

Abby and Emily Rapoport Foundation

August 27, 2010

The following text is from the “Gateway to Knowledge” traveling exhibition. The areas listed below provided in the order the visitor will view them in the exhibition.

ENTRY WALL

Intro A

- Electronic reader board with scrolling messages from the Library of Congress
- Library of Congress, Gateway to Knowledge
- Exhibition and its national tour are made possible through the generous support of the
- Abby and Emily Rapoport Foundation

IntroB – Image & Curatorial

View from the second floor west corridor, Great Hall, Library of Congress, Thomas Jefferson Building, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

LIBRARY OF CONGRESS INTRODUCTION WALL

Gateway to Knowledge

Welcome to the Library of Congress Gateway to Knowledge traveling exhibition, intended to introduce the Library’s unmatched resources to new audiences around the United States. Graphic displays trace the history of the Library, and media presentations showcase a selection of its incomparable treasures, including the Library’s re-creation of Thomas Jefferson’s personal library.

At nearly 145 million items, the Library of Congress is the largest library in the world, housing books, manuscripts, motion pictures, music, maps, photographs, audio materials, newspapers, television programs, sound recordings, prints and drawings, microforms, and “born digital” materials on 745 miles of bookshelves. Each working day, the Library receives some 22,000 items and adds approximately 10,000 of these to its collections. These

collections contain materials in about 470 languages—in fact, approximately half of the institution’s book and journal collections are in languages other than English.

Because the Library is home to the U.S. Copyright Office, the majority of the collections are received through the copyright registration process. Materials are also acquired through gift, purchase, and exchanges with libraries in the United States and abroad and from other government agencies.

The Library is open to the public with very few restrictions. Those unable to visit Washington can access a wealth of material on the Library’s award-winning website, www.loc.gov. Resources include online catalogs, ready-to-use materials that bring the Library’s primary sources into the classroom, and about 19 million items from the Library’s collections. Visitors can access these materials at computer stations in this exhibition.

In person in Washington, D.C., or on the website, let the Library of Congress take you on a unique and personal journey through history. Millions of items are waiting for you, so explore, discover, and be inspired.

This exhibition and its national tour are made possible through the generous support of the Abby and Emily Rapoport Foundation.

A Brief History of the Library

As the oldest federal cultural institution in the United States, the Library of Congress occupies a unique place in American civilization. It was established in 1800 when the U.S. government moved from Philadelphia to the new capital of Washington. Created as a legislative library to purchase “such books as may be necessary for the use of Congress,” it grew slowly into a national institution during the nineteenth century. After World War II, it became the world’s largest library and an unparalleled international resource.

The Library has been shaped primarily by the philosophy and ideas of its principal founder, Thomas Jefferson (1743–1826). He sold his personal library, then the largest private book collection in North America, to Congress to “recommence” its library after its destruction in 1814, when the British burned the Capitol and with it the Congressional Library. In 1815, Congress purchased Jefferson’s 6,487 volumes for \$23,950. Although a second fire on Christmas Eve of 1851 destroyed nearly two-thirds of his library, Jefferson’s books remain the core from which the present collections of the Library of Congress have developed.

Originally the Library was housed in the Capitol. However, in 1870 a new law required that two copies of each item copyrighted be sent to the Library. In 1875, the Library ran out of

space, as shown in contemporary photographs of unshelved material piled up everywhere. Congress authorized a separate building in 1886, and it opened to the public in 1897.

The first Library of Congress building and the Library's role as the U.S. national library were the achievement of Ainsworth Rand Spofford (1825–1908), Librarian of Congress from 1864 to 1897. The new building was a crucial step in the transformation of the Library of Congress from a library devoted to primarily serving U.S. legislators into a national institution that also serves the American people. Thomas Jefferson's belief in the necessity of an informed citizenry in a democracy still shapes the Library's determination to share its collections and services as widely as possible: with visitors to Washington, on its website, and through traveling exhibitions such as this one.

The Library of Congress Buildings

When its doors opened to the public in November 1897, the new Library of Congress building (named for Thomas Jefferson in 1980), represented an unparalleled national achievement: its twenty-three-carat-gold-plated dome capped the “largest, costliest, and safest” library building in the world. The building's architecture and elaborately decorated interior, embellished by works of art from more than forty American painters and sculptors, surpassed that of any American public building of the time. This new national “book palace of the American people” immediately met with overwhelming approval from both Congress and the public.

By the 1920s, the Library was running out of space again, and a second building was begun in 1930 and opened to the public in 1939. Initially called the Annex, in 1980 it became the John Adams Building in honor of the president who approved the law establishing the Library of Congress. Today, the building is widely admired as an outstanding example of Art Deco style.

Begun in 1971 and opened in 1980, the James Madison Building is the official memorial to President James Madison and features a statue of Madison. As a member of the Continental Congress, Madison first suggested the idea of a library for Congress by proposing a list of books that would be useful to legislators. Modern in style, the Madison Building is one of the three largest public buildings in the Washington, D.C., area.

These main buildings of the Library of Congress located on Capitol Hill are remarkable public works of art. Each is, in its own way, a powerful and impressive symbol of learning and democracy and of American self-confidence. The inscriptions, names, and quotations on their walls express the institution's ambitious mission of collecting and sharing the wisdom of all civilizations to inspire and educate.

Although new material enters the collections every day, space on Capitol Hill is limited, and the most recent Library of Congress buildings are located elsewhere. Remote storage

facilities have been constructed at Fort Meade, Maryland. The newly constructed Packard Campus of the National Audio-Visual Conservation Center near Culpeper, Virginia, is a state-of-the-art facility where the Library of Congress acquires, preserves, and provides access to the world's largest and most comprehensive collection of films, television and radio broadcasts, and sound recordings.

Image Captions

Image Caption No. 2

Construction of the Library of Congress, Washington, D.C. Photograph by Levin C. Handy, November 1893. Prints and Photographs Division, Library of Congress

Image Caption No. 3

Old Capitol Library, demonstrating the need for more room for collections before November 1897. National Photo Company Collection, Prints and Photographs Division, Library of Congress

Image Caption No. 4

The Library of Congress when it was located in the U.S. Capitol, with Ainsworth R. Spofford, Librarian, standing on far right, 1897. Watercolor by W. Bengough, 1897. Published in *Harper's Weekly*, February 12, 1897. Prints and Photographs Division, Library of Congress

Image Caption No. 5

View from the second floor north corridor, Great Hall, Thomas Jefferson Building, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

Image Caption No. 6

Main entrance and information kiosk. James Madison Building, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith. Prints and Photographs Division, Library of Congress

Image Caption No. 7

Statue of James Madison by Walker K. Hancock. Memorial Hall, James Madison Building, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

Image Caption No. 8

Neptune Fountain by Roland Hinton Perry. Thomas Jefferson Building, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

Image Caption No. 9

Aerial view showing the Library of Congress Thomas Jefferson Building in the foreground with the John Adams Building behind and the James Madison Building on the right, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

Image Caption No. 10

Interior of the dome in the Main Reading Room, Thomas Jefferson Building, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

Image Caption No. 11

John Adams Building, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

Image Caption No. 12

View of grand staircase and bronze statue of female figure holding a torch of electric light, Great Hall, Thomas Jefferson Building, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress

Mission and Quotes

The Library's mission is to make its resources available and useful to the Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations.

The Library of Congress Mission Statement

“Knowledge will forever govern ignorance; and a people who mean to be their own governors must arm themselves with the power that knowledge gives.”

James Madison to W.T. Barry, August 4, 1822

“The Congress of the United States has been the greatest patron of a library in the history of the world, and it has made its library in many ways America's library.”

James H. Billington, Librarian of Congress, 2007

WHAT IS A TREASURE?

Of the more than 145 million items in the Library of Congress, which are considered "treasures?" Of course Thomas Jefferson's handwritten draft of the Declaration of Independence qualifies, not only because of its association with Jefferson but also because

of what it reveals about how one of the founding documents of America was written and rewritten. And the Gutenberg Bible, the first book printed with moveable type in Europe, began a revolution in learning.

But what about Jelly Roll Morton's early compositions? Walt Whitman's manuscripts for *Leaves of Grass*? The first motion picture deposited for copyright? Or a world map from Korea? The Library holds all these items and more that have played a significant role in human history and culture.

Although the Library now organizes its immense collections according to a system created at the end of the 1800s, the treasures in this exhibition have been placed in the same categories that Thomas Jefferson would have used if he had been deciding where to put Alexander Graham Bell's lab notebook or the original drawings for Spider-Man.

THOMAS JEFFERSON'S LIBRARY

Ever since they were bought to re-establish the Library in 1814, Thomas Jefferson's books have formed the core from which the present collections of the Library of Congress have developed. Throughout his life, Jefferson collected books across a vast spectrum of topics and languages. To arrange them, Jefferson modified a system created by British philosopher Francis Bacon (1561–1626). Jefferson divided his books into categories of “Memory,” “Reason,” and “Imagination”—which he translated to “History,” “Philosophy,” and “Fine Arts” and further divided into forty-four “chapters”. This system was used for the Library's collections until the early twentieth century. The displays about selected Library treasures in this traveling exhibition are organized by Jefferson's categories.

The Library of Congress has re-created Jefferson's library and put it on display, as shown in the above illustrations. Two thousand volumes are from the original Jefferson Collection in the Library's Rare Book and Special Collections Division. An additional 3,000 or so volumes—editions that match those lost in the fire at the Capitol in 1851—came from other Library of Congress collections. Other missing works have been acquired through gifts or by purchases made possible by the generosity of Jerry and Gene Jones. The Library hopes to eventually acquire copies of all the missing books.

Above: Thomas Jefferson's re-created library at the Library of Congress: (*left*) Photograph by David Sharpe, (*right*) Photograph by Chuck Choi

Jefferson Counts and Measures His Library

Thomas Jefferson compiled this detailed list of books in his library after agreeing to sell his collection to Congress. Jefferson noted books missing from his collection, as well as those

added after his catalog had been completed. Jefferson paid particular attention to the size of the books because that was the basis upon which the purchase price was calculated.

Thomas Jefferson. Holograph list of book titles, 1815. Manuscript Division, Library of Congress

A Book from the “Memory” Section

This early biography of George Washington (1732-1799) is one of the surviving volumes from Jefferson’s library. Although trained as a physician, David Ramsay (1749–1815) achieved fame as a historian of the American Revolution. Jefferson owned five of Ramsay’s works and was instrumental in having Ramsay’s history of the American Revolution translated and published in French.

David Ramsay. *The Life of George Washington*. . . . New York: Hopkins and Seymour, 1807. Rare Book and Special Collections Division, Library of Congress

Builder’s Dictionary Consulted by Jefferson

Among the works in Jefferson’s section on architecture is *The Builder’s Dictionary*, which covers all aspects of building design, construction, and finishes. In its time, the dictionary was considered the most complete summary available for use by English architects and members of the construction trades. Jefferson designed his home, Monticello, and the first buildings of the University of Virginia, among other projects.

The Builder’s Dictionary: or, Gentleman and Architect’s Companion. . . . 2 vols. London, 1734. Rare Book and Special Collections Division, Library of Congress

Thomas Jefferson's Classification Scheme

In Thomas Jefferson's day, most libraries were arranged alphabetically, but Jefferson preferred to arrange his by subject. The resulting arrangement as illustrated in this copy of Jefferson's library catalog of 1815 by Nicholas Trist (1800–1870) is a combination of subject and chronology. This page shows the beginning of the “Modern History” chapter in Jefferson’s “Memory” category. In practice, however, Jefferson shelved his books by size.

Nicholas Trist. "Catalog of Library of Thomas Jefferson," 1823. Bound manuscript. Rare Book and Special Collections Division, Library of Congress

The Order of Books

In 1815, President James Madison appointed as Librarian of Congress George Watterston (1783–1854), the first person to hold the position full time. Watterston wrote to Jefferson asking for the best way to arrange the books. In this answer, Jefferson explains his system to Watterston, saying that he chose "Lord Bacon's table of science," to order his arrangement of books by subject, though with some modifications. The result is an order sometimes by subject, sometimes by chronology, "& sometimes a combination of both."

Letter from Thomas Jefferson to George Watterston, May 7, 1815. Manuscript Division, Library of Congress

Quotes

"I do not know that it contains any branch of science which Congress would wish to exclude from this collection . . . there is in fact no subject to which a member of Congress may not have occasion to refer."

Thomas Jefferson to Samuel H. Smith, September 21, 1814

"I cannot live without books."

Thomas Jefferson to John Adams, June 10, 1815

MEMORY

Section 1A – Wall Panel

In Thomas Jefferson's organization of his books, "Memory" is the category for history materials. He wrote that "it is the duty of every good citizen to use all the opportunities which occur to him for preserving documents relating to the history of our country." Memory is the core of history, and shared memories constitute the core of a common national past.

In this section are some selections from the thousands of historical documents at the Library, which date from many periods and civilizations. They include rare maps and books, photographs, and manuscripts, and the personal papers of twenty-three U.S. presidents, from George Washington through Calvin Coolidge.

Created by individuals as well as groups, they reflect the private side of life as well as the public and include unpublished and unofficial materials. Together they make a richly

textured tapestry of failure as well as triumph, of broken promises as well as exalted dreams. They constitute a road map for discovery, and, as Jefferson knew well, the journey of discovery in a library is always, to some degree, a journey of self-discovery.

Section 1B – Wall Panel

WALDSEEMÜLLER 1507 MAP

The 1507 *Universalis cosmographiae* by Martin Waldseemüller is the first map to show the continents of the New World separated from Asia, revealing the Pacific Ocean. Often called the “Birth Certificate of America,” it is also the first map on which the name “America” appears. The only surviving copy (printed after 1515), now on permanent display at the Library of Congress, is a masterpiece of woodblock printing and is modeled after the earlier world maps of second-century-AD-geographer Claudius Ptolemy.

Maps and atlases were among the first items acquired when the Library of Congress was established in 1800. Today the Library’s Geography and Map Division is the largest and most comprehensive cartographic collection in the world. Shown are facsimiles of some highlights of this vast collection of maps from all over the world.

Martin Waldseemüller. *Universalis cosmographia secunda Ptholemei traditionem et Americi Vespucci aliorum que lustrations*. [Strasbourg?], 1507 [imprint later than 1515]. Geography and Map Division, Library of Congress

Section 1B – Reader Rail

Cosmographiae Introductio

The *Cosmographiae introductio*, written by Martin Waldseemüller and Matthias Ringmann and printed in St. Dié, France, in 1507, was meant to be a guidebook to Waldseemüller’s 1507 world map, the *Universalis cosmographiae*. The text describes the necessary geographic and cartographic information that a viewer would need in order to understand Waldseemüller’s representation of the world. In it, Waldseemüller and Ringmann also describe their reasons for naming the New World “America” after Amerigo Vespucci (1451–1512), who played a major part in exploring the New World.

Martin Waldseemüller and Mathias Ringmann. *Cosmographiae Introductio*. St. Dié, France: 1507. Rare Book and Special Collections Division, Library of Congress

Carta Marina

Martin Waldseemüller's 1516 *Carta Marina* sought to present the most up-to-date conception of the world at that time. Equal in size to his 1507 map, the *Carta Marina* is markedly superior to the earlier map in artistic detail, possibly reflecting the hand of the artist Albrecht Dürer (1471–1528). Incorporating greatly expanded and corrected geographical information compared to the earlier map, the *Carta Marina* could be considered the first printed nautical map of the entire world. However, in part because of the controversies surrounding his earlier naming of the Western Hemisphere “America,” Waldseemüller omits the word from the *Carta Marina* and indicates that North America is joined with Asia.

Martin Waldseemüller. *Carta Marina Navigatoria Portugallen Navigationes Atque Tocius Cogniti Orsis Terre Marisque*. [Strasbourg?], 1516. Jay I. Kislak Collection, Rare Book and Special Collections Division, Library of Congress

Korean World Map

From the oldest known examples (perhaps from the sixteenth century) to almost the end of the tradition in the nineteenth century, the content and structure of traditional Korean maps changed very little. The map of the world (or *Chonhado*) presents Korea, China, and their East Asian neighbors surrounded by rings of exotic, mythical lands and peoples and reflects the traditional Korean view that the world was flat. Being a peninsula, Korea stood out on the map and was close to China, the classical center of Asian civilization.

Chonhado (World Map) from *Chonha Chido* (Map of the World). Hand-copied manuscript map. Korea, mid-eighteenth century. Geography and Map Division, Library of Congress

Section 1C – Wall Panel

GUTENBERG BIBLE

The Gutenberg Bible, the first great book printed in Western Europe from movable metal type, marks a turning point in the art of bookmaking and in the transition from the Middle Ages to the modern world. Gutenberg’s invention of the mechanical printing press made it possible for the accumulated knowledge of the human race to become the common property of every person who knew how to read—an immense forward step in the emancipation of the human mind.

In addition to an outstanding collection of handwritten and early printed books, the Library has examples of writing from as far back as 2039 BC in the form of a clay tablet from the Sumerian civilization of Mesopotamia. And the Asian Division holds specimens of the earliest known movable type, cast in Korea some two hundred years before Gutenberg “invented” movable type in Europe.

Biblia latina (Bible in Latin). Mainz: Johann Gutenberg, 1455. Otto Vollbehr Collection, Rare Book and Special Collections Division, Library of Congress

Section 1C – Reader Rail

Video

The Book That Changed the World (2:18 min.)

Curator: Mark Dimunation, Chief, Rare Book and Special Collections Division

The Library of Congress and HISTORY have joined forces to bring the Library's unparalleled collections to a broad audience. Enjoy more of these “Hidden Treasures” videos on the Library’s website at <http://myloc.gov/CuratorMultimedia/HiddenTreasures.aspx>.

The Giant Bible of Mainz

One of the last great handwritten giant Bibles created in Europe, the Giant Bible of Mainz represents the culmination of hundreds of years of transmission of text through the handwritten manuscript. Created about the same time as the printed Gutenberg Bible, the Giant Bible signifies the end of the handwritten book. Aside from its page size of almost twenty-three by sixteen inches, the most distinguishing characteristic of the Giant Bible are the illuminations that embellish the text. These border designs are the chief evidence that link the Giant Bible to the city of Mainz and are continuously being studied by experts on medieval illuminated manuscripts.

Biblia latina (Bible in Latin), probably Mainz, 1452–1453. Lessing J. Rosenwald Collection, Rare Book and Special Collections Division, Library of Congress

Korean Metal Movable Type

These are specimens of the earliest known movable type. The first font was cast in the 1230s, some two hundred years before Gutenberg printed his Bible. Though the exact year of these specimens is difficult to establish, judging from their crude and heavy workmanship they would seem to date from the earliest years. The Korean alphabet was not invented until the fifteenth century. These are Chinese characters, which are still widely used today in written Korean, along with the Korean alphabet.

Type specimens. Korea, ca. thirteenth century. Brass, iron, copper, and wood. Asian Division, Library of Congress

Section ID – Wall Panel

CLARA BARTON

Twenty years before founding the American Red Cross, Clara Barton (1821–1912) distributed supplies and tended to the wounded and dying on Civil War battlefields. Barton became one of the most famous women engaged in such work because of her efforts to identify dead and missing soldiers, especially those who died in the Confederate prison located in Andersonville, Georgia. Because of Barton's perseverance, 12,000 graves were officially marked, and Andersonville became a national cemetery on August 17, 1865.

The Library of Congress contains historical material about U.S. wars from the American Revolution onward. Civil War history is a particular strength of the collections, which contain maps, pictures, and manuscript pages, as well as the contents of Abraham Lincoln's pockets when he was assassinated. The items shown are a small sample of what can be seen at the Library and on its website.

Clara Barton. Carte-de-visite album. Tintype, ca. 1862. Prints and Photographs Division, Library of Congress

The "Boston Massacre"

On March 5, 1770, a mob marching on the Boston Customs House was fired upon by a detachment of British troops who were being verbally and physically abused by the Americans. British soldiers were acquitted in a trial in which they were defended by John Adams (1735–1826). The engraving by Paul Revere (1735–1818) of the massacre was derived from the work of future Loyalist, Henry Pelham (1749–1806). A masterpiece of anti-British propaganda, it inflamed American sentiments and paved the way for the outbreak of the American Revolution in 1775.

Paul Revere. *The Bloody Massacre Perpetrated in King Street, Boston on March 5, 1770*. Boston, 1770. Engraving. Prints and Photographs Division, Library of Congress

Grounds at Andersonville, Georgia, Where Are Buried Fourteen Thousand Union Soldiers. . . .from *Harper's Weekly*, 1865. Wood engraving. Prints and Photographs Division, Library of Congress

Veteran's History Project

Created by the United States Congress in 2000, the Veterans History Project program at the Library of Congress preserves and makes accessible the first-hand accounts of American war veterans from World War I through the present so that future generations may hear directly from veterans and better understand the realities of war. World War II veteran Joe Thompson, Jr., Major, U.S. Air Force, 67th Tactical Reconnaissance Squad 9th Air Force, who took this photograph of a pilot named Keller, remarked, "This in one picture captures a measure of the happy-go-lucky energy of field pilots of the day. . . . on the second day of the landings, he was making a flight across the channel and was shot down by an American destroyer. And the plane hit the water and he had about 15 seconds to get out of that plane. And he did so."

"Keller stands on a truck wearing full flight gear, smoking a cigarette." Photograph. Joe Thompson, Jr., Collection, Veterans History Project, Library of Congress

Section 1E – Wall Panel

DOCUMENTING AMERICA

President Franklin D. Roosevelt established the Resettlement Administration, later the Farm Security Administration (FSA), to assist dislocated farmers. Between 1935 and 1944, top-caliber photographers, among them Dorothea Lange (1895–1965), John Vachon (1914–1975), and Jack Delano, working for the FSA and later the Office of War Information (OWI), documented the need for agricultural assistance and the results of the agency's efforts to address that need. Focused on rural areas and farm labor, as well as aspects of World War II mobilization, the pictures show the daily lives of ordinary people all over the United States during the 1930s and 1940s. The caption for this photograph says "The new migratory camps now being built by the Resettlement Administration will remove people from unsatisfactory living conditions such as these and substitute at least the minimum of comfort and sanitation."

Dorothea Lange. Migrant workers' camp, outskirts of Marysville, California, April 1935. Farm Security Administration-Office of War Information Collection, Prints and Photographs Division, Library of Congress

Section 1E – Reader Rail

FSA/OWI Color Photographs

Between 1939 and 1944, photographers working for the U.S. government's Farm Security Administration (FSA) and later the Office of War Information (OWI) made approximately 1,600 color photographs that depict life in the United States, including Puerto Rico and the

Virgin Islands. These pictures also focus on rural areas and farm life as well as life during World War II, showing factories, railroads, aviation training, and women working. They complement the better-known black-and-white FSA/OWI photographs, made during the same period.

John Vachon. [Grand Grocery Co.], Lincoln, Nebraska, [1942]. Reproduction from color slide. Farm Security Administration-Office of War Information Collection, Prints and Photographs Division, Library of Congress

Jack Delano. "Women workers employed as wipers in the roundhouse having lunch in their rest room, C. & N.W. R.R., Clinton, Iowa," April 1943. Reproduction from color transparency. Farm Security Administration-Office of War Information Collection, Prints and Photographs Division, Library of Congress

REASON

Section 2A – Wall Panel

In Jefferson's library, the category of "Reason" includes government and law, science and invention, and the exploration of the natural world. The Library's holdings are very strong in these areas, especially in judicial history and documentation of the continuing struggle to resolve conflicts through law—from abolition and suffrage to contemporary civil rights struggles.

In addition, the great achievements of scientific exploration—be they experiments recorded in lab books and photographs or the exploration of new geographic frontiers—are also an important part of the national legacy. The selected documents shown in this section reveal the inner spirit of the men and women who struggled to discover the laws of nature and advance the laws of humankind.

Section 2B – Wall Panel

HUEXOTZINCO CODEX

The Huexotzinco Codex consists of eight sheets prepared by the Nahua Indians of Huejotzingo, Mexico, to protest the excessive tribute they were forced to pay to the Spanish colonial administrators whom Hernando Cortés had left in charge. When Cortés returned, the Nahua people joined him in a legal case against those administrators. The plaintiffs were successful in their suit in Mexico. When it was retried in Spain, King Charles upheld the judgment and ruled that two-thirds of all tributes taken from the Nahua be returned. The codex gives a precise accounting of what the people of Huejotzingo were required to provide. The displayed sheet is a record of the amount of gold and feathers the

Indians provided to produce a banner of the Madonna and child for a Spanish military campaign. This representation of the Madonna and Child is one of the earliest to be produced in the Americas. The pages are on amatl, a pre-European paper made in Mesoamerica.

Plaintiff testimony and pictographs of the products and services provided as tribute. Huexotzinco Codex. Mexico, 1531. Amatl paper. Manuscript Division, Library of Congress

Section 2B – Reader Rail

Decoding the Codex

This document, or codex, is a precise accounting in graphic images and recorded testimony of many of the products made by the people of Huexotzinco and paid as tribute. These products included corn (maize), turkeys, chili peppers, and beans, as well as bricks, lumber, limestone, and woven cloth. The key below translates the meaning of some of the symbols.

Preservation at the Library

The Library's Conservation Division oversees all work involving single-item and collection-level conservation treatment, including chemical stabilization and physical treatment of maps, manuscripts, prints and drawings, book materials, and photographic materials. Working closely with the Preservation Research and Testing Division, and in coordination with other offices, the Conservation Division also works to ensure that all collection materials are displayed, housed, and stored under appropriate environmental conditions.

After careful evaluation, the Huexotzinco Codex manuscript was disbound in the Conservation Division to remove the Indian drawings, which had been sewn into the original text in a way that was damaging to the document and which made study of it difficult. The pages were soiled, curled, and torn; the acidic inks had eaten through the paper, and the fragments had broken free of the original document. The Codex manuscript text was later rebound and a modified version of Mexican traditional paper making was adapted to fill in losses using indigenous amate fibers.

Section 2C – Wall Panel

CREATING THE DECLARATION OF INDEPENDENCE

The Declaration of Independence, drafted by Thomas Jefferson and heavily amended by the Continental Congress, boldly asserted humanity's right to life, liberty, and the pursuit of happiness as well as the American colonies' right to revolt against an oppressive British

government. Jefferson's "original Rough draught" illustrates Jefferson's literary flair and records key changes made by Benjamin Franklin, John Adams, and the Continental Congress before its July 4, 1776, adoption.

Thomas Jefferson. Rough Draft of the Declaration of Independence, June–July 1776. Manuscript. Thomas Jefferson Papers, Manuscript Division, Library of Congress

Section 2C – Reader Rail

Hyperspectral Imaging Reveals Original Wording

Using a custom-designed hyperspectral imaging system to examine Thomas Jefferson's Rough Draft of the Declaration of Independence, the scientists in the Library's Preservation Office were able to reveal that Jefferson at first wrote "our fellow subjects" before remembering that, in declaring independence, Americans were to become a nation of "citizens."

Fragment of the Declaration

This is the only surviving fragment of the earliest composition draft of the Declaration of Independence, written by Jefferson in mid-June 1776. This version was heavily edited before he prepared the "fair copy," which we know now as "the original Rough draught." None of the words deleted from this fragment appear in the Rough Draft, but each of the 148 words that were not edited are there.

Thomas Jefferson. Fragment of Rough Draft of the Declaration of Independence, June 1776. Manuscript. Manuscript Division, Library of Congress

Declaration Quickly Reprinted throughout America

After Congress approved the Declaration of Independence and it was first printed by John Dunlap of Philadelphia on July 4, 1776, printers throughout the new nation quickly printed their own versions as copies of Dunlap's broadside made their way by land and water from Philadelphia. One of the first newspaper printings of the Declaration was in Mary Katherine Goddard's Baltimore newspaper, *The Maryland Journal and Baltimore Advertiser*.

The Maryland Journal and Baltimore Advertiser. Baltimore, July 10, 1776. Serial and Government Publications Division, Library of Congress

Section 2D – Wall Panel

BELL LAB NOTEBOOK

In this notebook entry of March 10, 1876, Alexander Graham Bell (1847–1922) describes the first successful experiment with the telephone, during which he spoke through the instrument to his assistant, Thomas A. Watson, in the next room. Bell writes, “I then shouted into M [the mouthpiece] the following sentence: ‘Mr. Watson—come here—I want to see you.’ To my delight he came and declared that he had heard and understood what I said.” Bell was born into a family deeply interested in speech and hearing. Both his father and grandfather were teachers of elocution, and, throughout his life, Bell had a keen interest in teaching the deaf to speak. Both his mother and the woman he married—Mabel Hubbard, one of his pupils—were deaf.

The Bell papers were donated to the Library of Congress by his heirs on June 2, 1975. This extraordinarily rich collection totals about 130,000 items and documents in great detail Bell's entire career, ranging from his work on the telephone to his interest in aeronautics and physics.

Alexander Graham Bell. Lab notebook, March 10, 1876. The Alexander Graham Bell Family Papers. Manuscript Division, Library of Congress

Section 2D – Reader Rail

Activist for the Deaf

Even after becoming world renowned for his invention of the telephone, Bell never ceased in his lifelong work as an influential activist for disabled people. Bell helped organize the American Association to Promote the Teaching of Speech to the Deaf, currently the Alexander Graham Bell Association for the Deaf and Hard of Hearing, and was its first president. This telegram to Bell from Helen Keller requests his presence and assistance at a speaking engagement in New York.

Telegram from Helen Keller to Alexander Graham Bell, January 12, 1907. Manuscript Division, Library of Congress. Gift of the Alexander Graham Bell Family, 1947

Bell and Helen Keller

When Helen Keller (1880–1968) was nineteen months old, she contracted an illness that left her deaf and blind. In spite of her disabilities she grew into a highly intelligent and

sensitive woman who wrote, spoke, and labored incessantly for the betterment of others. Keller's teacher, Anne Sullivan (1866–1936), whom Bell recommended to her family, broke through Helen's isolation, enabling her to blossom as she learned to communicate. At the meeting of the American Association to Promote the Teaching of Speech to the Deaf, in July 1894, Sullivan gave a speech about her methods of teaching Keller. Too shy to speak, she had her friend and mentor Bell speak for her. Sullivan stayed on as a companion to Helen Keller long after she taught her.

Alexander Graham Bell with Helen Keller and Anne Sullivan at the meeting of the American Association to Promote the Teaching of Speech to the Deaf, July 1894, in Chautauqua, New York. Gilbert H. Grosvenor Collection of Photographs of the Alexander Graham Bell Family, Prints and Photographs Collection, Library of Congress

National Library Service for the Blind and Physically Handicapped

Through a national network of cooperating libraries, the Library's National Library Service for the Blind and Physically Handicapped (NLS) administers a free library program of braille and audio materials circulated to eligible borrowers in the United States by postage-free mail. NLS administers "Talking Books," a free service available to patrons with low vision, blindness, or physical handicap that makes it difficult to read a standard printed page. Local cooperating libraries throughout the United States mail NLS audiobooks, magazines, and audio equipment directly to enrollees at no cost.

Section 2E – Wall Panel

FRED OTT'S SNEEZE

Thomas A. Edison began thinking about the development of motion pictures in 1888 after studying the successful motion-sequence still photographic experiments of Eadweard Muybridge and Étienne-Jules Marey. By early 1889, Edison had conceived the ambitious notion that it must be possible to record motion as perceived by the human eye and play it back in real time. His idea was to go beyond his predecessors, who had adapted the existing photographic equipment of the day to record brief sequences of motion, and invent an entirely new technology to do "for the eye what the phonograph does for the ear."

The *Edison Kinetoscopic Record of a Sneeze* is one of a series of short films made by Dickson in January 1894 for advertising purposes. The star is Fred Ott, an Edison employee known to his fellow workers in the laboratory for his comic sneezing and other gags. This item was received in the Library of Congress on January 9, 1894, as a copyright deposit from W. K. L. Dickson and is the earliest surviving copyrighted motion picture.

Edison Film Manufacturing Company. *Edison Kinetoscopic Record of a Sneeze*. Albumen silver prints mounted on cardstock, 1889. Prints and Photographs Division, Library of Congress

Section 2E – Reader Rail

Video

“Early Cinema 1894–1914” (5:17 min.)

The Library began actively collecting films through copyright deposit in 1894 and today maintains more than 1.2 million moving image items, including television programming. The clips featured in this program are from early films preserved by the Library's film preservation laboratory and trace the evolution of motion pictures from their earliest days to 1914. Among them are Fred Ott's Sneeze (1894); *The Great Train Robbery* (1903), the first Western on film; and an early Charlie Chaplin film, *Gentlemen of Nerve* (1914).

National Audio-Visual Conservation Center

Located at the foothills of the Blue Ridge Mountains in Culpeper, Virginia, the Library's newly completed Packard Campus of the National Audio-Visual Conservation Center is a state-of-the-art facility where the Library of Congress acquires, preserves, and provides access to the world's largest and most comprehensive collection of films, television programs, radio broadcasts, and sound recordings.

HISTORY CHANNEL WALL

As part of a unique multi-media partnership with the Library of Congress, HISTORY created and produced this video with the goal of bringing the valuable collections of one of the nation's greatest institutions to future generations of users.

IMAGINATION

Section 3A – Wall Panel

For Jefferson, “Imagination” was the realm of the arts. At the Library of Congress, the nucleus of his personal collection of books on architecture, music, literature, and criticism has grown to include all forms of creativity.

Imagination has inspired men and women to create the built environment of churches and cities and parks; to delight the senses with music and theater and dance; to fill leisure with the engaging diversions of games and competitions and fine cuisine; to test physical limits in dance and sport; and to find the words that express what humans feel and think and shape those words into poetry and prose.

With the old technology of the printing press and the new technologies of recording sound, sight, and motion, imagination creates new forms of expression and frees humankind from the constraints of time and space.

Section 3B – Wall Panel

PERSIAN CALLIGRAPHY

According to an ancient Persian saying about the value of the written word, “A pen and a drop of ink/Makes the whole world think.” Since around 700 BC, Persian calligraphers have demonstrated this saying by creating exquisite works, such as this illuminated, hand-done page from a longer poem by Nuruddin Abdur Rahman Jami (1414–1492), the last great poet of classical Persian literature. Although in the West calligraphy is considered penmanship, in Islamic countries it is an art. Artists from Persia (now Iran) are considered the best practitioners and are in demand to create Korans, illustrate classic works, and design tiles for mosques.

The Library's international collections include millions of research materials in more than 450 languages and in many media. Approximately two-thirds of the Library's books are in languages other than English. The astounding variety of materials includes scrolls, maps, books, documents, prints, photographs, posters, periodicals, film, and recorded sound.

Calligraphy page from *Dirvan-i Jami* (Collected Poetry of Jami). Isfahan, Iran, early 1700s. African and Middle Eastern Division, Library of Congress

Section 3B – Reader Rail

The Koran's First Chapter

This nineteenth-century hand-copied Koran in Arabic is open to the Fatiha, the opening chapter of Islam's holy book. In seven very short verses, the Fatiha sums up man's relation to God in prayer. One of the most important phrases in the Arabic language, the first verse "In the name of God, Most Gracious, Most Merciful" is said out loud by Muslims at the beginning of every major action they undertake each day: before a prayer, before a meal, before work, before travel, before a public speech, and so forth. Calligraphy has become a

venerated form of Islamic art because the Arabic script was the means of transmission of the Koran. Proverbs and passages from the Koran remain sources for Islamic calligraphy.

Koran. Hand-copied in Arabic by Naskhi Ayyub 'Ali Muhammad Rahim al-Nisawi, n.d. African and Middle Eastern Division, Library of Congress

Chinese Divination Studies, 1580

Scholars in ancient China studied the natural phenomena of the sky to determine their effects on human destiny. The illustration showing a rabbit in the moon (rather than a man, as in European folklore) is a good omen. A bright moon indicates that prosperity is at hand. Calligraphic inscriptions explain the meaning of the illustration. As in the Persian tradition, East Asian forms of calligraphy, which spread from China its neighbors, are an important part of the culture and regarded as both a discipline and one of the arts.

World Digital Library

These cultural treasures as well as countless others are available on the World Digital Library (WDL), developed by the Library of Congress, with contributions by partner institutions in many countries, and the financial support of a number of companies and private foundations. WDL makes it possible to discover, study, and enjoy cultural treasures from around the world on one site at www.loc.gov/wdl/.

Navigation tools and content descriptions are provided in Arabic, Chinese, English, French, Portuguese, Russian, and Spanish. Many more languages are represented in the actual books, manuscripts, maps, photographs, films, recordings and other primary materials, which are provided in their original languages.

Section 3C – Wall Panel

WHITMAN'S *LEAVES OF GRASS*

Walt Whitman (1819–1892) published the first edition of *Leaves of Grass* in 1855. He produced varied editions of the work ending with the ninth, or “deathbed” edition, in 1891–1892. What began as a slim book of 12 poems was by the end of his life a thick compendium of almost 400. Whitman regarded each version of *Leaves* as its own distinct book and continuously altered the contents. He added new poems, named or renamed old ones, and, until 1881, repeatedly regrouped them. He developed the typography, appended annexes, reworded lines, and changed punctuation, making each edition unique.

As the home of the most extensive holdings of rare and unique Whitman materials in the world, the Library of Congress holds collections donated by Whitman's heirs and close friends, rare, first-edition books, and choice selections from the incomparable collection of Whitman manuscripts, photographs, and books.

Walt Whitman. *Leaves of Grass* (from left to right):

Brooklyn, 1855; Brooklyn, 1856; Boston, 1860–1861; New York, 1869; Washington, 1871; Camden, New Jersey, 1876; Boston, 1881–1882; Philadelphia, 1888; Philadelphia, 1891–1892. Rare Book and Special Collections Division, Library of Congress

Section 3C – Reader Rail

Leaves of Grass (fifth edition). Frontispiece: W. J. Hennessey engraving. Washington, 1872. Rare Book and Special Collections Division, Library of Congress

Assorted cast dies used in printing the 1860 edition of *Leaves of Grass*. Brass. Prints and Photographs Division, Library of Congress

Poetry and Literature Center at the Library of Congress

Created in 1936, the Poetry and Literature Center has been sustained since 1951 through a gift from Gertrude Clarke Whittall, who wanted to bring the appreciation of good literature to a larger audience. Since the 1940s, the Center has sponsored an annual series of public poetry and fiction readings, lectures, symposia, and occasional dramatic performances. Today, the Center is the home of the Poet Laureate Consultant in Poetry at the Library of Congress. A long line of distinguished poets have served in the position, including Charles Simic, Donald Hall, Ted Kooser, Louise Glück, Billy Collins, Stanley Kunitz, Robert Pinsky, Robert Hass, Rita Dove, and Richard Wilbur. The Laureate gives an annual lecture and reading of his or her poetry and usually introduces poets in the Library's annual poetry series, among the oldest in the United States. The Poet Laureate for 2008–2009 was Kay Ryan (b. 1945).

William Stanley Merwin (b. 1927), Poet Laureate Consultant in Poetry for 2010–2011. During a sixty-year writing career, W. S. Merwin has received nearly every major literary award, including two Pulitzer Prizes (1971 and 2009) and the 2005 National Book Award for poetry.

Section 3D – Wall Panel

JELLY ROLL MORTON

Ferdinand Joseph “Jelly Roll” Morton (1885–1941), generally acknowledged as the first jazz composer, was also a talented arranger and pianist. He termed himself the inventor of jazz, claiming this honor in his extraordinary nine hours of interviews with Alan Lomax for the Library of Congress Archive of American Folk Song in 1938, now part of the Library’s American Folklife Center. In those interviews, which comprise perhaps the first extended “oral history” ever created, Morton shows himself to be a brilliant raconteur: over his own piano vamps, he recalls turn-of-the-century life in New Orleans and illustrates the evolution of ragtime to jazz. The entire set of interviews and performances was released by Rounder Records in 2005 as *The Complete Library of Congress Recordings* and won two Grammy awards, for Best Historical Album and Best Album Notes. In the same year, Morton himself won a Grammy for Lifetime Achievement.

The disc and the tinted photograph of Morton are from the Nesuhi Ertegun Collection of Jelly Roll Morton Recordings at the Library of Congress. The Ertegun Collection contains every commercial recording Morton ever made, all in their original 78-rpm disc format. The manuscript is the “Frog-i-more Rag”; a larger version is shown below.

Section 3D – Reader Rail

“Frog-i-More Rag” Manuscript

This music manuscript in Morton’s own hand is the first of many copyright deposits the Library holds for him. Morton recorded the rag twice in the spring of 1924 but only one of the recordings survives; it was not released until the 1940s. The disk shown in the color photo above was issued in 1949 by a group of record collectors who revived the Paramount records imprint. Paramount was a historically and musically significant record label of the 1920s and early 1930s.

Ferdinand Joseph “Jelly Roll” Morton. “Frog-i-More Rag.” Music manuscript, ca. 1908. Music Division, Library of Congress

“London Blues” Manuscript

Composer, arranger, and pianist Jelly Roll Morton's music represents a synthesis of African American musical idioms, Hispanic–Caribbean music, and white popular song, all accessible to the young Morton in his native New Orleans. He began his career as a pianist in the Gulf Coast states, eventually traveling to New York before settling first in Los

Angeles and later in Chicago. "London Blues" dates from his six-year sojourn in Chicago, by then the new center of jazz activity.

Ferdinand "Jelly Roll" Morton. "London Blues," [1923]. Holograph score. Music Division, Library of Congress

American Folklife Center

The American Folklife Center (AFC) was created in 1976 by the U.S. Congress to "preserve and present" American folklife through research, documentation, archival preservation, reference service, live performances, exhibitions, publications, and training. The American Folklife Center Archive, established 1928, is one of the largest collections of ethnographic material from the United States and around the world. It contains documentation on the cultural activities of cowboys, farmers, fishermen, coal miners, shopkeepers, factory workers, quilt makers, professional and amateur musicians, and homemakers from all fifty states, as well as U.S. trusts, territories, and the District of Columbia. It also includes international collections from every region of the world. Containing millions of items, it is an unparalleled storehouse of the memories and creativity of ordinary people.

Folklorist Charles Todd prepares to record music from several migrant workers at the Farm Services Administration camp at Shafter, California, in 1941. Photograph by Robert Hemmig. From the AFC online presentation *Voices from the Dust Bowl: The Charles L. Todd and Robert Sonkin Migrant Worker Collection, 1940–1941*. American Folklife Center, Library of Congress

Section 3E – Wall Panel

SPIDER-MAN

The character of Spider-Man first appeared in *Amazing Fantasy* #15 by Marvel Comics in August 1962. The chemistry of Stan Lee's script and Steve Ditko's art made the tale of a high school outcast accidentally bitten by a radioactive spider an instant success. An anonymous donor gave the first Spider-Man drawings—an icon of comic book literature—to the Library in 2008. The Prints and Photographs Division collects, preserves, and makes accessible tens of thousands of examples of original cartoon art, among other achievements of American visual creativity, and offers an annual fellowship to graduate students studying cartoon art in any academic field.

Stan Lee and Steve Ditko. Original artwork for *Amazing Fantasy* #15, August 1962. Prints and Photographs Division, Library of Congress. Reproduced courtesy of Marvel Entertainment.

Section 3E – Reader Rail

Video

“A Legend is Born” (2:38 min.)

Curator: Sarah Duke, Prints and Photographs Division

The Library of Congress and HISTORY have joined forces to bring the Library's unparalleled collections to a broad audience. Enjoy more of these “Hidden Treasures” videos on the Library’s website at <http://myloc.gov/CuratorMultimedia/HiddenTreasures.aspx>.

Largest Comic Book Collection in the U.S.

The largest collection of comic books in the United States is housed in the Library’s Serial and Government Publications Division. The collection includes more than 6,000 titles in all, totaling more than 100,000 issues. The Library acquires comic books published and distributed in the United States almost exclusively through copyright deposit, but also acquires a small collection of foreign titles as well. The collection is most comprehensive from the mid-1940s on, with scattered issues from numerous titles dating back to the 1930s.

The Funnies Comic Books

George T. Delacorte of Dell Publishing Company was one of the first to recognize the possibilities of the comic book genre and in 1929, published *The Funnies*, a short-lived newspaper tabloid insert. In 1936, the company joined the burgeoning newsstand comic book business with a new version of *The Funnies*, a combination of comic strip reprints, original stories, and adaptations of radio broadcasts, such as "Captain Midnight." In 1942, this comic book became *New Funnies* and was published until 1962.

The Funnies, Vol. 1, no. 57. Dell Publishing Co., July 1941. Serial & Government Publications Division, Library of Congress

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Detail of the dome of the Thomas Jefferson Building showing the Torch of Learning, Library of Congress, Washington, D.C. Photograph by Carol M. Highsmith, 2007. Prints and Photographs Division, Library of Congress