

LCM

A person wearing a face mask is seated at a desk in a dark room, working on a computer. A large, bright, rectangular screen or light panel is positioned in front of them. A bright light source, possibly a stage light, is visible in the upper right corner, casting a strong glow. The overall atmosphere is dim and focused.

**LIBRARY OF CONGRESS MAGAZINE
SEPTEMBER/OCTOBER 2022**

SECRETS REVEALED

**Preservation scientists
uncover hidden stories
in Library collections**

Inside

Tiny theaters,
returned to life
Marking Hispanic
Heritage Month

Plus

A new poet laureate
Now playing: Neil Simon
Cheers to cocktail culture



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Conservators bring tiny, 19th-century playthings back to life.

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Now Playing

Library acquires the papers of playwright Neil Simon.

■ Julie Biggs of the Conservation Division works on a historical document. *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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Carla Hayden
Librarian of Congress

April Slayton
Executive Editor

Mark Hartsell
Editor

Ashley Jones
Designer

Shawn Miller
Photo Editor

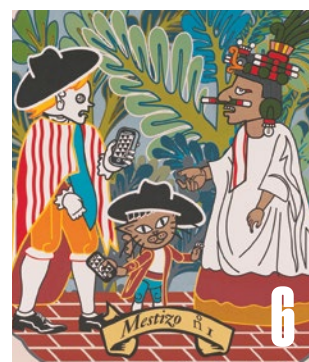
Contributors

Rob Casper
Megan Harris
Sahar Kazmi
Wendi A. Maloney
Kathy Martyniak
Owen Rogers
Lee Satterfield
Neely Tucker

■ **On the cover:** Meghan Wilson conducts hyperspectral imaging of a historical map in the facilities of the Preservation Research and Testing Division at the Library. *Shawn Miller*

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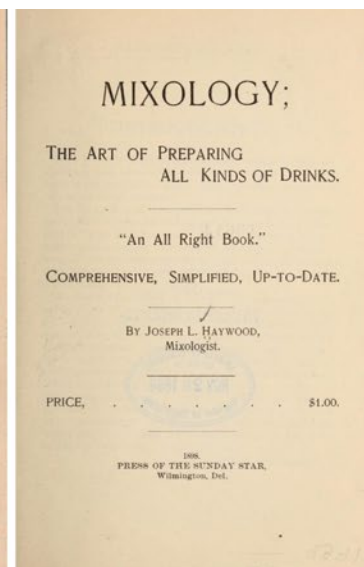
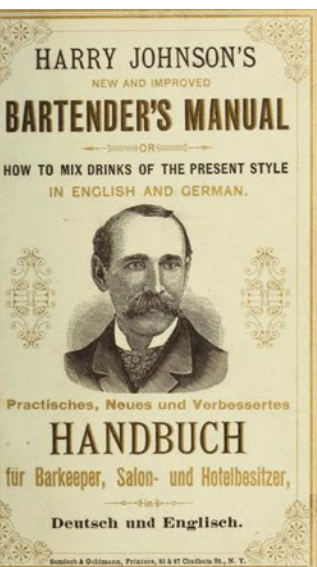


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OFF THE SHELF



■ **Left and right:** Nineteenth-century recipe books such as “Harry Johnson’s New and Improved Bartender’s Manual” and “Mixology: The Art of Preparing All Kinds of Drinks” helped bartenders ply their trade. **Science, Technology and Business Division**

Center: A bartender mans his station in this chromolithograph from 1889. **Prints and Photographs Division**

CHEERS!

A toast to the pioneers of American cocktail culture.

There are many methods of carrying out social anthropology research on times past. You might study demographic and economic charts, read newspapers of the era or consult bestseller lists of books and music.

Or you might check the liquor cabinet.

“American Mixology: Recipe Books from the Pre-Prohibition Era,” a delightfully curated research guide of bartender manuals published from 1869 to 1911, presents a cross section of pre-Prohibition cocktail culture in America.

These books are available online, so if you’re of legal age, you can shake up a Champagne Cobbler or Knickerbocker Punch and party like it’s 1869. Both of those drinks are from “Haney’s Steward & Barkeeper’s Manual.”

The cocktail was the drink of sophisticates who wanted something more upscale than beer and less intoxicating than 100-proof rotgut.

Ergo, the need for a top-shelf barman to know his trade, to know how to combine alcoholic and nonalcoholic beverages to create a uniquely satisfying choice. Your shelf needed wines, whiskeys, liqueurs, champagnes, cognacs, bitters, syrups, juices, jiggers, garnishes, ices, zests, mixers,

modifiers, muddlers, sodas, seltzers, strainers, swizzle sticks, a shaker and, of course, the proper wardrobe: a long white apron and, for the summer, a white linen coat.

During this era, bourbon, rum and gin were the staples of the barman’s trade. Vodka and tequila were rare. Trendy drinks had colorful names – you could sip shrubs, flips, smashes, toddies and dozens of punches, including those made of parsnips.

In 1898, Joseph Haywood published “Mixology: The Art of Preparing All Kinds of Drinks.” It was intended for the upscale set, and Haywood made no bones about it. He saw cocktails as an American art form.

“We, the people of these United States,” he wrote in the introduction, “have more or less penchant for having our drinks mixed; hence, ‘Mixology.’ ... The mixologist who concocts his beverages in a tasteful and artistic manner is a genuine public benefactor, providing he uses wholesome ingredients in the compounding thereof.”

More than a century later, any good bartender would agree.

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

MORE INFORMATION

“American Mixology: Recipe Books from the Pre-Prohibition Era”
guides.loc.gov/early-mixology-books

THE WHOLE WORLD IN YOUR HAND

Pocket globes capture the planet in miniature.

Pocket globes, the colorful, world-in-miniature creations of 17th- to 19th-century cartographers, never were a serious venture. Charming trinkets, 3-inch art objects for a gentleman's desk. A child's toy. A bygone artifact of the age of exploration.

The Library acquired a collection of 74 pocket globes earlier this year, a gift of the family of Jay I. Kislak and the foundation he left behind. It was, to the best of the Library's knowledge, one of the largest private collections in the world.

The dozens of tiny globes, crafted between 1740 and 1875 in Europe and the U.S., are made of everything from ivory to papier-mâché. The largest fits in the palm of your hand. The smallest, in the center of your palm.

Pocket globes are a British creation, believed to be first made by mathematician and printer Joseph Moxon in 1673, according to the Whipple Museum of the History of Science, located in the U.K. While globes are believed to date back 2,000 years to the Greeks, the oldest surviving one (the Erdapfel, or "Earth Apple") was made in Germany in 1491 or 1492.

Moxon started making his miniature globes over 150 years later, when the curvature of the Earth and its land masses were better understood. They reached peak popularity in the late 18th century.

They were not serious scientific objects but artistic ones, with continents and countries outlined in colors and tiny paintings of fanciful animals or zodiac signs. Finer ones were made of ivory. Simpler models were toys for children.

Today, anyone can buy a tiny globe of rubber or plastic, things that cost only cents to make, the geographic world a known entity. This collection of pocket globes is a reminder of an earlier time when the complete planet was something bold and original to consider – and a marvel to hold in the palm of one's hand.

—Neely Tucker

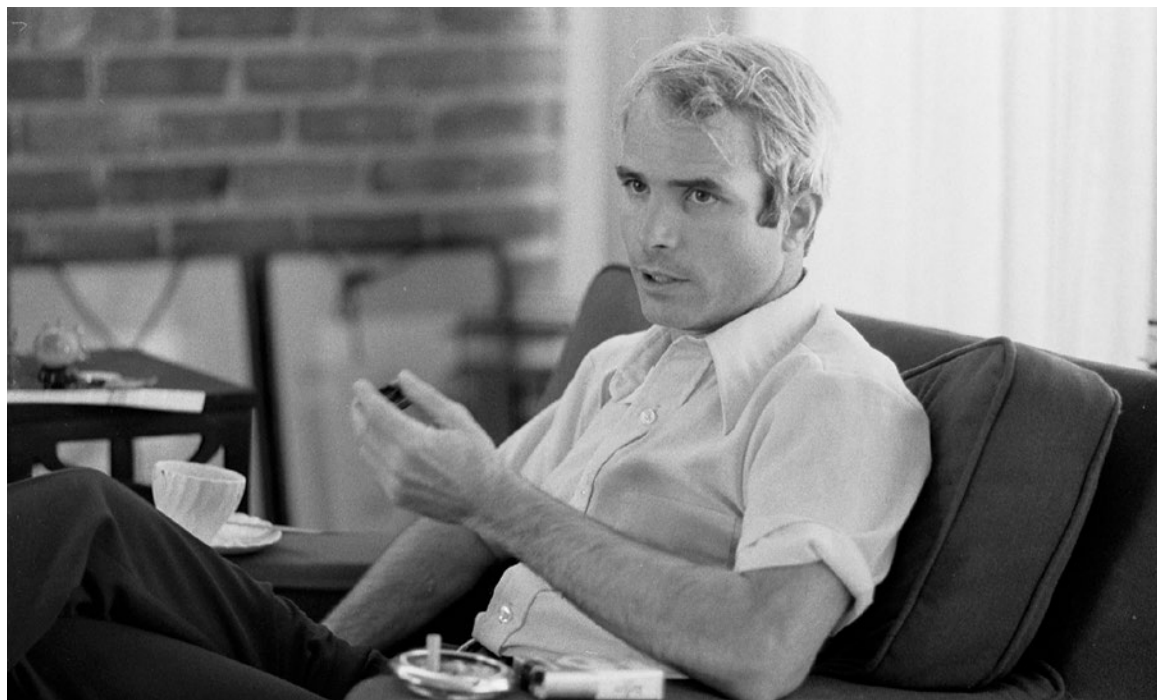


■ The Library received a gift of 74 pocket globes this year, one of the largest private collections in the world.
Shawn Miller

PAGE FROM THE PAST

■ **Right:** John McCain sits for an interview just weeks after his release from the Hanoi Hilton prison in March 1973. *Prints and Photographs Division*

Opposite: McCain's name was one of 113 recorded on this roster of POWs at the Hanoi Hilton, handwritten by fellow prisoner John Stavast on a piece of toilet paper. *Veterans History Project*



HANOI HILTON GUEST LIST

VHP preserves a handwritten roster from the notorious prisoner-of-war camp.

History survives, sometimes, in the most unlikely forms.

Kathryn Mann discovered this in 2015, while sorting through the voluminous personal archive of her deceased uncle, veteran John E. Stavast.

Stavast began his Air Force career in March 1944, a few months shy of his 18th birthday. In September 1967, while flying a combat mission over North Vietnam, his RF-4C aircraft was hit by a surface-to-air missile. Stavast, along with navigator Gerald Venanzi, bailed out about 25 miles from Hanoi. Stavast spent the next five and a half years in captivity, much of it at Hoa Lò Prison, the infamous “Hanoi Hilton.”

Among her uncle's papers, Mann found a particularly riveting item: a roster of 113 POWs interned at the prison, handwritten on camp toilet paper. The roster records each

prisoner's last name, type of aircraft flown and date of capture. The notation “no show” signifies the person likely did not survive being shot down.

Looking closely, a familiar name jumps out: John McCain III, a naval aviator and future U.S. senator who was shot down on Oct. 26, 1967. McCain arrived at the prison badly injured and, over more than five years of captivity, would be repeatedly tortured. McCain, Stavast and 107 fellow prisoners were released together on March 14, 1973.

The exact date Stavast created the roster isn't known, but it likely was drafted sometime in late February 1973, just prior to his release.

Mann eventually donated her uncle's papers to the Veterans History Project at the Library of Congress. The Stavast collection answers many questions about the culture and perseverance of Vietnam War POWs, and it also raises another: What history is hiding at home? Perhaps your family has original historical materials relating to a veteran's service. Find out how to donate these items to be preserved at the Library by visiting www.loc.gov/vets.

—Megan Harris is a librarian and Owen Rogers a liaison specialist in the Veterans History Project.

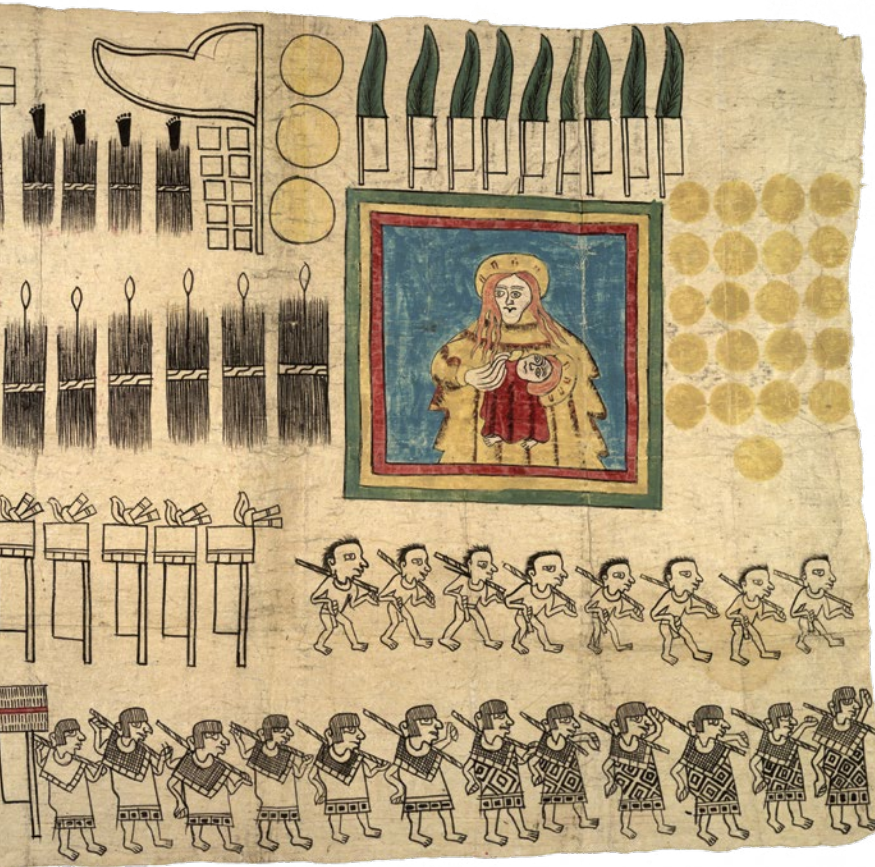
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POLLACK } F4	6	"	
MARTIN A4	9	"	
FULLER A4	14	"	
COPELAND FIOS	17	"	
ZUHOSKI FB	31	"	
NEWCOMB FIOS	3	AUGUST	
WILSON } F4	7	"	
CHAMBERS }			
LENGYEL } RF4	9	"	
MYERS G. }			
PARROTT } RF4	12	"	
(ATTEBURY)			
NORRIS FIOS	12	"	
HYATT } RAS	13	"	
GOODERMOTE }			
PROFLET } AG	21	"	
HARDMAN }			
TYLER } F4D	23	"	
(SITNER) (NO SHOW)			
JAWHILL } F4D	23	"	
GERNOT }			
CARRIGAN F4D	23	"	
(LANE - NO SHOW)			
BAKER FIOS	23		
HESS FIOS	24		
DAY FIOO	26		
STAFFORD A4	31		
CAREY A4	31		
BAGLEY RFIOI	16	SEPTEMBER	
STAVAST } RF4	17		
VENANZI }			
BARNETT FIOS	3	OCTOBER	
SCHOEFFEL A4	4		
TRAUTMAN FIOS	5		
AUSTIN F4D	7		
(APPLEBY - NO SHOW)			
CLEMENTS FIOS	9		
WARNER F4	13		
(COL. MILLER) (USMC)			
SULLIVAN, D FIOS	17	} SAME MISSION	
ANDREWS FIOS	17		
O'DELL FIOS	17		
GILLESPIE F4	24		
(CLARK - NO SHOW)			
HORINEK FIOS	24		
LEWIS F4	24		
(FRISHMAN)			
SMITH, G. FIOS	25		
DANIELS A4	25		
MCCAIN A4	26		
RICE FB	26		
FLYNN FIOS	27		
STIRM FIOS	27		
TEMPERLY FIOS	27		
KIRK FIOS	28		
DUTTON FIOSE	5	NOVEMBER	
(COBIEL)			
FISHER } F4	7		
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(— NO SHOW)			
JAMES, C	RAS	18	
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100 MILLER, E (LTJG)	RF8	22	
INGVALSON	FIOS	28	
MOBLEY	AG	24	JUN
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CRUMPLER } F4	5		JUL
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(MARTIN - NO SHOW)			
FANT	F4	24	"
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BROWN	AG	25	
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WINN	FIOS	10	AUG
SHANAHAN	RF4	15	
(— NO SHOW)			
110 MAYHEW	F4	17	
(GARTLEY)			
HOFFSON	F4	17	
(POWELL - NO SHOW)			
COSKEY	AG	6	SEP
(— NO SHOW)			
123 RUHLING	RF4C	33	NOV
(CUTHBERT - NO SHOW)			

CURATOR'S PICKS

CELEBRATING HISPANIC HERITAGE

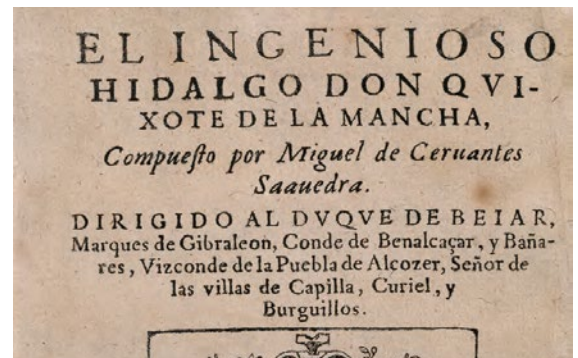
We mark the month of observance with these five favorites from Library collections.



HUEXOTZINCO CODEX

This magnificent, eight-sheet document chronicles testimony from a 500-year-old legal case in what's now Mexico. The Nahua people of the town of Huexotzinco were allies of Spanish conqueror Hernán Cortés, and together they sued Spanish colonial administrators who had forced the Nahua to pay excessive taxes. The Nahua won and, following a retrial, the administrators were ordered to return two-thirds of all tributes taken from the people of Huexotzinco.

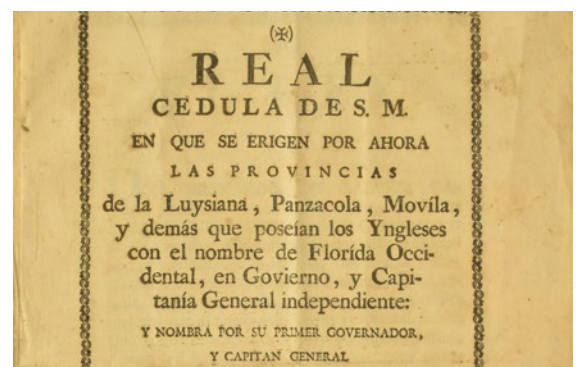
Manuscript Division



'DON QUIXOTE' FIRST EDITION

In 1829, Spanish scholar and bibliographer Vicente Salvá determined that this book is the first printed edition of the first volume of "El ingenioso hidalgo don Quijote de la Mancha" ("The ingenious gentleman Don Quixote of La Mancha"), published in 1605. Miguel de Cervantes, the author of "Don Quixote," today is widely considered the greatest writer in the Spanish language and one of the history's preeminent novelists.

Rare Book and Special Collections Division



LOUISIANA'S SPANISH GOVERNOR

Printed in Colombia in 1782, this document names Bernardo de Gálvez, a highly influential Spanish military leader and colonial administrator, the first governor of Louisiana (containing modern Louisiana; Pensacola, Florida; and Mobile, Alabama). Appointed at 29, Gálvez made such significant contributions to the American Colonies' War of Independence that his portrait hangs in the U.S. Capitol and Congress awarded him honorary citizenship.

Rare Books and Special Collections Division



VERGARA'S MURAL PHOTOS

Known for his exceptional work as an artistic photographer and documentarian, Camilo José Vergara began using his skills in the 1980s to systematically record urban decay in Chicago, the south Bronx, Detroit and Los Angeles, among other places. In this photo, Vergara shows a mural of the Virgen de Guadalupe, a national symbol of Mexico. The Library is the permanent home of Vergara's photographic archive, expected to reach 20,000 images spanning the 1970s through the 2020s.

Prints and Photographs Division

'MESTIZO NO. 1'

Artist Michael Menchaca's "La Raza Cósmica 20XX" screenprint series, made with master printer Julia Samuels, combines fanciful images of Latino families with modern social media and tech symbols. The series invokes the Spanish "casta," or caste, paintings of colonial Mexico in which family groups were labeled according to the racial mixture of their children. The 16 prints in Menchaca's series – including this one, "Mestizo No. 1" – feature New World racial combinations as a variety of animal archetypes posed with Big Tech smart devices.

Prints and Photographs Division





■ Ada Limón opens her tenure as U.S. poet laureate with a reading at the Library in September. *Shawn Miller*

A NEW LAUREATE FOR THE NATION

Limón named the 24th consultant in poetry.

To Ada Limón, poetry is an antidote to the culture of insatiable desire: “Poetry is enough. One poem is enough. ... It has all it needs. And I’ll just be here to dance along beside it.”

For the next year, Limón will do that dancing as poet laureate of the United States.

In July, Librarian of Congress Carla Hayden announced the appointment of Limón as the 24th poet laureate consultant in poetry at the Library.

The position was established in 1937 and renamed by an act of Congress in 1985 – which described it as equivalent to “Poet Laureate of the United States.” Previous laureates include Elizabeth Bishop, Gwendolyn Brooks, Rita Dove, Robert Frost, W.S. Merwin and Robert Pinsky.

“Ada Limón is a poet who connects,” Hayden said. “Her accessible, engaging poems ground us in where we are and who we share our world with. They speak of intimate truths, of the beauty and heartbreak that is living, in ways that help us move forward.”

Limón called the appointment “an incredible honor” and said, “I am humbled by this opportunity to work in the service of poetry and to amplify poetry’s ability to restore our humanity and our relationship to the world around us.”

The author of six poetry collections and the winner of the National Book Critics Circle Award, she currently hosts the podcast series “The Slowdown” – launched as part of Tracy K. Smith’s laureateship in 2019.

By tradition, Limón’s laureateship will start with a September reading in the Library’s historic Coolidge Auditorium. She plans to champion poetry, though she said, “I feel like poetry doesn’t really need a marketer or a salesperson or a promoter. I think poetry is incredibly powerful. And I think when people can connect to it – are given access to it – they will have their own experience. ... I want everyone to have their own experience with it.”



DIGITAL DETECTIVES

Library unlocks mysteries hidden in old digital media.

The idea of a library preservationist might conjure up images of a technician examining delicate paper manuscripts or scrutinizing a fragile bookbinding. But in an age when computers help create more history and heritage with each passing day, digital preservation specialists at the Library are exploring their own distinctive methods to decode and preserve millions of “born-digital” collection materials such as hard drives, CDs and floppy disks.

Many of these media exist in rare or obsolete formats that are impossible to examine with contemporary computers alone.

Modern laptops, for example, increasingly have done away with external ports for CD-ROMs and USB drives, and almost no computer available today can easily decipher the contents of a floppy disk. Information from other unique sources, like early cell phone files or discontinued video games, has little hope of being accessible to future researchers without careful recovery and analysis.

To ensure the Library has the right tools to read these materials and preserve their insights, digital preservation specialists serve as data sleuths, investigating how to convert the contents of obsolete media into usable formats.

With a slew of specialized software programs and a small storehouse of old computers reassembled from parts, specialists capture data from otherwise unreadable media and transform it into usable content. A key feature of this work centers on revealing details about the construction and anatomy of obsolete media – an object’s original metadata.

For archivists and researchers alike, data about a digital object’s authorship, previous modifications and other structural information can be as revelatory as the content itself. One of the preservationists’ most trusted tools, imaging software that decrypts files and develops reports on recovered data, allows the Library to create forensically valid digital copies that remove researchers’ reliance on rare computers or hardware to explore born-digital collections.

Similar software helps preservationists protect the artifacts they’ve recovered from degradation or alteration as they’re analyzed. Just as conservators treat and stabilize paper-based collections to preserve them for long-term access, so do preservationists safeguard the accuracy and integrity of digital media.

As digital content types grow increasingly varied and computing technology evolves, today’s digital preservation methods are helping the Library rediscover lost insights and protect the future of human information for years to come.

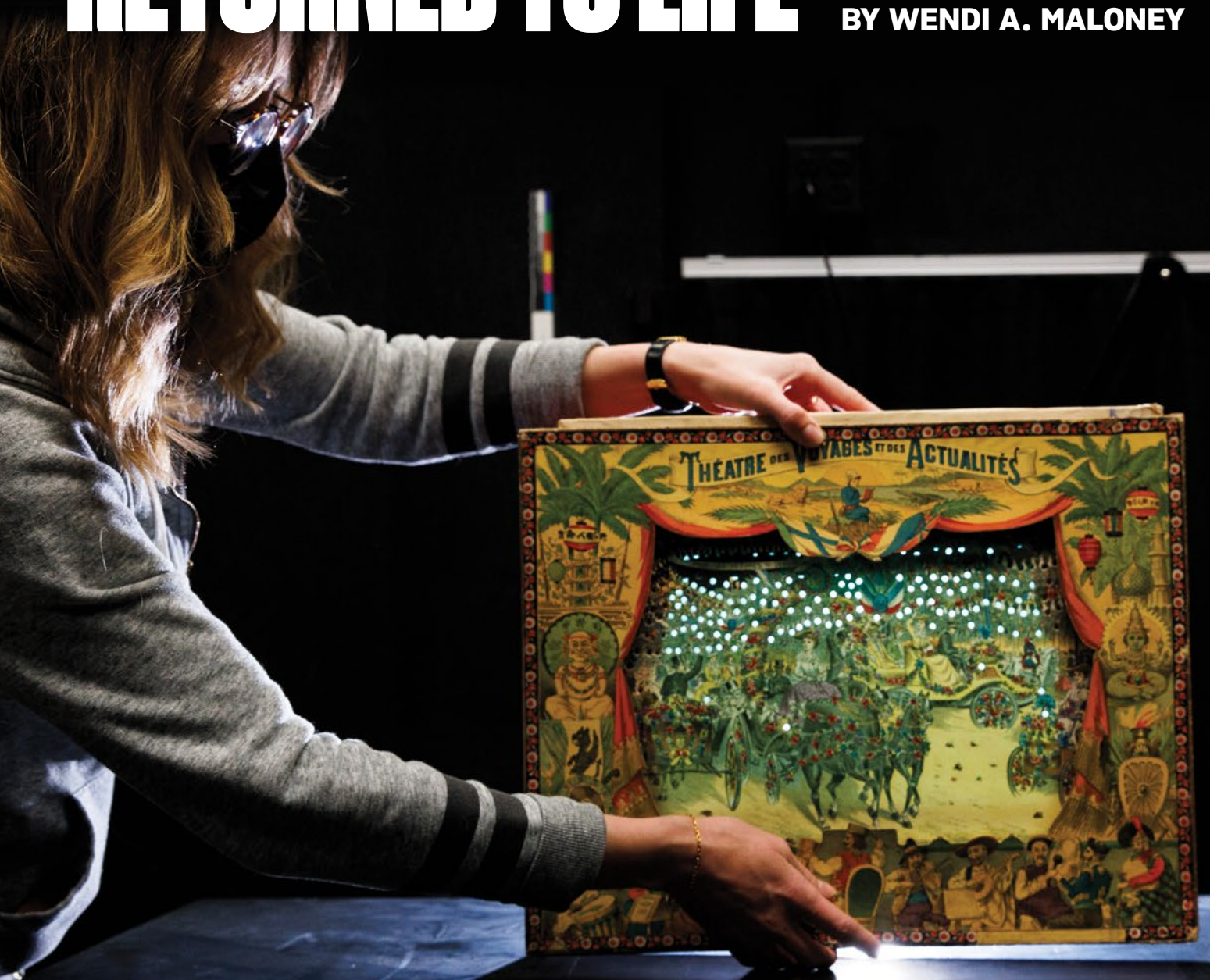
—Sahar Kazmi is a writer-editor in the Office of the Chief Information Officer.

■ Digital preservation specialists explore how to best convert the contents of obsolete media such as these into usable formats. *Shawn Miller*

TINY THEATERS, RETURNED TO LIFE

Conservators restore popular toys from the 19th century.

BY WENDI A. MALONEY



Dashing heroes, evil bandits, high drama and adventure. Toy theaters, beloved playthings of the 19th century, offered all these. Charles Dickens staged productions with them in his living room. Robert Louis Stevenson wrote an ode to them. Winston Churchill loved them.

Long before Netflix or video games, these tiny paper theaters served as home entertainment, outlets for imagination made for young people but popular with adults, too.

The Library's Rare Book and Special Collections Division holds dozens of original examples. Over the past few years, Library paper conservators have painstakingly mended damage caused by centuries of use, making sure researchers can draw insights from the theaters for years to come.

For "a penny plain and twopence coloured" – the title of Stevenson's tribute – a buyer got "pages of gesticulating villains, epileptic combats, bosky forests, palaces and warships, frowning fortresses and prison vaults – it was a giddy joy."

At first, English publishers sold sheets of the principal characters from popular plays, imprinted with the name of the theater staging a play and often the star actors. Enthusiasts – mainly boys and young men – bought them as souvenirs.

By 1812, publishers were selling sheets of scenes from plays with characters and, eventually, boxed kits appeared containing all the essentials of the stage: backdrops, curtains, props, orchestras and tiny actors, all to cut out. Some kits came with script booklets or stage directions.

Nearly 300 such toy productions, also known as juvenile dramas, were published in England between 1811 and 1860. Fans could choose military exploits ("The Battle of Waterloo"), dramas and pirate stories ("Black Beard") and even Shakespeare ("Macbeth," "Julius Caesar").

Such was their popularity that the first play written specifically for the medium, "Alone in the Pirate's Lair," published in 1866, made its way to the actual stage, followed by others.

Some theaters in the Library's holdings are panoramas – paper scenes wrapped around rods. When turned, cranks located on either side of the theater advance scenes.

These theaters, especially, show wear and tear – cranks broke or went



missing, paper ripped as panoramas unwound. The Library's conservation lab has treated both issues, crafting, for example, an entirely new wooden crank to restore a theater to functionality.

Betsy Haude of the Conservation Division finished work in the spring on "Voyage to the Bottom of the Sea," a beautifully illustrated panorama in deep blues and greens based on Jules Verne's "Twenty Thousand Leagues Under the Sea."

It arrived with tears that had been repaired by an earlier owner with pressure-sensitive tape, "which is terrible for paper," Haude said. So, she carefully removed the tape and mended the tears with archival-quality materials.

Her colleague Gwenanne Edwards recently completed work on a shadow puppet theater, a variety that includes cutout figures to place behind the theater's paper curtain. A light illuminates them from behind, and viewers can see silhouettes of the cutouts from the front. A single theater can have up to 100 puppets, some with moveable parts.

All stories come to an end, and so it was with toy theaters: They faded in popularity as the 19th century unfolded and the 20th century brought more modern diversions. But their magic is such that even a researcher today, visiting the Library's Rare Book Reading Room, is sure to find delight in the carefully preserved record left behind.

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

■ **Opposite:** Basia Nosek, a fellow in the Conservation Division, handles a theater during photo documentation, a part of the treatment process. Shawn Miller

Above: The toy theater production of "Voyage to the Bottom of the Sea" features cut-out characters such as this one clad in a diving suit. Shawn Miller

[Illegible handwritten text]

SECRETS REVEALED

How preservation scientists help uncover hidden stories in the Library's collections.

BY MARK HARTSELL

Historical objects like to keep secrets.

What words did the writer originally choose, only to reconsider and cross out? What lines did the artist draw, then think again and erase? How did this text read before centuries of light exposure faded the ink from view?

The answers often aren't apparent, and that's where modern technology can help – peering through layers of inks, pigments, glues and varnish, back through the centuries to when a writer or artist first put pen to paper.

Consider this primitive rendering of Christ, pasted some 500 years ago into a humble prayer book that, today, is part of the rare book collections of the Library of Congress.

The volume, handwritten in German, has no title. It's bound in worn red leather and twine, a scrap of a Psalm glued inside the front cover. The 13 color illustrations are crudely executed and – most unusually – cut out and pasted to the pages.

■ **Opposite:** A principal component analysis revealed crossed-out words of love in this letter from Alexander Hamilton to his future wife, Elizabeth. *Meghan Wilson*



■ **Above:** “Creation,” a watercolor painted by Diego Rivera in 1931, undergoes multispectral imaging. *Shawn Miller*

None is more striking than this image of Christ: His face is black with bright red lips, a streak of blue down the nose, surmounted by a halo that’s flaking in places.

What to make of it? Is the color of the face intentional, bearing a historical or cultural meaning that can’t be fathomed from the distance of half a millennium? Or is it just the product of time, the chemical breakdown of materials over centuries?

To answer those questions, scientists in the Library’s Preservation Directorate currently are studying the volume, subjecting it to various analyses in an effort to learn more about its history and address its preservation needs – all part of the directorate’s daily work.

As its name implies, the Preservation Directorate ensures the continued survival and accessibility of the 173 million items in the Library’s vast collections.

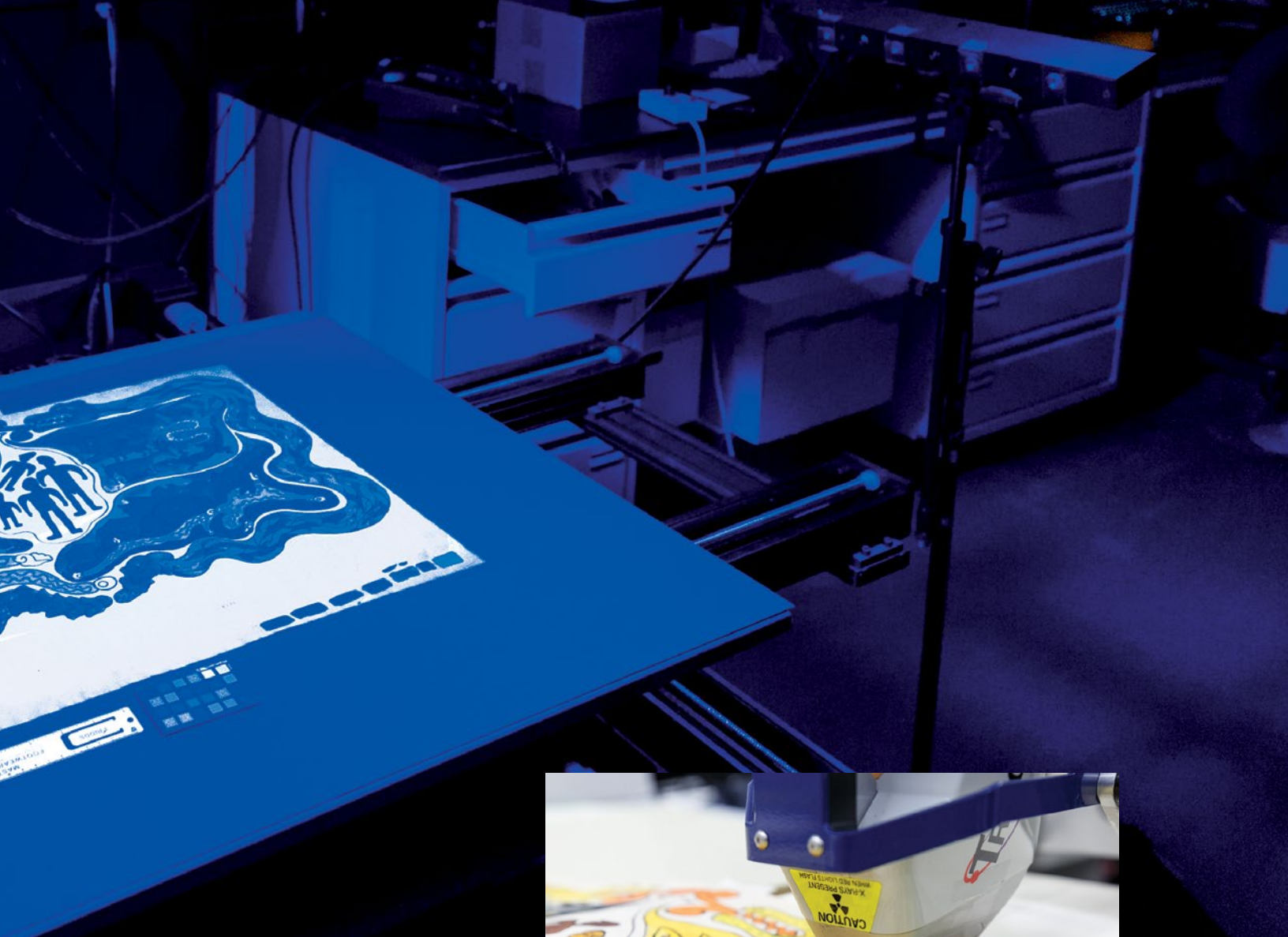
But through the work of its preservation scientists and conservators, the Library

also learns more about the items it safeguards – about their history, meaning, construction and makeup, how they’ve survived the centuries and how best to care for them going forward.

“Old books often bear the scars of moving through time and space: Ink can fade, pigments can change color, paper can turn brittle,” said Stephanie Stillo, a specialist in the Rare Book and Special Collections Division. “Many of our books have lived through revolutions and political and religious censorship. They have crossed continents several times over. All of these things enrich their story but also add layers of research that are difficult to access without forensic techniques.

“Collaboration with the Library’s scientists has helped us, quite literally, see through some of those layers and offer additional insights about our holdings.”

State-of-the-art technology such as multispectral imaging, chemical analysis, X-ray fluorescence and fiber



optic reflectance spectroscopy plays an important role in that success.

Multispectral imaging – a technique in which objects are digitally photographed under different portions of the visible and invisible light spectrum – can uncover hidden content, identify inks and pigments, reveal how historical items were made and track changes to their condition over time.

Using such technology, Library preservation scientists have made some goosebump-raising discoveries.

Scientists in the Preservation Research and Testing Division (PRTD) confirmed speculation that Thomas Jefferson wrote over the word “subjects” and replaced it with “citizens” in his rough draft of the Declaration of Independence – an assertion that the American people no longer were subjects of a king but, instead, equals in a new democracy.

They found three hidden fingerprints and a thumbprint on Abraham Lincoln’s

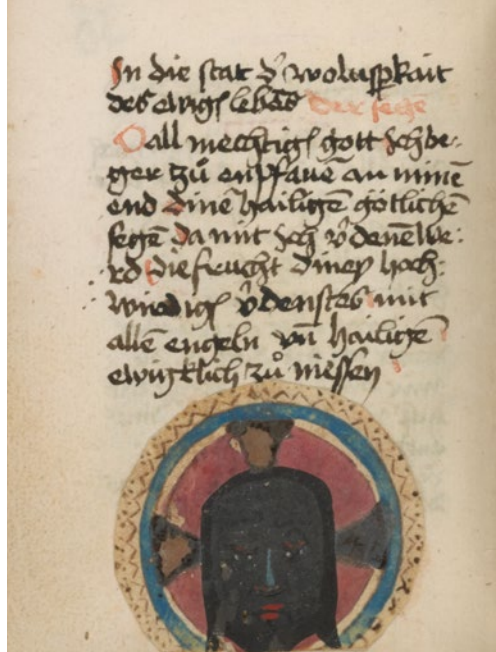


handwritten draft of the Gettysburg Address. (Do they belong to Lincoln? It’s impossible to say for sure – no known prints for Lincoln exist.)

They discovered previously unknown changes to the 1791 plan for Washington, D.C., drafted by Pierre Charles L’Enfant; recovered faded pencil annotations by poet William Blake on a canceled plate for his “America, a Prophecy”; and uncovered crossed-out words of love in a letter from Alexander Hamilton to

■ **Inset:** Preservation scientists conduct an X-ray fluorescence measurement on the same work by Rivera. Shawn Miller

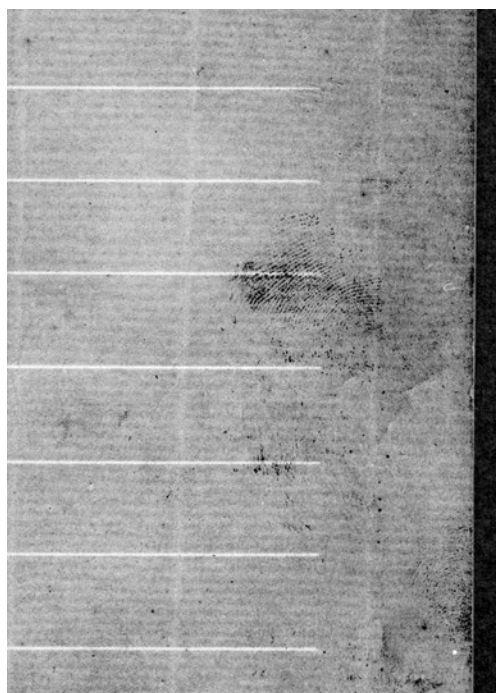
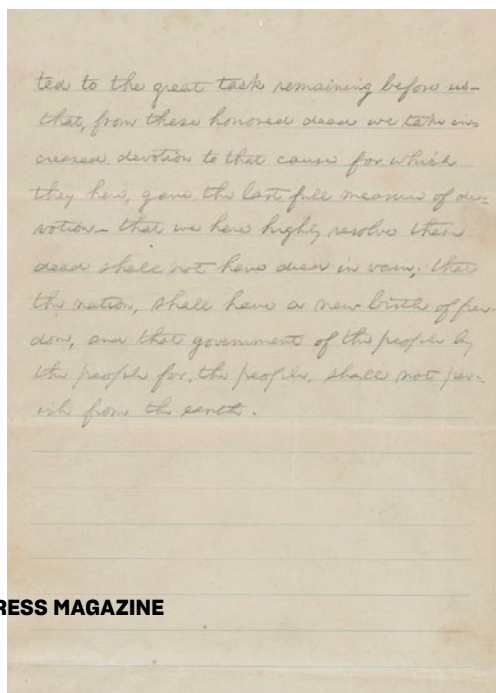
■ **Top:** An X-ray fluorescence measurement shows details (right) of this rendering of Christ found in a 15th-century prayer book from Germany. Cindy Connelly Ryan



■ **Middle:** The flute at left belonged to President James Madison and is made of lead crystal glass. At right, the green glow of the flutes under ultraviolet light indicates they are made of potash glass. Shawn Miller



■ **Bottom:** Abraham Lincoln wrote the copy of the Gettysburg Address at left. The ultraviolet image at right revealed a thumbprint invisible to the naked eye. Fenella France



his future wife, Elizabeth Schuyler:

“Do you know my sensations when I see the sweet characters from your hand?” Hamilton wrote to Elizabeth in 1780. “Yes you do, by comparing (them) with your (own) for my Betsey (loves) me and is (acquainted) with all the joys of fondness.”

Such work reveals not just hidden content on historical items but also new information about when, where and how they were made – knowledge that helps the Library’s subject-matter experts better understand the materials’ historical context and ultimately makes them more valuable to researchers.

A case in point is a portolan chart – an early nautical map – held by the Geography and Map Division. The chart depicts the Pacific coasts of South and Central America and, in what might be a cartographic first, the Galapagos Islands.

Analyses of the vellum (via carbon dating) and pigments produced a likely date and place of creation: The chart was created about 1565 and, unusually, in South America. A prime clue? Beneath a later, over-painted layer of blue azurite, multispectral imaging revealed a base of indigo, a pigment indigenous to South America.

Sometimes, such analyses correct what we only *thought* we knew about how objects were made. In recent years, X-ray fluorescence revealed that most of the rare Claude Laurent glass flutes held by the Music Division were made of potash glass rather than lead crystal glass. The discovery was a first in Laurent scholarship, with crucial implications for preservation – flutes made from potash glass more readily deteriorate from high humidity, including a player’s breath.

Importantly, such technology is noninvasive – scientists no longer need to take a sample from an object to analyze it, reducing the impact on the thing itself.

“Techniques for heritage and library materials have changed extensively over the years,” said Fenella France, chief of PRTD. “Twenty years ago, most techniques were invasive, and I and my team have worked to advance the level of information while minimizing the impact of exploration and discovery on collection items. This investment in advanced technology allows us to gain new knowledge of historic creation techniques

and recover erased and redacted text.”

If historians seek more knowledge of an object’s historical context and meaning, preservationists need to analyze and determine its physical makeup. This information often is used to advance an object’s preservation and care.

Identifying an object’s base layers, inks and colorants informs decisions about how it is handled and stored, how long it can be exhibited without suffering damage from light exposure and what conservation treatments are most appropriate.

Recent fiber optic reflectance spectroscopy and X-ray fluorescence spectroscopy of “Creation,” a watercolor painted by Mexican artist Diego Rivera for a series illustrating the Maya creation myth, revealed that he employed Paris green, a pigment containing copper and a highly toxic arsenic that also is known to degrade.

Similar work revealed details about the making of “The Apocalypse of St. John,” a rare “block book” created in the 15th century by using carved wooden blocks to imprint images and words on paper. “Apocalypse” tells the biblical story of Revelations, pitting mortal men against hell’s minions: three-headed dragons, seven-headed leopards, goat-faced devils.

Multispectral imaging revealed watermarks in the paper – a bull’s head and a tower with a crown – that helped identify where the volume was produced (they are congruent with watermarks found in Germany at the time). X-ray fluorescence, fiber optic reflectance spectroscopy and Fourier-transform infrared spectroscopy revealed the color palette from hell: Fire was made with red lead, angel wings with verdigris and the mouth of the netherworld with brazilwood, an organic red.

“Understanding how things were made and what they are made of helps people make a connection to them,” said Jacob Nadal, the Library’s director for preservation. “We want to make sure this generation engages with the Library’s collections in the present so they will want to pass these treasures on, and we want to be ready with the right tools and techniques to make that happen.”

Like the “Apocalypse” and that mysterious image of Christ, each item in the Library’s collections has a history, much of it hidden. Preservation work helps bring their secrets out of the dark and, finally, into light.

CATHY MARTYNIAK

Chief oversees collections management at the Library.

Describe your work at the Library.

My role as chief of the Collections Management Division (CMD) involves coordinating many different tasks in conjunction with other divisions across the Library.

CMD staff and contractors are responsible for moving library materials amongst the Library's three Capitol Hill buildings, the selection of general collection materials for transfer, reviewing and updating records in the Voyager catalog for new acquisitions and items being transferred off-site, the actual transfer of both general and special collection items to Fort Meade storage and document-fulfillment activities.

And, finally, the chief of CMD is responsible for the physical custody of the 25.2 million volumes in the general collections, including decisions about preservation and digitization.

How did you prepare for your position?

I completed a master's in library science with a certificate of advanced studies in library preservation at the University of Pittsburgh. Starting at Tulane University, then moving to the University of Florida and ending up with UCLA, I spent over 25 years in academic libraries.

During that time, I ran two preservation departments, managed a microfilming service, led a commercial library binding operation, supervised a conservation lab, coordinated a high-end digitization lab and managed first a 1 million- and then a 7 million-volume off-site storage facility. I also worked in a special and area studies collection department as an audiovisual archivist.

My experience at those libraries has fully prepared me to take on the formidable challenges faced by CMD.

What are your favorite collection items?

A very popular collection that is heavily used and thus takes a real beating physically is the directories. This collection consists of various kinds of directories – telephone books, city directories, street directories,



SHAWN MILLER

criss-cross directories.

I am exploring the possibilities of digitizing some of these materials, focusing on items that are out of copyright and could be made available on the Library's digital collections website.

I have been working with staff in the Digital Collections Management and Services Division to answer the questions on the digitization application and the building of an ad hoc advisory board with staff from around the Library to help me understand the intricacies of this amazing collection and what scholarly opportunities might become available if selected portions of these materials were made available to sociologists, anthropologists, genealogists and other researchers.

What are some of your standout projects?

Being here such a short time, I am still getting up to speed on the issues facing CMD, the Preservation Directorate, the Discovery and Preservation Service unit and the Library Collections and Services Group. Two key projects facing CMD over the next five years are the replacements of the sprinkler systems in the Adams and Jefferson buildings.

If you have spent any time in the stacks, you know that both buildings are filled far beyond capacity. In conjunction with key stakeholder groups, my team and I are reviewing options to address this situation, including the possibility of increasing the number of serial volumes transferred to the Fort Meade facility.



CAROL M. HIGHSMITH ARCHIVE/PRINTS AND PHOTOGRAPHS DIVISION

GREAT HALL STAIRCASES

The sumptuous artwork of the Great Hall of the Jefferson Building makes a feast for the eyes – and the mind.

The Great Hall is one of the most lavishly decorated spaces in the United States, a dazzling, dizzying swirl of multicolored marbles, sculptures, stained glass, gold leaf, brass inlay, murals and mosaics.

The space is more than just the pretty face of the Library, though. It also celebrates, as an early guidebook noted, “the great thought of generations past, present, and to be.”

Names that define Western literature – Homer, Dante, Molière – crown the ceiling. Inscriptions quote Shakespeare, Milton and Bacon. Murals illustrate scenes from Wordsworth, Tennyson and Keats. A magnificent mosaic of the goddess Minerva, protector of civilization, watches over it all.

It figures that, in such a place, a staircase couldn’t merely be a way to get from one floor to the next.

Philip Martiny, a sculptor who immigrated to New York from France at age 20, embellished the Great Hall’s two grand marble staircases with a fanciful series of cherubs representing the occupations and pursuits of modern life in 1897, when the building opened.

An electrician presses a newfangled telephone receiver to his ear, an entomologist chases down a butterfly, a physician works with mortar and pestle, a farmer grasps a sickle and a sheaf of wheat, and a vintner, dressed like the Roman god of wine, raises a goblet and clings loopy to a marble garland.

At the base of each staircase stands an oversized bronze female figure, signed “P H Martiny, sculptor NY,” wearing classical drapery and holding aloft a torch, lighting the way to a world of knowledge and beauty.

—Mark Hartsell

NOW PLAYING:



NEIL SIMON

Library acquires the papers of America's most successful playwright.

BY NEELY TUCKER

■ Playwright Neil Simon graced the cover of Time magazine in 1986, following the premiere of his "Broadway Bound." *Music Division*

Flipping through one of Neil Simon's scrapbooks in the Library's recently arrived collection of his work, one comes across an article about his first Broadway play, "Come Blow Your Horn."

The 1961 play was a huge success, running for more than 600 performances. But one New York newspaper, echoing Simon's own worries, wondered if he might be a one-hit wonder. Simon was a working professional in his mid-30s, after all, busy with a day job of writing quips for comedians and hosts on radio and television. It had taken him more than three years and a dozen top-to-bottom rewrites to put together "Horn." Plus, he said, playwriting was "totally different" from his usual work.

"Now I'm supposed to come up with another hit to prove my first smash wasn't some sort of fluke," Simon told *Newsday*, the Long Island daily.

The resulting headline: "His 1st Play Drew Raves, Problem Is How to Repeat."

If this was a Simon play, this is the part where the lead character, after reading that aloud, would turn to the audience, deadpan, and with merely a knowing look, let the laughs rain down.

Simon, of course, went on to become the most commercially successful playwright in American history and one of the most honored. "Barefoot in the Park," "The Odd Couple," "The Sunshine Boys," "Biloxi Blues," "Plaza Suite," "Lost in Yonkers." By the time he died at age 91 in 2018, his career included 28 Broadway plays, five musicals, 11 original screenplays and 14 film adaptations of his own work.

Focusing on comedy and usually autobiographically inspired, he rarely took on the heavy social issues of the era, yet he and his work won the Pulitzer Prize, four Writers Guild of America Awards, four Tony Awards, the Mark Twain Prize for American Humor and the New York Drama Critics' Circle Award, among others. His screenwriting earned four Academy Award nominations.



■ **Top:** Simon wrote this letter of regret to Bob Hope after declining an offer to collaborate with Hope and Bing Crosby on a film version of "The Sunshine Boys." *Music Division*

Bottom: Matthew Broderick and Nathan Lane starred in a Broadway revival of "The Odd Couple" in 2005. *Music Division*



■ **Above:** The Simon collection includes scripts, letters, photos, drawings, a collection of signed baseballs and even his glasses, cap and a special Tony Award he received in 1975.
Music Division

Opposite: Simon jotted down thoughts on napkins and scraps of paper like these – whatever was handy.
Music Division

His collection was donated to the Library earlier this year, an acquisition marked with a ceremony featuring his widow, Elaine Joyce; actress Sarah Jessica Parker; and actor Matthew Broderick, who starred in many of his works. Mark Horowitz, a senior specialist in the Music Division, says Simon's vast collection is "everything we hoped for and more."

"It preserves and documents the history, work and creative process of one of our most significant American writers," Horowitz says.

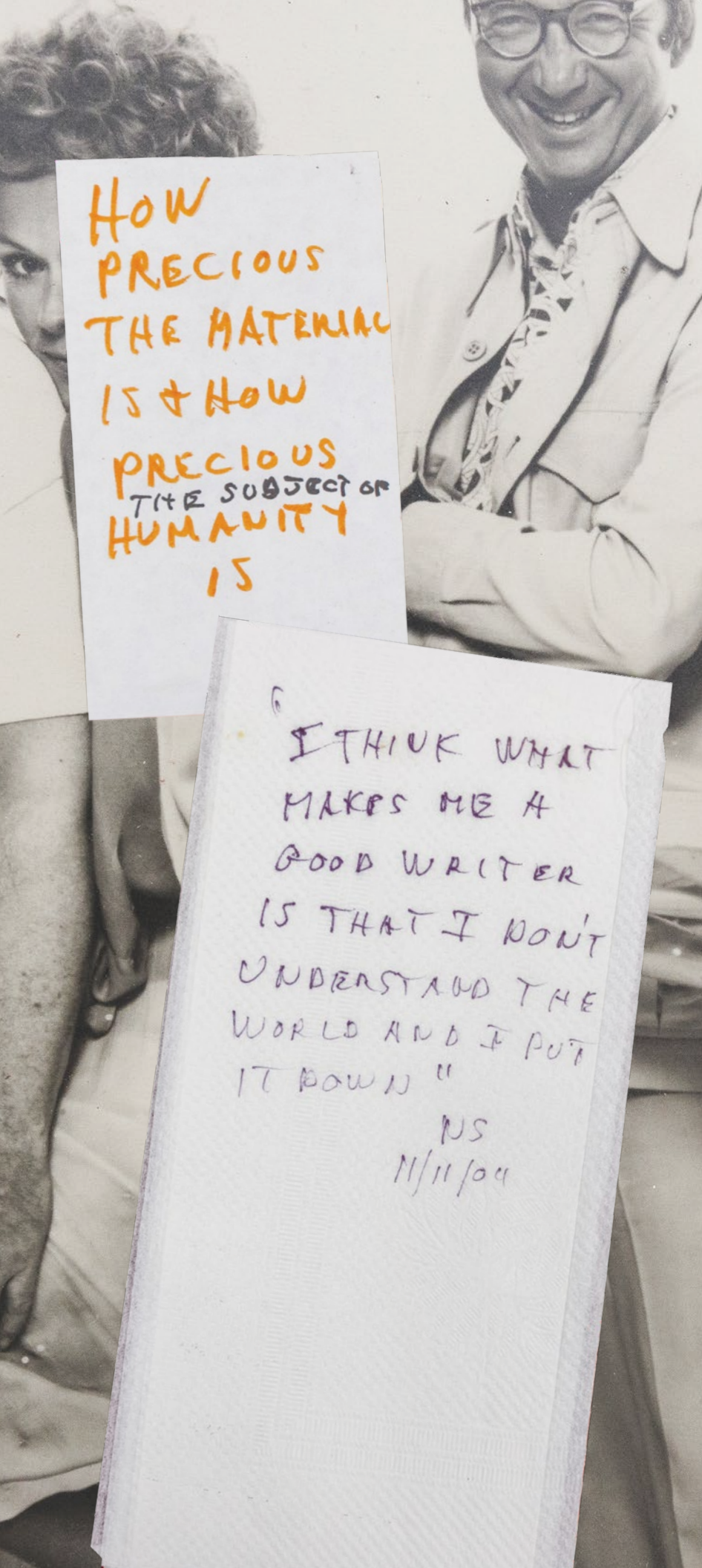
It's a dazzling addition to the Library's collection of theater work, including at least some script material for more than 180 plays, films and musicals. In addition to numerous drafts of his famous works, there are many completed works that went unproduced and are

unknown to the public. Other titles are fragments, with only a scene or two.

There is also a vast trove of letters, photographs, programs, newspaper clippings and, most unexpectedly, several notebooks filled with his drawings, cartoons and artwork. There's even a pair of his glasses and a collection of signed baseballs. (The latter includes Hall of Famers such as Tommy Lasorda, Eddie Murray and Tony Gwynn.)

His first drafts are neatly written out in longhand – in cursive you can read! – in dime-store notebooks. Most typescript drafts are dated, numbered and often signed, such as "7th draft, 9/99."

Writing in pen in notebooks, he often mimicked a play's typeset layout – neatly rendering the play's title, his name and



HOW
PRECIOUS
THE MATERIAL
IS & HOW
PRECIOUS
THE SUBJECT OF
HUMANITY
IS

"I THINK WHAT
MAKES ME A
GOOD WRITER
IS THAT I DON'T
UNDERSTAND THE
WORLD AND I PUT
IT DOWN"

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11/11/04

the date in the style of a title page. He did the same in his handwritten script pages, centering the dialogue and set directions with the character's name above their lines.

Sometimes, even after typing up a second or third draft, he would go back to handwriting for later drafts. This is a fascinating thing to note – despite his mammoth success, he was still copying and rewriting line after line in pen. He changed or deleted words, sentences and sections. He marked those changes by hand in the margins or in additional notebooks, or sometimes he inserted different colored pages to mark new passages. Those scenes were listed in the front of the manuscript. When, deep in these notebooks, he wanted to indicate a change to be typed up later, he would write in act and scene numbers along with pagination of where the inserts were to go.

Despite Simon's record-breaking success, it didn't mean that everything he did made it to the market.

One unproduced screenplay in the late 1980s had at least three different titles. It started off as "Just Looking," was then titled "Jake and Kate" and, finally between 1987 and 1989, was called "A Couple of Swells." One early draft is written in longhand in a green notebook. Later drafts are typed, signed and dated, along with notes indicating the earlier titles.

Still, the show remained unproduced.

By 1989, he was back to writing in longhand on a third draft, this time in a notebook with a bright yellow cover. He worked on it meticulously, changing small things from the first page to the last.

And still, even at the peak of his career, it never made it to the screen. (He did use "A Couple of Swells" as a chapter title in his memoir, fittingly titled "Rewrites," in 1996.)

You want the mark of greatness? It's that sort of far-from-the-glamour dedication, right down to making word edits on a script that, even after three years of off-and-on work, showed no signs of being brought to life. Even then, he kept up with each draft, each set of changes, neatly labeling and signing the work.

The most successful playwright in American history didn't get that way by chance – he just kept sweating the details, getting the laughs just right.

AROUND THE LIBRARY



1.

2.

1. Gershwin Prize recipient Lionel Richie performs at a concert staged in his honor at Constitution Hall in Washington, D.C., on March 9.

2. Barbara and Tom Wolf perform maintenance on a Pleyel harpsichord that once belonged to famed harpsichordist and pianist Wanda Landowska and now is part of the Library's collection of musical instruments.



3.

4.

3. Librarian of Congress Carla Hayden (right) shows collection items to first lady Jill Biden (center) and Beatriz Gutiérrez Müller, the first lady of Mexico.

4. Joy Harjo (right) and fans dance in front of the Jefferson Building following an April 28 celebration that marked the end of her three terms as U.S. poet laureate.



5.

6.

5. Visitors enjoy a Gershwin Prize-themed dance party in the Great Hall on May 12 during the weekly Live at the Library series.

6. Film fans lounge on the Jefferson Building grounds on July 7 for a screening of "Top Gun," part of the Library's annual Summer Movies on the Lawn series.

ALL PHOTOS BY SHAWN MILLER

Chauncey to Receive Library's Kluge Prize

Librarian of Congress Carla Hayden named historian George Chauncey the recipient of the 2022 John W. Kluge Prize for Achievement in the Study of Humanity.

Chauncey is the DeWitt Clinton professor of American history at Columbia University, a position he has held since 2017. He directs the Columbia Research Institute on the Global History of Sexualities.

Chauncey is the first scholar in LGBTQ+ studies to receive the prize. He is known for his pioneering 1994 history, "Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940"; his 2004 book, "Why Marriage? The History Shaping Today's Debate over Gay Equality"; and his testimony and other work as an expert witness in more than 30 court cases related to LGBTQ+ rights.

MORE: loc.gov/item/prn-22-053

Ward Named Winner Of Prize for Fiction

Novelist Jesmyn Ward recently was named recipient of the 2022 Library of Congress Prize for American Fiction. At 45, Ward is the youngest person to receive the Library's fiction award for her lifetime of work.

Ward is the acclaimed author of the novels "Where the Line Bleeds;" "Salvage the Bones," winner of the 2011 National Book Award; and "Sing, Unburied, Sing," winner of the 2017 National Book Award. Her nonfiction work includes the memoir "Men We Reaped" and the 2020 work "Navigate Your Stars." She also is the editor of the anthology "The Fire This Time: A New Generation Speaks About Race."

The annual Prize for American Fiction honors an American literary writer whose body of work is distinguished not only for its mastery of the art but also for its originality of thought and imagination.

MORE: loc.gov/item/prn-22-057

New Grants Will Fund Cultural Field Research

Educational and cultural institutions that seek to amplify the stories of Black, Indigenous, Hispanic or Latino, Asian American and Pacific Islander and other communities of color by using the Library's digital collections are invited to apply for the second round of grant opportunities through the Of the People: Widening the Path's Connecting Communities Digital Initiative.

The initiative, supported by a gift from the Mellon Foundation, focuses on ways technology can enable storytelling and expose more people to the Library's collections. The funding opportunities include three grants for higher education institutions and three grants for libraries, archives or museums of up to \$50,000 each.

For more information on the notices of funding opportunity and details on how to apply for the grants, visit loc.gov/of-the-people/apply. Applications will be accepted through Sept. 30.

MORE: loc.gov/item/prn-22-048

Saylor Appointed Director Of American Folklife Center

Nicole "Nicki" Saylor has been appointed the fourth director of the American Folklife Center at the Library of Congress.

Before her new role at the center, Saylor served as chief of the Library's Digital Innovation Lab, where she oversaw a team of innovation specialists exploring new technologies and creative ways to share the Library's content and connect with researchers, artists and the public.

Saylor brings nearly 20 years of library and archives experience to the position, including her service as the director of the Archive of Folk Culture at the American Folklife Center from 2012 to 2021.

The American Folklife Center Archives collections span the earliest field recordings made in the 1890s on wax cylinder to born-digital collections such as StoryCorps, a large oral narrative project.

MORE: loc.gov/item/prn-22-043

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Globe ornament
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Add a worldly flair to your Christmas tree with this ornament bearing a handsome Renaissance map.



Classic book candles
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These candles feature cover art from classics such as "The Great Gatsby," "Beloved," "Pride and Prejudice," "Hamlet" and "To Kill a Mockingbird."



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This beautifully crafted wooden magnet features images of the Library's logo and its Jefferson Building.



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This cotton T-shirt advertises the philosophy of Hermione Granger of "Harry Potter" fame: "When in doubt, go to the library."



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Pay tribute to abolitionist and humanitarian Harriet Tubman with this 7-inch marble bust.

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



BEST OF FRIENDS

Program connects the Library to devoted, generous supporters like these.

The Friends of the Library of Congress membership program brings together a community of donors committed to advancing the Library's mission – to engage, inspire and inform.

Margaret and Craig Ross of Sun City Festival, Arizona, are longtime Library donors and inaugural Bibliophile members of the Friends program.

Asked why they joined, they responded, "We support the Library because the depth and breadth of the Library of Congress experience is based on the ideal of inclusion, making it a valuable and safe place for everyone to explore and learn more about the world we all share. Under Dr. Carla Hayden's leadership, more people are getting to experience and enjoy the Library's treasures. We love being a part of that!"

Margaret and Craig are real-life bibliophiles who believe in the power of books to change and enrich lives. They attend the National Book Festival every year and encourage friends and strangers alike to take part.

"Being surrounded by tens of thousands of people who love books is a life-affirming experience," they said.

Every time they visit D.C., their itinerary includes a visit to Thomas Jefferson's library. "It reminds us," Margaret said, "of the ideals and struggles that shaped the formation of democracy."

When asked what they love most about the Library, they responded, "We believe the Library is the most beautiful building in Washington, D.C. It houses the greatest collection of knowledge and memorabilia in the world. There is a special joy in being surrounded by so much beauty, history and marvels of human creativity and thought."

Their message to anyone not familiar with the Library is that "the Library is a gift that keeps on giving. If you visit in person, and online, there are endless resources and opportunities to explore history, attend musical performances and hear scintillating conversations. The Library's collections offer an open-ended passport to the world."

■ Margaret and Craig Ross visit the Jefferson Building with Sara Karrer (left) of the Library. Sara Karrer

MORE INFORMATION

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

LAST WORD

LEE SATTERFIELD

Jazz ambassadors. Pingpong diplomacy. The Fulbright Program.

For generations, the United States has used public diplomacy – what I would call diplomacy of, for and by the people of the United States and the world – as a strategic tool to bring foreign policy to life.

As President Joseph R. Biden Jr. has said, “Our nations are linked by deeply rooted shared values that unlock incredible opportunities ... but the principal driver of our relationship is a connection between our people.”

People-to-people diplomacy also allows us to pursue lasting connections that go beyond the confines of a treaty room, a bilateral relationship and even a news cycle or a term in office.

Our public diplomacy strategy is as diverse as America, and a key component of it is cultural heritage – the preservation and protection of cultural sites, objects and traditions that are a point of pride for people across the globe.

Just as Americans and our cultural heritage institutions proudly preserve our revered icons like the Statue of Liberty and the Liberty Bell, the U.S. government, led by the State Department’s Bureau of Educational and Cultural Affairs, leads global efforts to preserve and protect cultural heritage – from the conservation of 12th-century mosaics in Ukraine to the repatriation of a looted Roman sculpture from Libya recovered under one of 25 cultural property agreements with other countries, to the preservation of photographic archives of indigenous photographers in Peru.

I am honored to chair the Cultural Heritage Coordinating Committee, which comprises 16 federal agencies, including the Library of Congress.

Thanks to our shared work with the Library of Congress’ Preservation Directorate, we can protect and preserve manuscripts – and more – that have meaning to people and countries and territories worldwide.

Our whole-of-government approach delivers care and vigilance against diverse threats,



U.S. DEPARTMENT OF STATE

including deterioration from the elements, damage from looting, trafficking and conflict, as well as the effects of natural disasters.

Together, the United States and the international community aim to address the key issues of our time: climate change, misinformation and disinformation, equity and inclusion, food security, public health and, yes, the preservation and protection of cultural heritage.

The connection that is made between our people, as President Biden has said, is truly the catalyst of our work – it pushes us toward progress, requires us to seek resolution and empowers us to join other countries in meeting new challenges.

—Lee Satterfield is the assistant secretary of state for educational and cultural affairs for the United States.



■ Fenella France of the Preservation Research and Testing Division examines cases that house historic maps by Martin Waldseemüller during a renovation in the Library's Jefferson Building. *Shawn Miller*

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JEFFERSON
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