

LOGM

LIBRARY OF CONGRESS MAGAZINE
MAY/JUNE 2022

GREAT LETTERS

Inside

The Library, Miranda and 'tick, tick ... Boom!'

War as They Saw It In Iraq and Afghanistan

Plus

Inferno Illustrated

32 Feet of Art by Miró

Hamilton's Last Letters

Brooklyn Novem. 11th 17

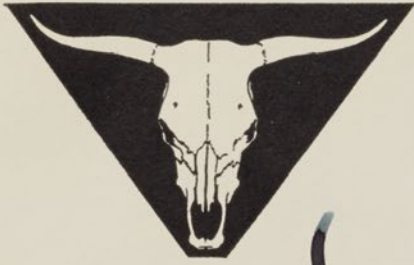
I do not think I can
ste acknowledge receipt of your st. Co
ay, the truth of Cap Lightbown & Low
ence of your Father and sister, for wh
convey that Satisfaction to your Soul th
Absent Friends, in health, and stral
that you say respecting your, having so
I wish, for an accomplishment of your hopes
they are concomitant with your welfare, otherwise not, tho doubt whether
shall be present or not, for to confess my weakness, Ned, my Ambition
prevalent that I condemn the growing condition of a Clerk or the like, &
which, my Fortune & condemns me and would willingly wish my
tho, not my Character to evall my Station, I'm confident, Ned that my
You, from any hopes of immediate Preferment, nor do I
desire to mean to prepare the way for Justice, I'm no Philosopher
you, I only said to build castles on the air, my Tolly was
me, you'll conceal it, yet Neddy, we have seen such
Scholarship, when the Professor is constant I shall conclude
to there was all our Sam

J. Edward

Yours

Alex Hamilton

I ment receive yours
Smith and am
pleas'd to see you give such
close Application to Study



Oct 1/38

GHOST RANCH

ABIQUIU, NEW MEXICO

Telegraph: Espanola, N. M.

Henwar!

Liz born in California ~

the High Country and the Sea -

Saw your house - Peggy and Gerald and
the two children

It was lovely -

Thank you

How it is color

again

windy days in coyotes

howling on the hills nights

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War as They Saw It

Photos provide glimpses of day-to-day realities in Iraq and Afghanistan.

12

Great Letters

Correspondence reveals the lives of ordinary folks and important figures.

20

'tick, tick ... Boom!'

A film by Lin-Manuel Miranda draws on the Library's Larson papers.

■ Artist Georgia O'Keeffe penned this letter, emblazoned with the logo of her Ghost Ranch in New Mexico, to friend Henwar Rodakiewicz in 1938. "Here it is color again," she wrote, "windy days - coyotes howling on the hills." *Manuscript 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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■ **On the Cover:** Alexander Hamilton, at 12 or 13 years old, sent this letter about his life ambitions to friend Edward Stevens in 1769. Hamilton wrote that he would "willingly risk my life tho not my Character to exalt my Station." *Manuscript Division*

DEPARTMENTS

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CONNECT ON

loc.gov/connect



FOR YOU

■ **Below:** The state of Connecticut issued this pay voucher to Juba Freeman during the Revolutionary War. *Manuscript Division*

Right: Gilbert Montgomery served with the 4th U.S. Cavalry during the Civil War. *Manuscript Division*

CROWDSOURCING BLACK HISTORY

Project allows the public to help transcribe a collection of military material.

Juba Freeman was just that – a free man – when he fought for the Continental Army in 1782, and his pay vouchers document that Black Americans were fighting for the national cause from the beginning.

John S. Rock was a prominent teacher, doctor, orator and abolitionist in Boston during the mid-19th century, but he also strove to become the first Black attorney admitted to practice before the U.S. Supreme Court.

“We have now a great and good man as our Chief Justice,” he wrote to a supporter on Dec. 13, 1864, as the Civil War still raged, “and with him I have no doubt my color will not be a bar to my admission.”

He was correct.

The Library’s By the People project offers a fascinating way for the public to get involved in hands-on history, by transcribing items such as these from the William A. Gladstone Afro-American Military Collection and from other collections.

Gladstone was a private historian and collector whose principal interest was Black

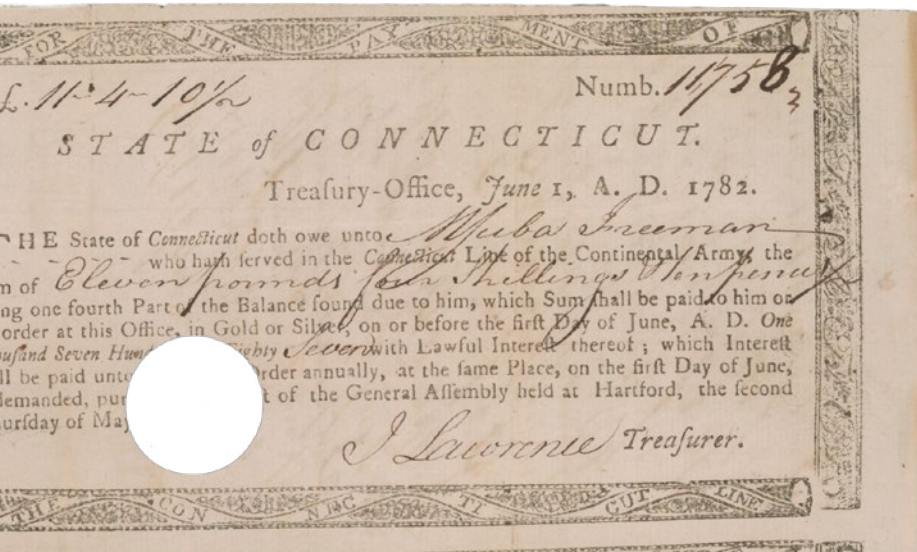


soldiers in the Civil War, but he also collected items about Black military service from 1773 through World War I. The Library purchased the collection from him in 1995. While photographs and documents are online, the text had not been transcribed, which meant they couldn’t be easily accessed by researchers, students and historians.

Many of the documents reveal a complicated, discriminatory history. Freeman, for example, was not a free man when he first enlisted in 1777. He was listed only as Juba, and half his pay went to his enslaver – perhaps to purchase his freedom, according to research by the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition and the Center for Media and Instructional Innovation at Yale University.

The Gladstone project is one of the latest from By the People, a crowdsourcing effort that already has transcribed some of the papers of George Washington, Abraham Lincoln, Clara Barton, Susan B. Anthony, Walt Whitman, Rosa Parks, Mary Church Terrell and many more.

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



MORE INFORMATION

By the People
crowd.loc.gov/

INFERNO ILLUSTRATED

Early printer attempted an ambitious version of Dante's 'Divine Comedy.'

Dante Alighieri's "The Divine Comedy" had been an epic religious and literary work for over 150 years when a publisher in Florence attempted to do something that had never been done – illustrate it in a printed book.

The year was 1481. Gutenberg's revolutionary printing press was just 26 years old. Nicolaus Laurentii took on the ambitious idea of using copper plates to illustrate Dante's monumental poem – a 14,233-line trip through the nine circles of hell, through purgatory and then ascension to heaven.

It was to be a big, luxurious volume, nearly 400 sheets of thick paper filled with the poem in one typeface and commentary in a different typeface and lavishly illustrated. Such a sumptuous project would be a fitting tribute, as Florence was Dante's hometown.

The grand plan for illustrations didn't pan out, though, and only a few copies of one edition had as many as 19 illustrations. Most had only three.

Today, more than half a millennium later, one of the world's few surviving copies of that 19-engraving edition is in the Rare Book and Special Collections Division, part of the Lessing J. Rosenwald Collection.

Though the tome didn't accomplish what Laurentii wanted, it still represented a transformative moment in publishing history. It was an ambitious marriage of European literature and the developing art of printing. It was a major political statement, as Florence was asserting its power across Italy at the time, and Dante's work in the local vernacular would become the foundation of the modern Italian language.

And "Comedy" itself resonated through the ages, influencing theologians, poets, writers and artists. Even in the United States, a country founded four centuries after the book's initial publication, people found deep meaning in its allegorical concepts. Henry Wadsworth Longfellow, the eminent American poet, published the first full U.S. translation of the poem in 1867, introducing



it to a nation recovering from the horrors of the Civil War.

"It's a very particular work," said Lucia Wolf, the Library's Italian reference librarian and editor of "The Unexpected Dante," a recent collection of essays about the masterpiece. "It's medieval. But it has shown again and again throughout history that it's a great work of art because people are able to repurpose it and apply it to another time."

■ Nicolaus Laurentii produced this luxurious, illustrated volume in 1481, just a quarter-century after the invention of the printing press. Shawn Miller

—Neely Tucker



■ Joan Miró created this 32-foot scroll in 1956, along with the painted box (right and opposite) that still houses it today.
Shawn Miller

MIRÓ'S 'MAKEMONO'

Surrealist artist took his experiments to new lengths with this scroll.

Throughout his career, pioneering surrealist Joan Miró pushed the boundaries of art.

In a piece recently acquired by the Library of Congress, Miró took that experimentation to new, extreme lengths – 32 feet, to be exact.

The artwork, “Makemono,” is a colorfully illustrated silk scroll that the Spanish artist created in collaboration with French lithographer Aimé Maeght in Paris in 1956.

In the years following World War II, Miró became increasingly experimental, initiating projects that employed lithography, pochoir woodcuts, calotypes and various forms of texturizing and defacement in printmaking.

It was in this period of great creativity that Miró partnered with Maeght to create “Makemono” – a showcase of vibrant colors and technical prowess.

As its name suggests, Miró modeled the scroll after picture and calligraphic scrolls of ancient East Asian origin. Similar to traditional Asian scrolls, which present a narrative journey for the viewer, Miró filled

“Makemono” with his own biomorphic characters, such as birds, eyes and the moon – an evolving visual language of figures that became the artist’s trademark throughout the 20th century.

To complete the experience, the scroll is housed in a hand-carved, painted and varnished wood box, also composed by Miró.

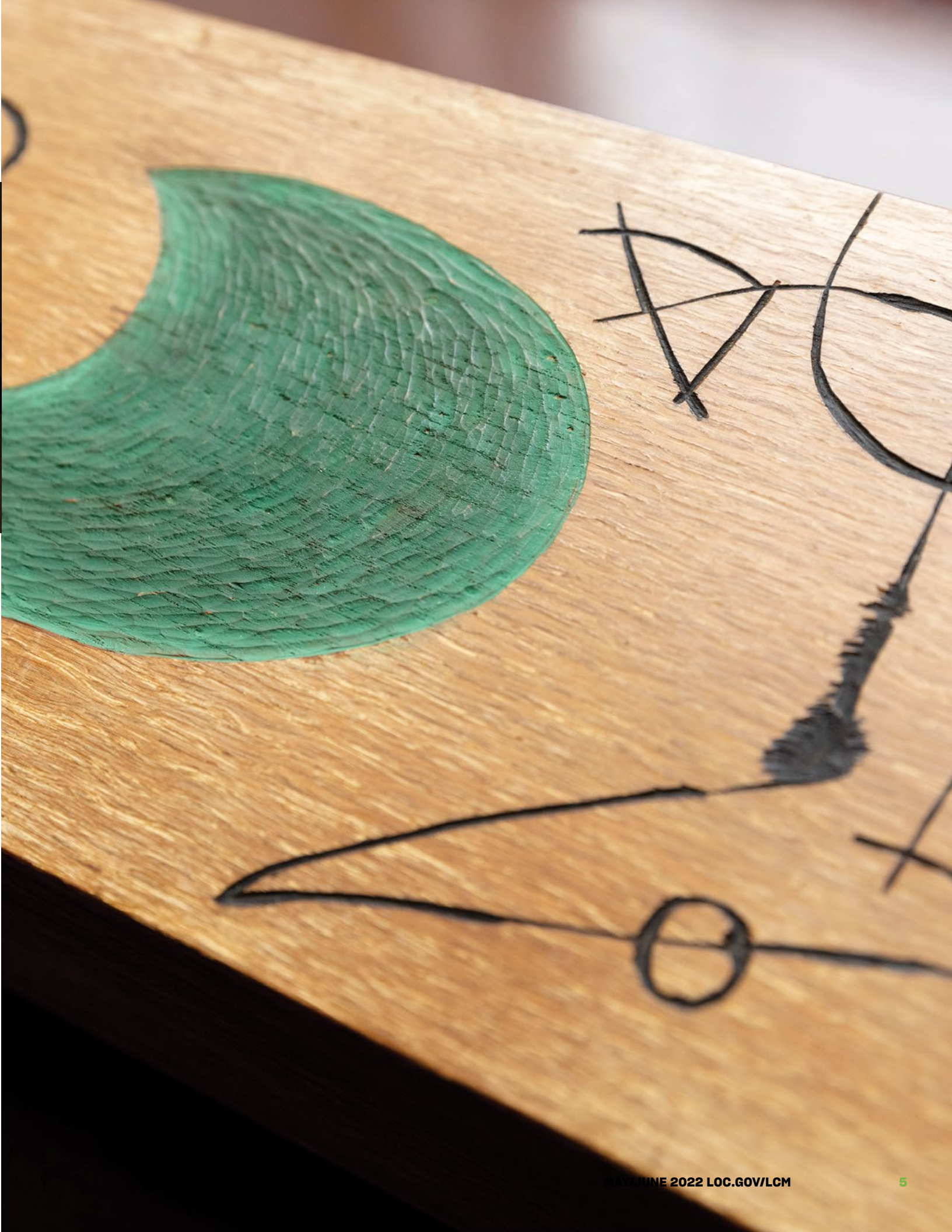
The acquisition of “Makemono” complements the notable holdings of Miró material in the Aramont Library, a collection donated to the Library of Congress several years ago. In private hands for over 40 years, the Aramont Library consists of 1,700 volumes of literary first editions, illustrated books and an astonishing collection of “livres d’artiste” – books produced by some of the most important modern artists of the 20th century.

“Makemono” achieves a distinct blend of East and West, with an added taste of Miró’s native Catalonia – a true landmark in his own notorious experimentation with different forms of visual storytelling.

–Stephanie Stillo is a curator in the Rare Book and Special Collections Division.

MORE INFORMATION

Miró’s ‘Constellations’ in the Aramont Library
loc.gov/item/webcast-10095/





■ Nikki Silva (left) and Davia Nelson, working as the Kitchen Sisters, developed a pioneering approach to storytelling in their radio programs. *Courtesy of the Kitchen Sisters*

KITCHEN SISTERS

The Library acquires the archive of radio programs by this award-winning duo.

Davia Nelson and Nikki Silva – better known as the Kitchen Sisters – have been unearthing stories from and about underrepresented Americans in all walks of life for more than 40 years, since 1979.

Now, the entire body of work of these award-winning radio producers, including more than 7,000 hours of audio, will be permanently housed in the Library.

Known for their pioneering approach to storytelling, Nelson and Silva amplify the voices of people rarely covered in the news media, through stories steeped in ambient sounds and richly woven narratives. They also have helped raise awareness about myriad social causes, including the fight for civil rights and social justice.

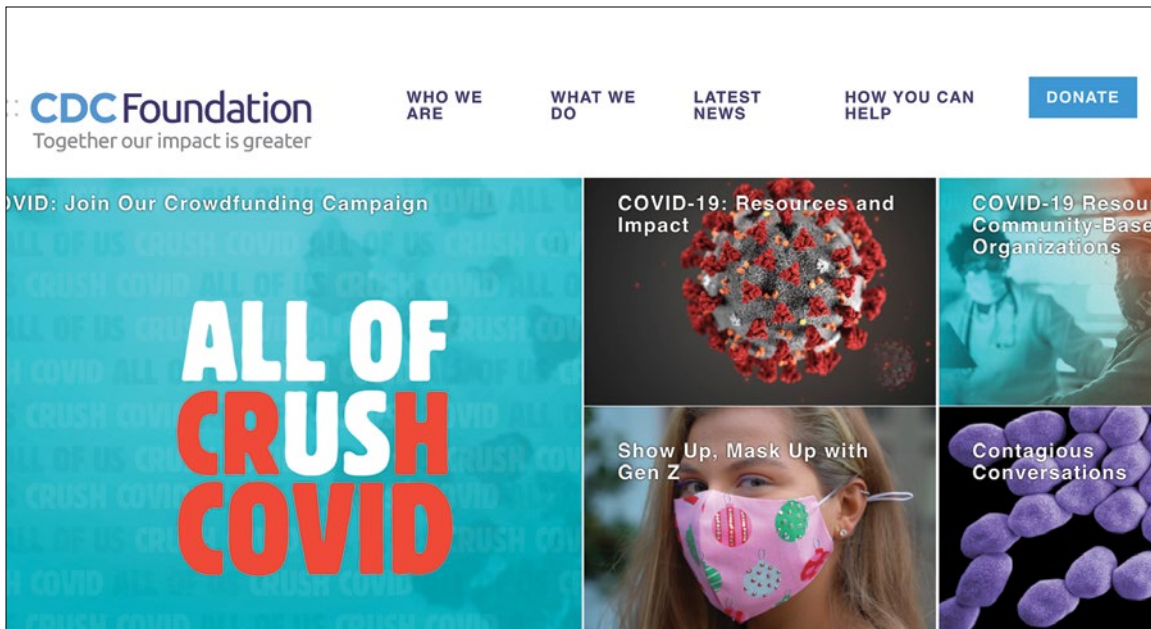
The Kitchen Sisters archive includes approximately 146,400 mixed-material items from the 1970s to 2020, reflecting their collaborations with communities, producers, archivists, librarians, musicians, farmers and historians, among others.

The Library will receive the archive – much of it already digitized – over the next two to three years. The public can access the stories now through The Kitchen Sisters Present ... website and podcast. The digital collection eventually will be accessible through the Library.

As we near the 250th anniversary of the country's birth, the Kitchen Sisters collection marks an early celebration and homage to America's strength through diversity, as captured at dinner tables and in ethnic neighborhoods and in the thousands of voices that make up this unparalleled archive.

– *María Peña is a public affairs specialist in the Office of Communications.*

ONLINE OFFERINGS



■ The Coronavirus Web Archive represents content creators from government and fields such as science and technology, economics, arts and culture, education and more. [Coronavirus Web Archive](#)

COLLECTING COVID

Web archive highlights many different aspects of the pandemic.

When future scientists and historians look back on the years the COVID-19 pandemic shut down schools and businesses, froze travel and placed workers in quarantine, they'll be able to dig through hundreds of websites that reveal just how people coped with this mortal threat.

That's because, in February, the Library began releasing its growing Coronavirus Web Archive collection, ensuring that scholars, scientists and the average American can grasp the full impact of the COVID-19 pandemic on individuals and communities.

The collection, international in scope, currently includes 450 web archives with content in English and 22 other languages.

The archive represents content creators from all levels of government as well as fields such as science and technology, economics, arts and culture, public policy, education, psychology, sports and religion. It also seeks to tell human stories.

"When future historians look back at this pandemic, we want them to understand the impact on everyday people's lives,"

said Jennifer Harbster, head of the Science Reference Section in the Science, Technology and Business Division.

Web captures in the archive feature COVID-19 content from a wide variety of sources: the White House, the Centers for Disease Control and Prevention, trade groups such as the National Restaurant Association, the Navajo Nation and the governments of countries such as Mexico, Colombia and Venezuela.

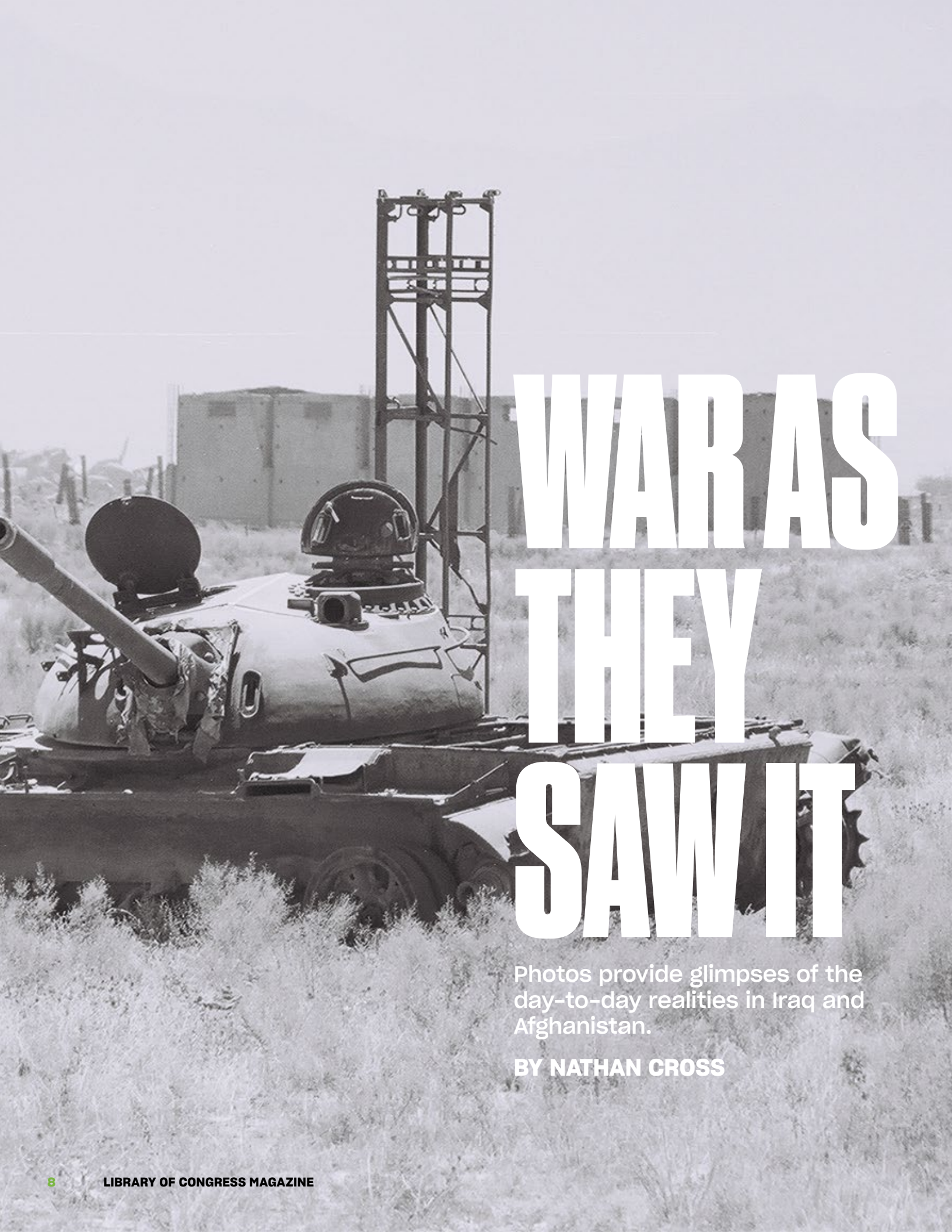
They also capture responses in the arts and entertainment – such as the Social Distancing Festival, a site that celebrates art from all over the world, or artists like Elena Fox, whose "Cats for Crushin' COVID" series features posters of cats modeling proper protocols to keep people safe.

The Library began building web archive collections in 2000 to gather web-based information on specific themes or events as they unfolded. Since then, those collections have grown to hold over 2.8 petabytes of data in over 21 billion files, just a start in understanding our history and culture – and pivotal events such as the coronavirus pandemic.

– María Peña

MORE INFORMATION

Coronavirus Web Archive
go.usa.gov/xtJ2S



WAR AS THEY SAW IT

Photos provide glimpses of the day-to-day realities in Iraq and Afghanistan.

BY NATHAN CROSS

Service members long have used photography to capture the essence of their experiences. As technology improved, pocket-sized digital cameras gave military men and women in Iraq and Afghanistan the freedom to take photos without worrying about running out of film.

Today, hundreds of their images are housed in the Library's Veterans History Project (VHP). The project recently released a research guide focused on photo collections contributed by veterans of the global war on terror that followed the Sept. 11, 2001, terrorist attacks.

Joseph Beimfohr's photos let viewers peek into his war.

Beimfohr enjoyed his time in the Army, as can be seen by his broad smile in photos with Iraqi soldiers and civilians. But he did not shy away from harsh realities, either, and prepared himself and his soldiers for the worst situations they could face.

On July 5, 2005, Beimfohr faced one such worst-case scenario. An improvised explosive device detonated under his feet, grievously wounding him and killing another soldier. Beimfohr was wounded in the abdomen, a hand and the legs – doctors amputated both legs. Despite that, Beimfohr was walking on prosthetics within six weeks and went on to compete in adaptive sports such as paramarathons and paratriathlons.

"I've learned that we place the limitations on ourselves as far as what we think we can't do," he said. "People will tell guys that are injured, 'Oh, you won't be able to walk, you won't be able to do this and you can't do that.' And then we go out and do it."

Dean Baratta served as an Army intelligence specialist deployed to Bagram Air Base in Afghanistan as part of a task force responsible for base security.

In an early email home, Baratta characterized his unit's mission in optimistic terms: "So many armies have come to Afghanistan to fight and die for prestige, money or power. We actually have the opportunity to make the lives of countless people better and, in turn, the world safer for everyone."

The photos in his VHP collection convey a palpable sense of dashed hopes, of shattered idealism. There are joyous scenes, such as a Christmas parade at Bagram, and idyllic vistas of mountains and countryside



are captured in rich colors. But there also are heart-wrenching pictures of poverty and the detritus of decades of war – often in stark black and white.

In his day-to-day work analyzing security threats around Bagram, Baratta learned firsthand the frustrations of trying to bring about positive change as part of an unwieldy international intervention while navigating complex and often cynical local politics.

"I'm an idealist at heart, and I went in really hoping to see some change and being able to point to one thing that I really improved some lives or made things a lot better or something," Baratta said in his VHP oral history. "And I left not really feeling that way."

The photos of Iraq and Afghanistan veterans in VHP's holdings provide visual accounts of service and sacrifice. Captured in the oral history interviews they gave and the personal photographs they took, these veterans' stories offer a human collage of the American military experience in those faraway places.

—Nathan Cross is an archivist in the American Folklife Center.



■ **Opposite:** Dean Baratta captured this image of a long-abandoned Soviet tank while serving in Afghanistan. *Veterans History Project*

Above: Joseph Beimfohr talks with civilians in Iraq in June 2005. That July, he was seriously wounded and later that summer underwent physical therapy at Walter Reed Hospital. *Veterans History Project*

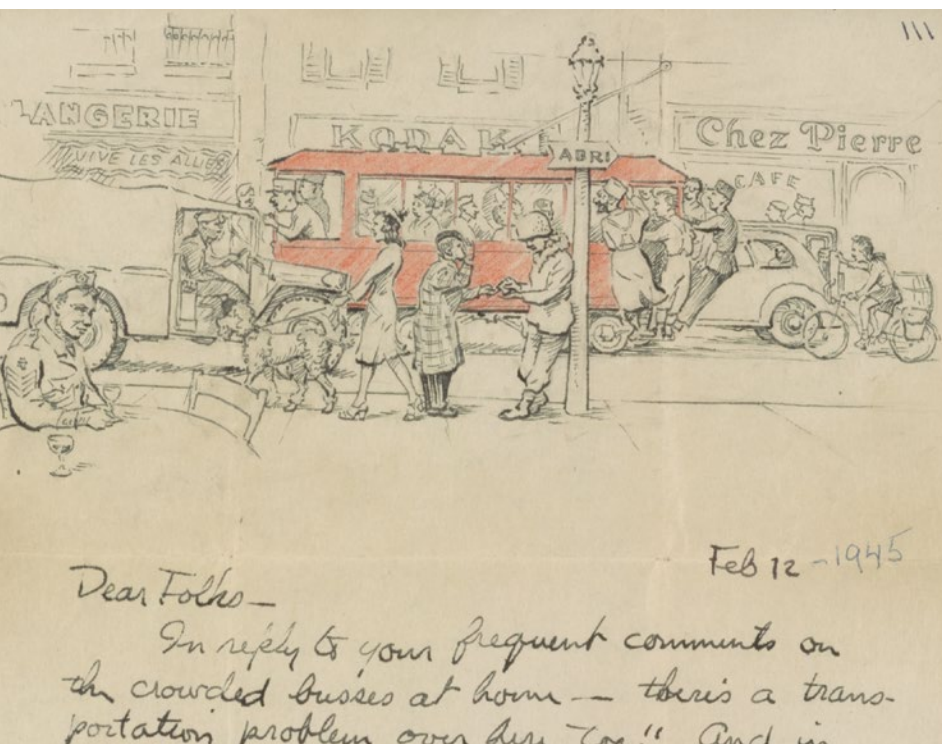
MORE INFORMATION

VHP research guides
guides.loc.gov/veterans-history

CURATOR'S PICKS

ILLUSTRATED LETTERS

Specialists chose these favorites from the Library's collections.



Dear Folks—
In reply to your frequent comments on the crowded busses at home — there's a transportation problem over here too!! And in

SCENES OF WAR

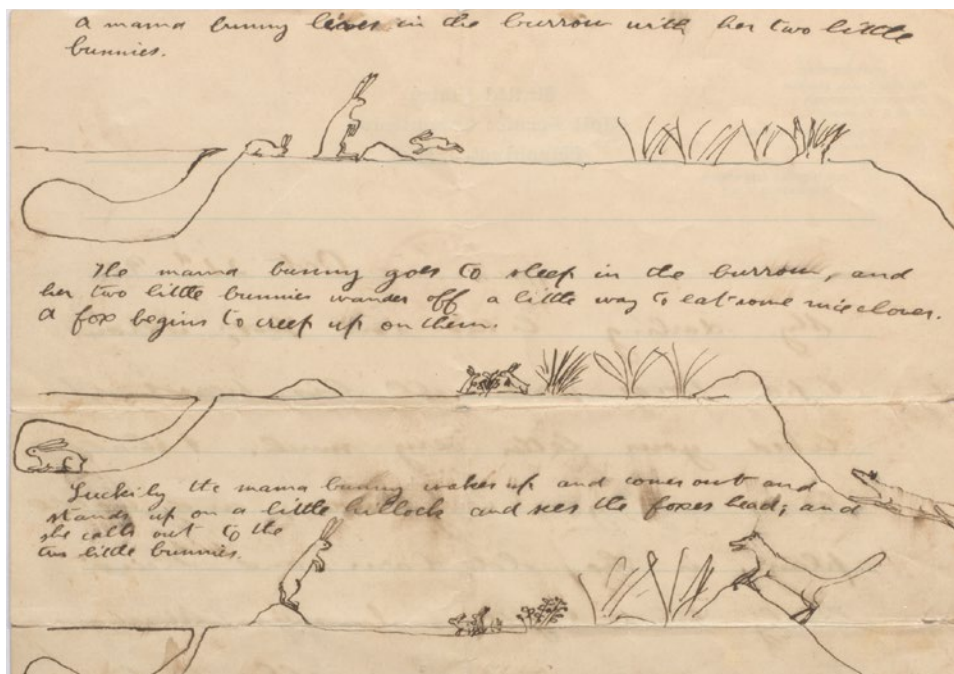
Former art student Henry Walker McIver served in the Army Signal Corps in campaigns across North Africa, Italy and France during World War II. He brought his experiences to life for family back home by beginning each letter with a pen-and-ink sketch. In his drawings, soldiers lead supply-laden donkeys down a dusty trail, puzzle over road signs in another language and, here, take in the street scenes of a busy French town.

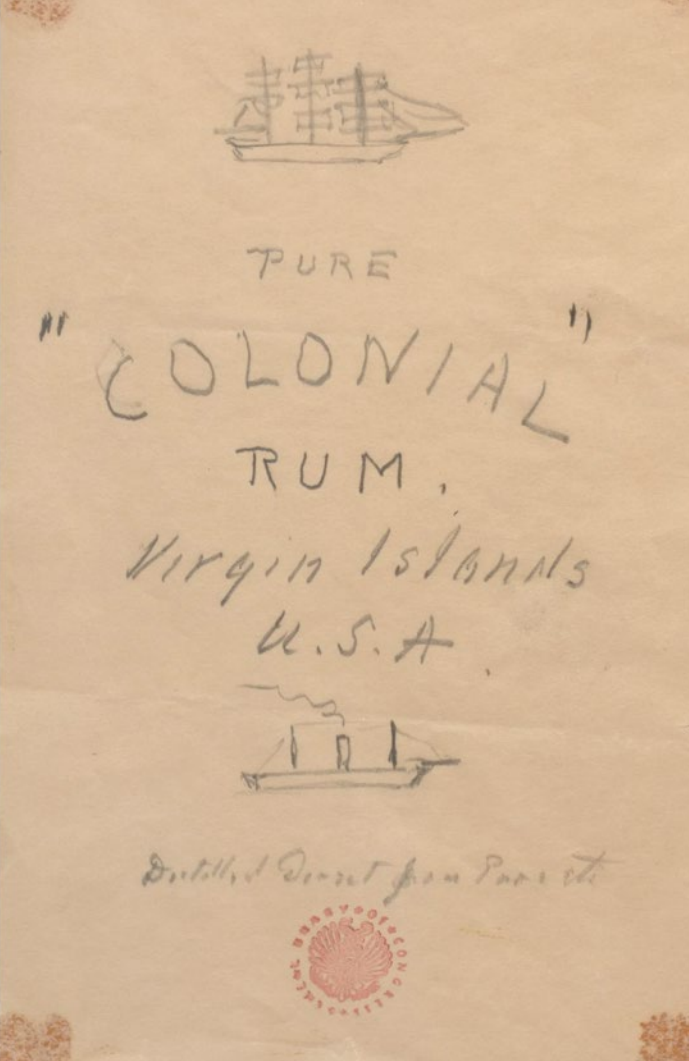
Veterans History Project

THE RABBIT AND THE FOX

Theodore Roosevelt frequently livened up letters to his children with drawings and stories. In 1891, Roosevelt, then serving on the U.S. Civil Service Commission, addressed this note to his 4-year-old son. "My darling little son Ted, whom Papa loves with all his heart," Roosevelt began. The note concludes with an illustrated story of a rabbit protecting its two bunnies from a predatory fox.

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FDR'S RUM



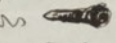
In 1936, President Franklin D. Roosevelt and Interior Secretary Harold Ickes debated names for a rum produced by the Virgin Islands Co., an enterprise funded by the Public Works Administration to rehabilitate the islands' sugar cane and rum industries. Roosevelt suggested "Colonial" as the name and even sketched out an idea for the label, with a fully rigged sailing ship at top and a steamship below.

Manuscript Division

BERNSTEIN VISITS ISRAEL

In 1948, a 30-year-old Leonard Bernstein traveled to Israel to conduct a series of concerts. Bernstein wrote a nine-page letter to his mother, Jennie, describing his adventures – giving performances, riding camels, swimming in the Red Sea. Watercolor illustrations by artist and Hungarian refugee Yossi Stern brilliantly bring Bernstein's letter to life.

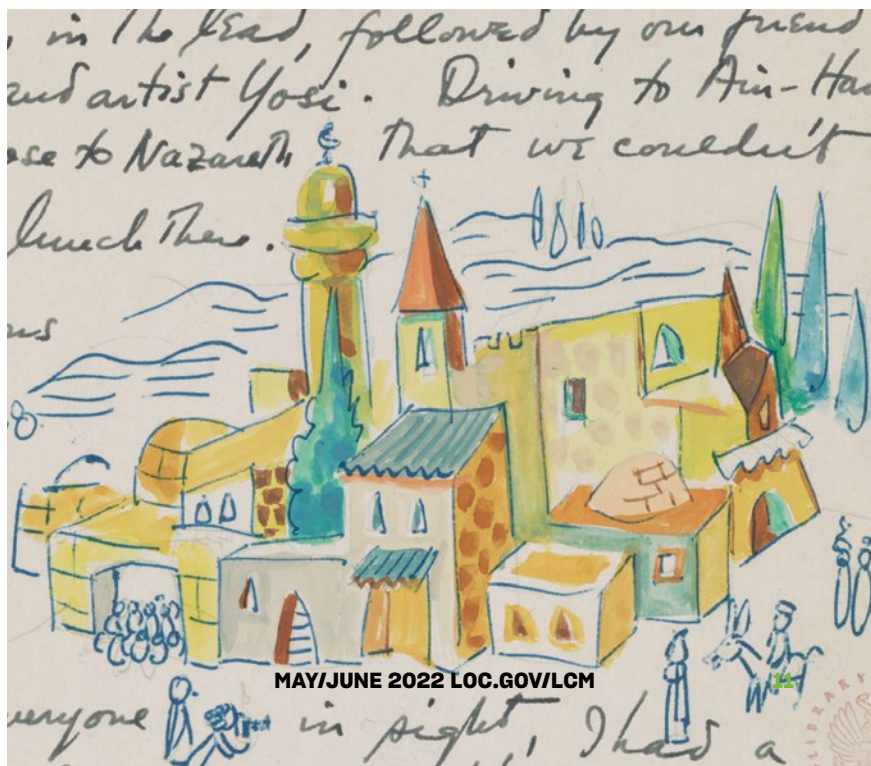
Music Division

pedicboard roll or case with your finger I
 have sent one to Emma they cost a dollar or
 a half single and two dollars for two so I receive
 two that are good things is case I should
 have among the missing some of these days
 how write soon and get me one of those hats
 Palmer's Bachelors is the best place to trade
 don't get one of those great high crowns like
 this  but one like this  and roll it up like
 this  also send me a Saturday evening
 Gazette. I have a sketch of Bull run mountain
 nearly finished which I will send in a day or
 two when the mist clears away from the table

HATS OFF TO REED

Union soldier Charles Wellington Reed fought in some of the toughest, most consequential battles of the Civil War – he received a Medal of Honor for rescuing his wounded captain from between the lines at Gettysburg. Reed also was an accomplished artist who filled his letters with expert sketches that showed the rigors of Army life. But he captured the everyday, too, and with a sense of humor: Here, he illustrates hats he hoped to acquire.

Manuscript Division



MAY/JUNE 2022 LOC.GOV/LCM

LETTERS THAT SHAPED OUR WORLD

Correspondence in
Library collections
reveals hundreds
of years of lived
experience.

BY NEELY TUCKER



The letter, written on vellum, is more than 500 years old. It is one of the most consequential missives in world history. It is one of the top treasures of the Library, sealed away in a secure cocoon.

Written in the wake of Christopher Columbus' 1492 voyage to the west, the letter from Pope Alexander VI to the Spanish monarchs gave them papal authority to forever claim "all islands and lands, discovered and to be discovered, toward the west and south, that were not under the actual temporal rule of any Christian powers."

Many scholars believe it is the first written reference to the New World, and it lays out the deadly course of colonialism that Europeans were to inflict on the peoples of the Americas.

The Library's scribal copy of the letter, a papal bull known by its Latin name of *Dudum siquidem*, is from around 1502. It is one of three copies known to still exist.

As world-changing as it was, it's only one letter in the Library's stunning collection of correspondence that has helped shape the world as we know it, stretching back more than a thousand years. Written by the famous and the forgotten in any number of languages and dialects from all over the world; penned, etched, scrawled, typed and penciled in by kings, presidents, scholars, soldiers, nurses, artists, trade workers, escapees from slavery, musicians, baseball players and beauticians; about subjects from the weighty to the whimsical; the letters can be found on everything from ancient vellum (as calfskin is called) to dime store postcards.

Let's look at a couple of thank you notes, those timeless missives of good manners, to get an idea of the range we're describing.

Here's one in Latin that Ivo, the bishop of Chartres in France, wrote to Matilda of Scotland, queen consort of Henry I,

■ **Opposite:** Pope Alexander VI wrote this letter to the Spanish monarchs, giving them authority to claim the lands of the New World following the 1492 voyage west by Christopher Columbus (below). *Rare Book and Special Collections, Prints and Photographs Division*



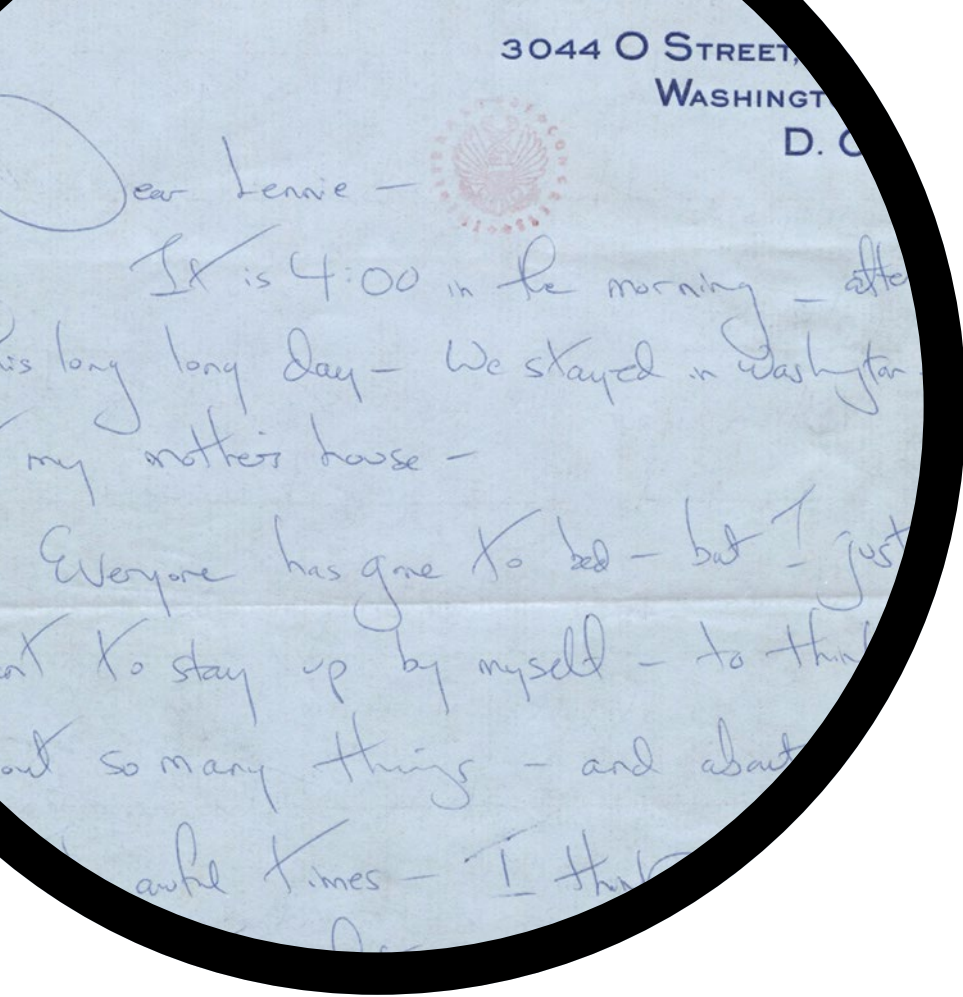
around 1100 A.D., thanking her for help in repairing his church's roof. And here's one from Fred MacMurray, cast as the antihero in 1944's "Double Indemnity," to James M. Cain, author of the original book, thanking him for saying kind words about his performance.

Dates and documents record the bare bones of history, of what happened when and where. Personal letters tell what it felt like at the time, capturing the humanity of the age. Intimate, rarely written for publication, they are poignant reminders that while epochs and eras change, the affairs of the heart do not.

"Kiss mamma's hand for me 1000000000 times," wrote Wolfgang Amadeus Mozart, a sunny 14-year-old, on March 30, 1770, to his sister, Maria. He was performing in Italy. Like most kids, musical prodigies or no, who are away from home, he was missing his mom.

■ A teenage Wolfgang Amadeus Mozart (below) penned this delightful note to older sister Maria in 1770. *Music Division, Prints and Photographs Division*





■ Following the assassination of Robert F. Kennedy in 1968, Jacqueline Kennedy (below) sent this note of thanks to Leonard Bernstein for his work on the music for the funeral mass. *Music Division, Prints and Photographs Division*



"It's 4:00 in the morning – after this long day," Jacqueline Kennedy wrote to Leonard Bernstein on June 8, 1968, sleepless after the funeral of her brother-in-law, Robert F. Kennedy, who had been assassinated. Bernstein, a close friend, had conducted the music at the service.

Now, as the nation reeled in the long hours of the night, she was huddled alone at a desk in her mother's Georgetown home, no doubt haunted by the earlier assassination of her husband, President John F.

Kennedy. "Everyone has gone to bed – but I just want to stay up by myself – to think about so many things – and about today – In awful times – I think the only thing that comforts you is the goodness in people –"

Love, one is reminded in this cascade

of letters, takes many different forms in many different eras. John Carvel Arnold, a Union soldier in the Civil War, was stationed near Harpers Ferry, West Virginia, on Aug. 28, 1864, pining for his wife, Mary Ann, back home in Pennsylvania.

"I want you to write to me oftener than you do," he wrote, even though she was illiterate.

"Dear and Beloved Husband," she had a friend write back two months later, showing a trace of marital affection and irritation, "you no (sic) that i can't write myself and so i can't write back when i pleas (sic)."

The Library, the largest in world history, has hundreds of thousands – if not millions – of these moments, frozen in time.

Here is Ralph Waldo Emerson, the great American poet and philosopher of his day, writing to an obscure newspaper reporter named Walt Whitman on July 21, 1855. Emerson was extolling Whitman's self-published book of poetry that almost no one had read. It was called "Leaves of Grass."

"I greet you at the beginning of a great career," Emerson famously wrote, his letter launching Whitman to fame, saying that his "free brave thought" had resulted in "incomparable things said incomparably well."

The collections are also filled with other voices, singing not of America's glorious raptures, but railing against discrimination, violence and oppression, the fiery American determination that insists on the freedoms promised in the Constitution.

"I will never consent to have our sex considered in an inferiour (sic) point of light," wrote Abigail Adams, the second first lady of the United States, on July 19, 1799, to her sister.

in reading it,
great power makes us joy
appy. It meets the
demand I am always
making of what seemed
the sterile & stony Nature,
as if too much handiwork
or too much lymph
the temperament
making our
wits fat & mean.
long of



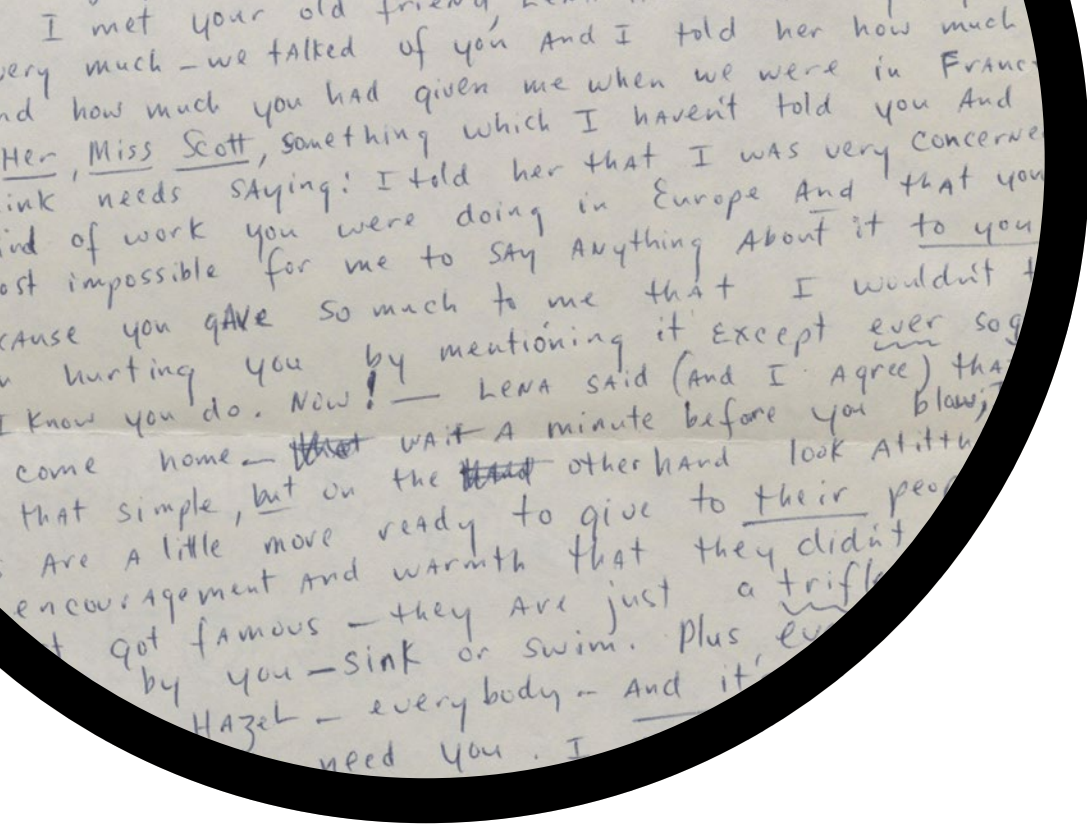
■ "I greet you at the beginning of a great career," Ralph Waldo Emerson wrote to poet Walt Whitman (left) in 1855, shortly after reading Whitman's newly published "Leaves of Grass" for the first time. Manuscript Division, Prints and Photographs Division



■ "Take it Easy but take it," folk singer Woody Guthrie (above) signed off from "New York town" in this 1940 letter to Alan Lomax, a renowned folklorist at the Library. American Folklife Center, Prints and Photographs Division

... some folk
all we can to make
I can sing all day and
sixty days and sixty nights
of course I aint got enough words
he in office.
all I know how to do slow is to
just keep a plowing right on down
the avenue watching what I can see
and listening to what I can hear
and trying to learn about everybody
meet every day and try to make
every part of the country feel like they
know the other part and one end
if it help the other end — cause if
a horse fly is dealing a horse trouble
in the left nose hole, its the tail that
is the trouble.

Ked her u
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also told
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nes



Elizabeth Blackwell, the nation's first female physician, on March 4, 1851, wrote a spirited rebuke to her friend Lady Noel Byron, who had suggested that women physicians should take a "second place" to men.

"I do not wish to give (women) a first place, still less a second one – but the most complete freedom, to take their true place whatever it may be."

In January of 1966, during the heyday of the civil rights movement, jazz singer and activist Nina Simone (famed for her iconic "Mississippi Goddam") urged her friend and fellow jazz artist Hazel Scott, who had been living in Paris, to come back home: "... everybody is in the fight now, Hazel – everybody – And it's exciting!!!"

There are also moments when one can see great names of history caught up in frustrations known to us all. Who, in an era when email and texting have replaced much of traditional letter writing, hasn't written out an angry email – and then, upon mature reflection, hit the delete button?

Abraham Lincoln knew your pain.

On July 14, 1863, he wrote a three-page letter to the commander of the Union's Army of the Potomac, Gen. George Meade, chastising him for not pursuing the defeated Confederate Army after Gettysburg. And then, thinking the better of it, stuffed it in an envelope, writing on the outside: "To Gen. Meade, never sent or signed."

And finally, there are glimpses of moments that make the nation what it is.

Woody Guthrie, one of the most influential singers of the 20th century, was always moved by the idea that the nation belonged to the millions of its unknowns, the sorts of hardworking men and women that Whitman and Zora Neale Hurston and so many others had written about. He wrote the first draft of "This Land Is Your Land" in 1940 to emphasize the point, with lyrics that would be finalized as:

"This land is your land, this land is my land
From California to the New York island
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me"

A few months later, on Sept. 19, he wrote to Alan Lomax, his friend who, along with his father, John, headed the Library's Archive of American Folk Song (now part of the American Folklife Center). Guthrie's letter hums with his twangy Oklahoma accent, his wisdom of the prairies, the ribbon of highway peeling away into the distance, the song of the nation at the tip of his pen:

"All I know how to do Alan is to keep a plowing right on down the avenue watching what I can see and listening to what I can hear and trying to learn about everybody I meet every day and try to make one part of the country feel like they know the other part and one end of it help the other end."

■ In this 1966 letter, singer Nina Simone (above) urged fellow jazz artist Hazel Scott to move from Paris back to the U.S., where, she noted, the civil rights movement was making progress. Simone signed off, "I learn how to feel beautiful more every day and I'm beginning to believe that maybe life 'can' be beautiful??????"
Music Division, Wikimedia Commons

■ **This page:** Alexander Hamilton and his wife, Elizabeth Schuyler Hamilton. He was killed in an infamous duel in 1804; she would live for 50 years more. *Prints and Photographs Division*

Opposite: “Adieu best of wives and best of Women,” Alexander wrote at the end of this farewell note to Eliza, written on July 4, 1804. *Manuscript Division*

HAMILTON’S LAST LETTERS

Collections preserve farewell notes written to his wife, Eliza.

A week before he died in the most notorious duel in U.S. history, Alexander Hamilton was in high spirits, celebrating Independence Day at a tavern in lower Manhattan.

He drank, talked and laughed with comrades in the Society of the Cincinnati, an organization of Revolutionary War officers. He climbed atop a table to sing “How Stands the Glass Around,” a favorite ballad among soldiers. At the same table, watching and brooding, sat Aaron Burr – the man who in seven days would pull a trigger and send Hamilton to his grave.

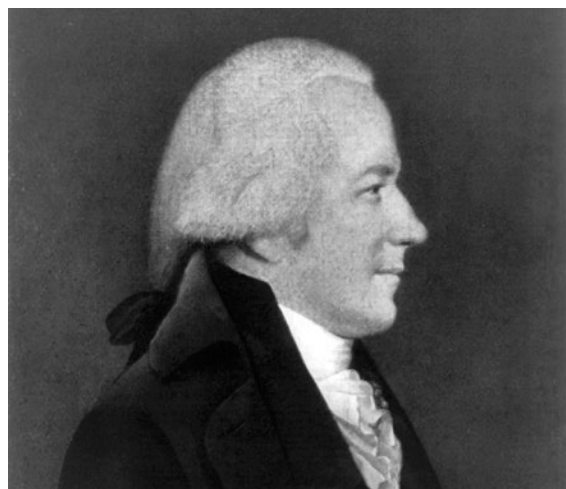
Despite the gaiety of the evening, Hamilton had the impending duel with Burr – set for July 11, 1804 – much on his mind. Later that night, he took pen in hand to write a letter of farewell and regret to be delivered to his wife, Eliza, in case things went badly for him – if, as he put it, “I shall first have terminated my earthly career.”

On the morning of the 11th, the duelists faced off on a bluff above the Hudson River. Burr’s shot struck Hamilton in the right hip, fractured a rib, tore through his liver and lodged in his spine. Hamilton fell and, realizing the gravity of his wounds, said, “I am a dead man.”

He was carried down the bluff, ferried back across the Hudson and transported to a friend’s house. With family and friends around him, Hamilton died the next afternoon.

Though it’s not known when, Eliza eventually was handed the farewell letter Hamilton wrote on July 4 and a short note he wrote the night before the duel. For the rest of her life – she lived 50 years more – those letters remained treasured relics.

The July 4 note, shown at right, explained his motivations for going through with the duel



and closed with the hope that she might find peace and that they might be together again one day:

“Fly to the bosom of your God and be comforted. With my last idea; I shall cherish the sweet hope of meeting you in a better world.

“Adieu best of wives and best of Women. Embrace all my darling Children for me.”

They eventually were reunited: Eliza died in 1854 at age 97 and was buried in the Trinity Churchyard in Manhattan, by her husband’s side again.

—Mark Hartsell is the editor of LCM.

This letter, my very dear Eliza, will not be delivered to you, unless I shall first have terminated my earthly career; to begin, as I humbly hope from redeeming grace and divine mercy, a happy immortality.

If it had been possible for me to have avoided the interview, my love for you and my precious children would have been alone a decisive motive — But it was not possible, without sacrifices which would have rendered me unworthy of your esteem. I need not tell you of the pang I feel, from the idea of quitting you and exposing you to the anguish which I know you would feel. Nor could I dwell on the topic left it should unman me.

The consolations of Religion, my beloved, can alone support you; and there you have a right to enjoy. Try to the bosom of your God and be comforted. With my last idea I shall cherish the just hope of meeting you in a better world.

Adieu best of wives and best of women. Combran all my Darling Children
for me.

Ever yours
W. H.

July 4. 1804

W. H. Hamilton

NEW

Lobby.

TICK... IN '63-
 AND... ST MEMORY
 IS IF... KENNEDY, SALUTING DADDY'S COFFIN-
 EVEN THEN I SOMEHOW KNEW
 IT WAS JUST A PREVIEW
 OF THINGS TO... I'D HAVE THIS SINKING FEELING OFTEN.

① Rap

It's three days before my tenth birthday, and I'm hearing ticking clocks. That familiar... feeling creeps up again, as the ticking mutates into a constant pounding like the underscoring of a B movie- Tick-Tick Tick-Boom-Boom-Boom-It's Saturday Night- and on Monday-not only will I kiss my youth goodbye- but I start a job that my upwardly mobile

② Ticking clocks

BOOM!

roommate, ... in a Manhattan firm... to
 the gray... ste... An...
 tra... spar... lob...
 ning... sti... er-... cor... tow... ng...
 oldi... tab... ell... s... a m... ce...
 reog... b... love... m... l...
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 RUIN... fuc... rela...
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 er c... ine... catc... ni... his...
 I... un... y... an... h...
 oul... ny... bby... k... uld... a... Car...
 vent... us... du... Bro... lo...
 yied... vo... lea... (Bu... am... te... iv...
 ito... e... roc... al... ats... ca...
 ik-... ober... ng m... fol... age...
 urn... call... se... fo... num... e a...
 rat in a rot... in a country... local irre... is growing... last
 as its infrastructure is decaying- Tick, Tick, Tick- Boom-Boom-Boom!

hubby, sunny

5) but here I m

Stage Manager whispers "10 minutes", I think of the time, three years ago, when I met Joseph Papp. I'd just done a staged Theater, of my rock musical, SUPERBIA. Mr. Papp thought it was a test. Like if I answered correctly I stared at the coffee table in his office. There was a New York Post on it. I could swear the headline said "DON'T BLOW IT!" narrowed as if he was a doctor and I was terminally ill with an exotic disease. "You've got a couple of years.."

6) "10 Minutes" Film by Lin-Manuel Miranda draws on the Library's Larson papers.

BY WENDI A. MALONEY



When Lin-Manuel Miranda visited the Library on Oct. 10, 2017, not many people knew about it. Clad in jeans and a sweatshirt, the celebrated “Hamilton” creator quietly made his way to the Performing Arts Reading Room.

There, with two companions, he began sifting through the papers of theater composer Jonathan Larson. The trio was on a mission to bring one of Larson’s works to cinematic life.

Four years later, in November 2021, the result became public when Netflix released Miranda’s directorial debut, “tick, tick ... Boom!” The film expands on a semiautobiographical one-man show Larson wrote before his breakthrough musical, “Rent,” took Broadway by storm.

Larson conceived “tick, tick” (with a different title) in 1990 when he was about to turn 30, anxious his career was going nowhere after a decade of devotion. The film tells a similar story about a theater composer, Jonathan, wondering if he should give up his Broadway dream for a different life.

Tragically, Larson died suddenly in 1996 just before the first scheduled performance of “Rent.” Several years later, his family donated his papers to the Library.

When Miranda visited in 2017, his companions were “tick, tick” scriptwriter Steven Levenson of “Dear Evan Hansen” fame and theater historian Jennifer Tepper. She had used Larson’s papers extensively and guided Miranda and Levenson to gems within them.

“What’s particularly exciting to us ... is how much of what they discovered in the Larson collection ended up being added to the film,” Mark Horowitz, a senior music specialist in the Library’s Music Division, said. “This is the fantasy for us archivists – that because we acquired ... a collection, previously unknown, lost or forgotten work has had life breathed into it.”

The “tick, tick” materials contain drafts of lyrics and scripts, demo recordings, artwork for fliers, prop lists, stage diagrams, research materials, invoices, theater bookings and letters seeking producers and investors.

■ **Above:** Lin-Manuel Miranda (from left), Steven Levenson and Jennifer Tepper examine items from Music Division collections during a visit to the Library in 2017. *Roswell Encina*

Opposite: Jonathan Larson’s draft of a script for “Boho Days,” a show he later would rename “tick, tick ... Boom!” *Music Division*

Jonathan Larson

tick, tick... **BOOM!**

a rock monologue

Directed by
Pippin Parker

Friday, December 4 at 8 pm and 10:30 pm

New York Theater Workshop

79 East 4th Street

\$10.00 Call (212) 302-6989 for reservations

QUESTIONNAIRE

Please answer in as much detail as possible.

1. Your Name? (optional) me
2. Age/Year of Birth? 30 / 1960
3. What are (or were) your preconceived ideas about turning age 30?
I'd hoped to be married w/ kids -
successful in my career -
4. What was your father doing at age 30? working for upswing magazine
5. Your Mother? raising kids
6. What do you imagine being 30 will mean in the year 2000? More
irresponsible - or - under harsh conditions
7. Number, in order of importance.. Sex 5 Drugs 10 Rock & Roll 9
Family 4 Friends 3 Health 1
Career 7 Happiness 2 Charity 8
Connection to God (or "Spirituality") 6
8. What do you most often eat for Breakfast? fruit - muffin - coffee
Lunch? celery - noodles
Dinner? salad - meat + chix
9. Other than attending School, Eating and Sleeping- as a child-how did you spend your time? (Number in order of importance)
Study 4 Play 3 Watch TV 1 Other Piano 2
10. What do you feel is the most important challenge facing you in the next decade?
staying youthful + optimistic in

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SECOND STAGE THEATRE

A Non-Profit Theatre Organization

Robyn Goodman and Carole Rothman
Artistic Directors

presents
a Staged Reading Performance
of

JONATHAN LARSON'S

Boho Days

rock monologue with ba

Directed by

DAVID SAINT

with

The Well Hungarians

Lighting Coordinator

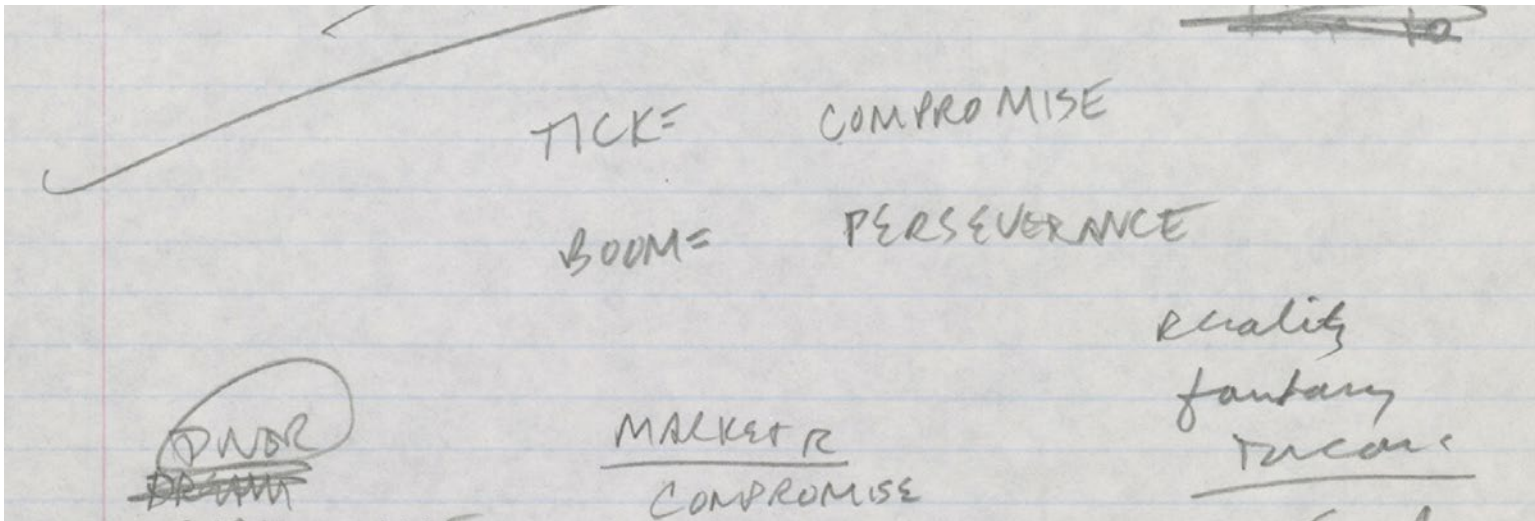
BRIAN ALDOUS

Associate Producer

VICTORIA LEACOCK

Thursday, September 6 thru
Sunday, September 9, 1990

ge Manager are members of Actors' Equity A
contract or salary. The donation of their profess
ion of Actors' Equity Association.



There really is, however, no definitive script for the show, Horowitz noted. Larson's papers contain various iterations and drafts. After he died, playwright David Auburn adapted "tick, tick" into a three-person off-Broadway musical. That's when Miranda first encountered it.

Already an aspiring composer, he saw the musical in a small New York theater in 2001 when he was a college senior, he's said. Then, in 2014, before "Hamilton" made him a household name, Miranda played Jonathan in a "tick, tick" revival. His performance, wrote the New York Times, "throbs with a sense of bone-deep identification."

The movie version of "tick, tick" adds details about Larson that aren't in his script and draws on his collection at the Library, including original songs that haven't previously had a public audience.

A song from the collection, "Swimming," became a major number in the film, and a dance scene unfolds to original music by Larson. In a car scene, Larson's music plays on the radio.

"It's thrilling to us," Horowitz said of the movie's interpolation of Larson's music. "You get collections because you hope they'll be used and appreciated, but there are no guarantees."

Larson's collection is among Horowitz's favorites. "I've actually never seen a collection quite like it," he said.

Larson wrote notes and questions to himself that he would try to answer, Horowitz said. For "Rent," he wrote biographies of major characters more than once as the show changed. The "tick, tick ... Boom!" material likewise sheds light on the meanings and motivations found throughout the work.

On one loose-leaf sheet of paper, Larson wrote:

"Tick = compromise

Boom = perserverance."

On another, Larson jotted down thoughts under the headings "choices" and "compromise": "Do artists ever marry?" "Do artists have children?" "If only these ears didn't hear."

The "tick, tick" collection also includes completed questionnaires that asked respondents to describe what they expected out of life by age 30.

In Larson's own answers, he discussed his expectations ("I'd hoped to be married w/ kids"), the biggest challenges he faced in the decade ahead ("staying youthful + optimistic in physique + outlook"), the everyday details of his life (favorite lunch: celery and noodles) and the works that inspired him (desert island book: the complete works of Shakespeare).

"It's just really rich, incredible stuff," Horowitz said.

He acquired the collection for the Library and processed it, an experience he described as approaching otherworldly.

"It's happened to me on a handful of collections," Horowitz said. "You begin to feel the ghost of the creator standing over your shoulder. They become a presence ... and you want to honor them."

In a handwritten note at the bottom of a page of notes in the "tick, tick" material, Larson asked, "How does one turn one's own life into a work of art?"

The remarkable Larson papers at the Library reveal, at least, how one great Broadway creator did just that.

—Wendi A. Maloney is a writer-editor in the Office of Communications.

■ **Above:** Jonathan Larson's handwritten notes give clues about themes and character motivations in "tick, tick ... Boom!" *Music Division*

Opposite: Promotional materials (top and right) for "tick, tick ... Boom" and an earlier version of the show, called "Boho Days." The "tick, tick" collection includes questionnaires that asked respondents to describe what they expected out of life by age 30. Larson's own answers are at bottom left. *Music Division*

MARK HOROWITZ

Specialist brings musical theater collections to a wider audience.

Describe your work at the Library.

I'm a senior specialist in the Music Division's acquisitions and processing section, where my specialty is American musical theater. I acquire collections for the Library – these have included the papers of Howard Ashman, Adam Guettel, Marvin Hamlisch, Jonathan Larson, Hal Prince, Jeanine Tesori and a promised bequest from someone we're very excited about.

I process special collections – sorting, organizing, identifying, foldering, labeling and writing finding aids. I provide reference. And I get to do special projects, such as co-producing concerts and exhibits and conducting interviews for the Library's website – including interviews with Stephen Sondheim, Burt Bacharach and Randy Newman.

What are some of your standout projects?

Producing a 70th birthday celebration concert for Sondheim. Our cast included Nathan Lane, Audra McDonald, Marin Mazzie and Brian Stokes Mitchell. It included a newly orchestrated concert version of his "The Frogs," which was then recorded for the first time and led to an expanded version of the show premiering on Broadway. That concert included a segment of Sondheim's "songs he wish he'd written," the complete list of which was then published in the New York Times and led to a series of Barbara Cook Mostly Sondheim concerts and recordings.

In 2018, I received the Kluge fellowship reserved for a Library staff member. My project allowed me for one year to seek out, read, review, select and transcribe correspondence from and to the lyricist, librettist and producer Oscar Hammerstein II. Among the shows Hammerstein wrote were "Show Boat," "Oklahoma!," "Carousel," "South Pacific" and "The King and I." His correspondence represents a who's who of show business, but he was also deeply involved in social issues, including working with the NAACP. I ended up transcribing over 4,500 letters. The plan is that these transcripts, accompanied by scans of at least some of the originals, will become a



SHAWN MILLER

Library website. I believe these letters will be a revelation to many and prove a vast source for research.

What have been your most memorable experiences at the Library?

Making Sondheim cry when I showed him Gershwin's manuscript for "Porgy and Bess." Doing a show-and-tell for Angela Lansbury, during which she sang "Beauty and the Beast" for me, first as Ashman and Alan Menken had performed it for her (up-tempo), then the way she insisted on singing it (as a ballad).

What are your favorite collection items?

There are hundreds, but the first that comes to mind: Hammerstein's lyric sketches for "My Favorite Things" ("Riding down hill on my big brother's bike/These are a few of the things that I like") and "Do-Re-Mi," where for several pages he gets stuck on the line "Sew – a thing you do with wheat." Larson's lyric sketches for "Seasons of Love," where you see him do the math that calculates there are 525,600 minutes in a year. A letter from George Bernard Shaw to a 19-year-old Jascha Heifetz, cautioning him to play something badly every night instead of saying his prayers so as not to provoke a jealous god.

Folklife Center Releases New Season of 'America Works'

The Library's American Folklife Center has released the third season of "America Works," a podcast series celebrating the diversity, resilience and creativity of American workers. The new season features stories from a teacher and workers at a circus, a meat plant, a vineyard and a now-closed Boeing factory, among others.

The eight-episode series, part of the center's ongoing Occupational Folklife Project, aims to introduce listeners to a diverse range of voices and perspectives. The episodes, which run about 10 minutes each, are available on Apple Podcasts, Stitcher and at loc.gov/podcasts.

Over the past 12 years, fieldworkers from the American Folklife Center have interviewed more than 1,200 working Americans, documenting their experiences in over 100 professions. More than 500 of these full-length interviews are now available online.

MORE: loc.gov/item/prn-22-003

Stereoscopic Association, Library to Collaborate

The Library and the National Stereoscopic Association announced plans to create a National Stereoscopic Photography Research Collection fellowship and public program to support one of the nation's largest collections of this photography format.

Stereographs are paired photographs that provide an illusion of three-dimensionality when placed in a special viewer called a stereoscope. They were among the first photographic entertainment formats that became popular from the Civil War to the early decades of the 20th century, when new technologies like motion pictures captured the public's attention.

The Library's Prints and Photographs Division holds one of the foremost collections of stereographs, dating from early daguerreotypes in the 1850s to published sets from the 1930s. More than 40,000 have been digitized and are available online at loc.gov/pictures/collection/stereo/.

MORE: loc.gov/item/prn-22-011

Library to Archive Projects In Landscape Architecture

The Library and the American Society of Landscape Architects (ASLA) announced a collaboration to archive the society's professional award-winning projects, the first time that collections representing the international landscape architecture profession will be archived by a U.S. federal institution.

For more than 30 years, ASLA has been granting awards to professional members in a number of categories, including general design, urban design, residential design, analysis and planning, communications and research. It also has granted a single Landmark Award to distinguished landscape architecture projects completed between 15 and 50 years ago.

While the Library has archived collections representing the professions of architecture, design and engineering since the 1800s, this collaboration reflects the Library's recognition of the growing significance of landscape architecture in society today. New designs will be added to the collection each year.

MORE: loc.gov/item/prn-22-007

Koussevitzky Foundation Awards New Commissions

The Serge Koussevitzky Music Foundation in the Library awarded commissions for musical works to seven composers. The commissions are granted jointly by the foundation and the performing organizations that will present the world premiere performances of the newly composed works.

Winning composers and the co-sponsoring groups are Katherine Balch and Longleash; Helen Grime and the Boston Symphony Orchestra together with the London Symphony Orchestra; Tonia Ko and Contemporaneous; Eric Nathan and the Milwaukee Symphony Orchestra; Hilda Paredes and the Takt Trio; and Matthew Ricketts and Duo Axis.

The foundation also announced a new commission granted in memory of composer Andrew W. Imbrie, longtime member of the foundation's board. This commission, inaugurated in 2021, was made possible through a gift from Barbara Cushing Imbrie and Andrew Philip Imbrie. Composer Sebastian Currier, sponsored by loadbang ensemble, is the first recipient.

MORE: loc.gov/item/prn-21-076

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Price: \$50

This set of four marbled, cork-bottomed tiles displays the Constitution, Bill of Rights, Declaration of Independence and Civil Rights Act.



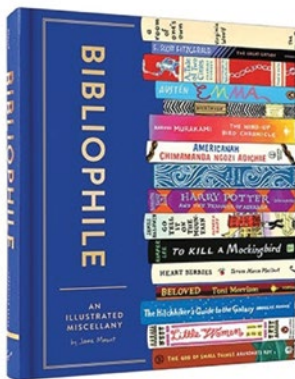
Fleece Blanket
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This 50-by-60-inch fleece is embroidered with an open book and the Library's logo to symbolize the power of learning in an open democracy.



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Product #21508223
Price: \$30

This elegant, 11-ounce candle comes in a glass container emblazoned with "The Library" and is fragrant with eucalyptus, lavender and old books.



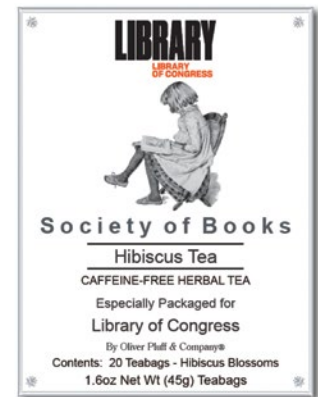
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In this love letter to all things bookish, Jane Mount brings literary people, places and things to life through her signature and vibrant illustrations.



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



FOR THE PEOPLE FUND

Initiative showcases the work and impact of social movements.

From President Lincoln's documents on the rights of the enslaved to the AIDS Memorial Quilt archival collections, the Library of Congress continues its charge of collecting and sharing resources about the social movements and pursuits of equality that shape our nation.

In recognition of the importance of active citizenship, the Library established the For the People Fund in May 2021 through generous seed funding provided by the Ford Foundation.

The initiative helps the Library connect Americans with social movements and showcase how these waves of change shape the fabric of American life and governance. Through the For the People Fund, the Library will be able to say yes to opportunities for collecting, protecting and sharing America's most critical stories of change.

In 2022, the For the People Fund is exploring increased access and potential digitization

of the NAACP Legal Defense and Education Fund collections and the National AIDS Memorial Quilt Archive.

"Important social movements are integral to American life and culture," Ford Foundation President Darren Walker said. "How we choose to recognize and remember them shapes the way in which we see ourselves reflected throughout history. The Ford Foundation is proud to be a cultural knowledge partner with the Library of Congress as it tells the greatest stories of equality, empowerment and change."

The Ford Foundation is an independent organization working to address inequality and build a future grounded in justice. For more than 85 years, it has supported visionaries on the front lines of social change worldwide, guided by its mission to strengthen democratic values, reduce poverty and injustice, promote international cooperation and advance human achievement.

Today, with an endowment of \$16 billion, the foundation has its headquarters in New York and 10 regional offices across Africa, Asia, Latin America and the Middle East.

■ The Library displayed panels from the AIDS Memorial Quilt in the Jefferson Building in 2019. *Shawn Miller*

MORE INFORMATION

The Ford Foundation
fordfoundation.org

LAST WORD

MICHAEL HILL

My mentor and dear friend, historian David McCullough, once said that one of the great delights he took in his research was the chance to “read other people’s mail.”

Every biographer, journalist or scholar who has spent time in the Manuscript Reading Room at the Library of Congress surely will agree that no truer words were ever spoken. For over 40 years, I have had the good fortune to work as a research assistant for some of our nation’s leading historians: McCullough, Jon Meacham, Nathaniel Philbrick and Michael Beschloss.

During that time, my work has taken me back into the worlds of many notable people, memorable journeys into the lives of the Wright brothers and Alsop brothers, Abraham Lincoln, Clare Boothe Luce, Frederick Douglass and William O. Douglas.

What made these journeys remarkable was the richness of the archival material – especially in the letters that drew me into the intimate realm of people’s lives, allowing me to eavesdrop on their secret dreams, great expectations, achievements, disappointments and heartaches.

There was the mournful diary entry I discovered in the papers of John Bartlow Martin, a speechwriter for Sen. Robert F. Kennedy who, after the assassination of Kennedy and Dr. Martin Luther King Jr., wrote of the tragic year 1968: “The whole thing ... seems like a bad Elizabethan drama, where the curtain comes down on a stage filled with dead bodies.”

But then there was the uplifting letter I found from Elizabeth Cady Stanton to her daughter, Madge, about her work of promoting justice for women: “I feel that I am doing an immense amount of good in rousing women to thought and inspiring them with new hope and self respect.”

I’ve also been a frequent visitor to the Manuscript Reading Room for my own projects, spending days “reading other people’s mail” in search of a tidbit to shed new light on a historical figure.

I recall vividly the time spent hovering over the letters and diaries of our American ambassador to France, Elihu Washburne, whose writings provide a riveting account of the tragic days of the siege and Commune of Paris. Although it was hard work poring



REBECCA PURDY

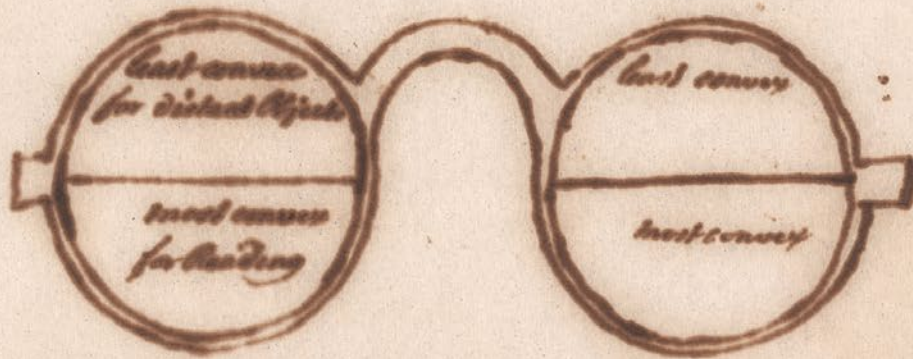
through Washburne’s old, fragile letterbooks, it paid off. Each day, I discovered some new colorful detail providing a fresh perspective on the horrors he witnessed and the sufferings he endured – all items omitted from his own published memoirs about those dark days in Paris. That experience was an important reminder to always go back to the original source – always.

My latest experience with the crown jewels of the Manuscript Division centers on a book I just wrote called “Funny Business” about the life of political humorist Art Buchwald. In combing through the recently opened Buchwald papers, I was able to get a glimpse of the man behind the humor – a man who was infinitely more complicated than his celebrated public persona. Buchwald’s personal correspondence alone is a treasure trove of material that provided me with new discoveries, such as the truth behind the sad tale of why the Herald Tribune, after nearly 50 years, abruptly terminated Buchwald’s column.

With the completion of “Funny Business,” I’m now on the hunt for another project. Who knows what historical adventures still lie ahead? But one thing is certain, the Library and the Manuscript Division will always be the first archival stop along the way.

—Michael Hill is the author of “Funny Business: The Legendary Life and Political Satire of Art Buchwald.”

as in travelling I sometimes read and often wanted to adjust the
Prospect. Finding this Change troublesome and not always suf-
ficiently ready, I had the Glasses cut, and half of each lens
associated in the same Circle, thus



By this means, as I wear my Spectacles constantly, I have only to
move my Eyes up or down as I want to see distinctly far or near, the
proper Glasses being always ready. This I find more particularly
convenient since my being in France, the Glasses that serve one best
at Table to see what I eat, not being the best to see the Faces of those on the
other Side of the Table who speak to me; and when one's Ears are not
well accustomed to the Sounds of a Language, a Sight of the Movements
in the Features of him that speaks helps to explain, so that I un-
derstand French better by the help of my Spectacles. —

My intended Translator of your Piece, the only one I
know who understands the Subject as well as the two Languages,
which a Translator ought to do or he cannot make so good a Trans-
lation, is at present occupied in an Affair that prevents his undertaking,
it; but that will soon be over. — I thank you for the Notes. I
should be glad to have another of the printed Pamphlets.

We shall always be ready to take your Children if you

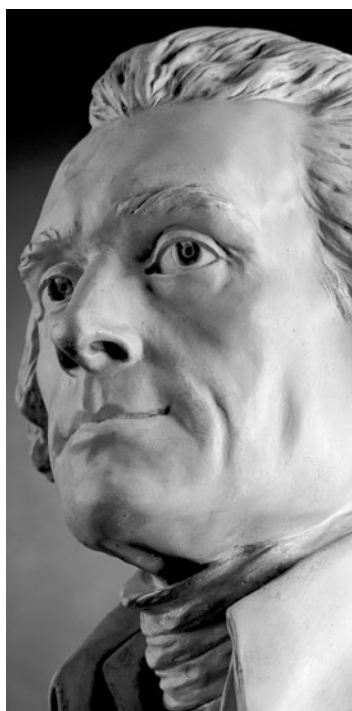
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