

LCM

LIBRARY OF CONGRESS MAGAZINE
MAY/JUNE 2024

TREASURES FROM THE LIBRARY

New 'Collecting Memories' Exhibit
Showcases Fabulous Collection Items

Plus

When Disaster Strikes

We Want Your COVID Stories

A Gershwin for the Rocketman

The Sound of History Being Made

Now we are engaged in a great
struggle that nation, or any nation
dedicated, can long endure
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The Library celebrates the legacy of Elton John and Bernie Taupin.

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Sublime Treasures

A new exhibit, "Collecting Memories," highlights great collection items.

■ Workers lift display cases through a Jefferson Building doorway on March 3 in preparation for the Library's new exhibition, "Collecting Memories: Treasures from the Library of Congress." *Shawn Miller*

Mission of the Library of Congress

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

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■ The “Collecting Memories” exhibit highlights treasures such as (clockwise from top right) an original draft of the Gettysburg Address; sketches for Barbara Carrasco’s mural of Los Angeles history; an Alexander Gardner portrait of Lincoln; and the first map copyrighted in the U.S. *Manuscript Division; ©1981 Barbara Carrasco/Prints and Photographs Division; Geography and Map Division*

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TRENDING





■ **Opposite:** Metallica (clockwise from top left), Brandi Carlile, Elton John and Bernie Taupin, Charlie Puth and Billy Porter onstage at Constitution Hall. *Shawn Miller*

Left: Librarian of Congress Carla Hayden bestows the Gershwin Prize on Bernie Taupin (left) and Elton John. *Shawn Miller*

Inset: The Gershwin Prize medal honoring the songwriting team of George and Ira Gershwin. *Library of Congress*

‘THIS ONE’S FOR YOU’

Library bestows its Gershwin Prize for Popular Song on Elton John and Bernie Taupin.

“My gift is my song,” the lyric goes, and on March 20 America repaid its writers with the nation’s highest honor for achievement in popular music.

The Library of Congress bestowed its Gershwin Prize for Popular Song on Elton John and Bernie Taupin, the songwriting duo that over 50-plus years conquered the pop music world, sold some 300 million records and co-wrote dozens of classic songs that helped define an era.

Taupin wrote the lyrics, John composed the music and, together, they produced a string of hits that made Elton the biggest, and most outrageously dressed, rock star on the planet: “Your Song,” “Rocket Man,” “Bennie and the Jets,” “Don’t Let the Sun Go Down on Me,” “Goodbye Yellow Brick Road,” “Daniel” and on and on.

“Thank you, America, for the music you’ve given us all over the world,” John told the audience at Constitution Hall in Washington, D.C. “It’s an incredible legacy that you have. ... I’m so proud to be British and to be here

in America to receive this award, because all my heroes were American. I’m very humbled by tonight.”



Some of the duo’s biggest fans – major stars in their own right – appeared onstage at Constitution Hall to pay tribute: previous Gershwin Prize recipients Garth Brooks and Joni Mitchell, plus Metallica, Annie Lennox, Maren Morris, Brandi Carlile, Charlie Puth, Jacob Lusk, SistaStrings and Broadway star Billy Porter.

The show closed with “Your Song,” the ballad that in 1970 became John’s first top 10 hit – more than five decades later, still one of those songs everybody knows. Together in the spotlight on a darkened stage, Taupin leaned on the piano, listening, as John played and sang: “My gift is my song, and this one’s for you.”

In return, America offered them the Library of Congress Gershwin Prize for Popular Song and its gratitude for a lifetime of memorable music.

—Mark Hartsell is editor of LCM.

MORE INFORMATION

‘Elton John and Bernie Taupin: The Library of Congress Gershwin Prize for Popular Song’ [PBS.org](https://www.pbs.org)

ONLINE OFFERINGS



■ National Recording Registry honorees (from left) Bonnie Raitt, Mel Brooks, Mariah Carey, Gloria Gaynor and Otis Williams of the Temptations. *National Recording Registry*

NATIONAL RECORDING REGISTRY

Website chronicles the sound of history being made.

Each year, the Librarian of Congress chooses 25 recordings worthy of preservation based on their cultural, historical or aesthetic importance in the nation's recorded sound heritage.

In April, the current Librarian, Carla Hayden, announced the selection of the newest class for enshrinement: "Rudolph, the Red-Nosed Reindeer," the Bill Withers classic "Ain't No Sunshine," Patti Page's "Tennessee Waltz," the New Wave sounds of Blondie's "Parallel Lines," "Ready to Die" by The Notorious B.I.G. and 20 other recordings that helped define our nation's history and culture.

The National Recording Registry website provides a trove of information about the 650 recordings now on the registry: interviews with performers, radio programs, photo galleries, a portal that lets you make your own voice heard by nominating worthy recordings.

Extensive essays offer insight into history's most influential, fascinating recordings.

You can learn, for example, about early experiments in recording technology by Thomas Edison; the album that brought Frank Sinatra's career back from the brink; Edward R. Murrow's radio reports from London as Nazi bombs fell upon the city; the everlasting appeal of Miles Davis' "Kind of Blue"; or the complicated, contentious origin story of "Rapper's Delight."

The site also connects you to the recordings themselves via streaming-service playlists, MP3 files or the Library's own National Jukebox. You can listen to choice bits of history – such as experimental recordings made on paper more than 160 years ago, at the dawn of recording.

In the mid-1800s, Frenchman Édouard-Léon Scott de Martinville invented a way to record sound on paper, called a phonautogram. One problem: He didn't invent a way to play the recordings back. In 2008, technology finally made that possible, and scientists were able to play back Scott de Martinville's 1860 paper recording of "Au Clair de la Lune."

The sound is murky and crude. Yet, it is clearly the sound of history being made – and, today, the sound of history being preserved in the National Recording Registry.

MORE INFORMATION

National Recording Registry
[go.loc.gov/FnfU50R3B5E](https://www.loc.gov/FnfU50R3B5E)

WE WANT YOUR COVID STORIES

Initiative helps Americans share their experiences.

The COVID-19 pandemic that erupted on a global scale almost four years ago left a long trail of loss and grief. It also showcased the unity, resilience and humanity of Americans.

Now the Library, in collaboration with the nonprofit organization StoryCorps, has launched the COVID-19 Archive Activation website to encourage everyone to share their COVID-19 stories.

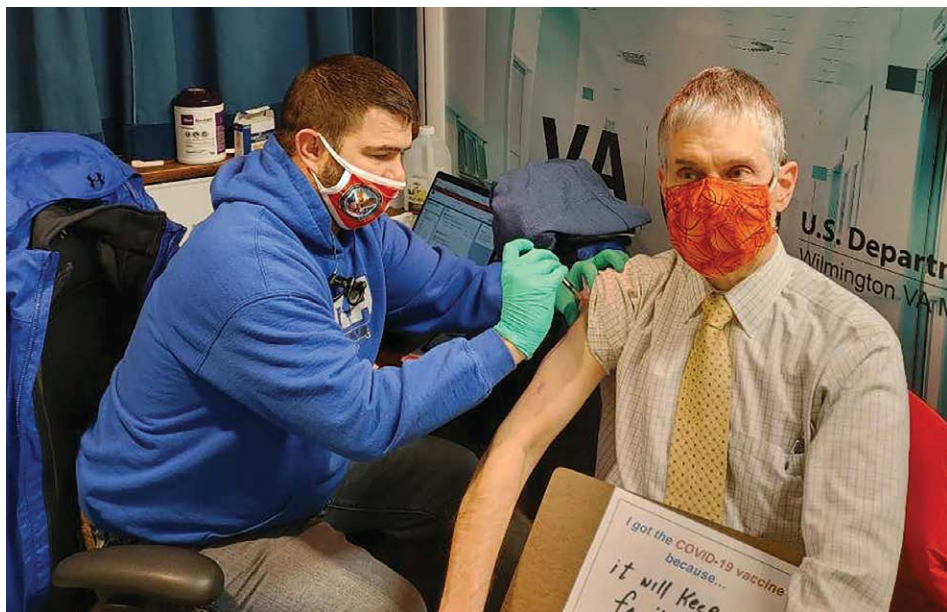
Stories will be deposited at the American Folklife Center and made accessible at archive.StoryCorps.org. The new website will contribute to a deeper and more complete understanding of how Americans faced this public health crisis.

The outbreak was first declared a global pandemic by the World Health Organization in March 2020 after tens of thousands of cases were reported in 114 countries. The pandemic claimed the lives of more than 1.1 million people in the United States alone, according to the Centers for Disease Control and Prevention. It also triggered the lockdown of schools and the shutdown of businesses and forced Americans to adapt to an unwelcomed new normal.

By creating a tool to collect and preserve Americans' pandemic experiences, the Library is honoring those who lost loved ones to COVID-19, those who worked on the front lines and those who were, and continue to be, impacted during this time in American history.

The new website is part of the COVID-19 American History Project – a congressionally mandated initiative to document and archive Americans' experiences with the pandemic. In addition, the AFC has contracted oral historians to document the stories of front line workers and created a research guide to COVID-19 collections.

To share how you experienced the pandemic, enter the COVID-19 Archive Activation website and follow the instructions to record your story or to interview someone else. The page includes tips and considerations for recording your



story and a list of questions to prepare for interviews. Once finished, you can find your story, or that of others, on the StoryCorps Archive.

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

■ **Top:** Nurse Robert O'Keefe vaccinates a patient in West Grove, Pennsylvania, in 2021. Photo courtesy of Alana Glaser/American Folklife Center

■ **Bottom:** Flags planted in Washington, D.C., memorialize lives lost to COVID-19. Photo by M.H. Flaherty/Prints and Photographs Division

MORE INFORMATION

COVID-19 Archive Activation
go.loc.gov/LoFE50R3B77



■ **Above:** Scenes from Vermont in the aftermath of flooding in July 2023. *Lily Tyndall, Liz Peirce*

Opposite, top: The Library's conservation team in Vermont: Liz Peirce (from left), Lily Tyndall, Jon Sweitzer-Lamme and Katherine Kelly. *Lori Foley*

Opposite, bottom: Jon Sweitzer-Lamme (left) and Liz Peirce (right) demonstrate a three-bath system for salvaging damaged items. *Katherine Kelly, Kimberly Inegbe*

WHEN DISASTER STRIKES

In dire situations, Library conservators offer expert advice on recovery of cultural artifacts.

It was late November last year, and journalist Peter Hirschfeld was wading through a dark basement on the outskirts of downtown Montpelier. More than four months earlier, a massive flood had inundated the Vermont state capital and cleanup continued.

"There's ankle-high water, and it smells like raw sewage," Hirschfeld said on the *Brave Little State* podcast. The July 10 and 11 flood, he told listeners, was the worst "anyone who lives here can remember."

In the weeks after the flood, federal agencies, including a team from the Library's Conservation Division, traveled to Vermont to offer services and expertise. The Library's involvement reflects a now

decadeslong history of advising on ways to salvage cultural artifacts after disasters.

"We're a library, and we provide information to people and answer their questions," said Andrew Robb, head of the Library's Photo Conservation Section. "So, if you have questions about damaged items, we will help you."

Robb coordinates the Library's Preservation Emergency Response Team. Working with the U.S. Capitol Police, the Architect of the Capitol and the Library's Security and Emergency Preparedness Directorate and Facility Services Division, its members respond around the clock to reports of incidents in Library buildings, most involving water, that might physically harm collections.

By deploying off-site, Conservation Division staff members add to the division's reservoir of firsthand knowledge about how disasters, most of which also involve water, can affect cultural artifacts.

From Aug. 14 through 30, 2023, four division staffers – book conservator Katherine Kelly, objects conservator Liz Peirce, preservation education librarian



Jon Sweitzer-Lamme and Lily Tyndall, a general collections conservation technician – traveled to locations around Vermont as part of an effort organized by the Federal Emergency Management Agency (FEMA).

At stations in FEMA disaster recovery centers and at state fairs, they educated people about low-cost methods to rescue soaked and dirty possessions. Team members demonstrated how to immerse photographs in makeshift baths made from aluminum roasting trays, gently brush away grime, then hang them to dry.

Objects conservator Peirce spoke with people about resuscitating a “surprising range of things” – wedding sets, a cookie jar someone’s mother made, a baby book that included scraps of textiles.

Over the decades, Library specialists have advised disaster victims across the U.S. and internationally: New York City; the University of Hawaii, Manoa; Puerto Rico; St. Petersburg, Russia; and the National Diet Library in Japan, among other places.

As it did in Vermont, the Library often collaborates with other government agencies in responding to disasters – FEMA, the Smithsonian, the National Park Service – as well as groups such as the American Institute for Conservation.

In cases of man-made disasters, the Library may support initiatives of the U.S. State Department, as it did in Iraq in recent decades.

Timing was a definite impediment for conservators in Vermont – the Library team arrived weeks after the flood when mold had set in, causing permanent damage to many belongings. Even earlier, some people had thrown out valued possessions, thinking they were beyond salvage.

“The more effective teaching we were doing was how to prepare for next time,” Kelly said. “We delivered the message that with fairly swift, easy action, you can save the things that are truly treasures.”


“This is a long-term proposition,” Robb concurred. “We want to serve the American people by sharing how the information we have can help them in these situations.”

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





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The top left corner of the page features three circular clay tablets with embossed cuneiform script. The background is a light grey-blue gradient, partially overlaid by a large green diagonal shape that extends from the top right towards the bottom left. The main title is set against this green background.

‘Collecting Memories

Treasures from the Library of Congress’

The Library of Congress preserves collective memories representing entire societies as well as intimate records of important moments and rites of passage in individual lives.

This June, the Library will open “Collecting Memories: Treasures from the Library of Congress,” an exhibition that explores the ways cultures preserve memory. The exhibition is the first in the Library’s new David M. Rubenstein Treasures Gallery (for more on the gallery, see page 27).

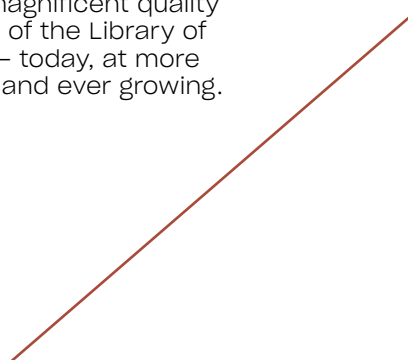
“Collecting Memories” juxtaposes recordings, moving images, scrolls, diaries, manuscripts, photos, maps, books and more to explore how cultures memorialize the past, assemble knowledge of the known world, create collective histories, recall the events of the day or recount a life.

Here is Abraham Lincoln’s reading copy of the Gettysburg Address, neatly handwritten on a browned sheet of Executive Mansion stationery. There are the original, stark

designs created by Maya Lin for the Vietnam Veterans Memorial. Comic book panels drawn for the Spider-Man origin story. Oscar Hammerstein’s working drafts of lyrics for “Do-Re-Mi” from “The Sound of Music” – in early versions, “sew” is not a needle pulling thread but something farmers do with wheat. Clay tablets used by students thousands of years ago. Sigmund Freud’s diaries and notebooks (one with “to remember is to relive” emblazoned in Italian across the front).

The pages of this issue of LCM showcase some of the fascinating items featured in the exhibition. The text and photographs are drawn from “Collecting Memories: Treasures from the Library of Congress,” the exhibition’s companion volume.

Both the exhibition and the book stand as testament to the magnificent quality and astounding range of the Library of Congress collections – today, at more than 178 million items and ever growing.

A thin red diagonal line runs from the bottom right corner towards the center of the page.



RARE BOOK AND SPECIAL COLLECTIONS DIVISION/PHOTO BY GAVIN ASHWORTH



PRINTS AND PHOTOGRAPHS DIVISION

Artifacts of Tragedy

Lincoln carried these objects in his pockets the night he was assassinated.

Soon after Abraham Lincoln was shot by John Wilkes Booth on April 14, 1865, at Ford's Theatre in Washington, D.C., he was carried across the street to a boarding house. At 7:22 the next morning, the 16th president of the United States took his last breath.

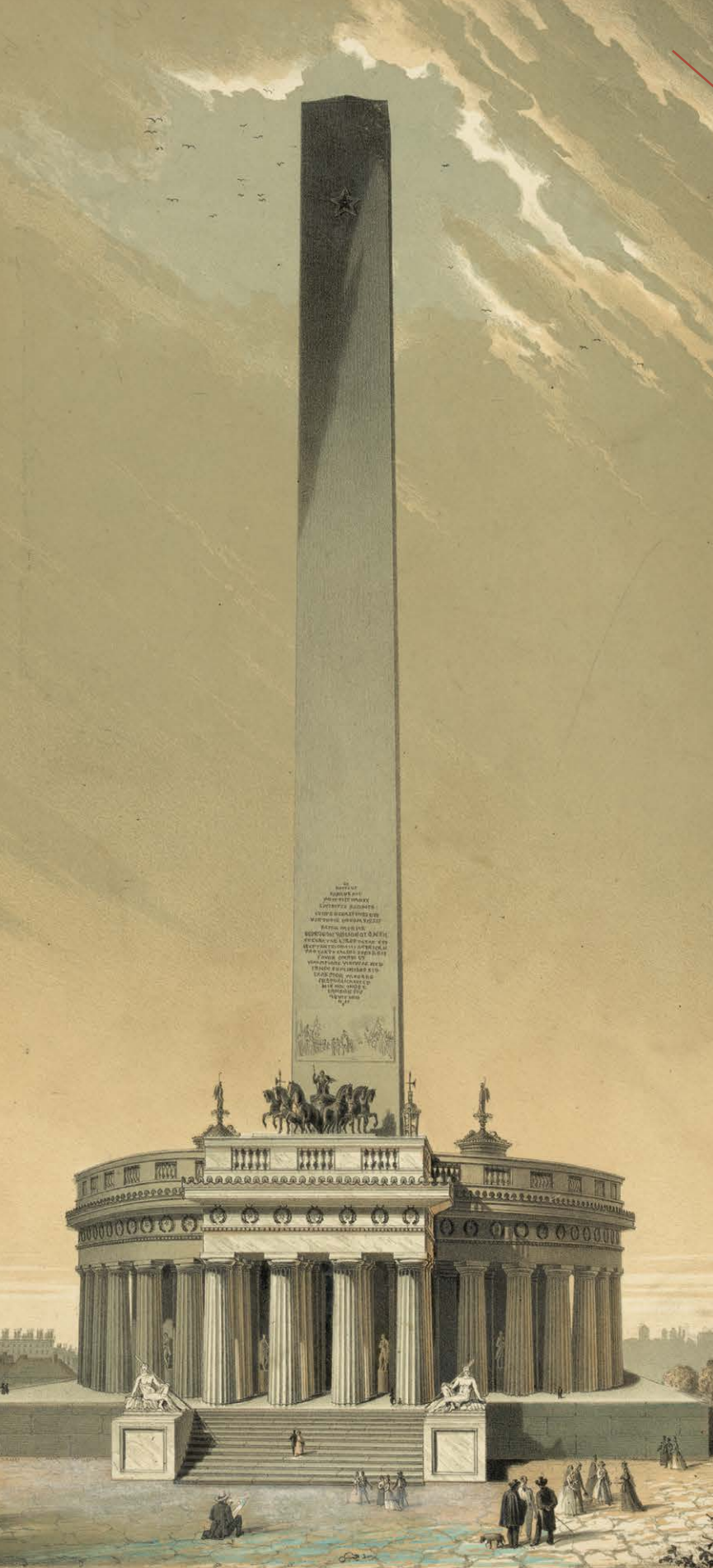
Secretary of War Edwin Stanton is reported to have said, "Now he belongs to the ages." A lock of Lincoln's hair was cut at the request of his wife, Mary Todd Lincoln.

Upon Lincoln's death, his son Robert Todd Lincoln was given the contents of the president's pockets. It was, for the most part, a gathering of the ordinary and everyday: two pairs of eyeglasses; a chamois lens polisher; an ivory and silver pocketknife; a large white Irish linen

handkerchief (slightly used) with "A. Lincoln" embroidered in red; a sleeve button with a gold initial "L"; a gold quartz watch fob without a watch; a new silk-lined leather wallet containing a pencil; a Confederate \$5 bill; news clippings of unrest in the Confederate Army, emancipation in Missouri and the Union party platform of 1864; and an article on the presidency by John Bright.

Through their association with tragedy, these objects had become relics and were kept in the Lincoln family for more than 70 years. They came to the Library in 1937 as part of a gift from Lincoln's granddaughter Mary Lincoln Isham.

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



MANUSCRIPT DIVISION PHOTO BY GAVIN ASHWORTH



Washington Monument

A Towering Monument

The Mills papers preserve sketches for this tribute to the first president.

In 1845, the Washington National Monument Society chose architect Robert Mills to design the memorial to the first president, George Washington. Mills' design, which consisted of an obelisk with a neoclassical, columned surround, was only partly built when the society folded in 1854. Mills died the following year.

After the Civil War, the Army Corps of Engineers took over the project. Architects submitted new designs, but when the monument was completed in 1884, Mills' tall obelisk still was its central feature.

The monument opened to the public in 1886. Mills' papers at the Library include the notebook above, dating from 1835-40, with sketches of his other ideas for the monument.

—Julie Miller is a historian in the Manuscript Division.



DESIGN
OF THE NATIONAL
WASHINGTON MONUMENT



PRINTS AND PHOTOGRAPHS DIVISION

MAY/JUNE 2024 LOC.GOV/LCM



AFRICAN AND MIDDLE EASTERN DIVISION

BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY, YALE UNIVERSITY

An Enslaved Muslim Scholar

The extraordinary autobiography of Omar Ibn Said.

Omar Ibn Said, a native of West Africa, was captured in 1807 and brought to South Carolina as a slave. In 1831, Ibn Said – a Muslim, a scholar, a teacher, a slave – wrote a 15-page autobiography in Arabic while still enslaved in North Carolina, the only such memoir known to exist.

Ibn Said was born to a wealthy father around 1770 in Futa Toro, a narrow strip extending some 250 miles along the Senegal River, comprising the modern-day border between Senegal and Mauritania. Ibn Said spent a quarter-century as a scholar but, around age 37, he was captured by an invading army and sold into slavery.

They “took me and walked me to the big Sea, and sold me into the hands of a Christian man who bought me and walked me to the big Ship in the big Sea,” he later would write.

Ibn Said was transported to South Carolina and, after escaping his first slave owner in Charleston, was captured by a man with dogs and jailed in

Fayetteville, North Carolina, for 16 days.

Using coal dust, Ibn Said began writing in Arabic on his cell walls. He was discovered and taken into the household of Jim Owen and his brother, North Carolina Gov. John Owen, to whom he remained enslaved until his death in his late 80s.

Ibn Said said he wrote his autobiography at the request of someone he referred to as “Sheikh Hunter” and at the request of Theodore Dwight, affiliated with the American Ethnological Society and the New York Colonization Society. Dwight wanted Ibn Said to share his account to undermine claims justifying slavery in the United States and to bolster arguments linking literacy and monotheism to manumission.

Today, Omar Ibn Said’s autobiography provides a glimpse of an extraordinary life, told in his own words, in his own language.

—Edward Miner is a librarian in the African and Middle Eastern Division.

A Handmade Memorial

Quilt serves as a poignant reminder of lives lost to AIDS.

The AIDS Memorial Quilt, regarded as the largest folk art project ever created, is like a chorus. Individual voices have been stitched together into a monumental whole, but that whole cannot exist without each part.

The quilt is composed of more than 50,000 panels, each one memorializing a life or lives lost to AIDS. Each panel is 3 feet by 6 feet, roughly the size of a human grave. Panels were combined by dedicated volunteers into 12-by-12-foot blocks that are displayed together to form the quilt.

Quilt block 1333 contains panels for eight men. One of those panels was made in 1989 by Steve Horwitz in memory of his partner, David Keisacker. Like other contributors, Horwitz sent photographs and a written memorial for Keisacker to the AIDS Quilt archive, along with the panel. The panel and these documents combine to form a moving glimpse of Horwitz's and Keisacker's lives – their submission joins tens of thousands of others to form a beautiful and devastating chorus. The Library's American Folklife Center has held the quilt's archival collections since 2019.

Block 1333 is one of the thousands displayed at events across the world, including the displays on the National Mall in Washington, D.C. While displays continue today, the last full display of the quilt was on the Mall in 1996 – the quilt has grown too large to be displayed there all at once.

These exhibitions starkly show the scale of loss the United States and the world continue to experience. The undeniable magnitude of the quilt and the significance of each story stitched into it celebrate the memory of AIDS victims and demand justice for the suffering they and their loved ones endured.

—Charles Hosale is an archivist in the American Folklife Center.



NATIONAL AIDS MEMORIAL

A City's History Retold

Mural illustrates the rich, diverse story of L.A.

To retell the history of Los Angeles, artist Barbara Carrasco wove vignette scenes through the flowing tresses of “la Reina de los Ángeles,” based on a portrait of her sister.

Commissioned by the city’s Community Redevelopment Agency, the mural concept stretched from prehistory (the La Brea Tar Pits) to the imagined future (Los Angeles International Airport’s Space Age Theme Building) with subjects ranging from the inspiring to grievous.

Carrasco included such notable figures as folk hero Joaquin Murrieta Carrillo; Juan Francisco Reyes, the city’s first Hispanic and first Black mayor; Bridget “Biddie” Mason, who founded the First African Methodist Episcopal Church; slain journalist Ruben Salazar; and United Farm Workers founders

César Chávez and Dolores Huerta.

Historical events include Depression-era breadlines, the incarceration of Japanese Americans during World War II and the Zoot Suit Riots.

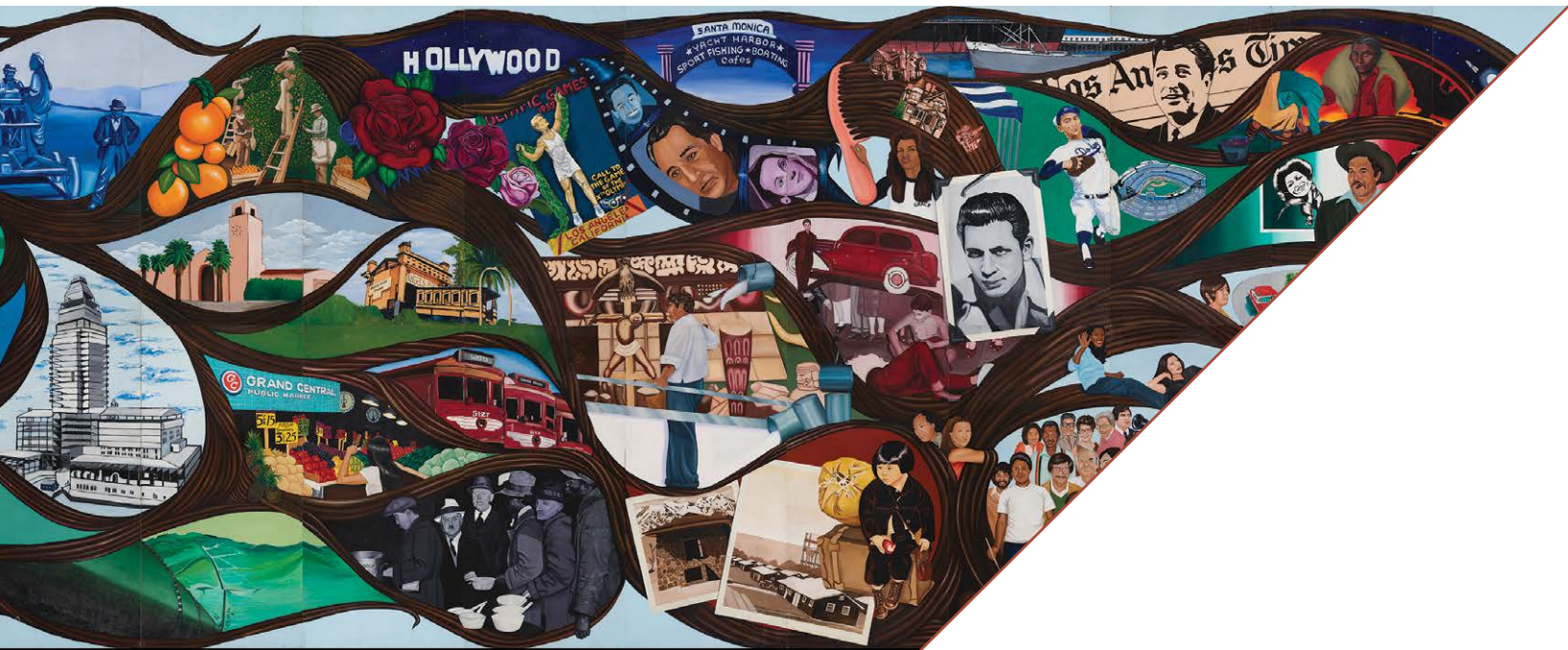
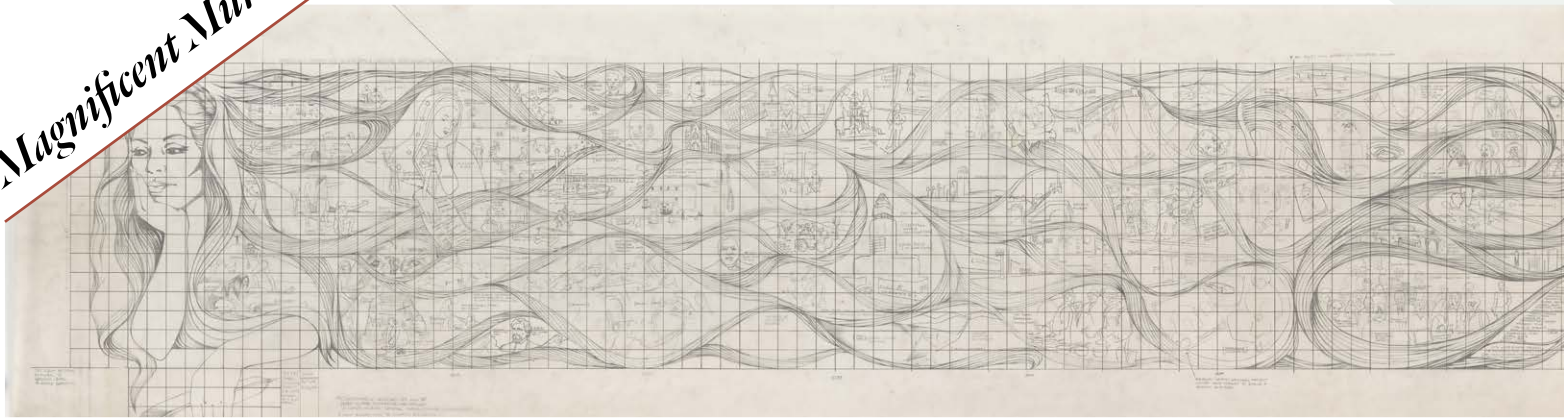
“This was my chance to show what I wish was in the history books,” Carrasco said.

After decades in storage, the 80-foot mural is now celebrated. It was acquired for the permanent collections of the Natural History Museum of Los Angeles County in 2020. Carrasco’s original graphite design, depicting L.A. history flowing through long tresses of hair, now has a home in the collections of the Library of Congress.

—Katherine Blood is a curator in the Prints and Photographs Division.



Magnificent Mural



he is what I call myself
I want to be
Fay is a long way to run
you need a needle at the
Sew is what farmers do with wheat
a needle pulling thread

COURTESY OF CONCORD THEATRICALS/MUSIC DIVISION

When You Know the Notes to Sing ...

Through trial and error, Hammerstein created a classic in 'Do-Re-Mi.'

"The Sound of Music" was the last show by Oscar Hammerstein II, the lyricist (and usually librettist) for great works such as "Oklahoma!," "Carousel," "Show Boat," "South Pacific" and "The King and I," mostly written with composer Richard Rodgers. The show was based on the real-life story of Maria von Trapp, a postulant who became the tutor for the children of widower Georg von Trapp, an Austrian hero of World War I.

Maria abandoned her plans to become a nun, married Capt. Trapp and, with her new family, formed a popular singing group, the Trapp Family Singers. After the Nazis annexed Austria in 1938, the year before World War II began, the captain refused a commission in the German navy, and, finding the situation untenable, the family fled its homeland.

Among the treasures in the Library's Oscar Hammerstein II Collection are more than a dozen handwritten pages of lyric sketches for one of the classic "Sound of Music" songs: "Do-Re-Mi," dated from May 5 through 25, 1959.

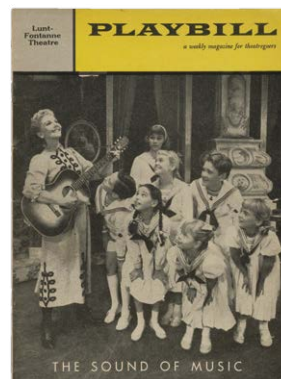
In the show, Maria uses the song to teach the children to sing, starting with a lesson in solfège, in which each note in the scale

is associated with a syllable. A craftsman of lyrics, Hammerstein works to refine the song line by line and word by word.

He struggles with one particular line, with the note associated with "sol." Over several days, he tries out versions that range among "Sow is a thing/what you do with grain/oat/wheat" and settles for a while on "is what farmers do with wheat" (later rhyming "wheat" with "Tea you drink with cake you eat").

Finally, in his eureka moment, Hammerstein switches from "Sow" to "Sew," ending up with "a needle pulling thread" and the subsequent rhymed line: "Tea – a drink with jam and bread." Thus, classic songs are made.

—Mark Horowitz is a specialist in the Music Division.



Spider-Man's Origin Story

Original panels illustrate the working process of author and illustrator.



In 2008, the Library became even more aware that “with great power there must also come great responsibility!” That year, the Library received the 24 original drawings by Steve Ditko for Amazing Fantasy No. 15, including the Spider-Man origin story.

The intact stories permit artists, historians and fans an opportunity to study the art, the nuances between penciling and inking and the use of opaque white to alter images and text. They also benefit from the evidence of artist and writer interaction. The real super hero of this acquisition story is the donor, who kept the art together and donated this priceless treasure to the Library for generations to enjoy.

Some changes in the Spider-Man! art occurred after inking and remain visible on the art but are invisible in the published version. In the lower right panel on the third page, writer Stan Lee asks Ditko to alter both the appearance of a vehicle and its passengers. Lee wrote, “Steve. Make this a closed sedan – no arms hanging. Don’t imply wild reckless driving. S.” The altered roof support is not visible in the published version.

On the sixth page, Peter Parker dresses in the costume he has made, and for the first time readers can see the intricate webbing and fussy capelike filigree under Spider-Man’s arms. Readers learn that the bookish Peter, with his knowledge of science, has invented web shooters and experimented with their use. It is not until a major change occurs at the end of the story that Parker becomes a super hero and learns the lessons of responsibility.

–Sara Duke is a librarian in the Prints and Photographs Division.

Spider-Man



COURTESY OF MARVEL/PRINTS AND PHOTOGRAPHS DIVISION

An Indian Masterpiece

Chronicles of the Emperor

Gorgeous volume documents the reign of the man who built the Taj Mahal.



AFRICAN AND MIDDLE EASTERN DIVISION/
PHOTO BY GAVIN ASHWORTH



One of the most beautiful Persian-language manuscripts held by the Library, the *Pādishāh-nāmah*, also referred to as the *Shāhjahān-nāmah*, chronicles the reign of Shah Jahan from 1627 to 1658 in Mughal-era India.

The work contains three parts, the first of which was written during the life of Shah Jahan, the monarch best known today for building the Taj Mahal mausoleum, a monument dedicated to immortalizing his love for his queen, Mumtaz Mahal.

The manuscript highlights the esteemed place the Indian Mughal court accorded Persian language and aesthetics in its literary and artistic traditions, bookmaking and in recording history.

The illustration shown here depicts the emperor, his crown prince (both in halos) and the royal family celebrating a joyous, nighttime Indian festival on the banks of a river with fireworks, music and feasting.

—Hirad Dinavari is a reference specialist in the African and Middle Eastern Division.

the sky and immediately after it I heard a tremendous sound similar to the explosion of some big fireworks.

No sooner had I seen the flash than I squatted myself on the floor of the car, and the next moment I started to creep out of the car, feeling a heavy burden upon my shoulder, and hearing the shrieks and cries of all who were rushing to the door.

Getting out of the car, I laid myself in a

MANUSCRIPT DIVISION/PHOTO BY GAVIN ASHWORTH

Surviving Hiroshima

A Japanese schoolteacher recorded his memories of the day the bomb dropped.

Haruo Shimizu, a Japanese schoolteacher, survived the United States' bombing of Hiroshima on Aug. 6, 1945. One year later, he wrote down his memories of that horrific day. Shimizu remembered boarding a trolley that morning to visit a friend before reporting to work at a munitions factory. At approximately 8:15 a.m., his world exploded with "a silver-white flash, like that of magnesium powder used in taking a photograph, high up in the sky." The U.S. bomber Enola Gay had dropped an atomic bomb, nicknamed "Little Boy."

Torrential rain began to fall. Shimizu grew disoriented: "A tremendous clap of thunder went on and huge columns of brown clouds with dust and flame were making sheer screens all around." The dead and dying surrounded him. "Some of them were carrying their wounded wives on their shoulders and some their dead children in their arms. They were all desperately shouting for help and calling aloud the names of their families." The next day, he saw a B-29 plane circling the city. His anger erupted: "What the hell do you think there

is still left to be bombed in this devastated city?"

Shimizu returned to his native Hokkaido. Though afflicted by radiation poisoning and trauma, he secured a job as an interpreter in an Otaru hotel that served as an American military club during the U.S. occupation. There he met and befriended Willard C. Floyd, a 19-year-old soldier from Bliss, Idaho. The account of Hiroshima, written by Shimizu in flawless English, was created for Floyd so that he would understand the terror, devastation and loss hidden beneath the soaring mushroom cloud.

Writing about and sharing traumatic memories can lead to self-healing for some people. Shimizu was a Walt Whitman scholar who taught at Japanese colleges and published on Whitman's poetry. Like the poet, Shimizu captured the inhumanity of war in his writing, yet he retained his faith in humanity.

—Meg McAleer is a former historian in the Manuscript Division.

Freud's Theory of Memory

Papers reveal his life and work.



Sigmund Freud returned again and again to the problem of memory as he formulated his theories of psychoanalysis during the 1890s.

“What is essentially new about my theory,” Freud wrote in the letter shown below to fellow physician and confidante Wilhelm Fliess, “is the thesis that memory is present not once but several times over, that it is laid down in various kinds of indications.” The second page of this letter sketches the progression of memory from perception (“W”) to the unconscious (“Ub (II)”) and eventually to consciousness (“Bew”).

Freud refined his theories over time in significant ways but remained committed to the notion that the past exerts a powerful influence over the present as memories embedded in the unconscious break through into consciousness through selective, altered and fluid remembering and forgetting.

Slipped into a pocket and kept close to the body, pocket notebooks like the one above are intimate, hidden and always accessible.

Freud purchased this small leather-bound notebook while vacationing in Florence in the waning summer of 1907. Its cover bears the Italian words “Ricordare è rivivere” (“to remember is to relive”). Freud owned many similar notebooks, filling them sequentially through the decades with jottings of names, addresses, expenses, ideas and observations.

—Meg McAleer



MANUSCRIPT DIVISION/PHOTOS BY GAVIN ASHWORTH

A New Map of a New Country

Buell made history with this map of the U.S.

On Sept. 3, 1783, American and British representatives signed the Treaty of Paris that formally concluded the American Revolution and recognized the United States as an independent nation.

Just six months later, Connecticut printer and jeweler Abel Buell produced his “New and Correct Map of the United States of North America” – the first map of the newly independent United States compiled, printed and published in America by an American. It also is the first map to be copyrighted in the United States.

Buell’s wall map, unusually large for an engraving at that time, contains a beautifully designed cartouche, rich in symbolism of the emerging new nation. However, the map, derived from other published sources, contains no original cartographic material. Some of the state boundaries extend west to the Mississippi River, reflecting land claims from Colonial charters.

Only seven copies of Buell’s map are known to exist. This copy is considered to be the best preserved of all extant editions.

–Ed Redmond was a specialist in the Geography and Map Division.



ON LOAN FROM DAVID M. RUBENSTEIN/GEOGRAPHY AND MAP DIVISION

A Milestone Map

Alan Haley is a preservation specialist in the Conservation Division.

Tell us about your background.

I was born and raised in New Hampshire and attended the University of New Hampshire for my undergraduate and graduate degrees.

Early on, I thought I was destined to be a math major, like my mom. It took me only one semester of college calculus, though, to sour on the idea. I declared a double major in Spanish and Greek because I like the interactive dynamic of foreign-language classes. I went on to earn an M.A. in Spanish literature and linguistics, then taught Spanish-language classes at the university for several years.

Ready to try something different, I eventually earned a master craftsman's certification in bookbinding at the North Bennet Street School in Boston. The school encourages students in their second year to seek further training. I applied for a rare book conservation internship at the Library and was accepted in September 1993. I've been here ever since.

Describe your work at the Library.

My responsibilities at the Library have morphed over time, but I have been de facto coordinator of the digitization preparation workflow in the Conservation Division for some years now. An amazing team of conservators prepares special collections materials to go under the camera, providing access to their content for Library patrons and the world at large. It is an unbelievable privilege to be part of this program.

What are some of your standout projects?

Working with our incomparable collections so many years makes it hard to choose a standout conservation treatment, and working alongside our conservators who excel in their different specialties is humbling.

Treating the original print transcript of the 1841 Amistad trial was memorable, as was treating the Boulder Dam photo album, which documents the dam's construction in the 1930s. Last October, I worked on a Chinese scroll from around 600 A.D., the oldest artifact I have ever treated.

Every day brings a new surprise. Perhaps



COURTESY OF ALAN HALEY

most impactful for me have been the preservation outreach assignments I have undertaken at the Library's behest to advise on preservation of cultural heritage materials.

The assignments are always challenging, but the reception we experience representing the Library can differ greatly depending on where in the world we are asked to go and why we are there. Usually, the reception is warm (El Salvador and Moldova have my heart always). But sometimes the environment is more tense – Cairo during the Tahrir Square protests in 2013 and Baghdad in 2003 were daunting.

It isn't about how your host institutions receive you; it is more about how they are functioning under duress and how I as an outsider should navigate those waters. I try to bring focus to what we have in common, a concern for the preservation of cultural heritage that may be under threat.

Currently, I am delighted to be assisting the New York City-based W.E.B. Du Bois Museum Foundation to implement a preservation plan for Du Bois' personal library in Ghana, which suffers from climate-caused deterioration. We hope to make training Ghanaian students in collections care a part of our preservation outreach.



SHAWN MILLER

BLASHFIELD'S MURAL

The artwork of the magnificent Jefferson Building reaches its pinnacle, literally, with a painted homage to learning and progress set high up in the dome.

Each day, visitors and researchers who enter the Main Reading Room crane their necks as far back as they can to take in “Human Understanding,” a mural created by American artist Edwin Howland Blashfield at the apex of the soaring, coffered dome.

In Blashfield’s work, a beautiful female figure, set against a soft blue background, lifts away a veil of ignorance. On her right, a cherub holds a book of wisdom. To her left, another cherub seems to beckon viewers far below to join in a quest for knowledge.

In the collar just below, 12 painted figures represent countries or epochs that, when the mural was completed in 1896, were thought to have contributed the most to Western civilization.

Rome, for example, represents administration, Islam physics, Greece philosophy and Italy the fine arts. The English figure, representing literature, holds a copy of Shakespeare’s “A Midsummer Night’s Dream.” The character symbolizing Judea and religion sits beside a pillar inscribed with the biblical admonition to love thy neighbor as thyself.

One character might look familiar: The figure embodying America (and science) was modeled on Abraham Lincoln, here sitting in a machine shop, pondering a problem of mechanics.

“Human Understanding” is full of coded meaning, leaving its significance not always apparent to the upturned faces some 125 feet below. But there is, of course, another aspect to the scene that’s impossible to miss: the awe-inspiring beauty of Blashfield’s work and its glorious setting.

—Mark Hartsell

AROUND THE LIBRARY



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3.



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6.

1. U.S. Poet Laureate Ada Limón launches her signature project at the Library with the publication of a new anthology, “You Are Here: Poetry in the Natural World,” on April 4.

2. SistaStrings, a duo comprised of Monique Ross (cello) and Chauntee Ross (violin), performs on the Library’s Stradivarius instruments on March 21.

3. Actress Regina King, who plays Rep. Shirley Chisholm in the upcoming Netflix biopic “Shirley,” and Librarian of Congress Carla Hayden (left) look over a display of items related to Chisholm on March 12.

4. Yuko Kishida, the first lady of Japan, tours the Main Reading Room with the Library’s Mari Nakahara (right) on April 10.

5. Roswell Encina (right) of the Library moderates a conversation with the cast members of the television comedy “Ghosts” on April 9.

6. Gershwin Prize honoree Elton John (center) views a Gershwin music manuscript with his husband, David Furnish, and Raymond White (left) of the Music Division on March 19.

ALL PHOTOS BY SHAWN MILLER

Notorious B.I.G., Green Day Added to Recording Registry

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

ABBA's "Dancing Queen," Blondie's era-defining "Parallel Lines," The Notorious B.I.G.'s landmark "Ready to Die" and Green Day's "Dookie" were selected for inclusion in the National Recording Registry of the Library of Congress.

The latest selections named to the registry span 1919 to 1998. They range from the recordings of the all-Black 369th U.S. Infantry Band led by James Reese Europe after World War I to defining sounds of jazz and bluegrass. They include iconic recordings from pop, dance, country, rock, rap, Latin and classical music.

The selections bring the number of titles on the National Recording Registry to 650.

> MORE: loc.gov/item/prn-24-034

Justice O'Connor Papers Now Open for Research

A major portion of the papers of Supreme Court Associate Justice Sandra Day O'Connor, the first woman to serve on the court, recently opened for research use in the Library's Manuscript Division.

Appointed to the court in 1981, O'Connor served until her retirement in 2006. The papers document her role as the court's crucial deciding vote and capture the internal workings of her chambers as well as discussions among her eight peers on the court. The papers also chronicle O'Connor's rise in Arizona state politics as a legislator and judge and her ascension to the national stage.

O'Connor's papers join those of over three dozen other justices and chief justices of the Supreme Court available at the Library, including John Marshall, Thurgood Marshall, Hugo Black, Earl Warren, Harry A. Blackmun, William J. Brennan, Ruth Bader Ginsburg and John Paul Stevens.

> MORE: loc.gov/item/prn-24-027

Donors Gift Oliver Papers, Establish New Poetry Fund

The papers of Mary Oliver, one of America's most acclaimed poets, are now part of the Library through the generosity of Bill and Amalie Reichblum. The Reichblums – the executors of Oliver's estate and members of the Library's James Madison Council – also created the Mary Oliver Memorial Event Fund for Emerging Poets.

The fund establishes an annual memorial event at the Library honoring Oliver's generosity in mentoring young poets. The Oliver papers are rich with correspondence, writings, notebooks, interviews and other materials related to Oliver's personal life and her career as a poet, essayist, critic and teacher.

Oliver received the Pulitzer Prize for Poetry for "American Primitive" in 1984 and the National Book Award for "New and Selected Poems" in 1992. She published her first book of poems, "No Voyage, and Other Poems," at age 28.

> MORE: loc.gov/item/prn-24-032

Folklife Center Announces 10 Community Collections Grants

The Library's American Folklife Center recently announced the 2024 recipient cohort of the Community Collections Grant program. This series of grants, part of the Of the People: Widening the Path initiative, is awarded to individuals and organizations working to document cultures and traditions of Black, Indigenous and communities of color historically underrepresented in the U.S. and in the Library's collections.

Funded through a gift from the Mellon Foundation, Of the People provides new opportunities for more Americans to engage with the Library and add their perspectives to its collections.

The 2024 recipients are Ashley Minner Jones, the Chaldean Community Foundation, CultureWorks Ltd., Florida International University, Kamilah Thurmon, Laura Grant, Los Pleneros de la 21, the Nottawaseppi Huron Band for the Potawatomi, Nous Foundation and Yvette Cohn Stoor. Each will receive up to \$50,000 to fund field research.

> MORE: loc.gov/item/prn-24-021

SHOP



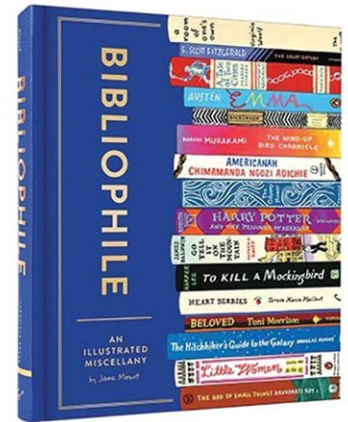
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■ Madison Council Chairman David M. Rubenstein gifted \$10 million in support of the Library's new Treasures Gallery. *Shawn Miller*



A GIFT TO THE NATION

Donor support helps fund a permanent gallery of Library treasures.

On Feb. 13, 2020, the Library of Congress announced a groundbreaking \$10 million gift from philanthropist David M. Rubenstein to support a first-ever, permanent treasures gallery at the Library.

That space, the David M. Rubenstein Treasures Gallery, is a key element of the Library's ongoing visitor experience initiative, a project designed to reimagine the experience of the nearly 2 million people who visit the Jefferson Building each year.

Since then, Rubenstein – a co-executive chairman of the Carlyle Group and chair of the James Madison Council, the Library's philanthropic support group – has inspired generous support from a number of other donors, including the Annenberg Foundation, AARP and many members of the council.

Together, these donors helped the Library exceed its promise to Congress to raise \$20 million toward the visitor experience project.

Now, just four years since first announcing the project, plans are underway for a major celebration that will mark the first of many such milestones associated with the visitor experience.

The opening of the Rubenstein Treasures Gallery in June will be the first in a series of openings, public programs and new initiatives associated with the visitor experience initiative intended to engage, inform and inspire the public.

The goal of the Treasures Gallery is to share the rarest, most interesting or significant items created across the globe and drawn from every corner of the world's largest library.

"The Library of Congress plays a unique role in advancing literacy and fostering a love of country and community," Rubenstein said when his gift was announced. "I am honored to be a part of this important project to enhance the visitor experience and present the Library's countless treasures in new and creative ways."

MORE INFORMATION

Support the Library
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LAST WORD

CARLA HAYDEN

At first glance, it looks like a collection of everyday items: two pairs of glasses, a pocketknife, a wallet, a button, a handkerchief. But over the course of more than a century and a half, these ordinary objects have transformed into cherished relics of a lost leader.

The items that President Abraham Lincoln carried in his pockets on the night of his assassination in 1865 were kept in the Lincoln family for more than 70 years and, in 1937, donated to the Library of Congress. Imbued with memory and meaning, the items that once jostled in a tall man's pockets every day now represent a moment of profound national loss.

Memory formation, memorialization, collective history and knowledge of the known world are guided by individuals and their cultures.

A new Library exhibition, "Collecting Memories: Treasures from the Library of Congress," explores the ways people have preserved their history, culture and personal recollections through a variety of artifacts: letters, diaries, photographs, maps, books, quilts, rugs, murals, scrolls and monuments.

The stories told by these items still inspire and amaze, decades or even centuries after they were created.

Omar Ibn Said, an educated Muslim man from West Africa, the son of a wealthy father, was captured there in the early 1800s and brought to South Carolina as a slave. In 1831, while still enslaved, he wrote a 15-page autobiography in Arabic describing his experiences. That manuscript is the only memoir of its kind still in existence, and today it stands as one of the great treasures of the Library's collections.

Such things collectively tell the story of all of us: our shared culture, our shared history.

Original drawings by Maya Lin document the simple, powerful concepts behind the Vietnam Veterans Memorial, a monument that today draws millions to walk beside its black granite walls to grieve and remember. A colorful, massive, 6-by-9-foot canvas family tree documents a family genealogy spanning two centuries and many generations of a Black family in America, back to slavery. A winter count, recorded in watercolor, pen



SHAWN MILLER

and ink, recounts generations of the history of the Lakota peoples: storms, droughts, hunts, war, disease, encounters with other peoples and cultures.

These are just a few of the great Library collection items that, beginning in June, will appear in the inaugural exhibition in the David M. Rubenstein Treasures Gallery in the Jefferson Building.

The Library holds more than 178 million items in its collections – perhaps the most comprehensive collection of human knowledge ever assembled in one place. Together, those millions of items chronicle millennia of world history and culture.

The new gallery is dedicated to sharing some of the most important and fascinating examples, created across the globe and today housed in every corner of the world's largest library.

I invite you to experience the depth and breadth of what the Library collects, preserves and makes available, whether in person in Washington, D.C., or online at loc.gov.

–Carla Hayden is the Librarian of Congress.



■ Tulips frame the Jefferson Building as spring blossoms on the Library of Congress campus on Capitol Hill.
Shawn Miller

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