

LCM

LIBRARY OF CONGRESS MAGAZINE
SEPTEMBER/OCTOBER 2023

BACK TO SCHOOL

Inside

Transforming Learning
With Primary Sources

The Artistry of Cyphering:
Early American Textbooks

Plus

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Mad Lives, Beautiful Books

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■ A group of students and teachers pose for a photograph in front of their schoolhouse in Buffalo County, Nebraska, in 1907.
Prints and Photographs Division

Mission of the Library of Congress

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

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■ **On the cover:** An eager schoolboy raises his hand to answer a question in this 1931 image by an unknown photographer. *Prints and Photographs Division*

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■ U.S. Poet Laureate Ada Limón watches assembly of the Europa Clipper spacecraft at NASA's Jet Propulsion Laboratory in Pasadena, California. NASA/JPL-Caltech

'IN PRAISE OF MYSTERY'

A poem from the U.S. poet laureate will travel across the solar system.

Europa, a small icy moon orbiting Jupiter roughly 400 million miles away, may hold the key to the most elusive promise of our cosmos – life.

Scientists have grown increasingly optimistic that vast liquid oceans lie beneath Europa's icy outer shell, and the new Europa Clipper mission from NASA will soon put that theory to the test. Launching in 2024, the Clipper spacecraft will conduct dozens of flybys of Europa, gathering detailed measurements to learn more about its conditions and potential for serving as a habitable world.

To celebrate the connections between our planet and the possibilities that await us on Europa, an original poem from U.S. Poet Laureate Ada Limón will be engraved on the Clipper spacecraft.

"In Praise of Mystery: A Poem for Europa" leads NASA's international Message in a Bottle campaign, which invites people around the world to digitally sign their names to Limón's poem. Participants' names will

be etched onto microchips mounted on the spacecraft, which will reach Europa by 2030.

The Library of Congress Poetry and Literature Center is the home of the poet laureate consultant in poetry, and Limón's work marks a first-of-its kind collaboration of art and science between NASA, the U.S. poet laureate and the Library of Congress.

More than just a message soaring into the depths of space, "In Praise of Mystery" looks inward. As Limón reaches out to Europa, she reminds us of the awesome and everyday marvels right here on Earth:

*And it is not darkness that unites us,
not the cold distance of space, but
the offering of water, each drop of rain,
each rivulet, each pulse, each vein.
O second moon, we, too, are made
of water, of vast and beckoning seas.
We, too, are made of wonders, of great
and ordinary loves, of small invisible worlds,
of a need to call out through the dark.*

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

MORE INFORMATION

Message in a Bottle
europa.nasa.gov/message-in-a-bottle/

FREE TO USE AND REUSE

Portal offers rights-free digital content to the public.

There be dragons. And enormous feathered hats, fine prints of Mount Fuji, historical maps of the American Revolution, Billie Holiday in mid-song and kittens celebrating birthdays.

The Library makes available to the public sets of images from its digital collections that are free for the public to use and reuse. The content is in the public domain, has no known copyright or has been cleared by the copyright owner for public use. So, members of the public may download the images from [loc.gov](https://www.loc.gov) and use them any way they see fit.

Each set is based on a theme, some serious, some whimsical: presidential papers, African American changemakers, jazz, fine Japanese prints, historical baseball cards, dogs, cats, hats. One set features public domain films that have been inducted into the National Film Registry, a Library program that seeks to preserve motion pictures deemed historically, aesthetically or culturally significant.

The sets collectively illuminate centuries of human culture, achievement and everyday life: Then-little Los Angeles shows off its rural roots in a bird's-eye view from 1871; actress Lillian Russell sits for a portrait in 1898, wearing an enormous plumed hat; two kittens in human clothes sit at a table filled with birthday goodies; a medieval war machine in the form of a dragon spits an enormous arrow; and a film tells the story of the Memphis Belle flying fortress during World War II.

The sets represent just a small sample of the Library's digital collections that are free to use and reuse. Those digital collections include millions of items: books, newspapers, manuscripts, prints and photos, maps, musical scores, films, sound recordings and more – all waiting to be explored.

MORE INFORMATION

Free to Use and Reuse
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■ Two cranes alight in a marsh in this Japanese woodcut from 1857; a 15th-century military treatise illustrates a fanciful weapon shaped like a dragon; and a teacher talks with students at a school in Washington, D.C., in 1969. *Prints and Photographs Division, Rare Book and Special Collections Division, Prints and Photographs Division*

OFF THE SHELF

■ **Right:** Hans Christian Andersen wrote 19 poems or rhymes onto the scrapbook pages, including this one about a snake, a crocodile and a maiden. *Rare Book and Special Collections Division*

Opposite: Andersen and his friend, Adolph Drewsen, filled the scrapbook with images cut from American, English, German and French periodicals and books. *Rare Book and Special Collections Division*



WILD WORLD OF A 'BILLEDBOG'

Hans Christian Andersen created this scrapbook filled with adventure and fantasy.

In his fairy tales, Hans Christian Andersen created worlds full of imagination and heart: A lovestruck mermaid seeks an eternal soul, a foolish emperor parades around in invisible clothes, an outcast duckling searches for a welcoming family.

Besides authoring timeless stories such as “The Little Mermaid,” “The Emperor’s New Clothes” and “The Ugly Duckling,” Andersen occasionally created special scrapbooks as gifts for children of a few lucky acquaintances.

The Library holds one of them in its collections, assembled by Andersen and good friend Adolph Drewsen in 1862 for Drewsen’s 8-year-old grandson, Jonas.

Andersen and Drewsen filled the scrapbook (or “billedbog,” Danish for picture book) with images chosen from American, English, German and French periodicals and books. They cut out pictures, hand-colored them and glued them into the book. Andersen wrote poems or rhymes for 19 of them.

Over 140 pages, Andersen showed a

world of adventure and fantasy. Soldiers fought battles in faraway places, explorers traversed the unknown. Around them moved a menagerie of walking, flying, swimming, slithering creatures.

Between a snake, a crocodile and figures of a man and a woman, Andersen inscribed a verse: “He is not afraid of/ the big snake/ and has come so close/ that the hair on his head is standing up straight/ He is engaged/ You will notice his sweetheart/ standing near the snake’s tail/ Her skirt is blue; the maiden has poise/ She glances at the snake and the crocodile/ and says: ‘Little ones, please lie still.’”

The scrapbook is part of a collection of first editions, manuscripts, letters and presentation copies gathered over a 30-year span by Danish actor Jean Hersholt – probably the most comprehensive collection of Andersen material in America. Hersholt donated it to the Library in the 1950s.

Today, some 160 years after he put scissors, glue and pen to paper, this billedbog demonstrates in a different way Andersen’s unsurpassed talent for appealing to young imaginations.

—Mark Hartsell is editor of LCM.

MORE INFORMATION

Hans Christian Andersen’s scrapbook
[loc.gov/resource/rbc0001.2008gen51371/](https://www.loc.gov/resource/rbc0001.2008gen51371/)



Sphinx galii.



Bombyx pavonia mayor





PAPYRUS, GREEK, 1ST CENTURY, A.D.
HOMER, ILIAD, II. 466-477.

GIFT OF MR. SEYMOUR DE RICCI

■ This remnant of “Iliad,” written on papyrus, dates to the turn of the common era. *Rare Book and Special Collections Division*

EPIC EXCERPT

History speaks through a fragment of the ‘Iliad.’

Homer’s immortal poem about the Trojan War begins and ends somewhere in the middle. The “Iliad” opens with its characters already nine years into an exhausting conflict and closes not at the end of hostilities, but with the funeral of the Trojan prince Hector.

Even at its epic length, the tale of fury and fate in the “Iliad” is but one part of a much larger story. Relayed for hundreds of years in the oral tradition, the oldest complete manuscript of the “Iliad” dates to the 10th century, though some earlier extracts of the text still survive. These ancient fragments give us insight into how this now-legendary chronicle may have evolved through time.

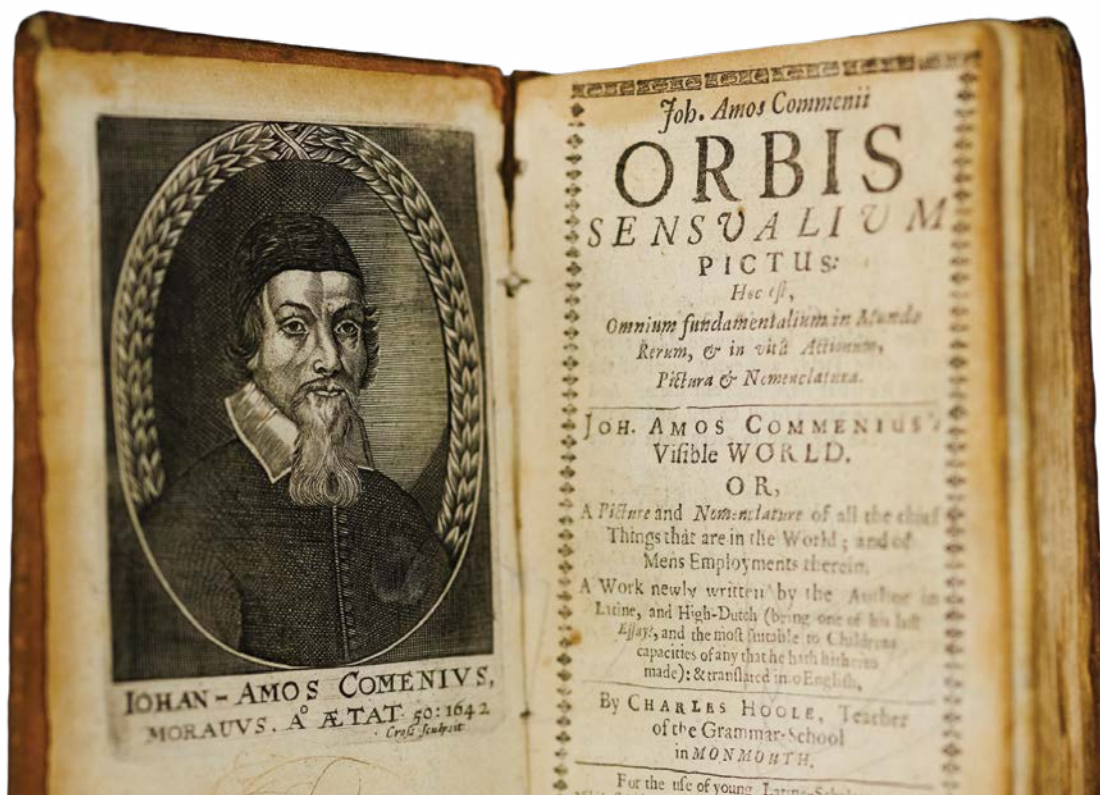
One such remnant, written on papyrus at the turn of the common era and held in the Seymour de Ricci collection in the Library’s Rare Book and Special Collections Division, offers a unique window into the second book of the “Iliad.” The section details the gathering of forces on the plains of Troy, describing the thunderous pounding of warriors’ feet and the imposing air of the Greek King Agamemnon.

A historian and bibliographer, de Ricci spent his early career studying the ancient Greeks. He donated the “Iliad” piece along with a small collection of other rare papyrus fragments to the Library in 1935.

Although the “Iliad” fragment contains only the center section of lines 466–477, its scribe’s spellings and word choices vary slightly from other versions. The differences are a common feature of a story retold over generations in speech and song. While subtle, they provide scholars clues not only about the historical context of the “Iliad” but about the subtext of its Greek language. Why did this scribe write “seedlings” instead of “flowers”? Or “shepherd” in lieu of “herdsmen”?

History, like Homer’s classic poem, comes to us *in medias res*, starting in the middle with a beguiling chain of events stretching out far behind it.

—Sahar Kazmi



■ Published in 1658, “Orbis Sensualium Pictus” was first printed in Latin and German and later translated into other languages throughout Europe. *Elaina Finkelstein/ Rare Book and Special Collections Division*

THE FIRST PICTURE BOOK FOR KIDS

Back when there was no Kindle, children had ‘Orbis.’

Back to school in 17th-century America meant going back to cramped one-room schoolhouses where children were taught Latin, reading, writing and math, peppered with a heavy dose of religious instruction.

If you could afford to send your children to school, “Orbis Sensualium Pictus” – considered the first children’s picture book – or a textbook based on it would have been used to help children become “wise” and learn work skills.

Often translated into English as “Visible World in Pictures,” the book was published in 1658 by Johann Amos Comenius. Born in northern Moravia (in present-day Czech Republic), Comenius was a theologian and education reformer who believed in experiential, lifelong learning and in teaching children from a Christian perspective. The book intertwined education and religion in the aftermath of Europe’s brutal Thirty Years’ War.

Designed for school-aged children, Comenius’ book was first printed in Latin and German and later translated into other languages throughout Europe. Combining text, 150 woodcut illustrations and parallel columns in Latin and a local language, this extraordinary book featured myriad subjects ranging from nature to animal husbandry, science, music, cooking, the human soul and biblical references.

The popularity of “Orbis” extended for more than 200 years; it continued to be used into the early 19th century and helped spawn other children’s illustrated books. The earliest edition in English was published in 1659. In 2012, the Library acquired a 1664 version printed in London.

Another children’s book published a century earlier may have been the precursor to “Orbis” but never gained widespread acceptance. It’s the last of a three-volume set titled “De re Vestiaria, Vascularia & Nauali,” or “about clothing, vessels and boats,” by Lazare de Baiſ. The Library holds the 1553 printing of the volume on boats and navigation, which is illustrated with eight woodcuts.

–*Maria Peña is a writer-editor in the Office of Communications.*

THE ART OF CYPHERING



Students in early America made and decorated their own textbooks.

BY KATHERINE S. MADISON

Around 1767, in Colonial New Jersey, Sally Halsey dipped a quill pen in iron gall ink and in a neat cursive hand copied down a “Numeration Table” and a “Multiplication Table” on the first page of a blank notebook. Like many other early American students, Sally was learning mathematical principles under a system called the “cyphering tradition.”

Cyphering (or “ciphering”) books were handwritten reference books created by students as they learned math with private tutors or in schoolrooms. Before commercial textbooks became readily available, these cyphering books contained both definitions and example problems, serving essentially as homemade textbooks.

George Washington created a cyphering book as part of his education. So did Abraham Lincoln. Today, both of those cyphering books are part of the collections of the Library’s Manuscript Division – along with Sally’s and several hundred others.

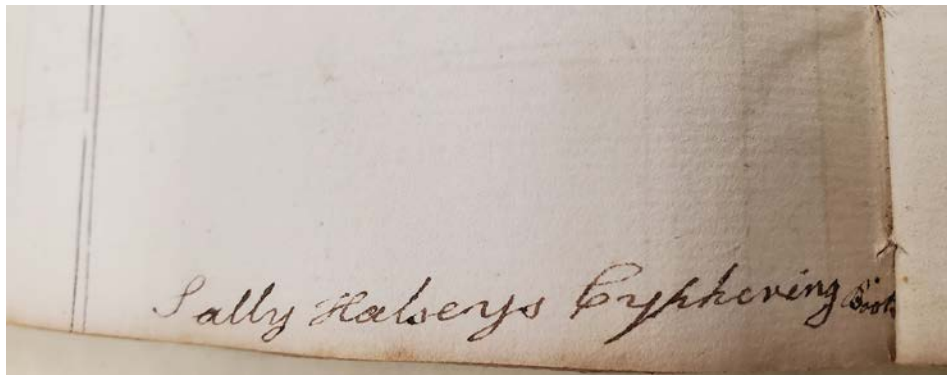
Cyphering books followed standard conventions. Students would show off their calligraphy as they copied down headings such as “Compound Interest” and “The Rule of Three” and practice their penmanship as they followed these titles with wordy definitions.

Mathematical topics increased in difficulty as the pages advanced, moving from the four basic operations to more complex subjects. While learning mathematical principles, students filled their books with everyday problems like bookkeeping, land surveying or, for students in port towns, navigation.

They individualized their books as well. Each cyphering book in the Manuscript Division collections has a different cover and binding. Some books were handmade, covered in linen, newsprint or even scraps of wallpaper; others began as notebooks sold by the local printer or stationer.

Students often doodled in the margins or added poems and notes. In 1845, Benjamin Lowe sketched ships and a farmhouse on the inside cover. Thirteen-year-old Oliver Parry drew a compass rose inside one of his three cyphering books. In 1832, Edward Knight Stone doodled a stick figure of a man on a page devoted to practicing subtraction with “federal money.”

Unlike Benjamin, Oliver and Edward, Sally didn’t draw or doodle. The 91 pages of her



cyphering book, hand-sewn into a simple paper cover, contain only her math studies and her name, scribbled in a corner.

Most of her book is filled with currency conversions and other accounting questions. The English pound, shilling and pence were in use in pre-Revolutionary New Jersey, and Sally’s example problems also reference coins like groats, crowns and guineas. “How many groats, three-pences & six-pences are in 121 shillings?” reads one question. Her answer (363 groats, 484 three-pences and 242 six-pences) includes the multiplication and division tables, allowing Sally to refer back to how she solved the problem. As her education advanced, Sally learned about simple and compound interest, loss and gain and rebates.

Sally’s book also covers types of measurements she would need to know for day-to-day life: “cloth measure” (yards, quarters and nails), “land measure” (acres, roods and perches), “liquid measure” (gallons, pints and quarts) and “dry measure” (bushels, pecks and chaldrons). She used all of these units to practice arithmetic.

Sally’s cyphering book is one of the oldest in the Manuscript Division collections and one of the earliest extant created by a female student. It follows many cyphering tradition customs yet also reflects Sally’s individuality and the social and economic concepts considered significant by her teachers.

The cyphering tradition fell out of use in America in the middle of the 19th century, but books like Sally’s – and Benjamin’s, Oliver’s and Edward’s – still have much to teach us.

–Katherine S. Madison is an archivist in the Manuscript Division.

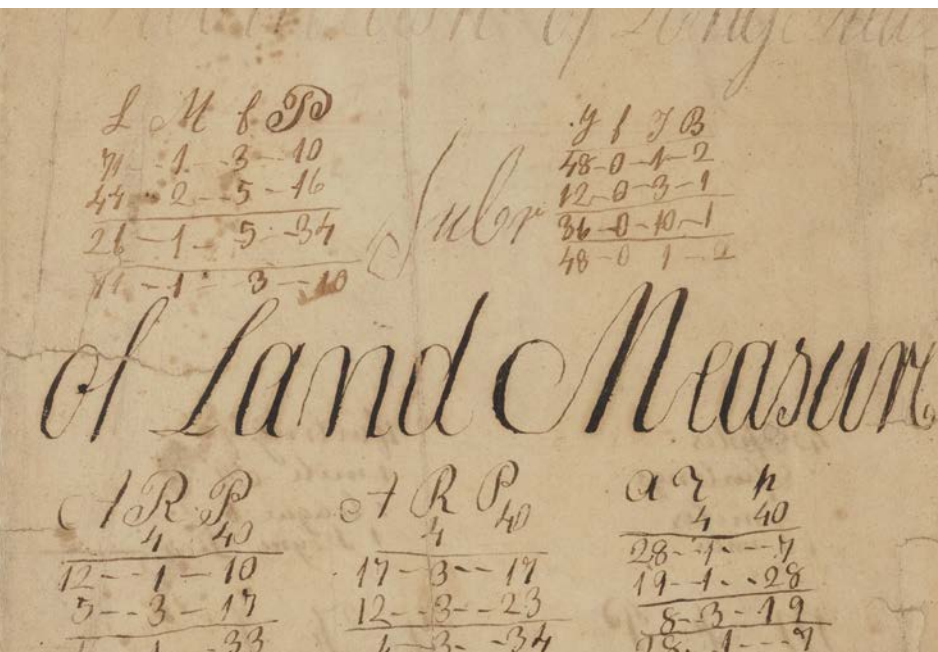
■ **Opposite:** Cyphering books were handwritten reference books created by students as they learned math – often decorated by the children themselves. The Library holds a large collection of such books from the 18th and 19th centuries. *Katherine S. Madison/Manuscript Division*

■ **Above:** Sally Halsey, a student in Colonial New Jersey, wrote her name into this math studies book around 1767. *Katherine S. Madison/Manuscript Division*

CURATOR'S PICKS

KID STUFF

Staff members from the Center for Learning, Literacy and Engagement choose favorite children-related items from Library collections.



A PRESIDENTIAL POET

Long before Abraham Lincoln became president, he had a passion for poetry – not only as a reader but also as a writer. Lincoln wrote poetry as he navigated the storms of the Civil War from the White House, but even as a teenager verse was on his mind. A page from Lincoln's student sum book, a mathematical notebook that he made for himself as a boy, contains the earliest surviving example of his poetry. In the lower left corner of the page, below long columns of numbers, he jotted a brief poem:

*Abraham Lincoln
his hand and pen
he will be good but
God knows When*

Manuscript Division



FOLDABLE FASHION

At the turn of the 20th century, paper dolls brought fun and fashion together in vivid color. They were popular items in stores, children's magazines and even newspapers. Some dolls depicted children, but others featured movie stars or historical figures. This page, issued by the Sunday Times-Herald of Chicago, includes cutout figures of Queen Elizabeth I; Sir Walter Raleigh; Mary, Queen of Scots; and Scottish folk hero Rob Roy, with outfits for each in eye-popping colors.

Prints and Photographs Division



LONG LIVE THE KING!

Black Panther, the king and protector of the fictional African nation of Wakanda, lived a long life in comics even before the award-winning “Black Panther” film premiered in 2018. One of the earliest Black comic-book superheroes, he first appeared in issue No. 52 of *Fantastic Four* in 1966, made guest appearances in other Marvel comics and starred in his own self-titled series in 1977.

Serial and Government Publications Division

A HORN-COVERED HANDHELD

When you need a mobile device for reading, reference or performing calculations, what do you reach for? A student a few hundred years ago might have picked up a hornbook – a small, paddle-shaped piece of wood, bone, ivory or leather covered in a transparent sheet of animal horn. These hand-held learning tools were used from the 15th to the 19th centuries and helped generations of children bone up on arithmetic, spelling or Bible verses. This hornbook – perhaps intended for a well-to-do young scholar – features the letters of the English alphabet in upper and lower case engraved in ivory.

Rare Book and Special Collections Division

The Wolf in Sheep’s Clothing

A certain Wolf could not get enough to eat because of the watchfulness of the Shepherds. But one night he found a sheep skin that had been cast aside and forgotten. The next day, dressed in the skin, the Wolf strolled into the pasture with the Sheep. Soon a little Lamb was following him about and was quickly led away to slaughter.



NEW FORM FOR AN OLD FAVORITE

The ancient stories known as Aesop’s fables have taken many different forms over the centuries, from oral tales to storybooks to plays, films and cartoons. The Library created an interactive version of a 1919 book, “The Aesop for Children: With Pictures by Milo Winter,” in which the fox, crow, mouse, lion and other illustrated animals come to life when clicked on by a young – or old – reader.

Library of Congress





TRANSFORMING LEARNING

■ Photographer Russell Lee took this photograph (above) of a movie theater in San Antonio in 1939. More than eight decades later, middle school students (opposite, bottom) in Williamston, Michigan, analyzed and annotated it (opposite, top) as part of a lesson in their Spanish class. *Prints and Photographs Division, classroom photo courtesy of Haley Rooney*

Library resources and programs help empower teachers in the classroom.

BY LEE ANN POTTER

Lisa Suders hears a familiar refrain from her students as they begin history lessons about child labor: We'd rather be out making money at a job than sitting in class.

"There is always a chorus of students who say they would rather be working than be in school," says Suders, who teaches eighth-grade social studies in Northville, New York.

Their interest in work, however, offers a teachable moment: Suders draws on primary resources from the Library of Congress to show students what work historically has meant for children.

She and her students examined photographs taken by sociologist Lewis Hine and read a report he wrote for the National Child Labor Committee in 1909, titled "Child Labor in the Canning Industry of Maryland."

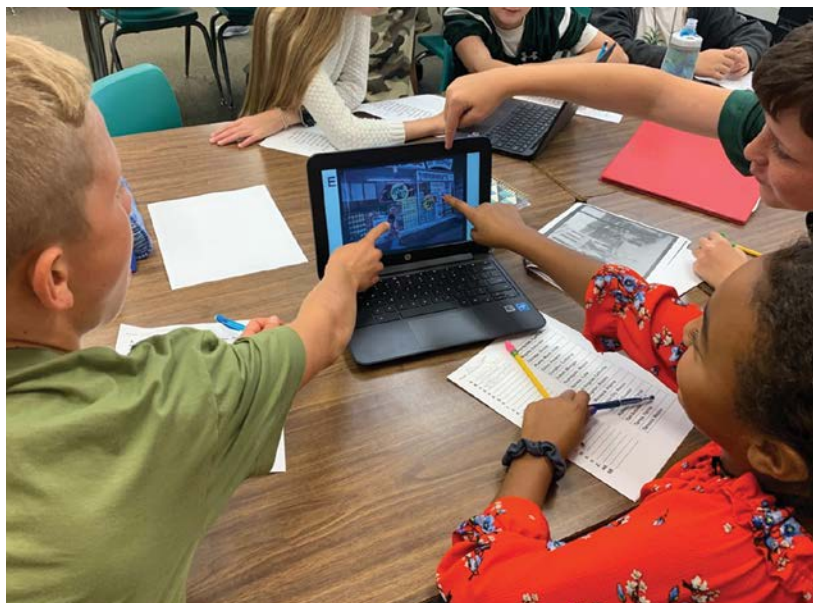
For young people today, Hine's report and photos are eye-openers.



WITH PRIMARY SOURCES

He describes shocking conditions in workplaces that employ very young children. “Little tots” worked long hours around dangerous machinery, with no safety precautions. During the winter, many of them went South with their families to shuck oysters. In one family, children aged 3, 6, 8 and 9 all worked, and all but the youngest worked long, hard hours. “They were routed out of their beds by the boss at 3 a.m. and worked until about 4 p.m.,” Hine reported.

Suders’ students worked in pairs to answer questions about the report, analyzed Hine’s photos of the children at work and participated in a class discussion. The lesson, Suders says, “definitely took away the ‘glamour’ of making money as a kid instead of ‘just sitting in school,’” and her students showed genuine wonder about what life might have been like for those children.



CA
MD
2

CHILD LABOR IN THE CANNING INDUSTRY OF MARYLAND.

JULY 1909, Lewis W. Hine.

23
Canneries
Md. - Canneries
CA
Md

In the canneries of Baltimore, as is the case in similar establishments elsewhere, children are permitted to work for long hours, even though they may be very young. Incredibly small are the fingers that work along with those of the rest of the family, and if the child is too small to sit up, it is held on the lap of the worker or stowed away in boxes near at hand. Photographs #853 to 859 and 826 show some of the young workers, most of whom are helping regularly when there is work to do. (The very fact of the work being so intermittent makes it difficult to ascertain just how deep-seated is this custom. It is also bad for the children to work in this hap-hazard way, - loafing and playing



eneral rule, at these have them apply for woman told Miss Rife of children there. * children do it. all of beans, berries . Then there are mach- ded belts, wheels, cogs os 858 to 860. County, and on Rock ource. I investigated e been too lenient with hours of these children outhed negroes and advantages of fresh air

and country life. The living conditions in the shacks they occupy are not only harmful in physical ways, but the total lack of privacy where several families live in one room is extremely bad. One mother told me "it is bad for the children. They get to know too much." There is little rest for the children in these crowded shacks. (See photos 846 to 852) I admit that it is a big problem for these parents to handle, but with LIBRARY OF CONGRESS MAGAZINE help, it can be done. There were, on these farms on Rock

What Suders and her students experienced was the power of primary sources – original documents, photos and accounts of history from people who had a direct connection to it. Primary sources generate enthusiasm for learning by helping students make personal connections with the past and its participants.

Since 2006, the Library’s Teaching with Primary Sources (TPS) program has been empowering educators like Suders to make use of the Library’s digitized collections in ways that are valuable to them and their students.

The program does this by offering professional learning opportunities such as workshops, webinars, institutes and fellowships; developing teaching resources, including the Teachers Page at loc.gov/ teachers and the Teaching with the Library blog; extending TPS grants to schools, libraries, universities, museums and associations; and supporting the TPS Consortium, a network of hundreds of partners across the country.

Every year, the program engages thousands of teachers, who reach millions of learners. At the core of the program are the Library’s collections. Across the curriculum, across the grade spectrum and across the country, Library collections serve as teaching tools that capture students’ attention, foster inquiry, promote problem solving and transform learning.

“This has been transformational,” says Jeff Farr, a teacher of at-risk students in an alternative education environment. “Students that previously acted out so that they could leave the classroom are now coming in and actively participating. Wish I could bottle this ...”

Farr had witnessed a significant change in student engagement when he taught a unit about Japanese American internment during World War II, using primary sources from the Library’s collections.

One photograph in particular captured the attention of, and surfaced empathy from, his students – most of whom have been unsuccessful in traditional classroom settings and come to his school under burden of expulsion, reassignment, pending judicial action and/or as a transition from a detention facility.

The photograph, taken by Farm Security Administration (FSA) photographer Russell Lee, featured a Japanese American child – bundled in an overcoat, a tag hanging off the coat – preparing to be evacuated from the West Coast with his parents in April 1942.

Other FSA photographs inspired teachers and students in Peñasco, New Mexico. In fact, the nearly 500 images of people, structures and activities taken in their small town during the early 1940s by Lee and John Collier have played a major role in the Peñasco Independent School District’s efforts to design and implement a K-12

■ **Opposite:** Items like these from the National Child Labor Committee Collection inspired Lisa Suders of Northville, New York, to develop an engaging lesson for her eighth graders. *Prints and Photographs Division, Manuscript Division*



curriculum to teach the history of New Mexico, of the Peñasco area and of Picuris Pueblo, a historic pueblo just south of Taos.

But the power of the photographs extends beyond the curriculum. The photos have encouraged intergenerational communication and relationship building – students are learning from elders about the people and places featured. These conversations and student interest in the portraits of community members taken decades ago led to an unexpected after-

■ **Students in teacher Haley Rooney’s class access photographs in the Library’s online collections from their classroom in Michigan.** *Classroom photo courtesy of Haley Rooney*



■ **Above and opposite:** Teachers from across the country participate in hands-on workshops presented by Library education specialists to learn and share strategies for teaching with primary sources. *Professional Learning and Outreach Initiatives*

school program where students, primarily from Picuris, have been taking portraits of their peers and families. This program prompted another unexpected outcome.

“To support their photography,” Michael Noll of the Peñasco Independent School District says, “we were able to connect with the son of photographer John Collier, who returned unpublished photos, taken at Picuris, from a personal collection to the Pueblo.”

Haley Rooney, a middle school teacher in Michigan, also was drawn to photographs taken by Lee and others as she was developing a lesson for her Introduction to Spanish class focused on combating stereotypes about where Spanish is spoken around the world. For the activity, she identified dozens of images in Library collections that included Spanish words and encouraged her sixth- and seventh-graders to analyze and annotate them to determine where they were taken.

“My students were incredibly engaged in this activity,” Rooney says. “There were many

great discussions about what clues they could see in the photos that backed up what they thought. After we discussed all of the photos and they had looked at all of them so deeply through the primary source analysis, our conversations regarding the use of Spanish were much more informed.”

Prompting wonder about another place and time, and the experiences of those who came before, is something primary sources do exceptionally well for students of every age.

Ilene Berson and Michael Berson are professors at the University of South Florida who are co-directing a Teaching with Primary Sources grant project that involves a number of partnering organizations, including the University of South Florida College of Education, the Tampa Bay History Center, the Florida Office of Early Learning and the three Tampa Bay Early Learning Coalitions.

Their project focuses on infusing primary sources into early childhood instruction



to foster visual literacy and historical inquiry with young children. In the first phase of their project, while identifying community-based primary sources that are appropriate for preschoolers, they developed a supplemental resource for educators called “Tampa Bay ABCs.” Similar to flashcards, each letter of the alphabet is represented by a word, illustrated by a primary source related to Tampa Bay. For example, P is for pirate, illustrated with a stereograph image from 1926 of the pirate ship Gasparilla in the bay.

“By engaging with primary sources, children are able to explore complex topics and develop a deeper understanding of historical and cultural contexts,” the Bersons report. “This has also helped to foster empathy, tolerance and respect for diversity, as children are exposed to a range of perspectives and experiences.”

Furthermore, their observations suggest that the “implementation of research-informed strategies that infuse

primary sources into early childhood instruction can have a transformative impact on the learning experiences and outcomes of young children.”

In each of these examples, educators who have participated in summer teacher institutes at the Library, in online courses or in programs supported by Teaching with Primary Sources grants, have experienced and are sharing with students the power of primary sources.

Their power is reflected in their ability to teach not only content, but also literacy, inquiry, empathy, belonging and connection.

—Lee Ann Potter is the director of Professional Learning and Outreach Initiatives at the Library of Congress.

MORE INFORMATION

Teaching with Primary Sources
go.loc.gov/EERE50ppPk4

Celia Roskin helps connect educators to Library resources.

Describe your work at the Library.

In my short time at the Library of Congress, I have held two different positions. I began my career as the administrative support assistant to the Literacy Awards program in the Professional Learning and Outreach Initiatives (PLOI) office. In that role, I assisted with the application process and overall program maintenance and helped coordinate events and outreach.

Recently, I was promoted to educational resources specialist on the events team in PLOI. As a resource specialist, I help coordinate events for educators (both online and in-person) and develop meaningful connections by attending conferences and professional development opportunities, all while promoting use of Library resources in educational spaces across the country.

How did you prepare for your position?

My passion for teaching began early in life, nurtured by experiences like directing children's theater and supervising at a summer camp. These opportunities shaped my love for education and inspired my future professional pursuits.

After graduating in May 2020 with a bachelor's degree in elementary education from Elon University in North Carolina, I faced the overwhelming task of starting my career during a global pandemic. Amidst the uncertainty, I discovered an internship opportunity at the Library's Young Readers Center and Programs Lab – a perfect fit for me. I interned during the summer after graduation and continued into the fall as the Teaching with Primary Sources intern.

Those eight months as an intern drove my desire to stay connected with the Library. Little did I know, I would be hired as a full-time employee a year later. My time at the Library, both as an intern and full-time employee, has allowed me the freedom to explore my interests and grow professionally. I cannot stress enough the importance of quality internships; they have the power to unlock unexpected opportunities and open doors to a brighter future!

What are your favorite collection items?

Having attended a magnet school where



ELAINA FINKELSTEIN

I specialized in acting and theater performance, my enthusiasm for live theater remains unwavering. As a self-proclaimed “theater nerd,” I consistently find myself traversing the Federal Theater Project collection. I am especially captured by the costume designs and prop sketches. From intricate drawings, such as Olivia’s costume for Shakespeare’s “Twelfth Night,” to comical sketches like “Horse Eats Hat: unidentified character (horse)” to notable fairy tale characters like Jack from “Jack and the Beanstalk,” there is something for every theater enthusiast.

What have been your most memorable experiences?

Although I have been working at the Library for less than two years, I have made countless unforgettable memories. A significant highlight was helping staff the 2023 Gershwin Prize rehearsals and concert. Being surrounded by artists I have admired since childhood was something I never dreamed I would experience (as a North Carolinian, meeting James Taylor and watching him rehearse was particularly exciting).

The most memorable moment, however, still is the first time I stepped foot into the Great Hall of the Jefferson Building. As an intern, I fantasized about what working at the Library would be like. It was serendipitous that my first day visiting the Jefferson Building was when I found out I was hired. It still feels surreal!

MEMBERS ROOM FIREPLACES

Perhaps no room in the magnificent Jefferson Building is as sumptuously decorated as the space that once served as a quiet place for members of Congress to read and work.

That space, now known as the Members Room, today serves mostly as the host of modest-sized events. The decoration, though, still dazzles.

Beautifully painted scenes adorn the ceiling, separated by gilded beams. Carved eagles, cherubs and owls nest in lunettes above the door. Gilded molding circles the room. Carved oak panels rise 11 feet up the walls.

At each end of the room, enormous fireplaces of Italian and Turkish marble climb from floor to ceiling, surmounted by a spread-wing eagle clutching a U.S. shield.

The star of each fireplace is a large mosaic designed by German American artist Frederick Dielman. He started out as a draughtsman for the Army Corps of Engineers and later worked as a painter and an illustrator who helped produce deluxe editions of books by Henry Wadsworth Longfellow and Nathaniel Hawthorne.

The mosaic on the south fireplace represents history: A classical figure, holding a pen and a book, stands between tablets naming great historians. Behind loom three ancient monuments: an Egyptian pyramid, a Greek temple and the Roman Colosseum.

The north mosaic represents law. A young woman holds a sword she uses to chastise the guilty. Three figures on her right, looking healthy and beautiful, represent industry, peace and truth. On her left, shrinking from the presence of law, are haggard figures of fraud, discord and violence.

Dielman drew designs for the mosaics, which were then executed by craftsmen in Venice – masters of a centuries-old art helping complete a monument to knowledge in a young and rising nation across the Atlantic.

–Mark Hartsell



CAROL M. HIGHSMITH ARCHIVE/PRINTS AND PHOTOGRAPHS DIVISION



THE BLACK SUN PRESS

Two expats published exquisite books and lived wild bohemian lives in Paris.

BY AMANDA ZIMMERMAN

The story of the Black Sun Press is one of debauchery and beautiful books, of two wealthy expatriates who rejected the staid values of Boston's high society, fled to Paris and threw themselves recklessly into the bohemian world of the literary Lost Generation.

Together, they founded their own publishing company and produced exquisite, handcrafted volumes by brilliant young writers until the sudden death of one of the founders sent Black Sun into a slow decline.

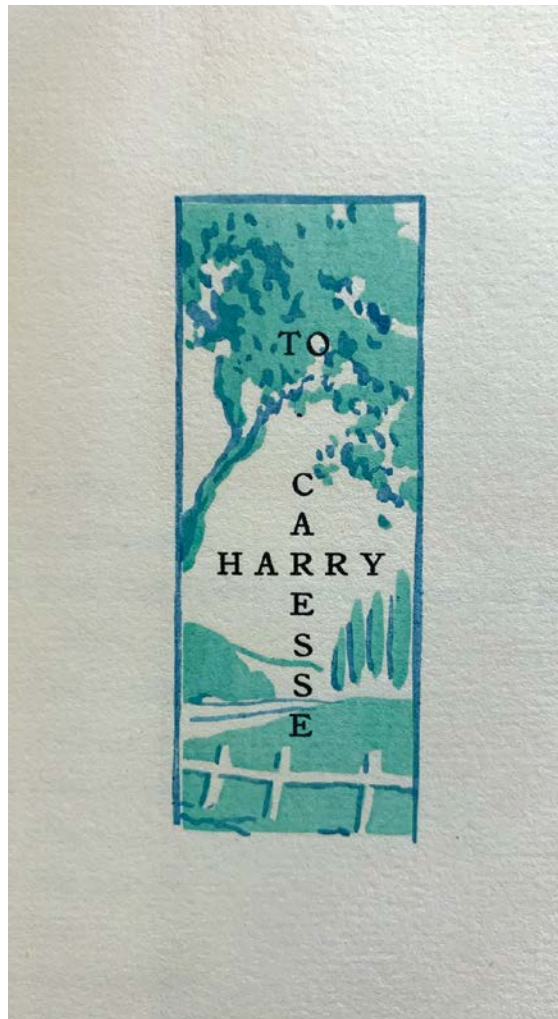
Harry Crosby grew up among elite Boston society, a nephew of financier J.P. Morgan and heir to part of his vast fortune. During World War I, he volunteered for the ambulance corps in France, witnessing the carnage firsthand and barely escaping death himself.

Like Harry, Mary "Polly" Jacob hailed from a blue-blooded Boston family, and at 22 she dutifully married into the wealthy Peabody family and had two children. An extraordinary young woman, she had invented and patented the modern bra at age 19. At 28, while her artillery officer husband was still serving in Europe, Polly met the dashing young Harry, six years her junior and just back from war. He relentlessly pursued her, and eventually she succumbed, divorced her husband, married Harry and moved with him to Paris.

For a short time, Harry worked at the Paris branch of Uncle Morgan's investment bank, but the war had changed him. He was troubled by what he had witnessed, and now he yearned for a different kind of life. So, in 1923 Harry quit the bank and made new plans, subsidized by his trust fund. "Please sell \$10,000 worth of stock," he later cabled his father. "We have decided to live a mad and extravagant life."

And they did. Harry and Polly drank heavily. They experimented with opium. They threw outrageous, decadent parties. They had an open marriage, carrying on numerous affairs. They bought and raced horses. He went to Pamplona with Ernest Hemingway for the running of the bulls. She abandoned her conventional name and began going by Caresse.

Harry and Caresse also wrote poetry. They decided to publish their work and, unimpressed by the lackluster local publishing houses, determined



■ **Opposite:** Harry and Caresse Crosby shortly after they married in September 1922. *Courtesy of Special Collections Research Center, Morris Library, Southern Illinois University Carbondale*

Above: Harry and Caresse created this acrostic of their names to dedicate their books to each other. *Rare Book and Special Collections Division*

in 1927 to start their own press.

First, they would need a printer. They found one in the meticulous Roger Lescaret, who was persuaded by the Crosbys' enthusiasm and financial resources to join the venture, called Éditions Narcisse after Harry and Caresse's dog, a whippet named Narcisse Noir. In 1929, they changed the name to Black Sun Press – black was Harry's favorite color, and he was fascinated by the sun.

Beauty and quality would be the press's hallmarks. Éditions Narcisse and Black Sun published limited quantities of meticulously produced books – handmade volumes, composed in elegant typefaces, beautifully printed on first-rate paper, often illustrated by prominent artists such as Marie Laurencin and Alastair.

LETTER THE EIGHTEENTH

Cécile Volanges to Sophie Carnay.

WHAT, Sophie! You blame me in advance for what I am about to do! I had already enough anxiety, and here you are increasing it. Clearly, you say, I ought not to answer. You speak with great confidence; and besides, you do not know exactly how things are; you are not here to see. I am sure that, were you in my place, you would act like me. Assuredly, as a general rule, one ought not to reply; and you can see from my letter of yesterday that I did not want to either; but the thing is, I do not think anyone has ever found herself in quite my case.

And still to be obliged to take my decision all unaided! Madame de Merteuil, whom I counted on seeing yesterday evening, did not come. Everything conspires against me; it is through her that I know him! It is almost always with her that I have seen him, that I have spoken to him. It is not that I have any grudge against her; but she leaves me just in the embarrassing moment. Oh, I am greatly to be pitied!

Imagine! He came here yesterday just as he used to. I was so confused that I dared not look at him. He could not speak to me, because Mamma was there. I quite expected that he would be

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BLACK SUN PRESS



■ **Right:** Black Sun Press produced wonderfully illustrated volumes such as “Dangerous Liaisons” (top) and Harry Crosby’s own “Red Skeletons” (bottom). *Rare Book and Special Collections Division*

Opposite: This portrait of James Joyce, signed by the author himself, appeared in a collection of his poems published by Black Sun Press. *Rare Book and Special Collections Division*



They published wonderfully made versions of some classics: “Dangerous Liaisons,” “The Fall of the House of Usher” and “Alice in Wonderland” – that last volume, illustrated by Laurencin, has been called perhaps the most beautiful “Alice” ever produced.

But they also published brilliant young modern authors. Working in Paris during the 1920s and ’30s put the Crosbys in the company of many Lost Generation writers yet to be recognized for their talents. That combination – beautifully crafted books and proximity to great young talent – made Black Sun one of Paris’ most important small presses.

Black Sun published works by Hemingway, D.H. Lawrence, Ezra Pound, Hart Crane and Archibald MacLeish, who in a few years would become the ninth Librarian of Congress. They also published James

Joyce's "Tales Told of Shem and Shaun," later integrated into "Finnegans Wake."

The Crosbys initially asked a friend, Picasso, to create a portrait of Joyce for the book. He declined – he wasn't really familiar with Joyce's work. So, they turned to another friend: abstract sculptor Constantin Brâncuși.

His modernist creation – a spiral meant to represent the writer's keen ear, set off by three vertical lines – became one of the most popular portraits of Joyce. Caresse, however, regretted the choice and decades later published a realistic portrait of Joyce in a collection of his poems. (The Library holds copies of both books, each signed by Joyce.)

"Tales Told," published in August 1929, was one of the last books of Black Sun's brief heyday. That December, Harry died in characteristically sensational circumstances.

On a visit to the U.S., Harry rendezvoused for several days with paramour Josephine Rotch, a married socialite he called his "fire princess." After they parted, Josephine sent him a poem whose last line read, "Death is our marriage."

The next day, Harry didn't appear for dinner with Caresse, his mother and Crane. A friend found Harry and Josephine lying side by side in bed at his mother's New York apartment, apparent victims of a suicide pact.

After Harry's scandalous death, Caresse returned to Paris and for many years carried on at Black Sun. But she published fewer and fewer books – Black Sun often went many years between titles – until the press officially closed upon her death in 1970.

Today, the Library holds 30 volumes published by either Éditions Narcisse or Black Sun – exquisitely made reminders of one couple's literary ambitions and bohemian life with the Lost Generation in Paris.

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



AROUND THE LIBRARY



1.



2.



3.



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6.

1. Moviegoers enjoy a screening of “Shrek” on July 20, part of the Library’s Summer Movies on the Lawn series.

2. Social media sensation B. Dylan Hollis and Jennifer Harbster, head of the Science Reference Section, examine items from the Library’s extraordinary collections of cookbooks on July 24. *Elaina Finkelstein*

3. Speaker of the House Kevin McCarthy (second from right) and historian Doris Kearns Goodwin (right) look over items from the Abraham Lincoln Papers during a special display in the speaker’s office on July 17, guided by historian Michelle Krowl of the Manuscript Division.

4. Librarian of Congress Carla Hayden throws the ceremonial first pitch at a Washington Nationals game on Aug. 2.

5. Oscar-winning actor Morgan Freeman examines collection items from the Library’s Veterans History Project (VHP), along with librarian Megan Harris of VHP, on Aug. 2.

6. Lauren Roszak (from left), Monica Valentine and Jennifer Ezell set up a display of books by National Book Festival and National Ambassador for Young People’s Literature authors in the White House library on July 14.

ALL PHOTOS BY SHAWN MILLER UNLESS OTHERWISE NOTED

Saunders Receives Library's Prize for American Fiction

Bestselling author George Saunders in August received the 2023 Library of Congress Prize for American Fiction.

One of the Library's most prestigious awards, 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.

Saunders is the bestselling author of 12 books, including "Lincoln in the Bardo," which won the Man Booker Prize; "Tenth of December," a finalist for the National Book Award; and the story collection "CivilWarLand in Bad Decline."

Saunders is a professor of creative writing at Syracuse University. He was presented with the honor at the National Book Festival on Aug. 12 prior to a conversation about his body of work.

MORE: loc.gov/item/prn-23-062

Library Acquires Papers Of Composer Adams

The Library has acquired the music manuscripts and papers of contemporary American composer, conductor and writer John Adams.

Adams is known for works including the opera "Nixon in China" and concert pieces such as "Shaker Loops," "Harmonielehre," "Road Movies," "Chamber Symphony" and "Short Ride in a Fast Machine."

The archive acquired by the Library includes a variety of materials that tell the story of Adams' creative life: handwritten music manuscripts and annotated music scores, business and personal correspondence, photographs, datebooks and diaries, journals, publishing and performing contracts, artwork and files of news clippings and concert programs.

Adams' many recognitions include numerous Grammy awards, the Grawemeyer Award for Music Composition and the Pulitzer Prize, in addition to several international awards.

MORE: loc.gov/item/prn-23-058

Papers of Justice Stevens Now Open to Researchers

A major portion of the papers of Supreme Court Associate Justice John Paul Stevens recently opened for research use in the Library's Manuscript Division.

Stevens, who died in 2019, was appointed to the court in 1975 and served there until his retirement in 2010. The case files in the papers reflect Stevens' evolution from relatively unknown justice and moderate conservative to leader of the court's liberal contingent.

Stevens began depositing his papers at the Library in 2005, and he converted the collection to a gift in 2010 upon his retirement. An early installment of Stevens' papers, largely spanning 1975 to 1984, opened for research in October 2020.

A larger second portion, primarily dating from 1984 to 2010, was transferred from the Supreme Court in June 2022. That portion opened for research in May. The most recent files, spanning 2005 to 2010, will remain closed until October 2030, according to Stevens' gift agreement with the Library.

MORE: loc.gov/item/prn-23-044

C-SPAN, Library Announce Prime Time Book Series

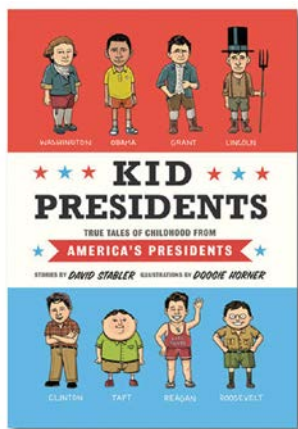
C-SPAN and the Library of Congress recently announced an original feature production for this fall: "Books That Shaped America."

The 10-part series will be a literary journey, tracing America's history by exploring masterpieces in literature that have had, and still have today, a major impact on society. The series will air on Mondays, starting Sept. 18 at 9 p.m. Eastern time.

The series begins with "Common Sense" by Thomas Paine and also includes "The Federalist" and works by Frederick Douglass, Oliver Wendell Holmes, Mark Twain, Willa Cather, Zora Neale Hurston and Cesar Chavez, among others.

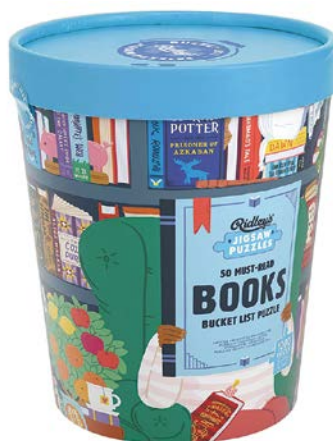
MORE: loc.gov/item/prn-23-069

SHOP



'Kid Presidents'
Product #21106073
Price: \$13.95

This volume by author David Stabler and illustrator Doogie Horner features 20 stories from the childhoods of American presidents.



Must-read books puzzle
Product #21404099
Price: \$20

Uncover 50 classic and modern titles in this beautiful, 1,000-piece puzzle featuring a reader cozied up in an armchair, surrounded by books.



Library storytime teddy
Product #21505250
Price: \$14.95

This adorable plush bear loves books! The cover of the book he holds in his paws is emblazoned with "Library of Congress."



Literary dog mug
Product #21509319
Price: \$16.95

Celebrate man's best friend with a mug bearing quotes about dogs from authors such as Mark Twain, John Steinbeck and Langston Hughes.



Librarian bookend
Product #21501016
Price: \$16.95

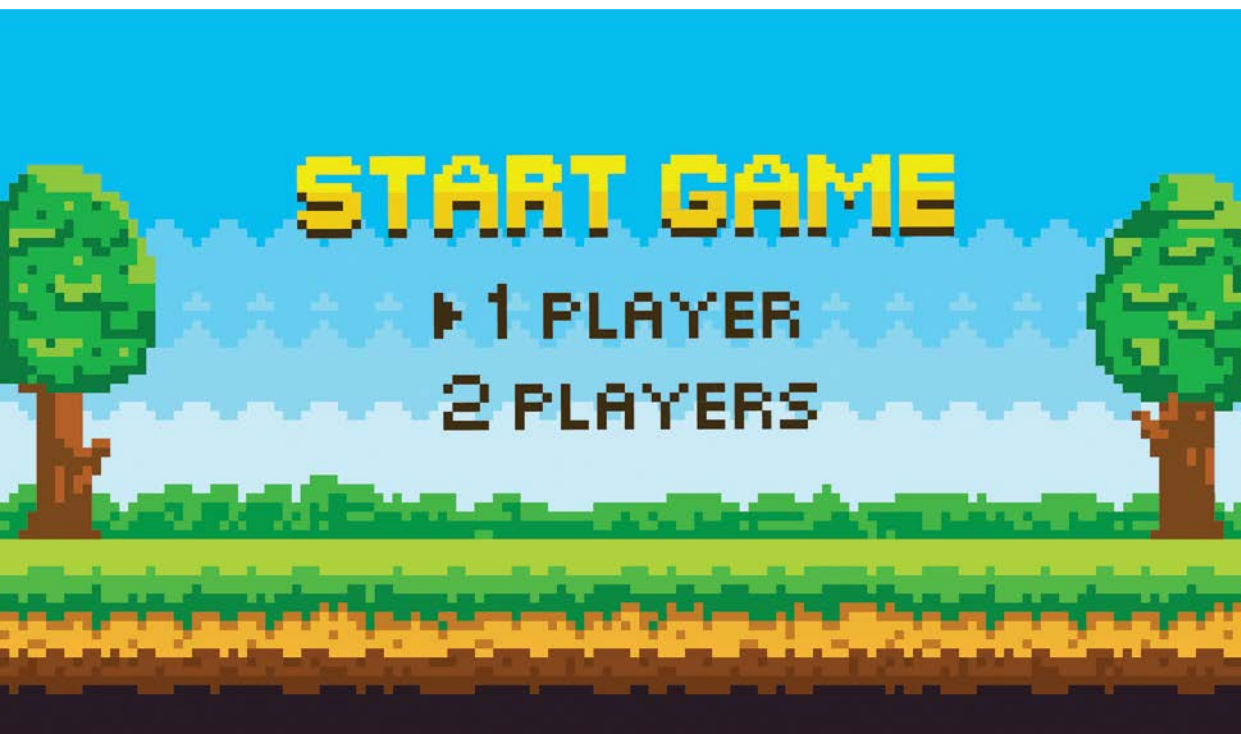
Librarians, teachers and booklovers will appreciate the striking silhouette of a woman reaching for a book on the shelf.



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Product #21303031
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GAME TIME

Friends of the Library challenge seeks to improve civics education.

The year is 1990. You have finished your classroom assignment, and your teacher says the magic words, “Head to the computer lab to play Oregon Trail.” Thrilled, you run across the hall, insert that floppy disk and are whisked away in your covered wagon, hoping to reach the new frontier safely.

Generation X and early millennials played Oregon Trail and learned the realities of 19th-century pioneer life. Then, it was the highlight of the school day. Now, it’s a nostalgic pastime.

As students of all ages head back to school, civics education often is missing from educational curricula. And civic participation is essential to sustaining democracy. In order to address the gap and increase participation, the Library of Congress launched a challenge to help improve public knowledge of civics. We asked video game developers and enthusiasts to

create fun video games related to civics that incorporate Library resources.

This challenge, funded by support from the Friends of the Library of Congress, was the winner of the 2022 inaugural Friends’ Choice Award, in which members voted for one of three proposed projects.

As a result, the Library will award a cash prize of \$20,000 for the winning video game entry, \$10,000 for the second and \$5,000 for third. The deadline for entries is Nov. 27. Visit challenge.gov, search Friends’ Choice and learn more about what’s at stake and how to apply.

The games created will help make civics education fun, promote an increased understanding of civics throughout the country and showcase the vital role the Library plays in increasing public knowledge of civics. The winning games will be hosted on the Library’s website for everyone to play.

By this time next year, kids will be waiting for the next new magic phrase, “Pull out your tablet to play the Library’s civics game!”

Learn more about Friends of the Library of Congress at loc.gov/support and become a member to vote in the next Friends’ Choice Award!

■ The Library has asked video game developers and enthusiasts to create fun video games related to civics that incorporate Library resources. *Library of Congress*

LAST WORD

MEG MEDINA

Long before I became a children's book author and the national ambassador for young people's literature, I was a teacher in New York and in Florida. Every autumn, I'm still reminded of those exciting back-to-school days: the jitters of meeting a new class, the exhaustion of preparing my materials and, most of all, the hope of building a vibrant, tight-knit classroom, where reading was at the heart of things.

My years as an educator taught me so many things about kids and learning, but what stuck the most was this: The alchemy of a successful classroom mostly boils down to the quality of the relationship that the teacher can build with her students. Without a feeling of trust and shared purpose, very little else can get through. A trusting relationship helps kids feel safe enough to explore harder subject matter and gain new skills. It also creates a much-needed space where they can figure out the ups and downs of growing up. That's where books and reading come in.

My deepest belief is that centering stories can go a long way to creating that climate of honesty and trust – one that is essential to reengaging them in their learning.

When I visit schools these days, I'm no longer the teacher I was long ago. Instead, I am a special guest who gets a hero's welcome. There are bulletin boards about my books, special assemblies and often a shared lunch with teachers and students. But what I hope for most is that they see me not as an outside visitor but as their book friend and reading ally. To that end, I try to make our time together a celebration of reading what we love. I share with them current-day books I have enjoyed, and then I listen carefully to what they want to tell me about their reading lives.

It's so important to hear what they have to say, even when the message is difficult. I get lots of their recommendations for what I should read. But they also tell me that reading can be hard, that it can be boring. They sometimes confess that they worry that they are not good at it, that they would rather do something else. Sometimes they don't see the point.

I don't wring my hands over this. Instead, as their ambassador, I make it my job to help ease their worries and make their path to



SHAWN MILLER

a literary life easier and less threatening. That's why I often find myself urging adults to make visiting the library an early habit and, more important, to allow children free choice in their reading. It's also why I remind kids and adults that reading has never been and never will be simply a subject at school. The right book can move a young person beyond how to read and help them learn how to imagine worlds beyond their own, how to consider tough topics and how to understand themselves and others better.

When I stepped into the role of national ambassador for young people's literature, I knew I was stepping into this important role at an unprecedented time. Our nation's children have experienced the immense and lingering impact of a pandemic. The effects on their academic, social and emotional lives are everywhere on display. They need us to help them find the way back. As they restart their school routines, I hope we allow free and independent reading to be a part of how they heal.

—Meg Medina is the award-winning author of 12 books for children and young adults. She also is the 2023–24 national ambassador for young people's literature. Families and students can write to her at literature@loc.gov.



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■ A group of African American students visits the Library of Congress in this image made by renowned photographer Frances Benjamin Johnston around the turn of the century. *Prints and Photographs Division*

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