

# LOW

LIBRARY OF CONGRESS MAGAZINE  
JULY/AUGUST 2022

## LIBRARY OF THE UNEXPECTED

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### Inside

Hair, There  
And Everywhere

The Man Behind  
History's First Selfie

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### Plus

Jazz Age Beauties

In History's Hands

Drafting the Declaration







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■ Printers used these brass dies, which include depictions of a sunrise and the planet Earth among clouds, to create the 1860 edition of Walt Whitman's "Leaves of Grass." *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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■ **On the cover:** NASA produced this gold-plated copper disc, titled "The Sounds of Earth," in 1977 to accompany the Voyager interstellar spacecraft. The disc contains a selection of sounds and images intended to portray the diversity of life and culture on Earth. *National Audio-Visual Conservation Center*

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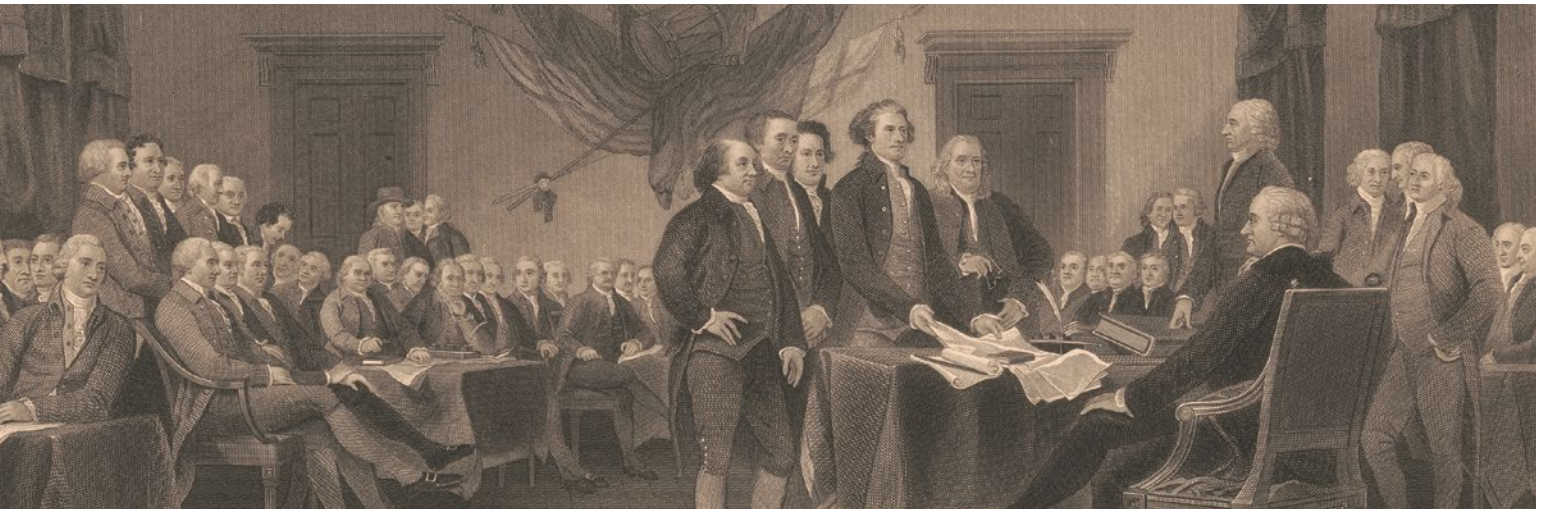


## CONNECT ON

[loc.gov/connect](http://loc.gov/connect)







■ **Above:** Delegates present the Declaration of Independence to the Second Continental Congress in 1776, depicted a century later in this engraving by Illman Brothers. *Prints and Photographs Division*

**Opposite:** The rough draft of the Declaration shows edits made by Thomas Jefferson, John Adams, Benjamin Franklin and others. *Manuscript Division*

## CREATING THE UNITED STATES

The rough draft records how the Declaration was born.

The declaration that boldly asserted the right of individuals to life, liberty and the pursuit of happiness was created with inspiration, perspiration and no small amount of editing.

The original rough draft of the Declaration of Independence – a milestone of human history and a treasure of the Library’s collections – records it all.

On June 11, 1776, the Second Continental Congress appointed a committee of five delegates to create a document that would announce the Colonies’ separation from Great Britain and justify the action. The committee chose Thomas Jefferson, then 33, to draft what he called an expression of “the American mind.”

The rough draft, written by Jefferson in a neat cursive, consists of four pages of text, marked with crossed-out words, additions squeezed between lines, phrases set off in brackets and margin notes connected to the main body with asterisks.

The draft records 86 changes made at various stages by Jefferson; committee members Benjamin Franklin and John Adams, who were consulted separately; the committee

itself; and, finally, the full Congress.

Some changes are minor, others substantial. Where the authors removed words, they left phrases that resounded down through time:

“We hold these truths to be sacred & undeniable self-evident; that all men are created equal & independent that from equal creation they derive in rights they are endowed by their creator with certain [inherent &] inalienable rights; that among which these are life, liberty, & the pursuit of happiness;”

In 2010, the Library utilized hyperspectral imaging to confirm past speculation about another change. Jefferson originally wrote the phrase “our fellow subjects.” But with the ink still wet, he scrawled the word “citizens” over “subjects” – a small change that says so much. On the eve of a break with Britain, Jefferson asserted that the people of the Colonies no longer were subjects of a sovereign but rather citizens and equals in a new democracy.

The committee presented its draft to the full Congress on June 28. Then, on July 4, after debate and further revision, Congress adopted a final version.

The Declaration was thus born, and with it a new nation.

–Mark Hartsell is the editor of LCM.

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### MORE INFORMATION

Creating the Declaration of Independence  
[go.usa.gov/xzQZF](https://go.usa.gov/xzQZF)



OF AMERICA, in General Congress assembled.

When in the course of human events it becomes necessary for <sup>one</sup> people to dissolve the political bands which have connected them with another, and to ~~assume~~ ~~that~~ ~~independent~~ ~~station~~ ~~which~~ ~~they~~ ~~have~~ ~~hitherto~~ ~~occupied~~, ~~that~~ ~~as~~ ~~some~~ among the powers of the earth the <sup>separate and equal</sup> ~~separate and equal~~ station to which the laws of nature & of nature's god entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to ~~that~~ <sup>the</sup> separation.

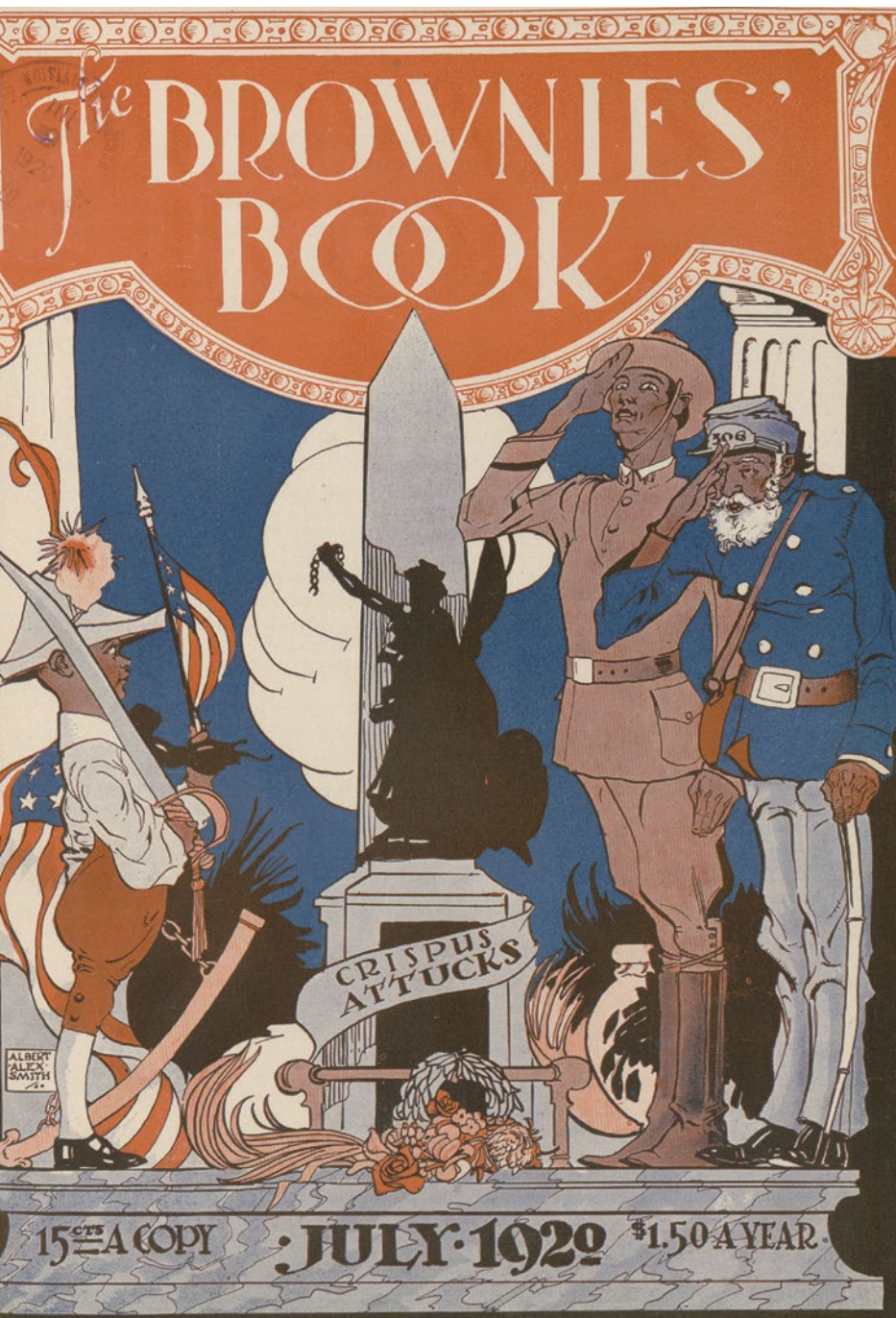
We hold these truths to be <sup>self-evident</sup> ~~clear~~ ~~and~~ ~~undeniable~~ that all men are created equal & independent that <sup>they are endowed by their creator with certain</sup> ~~from~~ ~~that~~ ~~equal~~ ~~creation~~ ~~they~~ ~~derive~~ ~~rights~~ ~~that~~ ~~are~~ ~~unalienable~~, among <sup>which</sup> ~~these~~ ~~are~~ ~~life~~ ~~liberty~~ & the pursuit of happiness; that to secure these <sup>rights</sup> ~~ends~~, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government ~~shall~~ becomes destructive of these ends, it is the right of the people to alter or to abolish it, & to institute new government, laying it's foundation on such principles & organising it's powers in such form, as to them shall seem most likely to effect their safety & happiness. Providence indeed will dictate that governments long established should not be ~~changed~~ ~~for~~ light & transient causes: and accordingly all experience hath shewn that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. but when a long train of abuses & usurpations [began at a distinguished period, &] pursuing invariably the same object, evinces a design to ~~reduce~~ ~~them~~ ~~to~~ ~~absolute~~ ~~despotism~~, it is their right, it is their duty, to throw off such ~~government~~ & to provide new guards for their future security. such has been the patient sufferance of these colonies; & such is now the necessity which constrains them to <sup>alter</sup> ~~expunge~~ their former systems of government. the history of <sup>the</sup> ~~his~~ present <sup>King of Great Britain</sup> ~~is~~ is a history of <sup>repeated</sup> ~~unremitting~~ injuries and usurpations, [among which, <sup>appears no solitary fact</sup> ~~no solitary fact~~ ~~appears~~ ~~to~~ ~~contra~~ ~~dict~~ the uniform tenor of the rest, <sup>in</sup> ~~all~~ ~~of~~ ~~which~~ ~~have~~ ~~in~~ ~~direct~~ ~~object~~ the establishment of an absolute tyranny over these states. <sup>to</sup> ~~prove~~ ~~this~~, let facts be <sup>presented</sup> ~~presented~~ to a candid world for the truth of which we pledge a faith

7. Franklin's no

4. m. 2. Adams' how



# OFF THE SHELF



■ The Brownies' Book offered a mix of stories, advice, information and correspondence addressing the interests of African American children. Rare Book and Special Collections Division

## BROWNIES' BOOK

Du Bois' magazine aimed to reinforce pride in Black youth.

In 2022, the movement for diversity and representation in children's literature has ensured that more children can see themselves in books and learn about others' lives, too. A century ago, things were very different.

Writer, scholar and activist W.E.B. Du Bois recognized the need for young African Americans to see themselves and their concerns reflected in print. The Brownies' Book, a monthly magazine for the "Children of the Sun ... designed for all children, but especially for ours," was his response.

Du Bois aimed to instill and reinforce pride in Black youth and to help Black families as they raised children in a segregated and prejudiced world.

The Brownies' Book offered a groundbreaking mix of stories, advice, information and correspondence with the paramount goal of empowering Black children and validating their interests. Content included African folk tales, stories and poems about the origin of different races and messages about self-respect and pride in one's appearance.

After just two years, financial problems ended publication of The Brownies' Book. Today, some of the language and attitudes seem old-fashioned, and there's some difficult content. Still, they deliver real insight into the lives and concerns of Black children a hundred years ago.

With the publication of the magazine, Du Bois aimed to create "a thing of Joy and Beauty" – or, as he put it in the dedication of the first issue in January 1920:

"To Children, who with eager look  
Scanned vainly library shelf and nook,  
For History or Song or Story  
That told of Colored People's glory,  
We dedicate THE BROWNIES' BOOK."

–Rachel Gordon is an educational programs specialist in the Informal Learning Office.

### MORE INFORMATION

The Brownies' Book  
[go.usa.gov/xzkjJ](https://go.usa.gov/xzkjJ)



## FROM THE VAULTS

New series explores stories behind volumes in the Rare Book division.

The shelves of the Rare Book and Special Collections Division are filled with volumes whose stories are waiting to be told.

How literary giants Walt Whitman and Henry David Thoreau once took a walk together in Brooklyn and exchanged books – volumes that, decades later, were reunited in Library of Congress collections.

How an heir to the fortune of financier J.P. Morgan – disillusioned by his experiences in World War I – married a divorcee, moved to Paris to write poetry, lived a dissolute life, founded a publishing house, produced exquisite volumes of works by great authors, then died at age 31 in a murder-suicide pact with one of his mistresses.

A new virtual series, From the Vaults, tells those stories and more. The series is available on the Library's website and on its YouTube channel.

From the Vaults features staff members from the Rare Book division exploring the fascinating history of items from the division's collections: the Dunlap Broadside, the first printing of the Declaration of Independence; mysterious volumes once owned by illusionist Harry Houdini; books from the Black Sun Press founded by Morgan heir Harry Crosby and his wife, Caresse; and Thomas Jefferson's own copy of *The Federalist Papers*.

*The Federalist Papers* is a collection of 85 essays written under a pseudonym by John Jay, James Madison and Alexander Hamilton in support of ratification of the U.S. Constitution – today, considered a supreme contribution to American political thought.

Speculating about the authorship of each essay became something of a parlor game in political circles: Was it Jay, Madison or Hamilton? Jefferson rarely wrote in his books, but here he made an exception: On the flyleaf of his copy, he listed his own guesses of each essay's author. The division also holds Madison's copy, and in it he likewise indicated authorship of each work. The two lists don't agree



and, 234 years later, the authorship of some essays remains uncertain.

But that is part of the intrigue of *From the Vaults*: mysteries never solved, hidden stories brought to light, the discovery of pieces of history that shaped our world.

–Mark Hartsell

### MORE INFORMATION

From the Vaults  
[go.usa.gov/xzXNG](https://go.usa.gov/xzXNG)

■ An illustration from “Red Skeletons,” by Harry Crosby. After publication, Crosby decided he so hated his own poems that he gathered every copy he could find and blasted them with a shotgun. The Library's copy, luckily, survived. Rare Book and Special Collections Division



# JAZZ AGE BEAUTIES

Photographs by Alfred  
Cheney Johnston helped  
capture an era.

**BY NEELY TUCKER**



The Jazz Age, when hot new music and racy new sensibilities were sweeping across pop culture, perhaps reached its zenith in the Ziegfeld Follies. The Broadway musical revues, produced by Florenz Ziegfeld Jr., began in 1907 and ran for more than two decades at the New Amsterdam Theatre. The shows featured dance numbers, comedy acts and shapely young women in skimpy outfits. They became legendary for their style, pizzazz and sex appeal.

The court photographer for the Follies was Alfred Cheney Johnston, who later donated more than 200 of his photographs to the Library. Johnston captured the era and helped create the celebrity glamour shot through soft-focused, well-composed, sepia-toned portraits with Old Master lighting – soon to become an industry standard.

“I try to make not just a photograph of a girl’s face and figure but one of her personality as well,” Johnston told a newspaper columnist in 1928. “I suit everything to the personality of the person whose picture I’m making. Lights, background, composition – everything.”

Stars flocked to him. Mary Pickford. Clara Bow. Helen Hayes. John Barrymore. Barbara Stanwyck. Dorothy and Lillian Gish. Marilyn Miller. Scott and Zelda Fitzgerald. Mae Murray. Billie Dove.

“His spellbinding portraits ... adorned a vast array of newspapers and magazines of the era,” writes author Robert Hudovernik in “Jazz Age Beauties: The Lost Collection of Ziegfeld Photographer Alfred Cheney Johnston.” The book draws in part on the Library’s photographs. It was published in 2006 and reissued late last year. “They dramatically contributed to the adoration of stars by their fans, who worshipfully pasted them in their scrapbooks or tacked them onto their bedroom walls.”

Johnston came from a New York banking family and studied art as a student. His wife, Doris, was a painter. He was a classy, upscale sort, friends with Norman Rockwell and Ansel Adams.

His studio was in the Hotel des Artistes, a luxury co-op on the Upper West Side. He shot with a large view camera on a tripod, which produced a large glass-plate negative. He often painted the background onto the negatives. He charged \$500 to \$1,400 for a set of a dozen prints, the



■ Alfred Cheney Johnston photographed models such as Marjorie Mulhall (opposite) for advertisements as well as glamorous stars like Mary Pickford (left). *Prints and Photographs Division*

equivalent of \$14,000 to \$40,000 today.

Many stars (and private clients) posed nude and seminude, with furs and gowns and scarves draped just so. The Oriental rugs and draperies in the background, the ornate furniture, the formal poses and the sepia-toned images were designed to make the photographs look like classical paintings.

The Follies ended in 1931 and Johnston’s star began to fade by World War II, when he left New York for a rural Connecticut studio. Times were changing, but he kept to his ways, which began to seem not so much classic as old-fashioned. By the time he died in a 1971 car crash at age 86, he was a widower living alone; he and Doris had no children. Hudovernik writes that only two people attended his funeral.

Though fine-art connoisseurs never took to his work – too focused on celebrity, too commercial – his prints now sell for a few to several thousand dollars each. The Library’s collection, featuring stars from stage and film and from separate advertising campaigns, is a “gem,” Hudovernik says, because “these are prints he picked out as some of his best work.”



# CURATOR'S PICKS

## CIVIL WAR MUSIC

Music Division specialist Carol Lynn Ward Bamford highlights newly donated music items from the Civil War.



### MILITARY BAND BOOKS

Civil War band music served armies of both the North and the South. Freeman Cross, a musician in the Union Army, was presented with these extremely rare "part books," or manuscript music, for first and third E-flat cornet.

### BUGLE ENGRAVED WITH BATTLE HONORS

Richmond Parker enlisted at age 26 as a principal musician with the 19th Michigan Infantry. He carried this copper bugle in the field – it still bears the dents suffered along the way. The instrument is engraved with Parker's name and the battles in which he fought: Atlanta, Savannah, Kennesaw Mountain and nine others.

ALL ITEMS MUSIC DIVISION EXCEPT WHERE NOTED





## DRUMMER BOY

This hand-colored tintype shows Freeman Cross, who enlisted as a musician in 1862 at age 14 and served in some of the war's pivotal battles: Gettysburg, Chancellorsville, the Wilderness, Petersburg, Appomattox. The drum in the photo was purchased for Cross by his brigade after his own was destroyed in action.

*Prints and Photographs Division*

## ENGRAVED DRUMSTICKS

Jesse Mills of the 51st New York Infantry earned these engraved drumsticks on the battlefield. Mills, who enlisted at age 16, and a fife major were the only musicians to lead the company in a charge at the battle of New Bern, where their regiment lost 71 men killed or wounded. Grateful comrades presented these drumsticks with engraved silver caps to Mills for his gallantry.

## EAGLE-PAINTED DRUM

This rare U.S. Army regulation drum is emblazoned with a painted eagle clutching a red, white and blue shield in its left talon and five arrows in its right. The instrument, which retains its original drumheads and webbed sling, was manufactured by C.M. Zimmerman of Philadelphia.





# PAGE FROM THE PAST



■ **Above:** Amelia Earhart in the early 1920s, wearing her flying gear. *Prints and Photographs Division*

**Opposite:** Earhart sat for a palm reading with Nellie Simmons Meier in 1933 and, after the session, signed and dated the resulting handprint. *Manuscript Division*

## IN HISTORY'S HANDS

The study of palms once was thought to give insight into famous figures.

The best clues to a person's character lie right in the palms of their hands. That, at least, is what Nellie Simmons Meier believed.

Meier, you see, was one of the world's foremost practitioners of the "science" of palmistry in the 1920s and '30s. She and

other palmists thought they could divine one's character, personality and, perhaps, even the future by studying the shape of the hands and the lines of the palms.

Meier was so renowned for her work that some of the world's most famous folks – Albert Einstein, Eleanor Roosevelt, George Gershwin, Booker T. Washington and Susan B. Anthony, among others – sought her insight. Some trekked all the way to Tuckaway, her cottage in Indianapolis, for consultations.

Sitting in the parlor, Meier examined their hands, seeking clues to what made them tick. She also made prints of their hands and wrote character analyses based on her readings. In 1937, she published her work in a book, "Lions' Paws: The Story of Famous Hands."

Eventually, Meier donated a portion of her original material to the Library – the Manuscript Division holds autographed handprints and photographs of 135 notable figures as well as the character sketches she wrote for each.

In 1933, Meier examined a pair of hands that, wrapped around the controls of a Lockheed Vega 5B, helped make aviation history. Just a year earlier, Amelia Earhart had flown from Newfoundland to Ireland – the first solo, nonstop flight across the Atlantic by a woman.

In her examination of Earhart's hands, Meier saw signs of a natural caution that, she wrote, "acts as a preventive to her taking unnecessary risks or doing foolhardy stunts."

Yet flying was inherently risky, and Earhart pushed boundaries.

So it was that, four years after that meeting with Meier, Earhart took flight on another attempt to make history, this time as the first woman to fly around the world. She didn't make it. Earhart disappeared over the Pacific, and her fate remains a mystery – her plane was never found, her body never recovered.

Today, though, her legacy lives on, and the Library still preserves the images of those hands that made history.

—Mark Hartsell

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### MORE INFORMATION

Amelia Earhart's palm prints  
[loc.gov/item/mcc.038/](https://www.loc.gov/item/mcc.038/)



Amelia Earhart, June 28, 1933.

Lions' Paws Ch. XI.

K

5 1/2

7



FROM  
Mrs. George Philip Meier  
3128 North Pennsylvania St.  
"Tuckaway"  
Indianapolis, Indiana  
U. S. A.

Amelia Earhart -  
June 28, 1933



■ In 1783, James Madison gave a miniature portrait of himself to Catherine Floyd and, as a token of love, attached this braided lock of his hair to the back. *Rare Book and Special Collections Division*



## THERE AND EVERYWHERE

Locks of love and loss fill Library collections.

Of all the strange things in the Library's collections, the most common strange thing is ... hair. Lots of hair.

We have locks of it, tresses, braids, clippings and strands. We have the hair of famous people, not-so-famous people and unknown people who sent their hair to someone else.

The Library holds hair from people in the arts such as Ludwig van Beethoven, Walt Whitman and Edna St. Vincent Millay; Presidents George Washington, Thomas Jefferson, John Quincy Adams, James Madison and Ulysses S. Grant; and any number of famous women, including Lucy Webb Hayes (first lady and spouse of President Rutherford B. Hayes), Confederate spy Antonia Ford

Willard, Clare Boothe Luce and unidentified hair from Clara Barton's diary.

Nearly all of the hair stems from the 18th and 19th centuries, in the era before photographs were common and lockets of hair were seen as tokens that could be anything from romantic to momentous. People might go months or years between seeing one another; a lock of hair was a meaningful talisman.

"It provided a tangible reminder of a loved one," says Michelle Krowl, a historian in the Manuscript Division who oversees collections with many sets of clippings. "Hair from famous heads might be sought for its historic associations, similar to collecting autographs."



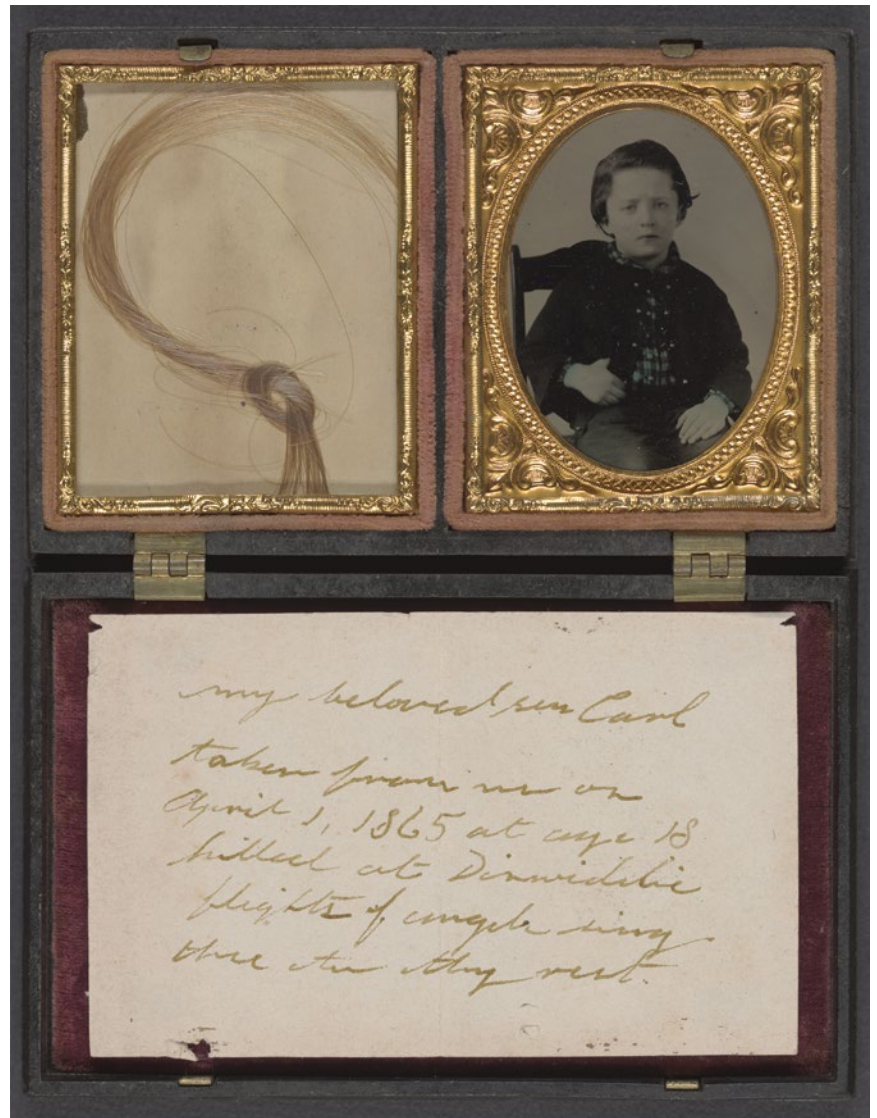


The Library's numerous hair samples, spread across multiple divisions, are incidental parts of much larger collections. Exchanging bits of hair was so common that President James A. Garfield kept a circular bit of woven hair sewn onto a small piece of paper, tied with a small green ribbon. A note in the middle reads, "My Compliments," but there is no identification. Garfield thought it important enough to keep in his diary, so the Library preserves it as part of the historical record.

Other samples fall into the souvenir category. Admirers cut off much of Beethoven's hair after his death in 1827, so much so that a book was written about it in 2000 (title: "Beethoven's Hair"). A Leipzig attorney named Eduard Hase obtained a sample, but parceled much of it out to fellow fans. By the time the locks made it to the Library, the coil was just 26 strands.

Madison's hair, though, is a thick, rich braided sample of chestnut brown. Long before he was president, the frail and delicate Madison (the shortest of all presidents at 5 feet, 4 inches) fell in love with Catherine Floyd, the daughter of a Continental Congress delegate. In 1783, the pair exchanged ivory miniature portraits of one another; Madison tucked a braided bit of his hair into the back of the locket. The courtship didn't last; the locket did.

The bereaved also held on to hair as relics of their deceased loved ones, particularly during the Civil War. A small case holds a



picture of a child named Carl, a locket of his hair and a note from one of his parents: "My beloved son Carl taken from me on April 1, 1865 at age 18 killed at Dinwiddie. Flights of angels sing thee to thy rest."

Researchers have determined the boy in the photo might be Union soldier Carlos E. Rogers of Company K, 185th New York. He was killed on March 29 or 30 in a fight at Dinwiddie Court House, Virginia, less than two weeks before the Confederates surrendered.

While parents today would not likely take a bit of hair as a tangible reminder of their lost child, the impulse to hold onto something lost is with us still.

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

■ **Left:** This small coil contains 26 strands of hair from Ludwig van Beethoven, obtained by an admirer following the composer's death. *Music Division*

■ **Right:** Bereaved parents preserved this lock of hair with a photo of their son, killed in the final weeks of the Civil War. *Prints and Photographs Division*



# LIBRARY OF THE UNEXPECTED

Our collections hold a wealth of delightfully offbeat items.

**BY NEELY TUCKER**



■ Library collections preserve these relics from the 1918 influenza pandemic.







■ Carl Sagan plotted out the film "Contact" on this whiteboard (clockwise from top); Dimitri Tiomkin won this best song Oscar for "High Noon"; conductor Leonard Bernstein put this license plate on his Ferrari; and Sigmund Freud once owned this ancient Greek bust. Manuscript Division, Music Division

When a Library collects more than 171 million objects over the course of a couple of centuries, odds are that some unusual items will filter into the mix. Along with traditional library fare such as books, maps, manuscripts, magazines, prints, photographs, movies and recordings, the Library has ... other things.

Like a piece of the World Trade Center and a piece of cake from Gen. Tom Thumb's wedding 159 years ago. We have the whiteboard upon which astronomer Carl Sagan sketched out the plot to the movie

"Contact" and the megaphone used by filmmaker Rouben Mamoulian to shout directions to his actors. Here's a set of dessert plates hand-decorated by Rudyard Kipling, and there's a map of the Grand Canyon made entirely of chocolate. We have Walt Whitman's walking stick and Charles Dickens' traveling cutlery kit – a folding spoon, knife and corkscrew in an ivory case bearing his initials. Burl Ives' custom-made guitar, anyone? A thousand-year-old Mayan container shaped like a flying bat? How about an Oscar for "High

Noon” or the vanity license plate (“Maestro”) from Leonard Bernstein’s Ferrari?

All of those are real. But it is not true, no matter how delightful the rumor, that the Library has a very small stash of Sigmund Freud’s cocaine. We have a very small stash of Freud’s friend’s cocaine.

Also, we have a tuft of Canadian “muskox wool” from the collection of – did you doubt this? – Teddy Roosevelt.

“It is a capital misfortune,” Roosevelt wrote in 1918 to the explorer who sent it to him, “that the muskox has not been tamed.”

These are all eyebrow-raising exceptions to the rule of what the Library collects. The national library is home to the national narrative, the papers of presidents,

politicians, artists, inventors and everyday citizens. The Library’s mission is to serve Congress and preserve the nation’s story, along with a good bit of world knowledge. It’s not an artifact-filled museum and does not double as a collector of oddball ephemera.

But it would also be a capital misfortune if the nation’s library did not have a scattering of such delightfully offbeat and wholly original items. The Library is also a history of us, of humankind, and that messy history can’t all be contained on paper, vinyl, film and tape. These are some of the items that help give the tactile sense of bygone people who were about our size and height, who lived with the same phobias and desires that we do today. They offer a bit of needed spice, of raw humanity.

■ The contents of Abraham Lincoln’s pockets on the night of his assassination. Rare Book and Special Collections Division







■ This cocaine – now inert – once belonged to 19th-century physician Carl Koller, who experimented with the drug as an anesthetic used during eye surgery. Manuscript Division

Take Whitman’s walking stick. Put that and his haversack in hand and you can take the measure of the man himself. Along with a bronze cast of his hand (we have that, too), you get the sense of what a big-boned man he was, no matter the delicate nature of his poetic lyricism. If he shook your hand, you’d remember it.

Or consider lipstick kisses. Wives and girlfriends puckered up onto pieces of paper and sent them to their boyfriends and husbands in World War II (if not before), as the Veterans History Project documents. The colors are still vibrant.

“Darling, I really did kiss the paper and it was quite without a kick,” wrote Norma Jenner to her husband, Joseph, an Army corporal serving in Europe, on June 10, 1944, on a bright pink sheet of stationery designed for such smackers.

“I’d much rather it were your lips.”

Aviators in World War II also signed currency for one another, sometimes stringing bills together into long strips. They were nicknamed “short snorters” after shots of whiskey, and the Library has a few. Combined, pieces such as these give a visceral sense of the passions of war.

The contents of Abraham Lincoln’s pockets the night he was assassinated give us insight into the everyday aspect of the man’s life. They are touching and, in their way, almost impossibly sad. His brown leather wallet, containing a Confederate \$5 bill and eight newspaper clippings. An embroidered linen handkerchief. A watch fob. Spectacles, mended with a piece of string. A pocketknife.

These are not the belongings of an immortal icon, striding through history. They are the



belongings of a self-educated man born on the frontier of a rough nation, Robert's father, Mary's husband; perhaps a slightly distracted man who went out for an evening of comic relief at a theater and never came home. They were not displayed at the Library until 1976, when then-Librarian of Congress Daniel J. Boorstin thought they would give a human touch to a president who was "mythologically engulfed."

The Library captures lives around the world, too.

In Vienna in the early 1880s, at the city's General Hospital, we meet a physician named Sigmund Freud. He's not yet famous, but he's got big dreams.

Meg McAleer, the historian who oversees the Freud collection, explains that Freud was experimenting with the pharmaceutical benefits of cocaine. Such a sense of calm! No anxiety in social situations! And what a feeling of strength! Freud even sent a vial to his fiancé. He published on the potential therapeutic uses of cocaine (depression, pain management, exhaustion, morphine addiction) in June 1884.

But then Carl Koller, a physician in his circle, began to experiment with cocaine at Freud's urging. Koller subsequently made a breakthrough of using it as an anesthetic during eye surgery. It made him world famous, much to Freud's chagrin. Freud wrote to his future sister-in-law on Oct. 29, 1884: "The cocaine business has indeed brought me much honor, but the lion's share to others."

Koller, meanwhile, put a tiny bit of the excess cocaine he'd used in that groundbreaking surgery in an envelope and tucked it in his files. More than a century later, when his daughter donated a collection of his papers to the Library, a researcher came across the envelope. The FBI verified that the "fine, white, slightly yellow powder" was inert. It was returned to a vault.

People in South America, the native ground of the coca plant, had been chewing its leaves for thousands of years before Freud came along, and the Library also has rare coca bags from Mexico that are more than 2,000 years old. Alongside those is a green stone bead, also more than 2,000 years old, that still has a piece of necklace cord or twine running through it. This would have been suspended around the neck of a Maya, Nahua or Olmec noble.



"It's not just a piece of stone but also an example of a complex interaction between an ancient craftsman and their environment," says John Hessler, curator of the Jay I. Kislak Collection of the Archaeology and History of the Early Americas. "Here we find not only a piece of material culture but also the preservation of a moment in time, of a person just being in the world."

As Hessler points out, in items like these, there's the indescribable magic, the gasp-inducing sense of touch. When we hold the things of those who went before us, it shows us that his hand went here. Her pen moved along the page just there.

It is as close to touching ghosts as we can come.

■ Around 2000 B.C., these clay cuneiform tablets were used for school exercises in present day Iraq. African and Middle Eastern Division

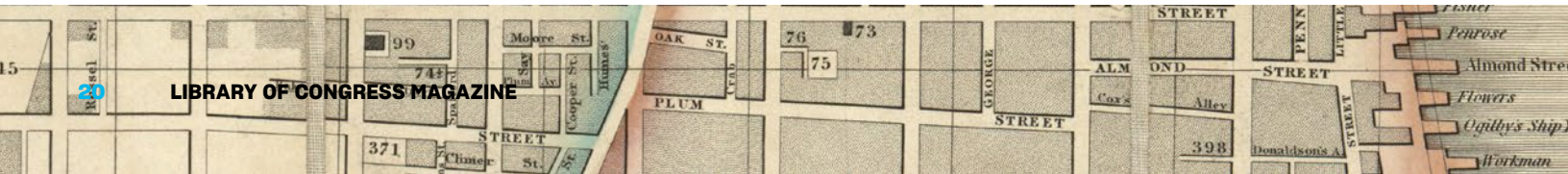




# THE MAN BEHIND THE FIRST SELFIE

BY WENDI A. MALONEY

The Library acquires new material related to a pioneering photographer.







A 30-year-old man stood alone in the yard of his family's Philadelphia gas lighting business. The year was 1839, and it was late October or early November. In front of him was a makeshift camera, its lens fashioned from an opera glass.

He'd already determined the daylight was adequate to expose the carefully prepared metal plate within the camera and take a photograph of himself. Last but not least, he had to remain motionless and gaze forward for 10 to 15 minutes – no easy task.

The man was Robert Cornelius, and people sometimes joke that he took the world's first selfie that day when he posed in his yard, broodingly handsome with his collar upturned and his hair disheveled. But he accomplished much more than the term "selfie" implies.

"Taking a portrait is astounding in 1839," said Rachel Wetzel of the Library's Conservation Division. "Taking a self-portrait is a whole next level up from that. That portrait is incredibly significant."

Cornelius' picture, a daguerreotype, is considered the earliest extant photographic portrait in the world. The Library acquired it in 1996, along with other examples of Cornelius' works, as part of the Marian S. Carson collection.

Now, the Library's Cornelius holdings, already the largest anywhere, have grown even bigger: In December, Cornelius' great-great-grand-daughter, Sarah Bodine, donated an important collection of his photographic materials and ephemera.

The trove includes a Cornelius daguerreotype and portraits of his children by other early Philadelphia daguerreotypists, along with Cornelius' experimental camera lenses and papers associated with his business dealings and patent applications.

"The collection gives a much broader picture of Robert Cornelius at the Library, beyond the photographs we currently hold," said Micah Messenheimer of the Library's Prints and Photographs Division.

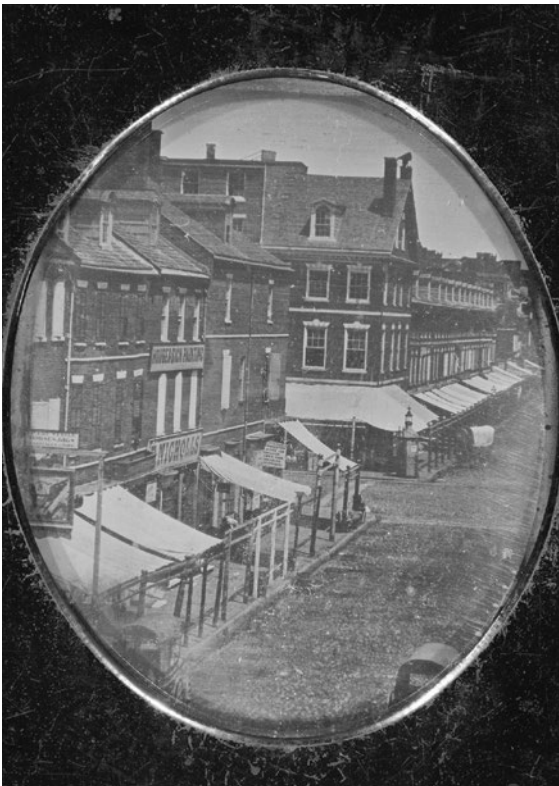
It is thanks largely to Wetzel's expertise in all things Cornelius that the Bodine collection made its way to the Library.

Before joining the Library in 2019, Wetzel worked as a photo conservator at the Conservation Center for Art and Historic Artifacts in Philadelphia (CCAHA). There,

■ **Opposite:** Robert Cornelius opened Philadelphia's first photography studio, located at 8th Street and Lodge Alley, in May 1840. *Geography and Map Division*

**Top:** The world's first "selfie," a self-portrait taken by Cornelius in 1839. *Marian S. Carson Collection/Prints and Photographs Division*

**Bottom:** This daguerreotype shows the view from the window of Cornelius' second-floor studio at 8th and Lodge. *Marian S. Carson Collection/Prints and Photographs Division*







■ A collection of Cornelius material recently acquired by the Library included this original camera lens. *Shawn Miller*

she and a team of conservators drawn from across institutions, including two from the Library, conducted research on early daguerreotypes and how best to preserve them.

To deepen knowledge of Cornelius' work and techniques, Wetzel also began compiling a database (which now resides at the Library) to document his photographs and their condition. Even though Cornelius photographed subjects for only three years, he was enormously successful, and his photos now exist in far-flung locations.

Just months before Cornelius took his self-portrait in 1839, Louis J.M. Daguerre announced his invention of the daguerreotype process in France and published the formula. In 1840, Cornelius' collaborator, scientist Paul Beck Goddard, altered Daguerre's formula for treating camera plates by combining bromine with iodine – Daguerre used just iodine.

The new treatment reduced exposure times – by a lot. So, instead of sitting in front of a camera for up to 25 minutes, a photographic subject had to remain still

for only 30 seconds to two minutes.

“For portraiture, it was a big thing,” Wetzel said.

Most significantly, it made the daguerreotype process commercially viable. Cornelius set up Philadelphia's first photo portrait studio to much acclaim. His portraits were so esteemed that Daguerre himself reportedly sent daguerreotypes from France in exchange for Cornelius' work.

Publicity surrounding Wetzel's quest to find and document Cornelius' photography eventually brought her into contact with Bodine – and two other Cornelius descendants.

Robert Cornelius IV, who goes by Bob, was the first to get in touch. He brought his Cornelius daguerreotype to Wetzel at the CCAHA. Later, Bob brought his cousin from Connecticut, Albert Gee, another descendant, to show Wetzel his Cornelius materials.

Bodine found Wetzel, by then at the Library, through a Google search. Bodine had



recently discovered Cornelius materials in her attic in New Jersey as she was downsizing to move. She had it in mind to donate the materials to a repository, but she wanted to know more about them first. So, she invited Wetzel to visit.

Wetzel brought Bob with her to New Jersey. He did not know Bodine, a cousin, beforehand. She descends from a different Cornelius child – Cornelius and his wife, Harriet, had eight children together.

Wetzel spent a day and a half with Bodine going over her materials. The collection includes one daguerreotype by Cornelius along with portraits of his family members and copious ephemera – deeds, calling cards, news clippings, a valentine to Harriet Cornelius from her husband, the eulogy he wrote for her in 1884 and locks of her hair and his.

Seven patent applications relate to improvements Cornelius invented for gas lighting, his family’s business, to which he returned after his brief but storied foray into photography.

A favorite item in Bodine’s collection is a box containing lenses wrapped in what looked like a cut-up nightshirt that still had a tag embroidered with a small “C” on it.

“Thinking about how the lens that might have been used to make that self-portrait could have been in that box was pretty thrilling for me,” Wetzel said.

Wetzel is continuing to study early daguerreotypes, analyzing how they age and ways to stabilize them. She’s now working with Messenheimer to create a database of every daguerreotype in the Prints and Photographs Division collection, documenting the condition of each with notes and photographs.

“While my work has focused on Cornelius,” Wetzel said, “all of the best practices that are being developed through the Cornelius project will be applied to ensuring the longevity of every daguerreotype at the Library.”

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



■ The collection includes portraits taken by Robert Cornelius (top) and, at bottom, this storage bin bearing his name. Shawn Miller

## MORE INFORMATION

Portraits of Brotherly Love  
[go.usa.gov/xzjRf](https://go.usa.gov/xzjRf)



## RACHEL WETZEL

### Conservator helps preserve photographs in the Library's collections.

#### Describe your work at the Library.

I work in the conservation lab in the Madison Building. I am responsible for assessing, treating, housing and monitoring photographic materials within the Library's collections. I am a liaison to the Prints and Photographs (P&P) and Music divisions and to the American Folklife Center. My day-to-day tasks can vary from suggesting the proper type of storage box to performing conservation treatments on photographs that are torn, degraded, broken or damaged. I also collaborate with conservation scientists in the Preservation Research and Testing Division on scientific research studies designed to identify best conservation practices.

#### How did you prepare for your position?

I received a master's degree in art conservation from (SUNY) Buffalo State College and a certificate from the Advanced Residency Program in Photograph Conservation at the George Eastman Museum/Rochester Institute of Technology. I was hired at the Library in 2019 after being employed at the Conservation Center for Art & Historic Artifacts in Philadelphia for 12 years.

#### What have been your standout projects here at the Library?

I arrived eight months before the pandemic hit, so projects have looked very different for me from my early days on-site. In my first month, I was assigned three large collage photographs, each containing passport photographs of famous jazz musicians from the Bruce Lundvall collection in the Music Division. Each tiny photo was adhered with an undesirable adhesive to poor-quality mat boards. I had to remove each photograph individually, reduce the adhesive on the verso and then remount them all to a new mat board in a safer, more stable manner.

We have a computerized mat cutter, and upon my first time using it I had to program it to cut out about 25 small openings for each photo with additional openings beneath each for the sitter's name. It



SHAWN MILLER

required a lot of precise measuring and patience to get it perfect. My colleagues seemed generally impressed with my ability to master this software and produce this mat. I was just relieved I didn't have to cut 50 mat openings by hand.

#### What are your favorite collections items at the Library?

I am obsessed with 19th-century photography from Philadelphia, and the Library's abundant collection of this was a huge factor in my decision to work here. One particular object that stands out is an album in P&P titled, "Views of Old Philadelphia, Collected by Joseph Y. Jeanes." The album contains salted-paper prints and cyanotypes of the city, many taken by photographer Frederick de Bourg Richards in the mid-19th century. Each photograph was carefully compiled, and together the images capture the essence of the city in the most beautiful way.

De Bourg Richards was a daguerreotypist who started around 1849. He took a number of street views at a time when the rest of the city was focused on portraiture. More peculiarly, he photographed other earlier daguerreotype street views made by William G. Mason in the early 1840s and reprinted them in paper formats as part of this series. The concept of photographing the photograph this way is alluring, so this album is high on my list of research projects in the near future.



## Library Acquires Papers Of Playwright Simon

The Library has acquired the manuscripts and papers of playwright and screenwriter Neil Simon, the most commercially successful American playwright of the 20th century.

The collection includes approximately 7,700 items that document Simon's creative process and life. The materials range from hundreds of scripts, notes and outlines for his plays that reveal the evolution of his shows. It contains papers from Simon's most celebrated plays, including "Barefoot in the Park," "The Sunshine Boys," "Brighton Beach Memoirs" and "Lost in Yonkers."

Beyond Simon's typed scripts, materials in the collection include his Pulitzer Prize, a Tony Award, dozens of personal notebooks, notes and drafts of letters and speeches. In addition, there are photographs, programs, clippings, original posters and signed baseballs – Simon was a noted fan.

**MORE: [loc.gov/item/prn-22-034](https://loc.gov/item/prn-22-034)**

## Library Awards over \$250,000 To Digital Collections Projects

The Library announced that three grants, totaling \$250,000, have been awarded from the Connecting Communities Digital Initiative (CCDI) through a program available to libraries, archives, museums, minority-serving higher-education institutions and artists and scholars.

The 2022 awardees – Huston-Tillotson University in Texas, Kenton County Public Library in Kentucky and Maya Cade, founder of the Black Film Archive in New York – will use these funds to support imaginative uses, remixes and reuses of the Library's digital collections centering on the lives, histories and experiences of Black, Indigenous and other communities of color.

The grants support digital programs that tell the stories of people whose voices have historically been minimized and that innovatively incorporate Library collections. They are the first awarded from CCDI – part of the Of the People: Widening the Path initiative, a Library-wide effort supported by the Mellon Foundation.

**MORE: [loc.gov/item/prn-22-038](https://loc.gov/item/prn-22-038)**

## Registry Inducts Music Of Journey, Keys and Others

Alicia Keys' debut album, "Songs in A Minor"; Ricky Martin's "Livin' La Vida Loca"; and Journey's "Don't Stop Believin'" are some of the unforgettable sounds of the nation's history and culture joining the National Recording Registry of the Library of Congress.

The 2022 class includes important examples of hip-hop and Latin music, including recordings by Linda Ronstadt, A Tribe Called Quest, Wu-Tang Clan and Buena Vista Social Club.

Librarian of Congress Carla Hayden named 25 recordings as audio treasures worthy of preservation based on their cultural, historical or aesthetic importance in the nation's recorded sound heritage. The selections bring the number of titles on the registry to 600, representing a small portion of the national library's vast recorded sound collection of nearly 4 million items.

**MORE: [loc.gov/item/prn-22-026](https://loc.gov/item/prn-22-026)**

## Awards Honor Excellence In Federal Librarianship

The Federal Library and Information Network, or FEDLINK, announced the winners of its awards for federal librarianship, which recognize the innovative ways federal libraries, librarians and library technicians serve patrons.

Federal libraries and staffs throughout the U.S. and abroad competed for the awards. The fiscal year 2021 winners are:

Large library/information center: The Goddard Information and Collaboration Center of Greenbelt, Maryland.

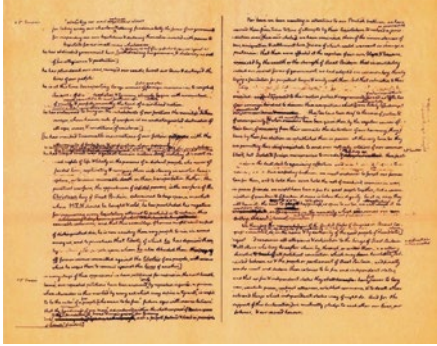
Small library/information center: The Andrew W. Breidenbach Environmental Research Center Library of Cincinnati.

Federal librarian of the year: Emily Shohfi, a clinical librarian at the Darnall Medical Library of the Walter Reed National Military Medical Center in Bethesda, Maryland.

Federal library technician of the year: Reginald A. Stewart, a library programmer and environmental officer of the Wiesbaden Library in Wiesbaden, Germany.

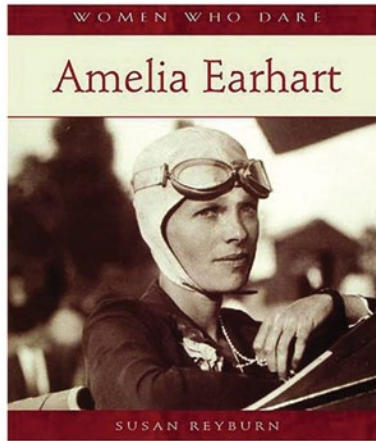
**MORE: [loc.gov/item/prn-22-042](https://loc.gov/item/prn-22-042)**

# SHOP



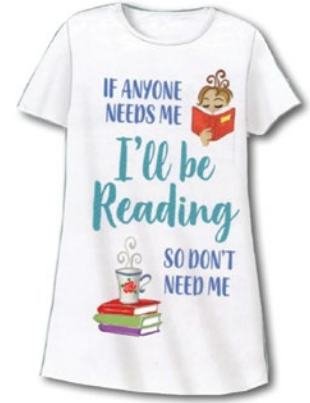
**Rough draft of the Declaration**  
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This piece replicates Thomas Jefferson's rough draft of the Declaration of Independence – part of the collections at the Library of Congress.



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## TEXTILE GOLD

Gift supports research in these rich collections.

Donors are a vital part of our Library of Congress family. Their gifts broaden the Library's reach and sometimes reveal the unexpected.

With a legacy gift, Madelyn Shaw of Cranston, Rhode Island, will support the digitization and acquisition of important textile industry collections. These collections, Shaw says, are "gold" for her research, which focuses on the history of textiles and dress with an emphasis on American manufacturing and its global connections.

Her earliest "aha" moment was finding photographs of "her" silk manufacturer, H.R. Mallinson, and one of his daughters, Lorna, in the Prints and Photographs Division collections – a discovery that came after years of vacations spent poring through old volumes of *Silk*, the *Dry Goods Economist* and the *American Silk Journal*, researching his business.

Another instance of connecting collections came while Shaw was conducting research for a Civil War sesquicentennial exhibition project. She found diary and letter references to a Union army mosquito net made to cover camp cots, then came across photos that showed such netting in use. "I love pulling images, documents and objects together," she said, "and the Library's resources help that happen."

Shaw is making her gift because she has used the Library to research every project she's done since graduate school. "In many cases, the Library was the only repository for the sources I needed, especially trade journals and newspapers," she said. "I want to help others have the opportunity to experience research eureka moments."

Her message to anyone who doesn't know anything about the Library is, "Visit! In person, the architecture is amazing. Online, the website is great. Poke around and have fun. Learn something."

Thanks to Shaw's gift, future researchers will have the joy of mining for gems in the Library's textile collections.



■ Above: Journals such as *Dry Goods Economist* are an invaluable resource for the study of the business of textiles. *Serial and Government Publications Division*

Below: Madelyn Shaw on an April 2019 Fulbright research trip to a sheep farm that dated back to the first Europeans in Tasmania. *Courtesy of Madelyn Shaw*

### MORE INFORMATION

Create a legacy gift  
[loc.gov/support/legacy](http://loc.gov/support/legacy)

# LAST WORD

## MAYA CADE

“In a moment of tenderness, the future seems possible,” Saidiya Hartman writes in her seminal study of Black refusal, “Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval.” By engaging in what she calls critical fabulation, Hartman transforms the violence of institutional archives into a space of radical possibility by gleaning the fullness of Black lives within and beyond them.

As the Library of Congress’ inaugural Connecting Communities Digital Initiative scholar in residence, I am undertaking a project titled “Black Film Archive: Tenderness in Black Film” that seeks to answer how we can examine the necessities and possibilities of tenderness. Through an annotated filmography, public dialogue and short film, my project will draw from the Library’s rich film collections and reimagine what tenderness can look like in archives, libraries and Black cinema.

Tenderness has long been the lens through which I see the world. It invites me to keep my heart and mind open as I continue to seek ways to find sustaining joy and healing, regardless of what tomorrow may bring. Employing tenderness as an archival cicerone means opening myself and others up to new ways of seeing and engaging with the past.

The work ahead of me begins just two years after I started building Black Film Archive ([blackfilmarchive.com](http://blackfilmarchive.com)). It is a living register of Black films – movies that have something significant to say about the Black experience – from 1915 to 1979, currently streaming.

My intention in constructing Black Film Archive, which launched to the public in August 2021, was to build a digital archive that honored Black film’s past, present and future. To do so, I focused on the ways Black people’s film knowledge was being underserved. Serving an underserved public means I cannot assume or belittle people for lacking knowledge to which they previously did not have access. Instead, I use that as a point of opportunity and expansion.

Black Film Archive has a stated point of view, is responsive to the people it serves and evolves with their growing film knowledge. Since the digital archive launched, it has expanded to include in-depth explainers, added genres to navigate the archive



GIONCARLO VALENTINE

and is expanding its scope. The result is an archive that brings together Black films in one space centering on access, contextualization, discovery and untold joys.

Black Film Archive’s future demands a deeper, more tender relationship to archival research. With the Library’s Moving Image Research Center and seemingly infinite collections that aren’t available anywhere else, I can construct and sustain an infrastructure that will last.

Black Film Archive has taught me that making Black film history accessible is the act of transforming collective memory: To intentionally preserve is to remember, and to remember is to reimagine what the future can hold. Using tenderness as a guide for Black Film Archive’s next iteration and a method to engage with the public, a brighter future seems even more possible.

*–Maya Cade is the inaugural Connecting Communities Digital Initiative scholar in residence at the Library of Congress, a film programmer, writer and the creator and curator of Black Film Archive.*



Carapen

Wee have sett, sith Time began,  
Madnesse in ye Minde of Mann,  
Soe that Hee shoulde sinke - alas!  
Lower than ye Kinge att Grasse -  
yet for all oure past Misdeede  
Wee be of a noble Breede -  
Emerald and Purple dyed,  
Rome's Delight and Gallia's Pride  
An ye doubt oure High Relence  
Eate of Us in Innocence



■ Rudyard Kipling decorated this dessert plate with an original poem while a guest of friends in Pennsylvania during the summer of 1889. The poet and novelist hand-painted verses on six plates, each dedicated to a different fruit. The verses were dashed off spontaneously; no other record of them exists. *Rare Book and Special Collections Division*

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