

LCM

LIBRARY OF CONGRESS MAGAZINE
NOVEMBER/DECEMBER 2021

GIFTS THAT KEEP GIVING

How donations
from civic-minded
citizens help
build the Library's
collections

Inside

Rumors of War

The Birth of G.I. Joe

History, Written in Clay





FEATURES

10
A Survivor's Tale
 A photographer survived the Holocaust and gave his images to the Library.

12
Gifts That Keep Giving
 Donations from civic-minded citizens help build Library collections.

18
Venture Smith's Story
 An 18th-century volume marks the earliest slave narrative in the U.S.

■ Noemi Rázsó donated to the Library a large collection of luggage labels gathered by her father at hotels in the United States in the mid-20th century – a visual record of travel and hotel advertising.
Shawn Miller

Mission of the Library of Congress

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

Library of Congress Magazine is issued bimonthly by the Office of Communications of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, donors, academic libraries, learned societies and allied organizations in the United States. Research institutions and educational organizations in other countries may arrange to receive Library of Congress Magazine on an exchange basis by applying in writing to the Library's Director for Acquisitions and Bibliographic Access, 101 Independence Ave. S.E., Washington DC 20540-4100. LCM is also available on the web at loc.gov/lcm/. All other correspondence should be addressed to the Office of Communications, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610.

news@loc.gov
loc.gov/lcm
ISSN 2169-0855 (print)
ISSN 2169-0863 (online)

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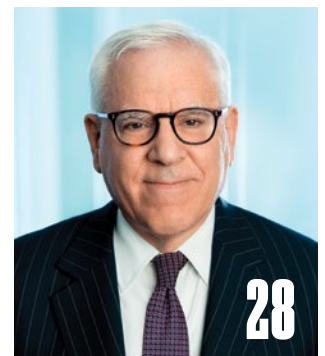
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■ **On the cover:** Gertrude Clarke Whittall donated to the Library five stringed instruments produced by master maker Antonio Stradivari, including this "Castelbarco" violin made in Cremona in 1699. *Michael Zirkle / Prints and Photographs Division*

DEPARTMENTS

- 2 **Trending**
- 3 **Extremes**
- 4 **Online Offerings**
- 6 **Page from the Past**
- 7 **Favorite Place**
- 8 **Curator's Picks**
- 22 **Technology**
- 24 **My Job**
- 25 **News Briefs**
- 26 **Shop the Library**
- 27 **Support the Library**
- 28 **Last Word**



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■ The Library of Congress as it appeared about 1870, when it was located inside the U.S. Capitol. Prints and Photographs Division

THE GREAT FIRE

On Christmas Eve in 1851, a blaze destroyed most of the Library's collections.

The unparalleled collections of the Library of Congress were forged in fire.

In 1814, an invading British army burned the U.S. Capitol, destroying the 3,000 volumes of the Library, then housed in the Capitol building. The destruction prompted Thomas Jefferson to sell his personal library to Congress – 6,487 volumes that formed the new basis of the Library's collections.

Another devastating fire, 170 years ago this Christmas Eve, wiped out most of that.

"For the second time the Library of Congress has been destroyed by fire," The Daily Union reported on Dec. 30, 1851. "The precious accumulations of more than thirty years have been reduced, in one short, melancholy hour, to a mass of black cinders and worthless fragments."

The fire was discovered in the early morning of Dec. 24 by Capitol police Capt. John Jones, making his rounds. He smelled smoke, opened the door to the Library and

discovered the flames, spreading rapidly.

Jones and others tried in vain to extinguish the fire, then decided to call in help. But the fire companies were slow to arrive and, when they did, were hampered by equipment frozen by the extreme cold.

The fire inflicted enormous damage. Two-thirds of the Library's 55,000 volumes were destroyed, including two-thirds of Jefferson's books. It also destroyed irreplaceable artworks, among them portraits of the first three presidents by Gilbert Stuart and busts of Jefferson and Lafayette.

The culprit, it turned out, was a faulty flue: Builders had inserted the ends of wooden support beams into the structure of a chimney, where they caught fire.

In 1998, the Library embarked on a project to re-create Jefferson's original library by seeking out identical editions of titles lost in the blaze. The effort has been a success: Today, only about 240 volumes remain to be located.

The reconstituted collection is on display in the Library building that today bears Jefferson's name – a reminder of the fragility of our cultural heritage and the importance of preserving it for future generations.

WRITTEN IN CLAY

Tablets with an ancient writing system are among the oldest items in the collections.

Perhaps the oldest pieces in the Library's collection of 171 million items are a group of clay tablets from ancient Mesopotamia that date to the dawn of civilization.

The tablets contain an ancient writing system known as cuneiform developed by the Sumerians, who thrived during the third millennium B.C. Sumerians influenced culture and development beyond their original home in Mesopotamia (present-day southern Iraq) – the site of the world's earliest civilization.

The materials used to create cuneiform – clay and reeds – were both readily available in this region at the time. Initially, cuneiform signs were pictograms but later became syllabic, or based on symbols, causing some ambiguity in their interpretation.

The Library acquired this collection of cuneiform materials in 1929 from art dealer Kirkor Minassian. The items were part of Minassian's collection of Islamic bookbindings, manuscripts, textiles and ceramic and metal objects that demonstrate the development of writing and book art in the Middle East.

The oldest tablets in the collection date from the reign of Gudea of Lagash (2144–2124 B.C.).

The tablets' contents are diverse. Several contain inscriptions pertaining to the receipt of and payment for goods and services, while others appear to have served as school exercise tablets, used by scribes learning the cuneiform writing system. These latter tablets were originally unfired, as they were meant to be erased and reused; the account records, on the other hand, were fired and stored for future reference.

–Leah Knobel is a public affairs specialist in the Office of Communications.

MORE INFORMATION

Cuneiform tablets at the Library
[loc.gov/collections/cuneiform-tablets/](https://www.loc.gov/collections/cuneiform-tablets/)

■ This tablet, a receipt for livestock from what today is Iraq, dates from about 2000 B.C. *African and Middle Eastern Division*



ONLINE OFFERINGS

The rumors in this group were collected by the wife of a prominent druggist who spends much of her time in the store. Thier store has an excellent neighborhood business and she was in a position to listen to a good representation of people from all walks.

State: Nebraska Omaha Reported by: Manager of a neighborhood drug store.

Place or circumstances in which rumors passed: All were obtained in either individual conversations or were overheard in the store.

■ **Above:** The wife of a druggist in Omaha collected rumors about the war discussed by customers as they frequented the pharmacy. *American Folklife Center*

Opposite: As part of the project, officials analyzed this piece in the *Detroit Free Press* and repeatedly questioned the assumptions and knowledge of the writer. *American Folklife Center*

RUMORS OF WAR

During World War II, a government project tried to track what citizens said about the conflict.

In the summer of 1942, shortly after the United States entered World War II, the newly minted Office of War Information (OWI) began to try to find out what people were saying about the conflict, from jokes in Georgia to conspiracy theories in California.

This campaign, which enlisted secret civilian “reporters” from all over the country, was unofficially called “rumor control.” Its stated intention was to correct misinformation and morale-killing gossip that might aid enemy efforts to demoralize the population.

It turned out people were speculating about the war quite a bit.

“Our democratic system will not survive the war – the President desires a socialist state,” read one reported rumor from “Seven widely scattered States.” Another: “Japanese treat Negroes as equals – this is a white man’s war. (Seven States, Southeast and Northeast.)” Others reported German

submarines that had been sunk off the Florida coast, that the losses at Pearl Harbor had been much worse than had been reported, or that parachutes had been spotted in the central part of Florida, and spies were now among us. And so on.

The project was taking place at an early stage of mass communications, with radio and newspapers and magazines being dominant and television just coming on the scene. “Local” rumors couldn’t go viral because there was no technology to make it happen, unlike today’s social media. So the OWI recruited hundreds of everyday Americans – bank workers, taxi drivers, students, office clerks – to confidentially report to a government handler what their fellow citizens were saying in private conversations, no names attached.

In short, to spy on one another in the name of patriotism.

The natural comparison would be to George Orwell’s classic novel, “1984,” the dark tale of a government that monitors everything its citizens say and think and encourages its civilians to do the same – but that landmark book wouldn’t be written for another seven years.

The OWI seemed aware of the perils of a democratic nation urging citizens to report on one another and cautioned that “care must be taken to prevent the community from feeling that a Gestapo is being organized.” An editor, red pen in hand, underlined “Gestapo” and, apparently without a sense of irony, scribbled in the margin, “can’t say in a govt. document.”

It’s a line Orwell might have penned himself.

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

OFTEN CALLED AN EXPERT BY THIS

PAPER - expert means skilful as result of practise - one who has special skill or knowledge. Howes has had no practise in this war -and he gets the same news as all papers.

He is not an expert and these are just opinions based on incomplete knowledge.

HOWES ON THE WAR

Far-Reaching Stretching in In

BY ROYCE HOWES
Free Press War Commentator

JUST AS THEY already were closing in on Java before they took Singapore, the Japs now are arranging their approaches to India without waiting for the technical acquisition of lower Burma. Practically, of course, it already is theirs.

News of the British withdrawal from their positions on the Sittang River's west bank, and of the cutting of the rail line from Rangoon to Lashio, is just a matter of time -



Howes

perhaps such a short time that it will have happened before this can get into print.

The defenders' recognition of their inability to hold out much longer is plainly indicated by events at Rangoon. Quantities of war supplies destined for China were hastily shipped north to Lashio, where the Burma Road begins. Not all of the stuff stacked on the docks went, however. The torch was applied to some.

THAT CAN only mean the Japs' arrival is too near at hand for more trains to be loaded and started rolling. Even were they to get clear of the city before the enemy came in, they probably would be intercepted somewhere along the Sittang, which the rail line parallels.

Having brought the Burma campaign to this point, the Japs are preparing to outflank Rangoon by sea, and to place themselves within striking distance of India's coast from Calcutta to Ceylon. Permitted their own way, they will be able to control the whole Bay of Bengal, over which must steam all vessels bound for India's eastern ports.

The manifestation of this intention lies in the air attacks on the Andaman Islands, which seemed to center mainly at Port Blair and its flying field. These islands lie in a latitude well west of Rangoon's, and their occupation by a Jap force would constitute a sea-borne by-passing of that port to render it useless even were it to hold out.

STRETCHING FROM north to south for about 200 miles, the Andamans lie some 400 miles due west of the Burma panhandle, the appendage stretching well down the west coast of the Malay Peninsula. Possession of them would place Jap bombers within range of parts of India not conveniently in reach of captured Burma bases, and would additionally furnish an advance base for Jap naval expeditions against India emanating from Singapore and Penang.

As yet, of course, these islands have not yet been attacked except by planes. However, such forays are seldom anything but preliminaries to an assault in force. When it comes, it can be taken as a sign that Japan is deadly earnest in her threat to conquer India.

How much beyond the threat stage this phase of the war goes probably will depend almost entirely on the amount of assistance China can spare India, and on India's willingness to fight.

Various political and diplomatic fences are being quickly mended in an effort to augment the Indians' enthusiasm for battle against the Japs, and the degree to which this ardor for fighting is generated perhaps doubtless will have a good deal to do with the size of the force Chiang Kai Shek is willing to commit to the campaign.

THE JAPS seem to think that the chances of such a military coalition becoming effective are good. They indicate this by the speed of their operations. More than anywhere else they have fought, the Japs' attacks in Burma give the impression of racing against time.

They have advanced in the face of opposition which cost tremendously in casualties. Troops that served in the Malayan campaign have been rushed to the Sittang front instead of employed against Java, which is itself a place where time is of importance to the Japs.

What the Chinese mean to do will probably first be indicated on the Burma front that will form after the Japs have cleared the Sittang's west bank of defenders and flooded into Rangoon. Unlike the present line, which runs north to south, the new one probably will run east to west, with its back against Mandalay.

Its job will be to force off northern Burma, keep Lashio and the road that stretches up into China free, and maintain at least a trickle of help for the Chinese

Conjecture, of course.

is this true?

When and if

too much "depend" to mean much

it is either perhaps or doubtless not both.

Where did he get this info?

Isn't more than a matter of time?

I.N.O.

How does he know?

How does he know?

OBVIOUS!

Could be a feint

PAGE FROM THE PAST



■ Dave Breger created a cartoon called “Private Breger” based on his experiences in the Army. The cartoon later spun off the “G.I. Joe” strip, published in the Army weekly *Yank* and in *Stars and Stripes*. *Prints and Photographs Division*

THE BIRTH OF G.I. JOE

New collection reveals how an iconic character was created.

Few people today know the origin of G.I. Joe, a name that today represents generations of American soldiers who fought in World War II and in later wars.

G.I. Joe was born under mosquito netting in humid Louisiana. Cartoonist Dave Breger, drafted by the Army in 1941, had created a cartoon in his off-duty hours that captured the experiences he now lived as an enlisted soldier stationed at Camp Livingston.

The cartoon, called “Private Breger,” became a popular feature in the *Saturday Evening Post*, where the Army discovered it and wanted it for its own – but with a different name.

So, Breger renamed his character G.I. Joe, and the new strip debuted in the Army weekly *Yank* on June 17, 1942, and later in *Stars and Stripes*. As he had to repeatedly explain, the “G.I.” stood for “government issue.” “Joe” was alliterative.

American soldiers adopted Joe as their own, but not because the cartoon portrayed



an ideal warrior. The Private Breger and G.I. Joe characters sported freckles, soft bodies, wide eyes encased in round glasses, upturned faces and innocent expressions that occasionally betrayed mischievousness, but never cynicism.

This was decades before, and ultimately unconnected to, the action figure of the same name launched by Hasbro in 1964 and the media franchises that followed.

Breger’s G.I. Joe was the antithesis of the muscled Hasbro action figure, yet he was somehow more.

G.I. Joe represented a generation that found itself in unimaginable situations and yet went all in, summoning all that it had and more than it suspected was there, not always performing to perfection, yet giving its best without fail.

Breger’s surviving son and daughter recently gave their father’s collection to the Library – one of many such donations during the pandemic. Their gift returns to us an old hero who bore tough times with resilience, humor and imperfect humanness, just as we grapple with our own challenging times.

—Margaret McAleer is a historian in the Manuscript Division. Sara W. Duke is a curator in the Prints and Photographs Division.



SHAWN MILLER

WHITTALL PAVILION

A common complaint of musicians, *The Strad* magazine once noted, is that great musical instruments often wind up in museums, sitting behind glass, never to be played or heard again.

Gertrude Clarke Whittall, a philanthropist and patron of chamber music, found a way to ensure that didn't happen to her glorious collection of Stradivaris.

In the mid-1930s, Whittall donated to the Library five 17th- and 18th-century stringed instruments produced by Antonio Stradivari, history's most famous maker.

The donation came with a catch: According to her bequest, the Strads had to be played from time to time, as they were intended to be. To that end, she established the Whittall Foundation, an endowment that funded concerts for the public.

For over 80 years, the Library has celebrated the extraordinary craftsmanship of Stradivari and the generosity of Whittall with an annual concert featuring performances on the Library's Strads by some of the world's best musicians.

Whittall also found a way to allow visitors to appreciate these great instruments even when they aren't in use.

In 1938, she also donated the Whittall Pavilion, a specially designed room in the Jefferson Building that allows the public to view the Strads and other fine instruments up close – a space where the legacies of a Library benefactor and a great craftsman live on together today.

CURATOR'S PICKS

GREAT GIFTS

We choose favorite donated items from the collections of the Rare Book and Special Collections Division.



LINCOLN LIFE MASK

In February 1865, a few months before the end of the Civil War, President Abraham Lincoln permitted sculptor Clark Mills to visit and create this life mask. The bronze mask, made from a plaster cast, reveals how deeply the strains of office wore on Lincoln – “a look as of one on whom sorrow and care had done their worst without victory is on all the features,” Lincoln secretary John Hay said upon viewing the mask. Just two months after Mills' visit, Lincoln was assassinated at Ford's Theatre.



DICKENS' WALKING STICK

In late 1867, the great British novelist Charles Dickens made his second trip to the United States, where he gave readings in Boston and New York and met with eminent American writers such as Emerson and Longfellow. On these travels, he carried this wooden walking stick with a carved ivory head. Dickens' ownership is authenticated by accompanying notes from his sister-in-law, Georgina Hogarth.

MADISON'S PORTRAIT AND HAIR

This miniature portrait of James Madison, painted by Charles Willson Peale, today stands as a remembrance of love gone wrong. In 1783, the future president presented the portrait, with a braided lock of his hair set inside the case, to Catherine Floyd as a token of love. She gave him a Peale portrait of herself in return, a sign that the feeling was mutual. Alas for Madison, the feeling didn't last: Floyd soon fell in love with someone else and sent Madison a letter of rejection. The Library also holds the Peale portrait of Floyd.

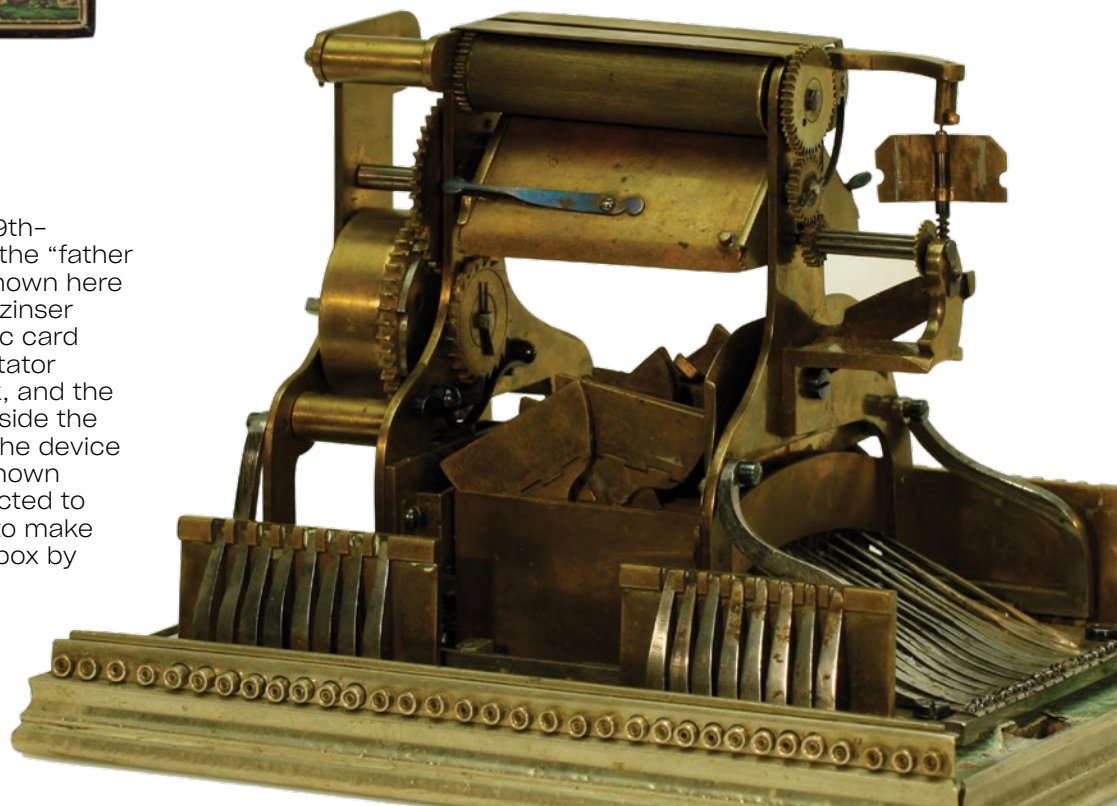


PAPER MOVIES

In the 1880s, Milton Bradley produced three moving panorama toys, including this one: "Panorama of the Visit of Santa Claus to the Happy Children." The panorama contains 25 scenes printed on a continuous paper strip, mounted on rollers inside a box. Turning a key causes the strip to pass across an arch cut into the top of the box – creating, in essence, a paper movie for excited children on Christmas morning.

THE MAGIC BOX

Johann Hofzinsler, a magician in 19th-century Austria, often was called the "father of card magic." This apparatus, shown here without its box cover, allowed Hofzinsler to produce from the box a specific card selected by the audience. A spectator would choose a card from a deck, and the magician then placed the deck inside the box. Unbeknownst to onlookers, the device held two sets of cards: the one shown to spectators and another connected to levers that allowed the magician to make any particular card rise from the box by manipulating a set of buttons.





A SURVIVOR'S STORY

BY NEELY TUCKER

A Newsweek photographer and Holocaust survivor made his images freely available to the public at the Library.

The photographs of Bernard Gotfryd, a Newsweek staff photographer based in New York for three decades, are a remarkable resource of late 20th-century American pop culture and political life.

In his work, you'll find film stars such as Dustin Hoffman on the set of "Midnight Cowboy," novelists, painters, singers and songwriters, politicians at podiums, passionate people at street protests. Gotfryd, who died in 2016 at the age of 92, left the bulk of his photos to the Library and designated that his copyright should expire at his death.

Gotfryd was a Holocaust survivor. The Germans overran his Polish hometown of Radom days after World War II started. Late in life, he wrote and spoke eloquently about the horrors of those years, touching thousands of listeners and readers. His 1990 book of autobiographical sketches, "Anton the Dove Fancier and Other Tales of the Holocaust," was written after Newsweek assigned him to photograph fellow Holocaust survivors at a White House ceremony, then sent him back to Poland for the first time since the war to cover a trip by Pope John Paul II, a fellow Pole, to their home country.

"It was a very emotional time, and the memories flooded my mind more than ever," he told *The New York Times* in 1990. "And I remembered my mother, the day she was being deported to the death camp, begging me to stay alive so that one day I could tell the world what the Nazis were doing. When I returned from Poland, I knew that day had come."

Nazis killed both his parents and grandmother, as well as the vast majority of the 33,000 Jews in Radom. People were shot, hanged, tortured, dragged off to death camps. Gotfryd, working as a photo lab apprentice, saw pictures of all these; Nazi officers brought photos of atrocities to his lab to be developed. He leaked copies to Alexandra, a young woman in the Polish Resistance, where they were widely circulated. He eventually was caught and sent to the Majdanek concentration camp, then to five others before being liberated by American troops in May 1945.

Gotfryd was just 21 when he immigrated to the United States and joined the Army as a combat photographer. He eventually settled in Queens and married Gina, a fellow death camp survivor. They had children, and he settled into a job at Newsweek.



Much of his professional photography – over 20,000 items – is now at the Library, with scans of 8,803 color slides online. Thanks to Gotfryd's generosity, they may be used by anyone, free of copyright restrictions.

A favorite is a simple photo he took on that decisive trip to Poland in June 1983, nearly four decades after he'd left the horrors of that place. Most of his pictures are journalistic images of the pope, the huge processions that greeted him and so on.

But in one, he stops and turns his camera to the side, to five girls in traditional dress, waiting for the pope. Four are chatting and giggling. One is yawning. You can feel the sense of belonging, of nostalgia, that makes a man of nearly 60 turn his camera this way and see the humor, the fondness in it.

Still, it could not have felt like his place in the world any longer. There were about 3 million Jews in Poland before World War II. By the time of Gotfryd's visit, only about 10,000 remained.

How it must have felt, this sense of alienation amid the nostalgia of home. It's the kind of thing he wrote about until the end of his life and captured in this deceptively simple image.

■ **Opposite:** Polish girls in traditional dress await the arrival of Pope John Paul II in Katowice, Poland, in 1983. Prints and Photographs Division

Above: Working for Newsweek, photographer Bernard Gotfryd chronicled the popular and political culture of America in the late 20th century. *New York Historical Society / courtesy of Howard Gotfryd*



COLLECTIONS FOR, AND BY, THE PEOPLE

How civic-minded citizens help build the extraordinary holdings of the Library of Congress.

BY MARK HARTSELL

Over the past two centuries, the unparalleled collections of the Library of Congress have, in no small part, been built by America's citizens themselves – truly collections for and by the people.

Generations of civic-minded folks have donated important collections to the Library, allowing them to remain accessible to the public for posterity.

In this way, the Library has acquired an amazing array of material that

collectively chronicles centuries of human achievement, history and culture.

Lincoln's original drafts of the Gettysburg Address, the diaries of Theodore Roosevelt, Irving Berlin's manuscript scores for "God Bless America," the papers of Rosa Parks, the journals of Alexander Graham Bell documenting his invention of the telephone, the diaries of Orville Wright chronicling the first powered flight – all were obtained by the Library via donation, gifts from their families and from altruistic citizens to the American public.

How much time do you have? Because the list of donated treasures could stretch endlessly on: the original Disney storyboards for Mickey Mouse, the first photographic "selfie," Sigmund Freud's home movies, Charles Dickens' walking stick, John Steinbeck's typescript for "The Grapes of Wrath," a 3D model of Utah Beach used to brief Gens. Dwight D. Eisenhower and Bernard Law Montgomery on the eve of D-Day, and thousands of rare baseball cards collected by businessman Benjamin K. Edwards and donated to the Library in 1954 by poet Carl Sandburg.

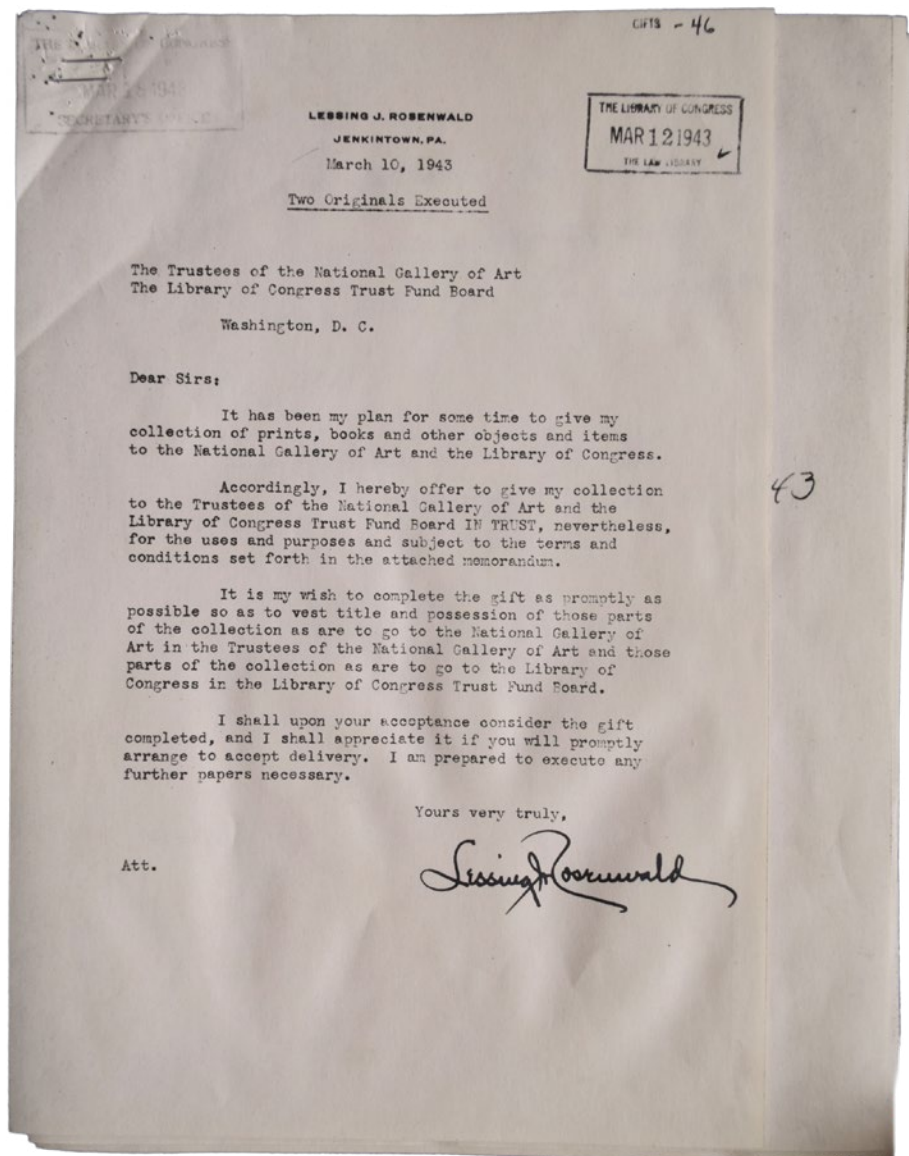
The Library is the oldest federal cultural institution in the nation and, with over 171 million collection items, the largest library in the world.

From the start, 221 years ago, it has been funded through the generosity of Congress and the U.S. taxpayer.

In 1800, President John Adams approved legislation that appropriated \$5,000 to purchase "such books as may be necessary for the use of Congress." After the British burned the U.S. Capitol in 1814, Congress spent \$23,940 to buy Thomas Jefferson's personal library – 6,487 volumes that formed the foundation of the modern Library's collections.

Congressional funding built the Library's magnificent facilities on Capitol Hill and, today, pays for operations and acquisitions with money that ultimately comes from taxpayers.

But the collections likewise have been directly built by America's citizens – folks who, following their passions, invest time, money and energy into researching and acquiring material, then hand over this life's work to the Library for safekeeping in the public trust.



Collectors are the ultimate crowdsourcing, gathering material on whatever subjects strike their particular fancy, adding to our knowledge of the world and our past.

Early in his business career, Jay I. Kislak moved to Florida and began to study the history of his new home. Over five decades, he amassed a comprehensive collection on the early history of Florida, the Caribbean and Mesoamerica and, in 2004, donated it to the Library.

The collection is among the finest of its kind – rare masterpieces of indigenous art, original manuscripts written by historic figures such as King Philip II of Spain, conquistador Hernán Cortés, George Washington and Thomas Jefferson, great maps such as the Martin Waldseemüller's 1516 Carta Marina.

■ In 1943, Lessing J. Rosenwald offered all of his magnificent collection to the National Gallery of Art and to the Library of Congress via this letter. *Rare Book and Special Collections Division*

Opposite: Gertrude Clarke Whittall donated this violoncello, made by Stradivari in 1699, to the Library in the 1930s. *Michael Zirkle / Prints and Photographs Division*



■ An African American soldier for the Union poses with his wife and daughters in this ambrotype, part of a collection donated by the Liljenquist family. *Prints and Photographs Division*

Inspired by a chance encounter with a Civil War photograph in a shop in Ellicott City, Maryland, Tom Liljenquist and his three sons spent some 15 years building a major collection of rare photographic portraits of Union and Confederate soldiers and their families. The Liljenquists gave the collection to the Library in 2010 and continue to add to it – its value has surpassed \$4.5 million.

Gertrude Clarke Whittall grew up hearing musicians perform live in her Massachusetts home, fostering a lifelong love of classical

music. Later, as she traveled the world, Whittall saw great examples of musical instruments on exhibit, sitting behind glass, and had an idea: Wouldn't it be nice to build a collection of instruments by the supreme makers and make them accessible to the public back home in America, to not just be seen but also heard in concert?

The incredible collection she built and donated to the Library in the 1930s – five stringed instruments by Stradivari – is available to researchers and, today, the

instruments still are regularly played for public audiences, just as she'd intended.

Not all collections are so grand in ambition; they often reflect the extremely specific interests of the folks who build them.

Charles B. Sonneborn, a music-loving ophthalmologist, collected nearly 800 examples of sheet music that feature the word "eyes" in the title, putting classics ("Smoke Gets in Your Eyes") alongside long-forgotten efforts that, nevertheless, instantly evoke the sensibilities of eras gone by ("Never Make Eyes at the Gals with the Guys Who Are Bigger Than You").

During the mid-20th-century golden age of travel, Hungarian railway engineer György Rázsó so enjoyed the colorful, arty luggage labels produced by hotels that he planned vacations around collecting them – and, naturally, declined to actually stick the labels on his bags, keeping them pristine.

Rázsó gathered many thousands of such labels over 30 years. His daughter, Noemi Rázsó, immigrated to the United States in 1999 and donated the American labels to the Library – a collection of perhaps trivial-seeming things that nonetheless presents a vivid visual record of travel and hotel advertising.

Collections of such things, of so-called ephemera, help bring history to life.

Travelers today, accustomed to the cattle-car quality of modern travel, can look at a luggage label for the Clover Inn, tucked cozily away among the giant redwoods, and just feel the difference in the eras. A music lover could leaf through Sonneborn's collection and appreciate the seismic shifts in artistic sensibilities across the generations.

The Library and, ultimately, the public reap the benefits of not just the collectors' time, energy and resources, but also their expertise.

Collectors spend years searching and researching, finding important and unique items and learning about them. In the course of doing so, they develop a specialized knowledge that is an invaluable resource in itself.

The world is big, the material that might be collected from it is endless, and the Library's time and resources are finite. Billions of photos are taken in a year; the Library can't assess, gather and preserve them all.

■ Part of the Jay I. Kislak collection, this vase from the Guatemalan lowlands depicts a procession of musicians and dates from 700-900 A.D. Geography and Map Division



II. FEBRUARY. 28 DAYS.

Doubtless for Happiness we need not roam,
 'Tis easiest had with little, and at home:
 The Man whom God does with Contentment bless,
 Though he has little, does the World possess.

First Qr. 1st, at 9 Aftn.		Last Qr. 15th, at Noon.		
Full 8th, at Noon.		New 23d, at 5 Aftn.		
No. D.	S. Let	Holy Days, Weather.	D P. ☉ ☽ Rise Sets & Set.	Planets rise, set, &c.
1	mo	Violent	8 7 6 5 7 5 3	Morn ♀ rises 6. 19,
2	tue	Purification.	20 6 5 6 5 4	12 38 ♀ sets 9. 10.
3	we	Winds	II 4 6 5 5 5	1 44
4	thu	with Rain	18 6 5 4 5 6	2 53 * ♀ Let not
5	fri	and Hail,	III 3 6 5 3 5	7 4 8 ♀ sets 9. 23.
6	sat.	cold and	18 6 5 2 5 8	5 20 ☽ ☉ ♀ a
7	C.	Septuagesim.	Ω 3 6 5 1 5 9	Moon Sir. so. 9. 8.
8	mo	cloudy.	18 6 5 0 5 10	rise * ♀ Block-
9	tue	Now	III 4 6 4 9 5 11	A 7 *'s so 5. 58.
10	we	becomes	18 6 4 8 5 12	7 40 head be promot-
11	thu	Ember Week.	Δ 3 6 4 7 5 13	8 58 ♂ rise 10. 50.
12	fri	moderate	17 6 4 5 5 15	11 16 ♀ rise to any Place
13	sat.	and	M 1 6 4 4 5 16	11 16 ♀ with ♂ of
14	C.	Sexagesim.	14 6 4 3 5 17	Morn ♀ sets 8. 53.
15	mo	Valentine.	26 6 4 2 5 18	12 17 *'s set 12. 58.
16	tue	warm	♀ 9 6 4 0 5 20	1 20 Trust (says
17	we	with Thunder,	21 6 3 9 5 21	2 27 ♀ sets 8. 26.
18	thu	Lightning and	III 3 6 3 8 5 22	3 22 ☉ in X Pho-
19	fri	Rain, but	15 6 3 6 5 24	4 20 Sir. so. 8. 21.
20	sat.	soon turns to	27 6 3 5 5 25	5 3 Δ ☽ & cylides)
21	C.	Shrove S.	III 9 6 3 4 5 26	5 42 and be thereby
22	mo	dark cloudy	21 6 3 3 5 27	Moon ♀ with ♀ em-
23	tue	Shro. Tue.	X 3 6 3 2 5 28	Set powered to lord
24	we	Wh. Wedn.	15 6 3 0 5 30	A ♀ with ♀ it
25	thu	S. Matth.	27 6 2 9 5 31	7 24 ♂ rises 10. 10.
26	fri	Weather.	VI 9 6 2 8 5 32	8 25 ♀ with ♀ & ♀
27	sat.		21 6 2 7 5 33	9 22 over his Bet-
28	C.	S. Lent.	8 4 6 2 6 5 34	10 29 Δ ♂ & ♀ ters,

9 began blowing for Oats. -
 20. Bred George Ashford's Plant^m to
 Nelson Kelly for 1000 lbs Tobacco & Cash
 20. Sowed a good deal of Tobacco seed at all
 my Quarters. -
 27. Killed 27 Hogs after being sea days coming
 from Frederick and very well emptied - with
 hogs weighed grogs as follows - viz.

320	202	254	206	220
130	128	160	134	132
178	178	150	126	206
128	172	131	154	181
181	120	240	214	144
120	134			
1057	934	935	834	883
1057	1991	2926	3760	3760
1991	2926	3760	4643	

4643 lbs being the grogs w^h. I then tried what
 they would weigh next after being killed 12 & 18 hours

124	142	100	106	100
174	252	180	162	212
106	146	186	94	104
140	122	174	146	150
126	164	114	114	108
94	96			
764	922	754	622	674
764	1686	2440	3062	3062
1686	2440	3062	3736	

Subduct for a hope. weight net toke 81
 add for Haslets 3655
 ditto for gut fat 189
 3844

The difference between gross & grogs toke 3899
 is 755. by w^h. it appears that there is a loss of 16 1/2 %

■ In 1762, George Washington kept this diary on the pages of the Virginia Almanack, one of thousands of items gifted to the Library by Jay I. Kislak. Rare Book and Special Collections Division

Collectors, using their knowledge and experience, select the best. As a result, they build remarkable, important compilations that chronicle countless aspects of our history.

Lessing J. Rosenwald, heir to the Sears, Roebuck and Co. fortune, built a collection of thousands of exceptionally rare illustrated books and prints that bring the most pivotal eras of Western history to life - great

works such as "Epistolae et Evangelia," the finest illustrated book of the 15th century; a supreme gathering of books, drawings and engravings by poet and artist William Blake; or the Giant Bible of Mainz, the last large handwritten Bible produced before the advent of the printing press.

Katherine Golden Bitting, a food chemist for the Department of Agriculture, amassed a personal collection of materials about

growing, preparing, cooking, preserving and eating food – including a 15th-century Italian manuscript that served as the basis of history’s first printed cookbook. After Bitting died, her husband presented the 4,346-volume collection to the Library.

Dayton C. Miller grew up in Ohio obsessed with science and music – at his high school graduation, he delivered a lecture about the sun and, as part of the ceremony, played the flute.

Miller studied astronomy, became an expert on acoustics, helped design sonically perfect music venues and pioneered the use of X-rays in medicine – he toured the country promoting them and once underwent a full-body X-ray to demonstrate the procedure’s value.

He also became one of the world’s foremost experts on the flute. Miller collected enormous numbers of music scores, reference books and related material and thousands of flutes, creating the definitive collection on the instrument.

He also wrote music for the flute and built his own – including one of 22-karat gold that, he calculated, took 2,250 hours to make. He was such an expert that flutemakers from around the globe traveled to him to consult on manufacturing their instruments.

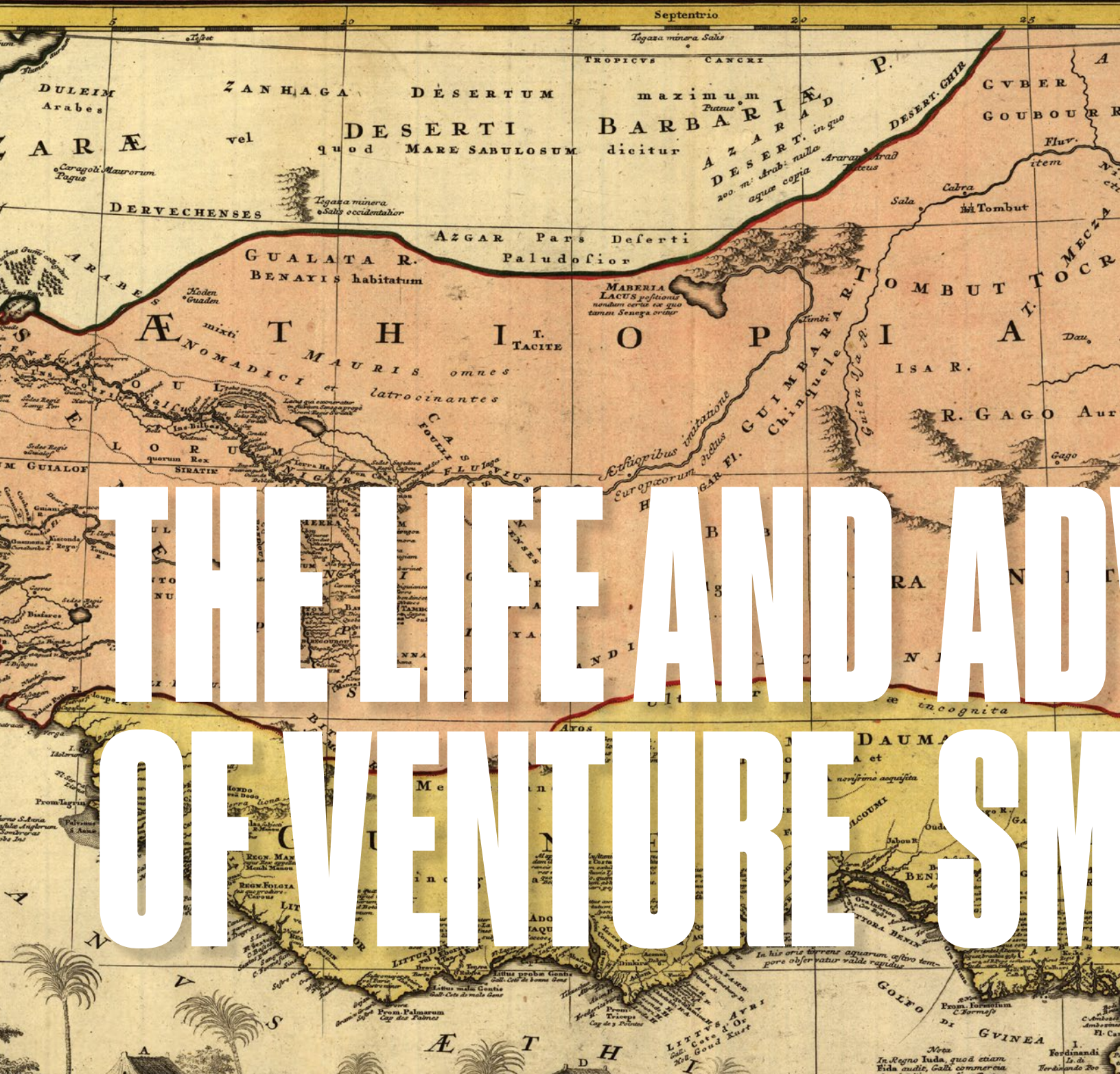
That continues today, in a way. Miller donated his collection to the Library and, 80 years after his death, researchers and musicians from around the world still come here to study it and play the instruments.

Likewise, shelves are lined with Civil War books whose pages feature portraits from the Liljenquist collection, staring back at you across the generations. Researchers from around the world have applied modern technology to their studies of the Whittall Strads to learn how a maker from a small town in 17th-century Italy could make a violin that still sounds so good over 300 years later.

Those things wouldn’t happen without the civic-minded citizens who play their own role in the preservation of our cultural heritage, building collections and sharing them with the rest of the world – gifts that keep on giving.



■ One of the world’s premier experts on the flute, Dayton C. Miller gave thousands of the instruments and related scores and books to the Library. *Music Division*

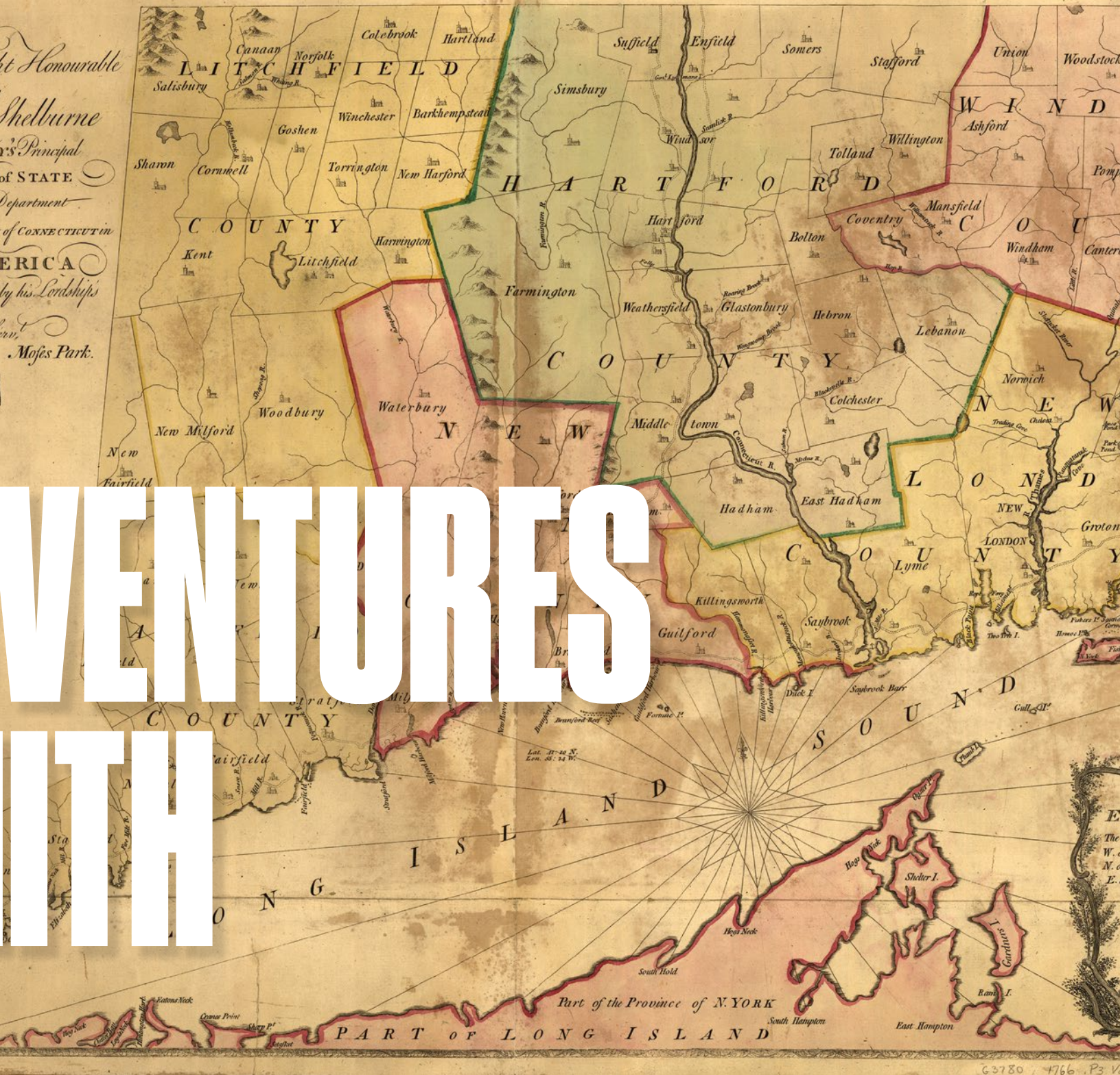


18th-century volume provides the earliest slave narrative in the United States.

BY NEELY TUCKER

“I was born at Dukandarra, in Guinea, about the year 1729. My father’s name was Saungin Furro, Prince of the tribe of Dukandarra.”

That’s the opening line of Venture Smith’s “A Narrative of The Life And Adventures of Venture, A Native Of Africa: But Resident Above Sixty Years in the United States of America,” the earliest slave narrative in the United States.



The 32-page pamphlet, printed in Connecticut by publisher Charles Holt in 1798, has had an extremely long shelf life. It is still in print 223 years after publication; has formed the basis for biographies of Smith and academic studies of the era, several of which have been published in the last decades; and serves as a painful reminder that even freed slaves far from

the Deep South faced brutal mistreatment.

Today, the city of East Haddam, Connecticut, where he settled for the last decades of his life after buying his freedom, lists his gravesite as a tourist attraction. In 2006-07, archaeologists excavated his homestead, finding thousands of artifacts.

Smith's narrative is also an uncommon

■ The 1743 map at left highlights the western savanna region of Africa, where Venture Smith was born some 14 years earlier. He later lived and died in central Connecticut, shown at right in this map of about 1766. *Geography and Map Division*

account of African slavery in Colonial New England, one of only a few ever published. Smith perhaps dictated his story to a Connecticut schoolmaster, Elisha Niles, when he was nearly 70.

It's a harrowing story, filled with kidnappings, fistfights, years of hard labor and, finally, love and perseverance. Smith was bent with age and nearly blind at the time he told his story, but he owned more than 130 acres of land, a compound along the Salmon River that included three houses, a dry dock, a blacksmith shop and several warehouses. He was still married to his wife, Meg, whom he had bought out of enslavement four decades earlier.

"It gives me joy to think that I have and that I deserve so good a character, especially for truth and integrity," he says near the end of his story.

One of the most significant values of his tale is that he could recount his life in Africa before being sold into American slavery. Only a handful of such stories exist, among them the handwritten autobiography of Omar ibn Said, which is also preserved at the Library.

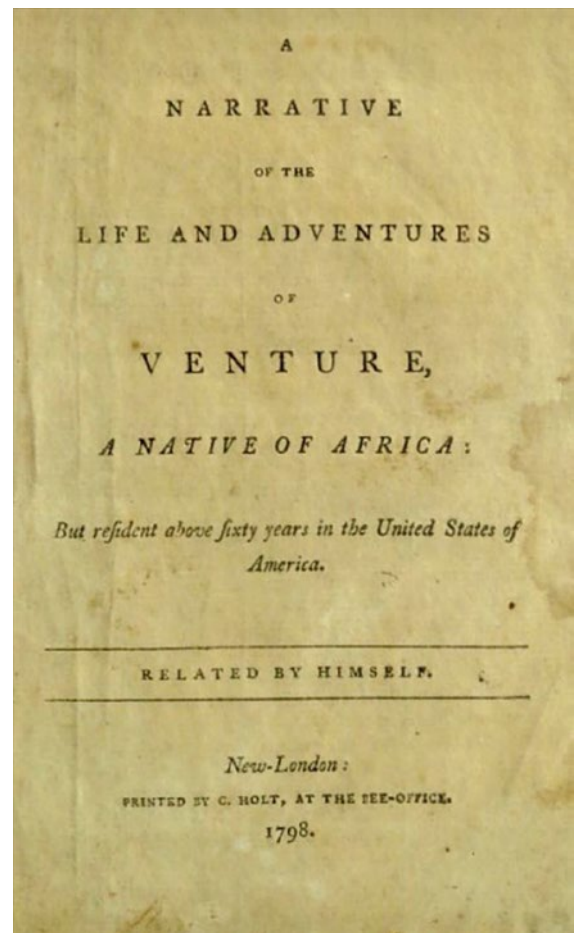
Smith's story begins on the west African savannas, likely in modern-day Ghana, a couple of hundred miles inland.

His name was Brotheer Furro, the son of a prince of Dukandarra (scholars have not been able to locate this place; it may have been a small kingdom that disappeared long ago). When Brotheer was a child, an army rampaged through the kingdom. His father was tortured to death in front of his family.

"The shocking scene is to this day fresh in my mind, and I have often been overcome while thinking on it," he recalled in his narrative.

Brotheer, his mother, siblings and hundreds of others were bound together and marched hundreds of miles to the coast. He does not say what became of his mother and siblings, but he was sold, along with about 260 others, to the owner of a Rhode Island slave ship.

The ship's captain paid "four gallons of rum and a piece of calico cloth" for the child and told him his new name was "Venture." (Decades later, he would take the surname of his last owner, Oliver Smith.) The ship was likely the Charming Susannah, which departed Newport in late 1738 and returned in September 1739, according to Connecticut



Humanities, a nonprofit division of the National Endowment for the Humanities.

The Middle Passage voyage was brutal; a quarter of the enslaved died of a smallpox outbreak. Most of the survivors were sold in Barbados, but a handful were brought to Rhode Island. Smith, still just about 6 years old, was bought by George Mumford, a commercial farmer, and was soon assigned to carding wool and grinding corn, often subjected to physical abuse.

In his early 20s, he married Meg, an enslaved young woman who worked for the same owner. For the next decade, he labored for one owner or another, fishing, working on ships in the bay or chopping firewood.

The final chapter describes Smith's life after he bought his freedom, at age 36. "My freedom is a privilege which nothing else can equal," he wrote. It took another eight years (and being cheated



and robbed several times) before he could save enough money to buy the freedom of his wife and children.

He worked for years, sailing small boats and vessels up and down the Connecticut River, selling wood he had cut himself, trading and hauling cargo. He also bought freedom for at least three other enslaved men.

It was never an easy life. A wealthy businessman once falsely accused him of

losing a barrel of molasses, sued him for it and then “insultingly taunted” him about it.

“But Captain Hart was a white gentleman, and I a poor African, and therefore it was all right, and good enough for the black dog,” he wrote.

That’s the voice that still commands attention, centuries later – a proud, defiant man, forging his way on a vast, often cruel continent.

■ **Opposite:** The title page of Venture Smith’s autobiography. *Rare Book and Special Collections*

Above: Descendants of Venture Smith gather around his grave in Connecticut. *Courtesy of Venture Smith Day Celebration Committee*

■ Intern Laura McNulty applies a protective layer of gelatin sizing to sheets of music. *Conservation Division*

Opposite: A detail from the music manuscript of “My Life Is So Wondrous Free,” by Francis Hopkinson.

SAVING A MUSIC MILESTONE

Conservators preserve the first secular art song written in America.

As an active patriot in a burgeoning new nation, Francis Hopkinson both witnessed and made important history.

A delegate to the Continental Congress, Hopkinson signed the Declaration of Independence. He corresponded with Thomas Jefferson, George Washington and Benjamin Franklin. He served as a U.S. district judge and published well-known political essays and satire.

He also was an accomplished musician: Hopkinson is credited with writing the first secular art song in the Colonies, a song called “My Days Have Been So Wondrous Free,” to words by Thomas Parnell. The song was set for voice and harpsichord by Hopkinson in 1759 and appears in a bound volume, “His Book,” held by the Library’s Music Division.

“His Book,” compiled across the 1750s and ’60s, is a composition notebook in which Hopkinson includes both original compositions and transcriptions of works by other composers. “His Book” contains 103 leaves of notated music manuscript pages, each written by Hopkinson upon handmade laid paper in iron gall ink, an inherently acidic writing media.



When first examined in the Library’s conservation lab, conservators determined the book was too fragile to scan. After discussion with Music Division curators, I began a six-year treatment that also evolved into a training opportunity for 15 interns and six paper and book conservators.

The treatment was complex. We removed the brittle remains of an early preservation technique that had degraded over time and washed the leaves to remove the acids that formed as the paper deteriorated. Each sheet was sized and mended. The treated pages were scanned, then rebound by senior book conservator Katherine Kelly.

The project challenged the skills of Library staff, provided invaluable training to Conservation Division interns – and ensured the longevity of a treasured piece of history.

–Susan Peckham is a senior paper conservator in the Conservation Division.



vain each Day is attempting my Favour to gain



visions his Flame to renew I always reply that his courting wont do.



He spares no rich Presents to make me more kind
And exhausts in my Praise all the Wit of his
Day I'm engaged and wish him to go
He asks me so oft till I suddenly say no.

To Thyrsis last Valentines Day the dear Youth
Told him I plight'd my Faith and my Trust
That Wealth cannot Peace & Contentment best
and my Heart is anothers, so beg him to go

id with Titles & Gold,
honest, can never be sold
rander & look down on those
hasten nor answer him no

He hears me and trembling all
If his Suit I prefer not he inst
He gives me his Hand & would
Spite his Suffering but boldly

I try to avoid him in hopes of sweet Peace
He pursues me each moment to make me say yes

KAFFIE MILIKIN

Describe your work at the Library.

In a word – thrilling. Each day, I work with some of the most passionate people who want to advance the Library's mission. My job and the job of every member of my team is to identify philanthropic resources to support that mission. We seek to connect equally passionate philanthropists with the work of the Library. It's that simple. It's also very competitive; there are so many worthy causes and opportunities.

How did you prepare for your position?

I graduated with a degree in international studies and quickly realized that I had confused it with my love of foreign travel. Since academia always appealed to me, I thought being a professor was the right path. I am proudly “all but dissertation.”

It was when my father died that I thought about philanthropy. My mother endowed a scholarship at the University of Florida, and it was a therapeutic experience. My dissertation became unimportant, and an opportunity to learn about fundraising opened at the Whitman Walker Clinic in Washington, D.C.

From there, I worked at Georgetown University, George Washington University and the Smithsonian Institution, learning from the ground up. So, my nerd background coupled with my professional experience prepared me to take on the challenge of building a strong philanthropic foundation for the Library.

Why is private support for institutions like the Library so important?

Although the U.S. Congress has been the Library's largest benefactor, support from the private sector amplifies the Library's core mission; it allows the Library to reach a bit further, stretch in new directions without sacrificing what it does best – preserving and providing access to a rich, diverse and enduring source of knowledge to inform, inspire and engage people everywhere in intellectual and creative pursuits.

Our recent success in securing a record \$15 million from the Mellon Foundation rested on the collaboration and experience of Library staff and their deep knowledge of audiences and collections and purpose.



SHAWN MILLER

And, yet, every gift matters from every person whether it is \$15 or \$15 million. Those gifts educate new interns, allow for the acquisition of collection items, make possible new exhibitions and expand our important public-facing initiatives like the Gershwin Prize for Popular Song and the National Book Festival.

What memorable experiences have you had at the Library?

In my first few days, I was invited to tour the Preservation Directorate. The Library's head of book conservation, Shelly Smith, showed me Lincoln's second inaugural address – the handwritten version and the printed copy believed to be the one from which he read. Whew. It brought up some powerful emotions.

When we share the treasures of the Library with our donors, whether on a special tour or through one of the exhibitions, we want to evoke those same powerful feelings about the Library, its staff and collections and the importance of its mission.

Broughton Appointed As New Director of NLS

Librarian of Congress Carla Hayden recently appointed Jason Broughton as director of the National Library Service for the Blind and Print Disabled.

Broughton will be responsible for the oversight and administration of the NLS program, including the expansion of online and digital delivery of program services.

Prior to joining the Library, Broughton served as Vermont state librarian. For over a decade, he held numerous library roles in South Carolina and Georgia, where he used his prior training as an educator to focus on such issues as workforce development and public outreach engagement.

Broughton earned his M.S. in library and information science from the University of South Carolina, an M.S. in public administration from the University of South Florida and a bachelor's degree in biology from Florida A&M University.

MORE: loc.gov/item/prn-21-042

Hayden Names Bulut Law Librarian of Congress

Aslihan Bulut has been appointed Law Librarian of Congress after serving in that position in an acting capacity for almost five months. Since 2019, Bulut served as the deputy law librarian for collections at the Law Library, where she oversaw the Global Legal Collections Directorate.

Before joining the Law Library, she served as the director of academic services in the California State University system at the San Jose State University, King Library campus. She previously developed experience in academic law libraries, including the Langdell Law Library of Harvard Law School and the Arthur W. Diamond Law Library of Columbia University School of Law.

Bulut holds a Juris Doctor from the City University of New York School of Law, a master's degree in Library Science from Rutgers and a bachelor's degree from Montclair State University.

MORE: loc.gov/item/prn-21-042

Dale Chosen as Head of Collections, Services Group

Robin Dale has been appointed deputy librarian for the Library Collections and Services Group, where she will be responsible for the collaborative group that acquires, stewards, describes and shares the Library collections.

Dale has served as associate librarian for Library Services at the Library of Congress since April 2019.

An accomplished author and service-oriented administrator, Dale has more than 25 years of experience in library management and program roles working in and with research libraries including Columbia University; the Research Libraries Group; the University of California, Santa Cruz; and the Institute of Museum and Library Services.

She holds a master's degree in library and information science from the University of California, Berkeley, and received a Bachelor of Arts degree from the University of California, Riverside.

MORE: loc.gov/item/prn-21-042

Library, Harvard Collaborate On Islamic Law Collections

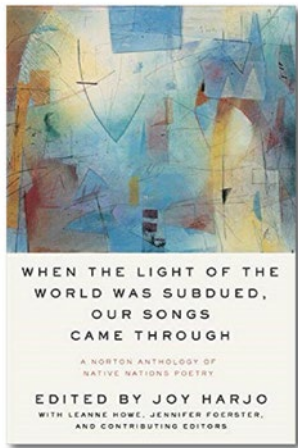
The Library and Harvard Law School have initiated an unprecedented, multifaceted joint collaboration to identify, select and assess the copyright status of materials focusing on national legal gazettes.

The effort, initially set for three years, will coordinate access to, knowledge-sharing of and legal analysis of the Library's collections related to Islamic law, including national legal gazettes, manuscripts and other materials. The joint objective is to expand scholarly analysis of and greater public access to relevant legal materials.

The gazettes play a vital role in legal practice and in scholarship because they are the primary sources for law in foreign jurisdictions and are often the only place where a law is published in that jurisdiction. This joint effort will greatly expand access to Library gazette collections, which have been acquired since the mid-19th century for about 300 national and subnational jurisdictions.

MORE: loc.gov/item/prn-21-043

SHOP



Native American Poetry
Product #21108382
Price: \$19.95

This anthology, edited by U.S. Poet Laureate Joy Harjo, celebrates the voices of Native Americans from nearly 100 tribal nations across North America.



Library Card Socks
Product #21305905-21305907
Price: \$12

Keep tiny toes nice and cozy with these nostalgic socks for babies. Set of four assorted. Specify sizes: 12 months, 24 months, 2-3 years.



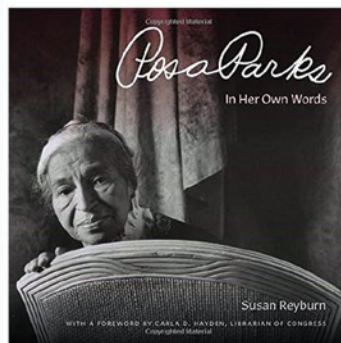
'Search Engine' Mug
Product #21505463
Price: \$15

The ceramic mug features the Library of Congress logo on one side and the legend "Librarian, the original search engine" on the reverse.



Athletic T-Shirt
Price: \$20

Who said athletes don't like to read? Show your devotion to libraries and reading with this heavyweight cotton T-shirt.



'Rosa Parks: In Her Own Words'
Product #21107173
Price: \$16.95

In this companion volume to the Library exhibition, civil rights icon Rosa Parks is revealed through her private manuscripts and handwritten notes.



'Established 1800' Tumbler
Product #21505406
Price: \$15

Enjoy your favorite beverage in this stainless steel tumbler decorated with the date of the Library's founding and an image of the Jefferson Building.

Order online: loc.gov/shop Order by phone: 888.682.3557

FRIENDS OF THE LIBRARY OF CONGRESS

Join now and become an inaugural member!

We are excited to launch the Friends of the Library of Congress, a community of annual donors whose members enjoy unique opportunities to engage with the Library's collections and each other.

For more than 200 years, donors have helped grow and diversify the collections and stories that shape our nation's historical and cultural record, allowing the Library to ensure they are available for everyone.

As a Friend of the Library of Congress, you contribute to this vital mission. We want to see all Americans connect to the Library to find themselves and imagine their future.

Make your year-end donation today and become an inaugural Friend of the Library of Congress. Visit www.loc.gov/donate to join now!

As a Friend of the Library of Congress at these contribution levels, you will receive:

\$50 | Reader

- A subscription to a monthly e-newsletter that includes advance notice of upcoming events, exhibitions, collections and staff recommendations.
- A 10 percent discount at the Library's gift shop, including online purchases.

\$100 | Writer

All the benefits of the Bookbinder level, plus:

- A subscription to the Library of Congress Magazine, sent six times per year.
- Invitations to special Library events and programming.
- A Library of Congress signature bookmark.

\$250 | Explorer

All the benefits of the Historian level, plus:

- One vote in the annual Librarian's People's Choice award to pick an acquisition, digitization project or other project from the Librarian's list.



- Invitations to Book Club, featuring conversations with top authors, experts and VIPs.

\$500 | Collector

All the benefits of the Archivist level, plus:

- Recognition on our Library of Congress Virtual Donor Scroll.
- Invitations to join special Library tours.

\$1,000 | Bibliophile

All the benefits of the Cataloger level, plus:

- Early access to seats for select National Book Festival events.
- Invitations to open house previews of new galleries and exhibitions.

■ The cast of "The Who's Tommy" visits the Library for a tour and treasures display. *Shawn Miller*

MORE INFORMATION

Friends of the Library of Congress
Contact Lora Sodini at lsodini@loc.gov
or 202-707-0395

LAST WORD

DAVID RUBENSTEIN

In the last century, the Library of Congress and the people of the United States and beyond have benefited enormously from individuals who have donated magnificent collections that continue to inspire interest and scholarship.

Philanthropists, many of whom have succeeded in business, also have made an indelible mark on the national library through major financial gifts that supplement the congressional appropriation and enhance the Library's ability to share the remarkable collections with people everywhere.

In the late 1990s, David W. Packard, with the board of directors of the David and Lucile Packard Foundation, the Packard Humanities Institute and the support of the U.S. Congress, established the National Audio-Visual Conservation Center as a state-of-the-art facility dedicated to the long-term conservation of our national audiovisual heritage.

In 2000, John W. Kluge's \$60 million endowment established the John W. Kluge Center in the Library of Congress and the John W. Kluge Prize for Achievement in the Study of Humanity. The center encourages research and dialogue between scholars and lawmakers with the intention of enriching our democratic society.

In 2020, The Kislak Family Foundation made it possible for the Library to embark on a major renovation of the Jay I. Kislak Collection in the historic Jefferson Building. The landmark benefaction also established an endowment to support the continued maintenance and renewal of the new gallery and the exhibition of the collection.

Though my giving spans a range of sectors – from medical research and the arts to public policy and education – I am keenly interested in an area that I call “patriotic philanthropy,” which relates to the history and heritage of our country. It is important to preserve and more fully understand our history. As George Santayana said: “Those who cannot remember the past are condemned to repeat it.”

With this in mind, I have supported organizations related to our Founding Fathers, including Mount Vernon, Monticello and Montpelier. In each case, I allocated a portion of my gifts to telling the stories of



ROBERT SEVERI

the enslaved people who worked and lived on these estates. Washington, Jefferson and Madison were great leaders and patriots whose efforts created the United States, but they also were slave owners. Telling their whole stories is accurate and the right thing to do.

Giving money should not be seen as only an obligation – or as a pleasure – restricted to the wealthiest (and most fortunate) among us. Everyone can and should give, and everyone can and should feel that their gifts of time, talent and treasure may make the world a little bit better place. And if every person with the ability to make some philanthropic gifts does so, the country will be much better for these gifts, and the donor will surely feel much better about himself or herself. Those who give will never regret doing so.

—David M. Rubenstein is co-founder and co-chairman of The Carlyle Group, a global asset manager based in Washington,

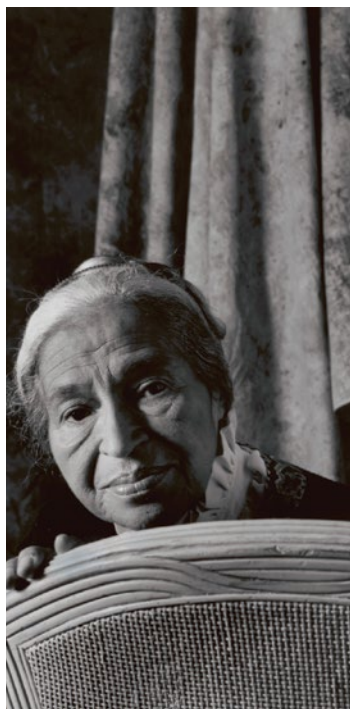
D.C. He also is chairman of the Library's James Madison Council, the lead sponsor of the National Book Festival and founder of the Library of Congress Literacy Prize.

In addition to supporting historical sites, monuments and memorials, the majority of his philanthropy goes to education, medical research and other public service causes.



■ A hand-colored illustration from "Europe, a Prophecy," by poet and artist William Blake. The work is part of the collection donated to the Library by Lessing J. Rosenwald. *Rare Book and Special Collections Division*

CURRENT
EXHIBITIONS



GEPPI GEMS

ROSA PARKS: IN HER OWN WORDS

THOMAS JEFFERSON'S LIBRARY

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