano music. This original manuscript score of Sonata No. 30 in E Major shows the many layers of notation and revision in Beethoven's compositional process.

*Gertrude Clarke Whittall  
Foundation Collection/Music  
Division*



## 'ODE TO JOY'

Beethoven's final symphony, No. 9 in D Minor, generally considered to be one of the greatest symphonies ever written and the capstone of Beethoven's career, was composed after Beethoven had become completely deaf. The Ninth, first performed in 1824, is scored for orchestra, four vocal soloists and a large chorus and concludes with the iconic "Ode to Joy."

*Music Division*



# AROUND THE LIBRARY



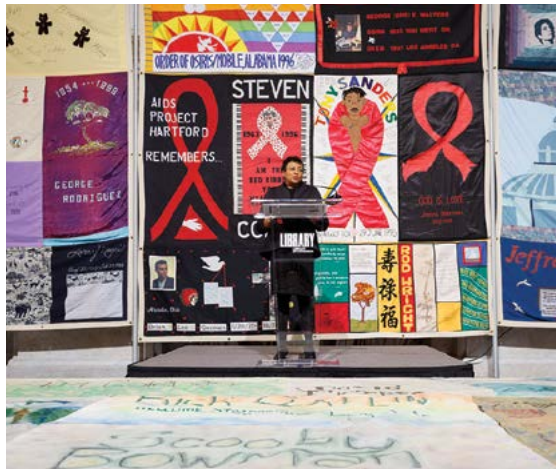
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2.



3.



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**1.** Marine Corps veteran Ehren Tool shapes clay cups on Nov. 5 as part of the veterans art showcase week hosted by the Veterans History Project.

**2.** José André, a 14-year-old musician who is blind, performs with his jazz trio on Nov. 7 in the Coolidge Auditorium.

**3.** Grammy Award-winning musician and singer Lisa Fischer looks over Music Division treasures with archivist Janet McKinney on Nov. 8.

**4.** Librarian of Congress Carla Hayden announces the Library's acquisition of the AIDS Memorial Quilt Archive at a ceremony in the Great Hall on Nov. 20.

**5.** Author Brad Meltzer and cartoonist Chris Eliopoulos snap a selfie with fans at a National Book Festival Presents event in the Coolidge Auditorium on Nov. 8.

**6.** Rep. John Lewis speaks at the opening of the new Library of Congress exhibition "Rosa Parks: In Her Own Words" on Dec. 5 in the Jefferson Building.

ALL PHOTOS SHAWN MILLER



## Brooks Named Recipient Of Library's Gershwin Prize

Librarian of Congress Carla Hayden recently named country music titan Garth Brooks the next recipient of the Library of Congress Gershwin Prize for Popular Song. He is the youngest recipient of the prize.

Brooks is one of the major changemakers in country music history. He has combined the sound of traditional country music with the performance style of arena rock legends of the 1970s, creating a unique artistic vision. He has been named the Country Music Association Entertainer of the Year six times. He also remains the No. 1-selling solo artist in U.S. history, certified by the Recording Industry Association of America with more than 148 million album sales.

Brooks will receive the prize at an all-star tribute concert in Washington, D.C., in March. The concert will air on PBS stations nationwide in spring 2020.

**MORE: [loc.gov/item/prn-19-097](https://loc.gov/item/prn-19-097)**

## Light Appointed Director Of Special Collections

Michelle Light has been named director of the Special Collections Directorate at the Library of Congress.

Light previously served, among other positions, as head of Special Collections Technical Services at the University of Washington; head of Special Collections, Archives and Digital Scholarship at the University of California, Irvine; and director of Special Collections and Archives at the University of Nevada, Las Vegas.

She earned a bachelor's degree in history from the University of Oregon and master's degrees in information and in history from the University of Michigan.

The Special Collections Directorate comprises six Library of Congress curatorial divisions that have extensive unique or rare holdings: the American Folklife Center and the Geography and Map, Manuscript, Music, Prints and Photographs, and Rare Book and Special Collections divisions.

**MORE: [loc.gov/item/prn-19-065](https://loc.gov/item/prn-19-065)**

## Three Organizations Named Recipients of Literacy Awards

Three organizations working to expand literacy and promote reading in the United States and worldwide have been given the 2019 Library of Congress Literacy Awards.

ProLiteracy Worldwide of Syracuse, New York, received the \$150,000 David M. Rubenstein Prize. ProLiteracy advances and supports programs to help adults acquire literacy skills needed to function more effectively in their daily lives. It has 1,000 member programs across 50 states and works with 30 partners in 25 countries.

American Action Fund for Blind Children and Adults of Baltimore was given the \$50,000 American Prize, and ConTextos of Chicago received the \$50,000 International Prize.

The Literacy Awards, originated by Rubenstein in 2013, honor organizations doing exemplary, innovative and replicable work. They spotlight the need for communities worldwide to unite in working for universal literacy.

**MORE: [loc.gov/item/prn-19-081](https://loc.gov/item/prn-19-081)**

## Library Receives \$1 Million Grant for Big Data Project

The Library has been awarded a \$1 million grant from the Andrew W. Mellon Foundation for the Computing Cultural Heritage in the Cloud project, which will pilot ways to combine cutting-edge technology and the collections of the world's largest library to support digital research at scale.

Since 1993, the Library has invested heavily in digitizing collections and making them available online. Today, the Library's digital collections comprise a treasure trove of data whose research potential is only beginning to be realized. LC Labs – the Library's digital innovation team – is now looking forward to how the Library, and other cultural heritage institutions, can free huge digital collections for modern computational research.

With the grant support, the LC Labs team will test a cloud-based approach for interacting with digital collections as data.

**MORE: [loc.gov/item/prn-19-098](https://loc.gov/item/prn-19-098)**

# SHOP



**Supreme Court Mug**  
Product #21505061  
Price: \$13.95

Add a hot beverage, and this mug reveals the winners of landmark Supreme Court cases.



**Librarian Action Figure**  
Product #21507314  
Price: \$10

Celebrate those who champion literacy with this Nancy Pearl, super librarian, action figure.



**Composers Tie**  
Product #21304799  
Price: \$55

Display your love for music with this silk tie emblazoned with images of great composers.



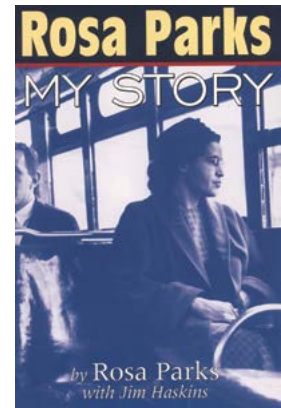
**Superhero Mugs**  
Product #21505472/73  
Price: \$15

Channel your inner superhero with every sip from these Wonder Woman and Batman mugs.



**'In Her Own Words'**  
Product #21107173  
Price: \$13.99

This companion volume to the exhibition reveals Rosa Parks through her writings.



**'Rosa Parks: My Story'**  
Product #21106113  
Price: \$6.99

In this autobiography, Parks talks candidly about her role in the civil rights movement.

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



## PRESERVING PARKS' LEGACY

A generous act of philanthropy ensures the preservation and accessibility of a civil rights icon's papers.

In December, the Library of Congress opened its historic new exhibition exploring the life and accomplishments of a civil rights icon, Rosa Parks.

The exhibition, "Rosa Parks: In Her Own Words," showcases items from Parks' papers, which originally came to the Library as a loan from the Howard G. Buffett Foundation in 2014. The papers span 140 years of family history and contain personal correspondence, Parks' own writings, photographs and much more.

This generous loan, which recently became a permanent gift from the Howard G. Buffett Foundation, enabled the preservation and maintenance of some 7,500 manuscripts and 2,500 photographs that reveal the story of one of the nation's most impactful civil rights leaders. Though the future preservation of these items is now guaranteed, this was not always the case.

When Buffett, a businessman, philanthropist and farmer, originally sought to purchase the collection, the foundation advised that the acquisition was outside the scope of its mission. Because the Buffett Foundation's work focuses primarily on improving standards of living for the world's most impoverished populations, the preservation of this important piece of history simply did not fit the organization's mission.

Fortunately, Buffett understood the significance of this collection. He moved forward with the acquisition, saying, "This is just the right thing to do. It doesn't matter that I'm a little off focus. It doesn't matter that it isn't what we typically do. This is just the right thing to do, and we need to get it done."

With this remarkable gesture of patriotic philanthropy, the Howard G. Buffett Foundation ensured that the Rosa Parks collection is available for generations of future Americans.



■ Howard G. Buffett discusses the importance of the Rosa Parks Collection in a ceremony at the Library in 2015. *Shawn Miller*

"Rosa Parks: In Her Own Words" is made possible by support from the Ford Foundation and Catherine B. Reynolds Foundation, with additional support from AARP, HISTORY®, Joyce and Thomas Moorehead and The Capital Group. The Rosa Parks Collection is a gift of the Howard G. Buffett Foundation.

### MORE INFORMATION

How to give  
[loc.gov/philanthropy](https://loc.gov/philanthropy)

# LAST WORD

Rosa Parks devoted herself to youth education as well as civil rights. In 1987, she established the Rosa and Raymond Parks Institute for Self Development, with co-founder Elaine Steele. The institute's major program is Pathways to Freedom, which teaches young people about African American history. Anita Peek, Elaine Steele's sister, is the current Institute director. They recently spoke about Rosa Parks with Library of Congress program specialist Luis Clavell.

## How did you know Rosa Parks?

**Steele:** I met Mrs. Parks when I was in high school and working at the Stockton Sewing Factory in Detroit in 1961. On the first day, I sat next to a lady whom I recognized immediately as Rosa Parks.

**Peek:** We knew about the Montgomery bus boycott, and Mrs. Parks moving to Detroit was a wonderful thing. Another connection to Mrs. Parks was through our church, which Mrs. Parks would visit when we had family and friend day.

## What are your favorite memories of her?

**Steele:** They're all my favorite. She was a gentle spirit and always wanted to help others. We traveled the world together – Japan, Sweden, Canada and many parts of the United States. We went to a revival in Utah in the desert with the Native American community. Many people thought Mrs. Parks looked very much like an indigenous American. She was always very humble and yet somehow she always felt she should be doing more.

## How do you see her legacy making a difference today?

**Steele:** Her message of being accurate, being informed and never giving in is very relevant today. In the area of prison reform, Mrs. Parks went into the jails many times. Brothers and sisters who were wrongly incarcerated broke her heart.

**Peek:** Mrs. Rosa Parks considered the average student. Her message to these youth was to know that they were visible and were important. Human rights and civil rights were central to Mrs. Parks. She believed all people should be treated like human beings.



## Why is it important that her papers be preserved for posterity and the public be given access to them?

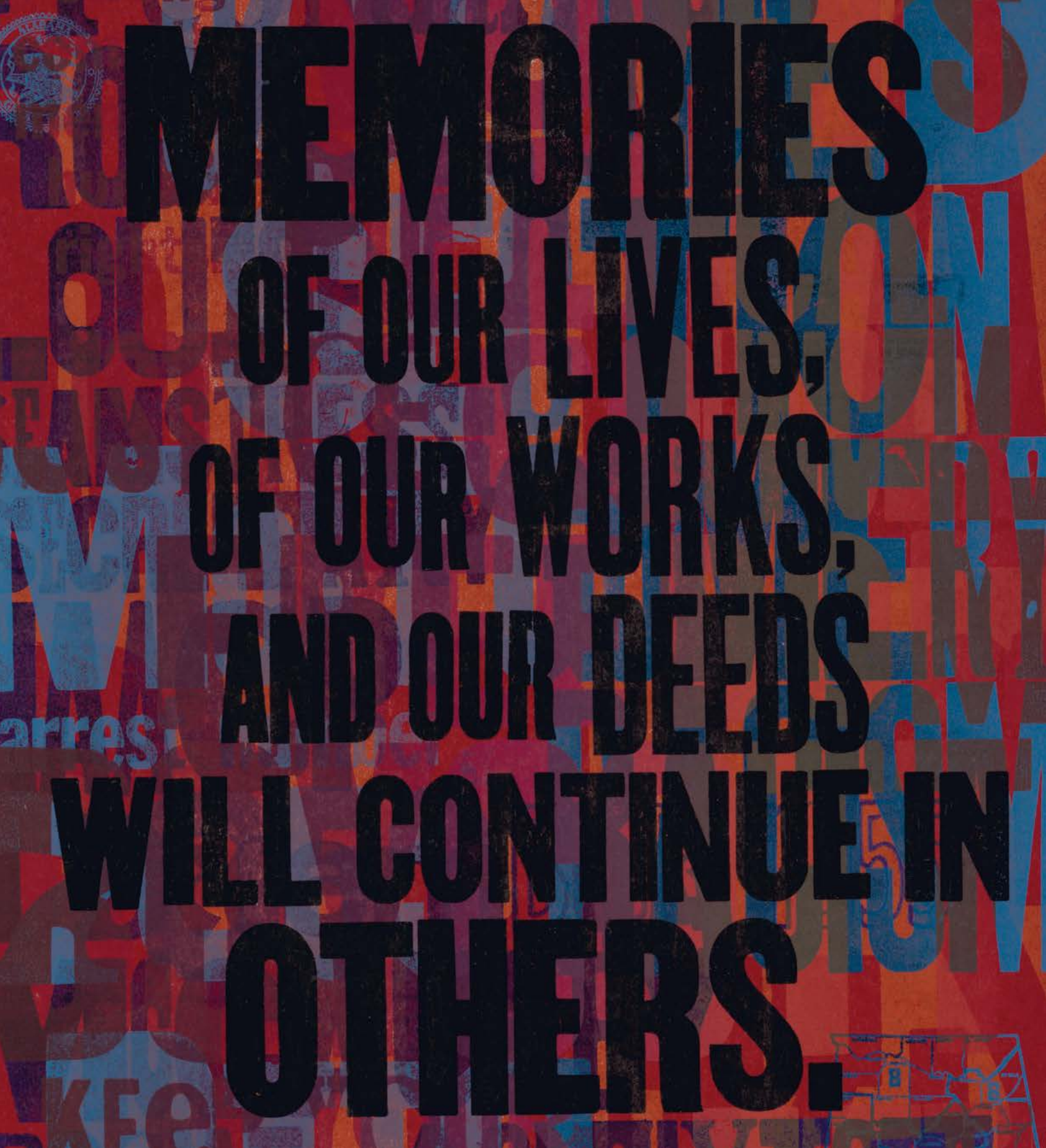
**Steele:** It's important that these materials be at the Library of Congress because the world researches and gains knowledge here. In understanding the quiet strength that was hers, we can see her as a ladylike world figure and leader. She was a very strong person to have gone through constant abuse and having the proper response during one very difficult portion of American history.

**Peek:** It's disheartening that many people think her life began Dec. 1, 1955, and ended with the bus boycott. Through the Library of Congress exhibit, people can know the truth in her own words and in her own hand. This will stop the diminishing of who she really was to this country.

**Steele:** Mrs. Parks wanted her story to be told and shared. She wanted everyone to share in the story as they share in the impact of what she did.

■ Elaine Steele (left) and Anita Peek discuss Rosa Parks' legacy at a Library of Congress event.  
Shawn Miller





**MEMORIES**

**OF OUR LIVES,**

**OF OUR WORKS,**

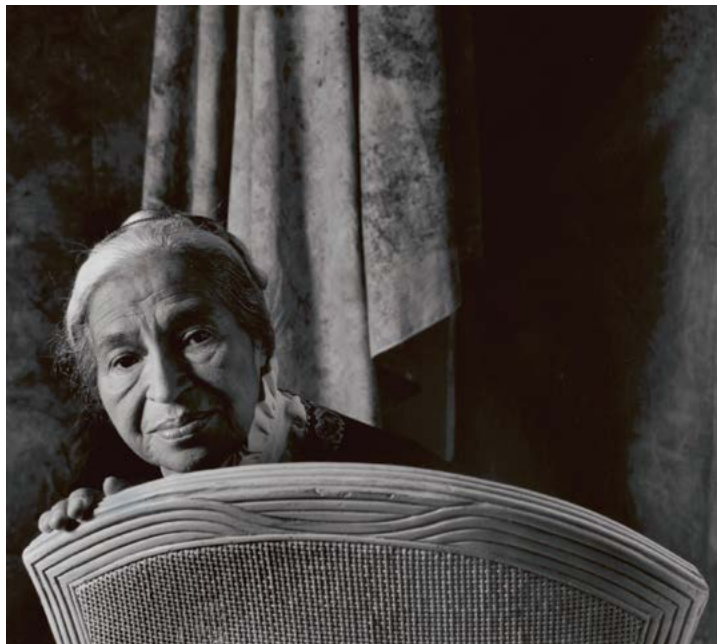
**AND OUR DEEDS**

**WILL CONTINUE IN**

**OTHERS.**

■ Artist Amos Paul Kennedy Jr. highlighted quotes from Rosa Parks in a series of posters such as this one. *Prints and Photographs Division*

# CURRENT EXHIBITIONS



**ROSA PARKS:  
IN HER OWN WORDS**  
Through summer 2020

**COMIC ART: 120  
YEARS OF PANELS AND  
PAGES**  
Through Sept. 2020

**SHALL NOT BE DENIED:  
WOMEN FIGHT FOR  
THE VOTE**  
Through Sept. 2020

**More information**  
[loc.gov/exhibits](http://loc.gov/exhibits)

