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LIBRARY OF CONGRESS MAGAZINE
JULY/AUGUST 2023

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The Library's collections chronicle the history of an art form.

■ Workmen carve sculptural elements intended for the Library's new Jefferson Building in this photograph from October 1894. *Prints and Photographs Division*

Mission of the Library of Congress

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

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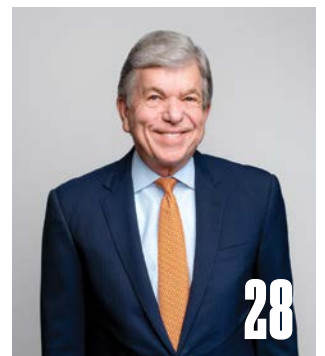
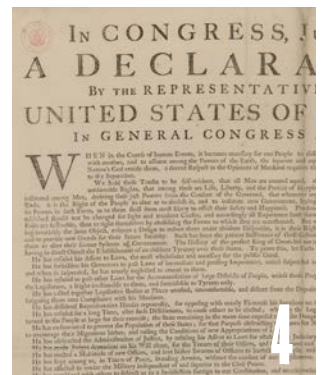
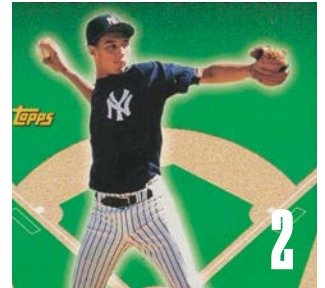
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■ The Library's magnificent Jefferson Building, stylized as a classic travel poster. *Illustration by Ashley Jones based on a photo by Shawn Miller*

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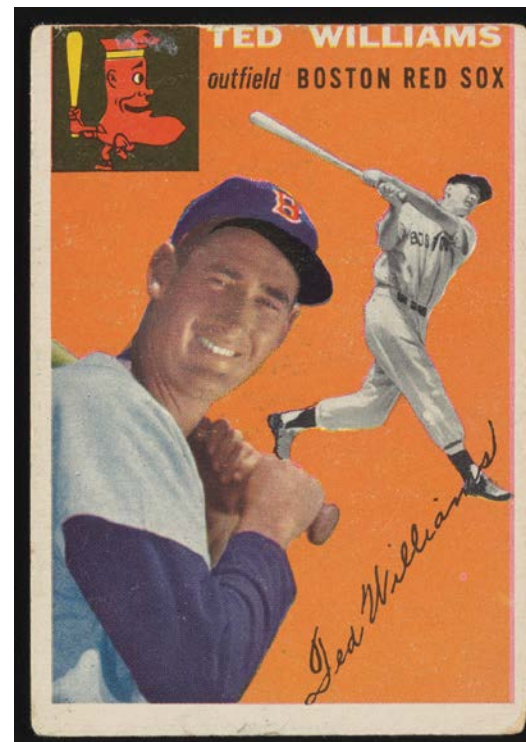
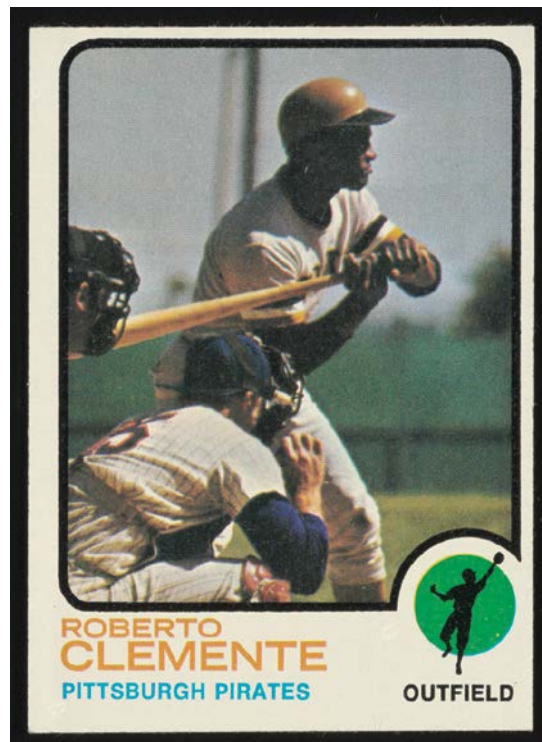
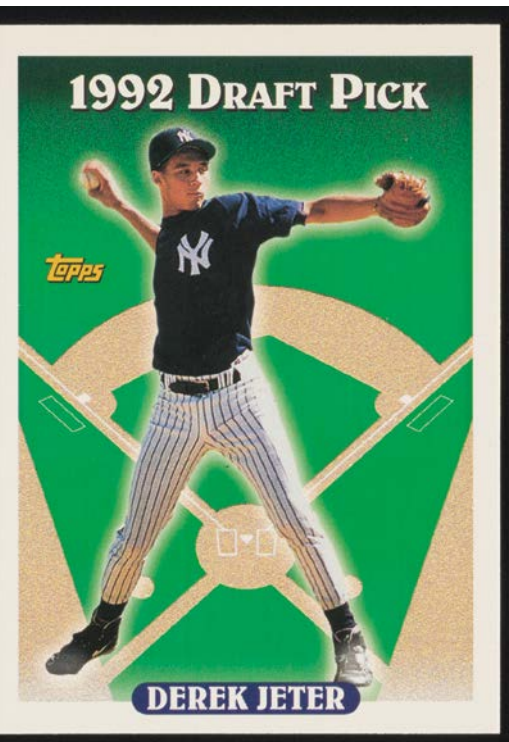


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TRENDING



■ The new additions feature players from every major league team, including greats such as Derek Jeter, Roberto Clemente and Ted Williams. Prints and Photographs Division

THEY'RE THE TOPPS

Library adds 45,000 baseball cards to its collections.

In baseball, the game's best players come together each summer for the annual All-Star Game, as they will again on July 11 in Seattle. An even greater gathering of stars permanently resides in the baseball card collections of the Library of Congress.

The 2,100 cards in the Benjamin K. Edwards Collection, for example, depict many legendary figures from the sport's first half-century. To those, the Library recently added over 45,000 cards – most produced by Topps – that illustrate stars of more recent decades.

The cards were collected by Peter G. Strawbridge, who carefully preserved complete sets of every major league team from 1973 through 2019 along with some Boston Red Sox cards from earlier years. His family donated the collection to the Prints and Photographs Division, which recently placed a sampling online.

Behind each card is a story of dreams realized or lost.

Here's a fresh-out-of-school Derek Jeter, just drafted by the New York Yankees and looking every bit a kid. No one who picked up that card could know what glory lay ahead: Jeter went on to win five World Series and play in 14 All-Star Games, and in 2020 he was inducted into the Hall of Fame.

In his final at-bat of the 1972 regular season, Pittsburgh Pirates great Roberto Clemente doubled to left center and became just the 11th player in history to reach the 3,000-hit milestone. Three months later, on New Year's Eve, he died in a plane crash while trying to deliver supplies to earthquake victims in Nicaragua.

Early the next year, Clemente was voted into the Hall in a special election, the first Latin American player inducted into the shrine. Around that time, Topps decided to issue the Clemente card now in the Library's collections – a tribute to one of baseball's brightest stars, fallen too soon.

—Mark Hartsell is editor of LCM.

MORE INFORMATION

Topps baseball cards
go.loc.gov/V8XA500Jkju

NEPTUNE FOUNTAIN

Perry's work evokes a wet, wild mythological world.

The famed fountain at the Library's Jefferson Building transports passersby into a world of cool mists and wild imagination: Roman gods, sea nymphs, fearsome serpents, bucking sea horses and giant frogs and turtles.

Sculptor Roland Hinton Perry created the bronze figures that populate the lavishly decorated fountain, which stretches some 50 feet along the avenue separating the Jefferson from the U.S. Capitol.

Neptune, the Roman god of the sea, surveys his kingdom from a rock outcropping at the fountain's center – the undisputed ruler of the deep, with flowing beard and muscular frame. (If Neptune were standing, he'd measure about 12 feet tall.)

On each side, Triton summons lesser deities to the throne with blasts on a conch. Further out, nymphs straddle wild sea horses, thrashing against the spray. A serpent rises from the pool at Neptune's feet, hissing a stream of water. Turtles floating across the way fire back, and giant frogs lurk among the rocks. Set behind the figures, three deep niches in a high granite wall evoke cool, slippery-wet sea caves.

The fountain was among the last sculptural decorations put in place as construction of the Jefferson Building neared completion in the mid-1890s.

Perry, only 24 years old and fresh out of art school in Paris, had been commissioned in 1894 to sculpt bas-reliefs inside the building. That job well done, he was tapped to create the fountain when the original sculptor suddenly withdrew in January 1896.

Thirteen months later, Perry's rendering of Neptune was finished and set in place. The fountain was completed at a cost of \$22,000 in February 1898, three months after the Jefferson opened to the public.

Today, Perry's creation still delights – especially in the hot summer months, when passersby and the occasional duck seek the cool relief of breeze-driven sprays in the shadow of Neptune.

–Mark Hartsell

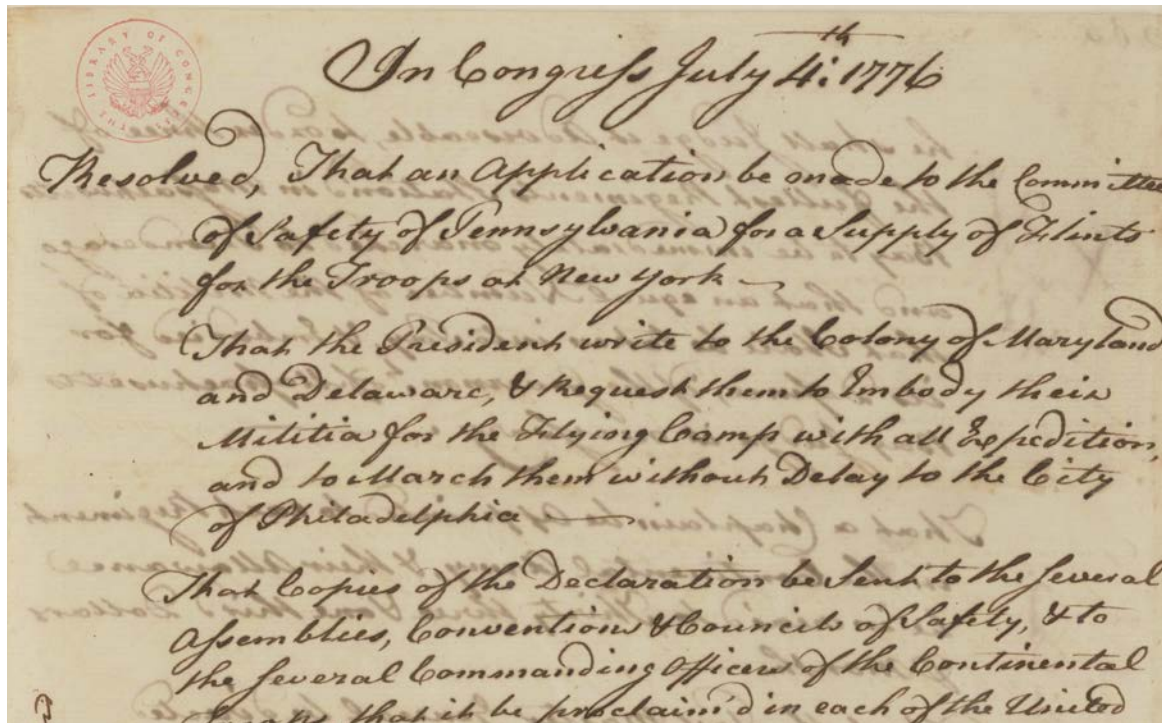


Carol M. Highsmith Archive/Prints and Photographs Division

PAGE FROM THE PAST

■ **Right:** John Hancock dispatched this copy of congressional resolutions to Gen. George Washington on July 6, 1776, along with a printed copy of the new Declaration of Independence.
Manuscript Division

Opposite: The Library holds two copies of the Dunlap Broadside, the complete version at left and this partial copy (inset) that Hancock sent to Washington.
Rare Book and Special Collections Division, Manuscript Division



INDEPENDENCE, PROCLAIMED

The Continental Congress spread word with printed copies of the Declaration.

After the Continental Congress adopted the Declaration of Independence on July 4, 1776, the delegates wanted to spread word of their momentous action throughout the Colonies as quickly as possible.

The president of Congress, John Hancock, ordered the document to be printed as a broadside, a single-sheet format popular in that era for quickly distributing important information.

That first printing of the Declaration today is known as the Dunlap Broadside, named for the man who produced it for Congress, Philadelphia printer John Dunlap. Original copies are extremely rare: Only about two dozen survive, most of them held by institutions in the U.S. and a few by British institutions and private individuals.

The Library of Congress holds two copies. One, part of the George Washington Papers

in the Manuscript Division, survives only in incomplete form: The text below line 54 is missing. The second copy, held by the Rare Book and Special Collections Division, is complete.

In keeping with congressional resolutions, Hancock on July 6 had dispatched one of Dunlap's newly printed broadsides to Gen. Washington, then in New York with his troops, and asked him to "have it proclaimed at the Head of the Army in the Way you shall think most proper."

On the evening of July 9, with British warships visible offshore, Washington assembled his troops and had the Declaration read to them, it is believed, from the broadside now in the Washington papers. They were, the Declaration asserted, no longer subjects of a king. Instead, they were citizens and equals in a new democracy.

Later that night, to Washington's dismay, a riled-up crowd pulled down an equestrian statue of King George III, located at the foot of Broadway on the Bowling Green. Ahead lay seven years of war and, eventually, the independence proclaimed to Washington's troops from a broadside now preserved at the Library.

—Mark Hartsell

IN CONGRESS
A DECLARATION
BY THE REPRESENTATIVES
OF THE UNITED STATES
IN GENERAL CONGRESS ASSEMBLED

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that the Declaration which shall announce the Separation, should be framed in such Words, as to possess the most solemn and impressive Character, and to be so expressed, as to have the greatest Effect.

WE hold these Truths to be self-evident, that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness; that to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever Forms of Government become destructive to these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed, if it is not self-evident, that to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever Forms of Government become destructive to these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good. He has forbidden his Governors to pass Laws of immediate and essential Importance, unless they receive his Assent, and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the Accommodation of large Districts of People, unless they receive his Assent, and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the Accommodation of large Districts of People, unless they receive his Assent, and when so suspended, he has utterly neglected to attend to them.

He has called together Legislative Bodies at Places unusual, uncomfortable, and distant from the Residences of the People, for the purpose of evading the essential and necessary Measures for their Security and Welfare.

He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his invasions on the Rights of the People; and he has refused to assent to new Elections, when they were so turned to his Honour and Advantage.

He has endeavoured to prevent the Population of these States; for that Purpose obstructing the Migration of Whites thereto, and raising the Conditions of new Appropriations of Lands, so as to render it at once an Example and fit Instrument for introducing a new System of Government.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

He has erected a Multitude of new Offices, and sent hither Swarms of Officers to harass our People, and to eat up our Resources.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a Jurisdiction foreign to our Constitution, and unacknowledged by our Brethren.

He has quartered large Bodies of Armed Troops among us, without Consent of the Colonies.

He has protected them, by a mock Trial, from Punishment for Murders which they had committed.

He has cut off our Trade with all Parts of the World; to which he has endeavoured to bring us, by stopping up our Ports to Shipping, and by imposing Taxes on us without our Consent.

He has deprived us, in many Cases, of the Benefits of Trial by Jury; by transporting us beyond Seas to be tried for pretended Offences.

He has abolished the free System of English Laws in a neighbouring Province, establishing instead thereof a Government of his own.

He has taken away our Charters, abolishing our most valuable and ancient Liberties, and altering fundamentally the Structure of our Governments.

He has suspended our own Legislatures, and declaring that he alone had the Power and Authority of the Law.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the Lives of our People.

He is, at this Time, transporting large Armies of foreign Mercenaries to compleat the Works of Death, Destruction, and Tyranny.

He has endeavoured to bring us into Subjection to a foreign Power, by declaring us out of his Protection and waging War against us.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Brethren, or to fall themselves by their Hands.

He has excited domestic Insurrections amongst us, and has endeavoured to bring on the general Contention of these Colonies.

He has incited the savages to War against the Colonies.

He has made the most cruel and oppressive War upon our Brethren, and has endeavoured to bring us into Subjection to a foreign Power, by declaring us out of his Protection and waging War against us.

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Signed by ORDER and in BEHALF of the CONGRESS,

JOHN HANCOCK, PRESIDENT.

JULY/AUGUST 2023 LOC.GOV/LCM

ATTEST.
CHARLES THOMSON, SECRETARY.



■ Craftsmen at the Bezalel workshop produced this finely wrought silver case to house a Scroll of Esther. Shawn Miller

EXQUISITE ESTHER

Silver case contains a scroll explaining Purim's foundation.

The handwritten Esther scroll, inked onto parchment and protected by a cylindrical case of silver filigree, is a delicate work of beauty and religious faith, more than a century old. It tells the biblical story of Queen Esther of Persia and how she helped save the nation's Jews from annihilation by a wicked ruler.

The story of Esther, thought to have originated about 2,450 years ago, explains the foundation of Purim, the annual Jewish holiday celebrated each February or March. The scroll and its case, crafted in Jerusalem at the Bezalel School of Arts and Crafts (today, the Bezalel Academy of Arts and Design) in the early 20th century, is one of the centerpieces of the Library's collection of 30 Esther scrolls, and an important moment in Jewish culture.

The Scroll, or Megillah, of Esther is one of five sacred books read from scrolls in synagogues on Jewish holidays. Such scrolls, whether plain or ornate, have been an important part of worship over the

centuries, though only Esther scrolls are illustrated. The earliest known examples date to Renaissance Italy.

The Library's collection of Esther scrolls spans seven centuries. The oldest, from Germany in the 14th century, is also the largest, at 32 inches tall, with writing in beautiful calligraphy. The most recent is from the late 20th century.

The Bezalel scroll is itself plain – black ink on faded parchment – but the silver filigree case is strikingly ornate. It is illustrated with characters from the story of Esther, lettering in Hebrew and exquisite floral work.

Equally important is who made it: master silversmiths at the Bezalel workshop, an ambitious academy founded in 1906 to create a new kind of Jewish art blending the Western influences of art nouveau with ancient motifs from the Near East. Today, with more than 2,300 students, it describes itself as “the essence of Israeli art and design.”

The scroll from its early days, depicting the foundation of one of the faith's major holidays, is now preserved at the Library for future generations.

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



NLS EN ESPAÑOL

Spanish-language website highlights resources for the blind and print disabled.

Katherine Espinosa was born blind and has been an avid braille reader all her life. Like most people, she reads to reduce stress and boost brain function, to learn something new, to find inspiration.

Thanks to a Spanish-language website recently launched by the National Library Service for the Blind and Print Disabled (NLS), Espinosa now has another reason to read: to access information about NLS programs and services, all in español.

“I learned braille in English, and I get all my books by mail, which is really convenient,” Espinosa, 33, said from her home in Tamarac, Florida. “But it’s exciting to know that I can now access information in Spanish and even borrow books in Spanish.”

Espinosa is among thousands of NLS patrons who now can more easily tap into a growing collection of 8,000 Spanish-language materials in braille and audio formats, including books and magazines. Popular items include works by the late Colombian novelist and 1982 Nobel laureate Gabriel García Márquez; romance authors like Isabel Acuña and Noah Evans; and mystery-thriller authors like Laura Baeza and Raúl Garbantes.

NLS serves people who are blind or have low vision, those with physical disabilities that make it difficult to use regular print materials and individuals with reading disabilities such



as dyslexia. Through a national network of participating libraries, NLS offers patrons books in braille or audio, mailed to their door for free or instantly downloadable through BARD, the Braille and Audio Reading Download service.

Espinosa’s mother, Patricia, arrived from Colombia in 1986 and says she’s fortunate to live in a country with resources like those provided by NLS, and she hopes other countries follow suit.

“Katherine has been getting help from the time she was a baby,” she said. “She attends a day program that provides recreational opportunities. ... When she gets home, she can read books provided by her library. Those of us with special needs children are blessed to be here.”

—María Peña is a writer-editor in the Office of Communications.

■ Patrons now can more easily tap into a growing collection of Spanish-language materials in braille and audio formats. *National Library Service for the Blind and Print Disabled*

MORE INFORMATION

NLS en español
loc.gov/nls/es/

WHEN SUSAN MET HARRIET

Inscription records a serendipitous reunion between two giants of history.

BY AMANDA ZIMMERMAN

The 15 lines, scrawled inside an aged biography on the Library's shelves, casually record a singular moment in suffrage history: the meeting of two larger-than-life women at the dawn of a new century, as they looked back on past struggles and ahead to the possibilities of the next generation.

In 1903, Susan B. Anthony, pioneer of the American women's suffrage movement, donated her personal library to the Library of Congress. Anthony, helped by her sister Mary and suffragist Ida Husted Harper, prepared the books for their journey from Anthony's home in Rochester, New York, to the nation's capital.

During this process, Anthony annotated many of the volumes, often including personal remembrances and commentary. One noteworthy annotation recalls the day Anthony unexpectedly encountered another figure that looms large in U.S. history: abolitionist and suffragist Harriet Tubman.

Tubman famously led more than 300 slaves to freedom on the Underground Railroad before the Civil War and later volunteered for the Union cause, recruiting men and sharing the in-depth information she had gained leading slaves to freedom. After the Civil War, "General Tubman," as she came to be called, settled in Auburn, New York, and turned her attention to women's rights.

In 1869, she had been the subject of a biography, "Scenes in the life of Harriet Tubman," based on author Sarah Bradford's interviews with her the year before. Anthony owned a copy of the second edition, retitled "Harriet, the Moses of her People," and before sending the book to the Library inscribed it with a personal memory of encountering an elderly Tubman at a gathering she had recently attended:

"This most wonderful woman – Harriet Tubman – is still alive. I saw her but the other day at the beautiful home of Eliza Wright Osborne, the daughter of Martha C. Wright, in company with Elizabeth Smith Miller, the only daughter of Gerrit Smith, Miss Emily Howland, Rev. Anna H. Shaw and Mrs. Ella Wright Garrison, the daughter of Martha C. Wright and the wife of Wm. Lloyd Garrison Jr. All of us were visiting at Mrs. Osbornes, a real love feast of the few that are left, and here came Harriet Tubman!"

The recollection, short and matter of fact, nevertheless reveals the thrill Anthony felt:



Susan B. Anthony
1820 - Feb. 15 - 1895

She underlined Tubman's name each time and finished it off with an exclamation point.

Tubman was friendly with prominent suffragists and helped inform their understanding of the particular struggles Black women faced in the fight for suffrage and equality. Anthony came from a family of staunch abolitionists and met and befriended Tubman, Frederick Douglass, Sojourner Truth and others throughout her life.

This is not to say that the campaigns for Black suffrage and women's suffrage were in perfect accord. From the early days of the suffrage struggle, there were

heated clashes over whether white women should include Black suffrage in their campaign. This tension complicated both efforts and ultimately left Black women out of the suffrage fight for many years.

Though neither Tubman nor Anthony lived to see women attain the right to vote in 1920, both left legacies of progress. This book, and the happy memory it brought to Anthony, marks a moment of joy and hope between two influential women soon to pass their batons to the next generation.

—Amanda Zimmerman is a reference specialist in the Rare Book and Special Collections Division.

■ **Opposite:** Susan B. Anthony recounted her meeting with Harriet Tubman at a party in this inscription she wrote inside a Tubman biography in her personal library. *Rare Book and Special Collections Division*

Above: "This most wonderful woman – Harriet Tubman – is still alive. I saw her but the other day ...," Anthony (left) wrote of her encounter with Tubman (right). *Prints and Photographs Division*

EXTREMES





A ROAD MORE TRAVELED

117-foot illustrated map chronicles the journey from Edo to Kyoto.

Long before the advent of Google Earth and glossy travel books, ancient cartographers used pictographic maps to guide travelers through the world around them.

Among the most remarkable of these navigational aids is the Tōkaidō bunken ezu, a 17th-century Japanese map charting the route from what is now Tokyo to the then-capital of Kyoto. The map not only provides valuable insights into Japan's rich cultural heritage but also offers a fascinating glimpse into the world of mapmaking before the age of digital technology.

One thing that makes Tōkaidō bunken ezu truly unique is its massive size. The map, painted on two scrolls, measures about 117 feet in length, dwarfing most other pictorial maps of its time and even more contemporary counterparts.

The Tōkaidō bunken ezu, created as an everyday guide for a road trip, today is also recognized as a great cultural artifact: It is considered a masterpiece of Japanese mapmaking.

Cartographer Ochikochi Doin surveyed

the 319-mile route from Edo (now known as Tokyo) to Kyoto in 1651, and the well-known artist Hishikawa Moronobu gave form to his findings via this pen-and-ink illustrated map in 1690.

The map renders five main stretches on the Tōkaidō road, providing a detailed account of the amenities, landmarks and terrain set against images of mountains, rivers and seas.

The map shows the 53 stations, or post towns, that lined the route to provide travelers with lodging and food. Famous landmarks such as Mount Fuji and Mount Oyama are depicted from multiple angles and various stations. Travelers trod the road in groups of various sizes.

"A road of a thousand miles comes from a single step," a famous proverb goes.

Centuries ago, adventure awaited those who took that first step on the path leading from Edo. Looking at this great map today, it's easy to appreciate the travelers who made the journey – and the mapmakers who helped make it possible.

–Dylan Carpenter is an intern in the Office of Communications.

■ This handpainted scroll map (above) shows stations, mountains, rivers, seas and prominent landmarks, such as Mt. Fuji (opposite). *Geography and Map Division*

MORE INFORMATION

Tōkaidō bunken-ezu
loc.gov/item/2002531180/?loclr=blogmap

Exhibits director Cheryl Regan brings treasures to the public

Describe your work at the Library.

I am a senior exhibition director in the Exhibits Office – the office charged with planning, developing and mounting Library of Congress exhibitions, both on-site and online. I began working at the Library in 1991, hired on as a picture researcher for the “City of Magnificent Distances: The Nation’s Capital” exhibition, and I never left.

I have directed exhibitions, both national and international in scope, and worked collaboratively with recognized scholars and in-house curators and staff, always with the institution’s mission of providing access to the collections in mind.

The audience for exhibitions at the Library is impressive. Over 30-plus years, I have seen attendance swell from the tens of thousands to well over a million for more recent offerings. But it is working with the amazing Library staff and the phenomenal collections that has made mine a truly great job.

How did you prepare for your job?

As I was preparing to start school as a fine arts major (painting) at Carnegie Mellon University, my father assured me of his whole-hearted support – but also asked that he not have to support me for the rest of his days.

So, as an undergraduate I began interning in museums. That led to my first job at the Carnegie Museum of Art, one of many museum jobs and subsequent internships I held in Pittsburgh; Rochester, New York; Charlottesville, Virginia; and Washington, D.C.

After three years of working as an assistant to the director of Carnegie Mellon Art Galleries, the director encouraged me to enter graduate school. I received a master’s in art history at the University of Virginia in 1991, then came to the Library.

What are some of your standout projects?

So many, really. We mounted an exhibition examining the life and work of Sigmund Freud that garnered worldwide attention and allowed me to work with renowned historians and thinkers. The Lewis and Clark and a century of Western exploration exhibition sparked my love affair with maps. “Creating the United States” – with its message of creativity, conflict and



ELAINA FINKELSTEIN

compromise that went into crafting this nation’s founding documents – drew a broad audience, including members of Congress.

Working with colleagues on “The Civil War in America,” “Jacob Riis: Revealing ‘How the Other Half Lives,’ ” “Echoes of the Great War: American Experiences of WWI” was particularly rewarding. I helped develop and curate the Library’s “American Treasures” exhibition during its 10-year run, and now my career has come full circle: We currently are preparing “Collecting Memories: Treasures from the Library of Congress,” which promises to be a spectacular showcase for collections from all corners of the Library.

What are some of your favorite collection items?

I have direct contact with thousands of collection items, and I don’t think there is a custodial or collecting division that I haven’t worked with.

I remember giving tours of “With Malice Toward None: The Abraham Lincoln Bicentennial Exhibition” and choking up reading the last lines of Lincoln’s first inaugural address. The collections are amazing for what they represent and the information that they contain, but the awe I feel in front of objects that were in the hands of Lincoln or Meriwether Lewis or some anonymous photographer doesn’t ever diminish. These objects bore witness to their time – that is so powerful, and it’s why I do the work that I do.



LIVE AT THE LIBRARY

Series provides special access to the institution each week.

Each Thursday evening, a Library of Congress series offers the public a special opportunity to explore the Library's reading rooms, collections and exhibitions; attend programs; and take in the magnificence of the historic Jefferson Building.

The series, called Live at the Library, is part of a broader effort to reimagine the visitor experience. Live at the Library invites visitors to enjoy the Library and its collections in new ways during extended hours every Thursday from 5 to 8 p.m.

Visitors can enjoy happy hour drinks and snacks available for purchase in the Great Hall, explore the exhibitions, wander the Jefferson's beautiful spaces or just take in the inspiring panoramas from the windows on the mezzanine – the view of the U.S. Capitol and down the National Mall is one of the great vistas in Washington.

Visitors also can walk onto the floor of the Library's magnificent Main Reading Room, set beneath a soaring dome.

Live at the Library regularly features special programs that inspire and entertain. There are conversations, musical performances, film screenings, poetry readings and workshops that showcase the broad range of holdings at the national library.

Recent programs have included a conversation with pop icon and Gershwin Prize recipient Joni Mitchell; an interview of NPR's Kitchen Sisters by Oscar-winning actress Frances McDormand; a reading by U.S. Poet Laureate Ada Limón; performances by members of the Washington National Opera; and an immersive audio installation by radio host Jim Metzner that explored sounds of the globe.

Timed-entry passes are required and available online at no charge – a free ticket to a world of beauty and inspiration.

■ Visitors explore the Great Hall of the Jefferson Building during Live at the Library. *Shawn Miller*

MORE INFORMATION

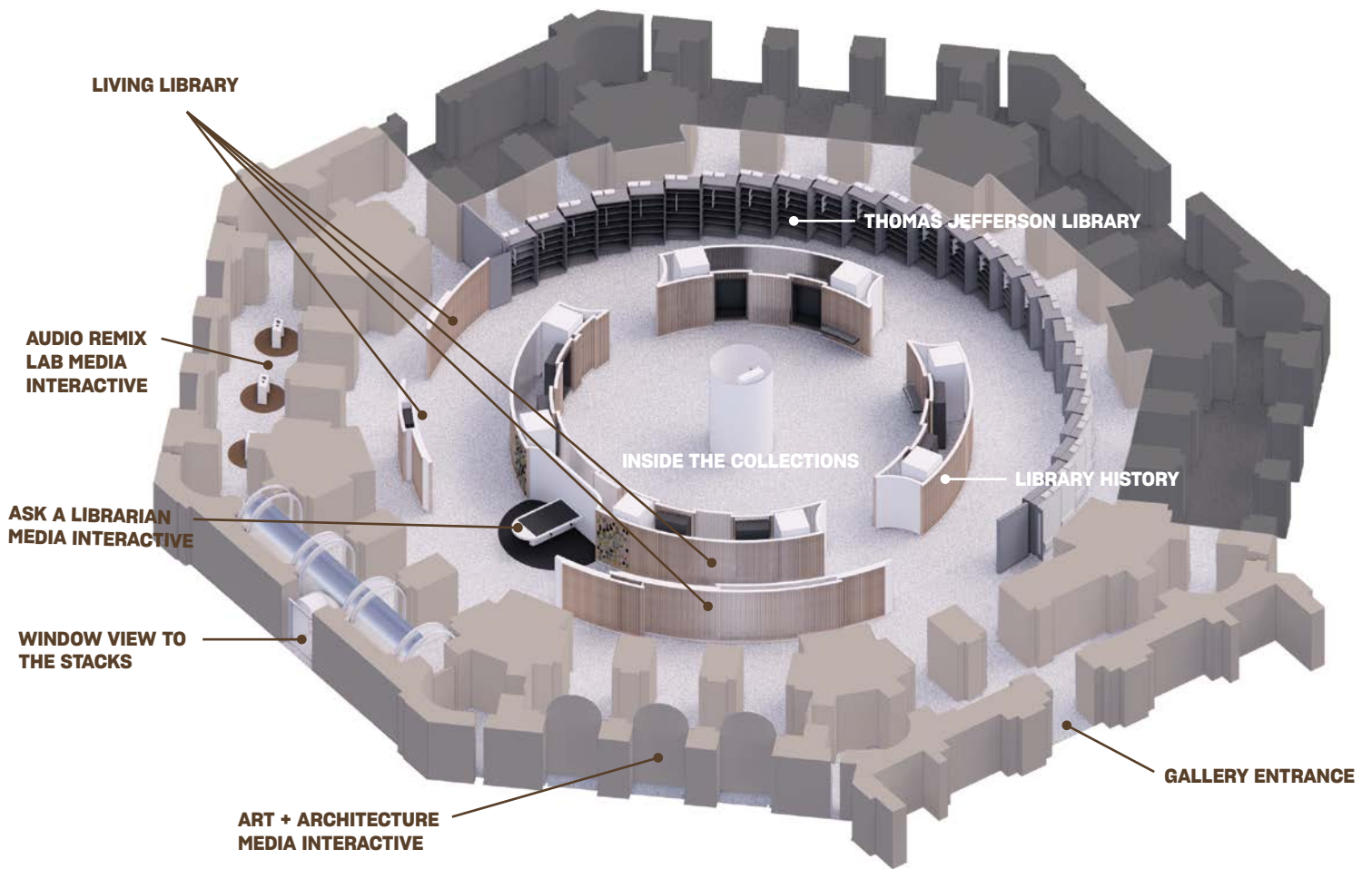
Timed-entry passes
[loc.gov/visit](https://www.loc.gov/visit)



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LIBRARY FO



BY YOU



First-time visitors to the Library of Congress campus often ask the same question: Where do I even begin?

It's easy to see why.

For many, it's awe of the historic Jefferson Building that stops them. One of the most beautiful spaces in America, the Jefferson is a head-spinning whirl of murals, marble, sculpture, stained glass and soaring architecture.

For others, it's the lure of the institution's massive collections.

The Library holds an endless array of fascinating things, more than 175 million items that form the most comprehensive collection of human knowledge ever assembled. Together, those millions chronicle millennia of world history and culture.

Here is Abraham Lincoln's original draft of the Gettysburg Address, neatly written on Executive Mansion letterhead. There is an ancient fragment of "The Iliad," one of the greatest and earliest works of Western literature. The world's first selfie. The world's largest collection of films and its largest collection of comic books. The papers of 23 presidents. The map Lewis and Clark carried across the continent. A perfect copy of the Gutenberg Bible. Rosa Parks' papers. Original

Beethoven music manuscripts. That crystal flute, and on and spectacularly on.

So, where do you begin?

If you ask a librarian, the answer lies in finding more ways to connect visitors with collections and programs that match their interests.

"At the Library of Congress, we want you to make a personal connection, to find yourself here and explore your own history, so you can tell your own stories," Librarian of Congress Carla Hayden said. "We want to transform the visitor experience for the people who visit the Library of Congress in person and the millions more who access us online."

Over the next few years, the Library will deliver a new experience, "A Library for You," to bring that vision to life.

"By opening windows to our world," Hayden said, "by sharing more of the Library's treasures with the public and engaging children and young adults in its collections, we will greatly increase Americans' access to knowledge."

The multiyear A Library for You initiative has several key elements:

- **An orientation gallery.** Once the project is completed, visitors will enter the Jefferson

■ **Above:** A rendering of the central section of the future orientation gallery featuring collection items from across the Library.

Opposite: An axonometric view of the future orientation gallery.



Building through an orientation gallery located on the ground floor. There, they will discover more about the Library's history, mission, collections and programs.

The gallery will center around one of the Library's foundational and most significant holdings: the personal library of Thomas Jefferson. The Library at one time was located in the U.S. Capitol. During the War of 1812, the British sacked Washington, D.C., and burned the Capitol, destroying most of the volumes in the Library. Jefferson sold his books to the government in 1815 as a replacement – the foundation of the modern Library of Congress.

The gallery also will showcase the art and architecture of the Jefferson Building itself, with immersive and interactive experiences that explore the magnificent space. Visitors also will have an opportunity to see behind the scenes into the original book stacks.

• **The David M. Rubenstein Treasures Gallery.**

This new gallery will offer visitors a window into the Library's collections, creating a public space where visitors can see firsthand some of the fascinating and special items held by the Library in rotating, thematic exhibitions.

The inaugural installation, centered on the theme of remembrance, will include a draft of the Gettysburg Address handwritten by Lincoln, original handwritten lyrics from "The Sound of Music," Maya Lin's original drawings for the Vietnam Veterans Memorial, original artwork by Stan Lee and Steven Ditko for the Spider-Man comic, President James Madison's crystal flute, 4,000-year-old cuneiform tablets and more.

• **An educational research studio.** The Library's new education center, called The Source, will provide children, ages 8 years and older, and their families with a space within the Library to discover how information and research can nourish curiosity, creativity and change. The space also will host teens with special programming and volunteer and internship opportunities.

Through fun hands-on activities and interactive experiences, children will explore the Library's resources, while actually modeling the research process by finding information, analyzing primary sources and considering perspectives.

"The Source will introduce young visitors to the process of research, inviting them



■ **Top:** The Art + Architecture niche, located in the orientation gallery, features digital interactive stations, projected images and architectural detail touch models that give visitors a closer look at the Jefferson Building's art and architectural features.

Below: A rendering of the future David M. Rubenstein Treasures Gallery.



to practice critical skills, such as primary source analysis while allowing them to consider how research can use materials from the past to shape the future,” said Shari Werb, the director of the Library’s Center for Learning, Literacy, and Engagement. “That is what will make it unique from other spaces.”

• **The Jay I. Kislak Gallery of the Early Americas.** In 2004, businessman Jay I. Kislak donated nearly 4,000 artifacts, paintings, maps, rare books and documents to the Library. This extraordinary material chronicles the history of the early Americas, from the ancient Maya to the encounters between European explorers and Indigenous peoples.

The collection spans 2000 B.C. to the 21st century. There are pre-Columbian artifacts such as a panel relief of a ballplayer from the ruined Maya city of La Corona. Manuscripts written by important figures like Queen Isabella of Castile, King Philip II of Spain and explorer Hernán Cortés. Rare manuscript letters and annotated books by Founding Fathers George Washington and Jefferson. And there are the creative endeavors of 20th-century artists, including a unique series of watercolors depicting Popol Vuh, the Maya creation myth, by Mexican muralist Diego Rivera.

A new exhibition, “Voices of the Early Americas,” will highlight key pieces of the Kislak collection – many of them displayed

■ **The planned display cases for Thomas Jefferson’s library, which will move to the orientation gallery.**



■ **Opposite, clockwise from top:** The main gallery of the future Jay I. Kislak Gallery of the Early Americas; the window view to the stacks niche, allowing visitors to see some of the over 25.49 million cataloged books in Library collections; the creative research studio of The Source, an education center designed for children ages 8-12; the entry room of The Source, featuring a card catalogue display; the Audio Remix Lab interactive niche, located in the orientation gallery.



for the first time through a state-of-the-art, transparent artifact wall.

• **Food, drink and a view.** On the Jefferson Building mezzanine level, a new café will invite visitors to linger and admire the beautiful Great Hall and the grand views of the U.S. Capitol, located across the street.

The new features of A Library for You are scheduled to open over the next few years, beginning in spring 2024 with the Rubenstein treasures gallery, followed by the orientation gallery, café and education center.

A transformation of this scale and with a mission this vital requires a dynamic collaboration between the public and private sectors.

At this moment of great opportunity for the Library of Congress, both the U.S. Congress and the private sector have stepped forward to help ensure that the nation’s library can extend its reach and democratize access to the Library’s vast collections and resources.

“At the Library of Congress, we want you to make a personal connection, to be able to find yourself here and explore your own history, so you can tell your own stories,” Hayden said. “You can look up maps from your hometown. You can locate your grandfather’s store and use census data and genealogical resources to research your family tree.

“We are focused on expanding our collections to reflect all the people we serve and to make them easy to access because they belong to you.”

COME ON IN

For the first time, the Library is opening its magnificent Main Reading Room to visitors on a regular basis.

The Main Reading Room, with its soaring dome and elaborate decoration, is one of America’s most beautiful spaces. Visitors now may walk its floor and take in the glorious views Tuesdays through Fridays from 10:30 to 11:30 a.m. and 2 to 3 p.m. The space also is open to the public on Thursday evenings from 5 to 8 p.m. as part of the Live at the Library series (see page 13).

The pilot program runs through Sept. 30 and may continue into the future.

The Main Reading Room, located in the Jefferson Building, usually is reserved for researchers. This new access offers all visitors the unique opportunity to experience the historic heart of the Library.

Researcher access to the Main Reading Room hasn’t changed, though, and the Library expects to maintain the respectful atmosphere of the room. Visitors are encouraged to be mindful that the Main Reading Room remains a working research space and that the experience is one of quiet reflection.

Timed-entry passes, available for free online, are required to visit the Jefferson Building.

MORE INFORMATION

Visiting the Main Reading Room
loc.gov/item/prn-23-014

A black and white photograph of Martha Graham in a long, patterned dress, captured in a dynamic dance pose. She is leaning back with her arms extended, one hand near her head and the other reaching out. The background consists of a wall with horizontal wooden planks and a dark doorway or shadowed area to the right.

LET'S DANCE

Collections preserve the papers of many luminaries of the art form.

BY WENDI A. MALONEY

■ Martha Graham on the set of the 1958 film version of "Appalachian Spring." *Music Division*

Opposite: The Denishawn company used this mask and fan from Java in performance in the 1920s. *Music Division*

Garth Fagan is known around the world for bringing Simba, Mufasa and Scar to life as choreographer for Broadway's "The Lion King." More than 100 million people have seen the beloved musical since its debut a quarter century ago, either on Broadway itself or in one of 25 global productions.

But Fagan's renown extends well beyond "The Lion King." Over decades, he developed a unique form of American dance combining the strength training and precision of ballet with the Afro Caribbean rhythms and movements of his native Jamaica.

When the Library acquired Fagan's papers earlier this year, they joined, and built on, Music Division collections of an array of dance luminaries: Martha Graham, Alvin Ailey, Bronislava Nijinska, Katherine Dunham and the American Ballet Theatre to name a few.

The Library's dance-related materials cover the American art form from Colonial times to the present. Early on, materials came into the collections mostly by virtue of their connection to other subjects – dances depicted on sheet music covers, for example, or instructions and commentary in books.

But dancing can be hard to document, dance curator Libby Smigel said: "Transmission is often through person-to-person teaching and coaching."

Most choreographers and dancers did not maintain personal collections until the mid-20th century, a fact the Library's holdings reflect.

Programs, photos and recordings form the core of most dance personal collections, along with scrapbooks assembled by a loving relative or fan, Smigel said. "I'm excited when we get a special prop."

Two of her favorites: the umbrella Judith Jamison danced with in Ailey's "Revelations" and fans and masks from Java that dancers from the Denishawn Company used in South Asia.

A concerted effort to acquire dance at the Library grew out of a pilot program in the 1980s with the nearby John F. Kennedy Center for the Performing Arts. The pilot aimed to advance knowledge about dance and inspired the Library's purchase of multiple collections.

Early acquisitions document pioneers such as Russian-born ballet choreographer





Nijinska and modern dancer Ruth St. Denis, co-founder of the Denishawn Company.

In 1998, the Library purchased the eagerly sought-after archives of Graham, followed by acquisitions of complementary collections – some 20 of them, including those of dancers from her company.

“The Library is a cornerstone for serious research on Graham now. You can’t really do without it,” Smigel said.

Even before acquiring her archive, the Library had a special relationship with Graham.

In 1942, Library benefactor Elizabeth Sprague Coolidge commissioned a collaboration between Graham and composer Aaron Copland to produce a ballet. “Appalachian Spring” premiered in the Library’s Coolidge Auditorium on Oct. 30, 1944.

Graham danced the role of the bride in the tale of 19th-century rural newlyweds. Erick Hawkins, a dancer from her company (whose papers the Library also has), played her husband – a role he later assumed in real life.

The ballet earned Copland a Pulitzer Prize for Music and has continued to resonate with audiences ever since.

To celebrate the acquisition of Graham’s archive, the Library presented a 54th-anniversary performance of “Appalachian Spring” in the Coolidge Auditorium by the Martha Graham Dance Company.

“It was a really moving way to honor Graham’s relationship with the Library,” Smigel said.

Graham’s collection includes some 100,000 items in more than 400 boxes: photographs, recordings of rehearsals and performances, music, posters, Graham’s choreographic notes and her correspondence with major 20th-century figures, as well as her personal papers. Researchers can access these collection items at the Library along with magazines, books and films that shed light on Graham’s legacy.

A particular strength of the Library’s dance holdings, Smigel said, is the rich context in which they exist: alongside other collections

that deepen understanding of productions.

The American Ballet Theatre’s production of “Fall River Legend” is Smigel’s go-to example.

Agnes de Mille choreographed the ballet, which premiered in New York City in 1948. It interprets the story of Lizzie Borden, famously acquitted of hatchet-murdering family members in Fall River, Massachusetts, in 1892.

The Library has costume designs by Miles White and the papers of set designer Oliver Smith, breakthrough lighting designer Peggy Clark and composer Morton Gould. (His scrapbooks contain a Life magazine story that reprints photos from the original crime scene.)

The Library also has publicity photos of the original cast by Louis Melancon, news stories from across the country about the Borden murders, a book de Mille wrote about her research to create “Fall River Legend” and another book from 1893 by journalist Edwin H. Porter, who made a case for Borden’s guilt.

De Mille relied heavily on Porter’s book to research the Borden story, Smigel said. And contrary to the jury’s conclusion, de Mille ends “Fall River Legend” with Borden’s hanging.

“Each of these pieces comes from a different collection,” Smigel said. “You can’t tell any story with just one piece of information or one person’s papers or special collection.”

Now, Smigel is looking forward to the stories that will be told from Fagan’s materials. “How did he transform his start-up company in Rochester, New York, into the company that inspired ‘Lion King?’ ”

“At long last,” Smigel said, “we’ll have the material to celebrate his achievement.”

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

■ **Opposite:** Peggy Clark produced this lighting design (upper right) to complement these set designs by Oliver Smith for “Fall River Legend.” *Music Division / Oliver Smith images used by permission, Rosaria Sinisi*

MORE INFORMATION

Dance research at the Library
guides.loc.gov/dance

AROUND THE LIBRARY



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2.



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6.

1. Librarian of Congress Carla Hayden (left) speaks with U.S. Poet Laureate Ada Limón on June 1. Limón gave the first public reading of the poem she wrote for NASA's mission to Europa, a moon of Jupiter. *Elaina Finkelstein*

2. Gold medal-winning gymnast Laurie Hernandez (right) visits an exhibition while filming a promotional video for children's literacy at the Library on April 26.

3. American roots artists Cathy Fink and Marcy Marxer perform with Chinese classical hammered dulcimer player Chao Tian on May 3 in the Jefferson Building.

4. Director Aaron Matthews visits the Library for a special screening of his film "The War and Peace of Tim O'Brien" on May 11.

5. Gold Star sister Barbara Martin performs at a Live at the Library event on May 11.

6. Emmy- and Grammy-winning composer Danny Elfman examines treasures from the Music Division collections on May 4, along with reference specialist Paul Sommerfeld.

ALL PHOTOS BY SHAWN MILLER UNLESS OTHERWISE NOTED

U.S. Poet Laureate Limón Appointed to Second Term

Librarian of Congress Carla Hayden has appointed Ada Limón to serve a two-year second term as the nation's 24th poet laureate consultant in poetry.

The act of Congress establishing the poet laureate position states that the Librarian may appoint a laureate for one- or two-year terms. This marks the first time a laureate will serve the longer option. Limón's second term will begin in September 2023 and conclude in April 2025.

Limón has a number of major collaborations underway. She wrote a new poem for NASA's Europa Clipper mission that will be engraved on the spacecraft before it embarks on a 1.8 billion-mile voyage to Europa, one of Jupiter's moons. During her second term, Limón will partner with the National Park Service and the Poetry Society of America to present poems in select national parks.

MORE: loc.gov/item/prn-23-040

'Imagine,' 'Virgin,' 'Gasolina' Added to Recording Registry

Librarian of Congress Carla Hayden recently named 25 recordings as audio treasures worthy of preservation for all time based on their cultural, historical or aesthetic importance to the nation's recorded sound heritage.

Madonna's "Like a Virgin"; Mariah Carey's perennial No. 1 holiday hit, "All I Want for Christmas Is You"; Daddy Yankee's reggaeton explosion of "Gasolina"; John Lennon's peace anthem, "Imagine"; and the Led Zeppelin classic "Stairway to Heaven" all were among the recordings added to the registry.

The selections span 1908 to 2012 and range from the first recordings of mariachi to radio journalism and iconic sounds from pop, blues, country, rock, R&B, jazz, rap and classical music. The new additions bring the number of titles on the registry to 625, representing a small portion of the national library's vast recorded sound collection of nearly 4 million items.

MORE: loc.gov/item/prn-23-036

Library Launches COVID-19 American History Project

The Library recently announced the launch of the congressionally funded COVID-19 American History Project, a multiyear effort to collect, preserve and make available to the public the oral histories of front line health care workers, survivors of loved ones who died and others impacted by the pandemic.

The project also will encourage members of the public to share their COVID-19 experiences with StoryCorps, a nonprofit organization dedicated to preserving and sharing humanity's stories.

In May and June, the project accepted proposals from researchers to document the experiences of American front line workers in a range of sectors – through photos, videos, field notes and audio recordings. Awardees will receive up to \$30,000.

MORE: loc.gov/item/prn-23-052

Library Announces Lineup Of Authors for Book Festival

The 2023 Library of Congress National Book Festival returns to the Washington Convention Center on Saturday, Aug. 12. The Library recently announced the lineup of authors and speakers.

Memoirs will be featured on several stages, including actor Elliot Page's "Pageboy" and R.K. Russell's "The Yards Between Us: A Memoir of Life, Love and Football." Other authors scheduled to appear include Douglas Brinkley, U.S. Poet Laureate Ada Limón, NPR journalist Mary Louise Kelly, George Saunders, Meg Medina and Uyghur poet Tahir Hamut Izgil, who will discuss the persecution of Muslim minorities in western China.

The festival will take place from 9 a.m. to 8 p.m. Doors will open at 8:30 a.m. The festival is free and open to everyone, and ticketing is not required.

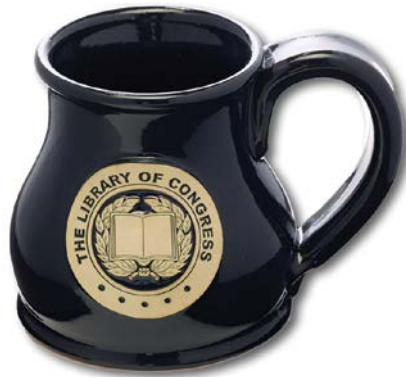
MORE: loc.gov/item/prn-23-049

SHOP



'American Feast'
Product #21109415
Price: \$21.95

A new publication, "American Feast: Cookbooks and Cocktails from the Library of Congress," showcases some of the 40,000 books related to cookery in the nation's library.



Library mug
Product #21508277
Price: \$29.95

Share your love of reading, libraries and coffee with this pottery mug bearing the Library's logo.



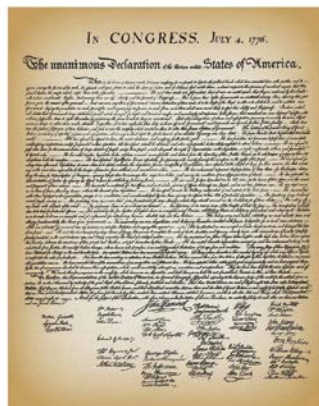
Capitol dome paperweight
Product #21503510
Price: \$69

This 4.25-inch pewter paperweight replicates one of America's most awe-inspiring sights: the iconic dome of the U.S. Capitol.



Anthony and Tubman busts
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Display your admiration for suffragist Susan B. Anthony and abolitionist Harriet Tubman with these 7-inch marble busts.



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This 23-by-29-inch antiqued parchment document re-creates the original handwritten Declaration of Independence.



'The Library of Congress'
Product #21107010
Price: \$85

This handsome, richly illustrated volume explores the history and architecture of the Library's Jefferson Building, an American treasure.

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



A PUBLIC-PRIVATE PARTNERSHIP

Madison Council provides crucial support to the visitor experience initiative.

When the James Madison Council, the Library of Congress' signature support group, was launched in 1990, the Library largely was an undiscovered treasure – despite being the greatest repository of knowledge ever assembled in one place.

Today, the Library welcomes close to 2 million visitors each year and is available to everyone with access to the internet. The Madison Council has played an important role in making that, and much more, happen.

Now, under the leadership of Chairman David M. Rubenstein, the council has again stepped forward at a moment of great opportunity for the Library.

Significant numbers of council members are supporting the Library's efforts to reimagine the visitor experience, extend the Library's welcome and explore inventive ways to make Library collections relevant to everyone. Their advocacy for this vast undertaking is vital to the success of what

is a compelling public-private partnership.

The Library owes particular debts of gratitude to Rubenstein and the Kislak Family Foundation for their lead support of this initiative.

Rubenstein's gift will make it possible for the Library to establish its first dedicated treasures gallery. This new gallery will showcase many of the Library's most important and compelling holdings: the contents of Abraham Lincoln's pockets on the night he was assassinated, the papers of Frederick Douglass and Susan B. Anthony, music manuscripts of George and Ira Gershwin and much more.

The Kislak Family Foundation, carrying on the legacy of the late Madison Council founding member Jay I. Kislak, will help create a new exhibition to share a fuller history of the early Americas, featuring the Jay I. Kislak Collection of artifacts, paintings, maps, rare books and documents.

Vital gifts from other Madison Council members illustrate how a dedicated group of private-sector philanthropists can have a dramatic impact on the nation's library.

■ David M. Rubenstein, philanthropist and chair of the Madison Council.
Shawn Miller

MORE INFORMATION

To learn more about the Madison Council, contact Sue Siegel at ssie@loc.gov

LAST WORD

ROY BLUNT

For more than 200 years, the Library of Congress has been the first call for legislators, historians and scholars of every subject. Now, the Library's new visitor experience will offer all Americans the opportunity to be inspired by their national library. To put it simply, the Library of Congress is a library for you.

As the former chairman of the Senate Rules Committee and the Joint Committee on the Library, I was proud to work with the Library's team as it developed a blueprint that transforms the experience for the nearly 2 million people who visit the Library each year. This new approach invites the public to experience the magnificence of the historic Thomas Jefferson Building while learning more about the vast collections and work of the institution.

Carla Hayden, the Librarian of Congress, is working to find more ways for every American to have the opportunity to experience this renowned place of accumulated knowledge: the majesty of the Main Reading Room, the treasures held by the Library and the many ways that Americans can explore and discover their own stories through the Library's collections.

The Library's new orientation gallery will immerse visitors in the Library's history, collections and purpose as they prepare to view the Library's most dramatic spaces. An innovative new learning center will invite everyone to explore the diversity of the Library's collections, including millions of books, films and videos, audio recordings, photographs, newspapers, maps and manuscripts. The new treasures gallery will showcase some of the most fascinating items in the Library's collections.

A transformation of this nature requires a significant investment. My congressional colleagues and I recognized the value of modernizing the Library's visitor experience and provided a \$40 million investment through federal appropriations to support this plan. Generous donors large and small from across the country also will contribute \$20 million to bring this new vision to life.

When the Library of Congress welcomed its first visitors to the Jefferson Building in 1897, people were awestruck by the majesty of



COURTESY OF ROY BLUNT

this remarkable building. A guide published at the time expressed the sentiment of contemporary visitors: "America is justly proud of this gorgeous and palatial monument to its National sympathy and appreciation of Literature, Science, and Art. It has been designed and executed solely by American art and American labor (and is) a fitting tribute for the great thoughts of generations past, present, and to be."

Almost 126 years later, visitors continue to marvel at these ornate and awe-inspiring spaces. Now, the Library's equally extraordinary holdings – the greatest collection of knowledge that exists in the world today – will take an even more central role in the public's experience of America's national library.

–Sen. Roy Blunt represented Missouri in Congress from 1997 to 2023.



■ In this painting on fabric, dancers wear a version of the regal “makuta” headdress historically associated with monarchies in Java and other countries in Southeast Asia, circa 1920s. *Anne Douglas Papers relating to Denishawn, Music Division*

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