

LCM

LIBRARY OF CONGRESS MAGAZINE
NOVEMBER/DECEMBER 2022

OUR TREASURED HOME

125 years of
the magnificent
Jefferson Building



Inside

Mapping Racial and
Economic Disparity

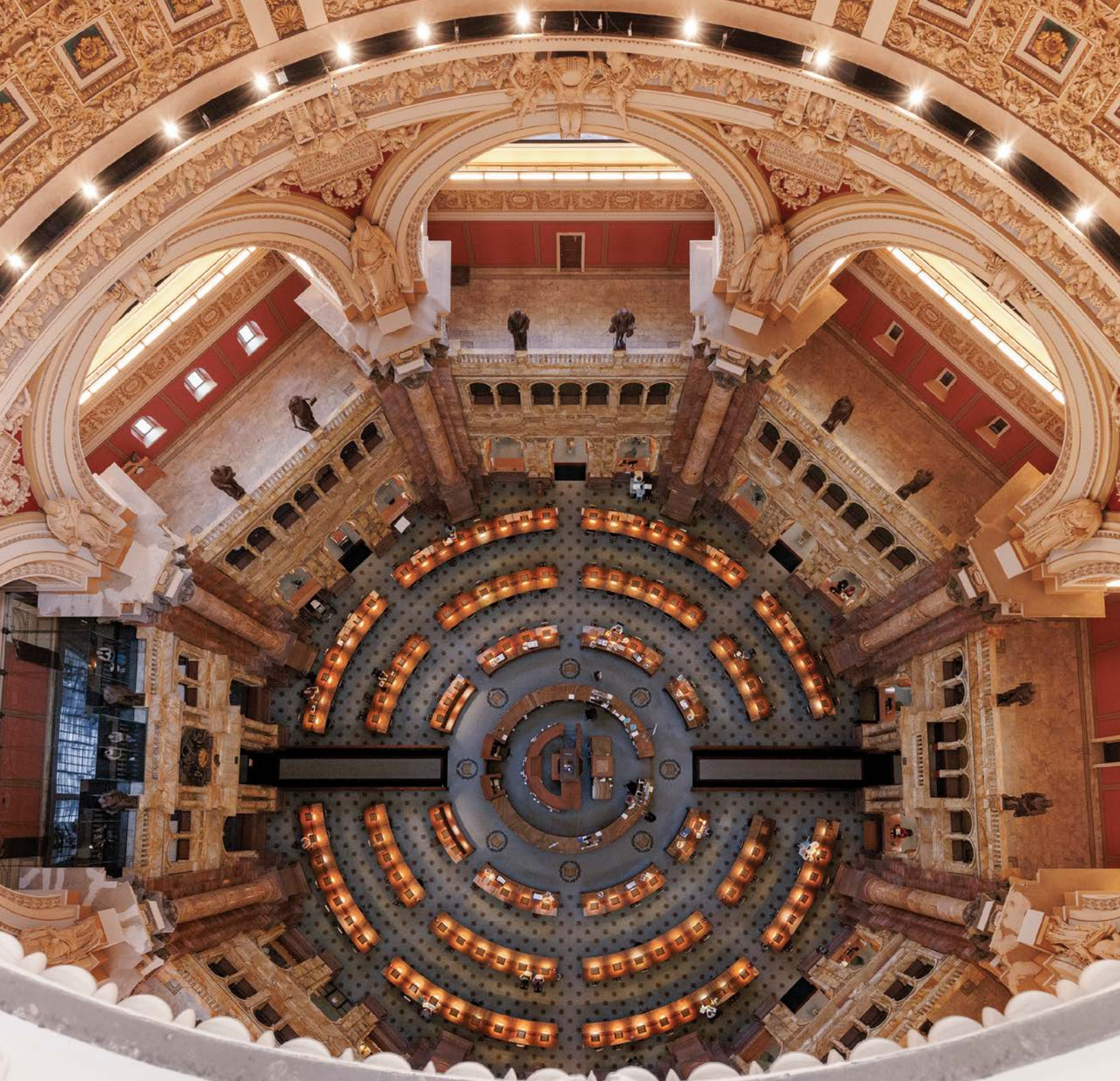
How 'It's a Wonderful Life'
Became a Holiday Classic

Plus

'Turtle Soup' in Antarctica

Tom Thumb Ties the Knot

A Giant Bible Goes Online



FEATURES

10

A Splendid Space

The dazzling Jefferson is one of America's great public spaces.

12

Our Treasured Home

The Library celebrates 125 years of its glorious Jefferson Building.

20

Mapping Racial Disparity

A new project uses modern mapping tools to uncover patterns.

■ The Main Reading Room of the Library of Congress, as seen from the dome of the Jefferson Building.
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

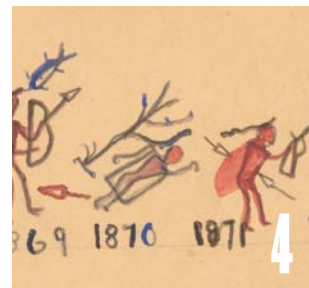
Shawn Miller
Photo Editor

Contributors
Elizabeth Brown
Sahar Kazmi
Katie Klenkel
Wendi A. Maloney
Abby Yochelson
Jesmyn Ward

■ The setting sun casts shadows across the Jefferson Building's façade on a late afternoon in November. *Shawn Miller*

DEPARTMENTS

- 2 **Trending**
- 3 **Off the Shelf**
- 4 **Page from the Past**
- 6 **Extremes**
- 7 **Online Offerings**
- 8 **Curator's Picks**
- 18 **Library in History**
- 19 **My Job**
- 24 **Around the Library**
- 25 **News Briefs**
- 26 **Shop the Library**
- 27 **Support the Library**
- 28 **Last Word**



CONNECT ON

loc.gov/connect





■ Philip Van Doren Stern self-published “The Greatest Gift” in 1943 and sent this copy (right) to the U.S. Copyright Office for registration. Soon after, *Good Housekeeping* magazine (left) published Stern’s story with this artwork and a new title, “The Man Who was Never Born.” *General Collections, Serial and Government Publications Division*

‘IT’S A WONDERFUL LIFE’

A story nobody wanted to tell became a Christmas classic.

Perhaps the most beloved Christmas film of all time got its start during a morning shave.

Philip Van Doren Stern, while getting ready for work one day in 1938, had an idea for a story: A stranger appears from nowhere to save a husband and father from a suicide attempt on Christmas Eve, restoring his joy of living by helping him realize his value to others.

Stern, an author and editor, eventually wrote a draft that he polished periodically and, in 1943, shared with his literary agent. It didn’t sell.

But Stern still liked the little story, so he had 200 copies printed as a pamphlet titled “The Greatest Gift: A Christmas Tale” and sent most of them out as holiday cards – and two to the U.S. Copyright

Office at the Library of Congress.

The next year, RKO Radio Pictures bought the film rights for \$10,000 as a vehicle for Cary Grant. Film rights helped: The story was published by two magazines and as a book in 1944 and 1945.

But film scripts proved unworkable, and RKO sold the rights to Frank Capra’s newly formed Liberty Films. With a new script, a new star in Jimmy Stewart and a new title in “It’s a Wonderful Life,” the film finally got made.

Despite earning five Oscar nominations, “Wonderful Life” lost money and, in 1948, Capra sold Liberty Films to Paramount. Ownership of the film changed a few more times and, in 1974, National Telefilm Associates failed to renew its copyright. With no royalty fees required, TV stations aired the film repeatedly, and “Wonderful Life” became a holiday favorite – while earning nothing for its owner. In 1994, its next owner, Republic Pictures, restored the copyright through court action, and Paramount bought it back in 1998.

Today, Library collections hold items that chronicle the “Wonderful Life” story: the original Stern pamphlet, magazines that published early versions of the tale, the film and its continuity script, a promotional poster for the movie and more.

What a wonderful life it has been for a story that nobody wanted to publish.

—Elizabeth Brown is a reference librarian in the Research and Reference Services Division.



‘TURTLE SOUP’ IN ANTARCTICA

This rare volume chronicles an early Shackleton expedition.

When the well-preserved wreck of the *Endurance* was discovered deep in the Antarctic’s icy waters earlier this year, international headlines followed.

The *Endurance* last was seen in 1915, when it was trapped and slowly crushed by pack ice during an expedition headed by renowned polar explorer Ernest Shackleton. The three-mast, 144-foot ship sank beneath the ice and waves of the Weddell Sea, falling 10,000 feet to a watery grave. Shackleton and his crew of 27 survived, but only by a series of death-defying ocean voyages in a lifeboat – one of the great survival stories of modern times.

An earlier Shackleton voyage to Antarctica, not nearly so dramatic, nevertheless produced a remarkable book. “*Aurora Australis*,” put together during Shackleton’s 1907-1909 polar voyage, was the first book “written, printed, illustrated and bound in the Antarctic,” as Shackleton put it.

Fitting for the harsh environment, about 25 copies were bound with boards repurposed from packing crates from the ship’s pantry. The Library’s Rare Book and Special

Collections Division holds one of the copies, its boards emblazoned with “turtle soup” and “honey” – the crates’ original contents. About 60 or 70 more were printed but never bound.



“*Aurora Australis*,” edited by Shackleton and illustrated by George Marston, contains three poems and seven articles of fiction and nonfiction, all written by crew members and scientists while they huddled in cramped winter quarters. The lovely title is taken from the sky lights seen in the Southern Hemisphere, similar to the aurora borealis in the Northern Hemisphere.

This expedition was the first to ascend 12,448-foot Mount Erebus, the southernmost active volcano in the world, so much of the book covers that work. There’s an illustration, “Under the Shadow of Mt. Erebus”; a nonfiction account of the climb, “The Ascent of Mt. Erebus”; and a ballad in rhymed couplets, “Erebus.”

More than a century later, “*Aurora Australis*” provides a glimpse into the creative side of these adventurous men, determined to discover places unknown.

—Abby Yochelson is a reference specialist in the Main Reading Room.

■ The crew of explorer Ernest Shackleton (left) produced “*Aurora Australis*,” the first book ever written and printed in Antarctica. Some copies were bound with pieces of packing crates taken from the ship’s pantry; the Library’s copy is emblazoned with “turtle soup.” *Prints and Photographs Division, Rare Book and Special Collections Division*

PAGE FROM THE PAST



■ High Hawk used pen, ink and paper to produce this winter count in 1907. Manuscript Division

LAKOTA WINTER COUNT

Drawings document centuries of key events for these native peoples.

The winter counts created by some Native American peoples chronicle centuries of their history in pictures: battles fought, treaties struck, buffalo hunts, meteor showers, droughts, famines, epidemics.

The counts – painted mostly on buffalo hides until the species was hunted to near-extinction in the late 19th century – served as a way for tribes of the Great Plains to document significant events and pass a record of them from generation to generation.

Each year, a band's elders would choose the most important event in the life of the community. The winter count keeper – generally, a trusted elder – would paint a scene on the hide to represent it, adding to the years of images that came before. Each individual image is called a "glyph."

One such keeper was Battiste Good, born around 1821 under the name Wapostan Gi, or Brown Hat. Good was a member of the Sicangu (or Brulé) Lakota, who at the time inhabited the plains west of the Missouri River in present-day South Dakota and Nebraska.

In 1868, Good was present at the signing of the Treaty of Fort Laramie, under which the Lakotas surrendered many thousands of acres of their lands in exchange for the establishment of the Great Sioux Reservation – a large part of what's now western South Dakota, including the sacred Black Hills.

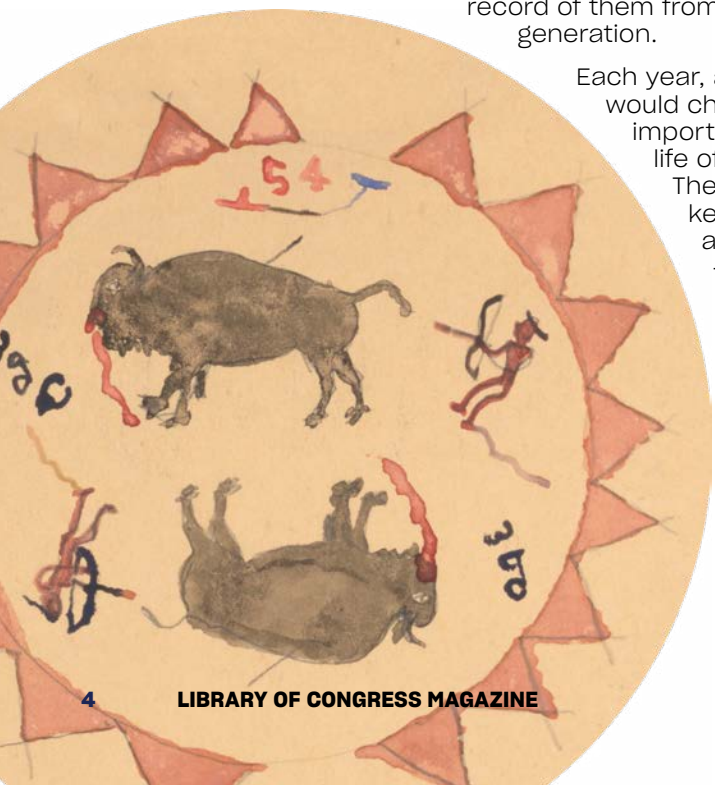
In 1878, the Rosebud Agency was officially established in South Dakota, and the U.S. government began relocating bands of Sicangus and Oglalas to the new agency.

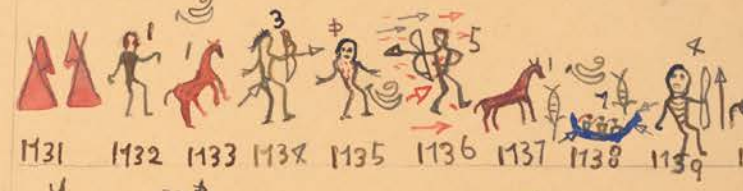
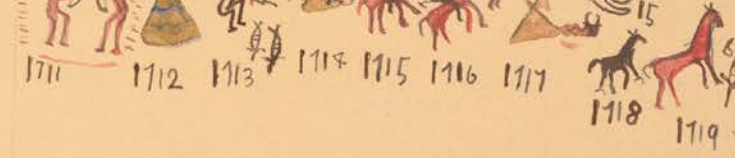
While there, Good copied his winter count into a drawing book given to him by William Corbusier, a U.S. Army surgeon. He introduced Arabic numerals to the count and labeled each event by year – the entry for 1868 shows Good himself shaking hands with Gen. William Harney following the signing of the Laramie treaty.

Good died in 1894, and the responsibility of the winter count fell to his son, High Hawk. In 1907, he used watercolor, pen, ink and paper to produce the copy of the Good winter count shown at right.

High Hawk's work eventually was donated to the Library's Manuscript Division, where today it chronicles a history long gone by but not forgotten.

—Mark Hartsell is editor of LCM.





TOM THUMB TIES THE KNOT

A piece of cake reminds of a glamorous wedding long ago.

The population of New York, the city's most prominent newspaper opined in February 1863, can be divided into two groups: the lucky ones who witnessed the wedding festivities of Charles Stratton and everyone else.

Stratton, then 25 years old and 35 inches tall, was one of the biggest stars of the mid-19th century. Performing in P.T. Barnum's shows under the name Gen. Tom Thumb, Stratton enthralled audiences across America and Europe – he appeared before a delighted Queen Victoria – with his song and dance routines and impersonations.

Stratton's wedding to his slightly smaller co-star, Lavinia Warren, was the event of the season. New York's elite filled the Grace Church pews. Outside, thousands crowded Broadway, hoping for a glimpse of the happy couple.

When the newlyweds moved to the Metropolitan Hotel for the reception, the "breath-expurgating, crinoline-crushing, bunion-pinching mass," as the New York Times put it, followed. At the hotel, the newly minted Mr. and Mrs. Stratton greeted guests from atop a piano, surrounded by a motherlode of silver wedding gifts.

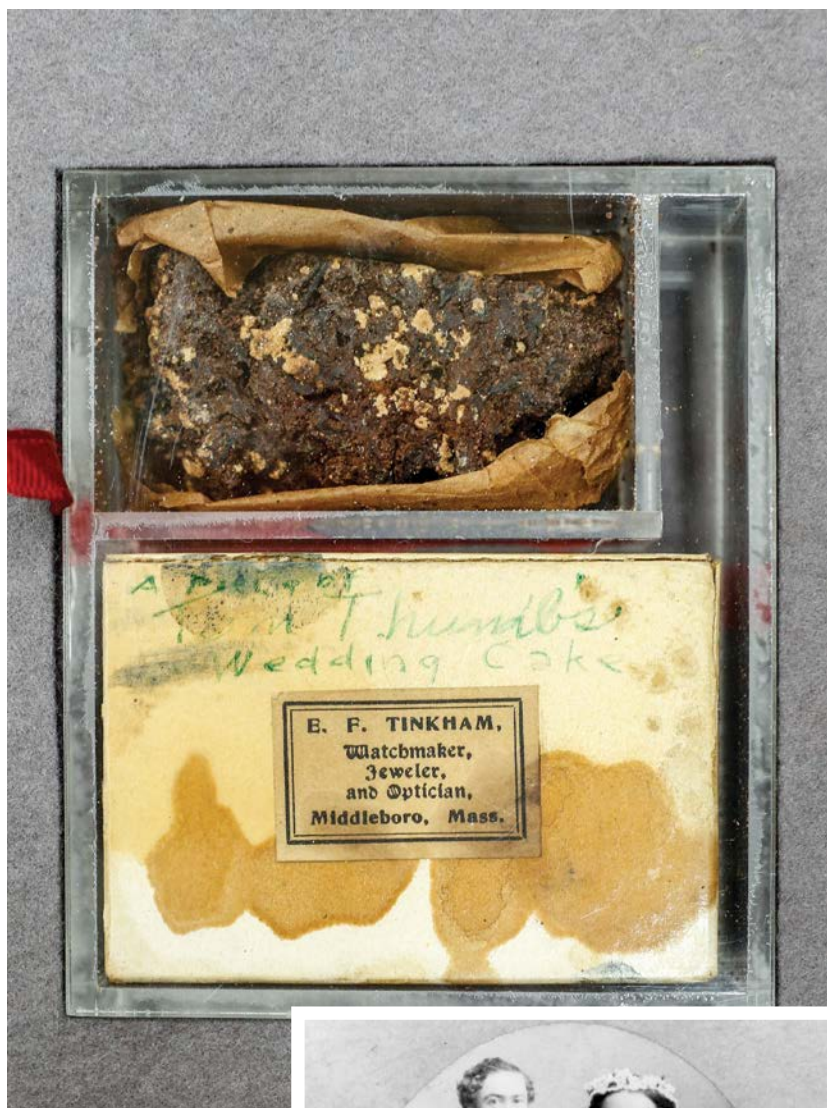
Today, the Library preserves a slice of that glittering history. In the 1950s, the Manuscript Division acquired a piece of the Strattons' wedding cake as part of the papers of actress Minnie Fiske and her husband, Harrison Fiske, editor of a prominent theater publication.

Stratton died in 1883, and Lavinia eventually married the equally diminutive Count Primo Magri. In 1905, Lavinia sent a letter and the slice of cake to the Fiskes, hoping they could boost her career. "The public are under the impression that I am not living," she wrote.

Lavinia kept working into her 70s, even appearing with Magri in a silent film, "The Lilliputians' Courtship," in 1915. Four years later, she died and was buried beside Stratton beneath a headstone that read simply, "His Wife."

A century later, that small piece of cake reminds of a bright, glamorous day in the lives of two remarkable people and their city.

—Mark Hartsell



■ Charles Stratton married Lavinia Warren in a ceremony in New York City in 1863. Today, this slice of their wedding cake is part of the Library's collections. Manuscript Division



GIANT BIBLE OF MAINZ

The medieval manuscript, newly available online, boasts burnished gold leaf and intricate painted designs.

The first few dozen leaves of the Giant Bible of Mainz, a nearly 2-foot-tall handwritten manuscript created in the same period as the famed Gutenberg Bible, are adorned with decorations in such vivid color that it's hard to imagine they were painted some 570 years ago.

Copied by a single scribe between 1452 and 1453, this unique Latin Bible is now available in all its stunning detail on the Library's website.

Although the Mainz Bible stands as but one of Europe's great Bibles from the manuscript age, its ornate embellishments and remarkably preserved pages make it a particularly magnificent example. When it arrived at the Library on its 500th birthday in 1952, the Bible's centuries-old parchment leaves bore almost no discoloration, a sign that it may have been used sparingly over the years.

Bound in two volumes, the Mainz Bible

is written in two columns in a formal gothic book hand and features a dazzling assortment of paintings and illuminated initials. A selection of these initials are historiated – they contain small figurative paintings within the confines of a letter. Historiated initials were a popular inclusion in luxury medieval manuscripts, in which identifiable narrative scenes were used to signal the beginning of a new textual passage.

The beginning leaves of the Mainz Bible also contain a number of eye-catching painted borders. Bright green vines curl around vibrant flowers and a menagerie of woodland animals – prancing stags, multicolored birds, bears, rabbits and even a few monkeys and lions.

The complete effect is one of meticulous craftsmanship and sumptuous detail, an immersive and transportive experience now available directly through your computer screen.

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

MORE INFORMATION

Giant Bible of Mainz
guides.loc.gov/giant-bible

Giant Bible of Mainz storymap
go.usa.gov/xhgXr

■ This Bible, measuring nearly 2 feet in length, was produced by a single scribe in 1452 and 1453. Rare Book and Special Collections Division

CURATOR'S PICKS

FAVORITE THINGS

Katie Klenkel, the Library's chief of visitor engagement, chooses her most-loved features of the Jefferson Building.

MINERVA MOSAIC

An impressive mosaic of the goddess Minerva greets visitors as they climb the stairs in the Great Hall to the Main Reading Room overlook. The mosaic, created by Elihu Vedder in glass and gold leaf, depicts Minerva standing ready to defend a civilized society.



MR. FLANAGAN'S CLOCK

Sculpted by John Flanagan in 1896, this grand clock in the Main Reading Room is topped by a life-size bronze statue of Father Time with his scythe. Part of the clock's charm is in the upkeep: An Architect of the Capitol staffer must wind it with a key every week to keep it precise.

SAPPHO IN THE POETRY GALLERY

The Jefferson Building walls are adorned with the names of writers, sculptors and thinkers who were revered in the late 1800s, when the Jefferson was built. And while numerous murals depict women, the ancient Greek poet Sappho is the only female artist honored with her name in a mosaic. You can find Sappho and her peers in the poetry gallery on the first floor.



ELECTRIC LIGHTS

The Jefferson was the first public building in Washington, D.C., designed to include electricity. The Great Hall features hundreds of light fixtures – a novelty when the building opened in 1897 – including a pair of electric torches held aloft by bronze statues. After a recent bulb-replacement effort by the Architect of the Capitol, the building's intricate details shine brighter than ever.

NEPTUNE FOUNTAIN

New York sculptor Roland Hinton Perry was only 27 years old when he completed the stunning Court of Neptune fountain in front of the Jefferson Building. Inspired by the 18th-century Trevi fountain in Rome, the work depicts a massive bronze sea king accompanied by nymphs and various aquatic creatures. Today, the fountain makes for a popular gathering place for visitors on a hot day.





A GLORIOUS PLACE

The Jefferson Building remains one of the world's most beautiful, exhilarating spaces.

BY FORD PEATROSS



Since its completion 125 years ago, the Library's Jefferson Building has experienced vagaries of change in both taste and opportunity. The most richly and successfully embellished public building in American history, it remains a remarkable achievement and, especially since its restoration in the 1980s, a source of national pride.

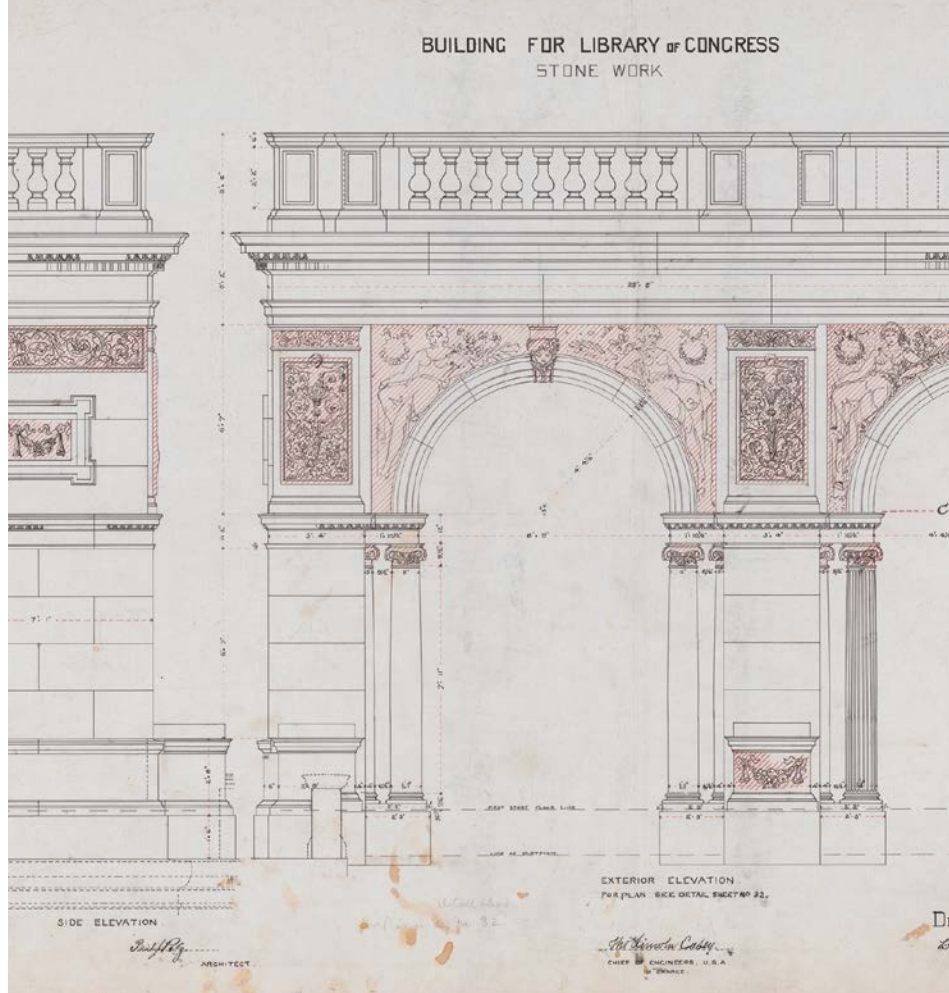
The building was an ambitious project for an infant nation, not yet a century old. From the initial competition for its design in 1873 to the approval and appropriation for its construction in a substantially enlarged form in 1889, the building evolved into much more than the world's largest, safest and most fireproof library.

Its scale and the rich program of symbolic and allegorical sculpture, painting and decorative ornamentation transformed it further: The Jefferson became a monument celebrating human civilization, imagination and achievement and the preservation and transmission of knowledge. As the opulence of the Paris Opera building represented the glories of the French Second Empire, the Jefferson Building signaled the emergence of the United States as a player on the world's creative and intellectual scene.

From the beginnings of the republic, its founders deemed Minerva a suitable muse. Goddess of defensive war, of wisdom and learning, the arts and sciences, commerce, labor and handicrafts, she had it all. Minerva thus was a natural choice to preside over the Jefferson, from the fountain representing the court of her uncle, Neptune, at its street entrance, to a foyer graced by multiple figures of the Minervas of peace and war, to Elihu Vedder's dramatic mosaic depicting the goddess unfurling an extensive list of her responsibilities.

Fittingly, the magnificent bronze doors leading into that foyer represent the three great revolutions in the transmission of knowledge: speech, writing and printing. When President Bill Clinton signed the Telecommunications Act of 1996 in the Main Reading Room, he created a necessary fourth, distinctly American, electronic portal: the "information superhighway," available via the internet.

The Jefferson's Great Hall and Main Reading Room are two of the most beautiful and exhilarating architectural spaces in the world but remain too little known.



What greater gift can one offer a friend or family member than a first visit, usually met by a gasp of amazement upon gazing up into a forest of gleaming columns of fine white Italian marble or across the great domed rotunda, framed by tiers of golden Siennese marble? No photo or digital re-creation can rival such an in-person experience.

Someday, visitors may again be able to circumnavigate the Main Reading Room gallery, allowing them a three-dimensional, 360-degree view of its sculptural and painted wonders in all their glory. As originally planned by its creators, the gallery once welcomed many thousands, day and night.

A true American treasure, the Jefferson reflects our national values, aspirations and achievements at the end of the 19th century. As a key monument of world art and architecture, it is but a youngster, unique and amazing in its genesis but still brimming with future potential.

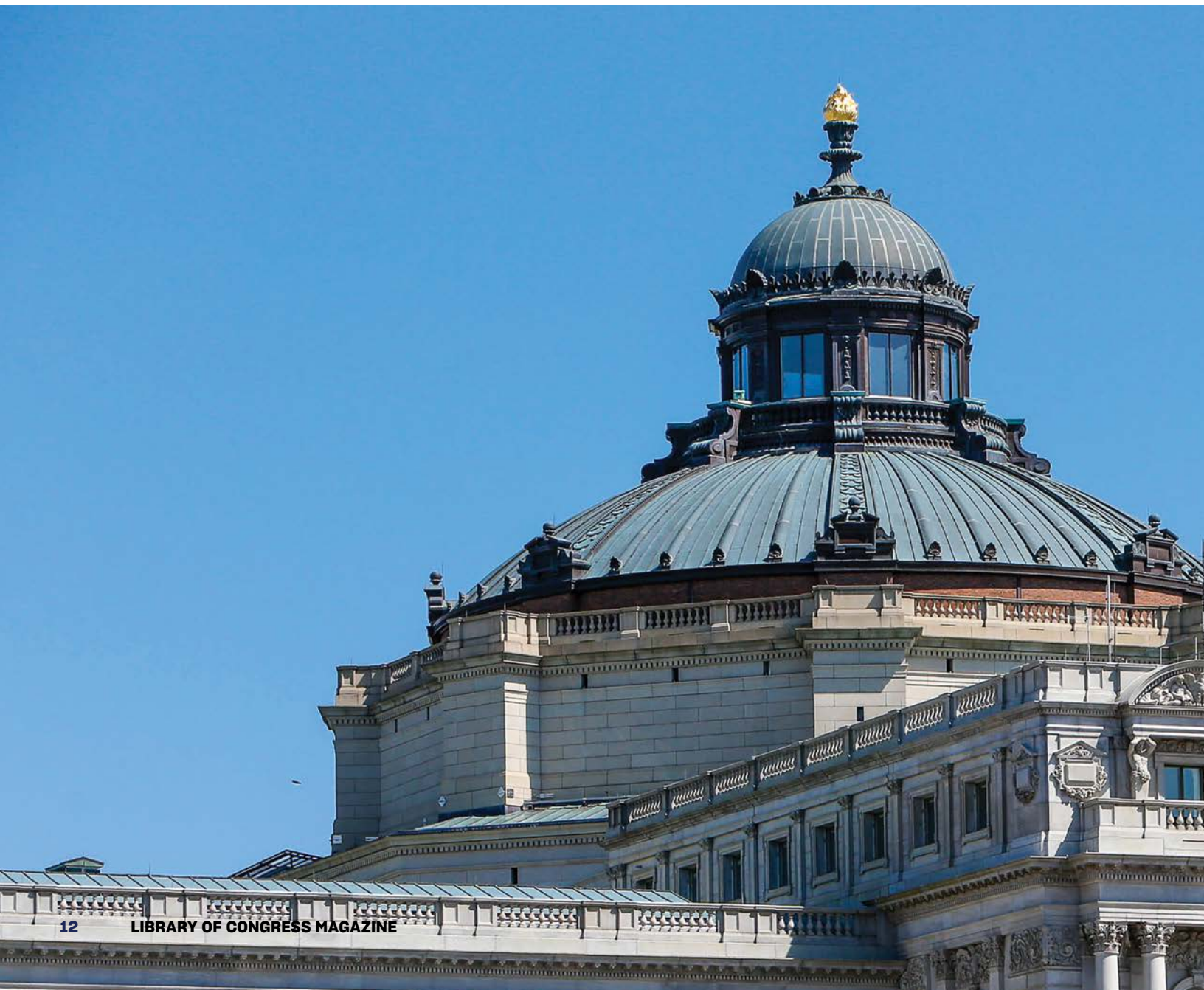
Awed during his first visit to the building, Boris Yeltsin, then president of the Russian Federation, aptly whispered to Librarian of Congress James Billington: "Where did you get this building ... without a czar!"

—Ford Peatross is the former director of the Center for Architecture, Design and Engineering at the Library of Congress.

■ **Above:** This original ink-on-linen architectural drawing shows the main entrance porch to the Jefferson Building. *Prints and Photographs Division*

Opposite: The Great Hall of the Jefferson Building still dazzles visitors, 125 years after its completion. *Shawn Miller*

OUR TREASUR



ED HOME

This November, the Library celebrates the 125th anniversary of its magnificent Jefferson Building.

BY WENDI A. MALONEY

The morning of Nov. 1, 1897, dawned warmish and wet in Washington, D.C. – heavy rains were predicted through the evening. But the gray skies failed to dampen the spirits of readers anticipating a long-awaited event: the opening of the new and reportedly fabulous Library of Congress reading room.

When a watchman began allowing visitors inside at 9 a.m., an achievement a quarter century in the making came to pass: The U.S. had a national library set to rival any other, both in splendor and in function.

This November, the Library is celebrating the 125th anniversary of that milestone.

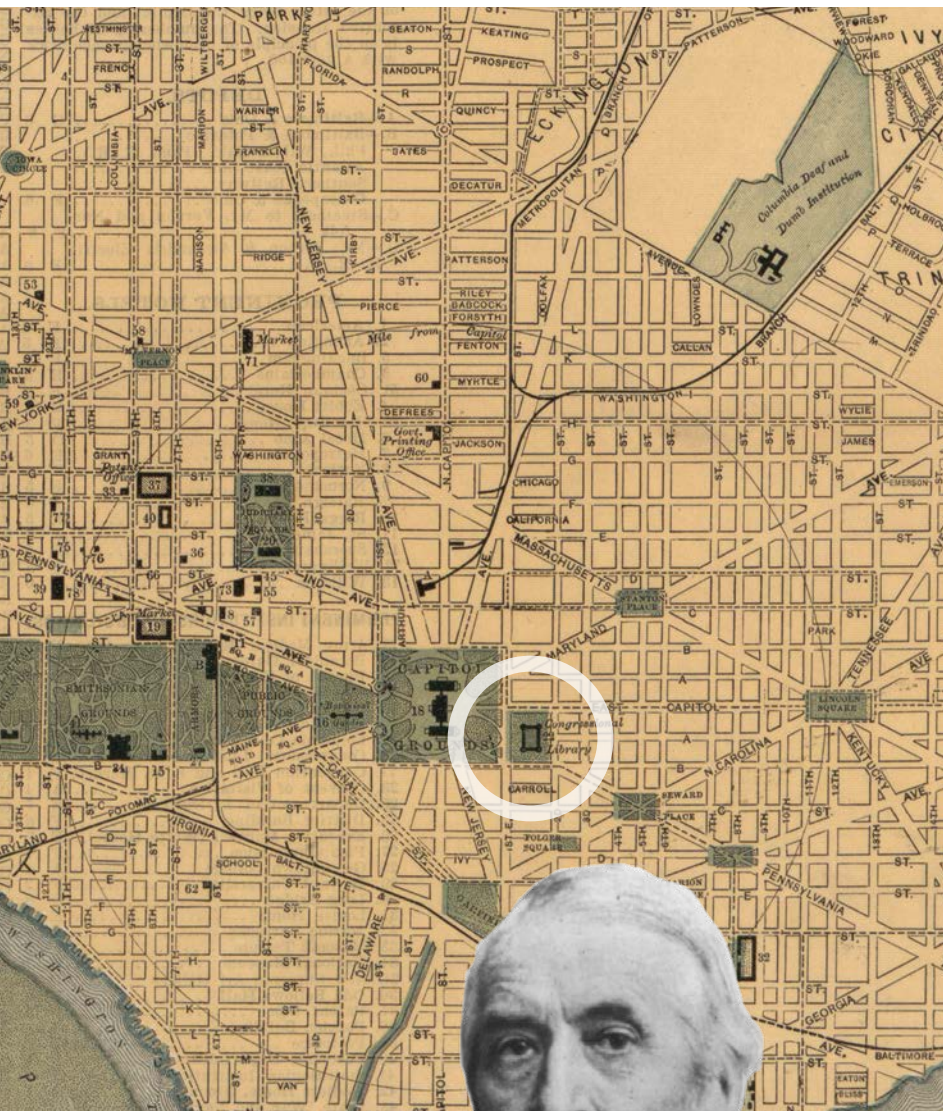
The road to completion had more than a few twists and turns, to put it mildly. But, in the end, it led to a stunning monument to America's turn-of-the-20th-century ambitions and creative ingenuity.

As those first readers filed into the building that rainy Nov. 1, they began to grasp why popular magazines had been writing about the wonders of the new structure for months. They saw the Library's granite exterior and imposing size; the flame of learning atop a brilliant 23-carat-gold-plated dome; and some of the artwork and sculpture that left observers breathless.

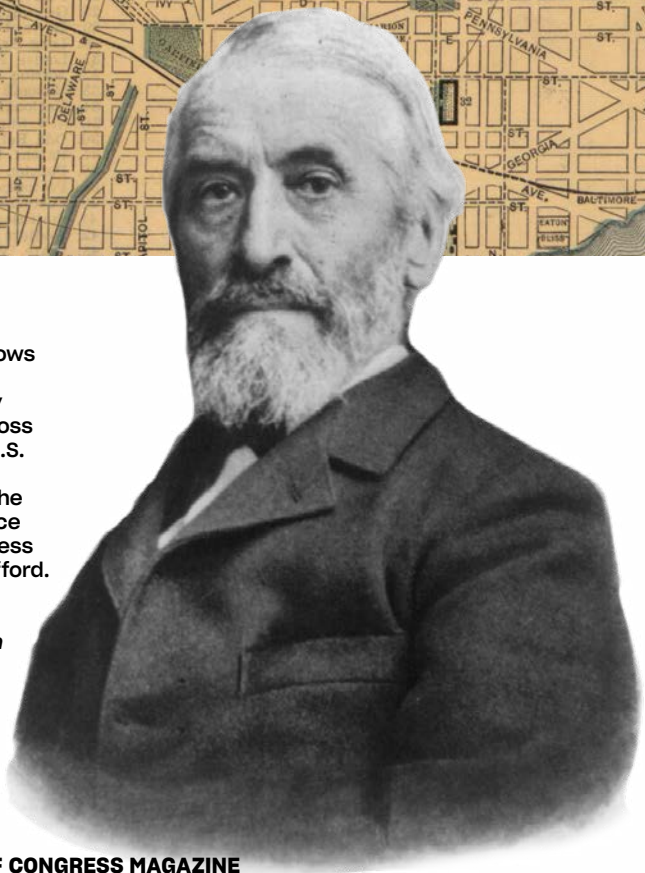
"In construction, in accommodations, in suitability to intended uses, and in artistic luxury of decoration," the Washington Post reported, "there is no building that will compare with it in this country and very few in any other country."

The accolades went on, no doubt deeply gratifying to one man in particular: Ainsworth Rand Spofford,





■ This 1897 map of Washington, D.C., shows the newly opened congressional library building, located across 1st Street from the U.S. Capitol. The facility was the product of the vision and persistence of Librarian of Congress Ainsworth Rand Spofford. Geography and Map Division, Prints and Photographs Division



the valiant Librarian of Congress from 1865 to 1897, whose vision and persistence brought the new facility into being.

From the moment the former Cincinnati bookseller and journalist joined the Library's staff of six in 1861, he saw its potential to grow into an institution on a level with national libraries of Europe – even though, at the time, it sat within the U.S. Capitol building and served only as a reference library for Congress.

After President Abraham Lincoln appointed Spofford Librarian of Congress on Dec. 31, 1864, he quickly gained congressional approval for several expansions. When, following a tireless campaign by Spofford, Congress revised the Copyright Act in 1870, the Library's future as a national institution took a leap forward.

The new law centralized copyright registration and deposit activities at the Library, dramatically increasing the number of copyrighted U.S. works set to flow in – books, maps, prints, music. Spofford needed more space.

In his 1872 annual report to Congress, he advocated for a new building. He envisioned a domed circular reading room like that of the British Museum, with books arranged in alcoves “rising tier above tier” around its circumference.

The Library would continue to support Congress, of course, but it also would serve the public and have ample room for collections and exhibits.

“In every country where civilization has attained a high rank, there should be at least one great library, universal in its range,” Spofford wrote, referencing France's Bibliothèque nationale and the British Museum.

The capital's political climate favored Spofford's expansive vision. “It was a time when America was feeling its oats,” Library historian John Y. Cole says. “The Civil War was over. Washington, D.C., was growing. Spofford took full advantage of the situation to promote his national library idea.”

Congress funded a design competition for a new building in 1873, and the Washington, D.C., firm of John L. Smithmeyer and Paul J. Pelz won the \$1,500 first prize with an Italian Renaissance design that included a circular reading room.

Hopes were high that construction would

soon follow. Alas, it was not to be.

Just a year later, Congress reopened the design competition when some members wanted an even grander structure. That move set off more than a decade of squabbling by committees and commissions – revisiting whether to construct a new building, arguing about its location, debating its style.

Ironically, after all that, Smithmeyer and Pelz won again with a more ornate 1885 version of their Italian Renaissance design. In 1886, Congress authorized construction of a new building across from the Capitol, yet the controversies continued.

Smithmeyer, appointed project architect, became embroiled in a dispute about cement for the foundation, leading to delays and congressional hearings, followed by his dismissal. The humiliation devastated him – he was later found with pistol in hand inside the Library, apparently planning to take his own life. (He didn't.)

The troubled project got back on track when Congress appointed Brig. Gen. Thomas Lincoln Casey, chief of the U.S. Army Corps of Engineers, and Bernard Richardson Green, a Harvard-educated civil engineer. The pair's reputation preceded them: They had successfully collaborated to construct the Washington Monument and, more recently, the lavishly decorated State, War and Navy Building.

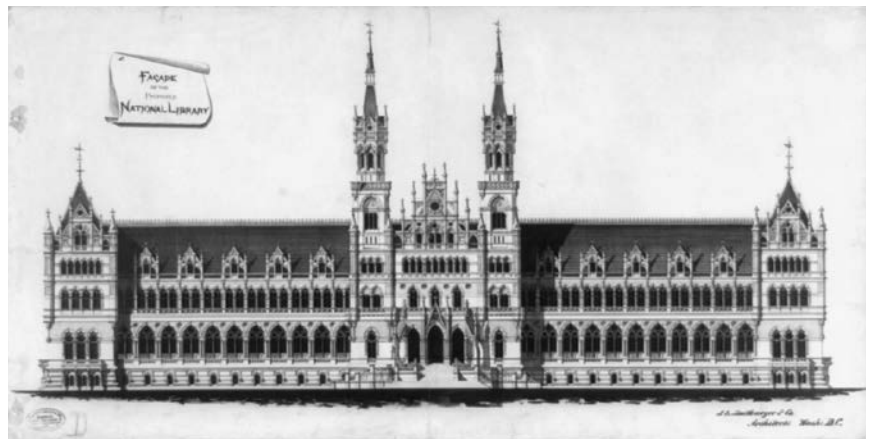
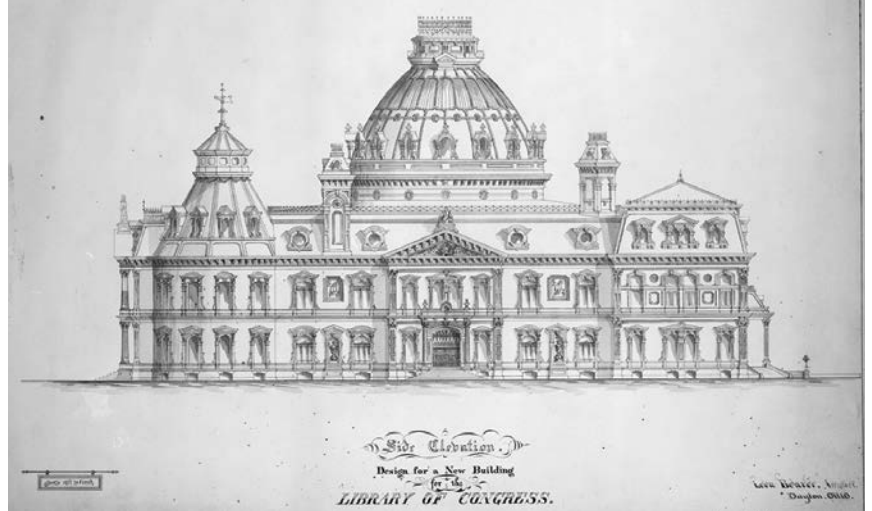
“Their momentum and nationalism carried the day,” Cole says.

Soon, Casey submitted a plan for an even bigger structure, and Congress approved around \$6.5 million to construct it. Pelz designed the larger building, retaining the general features of his and Smithmeyer's Italian Renaissance design, and he created sketches for the interior. But then he, too, lost his job after yet more infighting. Neither he nor Smithmeyer were ever fully compensated.

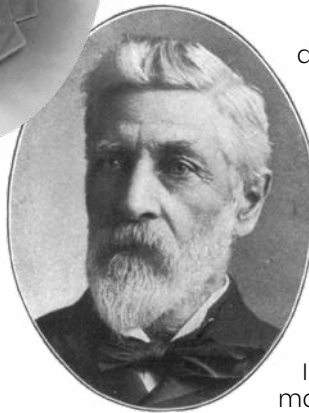
When it became clear Casey and Green would complete the building for less than what Congress appropriated, more money became available for interior embellishment.

“Casey and Green seized the opportunity and turned an already remarkable building into a cultural monument,” Cole says.

Casey's son, Edward Pearce Casey, a trained architect, succeeded Pelz in 1892 and oversaw a program of majestic interior



■ Leon Beaver of Ohio submitted this failed entry (top) in the 1873 competition for the design of the new Library building. The next year, Congress reopened the competition, and Smithmeyer and Pelz proposed this Victorian gothic design (middle), which also was rejected. The perspective rendering at bottom shows the Italian Renaissance-style building, also designed by Smithmeyer and Pelz, that finally was built. *Prints and Photographs Division*



■ Workers erect the southwest clerestory arch of the Library's new building in 1892. Both of the building's architects, Paul Pelz (top) and John Smithmeyer (bottom), were dismissed before construction was completed; neither was fully compensated for his work. *Prints and Photographs Division*

decoration that used tiles, mosaics, rosettes and columns to set off scores of sculptures and paintings. For guidance, Casey drew on the example of the 1893 World's Columbian Exposition in Chicago.

In fact, most of the more than 40 American painters and sculptors commissioned to contribute to the Library's interior were involved in some way with the exposition, and many repeated idealistic themes from it. One of them, Edwin H. Blashfield, painted "The Evolution of Civilization" in the collar of the circular reading room Spofford had so desired. The mural is among the building's most famous artworks.

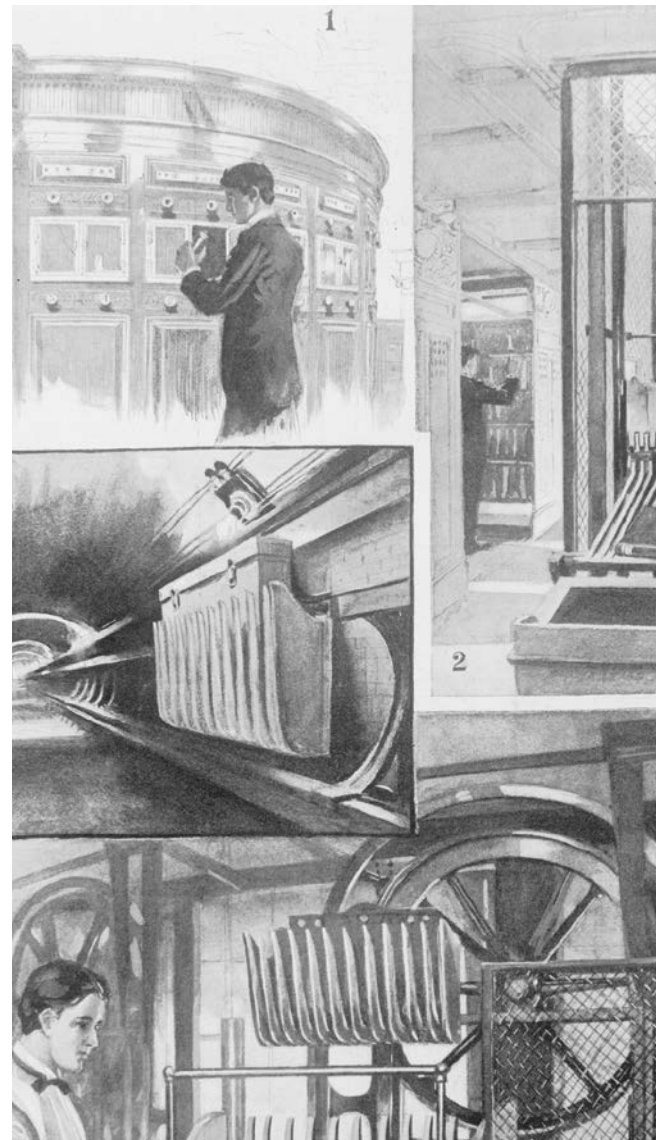
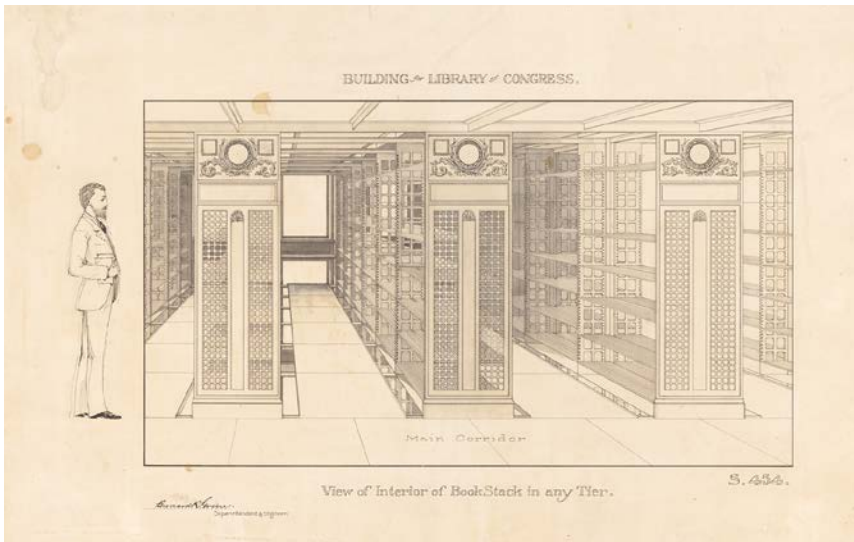
It depicts 12 historical cultures and eras that contributed to Western civilization, starting with Egypt and ending with America. In the dome above, a painted figure lifts a veil of ignorance, signaling the nation's intellectual progress.

Form did not, however, crowd out function. The new Library was one of the first public buildings in Washington, D.C., equipped with electricity. And Green himself designed its steel bookstacks, nine tiers high and serviced by the first efficient library pneumatic tube and conveyor system in America.

The tubes carried books back and forth between the reading room and each level of the stacks, while one tube each whisked books to and from the Librarian's office and the Capitol.

"The book-carrying apparatus is a marvel of ingenuity," one observer reported.

Even such a wonder, however, could not



produce the first book requested on Nov. 1, 1897, about three minutes after the reading room opened. “Roger Williams’ Year Book” was not on the shelf, having just been published. Fortunately, the second book asked for, Martha Lamb’s “History of the City of New York,” was available.

In the 125 years since that rainy day, elements of the grand building have evolved. Copper replaced the dome’s gold plating in the 1930s. In 1980, the no-longer-new structure, by then one of three Library of Congress buildings, was renamed for Thomas Jefferson.

Then, over a dozen years in the 1980s

and 1990s, a major repair and renovation program restored the splendor of artwork and architecture obscured by decades of wear and tear, enabling people today to understand the awe of early visitors.

“All good Americans should hope to visit the new Congressional Library before they die,” one advised in 1898. “It is one of the world’s wonders, well worth a trip across a continent to view.”

Based on the millions who visit the Library each year now, many Americans still agree.

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

■ The innovative new building featured steel bookstacks nine tiers high (top left) and the first efficient library pneumatic tube and conveyer system (right) in the U.S. The facility also was one of the first public buildings in the capital city equipped with electricity, via light fixtures like this one (bottom left). *Prints and Photographs Division*

LIBRARY IN HISTORY



■ Architect Paul Pelz created this ink and graphite drawing of the south side of the Library's new building on March 24, 1892. Prints and Photographs Division

DESIGNED FOR BEAUTY

Explore the original drawings by the Jefferson Building's architects.

The singular place the magnificent Jefferson Building holds in American culture was apparent from the moment it first opened its doors on Nov. 1, 1897. The new Library of Congress building, the local press wrote that week, has "no parallel in architectural elegance and beauty anywhere in America." That's still true today, as the iconic building reaches its 125th anniversary.

To mark the occasion, the Library has made nearly 1,000 original drawings from the building's architects, John L. Smithmeyer and Paul J. Pelz, available to explore online. The Jefferson Building architectural drawings collection includes not only site plans, building plans and elevations, but also a staggering variety of interior renderings and details, marblework drawings and an abundance of other sketches.

For nearly 100 years before the Jefferson Building opened, the Library had occupied various spaces in the Capitol building,

including a state-of-the-art fireproof iron room opened in 1853. But by the time the Copyright Act of 1870 centralized copyright deposit activities at the Library, it was clear the institution would need considerably more room to grow.

After much deliberation, Congress authorized a separate home for the Library in 1886, more than a decade after then-Librarian of Congress Ainsworth Rand Spofford first appealed for the new building. It was Smithmeyer and Pelz's Italian Renaissance design that was eventually selected.

The original architectural drawings, available from the Prints and Photographs Division as part of the Jefferson Building anniversary commemoration, include hundreds of ink drawings on linen featuring electric lighting, intricate stonework, decorative frescos, a clever pneumatic tube system and even public drinking fountains.

The collection is an impressive showcase not only of the painstaking detail that went into the design of the Jefferson Building, but of why this dramatic structure has been regarded for over a century as one of the finest achievements in American architecture.

—Sahar Kazmi

Katie Klenkel helps visitors connect to the Library.

Describe your work at the Library.

I'm the chief of the Visitor Engagement Office at the Library, an office within the Center for Learning, Literacy and Engagement (CLLE). I oversee a team of people – both staff and volunteers – who welcome thousands of visitors to the Library's public spaces and exhibitions each day.

In addition to acting as front-line customer service, we also help visitors connect to the Library on a personal level and become lifelong users of our services and resources. Sometimes that connection is made through a guided experience or a public program, but more often it's through a one-on-one interaction with a volunteer.

I also support special projects, such as expanding our evening hours, recruiting and training volunteers, updating wayfinding signage and building resources as well as hundreds of other tasks designed to improve every visitor's experience.

How did you prepare for your position?

I traveled a bit of a winding road to get here. I started my career in building and event management and visitor services in higher education, with roles at the University of Maryland, the Catholic University of America and George Mason University.

I transitioned to the Library in 2015 as the public programs manager and, after four years in event and program operations, moved to program administration for CLLE. I became chief of Visitor Engagement in December 2020, just as we were ramping up plans to reopen to the general public. I think a lot of the qualities needed to succeed in a higher-education space (enthusiasm, flexibility, a positive attitude) translated well to visitor engagement.

What are some of your standout projects?

I will never forget the effort and dedication it took for our team to reopen the Library to the general public after the March 13, 2020, COVID-19 closure. We came back in July 2021 with timed-entry passes, capacity restrictions, virtual volunteering and masking requirements. I'm extremely proud of the way we slowly and steadily restored operations without having to drastically alter or roll back our plans.



SHAWN MILLER

The project involved dozens of staff members from across the Library, including leadership from the director of our center. We could not have successfully reopened without the support of the Health Services Division, the Security and Emergency Preparedness team and so many others. We safely restored on-site volunteering in December 2021, which was a huge milestone for us – it doesn't feel like the Library without our dedicated volunteers.

What have been your most memorable experiences at the Library?

Some of my favorite memories have been one-on-one interactions with our incredible visitors. I'll never forget the father-daughter duo that drove all the way from Indiana for her 16th birthday so she could get her Library of Congress researcher card and study in one of our reading rooms. I also remember a lovely couple that flew in from Atlanta for their 40th anniversary to see the Library, because the woman was a lifelong public librarian and had always wanted to visit.

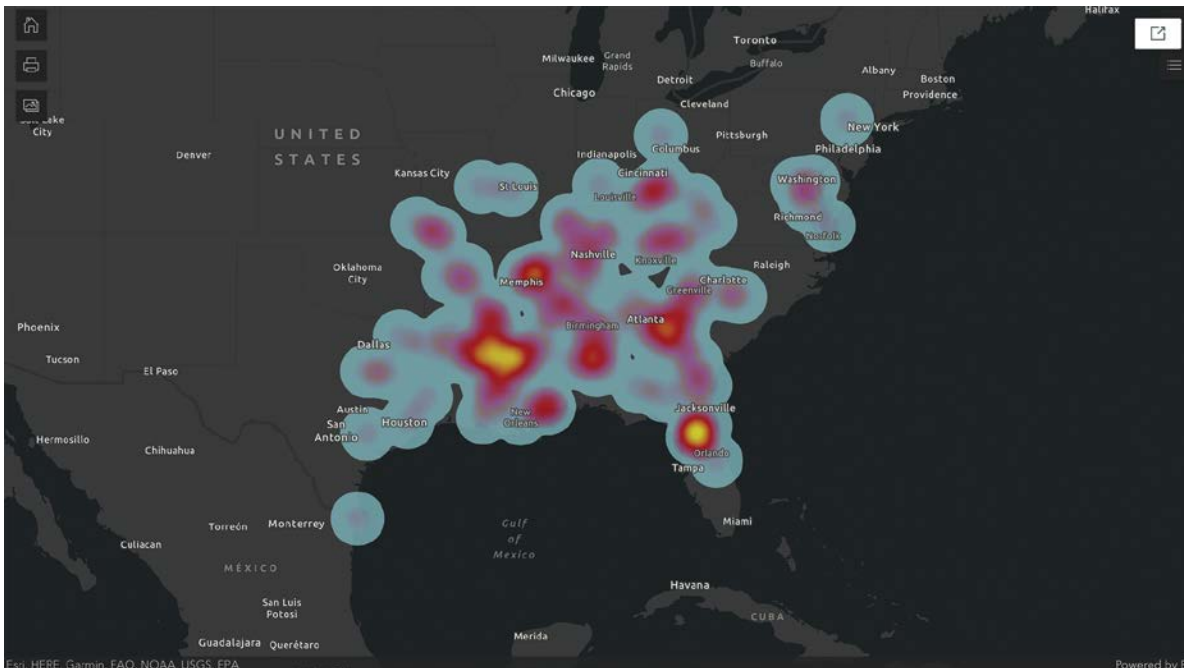
And even small moments, like when I manage the line outside of the building and there are young kids bouncing with excitement because they can't wait to see the "biggest library ever." It's a daily reminder to appreciate how special this place really is.



MAPPING RACIAL AND ECONOMIC DISPARITY

A junior fellows project uses modern mapping tools to uncover patterns.

BY WENDI A. MALONEY



■ Journalist Ida B. Wells (opposite) documented the locations of lynchings across the United States. A cluster analysis (left), available in interactive form as part of a Library StoryMap, contains the names of victims and locations. *Prints and Photographs Division, Geography and Map Division*

Ida B. Wells was 30 years old in 1892, living in Memphis and working as a newspaper editor, when a mob lynched one of her friends.

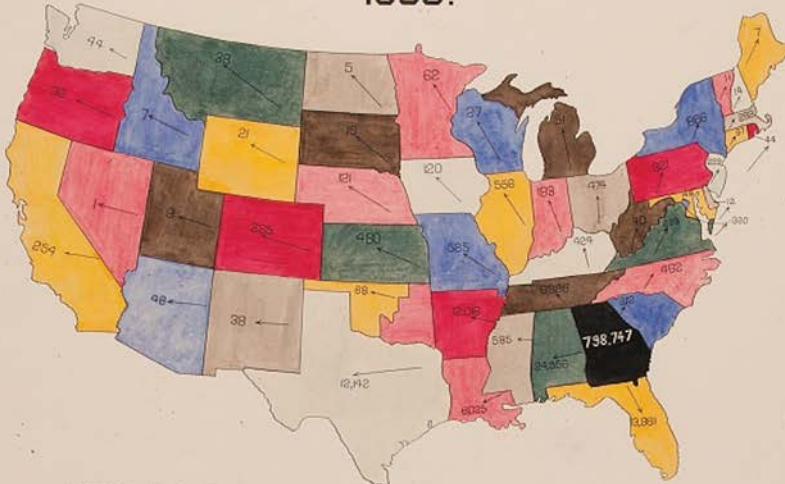
Distraught, the pioneering journalist set out to document the stories of lynching victims and disprove a commonly asserted justification – that the murders were a response to rape. Wells’ own friend was killed after a dispute over a marble game.

Wells is renowned for her fiery writing and for her precise reporting that now

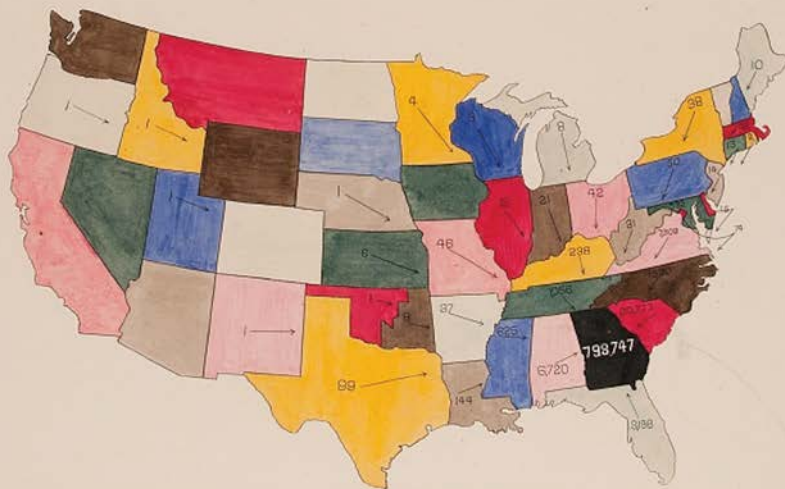
is recognized as trailblazing: She won a posthumous Pulitzer Prize in 2020 for destroying the myth about rape and lynching and for her reporting generally on racist violence. She is not known, however, for her contributions to demographics.

Yet, she compiled extensive place-based statistics on lynching deaths, mostly from newspaper reports. This summer, two junior fellows interns in the Geography and Map Division (G&M) mined her figures using geospatial tools and combined them in a StoryMap with historical cartography, 20th-

MIGRATION OF NEGROES. 1890.



PRESENT DWELLING PLACE OF NEGROES BORN IN GEORGIA.



BIRTH PLACE OF NEGROES NOW RESIDENT IN GEORGIA.

■ W.E.B Du Bois (above right) created these maps showing the migration of Blacks for the 1900 Exposition Universelle in Paris. *Prints and Photographs Division, Geography and Map Division*

century redlining maps and census data to offer snapshots of racial injustice and barriers to economic growth in America.

“Often, maps reflect our history in deep and profound ways, allowing us to grasp what they have to communicate immediately, as if we are looking into a mirror and seeing ourselves,” said John Hessler of G&M, who directed the work.



The project was inspired by a discussion Hessler had last year with Rep. Jim Himes of Connecticut, chair of the House Select Committee on Economic Disparity and Fairness in Growth. For a committee report, Himes asked Hessler how the Library’s GIS (geographic information system) data visualization capabilities might make the committee’s findings come alive for readers.

Himes also wanted to bring to light “some of the missing history of how we got to where we are today and how inequality developed, especially in the post-Civil War period,” Hessler said.

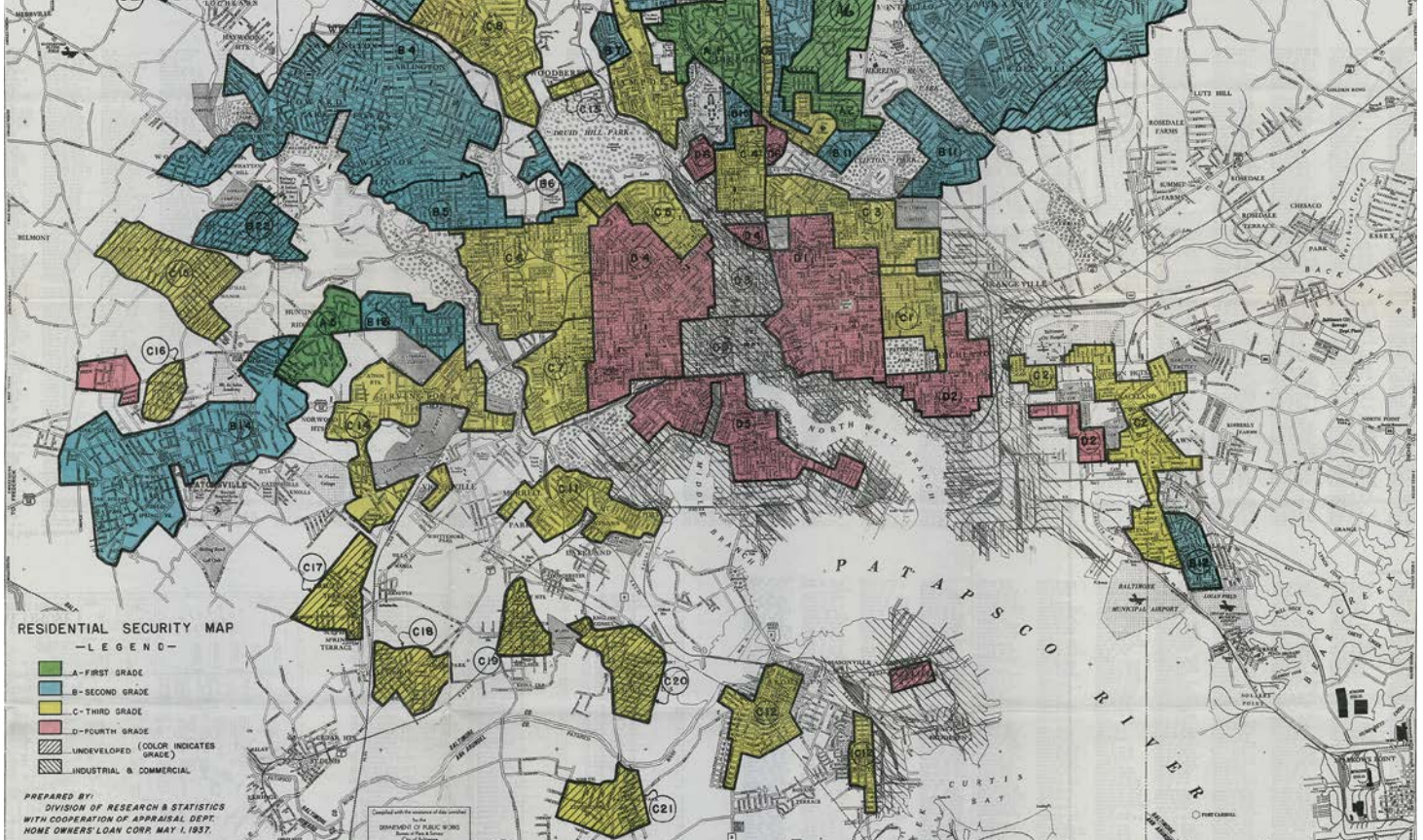
Himes’ inquiry led Hessler to search through historical maps he knew were relevant and to discover additional sources.

The civil rights leader W.E.B. Du Bois is perhaps the most well-known Black intellectual and activist to use cartography to bring attention to racial disparities. Du Bois also mapped African American land ownership and wealth in the late 19th century.

The Library has held some of Wells’ and Du Bois’ work for many years, but the resources are not heavily used. Likewise for related but more ephemeral maps in the collections, including those published in *The Crisis*, an early magazine of the NAACP, of which both Wells and Du Bois were founders.

“Much of this material is completely unknown,” Hessler said.

He concluded it warranted a deep dive and organized a junior fellows project as



an initial step. The result is “The Mapping of Race in America: Visualizing the Legacy of Slavery and Redlining, 1860 to the Present,” a StoryMap by junior fellows Catherine Discenza and Anika Fenn Gilman.

It pulls together Wells’ lynching statistics, Du Bois’ maps and much more – the project expanded as the fellows discovered new resources and information.

Some historical maps appear as they were published, but Discenza and Gilman also used GIS to create their own visualizations from data. All the data in the StoryMap is downloadable, and links take researchers to sources used.

About 75% of the content originates from Library collections – population and census data from the nation’s earliest years, images from digitized statistical atlases, county-by-county maps of the enslaved population.

Also included are redlining maps from the 1930s to ‘60s from the University of Virginia’s Richmond Center. Redlining maps “are something that came up right away” in discussions with Himes and his committee, Hessler said.

Unlike Wells’ data tracking racial injustice and Du Bois’ maps visualizing African Americans’ economic contributions, redlining maps served an entirely different purpose.

Banks used them to deny loans to homeowners and would-be homeowners in neighborhoods deemed undesirable, leading to neighborhood decline. Red shading

marked these neighborhoods, home mostly to people of color, hence the maps’ name.

Combining redlining maps with the other data from the project highlights important questions: What does the history of mapping of race look like in the United States? Who was doing it? Who was using it? What were they using it for?

The redlining maps in the StoryMap focus on three cities: Baltimore; Tampa, Florida; and New Orleans. Baltimore served as an initial case study. Hessler and the fellows combined redlining data from the city with more recent spatial data, including modern median income, health insurance coverage and housing occupancy.

“The correlations between redlining and economic development and growth was very clear in Baltimore,” Hessler said.

The project points to how other complex issues might be examined, too – one need only look at its treatment of Wells’ data to understand the power of the approach.

“Where were the thousands of people who were lynched? Who were they?” Hessler asked. “GIS and a StoryMap application can bring this data back and show that these were real people, not just old lifeless statistics.”

■ This “residential security” map of Baltimore categorized neighborhoods according to how desirable they were for mortgage lending – maps banks used to deny loans to would-be homeowners in neighborhoods deemed undesirable. *Geography and Map Division*

MORE INFORMATION

“The Mapping of Race in America” arcg.is/Ofm19v

AROUND THE LIBRARY



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2.



3.



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6.

1. Librarian of Congress Carla Hayden throws out the first pitch at a Washington Nationals game on Aug. 30, designated Library of Congress Night at Nats Park.

2. Librarian of Congress Carla Hayden (from left) interviews Tiffany D. Jackson, Nic Stone, Ashley Woodfolk, Dhonielle Clayton and Nicola Yoon – co-authors of the young adult novel “Blackout” – on the main stage of the National Book Festival on Sept. 3.

3. Oscar-winning actress Frances McDormand (from left) talks with Davia Nelson and Nikki Silva – aka the Kitchen Sisters – at a Live at the Library event in the Coolidge Auditorium on Sept. 15.

4. Librarian of Congress Carla Hayden bestows the Kluge Prize on scholar George Chauncey in the Great Hall on Sept. 21. Kevin Butterfield, the center’s director, looks on.

5. Lizzo plays President James Madison’s crystal flute during a visit to the Library on Sept. 26.

6. Ada Limón makes her debut as the new U.S. poet laureate on Sept. 29 in the Coolidge Auditorium.

ALL PHOTOS BY SHAWN MILLER

Chronicling America Reaches All 50 States

Chronicling America, the searchable online database of historical American newspapers, soon will include digitized newspapers from all 50 U.S. states, plus Washington, D.C., Puerto Rico and the U.S. Virgin Islands.

Funded by the National Endowment for the Humanities (NEH) and housed and maintained online at the Library, Chronicling America offers free online access to 19.9 million pages of newspapers published in the United States between 1777 and 1963.

The NEH recently awarded its first grant to a National Digital Newspaper Program partner for New Hampshire, ensuring access to significant newspapers from the entire United States.

Dartmouth College will serve as the New Hampshire hub, partnering with the New Hampshire State Library, the New Hampshire Historical Society and the University of New Hampshire Library to identify historical newspapers for inclusion in Chronicling America.

MORE: loc.gov/item/prn-22-078

Library's Literacy Prizes Awarded to Three Groups

The 2022 Library of Congress Literacy Awards will be bestowed on three organizations working to expand literacy and promote reading.

The program, originated by philanthropist David M. Rubenstein in 2013, honors organizations that provide exemplary, innovative and replicable strategies to combat illiteracy. The 2022 recipients are:

- Street Child (\$150,000 David M. Rubenstein Prize). The U.K.-based charity currently operates in 20 of the world's most vulnerable countries.
- Make Way for Books (\$50,000 American Prize). The organization, based in Tucson, Arizona, provides literacy programming to young children who may not otherwise have access to books or quality early education.
- Young African Refugees for Integral Development (\$50,000 International Prize). The Uganda-based organization was established by young Congolese refugees who began offering English literacy classes to fellow refugees.

MORE: loc.gov/item/prn-22-076

Butterfield Appointed Director of Kluge Center

Librarian of Congress Carla Hayden recently announced the appointment of Kevin Butterfield as director of the John W. Kluge Center.

Butterfield most recently served as executive director of the Fred W. Smith National Library for the Study of George Washington at Mount Vernon. He came to Mount Vernon from the University of Oklahoma, where he served as director of the Institute for the American Constitutional Heritage as well as the university's constitutional studies program.

He earned a bachelor's degree in history from the University of Missouri, a master's in history from the College of William and Mary and a Ph.D. in history from Washington University.

The Kluge Center invites into residence top thinkers from around the world to use the Library's rich resources and to foster mutually enriching relationships with lawmakers, other policy leaders and the public.

MORE: loc.gov/item/prn-22-075

Copyright Office Opens New Recordation System

Culminating over two years of software development and extensive user-experience testing, the Library and the U.S. Copyright Office opened the new Copyright Recordation System for use by the general public.

Replacing a paper-based, manual process, the new system enables the public to use an online self-service portal found at record.copyright.gov to remit information about the transfer of copyright ownership.

While the Copyright Office will continue to accept documents in paper form, the new application's convenient online payment, status tracking and notification systems will result in easier submission and faster processing of records.

The system is the first of several modules of the Enterprise Copyright System, a technology platform that will integrate and improve all of the Copyright Office's technology systems and provide a modern, friendly user interface for the public.

MORE: loc.gov/item/prn-22-068

SHOP



1800 tumbler
Product #21505406
Price: \$15

Enjoy your favorite beverage in this tumbler bearing the 1800 establishment date of the Library and an image of the Jefferson Building.



Cherry blossom ornament
Product #21502050
Price: \$18.95

Celebrate the season with this elegant ornament that shows the Jefferson Building surrounded by colorful cherry blossoms.



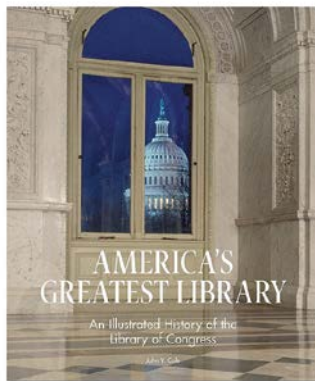
LC baseball cap
Product #21305001
Price: \$20

This baseball cap features the Library's initials on the front and "Library of Congress" stitched on the back.



1800 tote bag
Product #21301008
Price: \$30

A perfect companion for a trip to the bookstore, this canvas tote features a zippered top and a front pocket, adorned with a Library emblem.



'America's Greatest Library'
Product #21107187
Price: \$19.99

This illustrated guide to the history of the Library of Congress, by Library historian John Y. Cole, is a go-to volume for scholars, researchers and visitors.



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Who said athletes don't like to read? Show your devotion to libraries and reading with this collegiate heavy-weight cotton T-shirt.

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GIFTS TO THE NATION

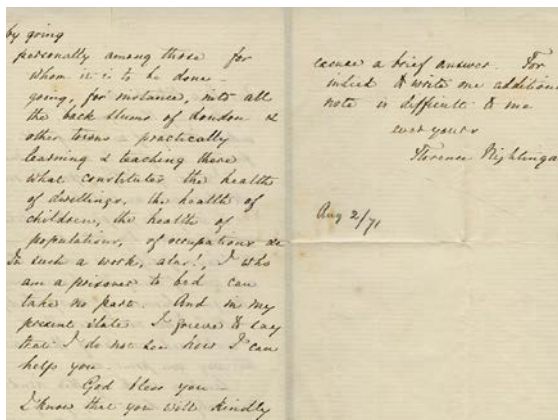
The Library's James Madison Council helps build the national collection.

The Library of Congress is the world's largest repository of knowledge. Through the foresight of Congress, \$5,000 was set aside in 1800 "for the purchase of such books as may be necessary for the use of Congress ... and for fitting up a suitable apartment for containing them and for placing them therein."

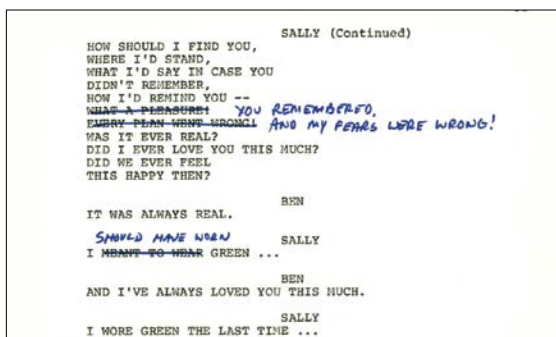
Today, the Library acquires items for the national collection through appropriations, copyright deposits, transfers from government agencies and donations.

Since its inception in 1990, the James Madison Council, the Library's signature support group, also has played a key role in building the national collection. Through its generosity, the council has added hundreds of rare and long-coveted items to the national collection, including such recent acquisitions as:

- One of the finest songs in the Great American Songbook, "They Can't Take That Away from Me," from the final period of George and Ira Gershwin's legendary collaboration.
- An autograph letter connecting two influential women of the 19th century: Florence Nightingale, the founder of modern nursing, and Elizabeth Blackwell, America's first female physician.
- Three significant letters to Rosa Parks: an April 1997 letter from civil rights activist and the wife of Malcolm X, Betty Shabazz; a 1987 letter from former President Jimmy Carter; and a 1998 letter from Deepak Chopra.
- Stephen Sondheim's annotated, 91-page working script for "Follies," which opened on Broadway in 1971.
- Issues of two extremely rare newspapers: The North Star, which was published by Frederick Douglass in 1847 and quickly became the largest antislavery newspaper in the United States, and The National Era, which was published in Washington, D.C., and became one of the leading abolitionist



- Through its generosity, the Madison Council recently added to the Library's collections such rare items as (from top) an autograph letter written by Florence Nightingale, Stephen Sondheim's working script for "Follies" and issues of The North Star newspaper, published by Frederick Douglass. *Manuscript Division, Music Division, Serial and Government Publications Division*



newspapers of the 19th century.

By providing critical resources and the flexibility to acquire materials as they come on the market, the James Madison Council helps the Library fulfill its mission to "sustain and preserve a universal collection of knowledge and creativity for future generations."

MORE INFORMATION

Contact Executive Director Sue Siegel at ssie@loc.gov

LAST WORD

JESMYN WARD

I grew up in a poor, working class family in rural Mississippi. Our circumstances were such that there wasn't much money for anything beyond food and clothing. I attended the local public elementary school, and this is where I learned to read in first grade. I loved reading from the beginning, from the moment I learned how to decipher words, from the moment I could sink into story. The Scholastic Book Fair, which visited the school once a year, was like a holiday for me: resplendent with row upon row of books, their spines shiny and uncracked, their pages crisp and peppery. But I was seldom able to afford more than one book, and there were some years when I couldn't afford to buy any. Some of my hunger for story was sated by family, many of whom are storytellers. They would regale us at parties with tales of sundown towns, ghosts of dead husbands and segregated parks, but I was starved for the poetry of the written word, for girl characters who journeyed through magical worlds, in possession of a kind of power that I desired.

At my elementary school library, I found that power in my choice of books. I had agency there. That library was the size of a small classroom and featured three walls of bookshelves. There were Caldecott Medal winners and biographies of Mary Lou Retton on the shelves, sandwiched between Nancy Drew and Trixie Belden. We had the freedom to read whatever we wanted, and I found myself drawn to books about scrappy girls. I read and loved "From the Mixed-up Files of Mrs. Basil E. Frankweiler," "Harriet the Spy," the Alanna books by Tamora Pierce, "Roll of Thunder, Hear my Cry," "The Hero and the Crown," "Five Children and It," "A Little Princess" and "The Secret Garden," which I once snuck into my math class in fourth grade and read with the book open in my lap until my teacher caught me – I was sitting in the front row.

When I was in high school, I again read from my school library. I discovered many great writers who still inspire me, from Morrison to Erdrich to Atwood to Walker. I also realized I was looking for another type of agency. I found many narratives that spoke to me, but I found fewer stories that spoke of me, that reflected the people I knew: from my storytelling grandmother with the gold tooth and the work-worn hands to



BEOWULF SHEEHAN

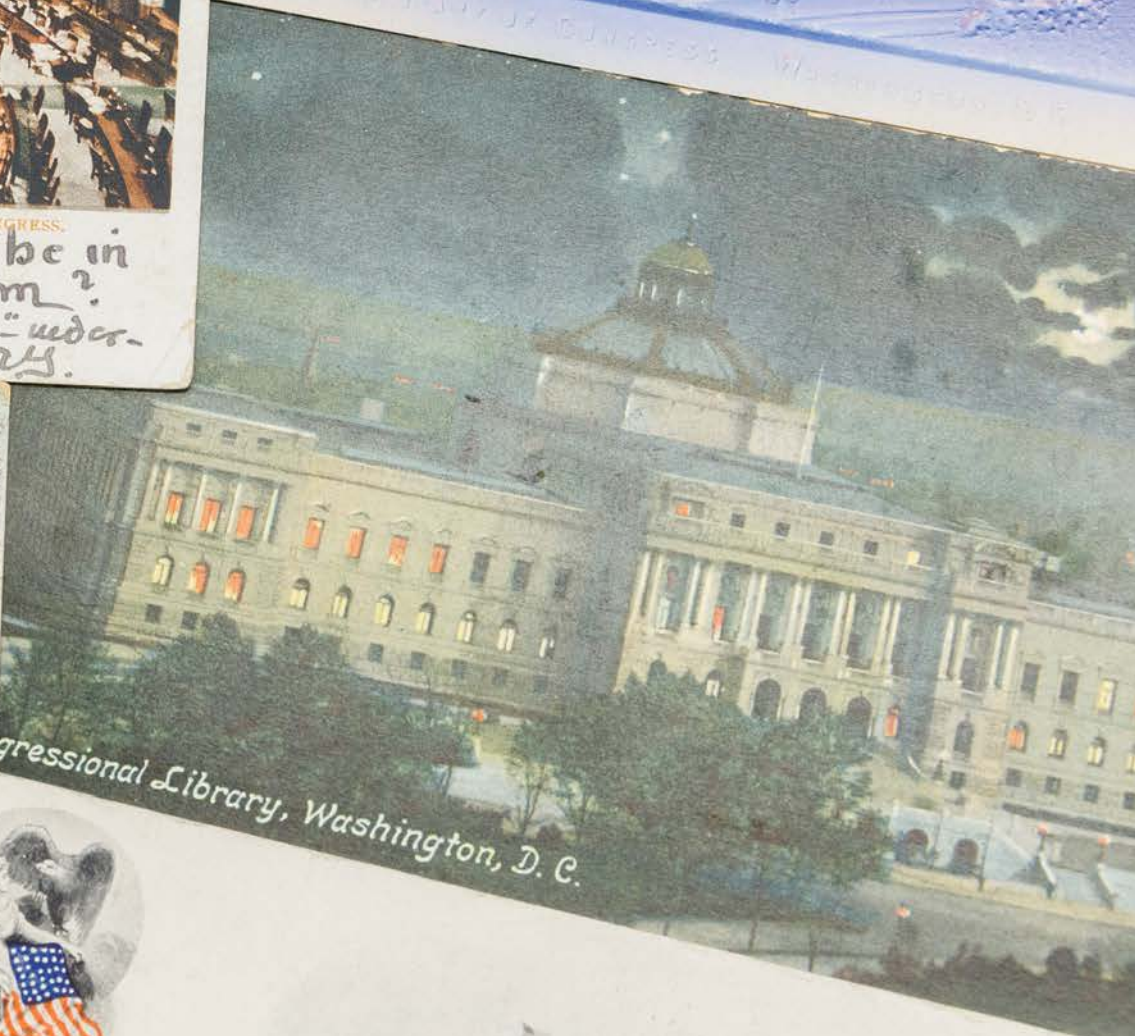
my brother with the even shoulders and alternately funny, alternately quiet insights and protective edge. I never found stories that reflected the places I knew, from the forests to the rivers to the gulf, rarely read fiction by people who looked like me, who wrestled with the weighted history of this place – with colonialism and slavery and segregation. My experience of reading through my high school library taught me that there was space for that work – it was here that I had my first dreams of becoming a writer.

This is the work that good libraries do, helmed by the tireless librarians. The more broadly and openly and freely these professionals can stock their shelves, the more readers they will capture in a book's pages, inspiring them to be, to become, to dream and to achieve.

–Novelist Jesmyn Ward is a two-time winner of the National Book Award and the recipient of the 2022 Library of Congress Prize for American Fiction.



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Wouldst thou like to be in
of this Reading Room?
I'd watch the system under-
stand.
S.A.S.



...gressional Library, Washington, D. C.



Greetings to thee my sister;
...ing as be th...

CONGRESSION

■ These historical postcards show the new congressional library building in the years just after it opened. Shawn Miller

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GROWING NATION**

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