

LGM

LIBRARY OF CONGRESS MAGAZINE
MARCH/APRIL 2022

‘NOT AN OSTRICH’

A PHOTO EXHIBIT
FULL OF SURPRISES

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Jefferson Copy of Quran

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Cherry blossoms in the U.S. capital reflect a story of hope and friendship.

■ A cat wears a winged helmet in this image entitled "Brünnhilde," part of the "Not an Ostrich" photography exhibition at the Library. *Prints and Photographs Division*

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.

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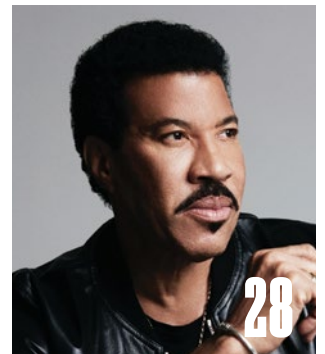
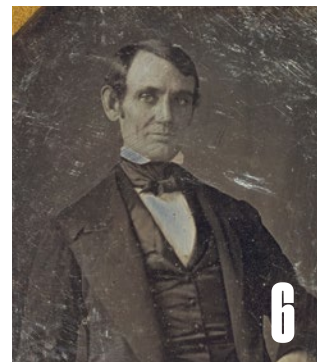
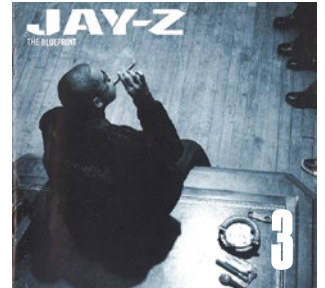
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■ **On the cover:** British actress Isla Bevan holds an exotic goose, displayed at the annual poultry show at Madison Square Garden in 1930. The original title of this photograph began with the phrase "Not an Ostrich" – now the title of the Library's new photography exhibition. *Prints and Photographs Division*

DEPARTMENTS

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Correction

A story in the January/February issue incorrectly stated the name of the sculptor of a statue of James Madison in the Library's Madison Building. The sculptor was Walker Hancock.

CONNECT ON

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■ Lionel Richie scored dozens of hits as a solo artist and as a member of the Commodores – including 11 No. 1 records in as many years.
Ramona Rosales

GERSHWIN RETURNS

Lionel Richie named recipient of the prize for popular song.

The Gershwin Prize is back.

After a two-year hiatus because of the COVID-19 pandemic, the Library of Congress in March will bestow its Gershwin Prize for Popular Song on a songwriting superstar once again – this time, pop music icon Lionel Richie.

As a member of the Commodores and as a solo artist, Richie created an easy-on-the-ears soundtrack for the '70s and '80s: “Three Times a Lady,” “Endless Love,” “Truly,” “All Night Long,” “Easy,” “Hello,” “Dancing on the Ceiling” and so many more.

Over those two decades, Richie wrote No. 1 hits in an incredible 11 straight years. One of them was “We Are the World,” an anthem Richie wrote with Michael Jackson for charity that became one of the biggest-selling singles in history.

Richie’s catchy and romantic songs have become part of the fabric of pop music

and the American songbook – and the lives of millions around the world.

The Gershwin Prize is bestowed in honor of the legendary songwriting team of George and Ira Gershwin. The prize recognizes the achievements of a living musical artist in using the genre of song as a way to entertain, inform, inspire and promote cultural understanding.

Previous recipients include some of the greatest names of the past 60 years of popular music: Paul Simon, Stevie Wonder, Paul McCartney, songwriting duo Burt Bacharach and the late Hal David, Carole King, Billy Joel, Willie Nelson, Smokey Robinson, Tony Bennett, Emilio and Gloria Estefan and Garth Brooks.

Richie received the Gershwin Prize at an all-star tribute concert in Washington, D.C., on March 9. PBS stations will broadcast the concert – “Lionel Richie: The Library of Congress Gershwin Prize for Popular Song” – on May 17 and on [pbs.org](https://www.pbs.org) and the PBS video app.

MORE INFORMATION

Gershwin Prize for Popular Song
[loc.gov/about/awards-and-honors/gershwin-prize/](https://www.loc.gov/about/awards-and-honors/gershwin-prize/)

HISTORY'S PLAYLIST

The National Recording Registry marks a milestone in April.

What a long, tuneful trip it's been.

In April, Librarian of Congress Carla Hayden will make the 20th round of selections to the National Recording Registry, bringing the number of titles on it to 600.

Over the past two decades, the registry has strived to recognize and ensure the preservation of our vast and diverse audio heritage, from tinfoil recordings made by Thomas Edison in 1878 to tracks by Jay Z and Radiohead more than a century later.

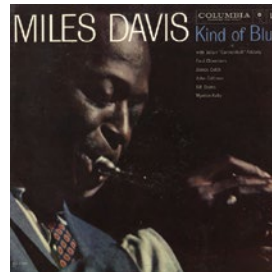
Importantly, the National Recording Registry is not the Grammy Awards nor a "best of" compilation. Rather, it recognizes technical, artistic and cultural achievement and comprises an incredible array of aural treasures beautifully reflecting the soundscape of America.

The registry had a somewhat unexpected origin.

In 1999, the Recording Academy urged Congress to establish a program to recognize recordings of cultural, historical or aesthetic significance. Subsequent legislation, passed in November 2000, created a 44-person National Recording Preservation Board to advise the Librarian on recorded sound preservation policy and annual selections to the registry. The first titles were added to the registry in January 2003.

The Librarian makes the choices after reviewing public nominations and consulting with members of the board. In recent years, the public has nominated approximately 1,000 titles annually, leading to the naming of works as diverse as the Beethoven Egmont Overture performed by the Modesto, California, high school band (1930) and a 1972 recording of a Lake Michigan foghorn near Kewaunee, Wisconsin.

Those serving on the board include representatives from industry organizations such as the Recording Academy, record labels, performing rights organizations, artists, scholars and audio engineers.



■ The National Recording Registry preserves historically and culturally important sound recordings, including these by (from top) Bob Dylan, Miles Davis, Renee Fleming, Jay-Z and Radiohead.

Board members examine nominations representing all types of music and other recorded sounds, including choral, classical, comedy, country/bluegrass, dance, field, folk, jazz, Latin, pop/rock, R&B/blues, radio, rap/hip-hop, religious and spoken word.

We have yet to select the sound of a whisper, but the registry represents one of the world's outstanding playlists and showcases of cultural creativity.

—Stephen Leggett is a liaison specialist and program coordinator for the National Recording and Preservation Board.

MORE INFORMATION

National Recording Registry
go.usa.gov/xevS9

ONLINE OFFERINGS



■ The collection preserves, among many other items, the exhibitors' campaign book for "The Gold Rush," Charlie Chaplin's comedy classic from 1925. *National Audio-Visual Conservation Center*

FILM HISTORY, ON PAPER

A collection of copyright submissions preserves cinema's past.

Within the vaults of the Library's National Audio-Visual Conservation Center (NAVCC), the history of cinema is preserved on millions of strips of nitrate and safety film.

To that, add paper. One of the most fascinating collections at NAVCC is the

motion picture copyright descriptions – plot summaries, dialogue and continuity scripts, abstracts, press kits and other material submitted to the U.S. Copyright Office as part of the registration process.

The Copyright Office, a part of the Library, has accepted submissions for the registration of motion pictures since 1912. Each submission is required to include "separate description of the nature and general content of the work – for example, a shooting script, a synopsis, or a pressbook."

Today, those records form an important resource on film history, and the Library recently made thousands of examples available online.

The descriptions vary widely in form and quality, from one-sentence summaries to fuller treatments, publicity materials and full scripts. As the decades progressed, continuity and dialogue scripts proliferated as the preferred form. As a result, the collection contains a robust sampling of screenplays and teleplays from the golden age of Hollywood and the early years of television.

The collection preserves, for example, the exhibitors' campaign book for Charlie Chaplin's classic "The Gold Rush" and press material for "The Blot" by Lois Weber, the first American woman director of note.

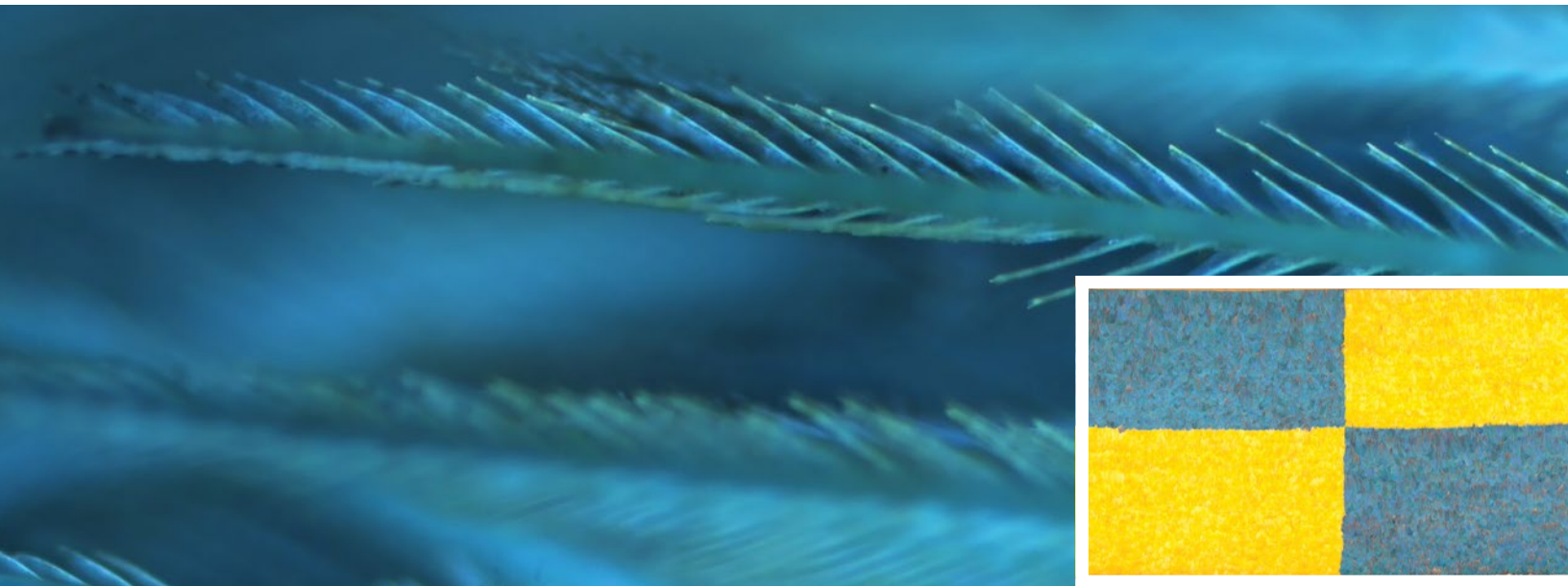
It also preserves the history of films that no longer exist. A Library study from 2013 found that 70 percent of feature-length films from the silent era no longer exist – victims of neglect, fire, good preservation intentions gone wrong or just the ravages of time.

The copyright description collection sheds light on some of those lost films. It includes material from, among many others, "Dangerous Lies," a 1921 silent picture for which a young Alfred Hitchcock designed the titles; "Wine," the first starring role for Clara Bow; and "That Royle Girl," a D.W. Griffith comedy that used the power of 24 airplane propellers to create a tornado sequence.

Much of that history is preserved today as pieces of paper submitted long ago for copyright registration.

MORE INFORMATION

Motion Picture Copyright Descriptions Collection
go.usa.gov/xegBK



FINDING JOHN HUSTON'S FEATHERS

The many lives and simple beauty of an ancient indigenous artwork.

Masterpieces of ancient art, such as this Wari feather panel held in the Library of Congress collections, have many lives.

The first was lived out more than 1,200 years ago in coastal Peru, where the panel was created by artisans of the Wari culture – men and women who raised macaws and collected their feathers, wove the cotton cloth backing and the alpaca or llama edges and painstakingly sewed each feather into colorful, perfectly formed rows.

Centuries later, in 1943, this panel and 95 others were found buried in large ceramic jars near the village of La Victoria in the Churunga Valley on the southern coast of Peru. Many of the panels eventually made their way to museums such as the Metropolitan Museum of Art in New York and Dumbarton Oaks in Washington, D.C.

The panel now held by the Library was acquired by John Huston, the director of

such classic films as “The Maltese Falcon” and “The African Queen.” Huston also was an accomplished painter and collected a broad spectrum of art that inspired him, from works by Paul Klee to a small group of pre-Columbian art. Years later, the panel was purchased at auction by Florida businessman Jay I. Kislak, who amassed an important collection of pre-Columbian works and, in 2004, donated much of it the Library.

Unfortunately, scholars have yet to really understand the panels' purpose and their importance to Wari culture. Whatever their purpose, however, they have captivated onlookers, archaeologists, curators, artists and writers from ancient times to today.

The panels' incredible state of preservation allows us all, a millennium after they were created, to appreciate the natural beauty of their simplicity, the perfection of color and design and the remarkable stories of how they came to be in the museums and libraries in which we experience them.

–John Hessler is curator of the Jay I. Kislak Collection of the Archaeology and History of the Early Americas.

MORE INFORMATION

Jay I. Kislak Collection
go.usa.gov/xewe9

■ **Above right:** This panel, made of blue and yellow macaw feathers, was created in the Wari culture of southern Peru about 1,200 years ago. Jay I. Kislak Collection

Above left: Ultraviolet light brings out the complex structure and iridescence of the macaw feathers that make up the panel. Preservation Research and Testing Division

■ **Right:** Abraham Lincoln was a 37-year-old congressman-elect when this daguerreotype – the earliest-known photograph of him – was made in Springfield, Illinois. *Prints and Photographs Division*

Opposite: As a young man, Lincoln purchased this copy of Samuel Kirkham's "English Grammar in Familiar Lectures" – the earliest book known to have been in Lincoln's possession. *Rare Book and Special Collections Division*

LINCOLN'S GRAMMAR BOOK

Volume helped shape some of U.S. history's most memorable speeches.

Abraham Lincoln never really had a "back to school" moment – the future president was raised on a farm and had less than a year of formal schooling. He nevertheless loved learning and from an early age devoted intense effort to self-study through reading.

In 1831, when he was 22, Lincoln left his frontier home in central Illinois for the bustling village of New Salem, Illinois. Over the next few years, he worked as a store clerk, dabbled in business, served as postmaster and engaged in a serious regimen of self-education. By today's standards, Lincoln was old enough to be a college graduate, but he still considered his education to be "defective."

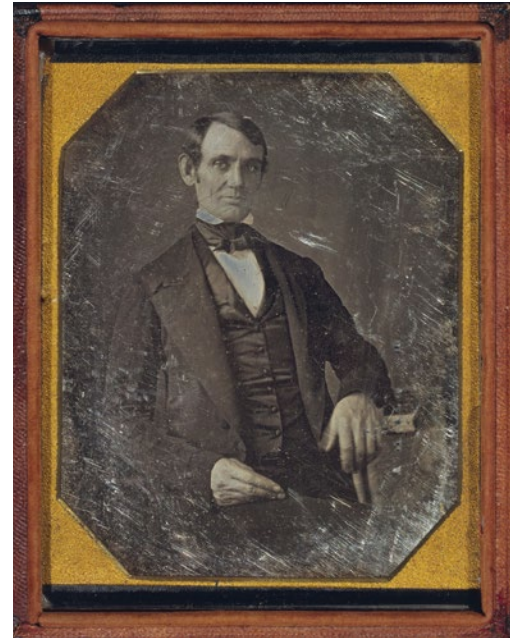
So, soon after arriving in New Salem, Lincoln contacted the local schoolmaster, Mentor Graham, about the availability of a proper grammar for his study. Graham apparently recommended Samuel Kirkham's 1828 volume, "English Grammar in Familiar Lectures."

This influential book, which went through many editions over the years, was filled with rules of grammar, syntax and sentence structure and instructions on pronunciation and basic composition, as well as warnings against provincialisms such as "ain't" "izzent" and "askst."

"Grammar" is the earliest book known to have been in Lincoln's possession, and his copy is now in the Library's Rare Book and Special Collections Division.

Lincoln, it was noted, always had the book with him, and he later remarked that his study of grammar helped shape his success and gave voice to his eloquent speeches. Most likely Lincoln had the book in hand one day when he acted on behalf of Denton Offutt, the owner of the general store at which he clerked, in handling a receipt between James Rutledge and David Nelson. Today, that receipt is still attached to the book's inside front cover.

The first party of the receipt, Rutledge,



owned the local tavern, and his daughter, Ann, stayed with him. One version of this story, most likely apocryphal, is that Abe first became well acquainted with Ann in 1833 at her father's tavern. Though she was engaged, the long absence of her intended freed Ann to fall in love with young Mr. Lincoln. A promise was made to marry once she was released from her commitment.

Whatever the actual circumstances, they were on such good terms that Abe wrote on the title page: "Ann M. Rutledge is now learning grammar." Whether this was a sweet double entendre between two young lovers or just a polite inscription between friends remains a matter of conjecture.

Alas, more was not to come. Typhoid fever swept through New Salem in the late summer of 1835, and Ann died of complications of the disease on Aug. 25. Lincoln is said to have slid into a deep, dark depression. He eventually recovered, went on to work as a lawyer and, seven years later, married Mary Todd Lincoln.

The lessons he learned from Kirkham's "English Grammar" stayed with him and helped him give the nation some of the most memorable speeches in its history.

—Mark Dimunation is chief of the Rare Book and Special Collections Division.

Ann M. Pillsbury

ENGLISH GRAMMAR

A now IN *Morning*

FAMILIAR LECTURES,

ACCOMPANIED BY

Grammar

A COMPENDIUM;

EMBRACING

A NEW SYSTEMATICK ORDER OF PARSING,

A NEW SYSTEM OF PUNCTUATION, EXERCISES IN FALSE SYNTAX,

AND

A KEY TO THE EXERCISES:

DESIGNED

FOR THE USE OF SCHOOLS AND PRIVATE LEARNERS

BY SAMUEL KIRKHAM.

SIXTH EDITION,

ENLARGED AND MUCH IMPROVED.

CURATOR'S PICKS

'GEPPI GEMS'

Curators Sara Duke and Megan Halsband pick favorite items from the online exhibition.



THE HUMAN KEY DUPLICATOR

Illustrator A. Leslie Thomas painted this concept set design for a prop, the human key duplicator, used in two “Batman” television show episodes in 1966: “The Impractical Joker” and “The Joker’s Provokers.” Thomas exploited the introduction of color television into American homes to great effect. In his Geppi Entertainment Museum, Stephen A. Geppi explored the promotion of comic book characters in television, motion pictures and product licensing. *Prints and Photographs Division*



MAKE ROOM FOR HORROR

A 1954 congressional investigation into the contents of comic books led to the self-regulating introduction of the Comics Code Authority, which left no room for horror. Warren Publishing issued “Creepy,” “Eerie” and “Vampirella” as magazines to circumvent the Comics Code. Best known as a fantasy and marine artist, Don Maitz drew three covers for “Creepy” in the 1970s, including this one, before launching his career in both magazine and book illustration.



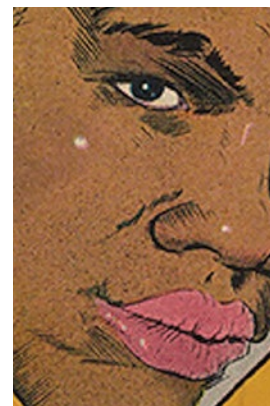
RACE TO TREASURE ISLAND

Images clipped from issues of *Travel Tykes Weekly*, a free magazine offered at gas stations, surround this U.S. map produced in collaboration with the Standard Oil Company of California. Mickey Mouse was created in 1928 and Donald Duck first appeared in 1934. Yet, Americans already knew them as beloved Disney characters when this map was used to market the 1939 Golden Gate International Exposition in California. *Prints and Photographs Division*



'ANNIE OAKLEY AND TAGG'

Nostalgia for the American West in literature, motion pictures and television – focused on mavericks seeking romance and adventure – peaked in the 1950s and 1960s. “Annie Oakley” debuted as a television series in 1954, one of the first to feature a female heroine. Based on the historical figure of Annie Oakley, who rose to fame as a sharpshooter in Buffalo Bill’s Wild West show from 1885 to 1901, the television show ran for three years. Dell also produced a comic book series that featured Annie and her little brother, Tagg.



JOE LOUIS IN COLOR AND ACTION

One genre of comic books and cartoon art is sports, which have served as a major form of American entertainment. This issue of *Picture News in Color and Action* featured boxing great Joe Louis before his comeback fight against Billy Conn in 1946 – one of the earliest comic book covers to depict a Black person without the use of negative stereotypes.

MORE INFORMATION

Geppi Gems
loc.gov/exhibitions/geppi-gems/

ALL ITEMS SERIAL AND GOVERNMENT PUBLICATIONS DIVISION UNLESS OTHERWISE NOTED



DAVID RICE

‘FIND YOURSELF IN COPYRIGHT’

The James Madison Memorial Building of the Library of Congress is not a typical tourist destination, but it's about to be.

Unlike the magnificent Jefferson Building across the street, the Madison is primarily an office building and the home to several Library reading rooms. Its fourth floor houses the U.S. Copyright Office, which welcomes visitors seeking guidance on copyright or researching its historical records.

Now, the halls of the fourth floor will give the public an additional reason to visit: a new permanent Copyright Office exhibition, “Find Yourself in Copyright.”

Comprising more than 50 creative works, each with its own copyright story, the exhibition explores the evolution of copyright in the United States and highlights the central role copyright plays in our daily lives, supporting and inspiring creativity.

Historical works – such as the title page from the first work registered for federal copyright protection, images from perhaps the largest sculptural work ever registered and a print from the earliest surviving copyright deposit for a motion picture – sit alongside beloved contemporary works representing “Star Wars,” “Hamilton,” Mario Bros. and more.

“Find Yourself in Copyright” takes visitors beyond the copyright symbol, ©, to celebrate their place in the copyright community, showcasing how they use copyright-protected works and how their creativity contributes to and is protected by the copyright system.

—Nicole Lamberson is a writer-editor in the U.S. Copyright Office.

JEFFERSON'S



QURAN

Expo in Dubai showcases the president's personal copy of the Islamic holy book.

BY NEELY TUCKER

Thomas Jefferson's copy of the Quran, one of the treasures of the Library, just completed its first-ever appearance in the Middle East, at the glittering World Expo in Dubai in the United Arab Emirates.

Jefferson's English translation of the Islamic holy book was one of the stars of the Expo's U.S. Pavilion, themed "Life, Liberty and the Pursuit of the Future," a riff on Jefferson's famous phrase from the Declaration of Independence.

Library staff installed the two-volume, 1764 copy of the Quran in a secure case as the initial object on display after guests emerged from a sound and light experience that showcases America's founding principles, particularly its innovations. Jefferson and the Quran are the first example of those goals, followed by works of Benjamin Franklin and Alexander Graham Bell.

The Expo, delayed for a year due to COVID-19 but still billed as Expo 2020, marked a continuation of the 170-year-old tradition of international exhibitions that began as a means of sharing, if not showing off, each nation's technology and cultural gems.

The first such event was held in London in 1851, billed as "The Great Exhibition of the Works of Industry of All Nations," the brainchild of Prince Albert, the consort of Queen Victoria. He wanted to show off Britain's industrial gains to the world (particularly Europe) as a means of building trade and British power. It was held in an iron-and-glass structure so striking that it was called the Crystal Palace. The exhibition was a magnificent success, drawing over 6 million people and launching a plethora of such fairs through the 19th century until today.

The Jefferson Quran was on display in Dubai for three months, an unusual stay for the type of item the Library usually loans only to other permanent museums, libraries or cultural institutions.

The book, and a framed map of Mecca that came with it, traveled in a custom-made wooden crate with 4 inches of padding and customized trays with more padding, along with a sensor that detects vibrations and temperature changes. Library conservation and security staffers, along with police and an international freight company that specializes in fine art shipping, secured the crate en route.



Jefferson bought his copy of the Quran in 1765 in Williamsburg, Virginia, when he was 21 or 22 and studying law. The two volumes are a second edition of the influential 1734 translation by George Sale, with Jefferson's copy published in London in 1764.

Jefferson, who had an abiding interest in world religions, may have also valued the Quran as a comparison for legal codes across the world. Further, some of the enslaved Africans brought to America were Muslims, as the Library documents in the writings of Omar Ibn Said. Jefferson, who enslaved more than 600 Black people over his lifetime, may well have had firsthand experience with members of the faith.

He would go on to amass the largest collection of books in the United States in the early 19th century. After the British burned the Capitol building and the Library of Congress during the War of 1812, Jefferson sold his collection of 6,487 volumes to Congress in 1815 for \$23,950 – an event regarded as the founding of the modern Library. A fire on Christmas Eve in 1851 destroyed two-thirds of Jefferson's collection, but the Quran survived. The book was rebound by the Library in 1918.

Today, it endures as a powerful symbol of Islamic faith in the country – former U.S. Rep. Keith Ellison, who in 2006 became the first Muslim elected to Congress, took his oath of office on Jefferson's Quran.

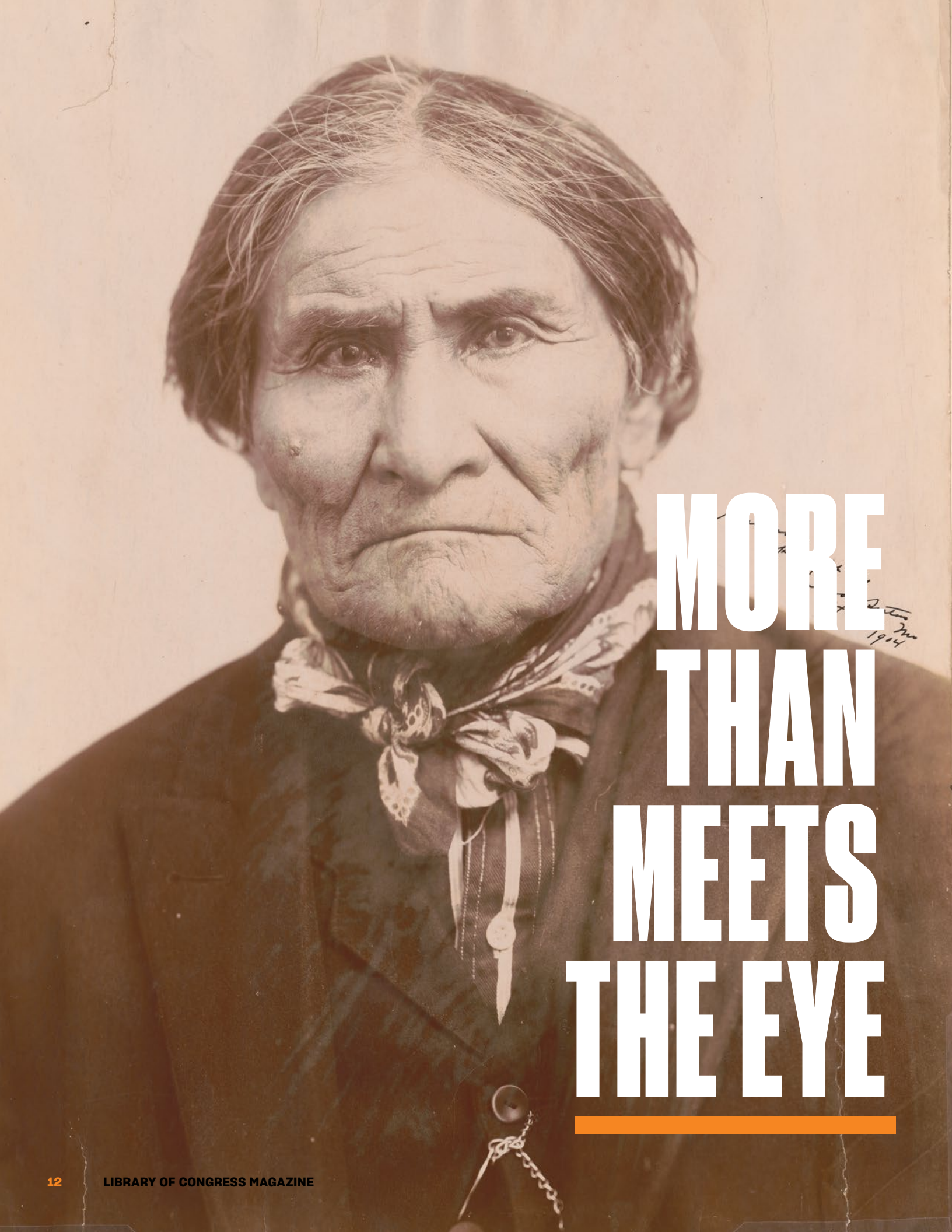
–Neely Tucker is a writer-editor in the Office of Communications.



■ **Opposite:** Thomas Jefferson bought this copy of the Quran in 1765, when he was 21 or 22 and studying law. *Michaela McNichol*

Above right: Yasmeen Khan of the Conservation Division inspects the display case housing the Quran at the World Expo in Dubai. *Steve Hersh*

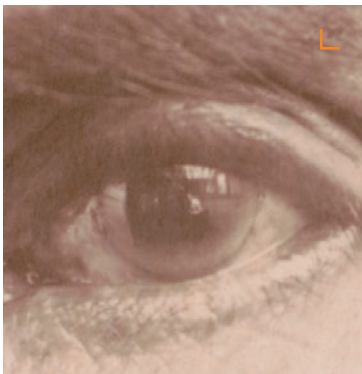
Above left: The first world exposition was staged in London in 1851 at this iron-and-glass structure called the Crystal Palace. *Prints and Photographs Division*



**MORE
THAN
MEETS
THE EYE**

*2 Jan
Mar
1914*

‘Not an Ostrich,’ a new photo exhibit, offers plenty of surprises.



Emme and Mayme Gerhard, sisters who operated a successful photography studio in St. Louis, earned national renown in 1904 for their documentation of the Louisiana Purchase Exposition (better known as the St. Louis World's Fair) and their portraits of visitors from around the world. The Gerhards photographed Apache leader Geronimo when he was in town for the fair and inadvertently made something of a self-portrait in the process. A very close inspection of Geronimo's eyes reveals a reflection of one of the sisters taking the photograph – a detail that remained hidden until 2009, when it was discovered by a Library of Congress conservator. *Gerhard sisters/Prints and Photographs Division*

“NOT AN OSTRICH: AND OTHER IMAGES FROM AMERICA’S LIBRARY” PHOTOGRAPHY EXHIBITION MADE POSSIBLE BY WALLIS ANNENBERG AND THE ANNENBERG SPACE FOR PHOTOGRAPHY IN LOS ANGELES.

If it's not an ostrich, then what is it?

The “Not an Ostrich: And Other Images from America’s Library” exhibition – scheduled to open March 23 – is about a lot of things, and none has anything to do with the largest living bird on Earth. Rather, the phrase (taken from the title given long ago to the photograph shown on the cover) suggests there is more than meets the eye in this exhibition – more to know, more to consider, more to speculate about in each image.

The photos are arranged in the exhibition to prompt viewers to take a closer look, to make comparisons and to notice how an array of pictures from different eras and places can share common themes in unexpected ways. Families separated by a 100 years and countless different experiences still share the simple pleasures of an evening spent relaxing on the porch. A bluesman in Mississippi and a maker of cowboy hats in Colorado share the pleasure of a job well done.

As the world’s largest library, the Library of Congress maintains an enormous photo archive that chronicles the history of photography and its artistic and technical progress. The first self-portrait ever taken in America? We have it. High-tech experimental digital shots? We have that, too. Everything in between? See for yourself, online at www.loc.gov/rr/print/ or in person at the Prints and Photographs Reading Room. Either way, you can study individual items or browse images grouped by era, by format, by collection and more.

“The best thing about a picture,” artist Andy Warhol once said, “is that it never changes, even when the people in it do.” As times change, one of the great pleasures of “reading” photographs is discovering what they can tell us about the moment they were taken and the moment we find ourselves in.

We hope you enjoy finding your inner ostrich – or not an ostrich – at the Library of Congress.

MORE INFORMATION

‘Not an Ostrich’ online exhibition opens March 23
loc.gov/exhibitions/images-from-americas-library

STORIES BEHIND THE PICTURES

When James E. Purdy opened a portrait studio in Boston in 1896, he focused on celebrity portraits that he could sell to newspapers and magazines. Working for more than three decades in a tradition that extends from Mathew Brady to Yousuf Karsh, Purdy built his reputation on his skill as a portrait photographer, and his sitters' reputations as distinguished businessmen, clergy, actors, suffragettes, artists and politicians promoted sales.

Yet, on Aug. 18, 1899, he photographed an impoverished African American family that had just moved to Boston. Purdy banked on the family's name recognition for this portrait. Eighteen months before, they had survived a white mob's barrage of bullets while running from their burning home in Lake City, South Carolina. Lavinia Baker and three of her five surviving children were seriously wounded; their injured father and youngest sister perished in the flames.

Before the Bakers moved to Boston, an all-white jury deadlocked in the trial of the perpetrators of the attack, and the judge declared a mistrial. Frazier Baker's fatal offense was being a Black postmaster, appointed by President McKinley to serve a white Southern town. News of the atrocity and the trial were widely circulated in papers throughout the country.

The family was lured to Boston by various fundraising schemes to help it purchase a home. Besides selling his portrait of the Bakers for publication, Purdy also marketed it with a vague proposal to sell 200 prints to help fund a place for them to live. Most of the funds raised never reached the family, which was destitute, but congregants of different churches continued to make small donations and bring clothing and food.

Purdy's portrait is a complicated and compelling picture. A quick reading of the photograph might lead viewers to assume that the somber expressions were from residual grief.

On closer inspection, the sitters' individual postures and emotions reveal important differences – resignation, perplexity, anger. Having experienced incomprehensible horror, loss and economic deprivation, being photographed to raise money by sharing their story with audiences only amplified their plight.

—Anne Wilkes Tucker is the curator of the "Not an Ostrich" exhibition.



MRS. FRAZER BAKER AND CHILD

Family of the Murdered Postmaster at Lake City, So. Carol

BAY STATE PANEL

Copy



“Juan the Barber” gives Marco a haircut in an alley west of Juniper Street in Los Angeles in 1996. *Camilo José Vergara/Prints and Photographs Division*



Norma Smallwood, the reigning Miss America, sits attached to electric permanent wave equipment in 1926. Smallwood, a Cherokee hailing from Tulsa, Oklahoma, was the first woman of Native American descent to win the Miss America pageant title. *Quaker Photo Service/Prints and Photographs Division*

HAIR'S THE THING



A sailor gives a shipmate a close shave aboard a battleship in 1908. The U.S. Navy banned beards in 1894 in an effort to achieve a more professional, standard appearance among sailors, whose facial hair also could be problematic when wearing firefighting gear. *Keystone View Co./Prints and Photographs Division*



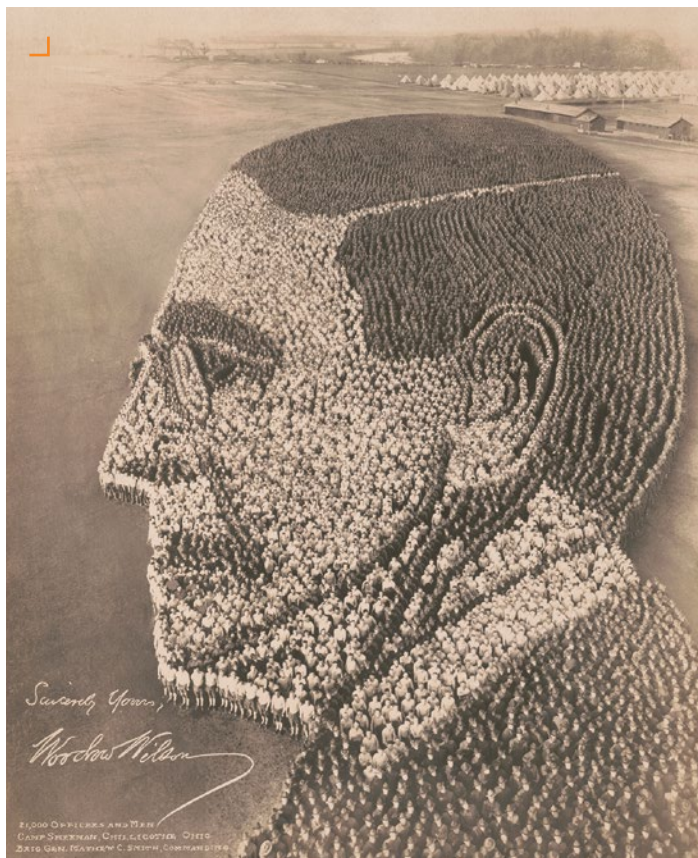
This 1932 portrait of Francis Nakai was the first of many that Colorado-raised, New York-educated photographer Laura Gilpin produced of Navajo women during a career spent primarily in the Southwest. Gilpin's book "The Enduring Navaho," published in 1968, won praise from both the tribe and anthropologists for the authenticity of its images. *Laura Gilpin/Prints and Photographs Division*

In August 1839, Louis Daguerre formally introduced his namesake invention – a photographic method that revolutionized how the world pictured itself. Inspired, Philadelphia chemist Robert Cornelius took this self-portrait by inserting an opera glass lens into a box to create a rudimentary camera. Cornelius had to hold still for several minutes because of the long exposure time required to capture his image – a photo that made history as the oldest known selfie. *Robert Cornelius/Prints and Photographs Division*



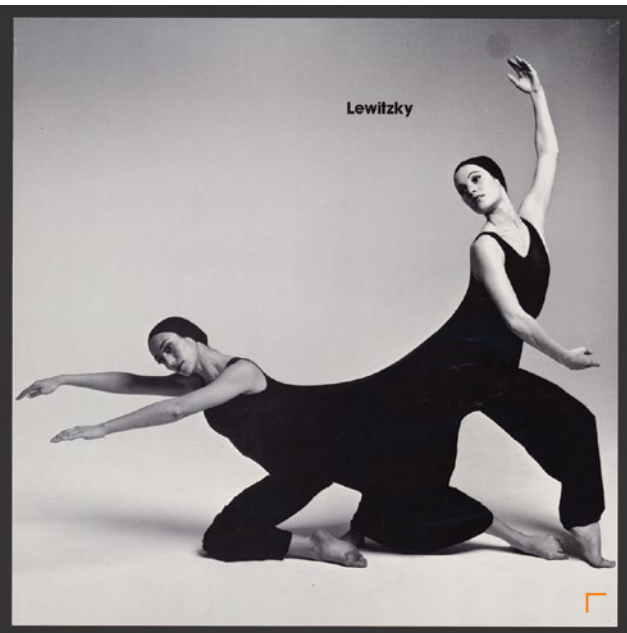
One the first things the men of the new 95th Army Division did at Camp Sherman in 1918 was pose for a group photo – in the form of a "living picture" of their commander-in-chief, President Woodrow Wilson. The 21,000 men wore variously hued uniforms to represent the president's features in profile, from the part in his hair to his left nostril. Armed with a camera, an 80-foot tower and a megaphone, Arthur Mole and John Thomas also photographed military units arranged as patriotic symbols, including the Statue of Liberty and the Liberty Bell. *Mole & Thomas/Prints and Photographs Division*

HERE'S LOOKING AT YOU



PEOPLE IN PAIRS

Paired dancers, paired collaborators and paired concepts of dance and decor resulted in "Inscape," one of the Bella Lewitzky Dance Company's long-standing signature pieces. This stretchy "duotard" costume, in which the performers share a pant leg, lent itself to a dance that critic Donna Perlmutter of the Los Angeles Herald Examiner called "the architectural and the episodic ... an organic interplay between motion and material." *Dan Esgro/Prints and Photographs Division*



Florence lone Morse and her son, Harry, pose with a large trout for a What I Did on My Summer Vacation studio photograph after boating on Keuka Lake in New York in 1873. Airborne and acrobatic, the fish struck Harry in the face and injured the boy's nose, but not enough to prevent the Morses from formally commemorating the event. *John Coleman Mills/Prints and Photographs Division*



A woman and child wait for the train that will take them to Manzanar, an internment camp for Japanese Americans in the desolate Owens Valley of California, in April 1942. Under President Franklin D. Roosevelt's executive order, nearly 120,000 Japanese and Japanese Americans living on the West Coast – most U.S. citizens – were deemed security risks and incarcerated in camps scattered across the American West during World War II. *Russell Lee/Prints and Photographs Division*



A BREATH OF SPRING

Cherry blossoms in the nation's capital reflect a story of hope and friendship.

BY SAHAR KAZMI

Spring arrives gently in the nation's capital – the biting breeze mellows, and, slowly, the sun climbs higher in the sky. Along the Potomac River, cherry trees begin their season's journey. Each year, their buds flower in a brief eruption of pink and white, before tucking away again for another long sleep.

A gift from the city of Tokyo in 1912, the cherry blossoms that now adorn Washington's Tidal Basin have drawn admirers for more than a hundred years. Although in the U.S. they are fittingly recognized as a symbol of friendship, these elegant botanicals have an even longer history in Japan.

Known as “sakura” in Japanese, cherry blossoms have been appreciated for centuries as part of Japan's long-standing “hanami” – or flower viewing – tradition. Praised in literature and visual art, the tradition has inspired the hearts of emperors and common folk alike. The trees' momentary blossoming is said to epitomize the impermanence of life, its small beauties coming and going in their own time, somehow more potent for their brevity.

When D.C. resident (and soon-to-be cherry blossom proselytizer) Eliza Scidmore first visited her brother in Japan in 1885 she was enraptured by the trees in spring bloom, calling them the “the most beautiful thing in the world.”

Determined that these trees could breathe fresh life into the landscape back home, Scidmore met with every manager of Washington-area parks for two decades in pursuit of her vision. She was rejected repeatedly, but even while she went on to a pioneering career in journalism and geography, Scidmore never lost sight of her cherry blossom dreams.

In 1909, aware that the new first lady, Helen Taft, had developed a fondness for the very same trees while living in the Philippines, Scidmore courted a powerful new ally in her quest. Already committed to beautifying nearby Potomac Park, Taft happily took up Scidmore's cause. Soon, a shipment of flowering cherry blossoms from Tokyo was being arranged.

Unluckily, the first 2,000 Japanese cherry trees that arrived in D.C. in 1910 were infested with insects that endangered local growers. While these trees were destroyed as a cautionary measure by the U.S. Department of Agriculture, both Washington and Tokyo were resolute that they'd try again.

■ **Opposite:** Kōkichi Tsunoï created this watercolor of Ariake cherry blossoms in 1921. *Prints and Photographs Division*



■ This print by Utagawa Hiroshige III, made in 1881, shows Japanese people enjoying the blossoming cherry trees along the Sumida River. *Prints and Photographs Division*



■ Sumi and Sada, daughters of an official at the Japanese Embassy in Washington, D.C., stroll beneath cherry trees in blossom at the Tidal Basin in 1925. Prints and Photographs Division

In 1912, Tokyo sent another shipment of cherry trees, this time numbering 3,020. In February of that year, Yei Theodora Ozaki, the wife of Tokyo mayor Yukio Ozaki, wrote to the first lady about the expected delivery, sharing her family's hope that the blossoms would serve "as a memorial of national friendship between the U.S. and Japan."

In a small ceremony the following month, Taft was joined by Viscountess Iwa Chinda, wife of the Japanese ambassador to the United States, to plant the first two cherry trees on the north bank of the Tidal Basin. These were the forebears of the cherry blossoms that millions now flock to visit in D.C. each year.

The National Park Service doesn't know how many of the original trees survive at the Tidal Basin. Two from the original

gift, however, still reside on the grounds of the Library of Congress – confirmed both by historical records and by genetic testing conducted in the late 1990s.

Cuttings and careful propagation have allowed the earliest Washington cherry trees to spawn new lives elsewhere, extending the legacy of Tokyo's gift for generations. In 1952 and 1982, hundreds of cuttings from the Potomac River collection were used to help revive plantings in the grove from which the 1912 gift originated. The Library also shared cuttings from its own trees with the National Park Service and U.S. National Arboretum in 1997 and again in 2005.

As an official part of Washington's 2012 cherry blossom centennial celebration, the Library staged a special exhibition, "Sakura: Cherry Blossoms as Living Symbols of



Friendship.” Many of the unique treasures from the exhibition can still be explored online today, including some of the historical watercolors and woodblock prints that showcase Japan’s enduring enchantment with the graceful cherry blossom.

The exhibition highlighted the power of international camaraderie and, in particular, the important role of women as cultural diplomats. Without the efforts of Scidmore, the first lady, Yei Ozaki and Chinda, Washington may never have had the opportunity to experience the breathtaking spectacle of the cherry tree in blossom.

In Japanese myth, it is said that each year the fairy goddess of Mount Fuji visits all the slumbering cherry trees of the land. Called “Konohanasakuya-hime,” which translates to “princess who blossoms the flowers

of the tree,” the fairy awakens the cherry tree buds with the sweet breath of life.

Given that these fragile flowers live so briefly, it’s perhaps no coincidence that “Konohanasakuya-hime” is also known as a symbol of delicate earthly life. After all, cherry blossoms come and go with the season, marking the inevitable passage of time and leaving their admirers with a sense of hopeful wonder at the preciousness of life.

MORE INFORMATION

“Sakura: Cherry Blossoms as Living Symbols of Friendship”
[loc.gov/exhibits/cherry-blossoms/](https://www.loc.gov/exhibits/cherry-blossoms/)

■ **Blooming cherry trees frame the Washington Monument in this photo taken at the Tidal Basin in 2007. Carol M. Highsmith Archive/ Prints and Photographs Division**

225, SHINAGAWA,

TOKIO.

Feb. 26th 1911

My dear Mrs Taft,
on the 14th of
February by the "Awa
Maru" via San Fran^{co}
my husband shipped
off 3000 cherry trees
which he hopes will
form an avenue in
Washington as a

■ Yei Theodora Ozaki, the wife of the mayor of Tokyo, sent this note to first lady Helen Taft in 1912, heralding the arrival of over 3,000 cherry trees in Washington, D.C. Manuscript Division

FLOWERING FRIENDSHIP

Blossoms celebrate a bond between the U.S. and Japan.

It is a rite of spring in Washington, D.C.

Each year, a million or so visitors from around the world descend on the nation's capital to stroll beneath the cherry trees that ring the Tidal Basin and bask in the glow of their pink and white blossoms.

The cherished tradition has its roots in a century-old gift from one capital city to another: In 1912, the mayor of Tokyo presented more than 3,000 cherry trees to Washington, D.C., as a token of friendship.

The grand gesture got off to a rough start. Tokyo's first attempt at the donation, in 1910, went badly awry: The 2,000 trees of that gift, it turned out, were infested by insects and disease and so were burned.

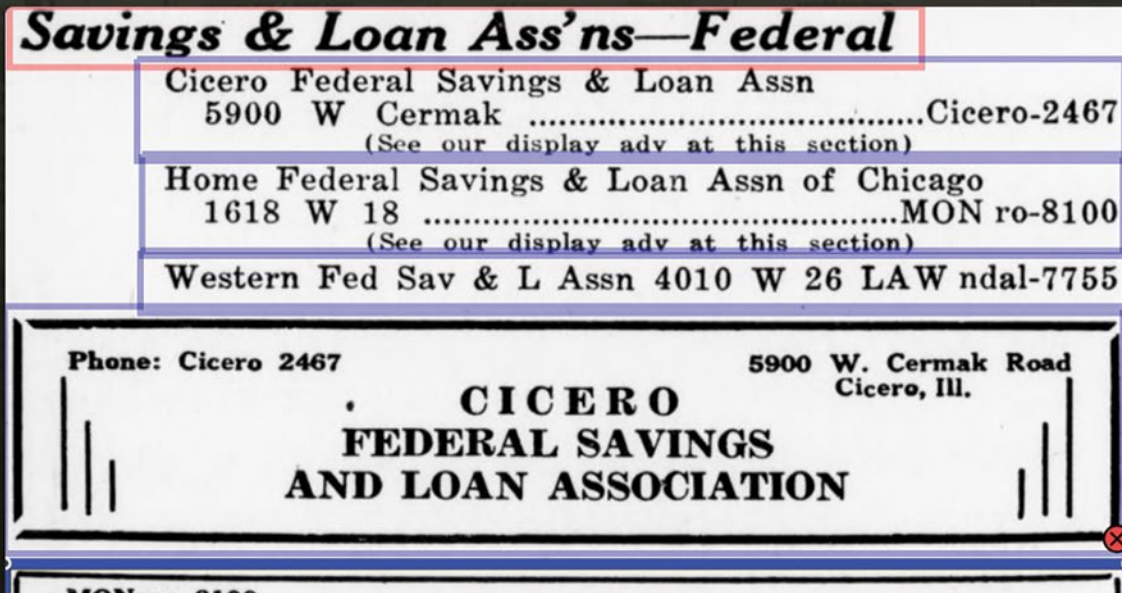
Two years later, Tokyo Mayor Yukio Ozaki tried again, sending another 3,020 trees across the Pacific.

Their arrival in the U.S. was heralded by a warm letter from the mayor's wife, Yei Theodora Ozaki, to first lady Helen Taft – a note that today is preserved in the Manuscript Division as part of the William Howard Taft Papers.

In the letter – written on Feb. 26, 1912, but mistakenly dated 1911 – Ozaki fondly recalls an evening they'd all spent together at the White House, drops some personal news (she'd given birth to a second daughter a month earlier) and announces the soon-to-arrive shipment of cherry trees.

She also relates the great pains the mayor had taken to avoid a repeat of the first disaster: "I specially ask your kind attention to these second trees as my husband had them grown in specially prepared and disinfected soil to prevent a like misfortune befalling them."

Mrs. Taft took heed: She planted the first of the trees in West Potomac Park. Today, the burst of blossoms that frame the Tidal Basin each spring still serve as a beautiful reminder of the enduring friendship between the peoples of Japan and the United States.



each business listing.
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- Business Type (1)
- Business Listing (4)

DONE

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[View A Tutorial](#)

WHERE PEOPLE AND MACHINES MEET

Experiment examines how humans and algorithms can work together.

The Library of Congress is looking into combining two leading-edge trends – machine learning and crowdsourcing – to make it easier than ever for people to access and engage with its millions of digital treasures.

Inspired by participants in the By the People transcription program, the Library’s digital experimentation team, LC Labs, embarked on an exploration into the possibility of even deeper engagement with the collections. They did so through the responsible blending of crowdsourcing and machine learning technology, a pairing referred to as “humans in the loop.”

Machine learning programs use sample training data to teach algorithms to predict and discover patterns in much larger datasets. In the recent Newspaper Navigator experiment, for example, volunteers’ previous efforts to draw boxes around digitized newspaper listings were used to train an algorithm to detect similar images

across millions of individual newspaper issues. The results of this and similar humans-in-the-loop-style initiatives can open exciting new paths to help people discover and access specific information within a vast sea of knowledge.

Working with outside information-technology experts and the Library’s curatorial staff, LC Labs analyzed digitized collections with computer-friendly content and formats, including standardized business listings in the U.S. Telephone Directory Collection. They also explored crowdsourcing activities to pair with these collections to create new forms of data, such as text transcription and image identification. User privacy, participant permission and social impact, among other ethical concerns, were centered at each step of the experiment.

The effort provided LC Labs greater insight into the technical requirements the Library must be able to sustain to create engaging humans-in-the-loop initiatives, as well as a better understanding of the ethical considerations that must be carefully navigated moving forward.

–Sahar Kazmi is a writer-editor in the Office of the Chief Information Officer

■ In the Humans in the Loop experiment, staff trained an algorithm to detect business names and addresses in the Library’s digitized U.S. Telephone Directory Collection.

MORE INFORMATION

Humans in the Loop report
go.usa.gov/xeveQ

JASON BROUGHTON

He leads the National Library Service for the Blind and Print Disabled.

Tell us about your background.

I grew up in a small town called Cross in South Carolina, not far up the road from Charleston. My father was a lieutenant in the sheriff's department, and my mother taught school.

I earned degrees in biology and education at Florida A&M University and Florida State University and taught high school for nearly a decade in the Tampa Bay area. After moving back home to help my brother care for our mother, I led job-readiness workshops and became a workforce development specialist.

A librarian I met in Charleston got me thinking about the possibility of going into the library profession. She told me about an opening at the South Carolina State Library to help local libraries set up programs to support career changers. Working at the state library further piqued my interest, so I enrolled in the library and information science master's degree program at the University of South Carolina.

After about five years, I moved on to the library system that serves the Savannah, Georgia, area, where I was assistant director of public services and later interim director. In fall 2017, I became assistant state librarian in Vermont. And in April 2019, Gov. Phil Scott appointed me state librarian.

Describe your work at the Library.

As state librarian in Vermont, I often got notes, emails and phone calls from grateful patrons of the ABLE (Audio, Braille, Large Print and Electronic Books) Library, the NLS network library there. So, I was intrigued last spring when I saw that NLS was looking for a new director. I saw it as a unique opportunity to look at library services differently and to help us become who we say we are as a society – to show what it means to say “That All May Read,” NLS' motto.

As director, I have ultimate responsibility



for the work of roughly 120 staff members who select and process books to add to the collection; develop and test equipment and products; produce publications, educational materials and reference resources; provide support for the libraries in the NLS network; and administer the program.

What do you look forward to accomplishing?

Our overarching goal is to enlarge our patron base. We will do that through the deployment of refreshable braille displays and next-generation digital talking-book players, through improvements to BARD (the Braille and Audio Reading Download service) and through research that helps us understand how best to meet the needs and expectations of current and potential patrons. I also want NLS to have a robust interaction with its network libraries and with Congress.

What have you enjoyed most so far in your new position?

I get to connect with a broad range of people, all working to move in the same direction of providing services so that all may read. Recently, I was part of a review of some new products and was elated when staff testing these prototypes said, “This gives us hope about the future for our users!” These comments, our staff and our users make this job enjoyable and a program that I am humbled to be leading.

'Sounder,' 'Selena,' 'Jedi' Added to Film Registry

Librarian of Congress Carla Hayden recently announced the annual selection of 25 influential motion pictures to be inducted into the National Film Registry of the Library of Congress.

Chosen for their cultural, historic or aesthetic importance to the nation's film heritage, the newest selections include epic trilogies, extraordinary animated features, comedy and music, and films that took on racially motivated violence against people of color decades ago.

Among the films selected were "Sounder," starring Cicely Tyson; Jennifer Lopez's star turn in "Selena"; and such blockbusters as "The Lord of the Rings: Fellowship of the Ring" and "Return of the Jedi."

The selections bring the number of films in the registry to 825, representing a small portion of the 1.7 million films in the Library's collections.

MORE: loc.gov/item/prn-21-078

'Gradually, Then Suddenly' Wins Lavine/Burns Film Prize

The Better Angels Society, a nonprofit dedicated to the exploration of American history through documentary film, announced "Gradually, Then Suddenly: The Bankruptcy of Detroit" as the winner of the 2021 Library of Congress Lavine/Ken Burns Prize for Film.

Sam Katz and James McGovern, the documentary's two directors, will receive funding of \$200,000.

"Gradually, Then Suddenly" explores the decline of the American manufacturing city Detroit, culminating in 2013 in the largest municipal bankruptcy in U.S. history. It also chronicles the journey that followed, through disaster to possibility.

The runner-up, "Free Chol Soo Lee," directed by Julie Ha and Eugene Yi, tells the story of a Korean immigrant wrongly convicted of a murder in 1973. The filmmakers will receive \$50,000 in funding. Four other finalists will each receive funding of \$25,000.

MORE: loc.gov/item/prn-21-065

Law Library, GPO Digitize Historical Records of Congress

The Law Library of Congress, in collaboration with the U.S. Government Publishing Office (GPO), has digitized 287 volumes of the United States Congressional Serial Set and made them available on the Library's website.

The release is part of a decadelong partnership to digitize more than 15,000 volumes of the U.S. Congressional Serial Set dating to the first volume published in 1817. The volumes consist of the reports and documents of the House and Senate, including proposed legislation, committee reports and issues under investigation.

This first public release contains selected volumes from the 69th Congress (1925-1927), which the public can access at <https://go.usa.gov/xefb9>. GPO also is uploading volumes in phases for free public access on govinfo.gov. There are approximately 15,735 volumes and 12 million pages in the collection.

MORE: loc.gov/item/prn-21-057

Notre Dame Student Wins Leicester B. Holland Prize

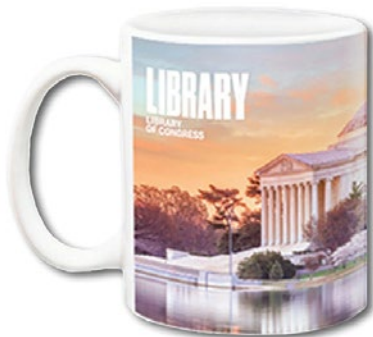
The Library and the National Park Service announced that the 2021 Leicester B. Holland Prize was awarded to a student at the University of Notre Dame for a drawing of the historic St. John Evangelical Lutheran Church, the church's original name, in Kendallville, Indiana. The Holland Prize honors an outstanding historic building, structure or landscape drawing.

The prize was awarded to architecture student Nathan Walz for a drawing of the historic town church. As the home church of a congregation founded in 1860, St. John Lutheran Church is an important piece of the history of the Lutheran Church-Missouri Synod in northern Indiana.

Walz received a \$1,000 cash prize and a certificate of recognition. Preservation Architect, the online newsletter of the American Institute of Architects' Historic Resources Committee, also will publish his drawing.

MORE: loc.gov/item/prn-21-073

SHOP



Cherry blossom mug
Product #21505512
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This ceramic mug comes beautifully adorned with a springtime sunrise over blossoming cherry trees at the Tidal Basin in Washington, D.C.



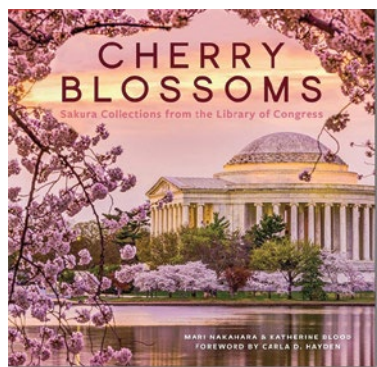
Young Lincoln bust
Product #21503168 (13"), #21503169 (21")
Price: \$155

This bust was completed shortly after Abraham Lincoln won the Republican nomination for president in 1860. The bust comes in two sizes, 13 and 21 inches high.



'The Unexpected Dante'
Product #9781684483556
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This volume, published by the Library in association with Bucknell University Press, offers fresh perspectives on Dante Alighieri's 14th-century masterwork, "The Divine Comedy."



Blossoms at the Library
Product #21107177
Price: \$16.09

Original artwork, photographs and objects from Library collections illuminate the story of the cherry trees of Washington, D.C., and how they came to the capital as a symbol of friendship with Japan.



Jane Austen candle
Product #21508678
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Appeal to your better "sensibilities" with this Jane Austen-inspired wax candle bearing an iconic phrase from "Emma": "If I loved you less, I might be able to talk about it more."



Jigsaw Puzzle Trilogy
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This three-puzzle set illustrates scenes from "The Wonderful Wizard of Oz," "Alice in Wonderland" and "The Jungle Book." Each double-sided, 252-piece puzzle comes in its own tin.

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

WE ASKED – YOU JOINED!

New programs help grow the Library's connections.

The Library of Congress has embraced a vision to connect all Americans with the institution. To that end, the Library recently launched two new programs – Friends of the Library of Congress and the Library of Congress Alumni Network.

Friends of the Library of Congress



Friends of the Library of Congress launched in November and has quickly grown – the number of donors to the Library has doubled in just a few months. The membership program welcomes all donors, starting at \$50 annually, and provides unique opportunities to engage directly with Library collections, staff and other members.

With members from 45 states (hopefully 50 soon), Washington, D.C., and the world, this diverse group provides support that allows the Library to stretch in new directions – increasing and diversifying collections and the public programs that bring the collections to life.

Library of Congress Alumni Network

LIBRARY OF CONGRESS ALUMNI NETWORK

At the heart of the Library is its staff, from tenured curators to summer fellows to administrative specialists. The staff built the foundation that helps the Library connect with Congress and the American people every day.

The Library of Congress Alumni Network welcomes everyone who has spent time working at the Library to



stay connected with each other and the institution. With more than 500 members and growing, this program continues to celebrate the contributions of staff from throughout the years.

Thank you to everyone who has joined so far! Both groups are critical to connecting Americans with the Library and helping amplify the Library's work throughout communities around the U.S.

The Library is excited to welcome both groups (in-person and virtually) for a preview of its newest exhibit, "Not An Ostrich: And Other Images From America's Library," before it opens to the public in late March. See you soon!

■ Two members of the Alvin Ailey Dance Company (center) examine items at a collections display hosted by the Library's Music Division. *Shawn Miller*

MORE INFORMATION

Friends of the Library of Congress
loc.gov/support/friends

Library of Congress Alumni Network
loc.gov/alumni

LAST WORD

LIONEL RICHIE

How does it feel to receive the 2022 Gershwin Prize for Popular Song?

What an honor. I must tell you I'm so over the moon about this. I don't know whether all the rest of the guys and ladies who are in this category – this honor – would say, "Well, I knew I was going to get here." I don't think any one of us would say that. I just think somewhere along the line, the lightning struck, and then the rest of it was an adventure.

What was it like growing up in Tuskegee, Alabama?

Booker T. Washington, George Washington Carver, the Tuskegee Airmen – it was a mecca, it was just a microcosm of greatness in Black America. I didn't know that; I thought this was just a normal community. Imagine growing up in a world of academia. It was kind of confusing, only from the standpoint of I only knew Black folks with doctorates and doctors and lawyers. Everyone had a credential higher than the next person – not rich in money, but terribly rich in education. It did shape me.

Did you know at Tuskegee you'd have a career in music?

Absolutely not. It wasn't until I ran into the Commodores in my freshman year that the door opened. I'm playing on the piano at the church and at my grandmother's house. I'm playing all the time but not realizing that I was a songwriter. I just thought I heard some stuff. As time went on, I realized that all of that thing called "daydreaming" – I was on the other side. I was more present "over there" than I was in my economics class.

How do you tap into emotion when you are writing songs?

Don't ask me how it works, because it's just a God shot. It's only 12 notes, and I know exactly which four notes work with "the," and that word can go on top of that when the string line comes in there. I know what that's going to do. You're gonna cry. I know it's going to happen because it's emotional. It's the right word for that point.

The next thing is: storyteller. I can tell a story. If you ask me to write a term paper, I get bored because it's too many pages. But God figured out I only need three minutes and 40 seconds – it's called a record. And



PHOTO COURTESY OF LIONEL RICHIE

really I don't need but two minutes to write a story. I can handle that. It's four lines, a hook, four lines, a hook. I can stay engaged forever.

You are known as one of the most optimistic people in this business.

I was born a hopeless romantic. I discovered three words that will never go out of style, ever: I love you. I didn't realize there's no other way to write it. They don't want to hear "I like you" or "you're nice." People want to hear "love." And so the beauty of this is I'm just the guy spreading that.

What I like the most is I can walk into any room anywhere in the world, and the room starts smiling. They tell me stories about how I touched them. Now, is that a pretty good way to do your life? I wouldn't change it for the world.

—Lionel Richie is a Grammy- and Oscar-winning songwriter, singer and musician. He is the recipient of the 2022 Library of Congress Gershwin Prize for Popular Song.



■ Blossoms spring forth from this cherry tree on the Jefferson Building grounds – one of the original trees sent to the United States as a gift from the mayor of Tokyo in 1912. The tree was transplanted from the Tidal Basin in 1922. *Shawn Miller*

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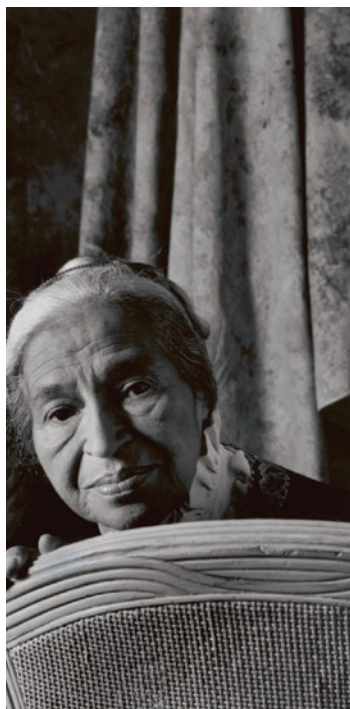
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