

LCM



LIBRARY OF CONGRESS MAGAZINE
MAY/JUNE 2023

LGBTQ+ IN THE LIBRARY

Inside

The Nurse Who Took
Care of the Lincolns

Stargazing: Attendance
Sheets at the Actors Studio

Plus

Four D-Day Journeys

The Art of Marriage Contracts

Making the Vietnam Memorial

Released By ALLIED PRODUCERS
and DISTRIBUTORS CORPORATION



NAZIMOVA
in Oscar Wilde's
"Salome"

Direction By **CHARLES BRYANT**
Sets and costumes by **NATACHA RAMBOVA**
Photographed By **CHARLES VAN ENGER**
Scenario By **PETER M. WINTERS**

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New collection sheds light on the life and work of Rebecca Pomroy.

■ A promotional poster for "Salome," a 1922 silent film starring and co-directed by Alla Nazimova – one of the most prominent gay figures in Hollywood at the time. The film was based on the Oscar Wilde play of the same name. *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:** Poet and playwright Oscar Wilde poses for photographer Napoleon Sarony in 1882. Wilde was one of the most prominent gay literary figures of the 19th century. *Prints and Photographs Division*

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■ **Above:** Ralph Ellison with his wife, Fanny McConnell Ellison, in 1960. *David Gahr/ Prints and Photographs Division*

Right: A draft manuscript page from Ralph Ellison's "Juneteenth." *Manuscript Division*

ELLISON'S 'JUNETEENTH'

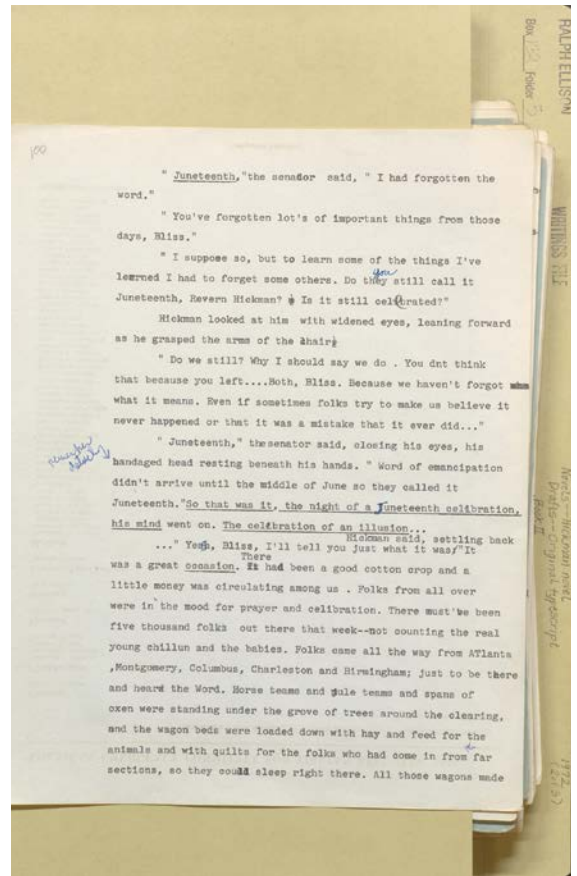
The Library holds the original drafts and notes to this posthumous novel.

In his delirium-dream of a second novel, "Juneteenth," Ralph Ellison took a deep dive into the complexities of race and violence and the costs of transformation in America.

The novel, like the struggle for equality and justice itself, was a long time in the making – a wrestling with the self and a perpetual work in progress. Ellison began to formulate the book in thoughts and notes in the 1950s, during the era of *Brown v. Board of Education* and the 1952 publication of his masterpiece, "Invisible Man." But its genesis was longer, stemming from Ellison's difficult childhood and the world he witnessed around him in his youth and as a student at Tuskegee Institute.

Ellison died in 1994, leaving behind over 2,000 pages of drafts, notes and revised episodes and passages for what he thought might be one book, or maybe three. All are now in the Ralph Ellison Papers at the Library.

With the blessings of his widow, Fanny



Ellison, the Manuscript Division preserved and organized the papers and Ellison's literary executor, John F. Callahan, crafted his words into the posthumous version of the novel published in 1999. Callahan and Adam Bradley produced a revised version under the title "Three Days Before the Shooting ..." in 2010.

"Juneteenth" is deeply rooted in historic struggle across time. It is titled for a day of revelation, also known as Freedom Day, June 19, 1865, when the delayed news of emancipation was finally declared by federal troops in Texas, the last holdout of slave-holding states.

While the jubilation of Juneteenth was real and the day is now a federal holiday, it also signifies – like Ellison's unfinished, morphing, questioning novel – that the full work of freedom is long-standing and intergenerational and that the forces of chaos and human failures are strong.

—Barbara Bair is a historian in the Manuscript Division.



MAPPING DISKO BAY

An Inuit hunter used sealskin and driftwood to chart a remote place in Greenland.

Nearly a century ago, Inuit hunter Silas Sandgreen embarked on a special mission for the Library of Congress: Moving by sledge and kayak, he traveled a remote bay just north of the Arctic Circle to create a one-of-a-kind map.

Sandgreen's map, made of sealskin and painted driftwood, shows the coastline bays and islands of Disko Bugt (or bay), a large body of water off Greenland's west coast.

The Inuit presence in Disko dates to between 2400 and 900 B.C. After Viking explorer Erik the Red established a settlement there in 985, the bay became an important location to Europeans. The settlers at Disko relied on the bay's resources for their livelihoods – whales, seal pelts and ivory from walrus tusks sustained the settlements with trade goods for many years.

In addition to the Library, a variety of other institutions and officials were involved in commissioning Sandgreen's work in 1925: the offices of the Secretary of the Navy; Richard E. Byrd, the pioneering

explorer and aviator; Philip Rosendahl, the administrator of North Greenland; and M.P. Porsild, chief of the Danish Arctic station at Disko.

While many Europeans wanted the map completed, none assisted in its creation. That fell to Sandgreen, who relied upon his own observations from his home in the Crown Prince Islands and also traveled by kayak and sledge to remote islands.

He mapped 83 islands and 10 reefs in a traditional map created with sealskin and driftwood.

Sandgreen whittled individual islands from pieces of Siberian driftwood, which then were sewn onto sealskin. Next, Sandgreen painted the map to give it added meaning: Yellow on the islands represents grassy and swampy land; blue indicates lakes; black shows the extent of country covered with black lichens. He left tidal areas uncolored, and reefs are demarked by pencil.

Some 98 years after its creation, Sandgreen's work remains a wonderful representation of Indigenous mapping in Greenland from an earlier era of cartography.

–Diane Schug-O'Neill is the digital conversion coordinator in the Geography and Map Division.



■ **Top:** Silas Sandgreen crafted this map of the Crown Prince Islands of Disko Bay using pieces of carved driftwood and sealskin. *Geography and Map Division*

Inset: Photographer and explorer George W. Rice made this photograph of a small settlement on Disko Island in the late 19th century. *Prints and Photographs Division*

CURATOR'S PICKS

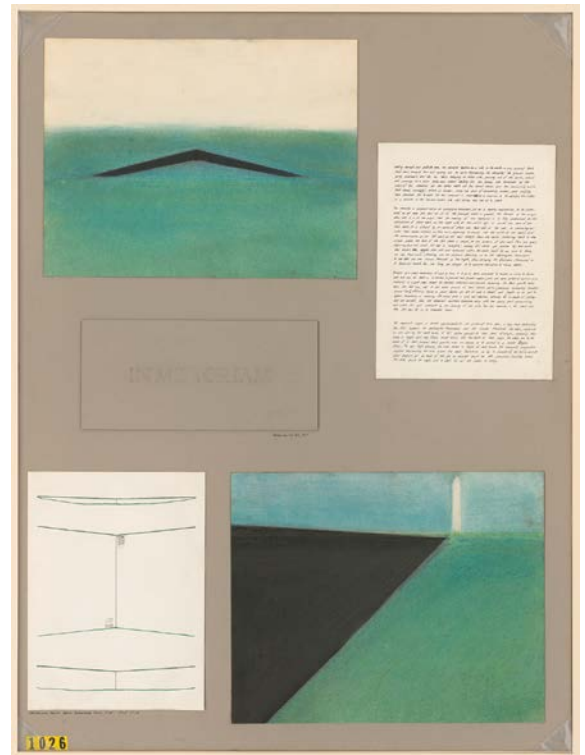
REMEMBERING VIETNAM VETERANS

Mari Nakahara, the Library's curator for architecture, design and engineering, chooses favorite collection items related to the Vietnam Veterans Memorial.



PORTRAIT OF MAYA LIN

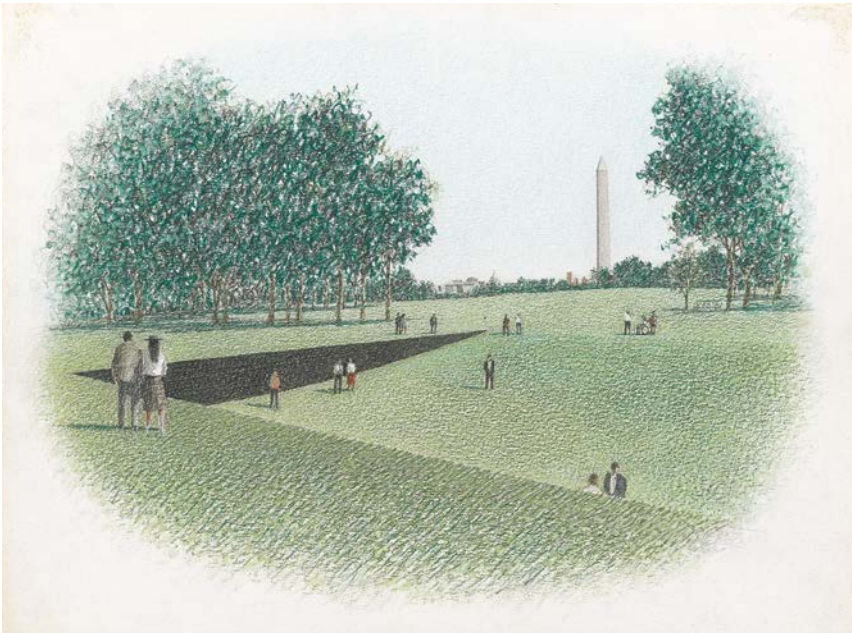
Chinese American artist and architect Maya Lin, who designed the Vietnam Veterans Memorial, poses in front of her wax piece "Phases of the Moon" in this photograph by Nancy Lee Katz at the Gagosian Gallery in Los Angeles in 1998.



VIETNAM MEMORIAL ORIGINAL DESIGN

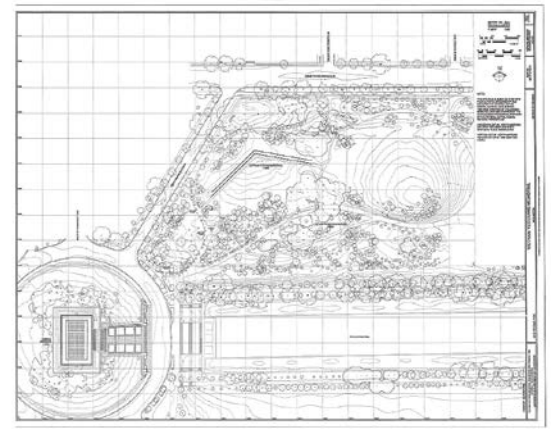
The Vietnam War resulted in over 58,000 U.S. military fatalities and divided the nation. Veteran Jan Scruggs proposed a memorial to help bring people together. The Vietnam Veterans Memorial Fund received over 1,400 proposals for the design competition, held in 1981. Maya Lin, a 21-year-old student at the Yale School of Architecture, created the winning drawings, seen here. Lin situated the wall so that one invisible axis connects the Vietnam memorial to the Lincoln Memorial and one of the black granite walls vanishes into the ground in the direction of the Washington Monument.

ALL ITEMS PRINTS AND PHOTOGRAPHS DIVISION



ARCHITECT AND ILLUSTRATOR TOGETHER

Paul S. Oles, one of the world’s premier architectural illustrators, created a drawing to reveal Lin’s design concept for the memorial in a realistic style. Lin shyly asked Oles to include her in the drawing; Oles agreed on one condition: She would appear on his arm. You can see them walking together along the top of the monument at the left.

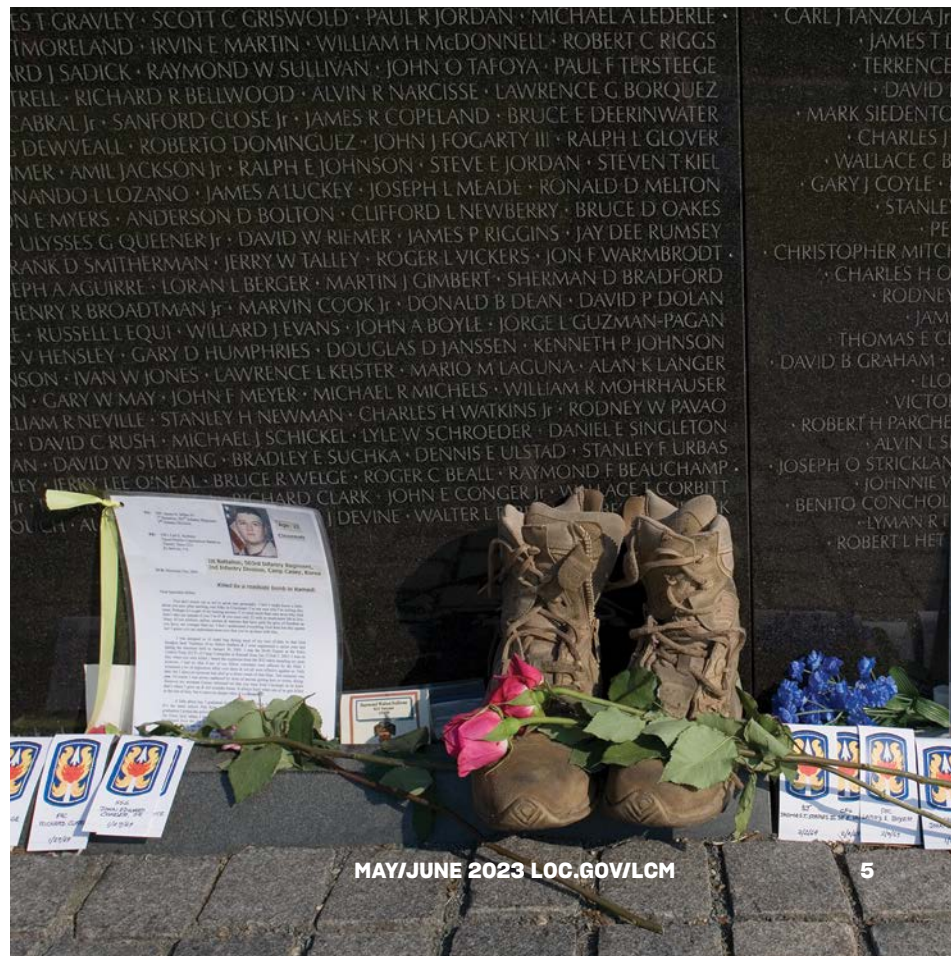


A PERFECT FIT

This plan of Constitution Gardens shows how seamlessly the Vietnam Veterans Memorial fits into the landscape with the Lincoln Memorial and the reflecting pool. The Historic American Buildings Survey (HABS) created this drawing in 1995. HABS, a New Deal program established in 1933, has recorded close to 45,000 historical structures.

A LIVING MEMORIAL

Since its completion in 1982, the Vietnam Veterans Memorial has remained a popular site for visitors. Many leave personal mementos and letters commemorating lost family members or friends – the men and women whose names are inscribed on the walls. The National Park Service collects and archives these tributes.



OFF THE SHELF



financial and conjugal obligations to his bride during their life journey.

Most traditional ketubot are written in Hebrew and Aramaic, and their artistry reflects the time, place and culture of their creation. The earliest surviving ketubah, found in Egypt and written in Aramaic on papyrus, dates from circa 440 B.C.

The earliest illustrated ketubot, however, originated in Venice and date to the late 16th and early 17th centuries. There, some Jewish communities began decorating ketubot with lavish colors, symbols and designs – arches, columns, decorated borders, human figures and motifs inspired by nature.

Some documents, like those produced in certain Italian cities such as Ancona, included an additional financial agreement between families written beneath the standard text, a practice that faded with time. The traditional ketubah described the groom's contractual protections for his wife and, much like a contemporary prenuptial agreement, his financial obligations to her in case of divorce or widowhood.

The Library holds 11 traditional ketubot. An 1805 ketubah from Ancona, a center of ketubah production from the 17th to the 19th centuries, is decorated with human figures. One produced 70 years later in Tetuan, Morocco, displays only nature motifs – ketubot from Islamic lands weren't decorated with human figures, instead drawing their richness from bright plant and animal motifs.

The oldest ketubah at the Library dates to 1722, from Ancona. Written in Hebrew and Aramaic and ringed by an elaborate network of colorful flowers and birds, the document records the marriage of Diamanti, daughter of Moses ben Raphael Ha-Cohen, to Samuel ben Moses, son of David Ha-Cohen. Text at the bottom describes valuables the bride brought into the marriage and other financial arrangements agreed upon by both families.

Modern-day Jewish marriage contracts remain as ornate and personalized as wallets will allow – some include commissioned art, silver or gold leaf, and they become family heirlooms and lifelong treasures.

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

■ Ketubot produced in Islamic lands, like this one from Morocco, displayed rich nature motifs rather than human forms. African and Middle Eastern Division

THE KETUBAH

Ornate traditional documents of Jewish married life.

No Jewish marriage is complete without a ketubah (plural, ketubot), a traditional binding legal document introduced during the wedding ceremony. The ketubah not only legitimizes the marriage but, following Jewish law, also spells out the groom's



■ Dorothea Lange's iconic photograph "Migrant Mother" conveys the strength of a young mother and her family during the Great Depression. *Prints and Photographs Division*

MATERNAL PERSEVERANCE

Collections chronicle the strength of American mothers.

BY ELAINA FINKELSTEIN

Throughout history, mothers have protected us as children, raised us into adults, shown us how to be good people, guided us through hardship. Library collections chronicle many of their stories.

At the start of the Civil War, opportunities for most women were limited. However, due to the crisis of war, their roles expanded from traditional mothering to include caring for soldiers on and off the battlefield. Behind the lines stood Mary Ann Ball Bickerdyke, a beloved nurse and agent for the United States Sanitary Commission.

To the Union soldiers under her care, she

was Mother Bickerdyke. She established or improved some 300 military hospitals. She and other nurses supported Union armies on their campaigns and tended to the wounded after some of the war's bloodiest, most pivotal battles – Shiloh, Vicksburg, Chattanooga, Atlanta.

Knowing her own children were safe at home, Bickerdyke felt her duty lay in the field. In a letter to her son James written on June 6, 1864, she explained the necessity of her absence: "How little you who are living so far away know about the horrors and sorrow of this terrible war!"

For his part, James expressed a sentiment no doubt also felt by those wounded soldiers with whom he shared Mary Ann during the war: "Theirs (sic) no one like a mother." After the war, Bickerdyke continued to help and support them, helping to secure federal pensions for numerous veterans and nurses who had served.

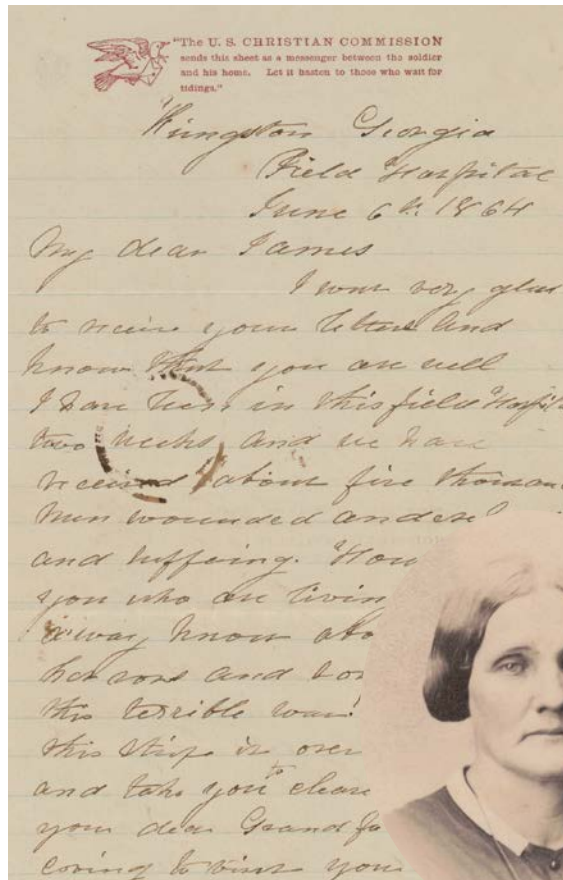
Bickerdyke's papers, held in the Manuscript Division, are available online. They include lists of provisions supplied for soldiers' aid during her time in the field as well as letters from grateful soldiers, donors on the homefront and relief workers who shepherded food and other material to the front.

The Library's collections hold countless such examples of motherly strength and courage. Among them are the records of American Gold Star Mothers Inc., an organization founded in 1928 to support mothers of U.S. military personnel who lost their lives in the service of the country; and mothers and daughters involved the women's suffrage movement, such as Elizabeth Cady Stanton and Harriot Stanton Blatch and Mary Church Terrell and Phyllis Terrell Langston.

"Migrant Mother," perhaps the most famous photograph in the Library's collections and, indeed, in American history, represents the strength of a young mother and her family during the Great Depression.

Dorothea Lange was concluding a monthlong trip photographing migratory farm laborers in 1936 for the U.S. Resettlement Administration when she came across 32-year-old Florence Owens Thompson and her seven children in Nipomo, California.

Thompson and her partner, Jim Hill, had been picking beets in the Imperial Valley and



■ **Left:** Mary Ann Ball Bickerdyke – known as Mother Bickerdyke to soldiers under her care – helped establish or improve hundreds of hospitals during the Civil War. Manuscript Division, Prints and Photographs Division

Bottom: The Library holds the records of American Gold Star Mothers, an organization that supports mothers of U.S. military personnel who lost their lives in the service of the country. American Gold Star Mothers Inc.



were looking for work in the lettuce fields of the Pajaro Valley when their car broke down by a large camp of pea-pickers. While Hill and some of the children went to town to get parts for the car, Lange arrived and took seven photos that made history.

The images of Thompson and her children sheltered in a lean-to convey the poverty and hopelessness of the time – they could, it feels, have been millions of Americans during the Depression. But they also show a mother's strength and resilience – Thompson cradles an infant as two other children seek protection behind her shoulders and turn away from the camera.

This Mother's Day, we honor all the women who have persevered not only on behalf of their families, but also for their country.

–Elaina Finkelstein is a public affairs specialist in the Office of Communications.



PAGE FROM THE PAST

■ **This page, top:** Paul Newman, Jack Lord and Marilyn Monroe signed in one after the other on April 29, 1955. *Manuscript Division*

This page, bottom: The Nov. 15 session drew future Oscar, Tony or Emmy winners Doris Roberts, Martin Balsam, Ben Gazzara and Maureen Stapleton as well as Monroe. *Manuscript Division*

Opposite: More than 60 actors attended the Feb. 25 class, including stars such as Newman, Patricia Neal, Rod Steiger and Eva Marie Saint. *Manuscript Division*

STARGAZING

Hollywood's top actors attended the Actors Studio to refine their craft.

Imagine all the talent in one room.

In 1951, actor, director and teacher Lee Strasberg became artistic director of the Actors Studio, an influential workshop that helped revolutionize the art of acting.

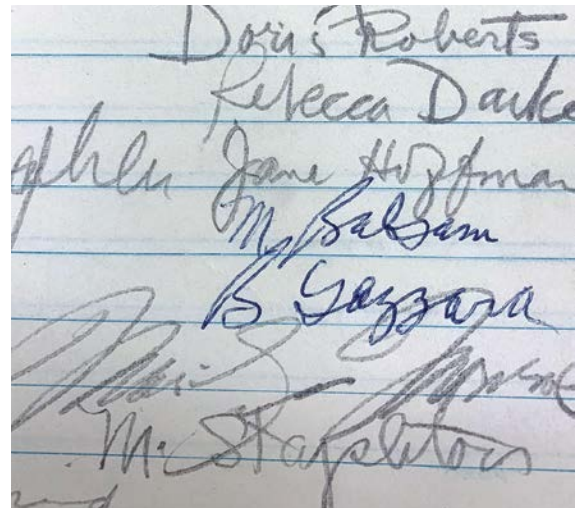
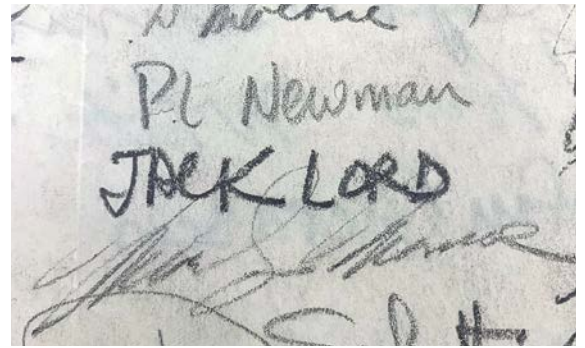
Over a quarter century, Strasberg drew an amazing assemblage of professional actors to the studio for classes in his system of "method acting," or simply The Method. His pupils would bring a new, more realistic style of acting to stage and screen.

The Strasberg papers, held in the Manuscript Division, provide a unique glimpse inside the studio. Attendance sheets for 1952 to 1977 reveal which actors took part. Most are typed, alphabetized rosters of names. The sheets from 1955 are an exception: That year, attendees signed in on plain paper, usually in pencil.

The rosters reveal a galaxy of stars, in class honing their craft: Marilyn Monroe, Paul Newman, Harry Belafonte, Eva Marie Saint, Patricia Neal, Rod Steiger, Geraldine Page and Eli Wallach, among many others.

The pages offer signatures to analyze and connections to make: On April 29, Newman signed in boldly as P L Newman, followed soon after by Marilyn Monroe with a faint but distinctive signature. Also in class that day: television actor and director Leo Penn, who would raise one of modern cinema's biggest stars – two-time Oscar winner Sean Penn.

Picture the scene: On Nov. 19, Martin Balsam



signs in, followed immediately by Ben Gazzara, Monroe and Maureen Stapleton, who collectively would win nine Oscars, Tonys, Emmys and Golden Globes and earn 29 more nominations. Just a few spots ahead is Doris Roberts, who a half-century later would win four Emmys as the meddling mom on the TV's "Everybody Loves Raymond."

Presumably, the actors signed in and didn't give it a second thought. But, today, those sheets are an invaluable resource for research into the history and influence of the Actors Studio – and intriguing artifacts for fans of movies, television and theater.

—Laura Kells is a senior archives specialist in the Manuscript Division.

■ **Left:** Big stars like Marilyn Monroe and Paul Newman attended classes at the Actors Studio. *Prints and Photographs Division*



A T I S D A N C E

Feb 25

Anne Jackson

Rebecca Dada

Ariane BORG

Leo Rem

F. Manning

Fred Riechy

Michael Stroug

Rudi Bond

Henry Hoyerhaus

Bonus Turrap.

Gene Frankal

~~Gene Frankal~~

Anthony Francisco

Irving Buchman

Frank Silvera

Hope Cameron

Rod Steyer

Stefan Gerasch

Bill Smithers

Eva Marie Saint

Jill Hayden

Henry Smith

Miriam Colon

Dan Petrie

Eli Riel

Paul Newman

Al Saxe

Gloria Hays

RAY GORDON
Henry Hoyerhaus

Salem Ludwig

Alba Oms

Ary Bard

Ray Sato

Norman Chaitin

Rosemary Murphy

Joe Sullivan

Michael Conrad

Don Fellows

Alan Schneider

Margaret Macell

John Harkins

Anita Cooper

Alan Miller

Rodolfo Navonete

Katherine Spire

Michael Jago

Arthur Storck

Kevin McCarty

Meredy Wagner

Patricia Reed

Shily/Henryally

Ray Boyle

Brett Somers

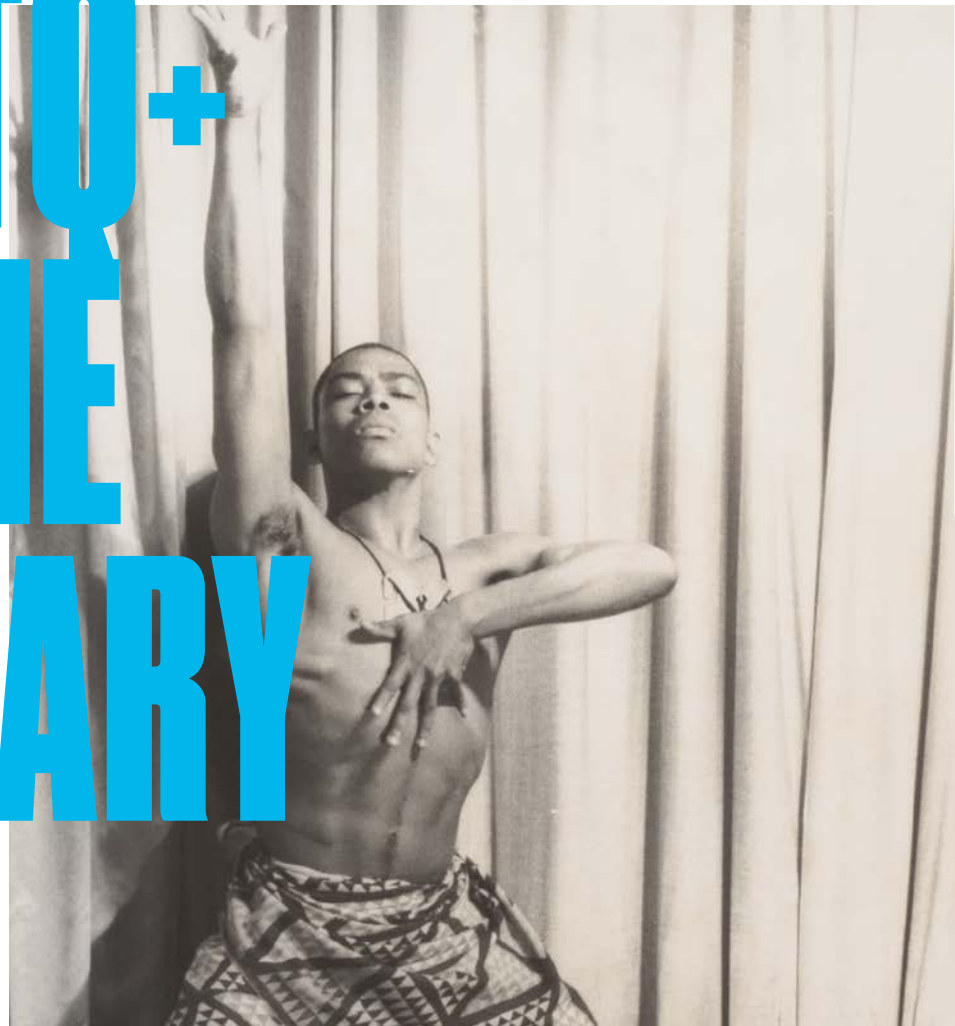
Henry Silvia

Paul Richard

Denham Singer

Jan Payne

LGBTQ+ IN THE LIBRARY



Collections chronicle a
story of pain and perseverance.

BY NEELY TUCKER



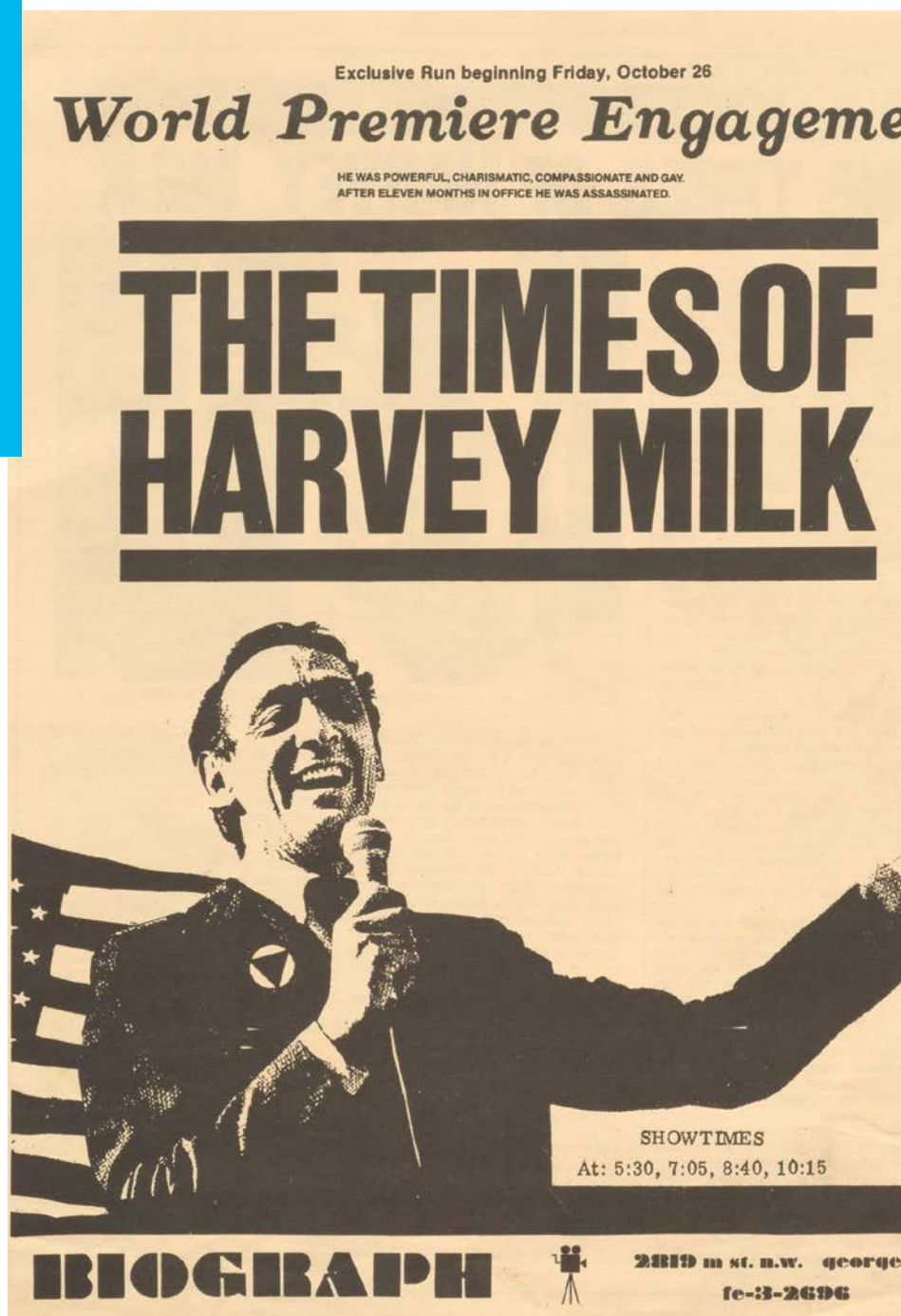
One evening in the late summer of 1961, a young woman named Lilli Vincenz walked into a “kind of a lesbian bar” called the Ace of Spades in Provincetown, Massachusetts. She had never been in such an establishment before, and this was a “very strange-looking shack, half-hidden behind a restaurant, with all kinds of old utensils hanging on the outside as ornaments.”

She was never the same again.

“I feel different,” she wrote that night in her journal. “To look at someone and smile and see the smile returned by a girl – this has never happened to me before. ... Oh, it was wonderful to flirt with a girl!”

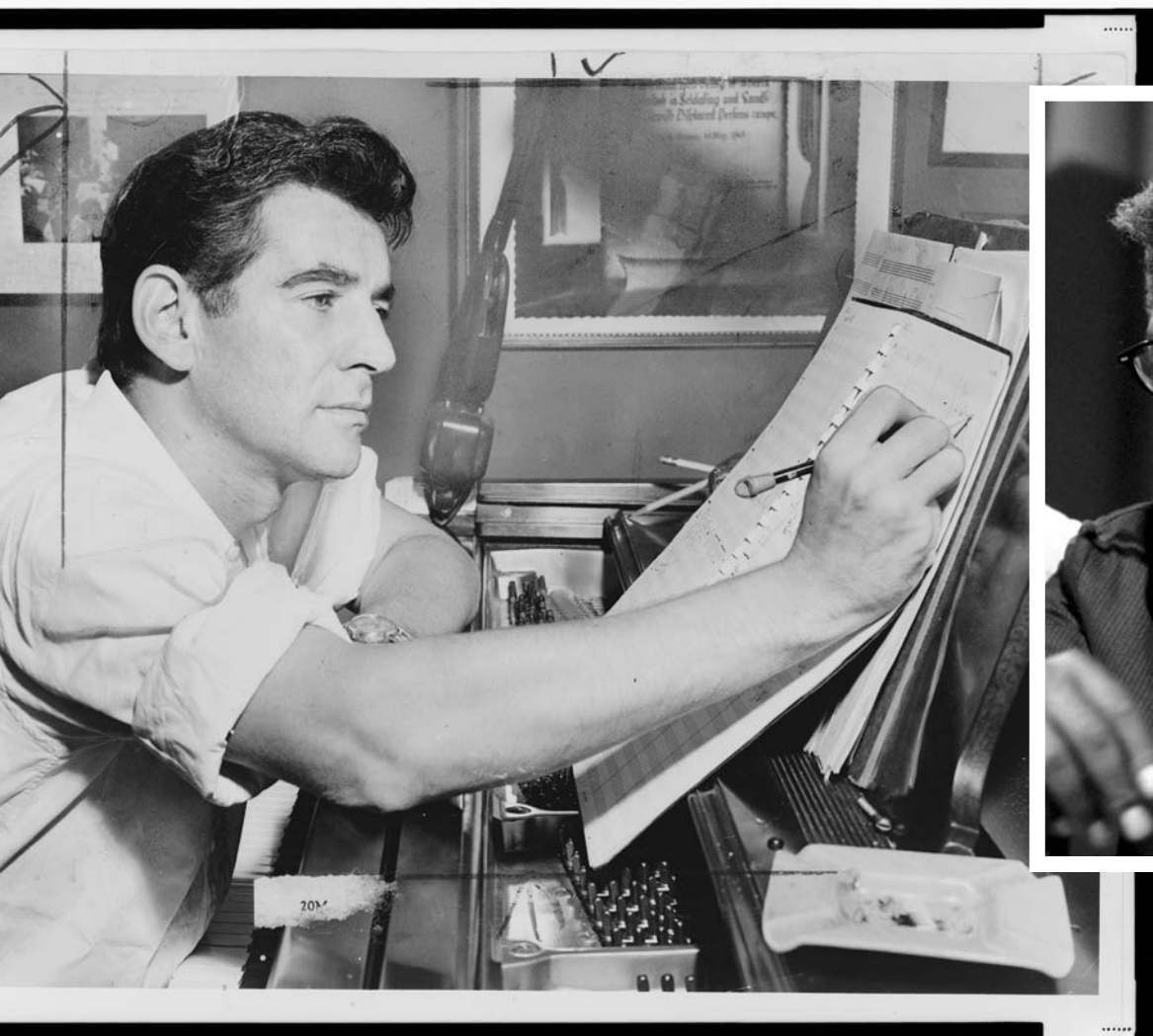
Vincenz, whose papers are preserved at the Library, would go on to be one of the nation’s most influential lesbian activists in the early days of the gay rights movement. Her delightful moment of self-discovery is just one dot in the Library’s sprawling collection of LGBTQ+ material that captures the joy, pain and perseverance of a demographic that has challenged the nation to uphold its post-Enlightenment ideals of fair play.

“Vincenz is a really important collection,” said Ryan Reft, who, along with fellow historian Elizabeth Novara, oversees LGBTQ+ collections in the Manuscript Division. “First, her papers, along with those of activist Frank Kameny, serve as a window into the homophile movement of the midcentury and its fight for equal rights, as well as documenting the developments in the LGBTQ+ community that followed. Second,



■ **Opposite:** LGBTQ+ materials at the Library include the collection of famed choreographer Alvin Ailey (top) and images of gender-nonconforming older adults (top) and images of gender-nonconforming older adults made by photographer Jess Dugan. *Prints and Photographs Division*

■ **This page:** Frank Kameny (top) was an influential gay voice from the late 1950s until his death in 2011. This poster (above) advertised “The Times of Harvey Milk,” a 1984 documentary about San Francisco’s first openly gay supervisor. *Prints and Photographs Division*



■ Major American lives fill collections related to LGBTQ+, including those of composer and conductor Leonard Bernstein (left) and civil rights and gay rights activist Bayard Rustin. *Prints and Photographs Division*

Vincenz also provides a lesbian voice, which our collections sometimes lack. While one can discover in our collections pockets in which notable figures appear, we are working to diversify the voices archived in the division generally but particularly as it pertains to LGBTQ+ history.”

Major American lives and subjects fill significant collections – Frances Benjamin Johnston, Leonard Bernstein, Alvin Ailey, Alla Nazimova, Cole Porter, the AIDS Memorial Quilt Archive. Midcentury activist groups such as the Daughters of Bilitis and the Mattachine Society fill in other gaps.

Behind the big names, there are countless moments of smaller lives and subjects.

There is the tiny collection of photographs of gender-nonconforming older adults by photographer Jess Dugan from the 2018 book “To Survive on This Shore.” There are wonderful moments, such as the recording of Audre Lorde reading her poetry in a 1982 appearance in the Coolidge Auditorium.

Today, the Library collects LGBTQ+ material at the research level, and the Pride in the Library: LGBTQ+ Voices in the Library’s Collections research guide is an excellent starting point. There also are specially curated exhibits such as “Serving in Silence: LGBTQ+ Veterans.”

“I’m glad that we’re able to talk now,” said Tedosio Louis Samora, a U.S. Army



veteran who served in the 519th Military Intelligence Battalion in Vietnam, in a filmed interview with the Veterans History Project. Samora, part of a Mexican American family that has a tradition of military service, discussed the confrontational, even violent emotions involved in coming out to his brothers, who also served in the conflict.

The nation's engagement with queer issues began almost as soon as the first settlers landed at Jamestown in 1607. Take, for instance, the 1629 Virginia General Court case of Thomas(ine) Hall. Hall was an intersex person whose genitalia and gender identity confounded local authorities. A judge finally ruled that Hall was both "a man and a woeman" and ordered Hall, then about 28, to always wear a man's breeches and shirt and a woman's apron and cap.

Skip to a summer night in 1870 and we find Walt Whitman, the nation's poet, dashing off a few quick lines to Peter Doyle, his intimate companion two decades his junior: "Good night, Pete, – Good night my darling son – here is a kiss for you, dear boy – on the paper here – a good long one." The final "o" is smudged, as if



Whitman did indeed give the page a smack.

A generation later, Frances Benjamin Johnston – a renowned photographer of everything from U.S. presidents to architecture – took a provocative self-portrait. She posed as a "new woman" in 1896: Hiking her skirt to the knee, holding a beer stein in one hand and a cigarette in the other. She would go on to become not just a pioneer of photography but a lesbian icon as well.

In the 1910s, few people were more glamorous than stage actress, director

■ **Left:** Walt Whitman (left) with Peter Doyle, his intimate companion for about a decade. *Prints and Photographs Division*

Right: In 1896, renowned photographer Frances Benjamin Johnston posed as a "new woman" in this provocative self-portrait. *Prints and Photographs Division*



■ Russia-born Alla Nazimova became a star on the American stage and later produced and starred in Hollywood films. Prints and Photographs Division

and producer Eva Le Gallienne. Among her other female lovers, she sometimes dated the equally glamorous actress and producer Alla Nazimova.

Nazimova's papers at the Library document her larger-than-life persona. A Russian actress and accomplished violinist who studied under the legendary actor and director Konstantin Stanislavski, she immigrated to the U.S. and became a stage and film star. In 1918, she was making \$13,000 per week, even more than Mary Pickford.

She was also "Broadway's most daring lesbian," according to "The Sewing Circle," a 1995 history of "Female Stars Who Loved Other Women" by Axel Madsen. (She had a "lavender marriage" for several years

to help disguise her relationships.)

Most famous for her work in the plays of Ibsen and Chekhov, she produced and starred in the avant-garde silent film "Salome," a 1922 adaptation of the Oscar Wilde play. It was a disaster when released but was added to the National Film Registry in 2000 and today is regarded as a key moment in the history of gay cinema. In a 2013 book, "The Girls: Sappho Goes to Hollywood," author Diana McLellan dubbed Nazimova "the founding mother of Sapphic Hollywood."

Nazimova's most lasting contribution to Hollywood-wide lore may have been her Sunset Strip estate, which she called, tongue firmly in cheek, "the Garden of Alla." It was a mansion on 2.5 acres, and a haven for exclusive parties. She sold it in the late '20s with the stipulation she could stay rent-free for the rest of her life. The new owners added an "h" to "Alla," to complete the Islamic reference, and two dozen private villas.

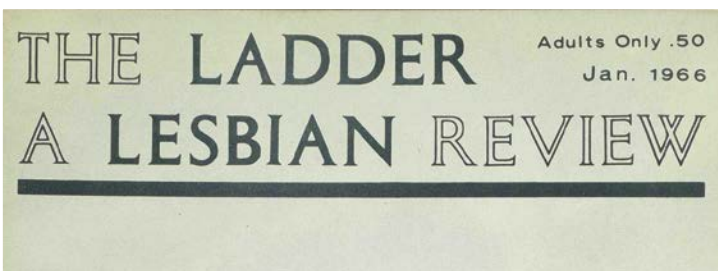
It became a prominent (often scandalous) backdrop to the golden age of Hollywood, the subject of histories and novels, mentioned in films and plays. A name-check of guests is astonishing: Clara Bow, Errol Flynn, Greta Garbo, Humphrey Bogart, Lauren Bacall, Frank Sinatra, D.W. Griffith, Barbara Stanwyck, Eartha Kitt and Ronald Reagan.

By the 1940s, Nazimova was in her 60s and her career, a good bit of her health (she'd had cancer) and most of her income was gone. Still, she was the affectionate godmother of actress Nancy Davis, who later married Reagan and became first lady of the United States. And she was living openly with her longtime partner, actress Glesca Marshall. Nazimova died of a heart attack in 1945.

A new era began just a few years later, with activists beginning to wage battles for open acceptance at work, play, military service, worship and marriage. The Daughters of Bilitis, a lesbian activist group, was formed in 1955, published a magazine called *The Ladder* and was a mainstay to early activists such as Vincenz.

Which brings us to the vast collection of Frank Kameny, founder of the Mattachine Society of Washington.

A native New Yorker, gay World War II



combat veteran and a Harvard-educated astronomer, he became one of the nation's most influential gay voices from the late 1950s until his death in 2011. He was particularly involved in the "homophile movement" of the 1960s before the Stonewall Riot in 1969 in New York created the modern gay-rights era. So profound are his contributions to the American cause that his house in northwest D.C. – the Mattachine Society's headquarters, salon and nerve center – is now listed on the National Register of Historic Places.

His papers at the Library are vast – more than 56,000 items. Perhaps his greatest victory came in 1973, when his decadelong campaign to have homosexuality removed from the American Psychiatric Association's Diagnostic and Statistical Manual of Mental Disorders finally bore fruit. The

organization declared that being gay was no longer considered a mental illness.

"VICTORY!!!!" he wrote in the subject heading of a Dec. 15, 1973, letter to his friends and supporters, preserved in the Library's collections. "We have been 'cured'!"

He might have been premature in predicting the acceptance of LGBTQ+ life in the U.S., but his enthusiasm is preserved in the Library.

■ Lilli Vincenz (left) appeared on the cover of *The Ladder* magazine, a publication that was a mainstay for early activists. *Serial and Government Publications Division*

MORE INFORMATION

LGBTQ+ resources
go.loc.gov/jnVL50NJ3Jc

Megan Metcalf helps bring LGBTQ+ collections to light.

Describe your work at the Library.

I am the collection specialist and recommending officer for LGBTQ+ studies and women's and gender studies for the general and international collections. I'm also a reference librarian in the Newspaper and Current Periodical Reading Room. My primary responsibility is to facilitate access to Library collections and services while also working to further develop the collections, especially in my areas of specialization.

A typical workday usually involves a combination of assisting researchers, working on collection development and planning or producing outreach. Librarians assist researchers in person at the Library and remotely via ask.loc.gov and online programming.

Outreach is a very big part of what I do. I produce events and experiences, including research talks and panels, online presentations, tours and research orientations, hands-on workshops and more. I enjoy any opportunity to share our wonderful collections, especially as part of an exhibit or pop-up display. I also regularly write for Library blogs and social media, which is a great way to raise awareness and increase engagement.

When I work on collection development, I seek out materials in a variety of formats and languages to add to the collections. In 2020, we published the first collections policy statements for LGBTQ+ studies and women's and gender studies at the Library. This helps to further define the scope of collecting efforts in these subjects. I also create resources for researchers, which includes curating five web archive collections and several research guides.

How did you prepare for your position?

I started working in bookstores as a teenager and got my first library job as an undergrad. I earned bachelor's and master's degrees in women's and gender studies and a master's in library and information science from the University of Wisconsin-Milwaukee (UWM). During my time at UWM, I worked and taught in the women's and gender studies department as well as the university library. When I finished graduate school, I worked as the instructional design librarian and women's, gender and LGBTQ+ studies subject



SHAWN MILLER

specialist for the UWM libraries until I moved to Washington, D.C., in August 2015.

What are your favorite collection items?

The Library has an impressive selection of LGBTQ+ periodicals, from the mid-20th century to present day. This includes rare early titles like *The Ladder*, the *Mattachine Review* and *One* magazine. Periodicals and other self-published materials provide a record of LGBTQ+ voices that otherwise wouldn't have been preserved. It's incredibly moving to realize that when these early magazines were published, people could have been arrested just for carrying them or sending them through the mail. Nothing moves me more than self-published materials.

What have been your most memorable experiences at the Library?

Getting to show the "Queer Eye" cast around the Library and collections in 2019 was such a thrill! In general, I love the possibility for serendipity that seems to live around every corner. Recently, I was giving a tour for LGBTQ+ historian Eric Cervini, and we just happened to run into "Atonement" author Ian McEwan with the Library's literary director, Clay Smith. Our tours joined together for a short while, and it was so delightful and unexpected. Almost as unexpected as the time I ran into a live penguin in the Main Reading Room on World Penguin Day.

CHRONICLING THE LGBTQ+ STORY

Historical newspapers provide a deep resource for research.

The Library's collections of historical newspapers uniquely illuminate the spectrum of LGBTQ+ history.

These rich resources provide a record of LGBTQ+ lives that otherwise would have gone undocumented. In these pages, one can find the history of resistance, community and, of course, love.

In a story entitled "Thirteen Years a Girl Husband," The Ogden Standard issue of June 13, 1914, dedicated almost an entire page to the story of Ralph Kerwineo. Born female, Kerwineo lived as a man and even married a woman – twice.

Kerwineo was eventually outed and arrested. But, on May 15, 1914, The Tacoma Times published Kerwineo's own account of their experiences on the front page. This kind of firsthand perspective is rarely available and offers a glimpse into how LGBTQ+ individuals and couples survive when their love and identities are criminalized.

"Evidence of Homosexuality," published by the Evening Star on Oct. 3, 1955, reports on a police raid on the Pepper Hill Club in Baltimore and the arrest of 162 people. The Cumberland Evening Times provided more context the same day, describing a woman who was "convicted of assaulting policemen who tried to load her into a paddy wagon."

This Pepper Hill raid occurred 14 years before the Stonewall uprising of 1969. News coverage of this raid and similar ones allows researchers to expand the timeline of LGBTQ+ resistance, which began long before Stonewall.

More than a half-century after the Ogden newspaper's report on Kerwineo, The New York Times described the first Pride march in a June 29, 1970, story headlined, "Thousands of Homosexuals Hold a Protest Rally in Central Park." Newspaper coverage of Pride events through the years can include attendee estimates, photographs, quotes, names of participants or sponsoring organizations as well as locations of events.



The articles highlighted here can all be found online in *Chronicling America* and in print or on microfilm in the Newspaper and Current Periodical Reading Room. Many newspapers can also be accessed on eresources.loc.gov.

—Megan Metcalf is a reference librarian in the Newspaper and Current Periodical Reading Room.

MORE INFORMATION

Chronicling America
chroniclingamerica.loc.gov

■ The historical newspapers in *Chronicling America* provide a record of LGBTQ+ lives that otherwise might have gone undocumented. *Chronicling America*



LINCOLN'S NURSE

New collection sheds light on the life and work of Rebecca Pomroy.

BY MICHELLE SMILEY

Chris Foard went to the Civil War collectors show in Nashville back in 2007, looking for artifacts that combined his two passions, a career as a registered nurse and a devoted pursuit of historical nursing research.

What he found was unexpected and important: a trove of material that sheds light on the sufferings of Abraham Lincoln and his family during the most trying years of his presidency – and the woman who helped them get through it.

Paging through a series of letters at the show, Foard discovered a handwritten letter on stationery bearing the Executive Mansion insignia and a vague connection to Lincoln.

Intrigued, he investigated further. The letters, it turned out, came from a collection of correspondence, photographs and personal artifacts related to the life of Rebecca Pomroy, who served as a private nurse for

the Lincolns during a time when, in addition to facing the traumas of a bloody war, they had suffered a devastating personal loss.

The collection Foard discovered now resides in the Library's Prints and Photographs Division, thanks to a recent donation by Civil War collector Tom Liljenquist.

Pomroy, born in Boston in 1817, had tended to ailing family members as a young woman and, after she married at 19, to her husband suffering from chronic asthma. Over a five-year period, Pomroy's husband, two of their children and her mother passed away.

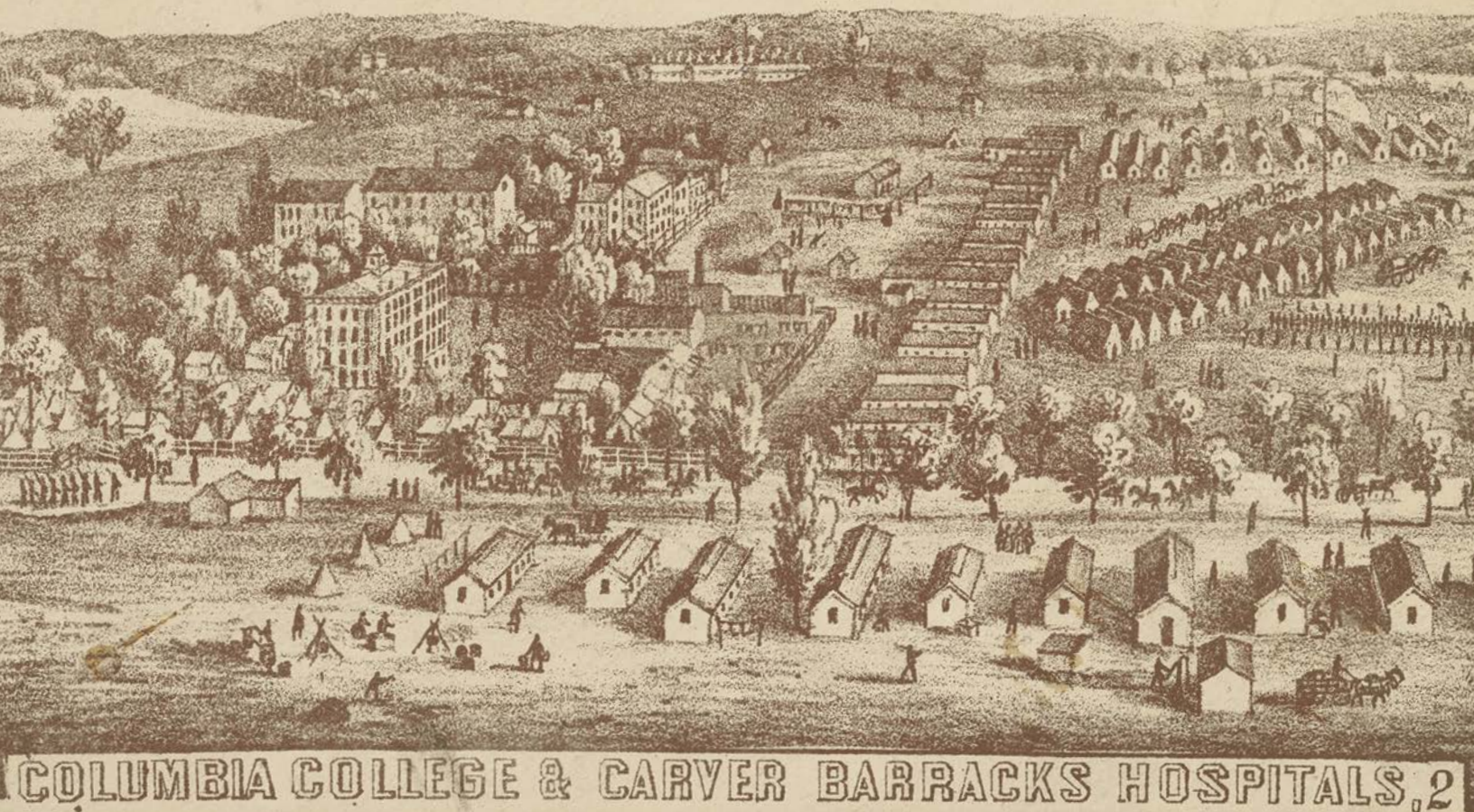
The losses deeply wounded Pomroy. At a friend's request, she attended a religious camp in Boston, where she experienced a "calling" to do God's work. Inspired, by July 1861 she had responded to an advertisement in a local paper seeking nurses to tend to soldiers wounded in the recently begun war. By September, she was in Washington, D.C., doing just that.

With the diversion of able-bodied men to the front lines, nursing presented a new professional arena for women. Pomroy believed they could make unique



■ **Above:** Rebecca Pomroy began work as a nurse in Washington, D.C., in September 1861, some five months after the start of the Civil War. *Prints and Photographs Division*

■ **Opposite:** Pomroy picked these flowers – displayed here with her letters and photos – from the White House garden. *Prints and Photographs Division*



■ Pomroy tended to “my boys,” as she called the wounded Union soldiers, at Columbia College Hospital, near Meridian Park. *Geography and Map Division*

contributions: “There is so much that a woman can do,” she wrote, “that a man never thinks of.”

In February 1862, as the war raged, Lincoln and his wife, Mary Todd Lincoln, lost their 11-year-old son Willie to typhoid fever, leaving the family in shambles. Their youngest, Tad, still was suffering from the disease. Mary was so distraught over the loss of another child – their son Eddie had died of tuberculosis 12 years earlier at age 3 – that she remained in bed for three weeks and didn’t attend Willie’s funeral.

Fearing for his wife and child, Lincoln sought help. On the recommendation of Dorothea Dix, the superintendent of Army nurses, Pomroy was chosen to serve the Lincoln family. She did not, however, immediately jump at the invitation.

“Dorothea Dix meets with Rebecca Pomroy at Columbia College Hospital and tells her, ‘Pack your bags. We are going to the White House,’” Foard said. “But she did not want to go. She was really upset because she thought, ‘Oh, I don’t want to leave my boys.’”

Pomroy’s devotion to “my boys,” as she called the soldiers she tended to at the

hospital in nearby Meridian Park, testifies to her deep commitment to human care.

Despite her reservations, Pomroy agreed to help the Lincolns, and her talents as a caregiver – and her own experiences of loss and grief – allowed her to grow close to the family. They confided in her. The president discussed the Emancipation Proclamation with her. He accompanied Pomroy on a carriage ride through town and made a special visit to Columbia Hospital, to the surprise and delight of the soldiers and staff.

Although hesitant to request anything in return, Pomroy asked Lincoln to award her only surviving son, George, a commission as second lieutenant in the Army. He obliged. As Pomroy later recounted, “When the President left me, he said he felt that he was still in my debt.”

Still, Pomroy’s inner conflicts lingered – she wanted to get back to the hospital but also to serve the Lincolns. So, Lincoln arranged for Pomroy to resume work at the hospital but still make frequent visits to the White House.

“I have seen the whole of the mansion, and all that pertains to it,” Pomroy wrote on April



Executive Mansion,

Washington, 186

Col Col Hosp March 7th

Dear Almira

tuesday and I have just seated
and find myself very much
inely, as a huge pile of
re before me to answer. I have
time to write, and then again
I ought not to tax my brain
as I have, and at my age I ought
eful, so in order to keep my health
have so much other work of im-
that must be done in the Hosp.
inels must excuse me if I do
te after to them. My health
although care and anxiety for
ents often change my looks, as
celinas and I am obliged to rest

23, 1862, “but let me be found sitting at the bed of the poor soldier, wetting his parched lips, closing the dying eyes, and wiping the cold sweat from his brow, rather than be in Mrs. Lincoln’s place with all her honors.”

The letters demonstrate a small sample of the ways in which the correspondence, photographs and artifacts – now part of the Library’s Liljenquist Family Collection of Civil War Photographs – provide an unparalleled insight into Pomroy’s most intimate thoughts and experiences.

The collection also includes personal objects – a cross made from Pomroy’s hair, a pair

of earrings and an assortment of dried flowers picked from the White House garden – that enliven this seldom-told history of the Lincoln family’s private nurse.

“Pomroy deserves recognition given to other heroic women throughout history,” Foard said. “She was an admirable person not to be forgotten. I think that the Library of Congress will see that through.”

–Michelle Smiley is an assistant curator of photography in the Prints and Photographs Division.

■ **Left:** Pomroy wore these patriotic earrings; the cross was fashioned from locks of her hair. Prints and Photographs Division

Right: Pomroy wrote to a friend on Executive Mansion stationery, describing two receptions she recently had attended. Prints and Photographs Division

AROUND THE LIBRARY



1.



2.



3.



4.



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6.

1. Quatuor Van Kuijk performs on the Library's Stradivarius instruments in the Great Hall on Feb. 8.

2. Joni Mitchell (left) accepts the Gershwin Prize from Librarian of Congress Carla Hayden on March 1.

3. Former White House photographer Sharon Farmer (right) speaks with Helena Zinkham, chief of the Prints and Photographs Division, on March 16.

4. Librarian of Congress Carla Hayden and Manuscript Division historian Michelle Krowl examine a 54-foot civil rights petition on March 29.

5. Spælimenninir performs traditional folk music from Scandinavia and the Faroe Islands on April 12.

6. Visitors tour the Main Reading Room during the launch of new visiting hours for the public on April 4.

ALL PHOTOS BY SHAWN MILLER

Mitchell Celebrated At All-Star Concert

Music legend Joni Mitchell received the Library of Congress Gershwin Prize for Popular Song during an all-star tribute concert in Washington, D.C., on March 1.

Mitchell got her start performing in coffee shops and nightclubs in her native Canada. Over the years, she became an icon among music makers, setting a new standard marrying music and lyrics. With such songs as “Both Sides Now,” “Chelsea Morning,” “Big Yellow Taxi,” “Woodstock” and “The Circle Game,” Mitchell became a household name.

Performers at the tribute concert included James Taylor, Graham Nash, Annie Lennox, Ledisi, Brandi Carlile, Herbie Hancock, Cyndi Lauper, Marcus Mumford, Diana Krall and Angélique Kidjo.

Bestowed in recognition of the legendary songwriting team of George and Ira Gershwin, the Gershwin Prize is the nation’s highest award for influence, impact and achievement in popular music.

MORE: loc.gov/item/prn-23-022

Lilly Endowment Gives Library \$2.5 Million Grant

The Library has received a \$2.5 million grant from Lilly Endowment Inc. through its Religion and Cultural Institutions Initiative. The grant will support the launch of Library programs to enhance public understanding of religious cultures in Africa, the Middle East and Central Asia over a five-year period.

The grant is the largest from the Lilly Endowment to the Library and the largest private gift in the history of the African and Middle Eastern Division. The funding will help create programs to boost awareness of the major and traditional faiths practiced in the regions, including Indigenous African religious traditions, Christianity, Islam and Judaism.

Projects supported by the grant will include digitization; fellowships; an artist-in-residence program; a film and a book produced in-house; research and development; and various public talks and programs.

MORE: loc.gov/item/prn-23-017

Second Round of Grants Awarded for Field Research

The American Folklife Center at the Library announced the second recipient cohort of the Community Collections Grant program. Awarded by the Library’s Of the People: Widening the Path initiative, these grants are given to individuals and organizations working to document cultures and traditions of Black, Indigenous and communities of color historically underrepresented in the U.S. and in Library collections.

In this second recipient cohort, a mix of nine individuals and organizations will receive up to \$50,000 each to fund field research. The recipients are CityLore, Los Herederos, the Makah Cultural & Research Center, Myron Jackson, the Philadelphia Folklife Project, the Thai Community Development Center, the University of Guam, the University of Oklahoma and the University of Southern California.

Launched in 2021, Of the People: Widening the Path is a multiyear initiative funded through a gift from the Mellon Foundation.

MORE: loc.gov/item/prn-23-006

Copyright Office Launches Artificial Intelligence Initiative

The U.S. Copyright Office launched a new initiative to examine the copyright law and policy issues raised by artificial intelligence (AI), including the scope of copyright in works generated using AI tools and the use of copyrighted materials in AI training.

This initiative is in direct response to the recent striking advances in generative AI technologies and their rapidly growing use by individuals and businesses. The Copyright Office, which is part of the Library of Congress, has received requests from Congress and members of the public, including creators and AI users, to examine the issues raised for copyright. The office already is receiving applications for registration of works including AI-generated content.

In support of this initiative, the Copyright Office also launched a new webpage for announcements, events and resources related to AI and copyright at copyright.gov/ai.

MORE: loc.gov/item/prn-23-032

SHOP



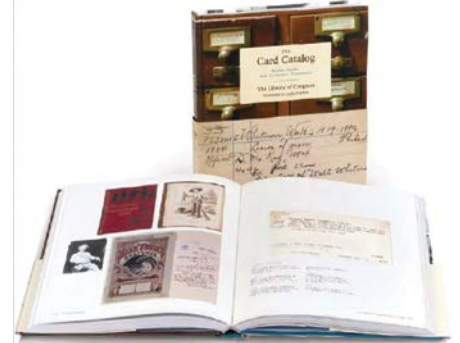
Lincoln statue
Product #21508214
Price: \$45

Honor the 16th president with this 8-inch replica of the statue that resides inside the Lincoln Memorial.



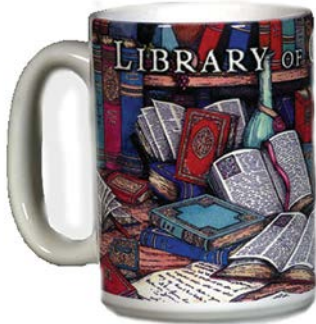
Library polo
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Pique knit for comfort and care, this polo is embroidered with an open book and laurel leaves – the symbols of knowledge.



'The Card Catalog'
Product #21107171
Price: \$29.99

Featuring over 200 color images of original catalog cards, this volume offers an enriching tribute to the history of our most beloved books.



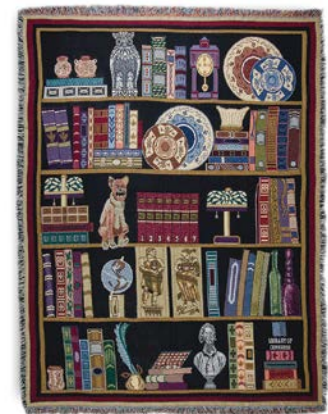
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■ Librarian of Congress Carla Hayden speaks at a 2019 event marking the acquisition of the AIDS Memorial Quilt Archive by the Library. *Shawn Miller*



A PROJECT FOR THE PEOPLE

The Library is digitizing the AIDS Memorial Quilt Archive.

Led by activist Cleve Jones, a group of strangers gathered in 1987 seeking a way to memorialize the more than 1,000 San Franciscans who had died of AIDS – a gathering that ultimately helped educate the world on the devastating impact of the disease.

Inspired, Jones proposed to create a giant quilt made up of individual panels created in memory of a loved one lost to the disease. The AIDS Memorial Quilt was born, and the public response was immediate.

Today, the quilt is a powerful visual reminder of the AIDS epidemic and remains the largest ongoing community folk art project in the world. More than 50,000 3-by-6-foot panels – commemorating over 105,000 people – have been sewn together by friends, partners and family members.

In 2019, the Library’s American Folklife Center became the new home for the National AIDS Memorial Quilt Archive, a collection of over 200,000 biographical records, letters, photos, tributes, epitaphs, news clippings and artifacts submitted

by panel makers that add context to the lives memorialized on quilt panels. It also documents the creation, marketing and exhibition of this national treasure.

Through seed funding from the Ford Foundation, the Library established the For the People Fund to connect Americans with social movements and showcase how waves of change shape lives and governance.

As one of two initial For the People projects, the Library is digitizing the quilt archive. The project will conclude in 2024 with digitized collections made available online, allowing people everywhere to understand the quilt as a symbol of how communities can come together to raise awareness and promote healing.

“The Library is so proud to steward the AIDS Memorial Quilt records, which include handwritten notes, photographs and personal mementos that help tell the story of the AIDS pandemic in such a powerful and loving way,” said Nicole Saylor, director of the American Folklife Center. “Digitization and online access to these vital records will help ensure that the quilt continues to be a source of education and remembrance for generations to come.”

MORE INFORMATION

Support the Library
loc.gov/support

LAST WORD

GEORGE CHAUNCEY

For a long time, most people thought LGBTQ+ people had no history before Stonewall and the rise of the gay liberation movement in the late 1960s. Or that if there were a longer history, it consisted only of the police repressing isolated people who hid themselves in fear and shame.

When I began the research for my book “Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890–1940,” I knew there had to be more to the story than this. But I didn’t know what I’d find. Or where I’d find it.

So, I headed to my local library, one of the great research libraries of the world, the magnificent, marble-clad New York Public Library on Fifth Avenue at 42nd Street, and spent months in its reading room poring over old manuscripts, organizational records, newspapers and photographs.

It quickly became clear that the records of so-called “anti-vice societies” would be among my richest sources. From 1905 to 1932, one society dispatched secret investigators across the city to inspect saloons, speakeasies, dance halls and tenements they suspected of harboring vice. They were primarily looking for female prostitution, but along the way they periodically stumbled across what they called “perversion.” I read 10,000 of their typewritten reports to find about 200 reports concerning LGBTQ+ life. The world those reports revealed was astounding.

At a Brooklyn dance hall in 1912, an investigator observed two “fairies,” known as Elsie and Daisy, partying with a group of young immigrant women, borrowing their powder puffs, singing bawdy songs and dancing together, much to the women’s delight.

In 1928, an investigator visited a Harlem tenement where 15 Black lesbians and gay men were enjoying themselves at what the hostess called a “freakish party.” “The men were dancing with one another,” he reported, “and the women were dancing with one another.” When he asked one guest if she was “a normal, regular girl,” she defiantly replied, “Everybody here is either a bull dagger or a f--, and I am here.”

That same year, other investigators attended a “Fairy Masquerade Ball” in a prominent



COURTESY OF GEORGE CHAUNCEY

Harlem ballroom, where they found “approximately 5,000 people, ... men attired in women’s clothes, and vice versa.” It was “an annual affair,” they learned, “where the white and colored fairies assemble together with their friends,” along with “a certain respectable element who go there to see the sights.” The ball was so acclaimed that Harlem’s newspapers published flattering stories about it, with drawings depicting the most glamorous gowns.

Rather than cowering in fear, in other words, many LGBTQ+ people boldly claimed their right to live freely. Rather than despising them, many “straight” people celebrated them.

The investigators were shocked. So was I. Here was evidence that LGBTQ+ life was far more visible and accepted in early 20th-century Black and immigrant neighborhoods than I had imagined, despite the policing of the anti-vice societies. This was the story I told in “Gay New York.” I could only tell it because a library had recognized the importance of preserving boxes of yellowing typewritten reports – and countless other records – that one day would make it possible for us to see our history anew.

—George Chauncey is the DeWitt Clinton professor of history at Columbia University and the 2022 recipient of the Library’s John W. Kluge Prize for Achievement in the Study of Humanity.



■ Daffodils and hyacinths bloom on the grounds of the Jefferson Building as spring comes to the nation's capital. *Shawn Miller*

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